

DECEMBER 19-22, 2018

# A CENTURY OF CAROLS

  
SKYLARK  
VOCAL ENSEMBLE



# A CENTURY OF CAROLS

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

## PROCESSION AND INVITATORY CAROL

**Up Good Christen Folk and Listen**

Arr. G. R. Woodward (1848-1934)

**Once in Royal David's City**

H. J. Gauntlett (1805-1876) & A. H. Mann (1850-1929)

Edited by Matthew Guard

**In The Bleak Midwinter**

Harold Darke (1888-1976) Edited by Matthew Guard

## NINE LESSONS AND CAROLS

**One Adam Lay y Bounden**

Boris Ord (1897-1961)

**Two I Saw Three Ships**

Arr. David Willcocks (1919-2015)

**Three In Dulci Jubilo**

Arr. R. L. Pearsall (1795-1856)

**Four A Spotless Rose  
Lo How a Rose e'er Blooming  
Legend ('Crown of Roses')**

Herbert Howells (1892-1983)

Patrick Greene (b. 1985)

P. I. Tchaikovsky (1840-1893)

**Five Bogoróditse Dyévo**

Arvo Pärt (b. 1935)

**Six Long, Long Ago  
Corpus Christi Carol**

Herbert Howells (1892-1983)

Benjamin Britten (1913-1976)

**Seven Today the Virgin  
Lullaby (Part I)  
Shepherd's Carol**

John Tavener (1944-2013)

William Byrd (1538-1623)

Bob Chilcott (b. 1955)

**Eight Coventry Carol  
The Three Kings**

Original of 1591, Edited by Matthew Guard

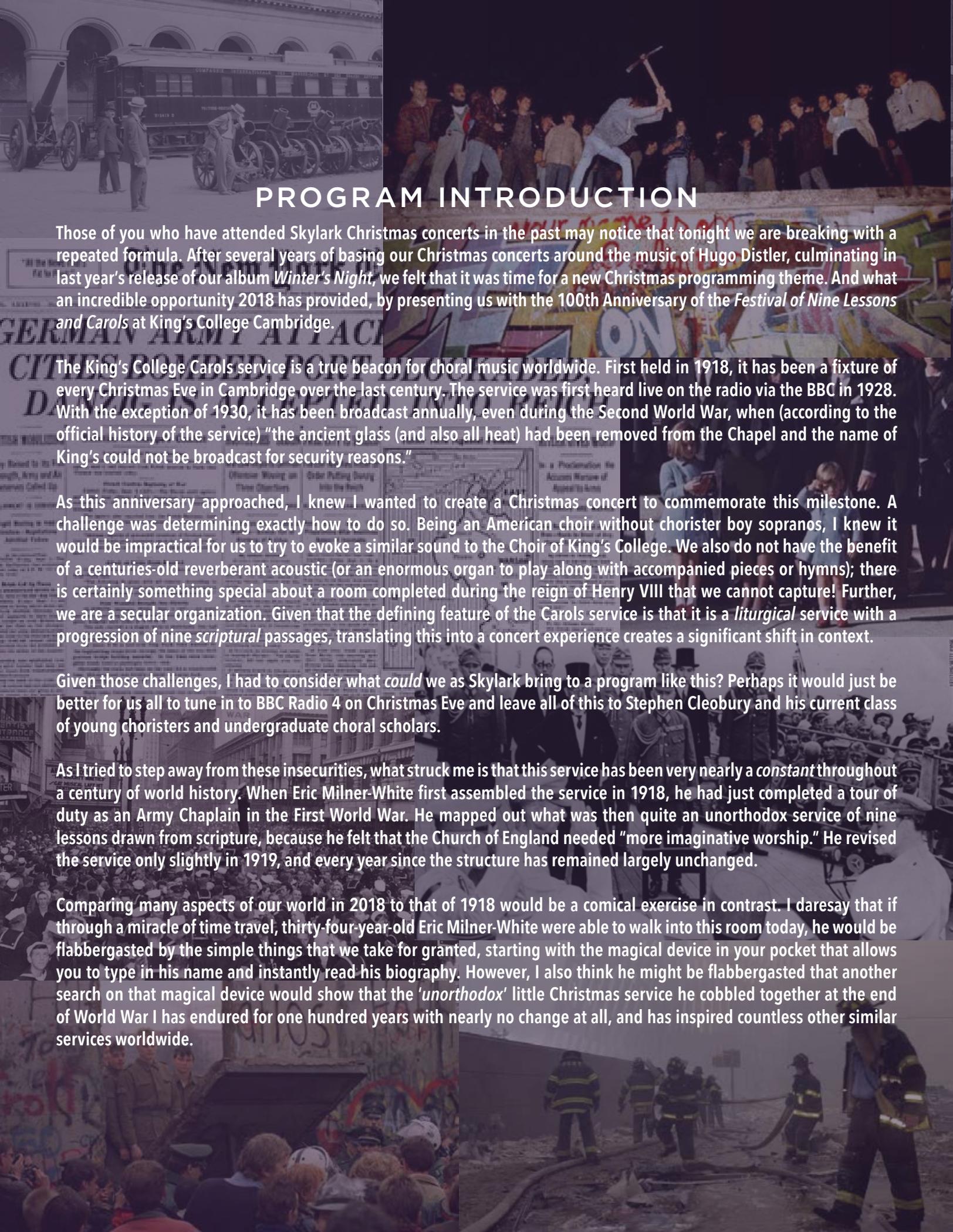
Peter Cornelius (1824-1874) Arr. Ivor Atkins (1869-1953)

**Nine The First Nowell**

Arr. David Willcocks, Edited by Matthew Guard

## SKYLARK ARTISTS

Soprano: Fiona Gillespie, Sarah Moyer, Rebecca Myers  
Alto: Carrie Cheron, Clare McNamara, Megan Roth  
Tenor: John K. Cox, Paul D'Arcy, Nathan Hodgson  
Bass: Christopher Jackson, Enrico Lagasca, Dana Whiteside  
Matthew Guard, Artistic Director



## PROGRAM INTRODUCTION

Those of you who have attended Skylark Christmas concerts in the past may notice that tonight we are breaking with a repeated formula. After several years of basing our Christmas concerts around the music of Hugo Distler, culminating in last year's release of our album *Winter's Night*, we felt that it was time for a new Christmas programming theme. And what an incredible opportunity 2018 has provided, by presenting us with the 100th Anniversary of the *Festival of Nine Lessons and Carols* at King's College Cambridge.

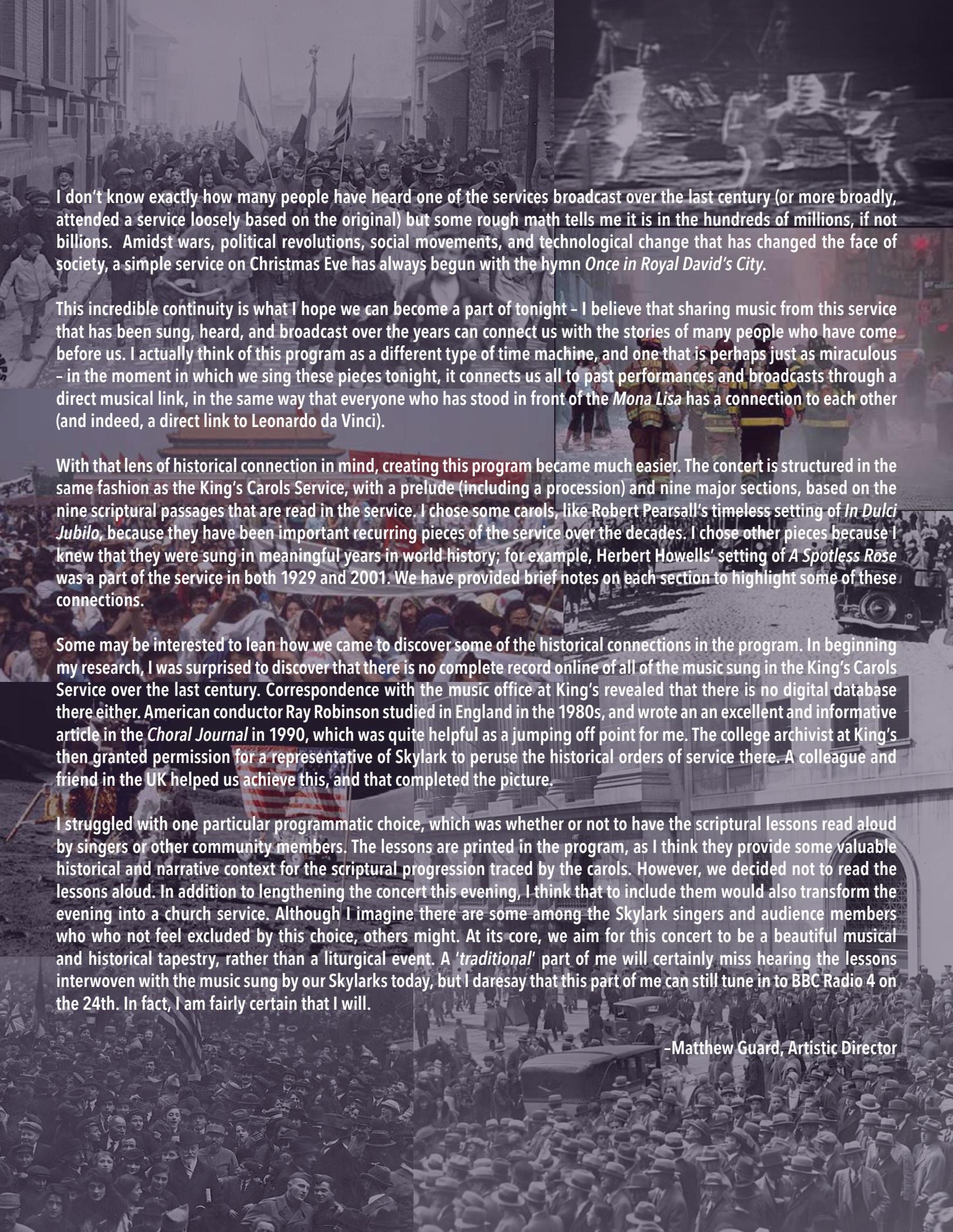
The King's College Carols service is a true beacon for choral music worldwide. First held in 1918, it has been a fixture of every Christmas Eve in Cambridge over the last century. The service was first heard live on the radio via the BBC in 1928. With the exception of 1930, it has been broadcast annually, even during the Second World War, when (according to the official history of the service) "the ancient glass (and also all heat) had been removed from the Chapel and the name of King's could not be broadcast for security reasons."

As this anniversary approached, I knew I wanted to create a Christmas concert to commemorate this milestone. A challenge was determining exactly how to do so. Being an American choir without chorister boy sopranos, I knew it would be impractical for us to try to evoke a similar sound to the Choir of King's College. We also do not have the benefit of a centuries-old reverberant acoustic (or an enormous organ to play along with accompanied pieces or hymns); there is certainly something special about a room completed during the reign of Henry VIII that we cannot capture! Further, we are a secular organization. Given that the defining feature of the Carols service is that it is a *liturgical* service with a progression of nine *scriptural* passages, translating this into a concert experience creates a significant shift in context.

Given those challenges, I had to consider what *could* we as Skylark bring to a program like this? Perhaps it would just be better for us all to tune in to BBC Radio 4 on Christmas Eve and leave all of this to Stephen Cleobury and his current class of young choristers and undergraduate choral scholars.

As I tried to step away from these insecurities, what struck me is that this service has been very nearly a *constant* throughout a century of world history. When Eric Milner-White first assembled the service in 1918, he had just completed a tour of duty as an Army Chaplain in the First World War. He mapped out what was then quite an unorthodox service of nine lessons drawn from scripture, because he felt that the Church of England needed "more imaginative worship." He revised the service only slightly in 1919, and every year since the structure has remained largely unchanged.

Comparing many aspects of our world in 2018 to that of 1918 would be a comical exercise in contrast. I daresay that if through a miracle of time travel, thirty-four-year-old Eric Milner-White were able to walk into this room today, he would be flabbergasted by the simple things that we take for granted, starting with the magical device in your pocket that allows you to type in his name and instantly read his biography. However, I also think he might be flabbergasted that another search on that magical device would show that the '*unorthodox*' little Christmas service he cobbled together at the end of World War I has endured for one hundred years with nearly no change at all, and has inspired countless other similar services worldwide.



I don't know exactly how many people have heard one of the services broadcast over the last century (or more broadly, attended a service loosely based on the original) but some rough math tells me it is in the hundreds of millions, if not billions. Amidst wars, political revolutions, social movements, and technological change that has changed the face of society, a simple service on Christmas Eve has always begun with the hymn *Once in Royal David's City*.

This incredible continuity is what I hope we can become a part of tonight - I believe that sharing music from this service that has been sung, heard, and broadcast over the years can connect us with the stories of many people who have come before us. I actually think of this program as a different type of time machine, and one that is perhaps just as miraculous - in the moment in which we sing these pieces tonight, it connects us all to past performances and broadcasts through a direct musical link, in the same way that everyone who has stood in front of the *Mona Lisa* has a connection to each other (and indeed, a direct link to Leonardo da Vinci).

With that lens of historical connection in mind, creating this program became much easier. The concert is structured in the same fashion as the King's Carols Service, with a prelude (including a procession) and nine major sections, based on the nine scriptural passages that are read in the service. I chose some carols, like Robert Pearsall's timeless setting of *In Dulci Jubilo*, because they have been important recurring pieces of the service over the decades. I chose other pieces because I knew that they were sung in meaningful years in world history; for example, Herbert Howells' setting of *A Spotless Rose* was a part of the service in both 1929 and 2001. We have provided brief notes on each section to highlight some of these connections.

Some may be interested to learn how we came to discover some of the historical connections in the program. In beginning my research, I was surprised to discover that there is no complete record online of all of the music sung in the King's Carols Service over the last century. Correspondence with the music office at King's revealed that there is no digital database there either. American conductor Ray Robinson studied in England in the 1980s, and wrote an excellent and informative article in the *Choral Journal* in 1990, which was quite helpful as a jumping off point for me. The college archivist at King's then granted permission for a representative of Skylark to peruse the historical orders of service there. A colleague and friend in the UK helped us achieve this, and that completed the picture.

I struggled with one particular programmatic choice, which was whether or not to have the scriptural lessons read aloud by singers or other community members. The lessons are printed in the program, as I think they provide some valuable historical and narrative context for the scriptural progression traced by the carols. However, we decided not to read the lessons aloud. In addition to lengthening the concert this evening, I think that to include them would also transform the evening into a church service. Although I imagine there are some among the Skylark singers and audience members who who not feel excluded by this choice, others might. At its core, we aim for this concert to be a beautiful musical and historical tapestry, rather than a liturgical event. A 'traditional' part of me will certainly miss hearing the lessons interwoven with the music sung by our Skylarks today, but I daresay that this part of me can still tune in to BBC Radio 4 on the 24th. In fact, I am fairly certain that I will.

-Matthew Guard, Artistic Director

## TEXTS & TRANSLATIONS

### **Up Good Christen Folk and Listen** | Arr. G. R. Woodward (1848-1934)

Ding-dong, ding:  
Ding-a-dong-a-ding:  
Ding-dong, ding-dong:  
Ding-a-dong-ding

Up! good Christen folk, and listen  
How the merry church bells ring  
And from steeple  
Bid good people  
Come adore the new-born King:

Tell the story how from glory  
God came down at Christmastide  
Bringing gladness  
Chasing sadness  
Show'ring blessings far and wide

Born of mother, blest o'er other  
*Ex Maria Virgine*  
In a stable ('tis no fable)  
*Christus natus hodie*

### **Once in Royal David's City** | H. J. Gauntlett (1805-1876) & A. H. Mann (1850-1929)

Once in royal David's city,  
Stood a lowly cattle shed,  
Where a mother laid her Baby,  
In a manger for His bed:  
Mary was that mother mild,  
Jesus Christ, her little Child.

He came down to earth from heaven,  
Who is God and Lord of all,  
And His shelter was a stable,  
And His cradle was a stall:  
With the poor, and mean, and lowly,  
Lived on earth our Saviour holy.

For He is our childhood's pattern;  
Day by day, like us He grew;  
He was little, weak and helpless,

Tears and smiles like us He knew;  
And He feeleth for our sadness,  
And He shareth in our gladness.

And our eyes at last shall see Him,  
Through His own redeeming love;  
For that Child so dear and gentle  
Is our Lord in heav'n above,  
And He leads His children on  
To the place where He is gone.

Not in that poor lowly stable,  
With the oxen standing by,  
We shall see Him; but in heaven,  
Set at God's right hand on high;  
Where like stars His children crowned  
All in white shall wait around.

### **In The Bleak Midwinter** | Harold Darke (1888-1976)

In the bleak midwinter  
Frosty wind made moan,  
Earth stood hard as iron,  
Water like a stone.  
Snow had fallen  
Snow on snow,  
In the bleak midwinter  
Long ago.

Our God, heaven cannot hold Him,  
Nor earth sustain  
Heaven and earth shall flee away  
When He comes to reign  
In the bleak midwinter,  
A stable place suffic'd  
The Lord God Almighty,  
Jesus Christ.

Enough for Him, whom Cherubim  
Worship night and day  
A breast full of milk  
And a manger full of hay.  
Enough for Him, whom Angels  
Fall down before,  
The ox and ass and camel  
Which adore.

What can I give Him,  
Poor as I am?  
If I were a shepherd  
I would bring a lamb,  
If I were a wise man  
I would do my part,  
Yet what I can I give Him –  
Give my heart.

Every King's College *Festival of Nine Lessons and Carols* service since 1919 has begun with the voice of a single chorister, beginning the processional hymn *Once in Royal David's City*. However, in the first service in 1918, the choir preceded the hymn with Charles Woodward's brief invitational carol *Up Good Christen Folk and Listen*. We restore this original order tonight, offering Woodward's cheerful carol as a prelude.

Our rendering of *Once in Royal David's City* also begins with a single voice, and incorporates the harmonization by A. H. Mann, the choirmaster at King's at the time of the first service. The final verse is inspired by the organ arrangement and descant by Sir David Willcocks, choirmaster of King's from 1957 to 1974.

We conclude this section with an a cappella arrangement of Harold Darke's setting of *In The Bleak Midwinter*. Darke served as interim choirmaster at King's during the Second World War, and his simple and beautiful setting of this Christmas text was sung in the first carols service after the end of the war in 1945. In the decades since, it has become a near constant fixture in the service, and was even voted as the best Christmas carol of all time by a panel of choral conductors in 2008.

## FIRST LESSON

*God tells sinful Adam that he has lost the life of Paradise and that his seed will bruise the serpent's head. (Genesis 3)*

*And they heard the voice of the Lord God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden. And the Lord God called unto Adam, and said unto him, Where art thou? And he said, I heard thy voice in the garden, and I was afraid, because I was naked; and I hid myself. And he said, Who told thee that thou wast naked? Hast thou eaten of the tree, whereof I commanded thee that thou shouldest not eat? And the man said, The woman whom thou gavest to be with me, she gave me of the tree, and I did eat. And the Lord God said unto the woman, What is this that thou hast done? And the woman said, The serpent beguiled me, and I did eat. And the Lord God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life: and I will put enmity between thee and the woman, and between thy seed and her seed; it shall bruise thy head, and thou shalt bruise his heel. And unto Adam he said, Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed is the ground for thy sake; in sorrow shalt thou eat of it all the days of thy life; thorns also and thistles shall it bring forth to thee; and thou shalt eat the herb of the field; in the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken; for dust thou art, and unto dust shalt thou return.*

### **Adam Lay y Bounden** | Boris Ord (1897-1961)

Adam lay y bounden, Bounden in a bond;  
Four thousand winter, Thought he not too long.

Ne had the apple taken been, The apple taken been,  
Ne had never our ladie, A been heav'ne queen.

And all was for an apple, An apple that he took.  
As clerkes finden, Written in their book.

Blessed be the time That apple taken was,  
Therefore we moun singen. *Deo gratias!*  
[Thanks be to God]

## One

Boris Ord served as the organist and choirmaster at King's College from 1929 to 1957, with a brief absence to serve in the Royal Air Force during World War II. Although he served at King's for nearly three decades, his setting of *Adam Lay y Bounden* was his only published piece of music. However, it has been performed after the first lesson of the service more than any other carol, appearing more than forty times, including in 1963, just five weeks after the Kennedy assassination.

## Two

*I Saw Three Ships* has been heard dozens of times after the second lesson, in arrangements by many different composers, including Simon Preston and Philip Ledger.

The choir sang a traditional arrangement in 1929 in the months following the stock market crash that would bring on the Great Depression.

### SECOND LESSON

*God promises to faithful Abraham that in his seed shall all the nations of the earth be blessed. (Genesis 22)*

*And the angel of the Lord called unto Abraham out of heaven the second time, and said, By myself have I sworn, saith the Lord, for because thou hast done this thing, and hast not withheld thy son, thine only son: that in blessing I will bless thee, and in multiplying I will multiply thy seed as the stars of the heaven, and as the sand which is upon the sea shore; and thy seed shall possess the gate of his enemies; and in thy seed shall all the nations of the earth be blessed; because thou hast obeyed my voice.*

#### **I Saw Three Ships** | Arr. David Willcocks (1919-2015)

I saw three ships come sailing in  
On Christmas Day, on Christmas Day  
I saw three ships come sailing in  
On Christmas Day in the morning

And what was in those ships all three  
On Christmas Day, on Christmas Day?  
And what was in those ships all three  
On Christmas Day in the morning?

Our Savior Christ and His lady  
On Christmas Day, on Christmas Day  
Our Savior Christ and His lady  
On Christmas Day in the morning

Pray, wither sailed those ships all three  
On Christmas Day, on Christmas Day  
Pray, wither sailed those ships all three

On Christmas Day in the morning  
O, they sailed into Bethlehem  
On Christmas Day, on Christmas Day

O, they sailed into Bethlehem  
On Christmas Day in the morning

And all the bells on Earth shall ring  
On Christmas Day, on Christmas Day  
And all the bells on Earth shall ring  
On Christmas Day in the morning

And all the angels in heaven shall sing  
On Christmas Day, on Christmas Day  
And all the angels in heaven shall sing  
On Christmas Day in the morning

And all the souls on earth shall sing  
On Christmas Day, on Christmas Day  
And all the souls on earth shall sing  
On Christmas Day in the morning

And let us all rejoice, amen  
On Christmas Day, on Christmas Day  
And let us all rejoice, amen  
On Christmas Day in the morning

### THIRD LESSON

*The prophet foretells the coming of the Saviour. (Isaiah 9)*

*The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined. For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. Of the increase of his government and peace there shall be no end, upon the throne of David, and upon his kingdom, to order it, and to establish it with judgment and with justice from henceforth even for ever. The zeal of the Lord of hosts will perform this.*

#### **In Dulci Jubilo** | Arr. R. L. Pearsall (1795-1856)

*In dulci júbilo* [In quiet joy]

Let us our homage show

Our heart's joy reclineth

*In praesepio* [in a manger]

And like a bright star shineth

*Matris in gremio* [in the mother's lap]

*Alpha es et O.* [Thou art Alpha & Omega]

*O Jesu parvule* [O tiny Jesus]

I yearn for thee alway

Hear me I beseech thee

*O puer optima* [O best of boys]

My prayer let it reach thee

*O princeps gloriae,* [Prince of glory]

*Trahe me post te.* [draw me unto thee]

*O patris caritas* [O father's caring]

*O nati lenitas* [O newborn's mildness]

Deeply were we stained

*Per nostra crimina* [by our crimes]

But thou hast for us gained

*Coelorum gaudia* [heavenly joy]

O that we were there.

*Ubi sunt gaudia* [where be joys]

If that they be not there

There are angels singing

*Nova cantica* [new songs]

There the bells are ringing

*In regis curia* [at the king's court]

O that we were there.

### Three

Other than congregational hymns like *Once in Royal David's City*, Robert Pearsall's timeless arrangement of *In Dulci Jubilo* may be the most frequently sung piece of music in the King's College service. It was sung in the first service in 1918 and has appeared in most years since then, including 1969 (months after the first moon landing) and 1989 (shortly after the fall of the Berlin Wall).

## Four

Herbert Howells' magical setting of *A Spotless Rose* has been heard dozens of times from King's on Christmas Eve. Some of us recall hearing it in December 2001, just a few months after the terrorist attacks of 9/11.

In 1983, King's College organist and choirmaster Stephen Cleobury began a tradition of commissioning a new carol for the service each year. To connect to this tradition, Skylark has commissioned Boston-based composer Patrick Greene to create a new carol for our *Century of Carols* concert. We hope you enjoy our world premiere performance of his setting of the classic text *Lo How a Rose e'er Blooming*.

In addition to being a part of King's College services in the last century, Tchaikovsky's setting of the *Legend ('Crown of Roses')* has a unique connection to America. Although it was originally composed with a text in Russian, an English version was debuted and conducted by Tchaikovsky himself at the Grand Opening of Carnegie Hall in 1891.

### FOURTH LESSON

*The peace that Christ will bring is foreshown. (Isaiah 11)*

*And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots: and the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord; and shall make him of quick understanding in the fear of the Lord. With righteousness shall he judge the poor, and reprove with equity for the meek of the earth. The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them. And the cow and the bear shall feed; their young ones shall lie down together: and the lion shall eat straw like the ox. And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice' den. They shall not hurt nor destroy in all my holy mountain: for the earth shall be full of the knowledge of the Lord, as the waters cover the sea.*

#### A Spotless Rose | Herbert Howells (1892-1983)

A spotless Rose is blowing,  
sprung from a tender root,  
of ancient seers' foreshowing,  
of Jesse promis'd 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.

#### Lo How a Rose e'er Blooming | Patrick Greene (b. 1985)

*This is a new carol commissioned by Skylark for these Christmas concerts*

Lo, how a Rose e'er blooming  
From tender stem hath sprung!  
Of Jesse's lineage coming,  
As men of old have sung.  
It came, a flow'ret bright,  
Amid the cold of winter,  
When half spent was the night.

The virgin mother kind.  
To show God's love aright,  
She bore to men a Savior,  
When half spent was the night.

This Flower, whose fragrance tender  
With sweetness fills the air,  
Dispel with glorious splendor  
The darkness everywhere.  
True man, yet very God,  
From sin and death He saves us,  
And lightens every load.

Isaiah 'twas foretold it,  
The Rose I have in mind;  
With Mary we behold it,

#### Legend ('Crown of Roses') | P. I. Tchaikovsky (1840-1893)

When Jesus Christ was yet a child  
He had a garden small and wild,  
Where in he cherished roses fair  
And wove them into garlands there.

"Do you bind roses in your hair?"  
They cried, in scorn, to Jesus there.  
The boy said humbly: "Take, I pray,  
All but the naked thorns away."

Now once, as summer time drew nigh,  
There came a troop of children by,  
And seeing roses on the tree,  
With shouts they plucked them merrily.

Then of the thorns they made a crown  
And with rough fingers pressed it down,  
Till on his forehead fair and young  
Red drops of blood like roses sprung.

## FIFTH LESSON

*The angel Gabriel salutes the Blessed Virgin Mary. (St. Luke 1)*

*And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women. And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be. And the angel said unto her, Fear not, Mary: for thou hast found favour with God. And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS. He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David: and he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end. Then said Mary unto the angel, How shall this be, seeing I know not a man? And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God. And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her.*

### **Bogoróditse Dyévo** | Arvo Pärt (b. 1935)

Bogoróditse Djévo, rádujssja,	<i>Rejoice, full of grace,</i>
Blagodátnaja Marije, Gosspód ss Tobóju:	<i>O virgin Mary, the Lord is with thee:</i>
blagosslovjéna Ty v zhenákh,	<i>blessed art thou among women,</i>
i blagosslovjén plod chrijeva Tvojegó,	<i>and blessed is the fruit of thy womb,</i>
jáko Sspássa rodilá jeessí dush náshikh.	<i>for thou hast borne the Saviour of our souls.</i>

## Five

Stephen Cleobury commissioned Estonian composer Arvo Pärt to create a new carol for the 1990 King's College service. The result is his joyful and jubilant setting of *Bogoróditse Dyévo*, the 'Ave Maria' of the Orthodox Christian tradition.

## Six

For the sixth lesson, we share carols from British compositional giants of the mid-twentieth century whose works are nearly always heard on Christmas Eve at King's. Benjamin Britten created his other-worldly *Corpus Christi Carol* in 1934 as part of the larger Christmas work *A Boy was Born*. Herbert Howells composed his mystical setting of *Long, Long Ago* 16 years later in 1950.

### SIXTH LESSON

*St. Luke tells of the birth of Jesus. (St. Luke 2)*

*And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed. And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judæa, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:) to be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.*

#### Long, Long Ago | Herbert Howells (1892-1983)

Long, long ago,  
Oh! so long ago,  
Christ was born in Bethlehem  
To heal the world's woe.  
She tended him and nursed him,  
Giving him her breast,  
And knew that it was God's son  
In her crook'd arm at rest.  
His Mother in the stable  
Watched him where he lay  
And knew for all his frailty  
He was the world's stay.  
While he lay there sleeping

In the quiet night  
She listened to his breathing  
And oh! her heart was light.  
Shepherds at the sheepfolds  
Knew him for their King;  
And gold and myrrh and frankincense  
Three wise men did bring.  
For he should be the Saviour  
Making wars to cease  
Who gives joy to all men,  
And brings to them peace  
Christ was born in Bethlehem  
To heal the world's woe.

#### Corpus Christi Carol | Benjamin Britten (1913-1976)

He bare him up, he bare him down,  
He bare him into an orchard brown.  
Lully, lullay, lully, lullay!  
The falcon has borne my make away.  
  
In that orchard there was an hall  
That was hanged with purple and pall;  
And in that hall there was a bed:  
It was hanged with gold so red;  
Lully, lullay, lully, lullay!  
The falcon hath borne my make away.

In that bed there lieth a knight,  
His wound's bleeding day and night;  
By that bedside kneeleth a may,  
And she weepeth both night and day,  
Lully, lullay, lully, lullay!  
The falcon has borne my mate away.  
  
And by that bed's side there stands a stone,  
"*Corpus Christi* [the body of Christ]" written thereon.

## SEVENTH LESSON

*The shepherds go to the manger. (St. Luke 2)*

*And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men. And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.*

### Today the Virgin | John Tavener (1944-2013)

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 ...

### Lullaby (Part I) | William Byrd (1538-1623)

Lulla, lullaby, my sweet little Baby, what meanest Thou to cry?

### Shepherd's Carol | Bob Chilcott (b. 1955)

We stood on the hills, Lady,  
Our day's work done,  
Watching the frosted meadows  
That winter had won.

The evening was calm, Lady,  
The air so still,  
Silence more lovely than music  
Folded the hill.

There was a star, Lady,  
Shone in the night,

Larger than Venus it was  
And bright, so bright.

Oh, a voice from the sky, Lady,  
It seemed to us then  
Telling of God being born  
In the world of men.

And so we have come, Lady,  
Our day's work done,  
Our love, our hopes, ourselves,  
We give to your son.

## Seven

For the seventh lesson, we share contrasting works from three British composers of very different idioms. John Tavener's work has been sung frequently at King's since the 1980s. Although not as frequently programmed as his better-known piece *The Lamb*, his setting of *Today the Virgin* is equally effective in expressing the essence of its text. After his boisterous setting, we offer a more subdued carol from Tudor composer William Byrd, performing the first part of his larger Lullaby for the Christ child. Finally, we sing Bob Chilcott's *Shepherd's Carol*, which was commissioned for the King's College service for the turning of the millennium.

## Eight

We transition to the eighth lesson with the haunting traditional *Coventry Carol of 1591*, both in its original harmonization, and in a modern setting by Martin Shaw.

We follow this with the piece that has been sung most often at King's to tell the story of the wise men: Peter Cornelius's setting of *The Three Kings*, arranged by Ivor Atkins. This beautiful setting was sung at King's against the backdrop of a developing World War in December 1939.

### EIGHTH LESSON

*The wise men are led by the star to Jesus.* (St. Matthew 2)

*Now when Jesus was born in Bethlehem of Judæa in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him. When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him, In Bethlehem of Judæa: for thus it is written by the prophet, And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel. Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also. When they had heard the king, they departed; and lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts, gold, and frankincense, and myrrh. And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.*

#### Coventry Carol | Original of 1591

Lully, lullay, Thou little tiny Child  
By, by, lully, lullay  
Lullay, Thou little tiny Child  
By, by, lully, lullay

O sisters, too, how may we do  
For to preserve this day  
This poor youngling for whom we sing  
By, by, lully, lullay

Herod the King, in his raging  
Charged he hath this day  
His men of might, in his own sight  
All children young, to slay

Then woe is me, poor Child, for Thee  
And ever morn and day  
For Thy parting, nor say nor sing  
By, by, lully, lullay

#### The Three Kings | Peter Cornelius (1824-1874) Arr. Ivor Atkins (1869-1953)

*(Soloist)*

*Three kings from Persian lands afar*

*To Jordan follow the pointing star:*

*And this the quest of the travellers three,  
Where the new-born King of the Jews may be.*

*Full royal gifts they bear for the King;*

*Gold, incense, myrrh are their offering.*

*The star shines out with a steadfast ray;*

*The kings to Bethlehem make their way,*

*And there in worship they bend the knee,*

*As Mary's child in her lap they see;*

*Their royal gifts they show to the King;*

*Gold, incense, myrrh are their offering.*

*Thou child of man, lo, to Bethlehem*

*The kings are travelling, travel with them!*

*The star of mercy, the star of grace,*

*Shall lead thy heart to its resting-place.*

*Gold, incense, myrrh thou canst not bring;*

*Offer thy heart to the infant King.*

*(Choir)*

*How brightly shines the morning star!*

*With grace and truth from heaven afar*

*Our Jesse tree now bloweth.*

*Of Jacob's stem and David's line,*

*For thee, my Bridegroom, King divine,*

*My soul with love o'erfloweth.*

*Thy word, Jesu,*

*Inly feeds us,*

*Rightly leads us,*

*Life bestowing.*

*Praise, O praise, such love o'erflowing.*

## NINTH LESSON

*St. John unfolds the great mystery of the Incarnation. (St. John 1)*

*In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not. There was a man sent from God, whose name was John. The same came for a witness, to bear witness of the light, that all men through him might believe. He was not that light, but was sent to bear witness of that light. That was the true light, which lighteth every man that cometh into the world. He was in the world, and the world was made by him, and the world knew him not. He came unto his own, and his own received him not. But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name: who were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God. And the Word was made flesh, and dwelt among us, and we beheld his glory, the glory as of the only-begotten of the Father, full of grace and truth.*

### **The First Nowell** | Arr. David Willcocks (1919-2015)

The First Nowell, the Angel did say  
Was to certain poor shepherds in fields as they lay  
In fields where they lay keeping their sheep  
On a cold winter's night that was so deep

Nowell, Born is the King of Israel.

They looked up and saw a star  
Shining in the East beyond them far  
And to the earth it gave great light  
And so it continued both day and night

Nowell, Born is the King of Israel.

And by the light of that same star  
Three wise men came from country far;  
To seek for a king was their intent,

And to follow the star wherever it went.

Nowell, Born is the King of Israel.

This star drew nigh to the northwest,  
O'er Bethlehem it took its rest,  
And there it did both stop and stay  
Right over the place where Jesus lay.

Nowell, Born is the King of Israel.

Then let us all with one accord  
Sing praises to our heavenly Lord;  
That hath made heaven and earth of naught,  
And with his blood mankind hath bought

Nowell, Born is the King of Israel.

## Nine

In every King's College service since 1919, *O Come All Ye Faithful* has followed the ninth lesson. However, in the original service of 1918, *The First Nowell* was sung in this slot. I chose to end our concert as in the original service, partly because I do not think we can possibly do *Adeste Fidelis* justice without an organ to play the stunning David Willcocks arrangement. As a different homage to Sir David, we base our a cappella arrangement of *The First Nowell* on his harmonization of this carol.



## 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](http://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.



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



**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.

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



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



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



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



**MEGAN ROTH**, mezzo-soprano enjoys a varied career performing opera, oratorio, and art song. Recently she performed the role of Rosina in *Il barbiere di Siviglia* with Summer Garden Opera, Meg in Adamo's *Little Women* with MASSOpera, and Handel's *Messiah* with Rhode Island Civic Chorale. As a choral artist, she performs regularly with renowned national ensembles including Skylark Vocal Ensemble, Conspirare, True Concord, Yale Choral Artists, and The Thirteen. Megan is also the artistic director of Calliope's Call, a non-profit art song performance group. She enjoys reading, practicing yoga, and hiking with her husband Adam and their rambunctious Boston Terrier, Moxie.



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



# SUPPORT SKYLARK

Even the best musical groups in America can only count on ticket sales to cover 50% of operating costs. We rely on your generous donations to help us with the balance of our operating budget. As a supporter, you ensure that we continue to:

- Provide career opportunities for the most talented ensemble singers in the U.S.
- Offer educational workshops and opportunities for young singers
- Expand the reach of Skylark's inspiring and engaging programming to audiences across the U.S. and the world

Skylark is a registered 501(c)(3) organization – gifts are tax-deductible to the full extent of the law.

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# BRING SKYLARK HOME

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

-Maggie Stapleton, *Second Inversion*

## NOMINATED FOR TWO 2019 GRAMMY AWARDS:

### BEST CHORAL PERFORMANCE AND BEST IMMERSIVE AUDIO ALBUM



Skylark's newest release, *Seven Words from the Cross*, was released in March 2018, was described by *Gramophone Magazine* as "passionate...eloquent...radiant...exquisite...ethereal...heartfelt...thrilling...stunning," and charted at #2 on the Billboard Traditional Classical Chart. Conceived for Skylark's international debut Tenebrae's prestigious Holy Week Festival in London, this highly original album progresses through the scriptural seven last words of Christ on the Cross. This dramatic recording features uniquely American choral works and choral music from other regions of the world, pairing the music of William Billings and the Sacred Harp with the music of contemporary composers Anna Thorvaldsdottir and Jaakko Mäntyjärvi.



Skylark's first Christmas album, *Winter's Night*, released in December 2017 to international acclaim, with singing "of the highest standard for any area or any repertoire" (*Classics Today*). *Winter's Night* was chosen as one of the top new classical Christmas albums by *WFMT Chicago*, and charted at #7 on the Billboard Traditional Classical Chart, closely behind Yo-Yo Ma and Placido Domingo. Praised by the BBC for its program, the recording features all seven of Distler's variations on the timeless Christmas hymn *Es ist ein Ros entsprungen*, interwoven with works that share a historical or compositional connection to Distler's, including music by Herbert Howells, Elizabeth Poston, John Tavener, and Peter Warlock, as well as three world premiere recordings.



Skylark's second commercial album, *Crossing Over*, was released in March 2016. Produced in collaboration with the GRAMMY® Award-winning team from Sono Luminus, *Crossing Over* debuted at #4 on the Billboard Traditional Classical Chart, reached #5 on the iTunes Classical Chart, and was the #1 New Release on Amazon Classical. In *Crossing Over*, Skylark shares texts and compositions that depict the dream state at the end of life. Featuring unique voices in choral composition from around the world, and including several world premiere recordings, *Crossing Over* takes audiences on a musical and emotional journey that taps deeply into the human spirit.



Skylark's debut album, *Forgotten Dreams* features inspiring, but seldom-heard, Romantic part-songs by Brahms, Debussy, Saint-Saëns, and Holst. Released in the spring of 2014, it introduced Skylark to the world of recorded music at its romantic best, performing music the group truly loves.

  
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VOCAL ENSEMBLE

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