



SKYLARK
VOCAL ENSEMBLE

Once Upon a Time

A musical visit to the land of classic Fairy Tales
by the Brothers Grimm and Hans Christian Andersen

THURSDAY, SEPTEMBER 29

7:30pm | St. Barnabas Church | Falmouth, MA

FRIDAY, SEPTEMBER 30

7:30pm | Manninen Center for the Arts, Endicott College | Beverly, MA

SATURDAY, OCTOBER 1

7:30pm | Parish of the Epiphany | Winchester, MA

About Skylark

Skylark is a premiere ensemble of world-class vocal soloists, chamber musicians, and music educators with a passion for small ensemble performance. Formed in 2011 by Artistic Director Matthew Guard, Skylark's music has been described as "sublimely beautiful." The voices of Skylark "can sway you softly into calm and then all but throw you across the room with sheer harmonic force." 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 Artists

Soprano

Fiona Gillespie Jackson
Sarah Moyer
Jessica Petrus
Wanda Yang Temko

Alto

Carrie Cheron
Douglas Dodson
Carolyn Guard
Megan Roth

Tenor

George Case
John K. Cox
Cory Klose
Alexander Nishibun

Bass

Glenn Billingsley
Christopher Jackson
Samuel Kreidenweis
Peter Walker

We welcome your applause at program breaks, indicated below with a horizontal line

Once Upon a Time

Prelude

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

Ralph Vaughan Williams

Snow White and the Seven Dwarves | *The Brothers Grimm*

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

Francis Poulenc

Why bragst in malice high? (Seventh Tune)

Thomas Tallis

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

A Wild Goose Chase

The Goslings

John Frederick Bridge

Romanze vom Gänsebuben from *Romanzen und Balladen III, Op. 145*

Robert Schumann

The Little Mermaid | *Hans Christian Anderson*

Vineta from *Drei Gesänge Op. 42*

Johannes Brahms

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

Veljo Tormis

Karitas Habundat

Hildegard von Bingen

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

Postlude

Zigeunerlied

Moritz Hauptmann



Program Introduction

I open this program note with an awkward confession: I often find choral concerts to be quite boring. Yes, it's embarrassing to say this, as someone who devotes so much time and energy to this endeavor, but gosh, some choral concerts are just a *snooze*!

I should clarify – I don't say this to build up Skylark (e.g., "Skylark concerts are not boring, but other concerts are!"). No, no, no. In fact, I worry most that *our* concerts might be boring. I also don't say this to criticize the quality of the vocal performance in other choirs of any particular stripe. I think choral groups of all backgrounds (children's choirs, school choirs, church choirs, community choirs, amateur, semi-professional, and professional choirs) can move people when their voices are raised together.

I truly believe in the power of the unaccompanied human voice to communicate at a visceral level. Yet, I do think it is a peculiar challenge to weave together a program that can keep someone riveted (or, let's be honest, even actively listening!) for 60-odd minutes. Master composers like Bach and Rachmaninov did the work for us when they supplied compelling works that can fill an entire evening. But for many other fantastic pieces of the choral oeuvre that last a few minutes, it can be hard to find a home.

What is the right *context* that can bring a piece to life? How can we provide the emotional impetus to allow a piece to truly *sing*? How can we get our singers and our audience to *engage fully* in a piece in a language that they do not understand?

Tonight's program is an experiment in trying to answer those questions. I love fantastical children's stories, I love theater, and I love (obviously!) choral music. In particular, I love choral music from the mid-18th century to the present – composers like Brahms, Schumann, Vaughan Williams, and Poulenc – music that is unabashedly emotional and evocative in its imagery. What if we could bring together some of their short choral works of the last few centuries (and a few from composers of earlier eras) in a way that compellingly brings vivid stories to life?

Tonight, Sarah Walker, an incredible storyteller, will narrate two classic Fairy Tales. (if you think you know these stories because you saw the Disney movies, you might be a little surprised!) Skylark will share 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 create evokes images of what is transpiring in the story.

I have intentionally eschewed further program notes, because I think it would be a real shame if you ended up reading a dry academic analysis of each piece instead of listening to the stories and letting the sound wash over you. (If you would like to discuss any of the works in particular, I'd love to chat after the concert). After a bit of waffling, we did decide to include texts and translations for the pieces for listeners who really would like a libretto. However, I urge you not to get too bogged down, as tonight's performance aims to be a feast of fantastical imagery and vivid emotions rather than a textual exegesis.

Suspend disbelief. Listen to the stories. Allow yourself to re-live these stories with us, and I hope you will find that the music speaks more deeply to you than you imagined it would.

–Matthew Guard, Artistic Director

Skylark Organization

STAFF

Matthew Guard
Artistic Director

Carolyn Guard
Executive Director

Sarah Moyer
Ensemble Manager

Christopher Jackson
Educational Outreach

Cory Klose
Marketing & Design

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The King's Singers

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Director of Choral Activities,
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Co-Founder,
New York Polyphony

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)

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)

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*

WHY BRAGST IN MALICE HIGH
Thomas Tallis (c1505 – 1585)
Seventh Tune for Archbishop Parker's Psalter

Why brag'st in malice high,
O thou in mischief stout?
God's goodness yet is nigh
All day to me no doubt.
Thy tongue to muse all ill
It doth itself inure.
As razor sharp to spill,
All guile it doth procure.

Thou malice loves to wire,
Above all goodness walk:
And more thou loves to lie,
Then righteousness to talk.
Yea, loved thou hast no less
To speak one word for all:
All words of naughtiness,
Thou tongue in fraud most thrall.

BOIS MEURTRI from *Un Soir de Neige*
Francis Poulenc (1899-1963)
Paul Éluard (1895-1952)

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)

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)

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)

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)

Lay a garland on her hearse of dismal gew,
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

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.

THE GOSLINGS

John Frederick Bridge (1844-1924)

F.E. Weatherley (1848-1929)

She was a pretty little gosling,
And a gay young gosling he;
And "I love you," he said, "so dearly;"
And "I love you too," said she.
But "alas! we must part," he whispered,
"I'm off to the world so wide;
But love, don't fear,
I'll come next year,
And make you my little bride?"

'Twas Michaelmas day at morning,
That he came home once more,
He met his true love's mother,
And oh! she was weeping sore.
"Too late, you've come," she whispered,
"They've taken your love away,
She never will be your bride, ah, me!
For she's going to be cooked today!"

Then up he went to the farm house:

"Where is my love?" he said;

But the farmer's wife,

She seized a knife,

And cut off his little head.

And she served him up with his true love,

On a dish so deep and wide,

So though in life they were parted,

In death they were side by side.

ROMANZE VOM GÄNSEBUBEN

Robert Schumann (1810-1856)

Helf' mir Gott, wie fliegen die Gänse,

helf' mir Gott, wie fliegen sie all'!

's hütete Cimocho, seinem Orte nah',

Gänselein und Sorgen, eine böse Schar.

Daß sie fort ihm gingen, dess' hatt' er kein Arg,

Leute, die nichts wissen, führen leicht sich an.

Baden in den Teichen ließ er allesamt,

seine Augen gießen mehr dazu als halb.

Wie er schaut und sieht hin sie fliegen all',

sagt er ganz erschrocken über solchen Fall:

Helf' mir Gott, wie fliegen die Gänse,

helf' mir Gott, wie fliegen sie all'!

Ach, ihr meine Schmerzen, fliegt nicht ihr einmal
aus dem schweren Herzen einfür allemal?

Wie nur tut ihr Wunder noch mit meiner Qual,

macht Unmöglichkeiten möglich mir zumal!

Falsche Bartolilla, freu' dich jetzt einmal,

giebst ja mir jetzunder nicht allein mehr Qual.

Und nun sieht er wieder, und er wieder sagt,

weil er von der Erde nichts mehr sehen kann:

Helf' mir Gott, wie fliegen die Gänse,

helf' mir Gott, wie fliegen sie all'!

Mein wild Mißgeschicke hängt euch Flügel an,
aber meinem Glücke sind sie abgebrannt.

Ich geh' fort, Bartola, denn du bist mir ja

gleichfalls fortgegangen, einem Andern nach.

Immer macht mich bangen, was geseh'n ich hab',

aber, aber daß ihr flöget, hab' ich nicht gedacht.

Helf' mir Gott, wie fliegen die Gänse,

helf' mir Gott, wie fliegen sie all'!

God help me, how the geese fly,

God help me, how they all fly!

Cimocho guarded them, near his place,

geese and trouble, they go together!

That they left him he had no idea,

People who know nothing are easily deceived.

He let them all bathe together in the ponds,

his eyes only half on them.

As he watches he sees them all fly away.

In total shock he says:

God help me, how the geese fly,

God help me, how they all fly!

Ah, you my sorrows, will you not fly

from my heavy heart once and for all?

How you still work miracles with my pain

And make possible the impossible, especially for me!



*False, false Bartolilla, now be happy,
After all, you do not give great pain to me alone.
And now he looks again and again, again says,
since he can't see them any more from the earth:
God help me, how the geese fly,
God help me, how they all fly!*

*Give wings to my cruel misfortune,
my happiness has gone.
I'm leaving, Bartola, for you left me the same way
in pursuit of another.
It always makes me sad, what I have seen,
but I never thought you would fly off.
God help me, how the geese fly!
God help me, how they all fly!*

VINETA

Johannes Brahms (1833-1897)
Wilhelm Müller (1794-1827)

Aus des Meeres tiefem, tiefem Grunde
klingen Abendglocken, dumpf und matt,
uns zu geben wunderbare Kunde
von der schönen, alten Wunderstadt.

In der Fluten Schoß hinabgesunken,
blieben unten ihre Trümmer steh'n.
Ihre Zinnen lassen goldne Funken
widerscheinend auf dem Spiegel seh'n.

Und der Schiffer, der den Zauberschimmer
einmal sah im hellen Abendrot,
nach derselben Stelle schiff't er immer,
ob auch rings umher die Klippe droht.

Aus des Herzens tiefem, tiefem Grunde
klingt es mir wie Glocken dumpf und matt.
Ach, sie geben wunderbare Kunde
von der Liebe, die geliebt es hat.

Eine schöne Welt ist da versunken,
ihre Trümmer blieben unten steh'n,
lassen sich als goldne Himmelsfunken
oft im Spiegel meiner Träume seh'n.

Und dann möcht' ich tauchen in die Tiefen,
mich versenken in den Wunderschein,
und mir ist, als ob mich Engel riefen
in die alte Wunderstadt herein.

*From the ocean's deep, deep depths
toll evening bells, muffled and faint,
to give us wonderful tidings
of the beautiful, ancient miracle-city.*

*Sunk deep down beneath the surging tide,
its ruins have stood fast.
Its battlements send up golden sparks
that reflect visibly on the surface.*

*And the sailor who once saw this magical shimmer
in the bright sunset
always sails back to the same place,
despite the circle of menacing cliffs above.*

*From the heart's deep, deep depths
rings a sound like bells, muffled and faint.
Ah, it sends such wonderful tidings
of the love that it has loved.*

*A beautiful world is sunk there,
its ruins have stood fast,
often sending up golden, heavenly sparks
visible in the mirror of my dreams.*

*And then I would like to plunge into the depths,
to immerse myself in the reflection,
for it seems to me as if angels called me
into the ancient miracle-city.*

LAEVAMÄNG from *Kolm eesti mängulaulu*
Veljo Tormis (b. 1930)
Traditional Estonian

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.*

KARITAS HABUNDAT

Hildegard von Bingen (1098-1179)

Karitas habundat in omnia
de imis excellentissima
super sidera
Atque amantissima in omnia
quia summo Regi
osculum pacis dedit.

*Loving tenderness abounds for all
from the darkest
to the most exalted one beyond the stars
Exquisitely loving all
she bequeaths the kiss of peace
upon the ultimate King.*

DOUBLE, DOUBLE TOIL AND TROUBLE

Jaako Mäntyjärvi (b. 1963)

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

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-strangl'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)

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

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 viijää sotamieheks,
tytöt jäävät kyllää.

Ja kasarmi on korkia,
siin' on kakstoist gläkertaa.
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 raikuu.
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)

Cuando 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.*

ZIGUENERLIED

Moritz Hauptmann (1792-1868)

Im Nebelgeriesel, im tiefen Schnee,
Im wilden Wald, in der Winternacht,
Ich hörte der Wölfe Hungergeheul,
Ich hörte der Eulen Geschrei.

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

Ich schoß einmal eine Katz am Zaun,
Der Anne, der Hex, ihre schwarze liebe Katz.
Da kamen des Nachts sieben Werwölf zu mir,
Waren sieben sieben Weiber vom Dorf.

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

Ich kannte sie all, ich kannte sie wohl,
Die Anne, die Ursel, die Käth,
Die Liese, die Barbe, die Ev, die Beth,
Sie heulten im Kreise mich an.

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

Da nannt ich sie alle bei Namen laut:
Was willst du, Anne? Was willst du, Beth?
Da rüttelten sie sich, da schüttelten sie sich,
Und liefen und heulten davon.

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

*In the drizzling mist, with the snow high-pil'd,
In the Winter night, in the forest wild,
I heard the wolves with their ravenous howl,
I heard the screaming note of the owl:*

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

*I shot, one day, a cat in a ditch—
The dear black cat of Anna the witch;
Upon me, at night, seven were-wolves came down,
Seven women they were, from out of the town.*

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

*I knew them all; ay, I knew them straight;
First, Anna, then Ursula, Eve, and Kate,
And Barbara, Lizzy, and Bet as well;
And forming a ring, they began to yell:*

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

*Then call'd I their names with angry threat:
"What wouldst thou, Anna? What wouldst thou, Bet?"*

*At hearing my voice, themselves they shook,
And howling and yelling, to flight they took.*

Wille wau wau wau!

Wille wo wo wo!

Wito hu!

Support Skylark

Skylark is a Federally recognized 501(c)(3) tax-exempt organization that relies on support from our home communities to make our work possible. Gifts to Skylark help us 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

Reserve the best seats for each performance by contributing **\$500** or more to receive Named Seating at the front of our venues with up to four personalized name placards. Open Reserved Seating in the front rows of each venue is also available by donating **\$300** or more. Visit skylarkensemble.org or email info@skylarkensemble.org for more information on how to make a tax-deductible gift to support Skylark's mission. Gifts of all kinds are always welcomed and appreciated.

HONORARY SKYLARKS

Donations received as of August 12, 2016

Scott Asher
Rex G. Baker, IV
Ruth Berry
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Timothy & Jamie Szal
Donna Tapscott
Tom & Karen Tierney
Charles Tillen
Evan Toporek
Rick & Ginny von Rueden
Lynn & Irene Weigel
Brian & Julie Williams
Craig Wilson
Jim & Heather Wininger



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.

Baritone **GLENN BILLINGLSEY**’s performance of *Messiah* under Johannes Somary was described as “smooth and fluent” (New York Times). 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.

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 Boston’s Handel + Haydn Society, 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, among others, and is a champion of contemporary classical composition. 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. Carrie is a huge fan of ranunculus flowers.

Conductor, musicologist, and tenor **JOHN K. COX** was recently appointed Visiting Assistant Professor at Reed College in Portland, Oregon, where he will lead 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), **DOUGLAS 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 Bloland’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 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, bass, serves as the Director of Choral Activities at Lycoming College, where he also conducts the Lycoming Baroque Choir and Orchestra. He sings regularly with some of the nation’s leading professional vocal ensembles, and is in demand as a guest conductor for Honor Choir Festivals throughout the Northeast. He is the Director of Educational Outreach for Skylark. For fun, Christopher loves to read philosophy, drink whiskey, and play video games.





Santa Fe-based tenor **CORY KLOSE** is gaining recognition as a sought-after performer of both choral and solo repertoire. Cory appears on the rosters of many professional ensembles in the United States including Boston's GRAMMY® Award-winning Handel + Haydn Society, GRAMMY® Award-nominated True Concord Voices and Orchestra, Santa Fe Desert Chorale, Bach Collegium San Diego, Kinnara Ensemble, The Crossing, Spire Chamber Ensemble, Apollo Master Chorale, and The Thirteen. He has also collaborated with Meredith Monk & Vocal Ensemble on the GRAMMY® Award-winning album, "Songs of Ascension." Recent solo performance highlights include J.S. Bach's *Magnificat* with Music in the Mountains and Bach's *Cantata 147* with St. John's Bach Project.



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.



Described as an "obviously gifted singer" (South Florida Classical Review), soprano **SARAH MOYER** is an active chamber artist appearing nationally with Seraphic Fire, Vox Humana TX, True Concord, the Berwick Chorus at the Oregon Bach Festival, and Santa Fe Desert Chorale. As a soloist, her recent repertoire includes Foss' *The Prairie* with Boston Modern Orchestra Project, Mozart's *Coronation Mass*, and Bach's *Wedding Cantata*; she also "beautifully executed" (Miami Herald) the world-premiere of *The Hope of Loving*, by Jake Runestad with Seraphic Fire. She has sung with the Rolling Stones, and can touch her tongue to her elbow.



ALEXANDER NISHIBUN is gaining recognition for his vibrant sound, musical versatility, and engaging presence. A frequent oratorio soloist, Alexander's recent and upcoming performances include Handel's *Messiah* and *Dixit Dominus*, Buxtehude's *Membra Jesu Nostri*, Haydn's *The Creation*, Bach's *Mass in B minor* and *Magnificat*, Mozart's *Requiem* and *Davide Penitente*. Across the U.S., he performs with Vox Humana, Kinnara Ensemble, Les Canards Chantants, the GRAMMY® Award-winning Handel & Haydn Society, the Blue Heron Renaissance Choir, and the Boston Cecilia. A regular studio artist, he will record works with the Blue Heron Renaissance Choir as well as Kinnara Ensemble this season. Outside of music, Alexander is a proud uncle, amateur grill enthusiast, and gamer.



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."



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.



Soprano **WANDA YANG TEMKO** is a respected singer, voice teacher, and arts advocate in the Atlanta area. She holds a doctorate in voice performance from the Indiana University Jacobs School of Music in Bloomington, Indiana, along with degrees from Georgia State University and Emory University. Sought after as a recitalist and soloist, she also maintains an active private voice studio. Wanda also serves on the boards of Friends of Theater at Emory, ATL Symphony Musicians Foundation, Festival Singers of Atlanta, and Atlanta Early Music Alliance. She and husband Ben are the proud parents of two amazing tween daughters.



Described as a "rich-voiced" and "vivid" singer (New York Times) and an "impressive" and "exciting" piper (clevelandclassical.com) **PETER WALKER** enjoys a varied and exciting career as a singer of early, classical and folk music, and as a piper in music ranging from the Middle Ages to the present. Highlights of the coming season will include appearances with the Handel + Haydn Society, Three Notch'd Road, Texas Early Music Project, Staunton Music Festival, the Choir of St. Luke in the Fields, and Stamford Symphony Orchestra. In addition to his musical pursuits, he is a licensed pilot, and flies vintage aircraft.



SARAH WALKER grew up as 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 made her New York debut as a cast member of Gotham Early Music Scene's *Play of Daniel*. Since then, she has performed old and new stories for audiences of all ages throughout the region. Walker holds degrees in Medieval Studies and Art History from Vassar College and Pratt Institute. She is a children's librarian in Westchester, which she believes to be just about the best job ever. Her very favorite fairytale is the old Scottish story *The Woman Who Flummoxed the Fairies*.

Bring Skylark Home

**“...gorgeous, evocative,
and other-worldly...”**

—MAGGIE STAPLETON, *SECOND INVERSION*

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. Music from the album has been featured on leading radio programs and podcasts locally (WABE), nationally (WQXR, WNYC), and internationally (Canadian Public Broadcasting). Each album includes an audio CD as well as a Blu-Ray audio disc that offers the music in a stunning 9.1 surround recording. Copies are available today after the concert, and also on iTunes and Amazon.com.

A Skylark Christmas

TUESDAY, DECEMBER 20

7:30pm | St. Barnabas Church | Falmouth, MA

WEDNESDAY, DECEMBER 21

7:30pm | Parish of the Epiphany | Winchester, MA

THURSDAY, DECEMBER 22

7:30pm | Old North Church | Marblehead, MA

Theorem

THURSDAY, MARCH 2

7:30pm | St. Barnabas Church | Falmouth, MA

FRIDAY, MARCH 3

7:30pm | Killian Hall, Massachusetts Institute of Technology | Cambridge, MA

SATURDAY, MARCH 4

7:30pm | Parish of the Epiphany | Winchester, MA

Clear Voices in the Dark

SUNDAY, APRIL 23

8:00pm | St. Barnabas Church | Falmouth, MA

MONDAY, APRIL 24

7:30pm | Houghton Chapel, Wellesley College | Wellesley, MA

TUESDAY, APRIL 25

7:30pm | Old North Church | Marblehead, MA


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