



SKYLARK



winter's  
night  
a skylark  
christmas 2017

# winter's night

We are so pleased to have you with us this evening! To help us create an environment of contemplative meditation, we kindly ask you to silence your cellular phones and offer your applause only at the conclusion of the program. At points in the program indicated by a horizontal line we will offer select readings from the King James Bible.

## Prologue

**Salvatorem Expectamus  
Corde Natus ex Parentis**

Gregorio Allegri (1582-1652)  
Plainchant

## Prophecy

**Es ist ein Ros entsprungen, var. 1** from *Die Weihnachtsgeschichte*

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Hugo Distler (1908-1942)

**A Spotless Rose  
Es ist ein Ros entsprungen, var. 2** from *Die Weihnachtsgeschichte*  
**Jesus Christ the Apple Tree**

Herbert Howells (1892-1983)  
Hugo Distler  
Elizabeth Poston (1905-1987)

## Annunciation

**Salve Regina**

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*Giovanni Bernardino Nanino (c.1560-1623)*

**Hymne à la Vierge  
Es ist ein Ros entsprungen, var. 3** from *Die Weihnachtsgeschichte*  
**Today the Virgin**

Pierre Villette (1926-1998)  
Hugo Distler  
John Tavener (1944 - 2013)

## Birth

**Es ist ein Ros entsprungen, var. 4** from *Die Weihnachtsgeschichte*  
**Nesciens Mater  
Away in a Manger  
Marie berçant l'Enfant Jésus**

Hugo Distler  
Jean Mouton (1459-1522)  
Reginald Jacques (1894-1969)  
Georges Dupuy de Méry (1893-1969)

## Magi

**Es ist ein Ros entsprungen, var. 5** from *Die Weihnachtsgeschichte*

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Hugo Distler

**Bethlehem Down  
Marie berçant l'Enfant Jésus**

Peter Warlock (1894-1930)  
Georges Dupuy de Méry (1893-1969)

## Rejoice

**Es ist ein Ros entsprungen, var. 7** from *Die Weihnachtsgeschichte*

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Hugo Distler

**Es ist ein Ros entsprungen, var. 6** from *Die Weihnachtsgeschichte*

Hugo Distler

## skylark artists

SOPRANO  
Sarah Moyer  
Jessica Petrus  
Fiona Gillespie Jackson

ALTO  
Doug Dodson  
Carolyn Guard  
Clare McNamara  
Megan Roth

TENOR  
John Cox  
Alexander Nishibun

BARITONE  
Glenn Billingsley  
Samuel Kreidenweis

BASS  
Christopher Jackson  
Dana Whiteside

## program introduction

*excerpted from the album notes for Skylark's Winter's Night recording, released on December 8, 2017*

Late last year, after Skylark's third year of performing an ever-evolving Christmas concert based around the music of Hugo Distler, our friends and supporters urged us to consider recording our unique program. As 2017 marks the 75th anniversary of Distler's passing, it seemed to be a perfect time to create this recording. We are delighted to present Winter's Night, our inaugural recording for the Christmas season.

In 1933, Distler composed *Die Weihnachtsgeschicht* (1933), a large-scale Christmas cantata for choir and soloists. Throughout the work, Distler interspersed seven variations of the classic Christmas hymn *Es ist ein Ros entsprungen* ("Lo, How a Rose E'er Blooming"). His fantasia of sorts displays Distler's unique style: heavily influenced by the polyphonic word painting of early vocal music (as well as the chorales of Bach), but with a modern sense of rhythmic and harmonic experimentation.

Like some higher profile and prolific composers of earlier eras, Hugo Distler led a short and tragic life. Born in 1908, Distler came of age during the rise of the Weimar Republic. Driven to despair by the emotional pressure of trying to serve God in the midst of Nazi rule, and the prospect of being conscripted into the German Army, Distler committed suicide in Berlin in 1942. The difficult realities of Distler's life and times shine through in his music. His variations of *Lo, How a Rose* are less spare than his other works (such as his *Totentanz*, composed only a year later in 1934). However, while the variations are shimmering, beautiful, and at times, joyful, the beauty and joy of the Christmas story flicker through a veil of emptiness – an emptiness that must have been felt by many who valued love and compassion in a troubled country on the cusp of another world war.

In Distler's simpler variations, the melody is plainly apparent in the soprano voice, though mixed meter and rhythmic delay between voice parts create long, ethereal phrases that stretch the familiar melody into something even more sublime. In other variations, the melody sometimes drops into obscurity amidst an often complex texture of up to eight vocal lines. The progression of our album incorporates all seven of Distler's settings, interspersed with other pieces that share a thematic connection to his work.

The unique aesthetic of composers who lived through the inter-war period permeates many of the other anthems we offer – those by British composers Herbert Howells, Reginald Jacques, and Elizabeth Poston, as well as French composers Pierre Villette and Georges Dupuy de Méry. The most contemporary of the pieces we include is by John Tavener, who was born during the first week of the final bout of German air raids on London in 1944. Perhaps the most poignant connection to Distler's life comes from the contribution of Peter Warlock, whose tragic suicide at age 36 in 1930 bears a striking resemblance to Distler's own story.

The pieces of early music we include also connect closely to Distler's sound world. Distler's individual lines have a strong connection to Gregorian chant, which we present in one of its earliest forms (with a text from the 5th century paired with a melodic line from the 10th century or earlier). Distler's 8-part "double choir" fifth variation is a modern re-creation of a Renaissance 4-part polyphonic canon. Alongside this variation, we share Jean Mouton's stunning *Nesciens mater*, a seemingly impossible canon at the fifth for two choirs. Four voices start the piece, and the other four voices join several beats later on the precise same material transposed up a perfect fifth: a brilliant illustration of the miracle of the virgin birth.

We are particularly pleased to offer three world premiere recordings of pieces seemingly forgotten by history: *Salvatorem expectamus* by Gregorio Allegri (of *Miserere* fame), *Salve Regina* by Giovanni Bernardino Nanino, and *Marie bergant l'Enfant Jésus* by Georges Dupuy de Méry. We share more information about these unique pieces on the following pages.

Although much of this album offers music that is connected to troubled times in our history and individuals struggling with personal despair (which is not 'standard fare' for a Christmas album), I think this makes the meditative beauty of the music far more profound. Even in the darkest of times, the beauty of the human voice can carry a message of love and hope.

-Matthew Guard, Artistic Director

## notes on world premieres

### **Salvatorem expectamus, Gregorio Allegri**

While Gregorio Allegri is something of a 'one-hit wonder' to modern audiences, he was known as a prolific and highly-regarded composer in the 17th century. Allegri's masterpiece *Miserere* was a staple of the Sistine Chapel repertoire for nearly 200 years, and famously was heard by a 14-year old Mozart when he traveled to Italy in 1770.

The motet *Salvatorem expectamus* is intended for the first Sunday in Advent and displays Allegri's gift for counterpoint. Although there are no surviving copies of this motet in Italy, Allegri's *Missa Salvatorem Expectamus*, which uses the motet as its basis, survives in several archives.

I came across the piece while working at the Santini Collection in Muenster, Germany. Fortunato Santini was an Italian priest whose life's work was transcribing sacred music. In 1810, near the end of his life, he needed to raise funds to help a family member out of debt, and sold his entire library to the Catholic University in Muenster.

This piece has never been published, and likely has not been sung in over two hundred years.

–John K. Cox

### **Salve Regina, Giovanni Bernardino Nanino**

Giovanni Bernardino Nanino and his brother Giovanni Maria were influential church musicians and composers active in Rome during the late 16th and early 17th centuries. Bernardino took over as *maestro di cappella* of San Luigi dei Francesi in 1591 after his brother vacated the post to join the papal choir. His setting of *Salve Regina* for three choirs, recorded here for the first time, survives in a manuscript at the Vatican and was likely written for the papal choir. A 12-voice motet may seem extravagant by modern standards, but was quite common at this time in Rome, as there was a wave of polychoral music written around the turn of the century. Music written for multiple choirs, often associated with St. Mark's Basilica in Venice, was just as popular – if not more so – in Rome, where composers regularly wrote for 3-5 choirs. This trend towards large forces led musicologists to refer to this period as the "Roman Colossal Baroque."

–John K. Cox

### **Marie berçant l'Enfant Jésus, Georges Dupuy de Méry**

Two years ago, my friend Elizabeth called me with an exciting request. She was trying to create the perfect Christmas present for her husband, Ludovic (also a dear friend of mine), and she had an innovative idea. Her husband's grandfather, a very important figure in his family, had passed away when Ludovic was a young boy. His name was Georges Dupuy de Méry, and he was the organist at the oldest church in Montmartre (in Paris) for decades, including the years of the Second World War.

In addition to being a gifted organist, he was a prolific composer; my friend's family had inherited stacks of unpublished scores of original compositions by Dupuy de Méry, including dozens of compositions for organ and choir. Elizabeth was recruiting musicians to create recordings so that her husband could have a once-in-a-lifetime Christmas present: an album of music all written by his beloved grandfather. Four Skylark singers and I were thrilled to record two pieces for this special project.

During the process of sifting through many original manuscripts by Dupuy de Méry (a contemporary of Duruflé and Poulenc), I discovered *Marie Berçant l'Enfant Jésus*, a simple and beautiful setting of Mary's lullaby for the infant Jesus. This enchanting little lullaby was premiered in Paris on Christmas Eve, 1949. We are so pleased to record it for the first time.

–Matthew Guard

## texts and translations

### **SALVATOREM EXPECTAMUS**

Gregorio Allegri (1582-1652)

<i>Salvatorem expectamus</i>	Look for the Saviour
<i>Dominum Jesum Christum.</i>	Lord Jesus Christ.
<i>Qui reformabit corpus humilitatis nostre</i>	Who will transform our humble, lowly bodies,
<i>congifuratum corpori claritatis sue.</i>	And bring us into his glory.

### CORDE NATUS EX PARENTIS

Plainchant (*Divinum mysterium*, ca. 10th century); text by Aurelius Prudentius (ca. 348-413)

<i>Corde natus ex parentis</i>	Of the Father's love begotten,
<i>Ante mundi exordium</i>	Ere the worlds began to be,
<i>A et O cognominatus</i>	He is Alpha and Omega,
<i>Ipse fons et clausula</i>	He the source, the ending He,
<i>Omnium quae sunt, fuerunt</i>	Of the things that are, that have been,
<i>Quaeque post futura sunt</i>	And that future years shall see,
<i>Saeculorum saeculis.</i>	Evermore and evermore!

<i>O beatus ortus ille</i>	O ye heights of heaven adore Him;
<i>Virgo cum puerpera</i>	Angel hosts, His praises sing;
<i>Edidit nostram salutem</i>	Powers, dominions, bow before Him,
<i>Feta Sancto Spiritu</i>	And extol our God and King!
<i>Et puer redemptor orbis</i>	Let no tongue on earth be silent,
<i>Os sacratum protulit</i>	Every voice in concert sing,
<i>Saeculorum saeculis.</i>	Evermore and evermore!

<i>Psallat altitudo caeli</i>	O that birth forever blessed,
<i>Psallite omnes angeli</i>	When the virgin, full of grace,
<i>Quidquid est virtutis usquam</i>	By the Holy Ghost conceiving,
<i>Psallat in laudem Dei</i>	Bare the Saviour of our race;
<i>Nulla linguarum silescat</i>	And the Babe, the world's Redeemer,
<i>Vox et omnis consonet</i>	First revealed His sacred face,
<i>Saeculorum saeculis.</i>	Evermore and evermore!

<i>Tibi, Christe, sit cum Patre</i>	Christ, to Thee with God the Father,
<i>Hagioque Pneumate</i>	And, O Holy Ghost, to Thee,
<i>Hymnus, decus, laus perennis</i>	Hymn and chant with high thanksgiving,
<i>Gratiarum actio</i>	And unwearied praises be:
<i>Honor, virtus, victoria</i>	Honor, glory, and dominion,
<i>Regnum aeternaliter</i>	And eternal victory,
<i>Saeculorum saeculis.</i>	Evermore and evermore!

### ES IST EIN ROS ENTSPRUNGEN, VAR. 1 from *Die Weihnachtsgeschichte*

Hugo Distler (1908-1942)

<i>Es ist ein Ros entsprungen</i>	Lo, how an ever-blooming rose
<i>Aus einer Wurzel zart,</i>	Has sprung from a tender root,
<i>Als uns die Alten sungen,</i>	As the ancestors, those from
<i>Von Jesse kam die Art</i>	Jesse's lineage, predicted,
<i>Und hat ein Blümlein bracht</i>	And has brought forth a blossom
<i>Mitten im kalten Winter</i>	In the middle of the cold winter,
<i>Wohl zu der halben Nacht.</i>	Likely in the middle of the night.

### A SPOTLESS ROSE

Herbert Howells (1892-1983); English translation of the German carol by Catherine Winkworth (1869)

A spotless rose is blowing,  
Sprung from a tender root,  
Of ancient seers foreshowing,  
Of Jesse promised fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.

The rose which I am singing,  
Whereof Isaiah said,  
Is from its sweet root springing  
In Mary purest maid;  
For through our God's great love and might,  
The Blessed Babe she bare us  
In a cold, cold winter's night.

**ES IST EIN ROS ENTSPRUNGEN, VAR. 2** from *Die Weihnachtsgeschichte*  
Hugo Distler (1908-1942)

<i>Das Röslein, das ich meine, Davon Jesaias sagt, Ist Maria, die reine, Die uns das Blümlein bracht. Aus Gottes ew'gem Rat Hat sie ein Kind geboren Und blieb ein' reine Magd.</i>	The little rose to which I am referring, Of which Isaiah foretold, Is Mary, the Virgin, Who brought the blossom to us. With God's eternal blessing She has born a child And remains a pure maiden.
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**JESUS CHRIST THE APPLE TREE**

Elizabeth Poston (1905-1987)

The tree of life my soul hath seen  
Laden with fruit and always green  
The trees of nature fruitless be  
Compared with Christ the apple tree.

His beauty doth all things excel  
By faith I know but ne'er can tell  
The glory which I now can see  
In Jesus Christ the apple tree.

For happiness I long have sought  
And pleasure dearly I have bought  
I missed of all but now I see  
'Tis found in Christ the apple tree.

I'm weary with my former toil  
Here I will sit and rest a while  
Under the shadow I will be  
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive  
It keeps my dying faith alive  
Which makes my soul in haste to be  
With Jesus Christ the apple tree.

## SALVE REGINA

Giovanni Bernardino Nanino (1560-1623)

*Salve, Regina, Mater misericordiae,  
vita, dulcedo, et spes nostra, salve.  
Ad te clamamus exsules filii Hevæ,  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.*

Hail, Queen, merciful mother  
our life, sweetness and hope, hail.  
to you we cry, exiled children of Eve,  
to you we sigh, mourning and weeping  
in this valley of tears.

*Eia, ergo, advocata nostra, illos tuos  
misericordes oculos ad nos converte;  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.  
O clemens, O pia, O dulcis Virgo Maria.*

Come, therefore, our advocate, place your  
merciful eyes upon us;  
And Jesus, the blessed fruit of your womb  
show (him) to us after this exile.  
O lenient, o pious, o sweet Virgin Mary.

## HYMNE À LA VIERGE

Pierre Villette (1926-1998)

*O toute belle, Vierge Marie,  
Votre âme trouve en Dieu le parfait amour;  
Il vous revêt du manteau de la Grâce  
Comme une fiancée parée de ses bijoux.  
Alleluia.*

O fairest Virgin Mary,  
Your soul finds in the Lord perfect love;  
He clothes you in robes of grace  
Like a bride attired with jewels.  
Alleluia.

*Je vais chanter ta louange, Seigneur,  
Car tu as pris soin de moi,  
Car to m'as envelopée du voile de l'innocence.*

I will sing thy praise, O Lord,  
For thou has looked after me,  
And covered me with the veil of innocence.

*Vous êtes née avant les collines,  
O sagesse de Dieu,  
Porte du Salut,  
Heureux celui qui marche dans vos traces  
Qui apprête son coeur  
A la voix de vos conseils.  
Alleluia.*

You were born before the hills,  
O wisdom of the Lord,  
Gate of Redemption,  
Blessed is he who walks in your steps,  
Who tunes his heart  
To the counsels of your voice.  
Alleluia.

*Je vais chanter ta louange, Seigneur,  
Car tu m'as faite, avant le jour,  
Car tu m'as fait précéder  
Le jaillissement des sources.*

I will sing thy praise, O Lord,  
For thou has made me, before dawn,  
For thou has made me precede  
The gushing forth of springs.

*Avant les astres vois étiez présente,  
Mère du Créateur,  
Au profond du ciel;  
Quand Dieu fixait les limites du monde  
Vous partagiez son coeur  
Etant à l'oeuvre avec lui.  
Alleluia.*

Before the stars you were there,  
Mother of the Creator,  
In the highest heaven;  
When God was setting the limits of the world  
You shared his love  
As you labored with him.  
Alleluia.

*O toute belle Vierge Marie.*

O fairest Virgin Mary



**ES IST EIN ROS ENTSPRUNGEN, VAR. 3** from *Die Weihnachtsgeschichte*  
Hugo Distler (1908-1942)

<p>(Solo) <i>Meine Seele erhebt Gott, den Herren, Und mein Geist freut sich Gottes, Meines Heilandes, denn er hat Die Niedrigkeit seiner Magd angesehen. Siehe, von nun an Werden mich preisen alle Kindeskind, Denn er hat große Dinge ab nun getan, Der da mächtig ist und des Name heilig ist. Seine Barmherzigkeit währet immer für ind für, Bei denen, die ihn fürchten.</i></p>	<p>I lift up my soul to God, the Lord, And my spirit rejoices in God my Savior, For He saw the commonness In the face of His maiden. Henceforth all generations Shall give me praise, For He who is mighty lavished Great things on me, and His name is holy. His mercy will last for ever and ever For those who fear Him.</p>
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<p>(Choir) <i>Wir bitten dich von Herzen, Du edle Königin, Durch deines Sohnes Schmerzen, Wann wir fahren dahin Aus diesem Jammertal. Du wollest uns geleiten Bis in der Engel Saal.</i></p>	<p>We entreat you from our hearts, O noble Queen, Through your Son's sufferings, As we move along Out of this vale of tears. May you accompany us All the way to the Angel's realm.</p>
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**TODAY THE VIRGIN**

John Tavener (1944-2013); Lyrics by Mother Thekla (1911-2011)

Today the Virgin comes to the cave  
To give birth to the Word eternal:

Rejoice, O World  
With the Angels and the Shepherds  
Give glory to the Child!  
Alleluia!

Mary, my wife, O Mary, my wife!  
What do I see?  
I took you blameless before the Lord  
From the priests of the Temple. What do I see?

Rejoice, O World ...

Joseph the Bridegroom, O Joseph the Bridegroom!  
Do not fear.

God in his mercy has come down to earth.  
He takes flesh in my womb  
For all the world to see.

Rejoice, O World ...

Warned by the Angel we believe  
That Mary gives birth inexplicable  
To the infant, Christ, our God.

Rejoice, O World ...







**ES IST EIN ROS ENTSPRUNGEN, VAR. 4** from *Die Weihnachtsgeschichte*  
Hugo Distler (1908-1942)

<i>Das Blümelein so kleine,</i>	The blossom so small,
<i>Das duftet uns so süß;</i>	So fragrant, and so sweet;
<i>Mit seinem hellen Scheine</i>	With its bright light
<i>Vertreibts die Finsternis.</i>	Banishes the darkness.
<i>Wahr Mensch und wahrer Gott,</i>	True man and true God,
<i>Hilft uns aus allem Leide,</i>	Lead us out of our sorrows,
<i>Rettet von Sünd und Tod.</i>	Rescue us from sin and death.

**NESSCIENS MATER**

Jean Mouton (1459-1522)

<i>Nesciens mater virgo virum</i>	Knowing no man, the Virgin mother
<i>Peperit sine dolore</i>	Bore, without pain,
<i>Salvatorem saeculorum</i>	The Savior of the world.
<i>Ipsum regem angelorum</i>	Him, the king of angels,
<i>Sola virgo lactabat</i>	Only the Virgin suckled,
<i>Ubere de caelo pleno.</i>	Breasts filled by heaven.

**AWAY IN A MANGER**

Reginald Jacques (1894-1969)

Away in a manger, no crib for a bed,  
The little Lord Jesus lay down His sweet head.  
The stars in the bright sky looked down where He lay,  
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,  
But little Lord Jesus, no crying He makes.  
I love Thee, Lord Jesus, look down from the sky,  
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay  
Close by me for ever and love me, I pray.  
Bless all the dear children in Thy tender care,  
And take us to Heaven to live with Thee there.



### MARIE BERÇANT L'ENFANT JÉSUS

Georges Dupuy de Méry (1893-1969); Lyrics by R. P. Mérienne

*Dors, Jésus, dans l'étable.  
Il fait froid au dehors.  
Dors, enfant, très aimable  
Enfant Dieu, dors !*

Sleep, Jesus, in the stable.  
For it is cold outside.  
Sleep, lovely child,  
Child of God, sleep!

*Dors, Jésus, dans la crèche  
Arrangée en berceau  
Sur la paille un peu sèche  
Oui, fais dodo !*

Sleep, Jesus, in the manger  
Lying in the cradle  
On a soft bed of dry straw  
Yes, go to sleep!

*Fais dodo, fais dodo dans ton berceau !*

Go to sleep, go to sleep in your cradle!

*Mon Jésus, Lui, préfère  
Être assis, sans coussin,  
Dans les bras de sa mère  
Et sur son sein.*

My little Jesus prefers  
Resting here, without a pillow,  
In his mother's arms  
Against her breast.

*Quoi ! Tu veux, Dieu fait Homme  
Inconnu des ingrats.  
Faire ton premier somme  
Entre mes bras.*

What you will become! God made man,  
Not yet knowing pain.  
Enjoy your first slumber  
In my arms.

*Fais dodo, fais dodo sous mon manteau !*

Go to sleep, go to sleep under my coat!

*Mon Enfant Dieu grelotte  
Et son coeur plein d'amour.  
Veut que je le dorlotte  
En ce beau jour.*

My God-child shivers,  
But his heart is full of love.  
He wants me to embrace him  
On this beautiful day.

*En revant fraîche rose  
À ton Père éternel,  
Sur mon Coeur  
dors, repose Emmanuel.*

Dreaming sweet dreams  
of your eternal Father,  
rest on my heart  
and sleep, Emmanuel.

*Fais dodo, Fais dodo sous mon manteau !*

Go to sleep, go to sleep under my coat!

### ES IST EIN ROS ENTSPRUNGEN, VAR. 5 from *Die Weihnachtsgeschichte* Hugo Distler (1908-1942)

*Die Hirten zu der Stunden,  
Machten sich auf die Fahrt.  
Das Kindlein sie bald funden  
Mit seiner Mutter zart  
Die engel sangen schon;  
Sie lobten Gott den Herren  
In seinem höchsten Thron.*

The shepherds, at that hour,  
Started out on their journey  
They soon found the little Child  
With His frail young Mother.  
The angels sang sweetly,  
They praised God, the Lord,  
On His highest throne.

### BETHLEHEM DOWN

Peter Warlock (1894-1930); Lyrics by Bruce Blunt (1899-1957)

"When he is King we will give him the King's gifts,  
Myrrh for its sweetness, and gold for a crown,  
Beautiful robes," said the young girl to Joseph,  
Fair with her first-born on Bethlehem Down.

Bethlehem Down is full of the starlight  
Winds for the spices, and stars for the gold,  
Mary for sleep, and for lullaby music  
Songs of a shepherd by Bethlehem fold.

When he is King they will clothe him in grave-sheets,  
Myrrh for embalming, and wood for a crown,  
He that lies now in the white arms of Mary,  
Sleeping so lightly on Bethlehem Down.

Here he has peace and a short while for dreaming,  
Close-huddled oxen to keep him from cold,  
Mary for love, and for lullaby music  
Songs of a shepherd by Bethlehem fold.

### ES IST EIN ROS ENTSPRUNGEN, VAR. 7 from *Die Weihnachtsgeschichte*

Hugo Distler (1908-1942)

*So singen wir all Amen,  
Das heißt: nun wird es wahr  
Was wir begehr'n allsammen.*

*O Jesu, hilf uns dar  
In deines Vaters Reich,  
Drin wollen wir dich loben.  
O Gott, uns das verleiht!*

So sing we all Amen,  
Which means: that which we all long for  
Will now come true.

O Jesus, help us enter into  
Your Father's Kingdom,  
Where we want to praise You.  
O God, grant us our wish.

### ES IST EIN ROS ENTSPRUNGEN, VAR. 6 from *Die Weihnachtsgeschichte*

Hugo Distler (1908-1942)

*Lob, Ehr sei Gott dem Vater,  
Dem Sohn und heiligen Geist.  
Maria, Gottes Mutter,  
Dein Hilf an uns beweis.  
Und bitt Dein liebes Kind,  
Daß es uns woll behüten,  
Verzeihen unser Sünd.*

Praise, honor to God, the Father,  
To the Son and the Holy Ghost.  
Mary, Mother of God,  
Manifest your willingness to help us,  
And entreat Your beloved Child,  
That he watch over us,  
And forgive us of our sin.

## about skylark

Skylark is a premiere vocal ensemble of leading American vocal soloists, chamber musicians, and music educators. Skylark's music has been described as "sublimely beautiful" (Opera Obsession), "engrossing...reaches in through the ribs and grips the vitals" (Q2/WQXR NY), and enough to "leave a hardened critic near tears" (Boston Music Intelligencer). With "some of Boston's best singers" (Boston Globe), the voices of Skylark "can sway you softly into calm and then all but throw you across the room with sheer harmonic force" (Thought Catalog). Skylark strives to set the standard for innovative, engaging, well-researched, and dramatically presented programs that re-define the choral experience for audiences and singers alike. A not-for-profit entity, Skylark performs educational outreach programs with high school and college students across the United States during its concert tours.

## skylark organization

Matthew Guard | *Artistic Director*      Carolyn Guard | *Executive Director*      Sarah Moyer | *Ensemble Manager*  
Christopher Jackson | *Educational Outreach*      Cory Klose | *Marketing & Design*      Jessica Petrus | *Skylark Spotlight Series*

## 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*

## support skylark

We are currently in the midst of our 2017 Annual Appeal. Your support is essential for us to continue in our three-fold mission to:

Create innovative and meaningful programs of stunning vocal beauty  
Educate and inspire the next generation of choral artists  
Support the careers of the most talented vocal artists in America

Skylark is a Federally recognized 501(c)(3) tax-exempt organization – thank you so much for considering us in your year-end charitable contributions.

## skylark supporters

*Donations received as of December 4, 2017*

Frederick & Annelyse Allen	Yu-Hua Mao
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Gregory Craig	Nawrie Meigs-Brown
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Kirk Lee & David Fishburn	Heather & Jim Wininger
John & Denise MacKerron	Isabel Yoder
Bruce & Teresa MacRae	Carla & Vincent Zavorskas

## skylark in england

We are bursting with pride to share that Skylark has been invited by Tenebrae, one of the great choirs of the world, to perform at their Holy Week Festival at St. John's Smith Square, London, on Good Friday, March 30th, 2018. Skylark will have the distinct honor of being the only international group performing in a lineup of some of the greatest choirs of the UK, including Tenebrae, Polyphony, The Tallis Scholars, and the Gabrieli Consort.

This will be a momentous occasion for Skylark, we would love for you to join us to celebrate! We have worked with our friends in the UK to design a unique itinerary of concerts, private talks, and immersive behind-the-scenes tours in some of the Britain's premier choral venues. If you love wonderful choral music, joining us for these few days will be a once-in-a-lifetime experience. Speak to us after the concert or email us at [info@skylarkensemble.org](mailto:info@skylarkensemble.org) to learn more.



## artistic director

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.

## artist biographies

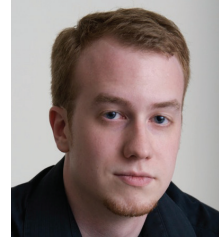
Baritone **GLENN BILLINGSLEY**'s performance of *Messiah* under Johannes Somary was described by the New York Times as “smooth and fluent.” Glenn has performed with the Santa Fe and New York City Opera National companies, the Waverly Consort and New York’s Musica Sacra. A founding member of Blue Heron, he sings with Boston’s Handel + Haydn Society and at the Church of the Advent in Boston.



Conductor, musicologist, and tenor **JOHN K. COX** was recently appointed Visiting Assistant Professor at Reed College in Portland, Oregon, where he leads the Reed Chorus and Collegium Musicum. Cox is a highly-regarded specialist in the performance of sixteenth- and seventeenth-century music, and spent the past several years locating and editing neglected repertoires of Italian sacred music from the Baroque period. John is a graduate of Interlochen Arts Academy and Oberlin Conservatory. He holds advanced degrees in Choral Conducting and Music History from the University of Oregon and a Doctoral of Musical Arts in Choral Conducting and Literature from the University of Illinois at Champaign, Urbana.



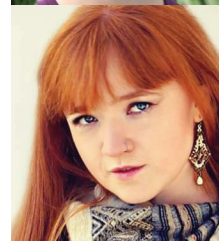
Hailed as a “vivid countertenor” (Wall Street Journal) with a voice that is “unusually sparkling” (Kansas City Star), **DOUG DODSON** is making his mark on opera and concert stages throughout the country. Notable recent engagements include: alto soloist in the American premieres of Melani’s *Lauda anima mea* and Perti’s *Magnificat* at Union College; Ignis in the world premiere of Per Bololand’s opera *Pedr Solis* with Guerilla Opera; and Ottone in *L’incoronazione di Poppea*, as part of the prestigious Britten-Pears Young Artist Programme. Mr. Dodson has a degree in Anthropology as well as Music and is a native of South Dakota.



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, son, and golden retriever.



**FIONA GILLESPIE JACKSON**, soprano, sings as a professional chorister and soloist with ensembles across the nation. She recently made her debut abroad in the title role of Lully’s *Armide* in the UK, and as a soloist on Lycoming College Music Department’s tour to Shanghai and Beijing. She serves on the faculty of Lycoming College as an instructor of voice and Opera Director, and as a co-founder and manager of the Lycoming Baroque Choir and Orchestra. In addition to her musical activities, Fiona loves to make collages, read, and talk (not at the same time).





**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.



Praised for her "otherworldly" singing, **CLARE MCNAMARA** brings her sensitive interpretation to a wide variety of repertoire throughout the United States and abroad. Ensemble affiliations include Lorelei Ensemble, Cut Circle, Handel+Haydn Society, and The Boston Camerata. International festival credits include Laus Polyphoniae (Belgium), Tage Alter Musik Regensburg (Germany), and Utrecht Early Music (Netherlands). As a soloist, Clare will make her Symphony Hall debut in the Handel+Haydn Society's 2018 performance of Bach's *Mass in B minor*. Clare holds an undergraduate degree from Princeton University, and an M.M. from the Longy School of Music at Bard College. Clare dreams of having a dog-friendly back yard. [www.claremcnamara.com](http://www.claremcnamara.com)



Known for her "purity and flawless range" (South Florida Classical Review), soprano **SARAH MOYER**'s recent repertoire includes the world premiere of Theofanidis' Four Levertov Settings with Seraphic Fire, American premieres of Nørgård's *Nova Genitura* and *Seadrift* with Lost Dog New Music Ensemble, world premiere of Runestad's *The Hope of Loving* with Seraphic Fire, and Foss' *The Prairie* with Boston Modern Orchestra Project. Sarah appears frequently with Seraphic Fire, Santa Fe Desert Chorale, True Concord, Vox Humana TX, and Berwick Chorus of Oregon Bach Festival. She has performed with the Rolling Stones and can lick her elbow. [www.sopranosarahmoyer.com](http://www.sopranosarahmoyer.com).



**ALEXANDER NISHIBUN** is gaining recognition for his "smooth-toned voice [of] spring-water clarity" (Boston Classical Review), musical versatility, and engaging presence. A frequent oratorio soloist, Nishibun's recent performances include Buxtehude's *Membra Jesu Nostri*, Handel's *Messiah*, Bach's *Mass in B minor* and *Magnificat*, Mozart's *Requiem* and *Davidde Penitente*, and Haydn's *The Creation*. In conjunction with his solo work, Nishibun performs across the U.S. with Kinnara Ensemble, the GRAMMY® Award-winning Handel + Haydn Society, the Blue Heron Renaissance Choir, Ensemble Origo, and the Boston Cecilia. Outside of his career, he is a proud uncle, a grill enthusiast, and learning to play the mandolin.



With a "velvety suaveness" (New York Times) and her "brilliant, agile soprano" (San Diego Story), **JESSICA PETRUS** delivers intimate performances of early and new chamber music. In 2015, Jessica made her Spoleto USA debut in Bach's *St. Matthew Passion* with a "crystal clear soprano" (Post and Courier). This past season included solo appearances with Three Notch'd Road, Scrag Mountain Music, True Concord, Cantata Profana, Staunton Music Festival, and with Princeton University's Glee Club. Jessica can be heard on Mexican rock legend, Mana's, latest album, "Cama Incendiada," which received a Latin Grammy in 2015 for "Best Pop/Rock Album." [www.jessicapetrus.com](http://www.jessicapetrus.com)



**MEGAN ROTH**, mezzo-soprano, is an avid singer of opera, oratorio, and art song genres. Recently she received praise for her "warm and sonically sumptuous Meg" while performing *Little Women* with MetroWest Opera. Megan delights in performing for organizations in her current home state of Massachusetts, while maintaining an active career as an ensemble singer with groups such as Conspirare, Seraphic Fire, Cincinnati Vocal Arts Ensemble, Yale Choral Artists and Vox Humana. Megan enjoys reading, practicing yoga, and family walks with her husband Adam and their rambunctious Boston Terrier, Moxie, who incidentally, 'sings along' when Megan practices.



**SAMUEL KREIDENWEIS** is an active soloist and ensemble singer throughout the US and abroad. In 2015 he recorded the Rachmaninoff: "All-Night Vigil" with the Phoenix Chorale and Kansas City Chorale under Charles Bruffy, which won the GRAMMY® Award for Best Choral Performance in 2016. Internationally Sam has toured with the Dublin, Ireland based group Anúna with whom he has toured Ireland, the U.K., Belgium, the Netherlands, China, and Japan. Recently Sam joined Conspirare for the world-premiere performance and recording of Considering Matthew Shepard, which was written and conducted by Craig Hella Johnson. Sam enjoys baking with his sourdough starter named Precious.



Baritone **DANA WHITESIDE** has appeared as a soloist in numerous performances, from concert and opera, to recital. A product of the Longy School of Music, New England Conservatory and the Tanglewood Music Center, Dana has received critical acclaim for his voice of "noble clarity throughout powerful and resonant" (The Washington Post). Among recent season highlights were *The Magic Flute* with Boston Baroque; the role of Count Carl Magnus in Stephen Sondheim's *A Little Night Music*; *Carmina Burana* at Mechanics Hall; Verdi's *Requiem*; and Vaughan Williams' *A Sea Symphony* at the Kennedy Center for the Performing Arts.



## AMERICAN VOICES

TUESDAY, JANUARY 30 | 7:30pm  
Forrestal-Bowld Music Center, Phillips Exeter Academy | Exeter, NH

WEDNESDAY, JANUARY 31 | 7:30pm  
Morse Hall, Falmouth Academy | Falmouth, MA

THURSDAY, FEBRUARY 1 | 7:30pm  
St. Christopher's Episcopal Church | Chatham, MA

FRIDAY, FEBRUARY 2 | 7:30pm  
Old North Church | Marblehead, MA

## SEVEN LAST WORDS

SATURDAY, MARCH 24 | 7:30pm  
The Memorial Church, Harvard University | Cambridge, MA

MONDAY, MARCH 26 | 7:30pm  
First Congregational Church | Falmouth, MA

FRIDAY, MARCH 30  
St. John's Smith Square | London, UK

## LIEDER AND LOVESONGS

FRIDAY, MAY 25 | 7:30pm  
St. Christopher's Episcopal Church | Chatham, MA

SATURDAY, MAY 26 | 7pm  
All Saints' Episcopal Church | Chelmsford, MA

SUNDAY, MAY 27 | 4pm  
St. Paul's Episcopal Church | Newburyport, MA

MONDAY, MAY 28 | 4pm  
St. Barnabas Memorial Church | Falmouth, MA

Skylark gratefully acknowledges the following business for its support this season:



  
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