

SAGA

OCTOBER 25 - 28, 2018

A scenic photograph of a fjord in Norway. In the foreground, a dark wooden boat is beached on a grassy shore. The boat has a pointed prow and stern and is supported by wooden blocks. The water is calm and reflects the surrounding landscape. In the background, a steep, rocky mountain rises from the water's edge, with a waterfall cascading down its side. The sky is filled with soft, grey clouds, suggesting an overcast day. The overall mood is serene and majestic.

SKYLARK
VOCAL ENSEMBLE

SAGA

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

VØLUSPÁ: THE BEGINNING

Heyr Himna Smiður	Porkell Sigurbjörnsson (1938-2018)
Vøluspá	Traditional Icelandic, arranged by Peter Walker
Solbønn	Gjermund Larsen (b. 1981) Arranged by Gjermund Larsen and Gunnar Eriksson

THE CHILDREN OF LOKI

The Rowan Tree from <i>13 Estonian Lyric Folk Songs</i>	Veljo Tormis (1930-2017)
Gjendine's Lullaby	Traditional Norwegian, arranged by Gunnar Eriksson
Kanarbik from <i>Autumn Landscapes</i>	Veljo Tormis
Läksin mina veele from <i>Vepsian paths</i>	Veljo Tormis
Spell upon flax from <i>Shrovetide songs</i>	Veljo Tormis
Kalējs Kala Debesīs	Selga Mence (b. 1953)
Drømde mig en drøm i nat	Denmark c. 1300, arranged by Peter Walker and Bryan Kay
Jesus, din søte forening å smake	Norwegian folksong, arranged by Knut Nystedt

THE LAND OF THE GIANTS

Pseudo-Yoik	Jaakko Mäntyjärvi (b. 1963)
Cursing the Landowners from <i>13 Estonian Lyric Folk Songs</i>	Veljo Tormis
Ó mín flaskan fríða	Traditional Icelandic, transcribed by Matthew Guard
The pussy-cat from <i>Vepsian paths</i>	Veljo Tormis
Tröllaslagur	Porkell Sigurbjörnsson
I-i-o hi-ho	Traditional Swedish, arranged by Erland van Koch

RAGNAROK: THE END

Vøluspá	Icelandic, arranged by Peter Walker
Våren ('Lost Spring')	Edvard Grieg (1843-1907), arranged by Grete Pedersen and Thomas Beck

SKYLARK ARTISTS

Soprano: Madeline Apple Healey, Fiona Gillespie Jackson, Sarah Moyer, Alissa Ruth Suver

Alto: Carrie Cheron, Doug Dodson, Clare McNamara

Tenor: Paul D'Arcy, Nathan Hodgson, Robbie Jacobs

Bass: Christopher Jackson, Enrico Lagasca, Peter Walker

Sarah Walker, Storyteller

Peter Walker, Instrumentals

Matthew Guard, Artistic Director

PROGRAM INTRODUCTION

Adapted from Skylark's *Once Upon a Time* concerts in 2016

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 our third annual experiment in trying to answer those questions. I love fantastical stories, I love theater, and I love (obviously!) choral music. What if we could bring together some of the 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, our incredible storyteller, will narrate her abridged versions of evocative passages from Norse mythology, based on source material from the treasure trove of Norse myths, the Poetic Edda. Skylark will share music at key moments in the narratives. We 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 stories. At key points throughout the program, Peter Walker will accompany Sarah and the choir, playing a variety of unique, historically-inspired Scandinavian instruments, some of which he built himself! It has been a true honor to work with these two scholars and artists to create what we believe will be a truly unique evening of music and literature.

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. After a bit of waffling, we did decide to include texts and translations for listeners who really would like a libretto. However, I urge you not to get too bogged down, as many of these texts are quite obscure and are very difficult to translate for non-native speakers. Honestly, I wouldn't even try to follow along for most of them, as we chose many of these pieces more because of the sound-world they create, rather than their lyrics. Our 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 inhabit these stories with us, and I hope you will find that the music speaks more directly to you than you imagined it would.

–Matthew Guard, Artistic Director

TEXTS & TRANSLATIONS

Heyr Himna Smiður | Þorkell Sigurbjörnsson (1938-2018) Icelandic text by Kolbeinn Tumason, c. 1208

Heyr, himna smiður, hvers skáldið biður.	<i>Hear, smith of heavens, the poet seeketh.</i>
Komi mjúk til mín miskunnin þín.	<i>In thy still small voice mayest thou show grace.</i>
Því heit eg á þig, þú hefur skaptan mig.	<i>As I call on thee, thou my creator.</i>
Eg er þrællinn þinn, þú ert drottinn minn.	<i>I am thy servant, thou art my true Lord.</i>
Guð, heit eg á þig, að þú græðir mig.	<i>God, I call on thee; for thee to heal me.</i>
Minnst þú, mildingur, mín, mest þurfum þín.	<i>Bid me, prince of peace, thou my supreme need.</i>
Ryð þú, röðla gramur, ríkyndur og framur,	<i>Ever I need thee, generous and great,</i>
hölds hverri sorg úr hjartaborg.	<i>O'er all human woe, city of thy heart.</i>
Gæt þú, mildingur, mín, mest þurfum þín,	<i>Guard me, my savior, ever I need thee,</i>
helzt hverja stund á hölda grund.	<i>Through ev'ry moment in this world so wide.</i>
Send þú, meyjar mögur, málsefnin fögur,	<i>Virgin-born, send me noble motives now.</i>
öllum er hjálp af þér, í hjarta mér.	<i>Aid cometh from thee, to my deepest heart.</i>

Völuspá | Traditional Icelandic, arranged by Peter Walker

Hljóðs bið ek allar helgar kindir, meiri ok minni mögu Heimdallar; viltu at ek, Valföðr, vel fyr telja forn spjöll fira, þau er fremst of man.	<i>Hearing I ask from all humankind, From Heimdall's sons, both high and low; Thou wilt, Odin, that well I relate Old tales I remember of men long ago.</i>
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Ek man jötna ár of borna, þá er forðum mik fædda höfðu; níu man ek heima, níu íviðjur, mjötvið mæran fyr mold neðan.	<i>I remember the jotuns were born of yore, They who fostered me aforeside; Nine worlds I knew, nine on the tree With mighty roots beneath the mold.</i>
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Ár var alda, þat er ekki var, var-a sandr né sær né svalar unnir; jörð fannsk æva né upphiminn, gap var ginnunga en gras hvergi.	<i>Long ago was the age when Ymir lived; Sea nor cool waves nor sand there were; Earth had not been, nor heaven above, But a yawning gap, and grass nowhere.</i>
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Áðr Burs synir bjöðum of yppðu, þeir er Miðgarð mæran skópu; sól skein sunnan á salar steina, þá var grund groin grænum lauki.	<i>Then Bur's sons lifted the level land, Midgarth the mighty there they made; The sun from the south warmed the stones of earth, And green was the ground with growing plants.</i>
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Solbønn | Gjermund Larsen (b. 1981), arranged by Gjermund Larsen and Gunnar Eriksson Fragments of the following texts, in Swedish and Norwegian, appear in the choral part

Limu limu lima	<i>Limu limu lima</i>
Gud lát solen skina	<i>God let the sun shine</i>
Över bergena blå	<i>Upon mountains blue</i>
över kullorna små	<i>Upon maidens small</i>
som i skogarna gå	<i>Who walk in the forests</i>
om sommaren	<i>In the summer</i>

Lova lova lina	<i>Lova lova lina</i>
Gud lat sola skina	<i>God let the sun shine</i>
over topp, over tre	<i>Upon hill, upon tree</i>
over folk, over fe	<i>Upon people, upon cattle</i>
over åker og eng	<i>Upon field and meadow</i>
over jomfru Maria si raude gullseng	<i>Upon Virgin Mary's red golden bed</i>

The Rowan Tree from *13 Estonian Lyric Folk Songs* | Veljo Tormis (1930-2017)

Las meil käia las valate	<i>Let us go and let us see</i>
kas olli puu ütepiku	<i>if the trees have</i>
laanelepä ütelaui	<i>the same height,</i>
kõeva ütekõrulise	<i>if the alders are all as broad,</i>
pihlap ütepikeuline	<i>if the birches are all as tall.</i>
pihlapul olli pikä ossa	<i>The rowan tree had long branches,</i>
pikä ossa suure säuga	<i>They were full of berries</i>
nee oliv maani marju täis.	<i>down to the ground.</i>

Gjendine's Lullaby | Traditional Norwegian, arranged by Gunnar Eriksson

Barnet legges i vuggen ned	<i>The child is laid in the cradle</i>
stundom greder og stundom ler	<i>It sometimes cries, sometimes laughs</i>
Barnet legges i vuggen ned	<i>The child is laid in the cradle</i>
stundom greder og stundom ler	<i>It sometimes cries, sometimes laughs</i>

Sove nu	<i>Sleep now</i>
Sove nu	<i>Sleep now</i>
i Jesu navn	<i>In the name of Jesus</i>
Jesus bevare barnet	<i>Jesus protect the child</i>

Min mor hun tok meg på sitt fang	<i>My mother took me on her lap</i>
danse med meg frem og tilbake	<i>Danced me back and forth</i>
Min mor hun tok meg på sitt fang	<i>My mother took me on her lap</i>
danse med meg frem og tilbake	<i>Danced me back and forth</i>

Danse så	<i>Dance like that</i>
med de små	<i>With the children</i>

Danse så	<i>Dance like that</i>
så skal barnet danse	<i>And the child will dance</i>

Kanarbik from *Autumn Landscapes* | Veljo Tormis

Kurb lilla kanarbik	<i>The sad purple heather</i>
meeletult lõõskab	<i>blazes desperately</i>
päikese vimane virgendus silmis,	<i>with the last shimmer of the sun in its eyes.</i>
muidu kõik on kui ikka,	<i>Otherwise all is as always,</i>
need samad on nurmed,	<i>The meadows are the same,</i>
need samad on teed,	<i>The paths are the same,</i>
ainult nende peal põleb,	<i>Yet, on them burns a flame</i>
maailma surune leek.	<i>the size of the world.</i>

Laslin mina veele from *Vepsian paths* | Veljo Tormis

Läk´sin mina vedeno,	<i>I went for the water,</i>
edenezo meheno	<i>got married far away</i>
Trikun-Sakun poigan taga,	<i>to the son of Trik-Sak</i>
mudaivet g´õmhä,	<i>muddy water to drink there,</i>
hauginknad s´õmhä.	<i>pike fish to eat there.</i>
Kaik.	<i>That's all.</i>

Spell upon flax from *Shrovetide songs* | Veljo Tormis

Lääme liugu laskema, liugu, laugu, *Let's go sliding*
lääme liugu laskema, laugu! *liugu laugu*

Meie lina liupiku, liugu, laugu, *let's go sliding!*
meie lina liupiku, laugu! *laugu*

Küla lina küündrepiku, liugu, laugu, *Our flax will grow to the length of the slide!*
külä linä küündrepiku, laugu! *The village flax will grow to an ell!*
Valla lina vassapiku, liugu, laugu, *The parish flax will grow a span!*
valla lina vassapiku, laugu! *Our flax will grow to the length of the slide!*

Kalējs Kala Debesīs | Selga Mence (b. 1953)

Kalējs kala debesīs *The Blacksmith forges in the sky,*
Ogles bira Daugavā *Coal falls into the river Daugava*
Sauls meitas saktu kala *A brooch is forged for the daughter of the Sun*
Zeltītiem burbuliem *with golden bubbles.*

Drømde mig en drøm i nat | Denmark c. 1300, arranged by Peter Walker and Bryan Kay

Drømde mig en drøm i nat, *I dreamt a dream last night*
um silki ok aerlik pel *of silk and fine fur*

Jesus, din søte forening å smake | Norwegian folksong, arranged by Knut Nystedt

Jesus, din søte forening å smake *Jesus, to savour your sweet union*
Lenges og trenges mitt hjerte og sinn: *Is what I long for, heart and soul:*
Riv meg fra alt det meg holder tilbake *Tear me away from that which binds me*
Drag meg i deg, min begynnelse, inn! *Take me into you, from where I once came!*
Vis meg rett klarlig min jammer og møye, *Show me clearly my misery and cares,*
Vis meg fordervelsens avgrunn i meg, *Show me the depths of sin within me,*
At seg naturen til døden kan bøye *So that nature can bow before death*

Ånden alene må leve for deg! *The spirit alone may live for you!*
Å, den som kunne det ene kun lære *O, would I could learn but the one thing:*
Seg å oppofre med hjerte og hu! *To give myself up with all my heart!*
Å, måtte Jesus mitt allting kun være, *May Jesus become all that I wish for,*
Jeg er dessverre langt borte ennu! *I fear that I still have a long way to go!*
Jesus som gav meg et hørende øre Jesus, *who lent me a listening ear,*
Rekk meg tillike din kraftige hand *Lend me also your steady hand*
At jeg heretter min vandring må føre *So that from now on I can walk my path*
Rett som en kristen i Hellighets ånd! *Straight, like a righteous Christian!*

Pseudo-Yoik | Jaakko Mäntyjärvi (b. 1963)

Per the composer, the words are all nonsense vocalizations, with no meaning whatsoever!

Cursing the Landowners from *13 Estonian Lyric Folk Songs* | Veljo Tormis

Kurat sundku suuri saksu *The Devil take the high masters.*
kärbäku Käru esändid *May the masters of Käru go to ground,*
ke meid pande maade kündmä *they, who made us plough the field*
sinna suurde soie pääle *in the wide swamps*
madalide maie pääle. *in the lowlands.*

Ó mín flaskan fríða | Traditional Icelandic, transcribed by Matthew Guard

Ó, mín flaskan fríða!	<i>Oh my beautiful bottle!</i>
Flest ég vildi líða,	<i>I want to endure almost everything</i>
frostið fár og kvíða	<i>a cold blizzard and anxiety,</i>
fyr en þig að missa.	<i>instead of losing you.</i>
Mundi' ég mega kyssa	<i>Could I kiss your mouth, yours, yours?</i>
muninn þinn, þinn, þinn?	<i>your mouth, yours, yours?</i>
Munninn þinn svo mjúkan finn,	<i>Your mouth so soft and fine</i>
meir en verð ég hissa.	<i>I'm more than surprised.</i>

The pussy-cat from *Vepsian paths* | Veljo Tormis

Kissoi, kassoi,	<i>Pussy-cat, pussy-cat,</i>
kuna män'id? Merene.	<i>where did you go? To the sea I did go.</i>
Min saíd?	<i>What did you catch there?</i>
Pun sain	<i>A partridge I caught there.</i>
Kuna panid?	<i>Where did you put it?</i>
Patsahan pähä.	<i>On top of the stove.</i>
Ken süi? Koir süi.	<i>Who ate it? The dog ate it.</i>
Koirad koukou,	<i>The dog got hit with the poker,</i>
kazid kavanudou,	<i>the cat with the broom,</i>
hir't hijamou,	<i>the mouse with the sleeve,</i>
haragad havadou.	<i>the magpie with a sack.</i>
Kaik.	<i>That's all.</i>

Tröllaslagur | Þorkell Sigurbjörnsson

Fer her ei fótspár fokkum vér,	<i>Here we go, with</i>
brokkum með stokkum,	<i>picks and sticks,</i>
undir grund og yfir lönd á eykjum so feykjum vér reykjum	<i>under the ground in the lands of the oaks,</i>
vindur blindar vogsund	<i>where the smoke blinds us.</i>
vökum vér, tökum við rökum	<i>We wake early, we curse</i>
hyrllir illa hríðgöll hreppum vér,	<i>bad times, we cry,</i>
sleppum af greppum.	<i>gripping and moaning.</i>
Gull er grams múta,	<i>Gold is a great reason to keep busy,</i>
Geymdu það Rúta Svo kváðu meyjar	<i>so leave the virgins alone</i>
undir Skjaldbreiðarskúta.	<i>In their large skirts.</i>

I-i-o hi-ho | Traditional Swedish, arranged by Erland van Koch

I - i - o - hi - ho.	<i>I - i - u - hi - hu.</i>
Konã várã dã. Kôm at kôm.	<i>Hey, our little cows. Come here, come.</i>
Stackare barne minã dã.	<i>Hey, our poor little children, come.</i>
Kôm at kôm. I - i - o - hi - ho.	<i>Come here, come. I - i - u - hi - hu.</i>
Kôm at kôm.	<i>Come here, come.</i>

Völuspá | Traditional Icelandic, arranged by Peter Walker

Geyr nú Garmr mjök fyr Gniphelli,	<i>Now Garm howls loud before Gniphelli,</i>
festr mun slitna en freki renna;	<i>The fetters will burst, and the wolf run free;</i>
fjölð veit ek fræða fram sé ek lengra	<i>Much do I know, and more can see</i>
um ragna rök römm sigtíva.	<i>Of the fate of the gods, the mighty in fight.</i>

Våren ('Lost Spring') | Edvard Grieg (1843-1907), arranged by Grete Pedersen and Thomas Beck

Enno ein Gong fekk eg Vetren at sjaa for Vaaren at røma;
Heggen med Tre som der Blomar var paa eg atter saag bløma.

Enno ein Gong fekk eg Isen at sjaa fraa Landet at fljota,
Snjoen at braana, og Fossen i Aa at fyssa og brjota.
Graset det grøne eg enno ein Gong fekk skoda med blomar
enno eg høyrde at Vaarfuglen song mot Sol og mot Sumar.

Eingong eg sjølv i den vaarlege Eim, som mettar mit Auga,
eingong eg der vil meg finna ein Heim og symjande lauga.
Alt det som Vaaren imøte meg bar, og Blomen eg plukkad',
Federnes Aander eg trudde det var, som dansad' og sukkad'.

Derfor eg fann millom Bjørkar og Bar i Vaaren ei Gaata;
derfor det Ljod i den Fløyta eg skar, meg tyktest at graata.

*Once again I could see, how winter had to flee into spring,
once again I saw the wild cherry bloom in spring.*

*Once again I saw the little mountain stream flowing, freed from ice, heard
the thundering stream of melt water pour into the valley.
Once again I saw the flowers in the green of the flowering meadow,
heard the thrush happily greet the summer with joyous song.*

*One day, I will myself be part of all the blossoms and foam,
I will refresh myself in the cool fresh breeze with happy dreams.*

*The flowery garlands, spring's present to me,
woke in me the spirit of the fathers, their sighs and their dancing.
It seemed to me I found one of spring's secrets in the fir tree;
and it was as if my flute began to weep softly.*

ABOUT SKYLARK

Skylark, "the cream of the American crop" (*BBC Radio 3*), is a premier vocal ensemble of leading American vocal soloists, chamber musicians, and music educators. Skylark's dramatic performances have been described as "gripping" (*The Times of London*), "exquisite...thrilling" (*Gramophone Magazine*), and "awe-inspiring" (*Boston Music Intelligencer*). Skylark strives to set the standard for innovative and engaging programs that re-define the choral experience for audiences and singers alike. Artistic Director Matthew Guard's well-researched and creative programs have been described as "engrossing" (*WQXR New York*) and "original, stimulating, and beautiful" (*BBC Radio 3*). Since its founding in 2011 in Atlanta and Boston, Skylark has branched out to perform its dynamic programs in museums, concert halls, and churches across the United States. Skylark made its international debut in March 2018 at St. John's Smith Square, London, as part of the UK choir Tenebrae's Holy Week Festival. The Times of London declared that Skylark was "the highlight" of the festival that included some of the UK's leading choirs, including The Tallis Scholars, Polyphony, Tenebrae, and the Gabrieli Consort. Skylark's most recent three recordings all reached the top 10 of Billboard's Traditional Classical Chart, earning praise for "imaginative" programming (*Limelight Australia*) and "singing of the highest standard for any area or any repertoire" (*Classics Today*). 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.



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



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 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.



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



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.



FIONA GILLESPIE JACKSON, 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.



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.

ROBBIE JACOBS studied Music at King's College Cambridge, where he was the Senior Choral Scholar under Stephen Cleobury, and holds a Master's in Choral Conducting from the Royal Academy of Music. He has sung with Tenebrae, The Sixteen, and The Chapel Royal of St. Peter ad Vincula at the Tower of London. As a conductor, he is the Co-Artistic Director of Reverie Choir, was the Acting Artistic Director of the London Youth Choir, has worked extensively with the National Youth Choir of Great Britain, and was the inaugural Conducting Scholar for Genesis Sixteen, under Harry Christophers and Eamonn Dougan. He is currently Director of Artistic Programming for the Boston Children's Chorus.



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



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



Soprano **SARAH MOYER**'s recent solo repertoire includes the American premieres of Nørgård's *Nova Genitura* and *Seadrift* with Lost Dog New Music Ensemble and a collection of Melani's works with Reed College Collegium, the world premieres of Theofanidis' *Four Levertov Settings*, Kallembach's *Easter Oratorio*, and Runestad's *The Hope of Loving* with Seraphic Fire, and Foss' *The Prairie* with Boston Modern Orchestra Project. As a choral artist, Sarah appears nationally Seraphic Fire, Santa Fe Desert Chorale, True Concord, The Thirteen, and Ensemble Origo. She enjoys spending time outdoors and expanding her refrigerator magnet collection. www.sopranosarahmoyer.com.



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



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.



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.



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- 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.

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BRING SKYLARK HOME

"...gorgeous, evocative, and other-worldly..."

-Maggie Stapleton, *Second Inversion*



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.


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