

Take Flight

Thursday, March 13, 2025 | 7PM
John Wesley United Methodist Church, Falmouth MA

Friday, March 14, 2025 | 7PM
St. Paul's Episcopal Church, Newburyport MA

Saturday, March 15, 2025 | 3PM
Church of the Redeemer, Chestnut Hill MA

Sunday, March 16, 2025 | 4PM
The Hispanic Society Museum & Library, New York NY




SKYLARK
2024-2025 Season

Program Introduction

Over the past decade of finding our collective voice, Skylark has explored countless musical themes and ideas. But perhaps no program could be more fitting for an ensemble named after a bird than this celebration of creatures that take to the skies. The seed of this program was planted by Skylark soprano and ensemble manager Sarah Moyer, and it has blossomed into a remarkable collaboration that brings together many cherished artistic partnerships.

One particular partnership includes our New York City performance at the Hispanic Society Museum and Library. Concertgoers can seamlessly experience *Aviary*, a captivating sound installation located just

across Audubon Terrace at the American Academy of Arts and Letters. Artist Raven Chacon's soundscape of native Hudson Valley birdcalls creates a fascinating complement to the concert.

I encourage you to read the individual music notes interspersed throughout this program. In bringing together this diverse collection of works spanning five centuries, we invite you to join us in contemplating the endless wonder of flight, the beauty of birdsong, and the precious gift of the natural world that inspires us all.

—Matthew Guard, *Artistic Director*

Skylark Artists

Matthew Guard, *artistic director*

Sarah Moyer, Fotina Naumenko, Janet Stone, *soprano*
Doug Dodson, Helen Karloski, Megan Roth, *alto*
Paul D'Arcy, Haitham Haidar, Nathan Hodgson, *tenor*
Eric Alatorre, Sam Kreidenweis, Andrew Padgett, *bass*



Take Flight in Chestnut Hill is generously sponsored by **David Kwiatkowski & Ellen Richstone**. David and Ellen are longstanding Skylark subscribers, serve as hosts for our artists, and are dedicated conservationists who love songbirds.

Take Flight in New York City is supported in part by a grant from the New York Council on the Arts.



This program is supported in part by grants from the Falmouth Cultural Council, Newburyport Cultural Council, and Newton Cultural Council, local agencies which are supported by the Mass Cultural Council, a state agency. Support also comes from the Institution for Savings.



Take Flight

Please hold your applause until the notated breaks in the program.

Be Like the Bird

Abbie Betinis

The Blue Bird

Solo: Sarah Moyer

Charles Villiers Stanford

The Silver Swan

Orlando Gibbons

Where the bee sucks from *Songs of Ariel*

Frank Martin

Abendfriede

Josef Rheinberger

Le Chant des Oiseaux

Solo: Sarah Moyer, Helen Karloski, Nathan Hodgson, Andrew Padgett

Clement Janequin

Trois beaux oiseaux du Paradis

Solo: Fotina Naumenko, Nathan Hodgson, Sam Kreidenweis

Maurice Ravel

The Turtle Dove

Solo: Sam Kreidenweis

Ralph Vaughan Williams

Leonardo Dreams of His Flying Machine

Eric Whitacre

and the swallow

Caroline Shaw

Songbird Antiphons (world premiere)

Benedict Sheehan

1. birds of the air
2. the carolina wren
3. birds on the wind
4. the chickadee
5. the red-winged blackbird
6. "three billion birds"
7. the northern cardinal
8. birds of my youth
9. the white-throated sparrow

We open with Abbie Betinis's powerful *Be Like the Bird*, a five-part round that carries deep personal meaning. Composed in 2009 after completing her second cancer treatments, Betinis was inspired by a Victor Hugo poem her grandfather often cited in his sermons. The canon form itself becomes a beautiful metaphor – a single melody that, given time and a few friends, creates its own support system of harmonies. This leads us to Charles Stanford's classic setting of *The Blue Bird*, where time seems to stand still as we contemplate the quiet beauty of a single bird reflected in a lake.



Our next set offers three contrasting miniatures. Orlando Gibbons' exquisite madrigal *The Silver Swan* captures a moment of profound beauty, while Frank Martin's setting of Shakespeare's *Where the bee sucks* takes us on a whirlwind flight. Josef Rheinberger's romantic *Abendfriele* rounds out the set with a gentle evening scene.

Texts & Translations

Be Like the Bird

Abbie Betinis (b. 1980)
Text by Victor Hugo (1802-1885)

Be like the bird that, pausing in her flight awhile on boughs too slight, feels them give way beneath her -- and sings -- knowing she hath wings.

The Blue Bird

Charles Villiers Stanford (1852-1924)
Text by Mary E. Coleridge (1861-1907)

The lake lay blue below the hill.
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.

The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.

The Silver Swan

Orlando Gibbons (1583-1625)
Text by Anonymous

The Silver Swan who, living, had no note,
When death approach'd, unlock'd her silent throat.
Leaning her breast against the reedy shore,
Thus sung her first and last, And sung no more:
"Farewell all joys, O death come close mine eyes.
More geese than swans now live, more fools than wise."

Where the bee sucks from *Songs of Ariel*

Frank Martin (1890-1974)
Text from *The Tempest* by William Shakespeare (1564-1616)

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Abendfriele

Josef Rheinberger (1839-1901)
Text by Friedrich Rückert (1788-1866)

*Die Schwalbe schwingt zum
Abendliede
sich auf das Stänglein unterm Dach,
im Feld und in der Stadt ist Friede,
Fried ist im Haus und im Gemach.*

The swallow soars for its
evening song
to the perch under the roof,
peace lies over the fields and in the town,
peace is in the house and in the chamber.

*Ein Schimmer fällt vom Abendrote
leis in die stille Straß' herein,
und vorm Entschlafen sagt der Bote,
es werd' ein schöner Morgen sein!*

A shimmer from the sunset falls
softly into the quiet street,
and before dying away the messenger says,
it will be a beautiful morning!

Le chant des oiseaux

Pierre Villette (1926-1998)

Text by Anonymous

*Reveillez vous, coeurs endormis
Le dieu d'amour vous sonne.
A ce premier jour de may,
Oyseaux feront merveillez,
Pour vous mettre hors d'esmay
Destoupez vos oreilles.
Et farirariron...
Vous serez tous en ioye mis,
Car la saison est bonne.*

*Vous orrez, à mon advis,
Une dulce musique
Que fera le roy mauvis
(le merle aussi)
D'une voix autentique.
Ty, ty, pyty...
Rire et gaudir c'es mon devis,
Chacun s'i habandonne.*

*Rossignol du boys ioly,
A qui le voix resonne,
Pour vous mettre hors d'ennuy
Vostre gorge iargonne:
Frian, frian, frian...
Fuez, regrez, pleurs et souci,
Car la saison l'ordonne.*

*Ariere maistre coucou,
Sortez de no chapitre.
Chacun vous donne au bibou,
Car vous n'estes q'un traistre.
Coucou, coucou...
Par traison en chacun nid,
Pondez sans qu'on vous sonne.*

*Reveillez vous, coeurs endormis,
Le dieu d'amours vous sonne.*

Awake, sleepy hearts,
The god of love calls you.
On this first day of May,
The birds will make you marvel.
To lift yourself from dismay,
Unclog your ears.
And fa la la la la...
You will be moved to joy,
For the season is good.

You will hear, I advise you,
A sweet music
That the royal song thrush will sing
(the blackbird, too)
In a pure voice.
Ti, ti, pi-ti...
To laugh and rejoice is my device,
Each with abandon.

Nightingale of the pretty woods,
Whose voice resounds,
So you don't become bored,
Your throat jabbars away:
Frian, frian...
Flee, regrets, tears and worries,
For the season commands it.

Turn around, master cuckoo
Get out of our company.
Each of us gives you a 'bye-bye'
For you are nothing but a traitor.
Cuckoo, cuckoo...
Treacherosly in others' nests,
You lay without being called.

Awake, sleepy hearts,
The god of love is calling you.

One of the most remarkable pieces in our program comes from Renaissance composer Clément Janequin. Written in 1529, *Le Chant des Oiseaux* is a tour de force of vocal writing that transforms our quartet into an increasingly energetic aviary. The fact that this wildly innovative piece is approaching its 500th birthday makes it all the more extraordinary.



We then turn to two intimate works featuring Skylark soloists. Fotina Naumenko brings her crystalline soprano to Ravel's haunting *Trois beaux oiseaux du Paradis* (one of only three short songs Ravel wrote for a cappella choir), while Sam Kreidenweis lends his silky baritone to Vaughan Williams' touching arrangement of *The Turtle Dove*.

Trois beaux oiseaux du Paradis

Music and text by Maurice Ravel (1875 - 1937)

Trois beaux oiseaux du Paradis
Mon ami z-il est à la guerre
Trois beaux oiseaux du Paradis
Ont passé par ici.

Three lovely birds from Paradise
 (My beloved is to the fighting gone)
 Three lovely birds from Paradise
 Have flown along this way.

Le premier était plus bleu que le ciel,
(Mon ami z-il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.

The first was bluer than Heaven's blue
 (My beloved is to the fighting gone)
 The second white as the fallen snow
 The third was wrapt in bright red glow.

"Beaux oiselets du Paradis,
(Mon ami z-il est à la guerre)
Beaux oiselets du Paradis,
Qu'apportez par ici?"

"Ye lovely birds from Paradise
 (My beloved is to the fighting gone)
 Ye lovely birds from Paradise
 What bring ye then this way?"

"J'apporte un regard couleur d'azur
(Ton ami z-il est à la guerre)"
"Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encore plus pur."

"I bring to thee a glance of azure
 (Thy beloved is to the fighting gone)"
 "And I on fairest snow white brow
 A fond kiss must leave, yet purer still."

Oiseau vermeil du Paradis,
(Mon ami z-il est à la guerre)
Oiseau vermeil du Paradis,
Que portez vous ainsi?"

"Thou bright red bird from Paradise
 (My beloved is to the fighting gone)
 Thou bright red bird from Paradise
 What bringest thou to me?"

"Un joli coeur tout cramoisi"
(Ton ami z-il est à la guerre)
"Ha! je sens mon coeur qui froidit..."
Emportez le aussi."

"A faithful heart all crimson red,"
 (Thy beloved is to the fighting gone)"
 "Ah! I feel my heart glowing cold..."
 Take it also with thee."

The Turtle Dove

Ralph Vaughan Williams (1872-1958)
 Traditional 18th-century English folk ballad

Fare you well my dear I must be gone
 and leave you for a while
 If I roam away I'll come back again
 Though I roam ten thousand miles, my dear
 Though I roam ten thousand miles

So fair though art my bonney lass
 So deep in love as I
 But I never will prove false to the bonney lass I love
 Till the stars fall from the sky my dear
 Till the stars fall from the sky

The sea will never run dry my dear
 Nor the rocks never melt with the sun
 But I never will prove false to the bonney lass I love
 Till all these things be done my dear
 Till all these things be done

O yonder doth sit that little turtle dove
 He doth sit on yonder high tree
 A making a moan for the lose of his love
 As I will do for thee my dear
 As I will do for thee

Leonardo Dreams of His Flying Machine

Eric Whitacre (b. 1970)

Text by Charles Anthony Silvestri (b. 1965)

Italian fragments taken from the notebooks of Leonardo Da Vinci

Tormented by visions of flight and falling
More wondrous and terrible each than the last
Master Leonardo imagines an engine
To carry a man up into the sun...

And as he's dreaming the heavens call him
"Leonardo. Leonardo, vieni á volare."
["Leonardo. Leonardo, come fly."]

*L'uomo colle sua congiegniate e grandi ale
Facciendo forza contro alla resistente aria.*
[A man with wings large enough and duly connected
might learn to overcome the resistance of the air.]

As the candles burn low he paces and writes
Releasing purchased pigeons one by one
Into the golden Tuscan sunrise...

And as he dreams, again the calling
The very air itself gives voice:
"Leonardo. Leonardo, vieni á volare."
["Leonardo. Leonardo, come fly."]

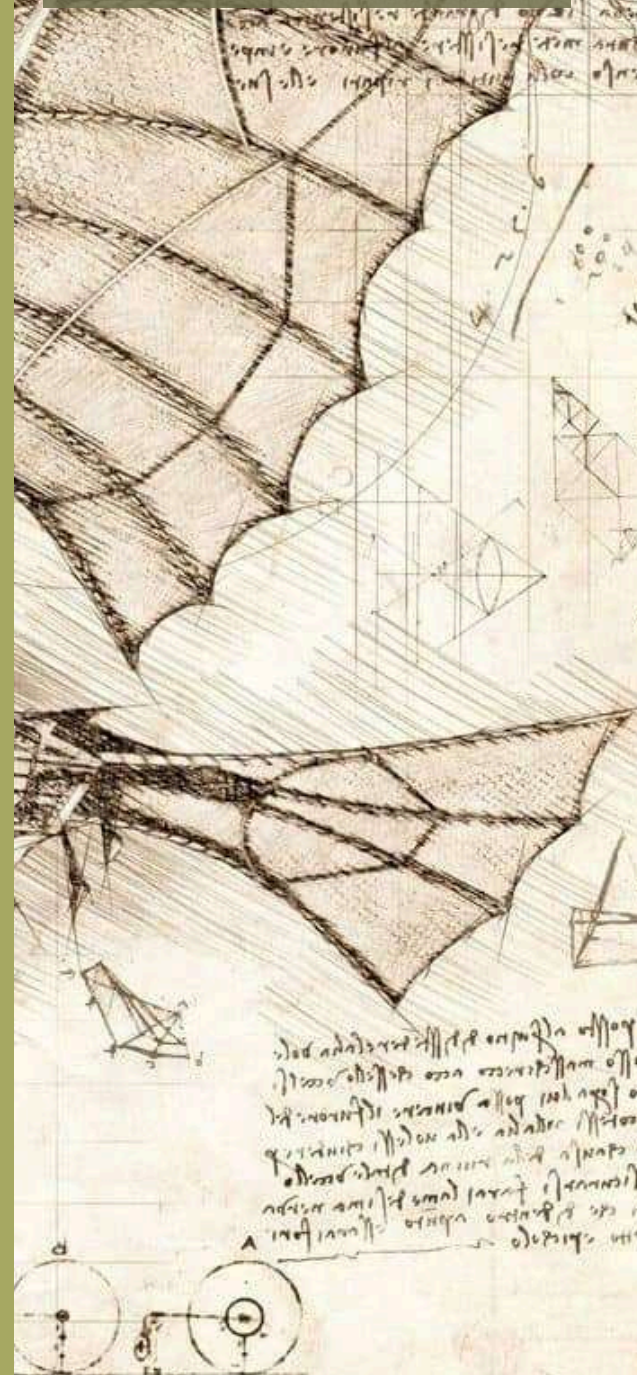
Vicina all'elemento del fuoco...
[Close to the sphere of elemental fire...]
Scratching quill on crumpled paper
(Rete, canna, filo, carta.)
[Net, cane, thread, paper.]

Images of wing and frame and fabric fastened tightly
...*sulla suprema sottile aria.*
[...in the highest and rarest atmosphere.]

As the midnight watchtower tolls
Over rooftop, street and dome
The triumph of a human being ascending
In the dreaming of a mortal man.

Leonardo steels himself
Takes one last breath
And leaps...
"Leonardo, vieni á volare! Leonardo, sognare!"
["Leonard, come fly! Leonardo, dream!"]

Eric Whitacre's *Leonardo Dreams of His Flying Machine*, with text by Charles Anthony Silvestri, imagines the great Renaissance master tortured by his obsession with flight. This "opera brève" represents a fascinating hybrid of ancient and modern elements, with Silvestri's Renaissance-inspired poetry perfectly matched by Whitacre's innovative harmonic language. The piece builds to an extraordinary climax as we hear the imagined sound of Leonardo's fantastical machine taking flight.



Caroline Shaw's *and the swallow* offers a deceptively simple setting of Psalm 84 that builds to a surprisingly evocative conclusion.

This leads us to the centerpiece of our program – the world premiere of Benedict Sheehan's *Songbird Antiphons*. When I began planning this program, I reached out to our dear friend Molly Schen, whose commission of Dan Tepfer's moving *Words My Mother Left Me* was central to last year's *Goodnight Moon* program. Molly, a passionate climate activist, had just experienced a powerful art exhibition about birds, and she eagerly embraced the opportunity to bring a new piece to life. The resulting commission brings together longtime Skylark collaborator Benedict Sheehan with the remarkable poetry of Talia Sheehan and Charles Anthony Silvestri – the same librettist whose words so beautifully captured Leonardo da Vinci's dreams of flight earlier in our program. I think Benedict's subtle and beautiful connection of musical melodies to the actual sounds of American songbirds makes this piece particularly special.

and the swallow

Caroline Shaw (b. 1982)
Text from Psalm 84

How beloved is your dwelling place
O Lord of hosts.
My soul yearns
my heart and my flesh cry.
The sparrow found a house, and the swallow her nest,
Where she may place her young.

Songbird Antiphons

Benedict Sheehan (b. 1980)
Texts by Charles Anthony Silvestri (b. 1965) and Talia Sheehan (b. 1977)
Commissioned for Skylark by Molly Schen

Songbird Antiphons was commissioned in 2025 by Molly Schen for Skylark Vocal Ensemble, Matthew Guard, director. As the piece itself declares, North America has lost almost 30% of its native songbird population since 1970 due to human activity. And these are not just rare species that few but avid birdwatchers have ever heard of--which would itself be tragedy enough--but well-known everyday species that most of us simply take for granted. Songbird Antiphons thus stands as both a celebration of the amazing treasure that birds and their songs represent, and a fervent plea that we humans take action to rescue them from catastrophe before it's too late.

-Benedict Sheehan

1. birds of the air

Text by Charles Anthony Silvestri

Birds of the air, may you sing, may you sing!
Sing, little birds, ere you take wing.
Cry one to another, from field and from tree;
Your gift is your song, so cheerful, so free!
Chickadee, sparrow, cardinal, and wren,
Hearts are light now you've come again!

Fill the skies with your joyful sound
And break the lonely silence.

2. the carolina wren

Text by Charles Anthony Silvestri

i can sing to my love in the dawn's golden light,
as the sun reappears and scatters the night.
i can sing for you, sing for you, sing for you, sing, can i?
i can sing for you, wing for you, sing, can i?

from my nest in the hollow of sycamore trees
i will sing for you; listen to me!
do you hear, do you hear, do you hear, do you hear, do you?
do you hear, i am here, do you hear, do you?

are there fewer of us at the end of the day?
will i sing for you still, would you say?
will i sing for you, sing for you, sing for you, sing, will i?
will i sing for you, wing for you, sing, will i?

O, my love,
will i sing for you, sing for you, sing for you, sing, will i?
will i sing for you, wing for you, sing, will i?
will i?

3. birds on the wind

Text by Charles Anthony Silvestri

Birds on the wind, may you soar, may you soar,
Tumbling and turning forever more!
Dancing in murmurations so gay;
But the seasons turn, and you fly away.
If we never learn, and the skies still burn,
Will you ever again return?

For without your song the only sound
We'll hear is lonely silence.

4. the chickadee

Text by Talia Sheehan

there are little ones so bold
singing songs that few can hear
who appear to feel no cold
who approach me warm and dear

near enough to still be seen
through the branches dense but bare
with a darting eye so keen
wings that flutter here and there

such a delicate delight
fills my eyes as i look on
and i tread with footsteps light
hoping not to end their song

have i really gone too far?
is it now a hopeless plight?
say there still might be a chance,
that we still might get it right, tiny thing,
that we still might get it right

5. the red-winged blackbird

Text by Talia Sheehan

see
see me
see me here
hear me calling
hear me calling out
calling out from the field
with my call i claim this land
in the name of all my children
my red wings flashing out to warn you
i will strike if you try to come too near
only briefly do we fight among ourselves
then friends again we all depart for warmer lands
we journey trusting that our homes will not be destroyed

6. "three billion birds"

Text adapted from 3billionbirds.org

A study published in twenty-nineteen in the journal *Science* reveals that since nineteen-seventy, bird populations in the United States and Canada have declined by twenty-nine percent, or almost three billion birds.

Although the study did not analyze the causes of declines, it noted that the steep drop in North American birds parallels the losses of birds elsewhere in the world. The largest factor driving these declines is likely the widespread loss and degradation of habitat, due especially to agricultural intensification and urbanization.





7. the northern cardinal

Text by Charles Anthony Silvestri

You light on a branch in the clear light of morning,
A red flash of hope on the blanket of snow.
You bring to the chill of the winter a warming;
Your clear ringing song like an ember aglow.

When frosty cold fingertips grasp at my spirit
And threaten to drag me down to despair,
Your song fills the longing, and so I can bear it,
So cheerful and resonant, so bracing and fair.

Your song is a sign of a courage resilient,
Reviving our spirits, a clarion bold;
Both rising and falling, its notes ring out brilliant,
An offering cherished in midwinter cold.

8. birds of my youth

Text by Charles Anthony Silvestri

Birds of my youth, fill the sky, fill the sky!
At least they are there in my memory's eye.
Their vanishing songs in the archive preserved,
Their singers have suffered a fate undeserved.
And yet there is time still to cherish their song,
Perhaps only briefly; but may it be long!

Your voices are part of creation's rich song;
Shall we choose only silence?

9. the white-throated sparrow

Text by Talia Sheehan

sweet— est— darling, my darling, my darling
stop— your— hurrying, hurrying, hurrying
hear— me— calling, and calling, and calling
let— your— worrying, worrying, worrying
set— tle— down with the dew that is falling
see— the— blurring, and blurring, and blurring
of— the— hills by the morning mist crawling
let— the— sound of my singing be stirring
up— the— play that your heart is recalling
from— those— days when your mind wasn't whirring
with— a— fear and a dread so appalling
i— am— here, my dear
night— is— done, my dear
come—and— sing, my dear
come—and— sing

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Follow the QR code or go to skylarkensemble.org/sign-up.

About the Artists



Skylark, one of the world's leading vocal ensembles, blends some of America's most virtuosic voices into an emotionally impactful and cohesive whole. Through innovative, imaginative, and interdisciplinary programming, Skylark aims to redefine the choral experience for artists and audiences alike. From its artistic foundation in Eastern Massachusetts to premiere venues like the Met Cloisters, St. John's Smith Square London, and the Morgan Library, Skylark is setting a global standard in the choral arts.

Skylark's albums have received six GRAMMY® nominations in the last six years. Skylark's twice GRAMMY®-nominated 2024 album, *Clear Voices in the Dark*, is the first American recording of Francis Poulenc's *Figure Humaine*, paired with songs from the American Civil War Era. The album has been hailed as "inspired" (Gramophone), "otherworldly" (WCRB Boston), "a huge success" (BBC), and "spectacular" (Textura).

Skylark's groundbreaking "story score" concept, which integrates narrative with choral music, has transformed the choral experience. Notably, *Once Upon a Time* earned a GRAMMY® nomination, and Skylark's commissioned version of *A Christmas Carol* (with text abridged by artistic director Matthew Guard and music by composer Benedict Sheehan) was performed by the BBC Singers and broadcast internationally. In 2024, Skylark began a yearly tradition of presenting *A Christmas Carol* at the Morgan Library and Museum in New York City, featuring actress Christine Baranski as the narrator, with the original Charles Dickens handwritten manuscript on display.

Skylark's collaborations further exemplify its commitment to innovation. The ensemble has partnered with renowned jazz pianist Dan Tepfer (*Words My Mother Left Me*), composer Nell Shaw Cohen (*Sauntering Songs*), celebrated chef Daniel Boulud (*La Vie En Rose*), and bestselling author Dan Brown (*Sub Rosa*, exploring hidden symbols in music). In 2024, Skylark celebrated six performances in New York City, including a three-concert residency at the Hispanic Society Museum and Library inspired by the museum collections.

Board of Directors:

Christine Baranski	John MacKerron
Jennifer Decker	Carol McMullen
Mike Duffany	Grant Murray
Carolyn Guard	Fred Reichheld
Matthew Guard	Peter Van Demark

Skylark Staff:

Matthew Guard, *Artistic Director*
Carolyn Guard, *Executive Director*
Sarah Moyer, *Ensemble Manager*
Janet Stone, *Operations & Marketing Manager*
Andrew Moreland, *House Manager*



Matthew Guard
Artistic Director

Four-time GRAMMY®-nominee Matthew Guard is widely regarded as one of the most innovative and thoughtful programmers in American choral music. Praised for his “catalyzing leadership” (Q2/WQXR-NY) 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. Matthew lives in Bedford, NY, with his wife Carolyn and sons Harry and Arthur.



Benedict Sheehan
Composer

Three-time GRAMMY® nominee and American Prize-winner **Benedict Sheehan** has been called “a conductor and composer to watch in the 21st century” (ConcertoNet). He is artistic director and founder of Artefact Ensemble and a full-time freelance composer. His works have been described as “brilliant” (Choir & Organ), “otherworldly” (Boston Musical Intelligencer), “evocative” (Gramophone),

and “simply beyond praise for excellence” (Fanfare). His music is published by Oxford University Press, Artefact Publications, and others, and has been performed by many of the world’s leading ensembles, including Skylark, Conspirare, the Choir of Trinity Wall Street, the Houston Chamber Choir, Cappella Romana, the Kansas City Chorale, and the BBC Singers along with numerous others. He lives and works in Pennsylvania’s Lehigh Valley with his wife and longtime collaborator Talia Sheehan and their seven daughters. benedictsheehanmusic.com



Soprano **Sarah Moyer**’s recent and upcoming solo work includes performances with Oklahoma Baroque Orchestra, Baroque Chamber Orchestra Colorado, Colorado Bach Ensemble, Boulder Bach Festival, Aspen Chamber Symphony, Bourbon Baroque, and Emmanuel Music, with American premieres by Melani and Nørgård, and world premieres by Harbison, Kallembach, Theofanidis, Runestad, and Cohen, among others. She regularly appears with GRAMMY®-

nominated groups Skylark and Clarion, and the Santa Fe Desert Chorale. She also performs early twentieth-century popular music with her ukulele, and enjoys hiking with her husband, toddler, and their beautiful catahoula leopard dog in the Rockies. sopranosarahmoyer.com



GRAMMY®-nominated soprano **Fotina Naumenko** has been praised for her “radiant voice” (Boston Globe), described as both “angelic” (MusicWeb International) and “capable of spectacular virtuosic hi-jinks” (Boston Musical Intelligencer). Fotina’s singing encompasses a wide variety of vocal genres including oratorio, opera, art song, choral and contemporary music, both as a soloist and ensemble musician. She serves on the voice faculty of Shenandoah Conservatory in Winchester, VA, and is in demand as a Russian and Slavonic diction expert. Fotina enjoys watching Korean dramas with her husband Steve, son Gabriel, and their two cats, Pumpkin and Noodle. fotinanaumenko.com



Soprano **Janet Stone**’s first musical exploration was at age four, when she would sing “Row, row, row your boat” repetitively, at increasingly higher keys, to her parents’ chagrin. She gained much of her musical education at Grace Episcopal Church in Madison, WI before earning her music degree. Janet performs with many ensembles, including Ensemble Altera, Boston Camerata, Cappella Clausura, and Zenith Ensemble. Solo highlights include Bach’s *St. John Passion* – where she was praised for her “sparkling voice” (Boston Musical Intelligencer) and David Ibbett’s *Mars Symphony*. Janet recently inherited the responsibility of knitting the official family Christmas stocking for her extended family. janetstonesoprano.com



With a voice described as “beautiful, ringing, and agile” (Boston Classical Review), countertenor **Doug Dodson** is nationally recognized as a sought-after soloist and ensemble singer. Doug’s solo appearances include performances with Boston’s Handel & Haydn Society, the Aspen Music Festival, Boston Baroque, the Oregon Bach Festival, Seattle’s Pacific MusicWorks, Chicago Opera Theater, Boston’s Guerilla Opera, and the Charlotte, South Dakota, and Greater Newburgh

Symphony Orchestras. Doug also appears regularly with many of the nation’s premier choral groups, including the Handel & Haydn Society, Seraphic Fire, Skylark, and Kinnara. A three-day Jeopardy! champion, Doug is originally from Spearfish, SD and is now based in Atlanta. dougddodson.com



Mezzo-soprano **Helen Karloski** has been praised for her “genuine mezzo timbre” (Opera News) and a voice “beautifully suited for oratorio” (Santa Fe New Mexican). Her 2024-25 season includes performances with the New York City Ballet, the LA Philharmonic, Musica Sacra, and Skylark. Recent solo appearances include Pergolesi’s *Stabat Mater* (Harry Bicket), Handel’s *Messiah* (Tucson Symphony), Dvořák’s *Stabat Mater* (Omaha Symphony), and Beethoven’s *Ninth*

Symphony (American Classical Orchestra). Ms. Karloski was featured on the 2014 GRAMMY®-winning recording *The Sacred Spirit of Russia*. When not performing, Helen enjoys checking out the latest new musicals on Broadway. helenkarloski.com



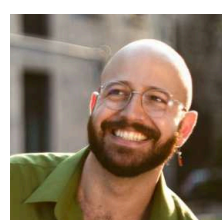
Mezzo-soprano **Megan Roth** excels in opera, oratorio, art song, and chamber music. She recently debuted three roles with White Snake Projects and has captivated audiences as Tisbe in *La Cenerentola* and Rosina in *Il barbiere di Siviglia*. She collaborates with prestigious ensembles such as Skylark and Yale Choral Artists, among others. A talented violinist, she’s spotlighted on the GRAMMY®-nominated album *It’s a Long Way*. As the artistic director of Calliope’s Call, she

curates innovative and culturally relevant art song programs. Outside of music, Megan loves swimming and hiking with her husband Adam and their Boston Terriers, Bronx and Brooklyn. meganroth.com



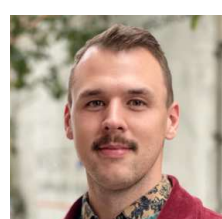
Paul D’Arcy is in demand nationally as a soloist and chamber musician. Recent solo appearances include Handel’s *Messiah* and Mozart’s *Requiem* with the Austin Symphony, as well as Mendelssohn’s *Elijah*, Bach’s *Christmas Oratorio*, and *Mozart Requiem Undead*. Concert work in NYC includes Musica Sacra, 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.



Haitham Haidar is a Lebanese-Palestinian Canadian tenor based in Montreal. Praised for his “innately lyrical voice,” he has been soloist with Early Music Vancouver and *Zefiro Torna* at the Morgenland Festival in Osnabrück and as Evangelist in Bach’s *St. John Passion*. Haitham is a featured soloist on Conspirare’s GRAMMY®-nominated album *House of Belonging* and his debut solo album *Zaytoun* will be available Summer 2025. Haitham’s motto is humanity first. Being an Arab

immigrant in North America comes with its unique set of oppressive challenges. Because of that, he aims to touch people’s hearts with music and compassion and make change in the world. haithamhaidar.com

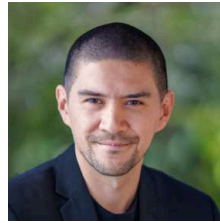


Nathan Hodgson is a New York based tenor specializing in early music, chamber music, and choral singing and performs with ensembles across the nation. Recent performances include appearances in *Monochromatic Light (Afterlife)* at Park Avenue Armory with the Choir of Trinity Wall Street, in Handel’s *Solomon* with the Clarion Choir and The English Concert, and with the American Soloist Ensemble in a joint tour with the National Chorus of Korea. A native of

DFW, Nathan sang regularly with professional ensembles in the Dallas area before moving to New York City in 2015. Nathan’s extramusical interests include hiking, travel, and spending time by the ocean.



Eric Alatorre is the Bass best associated with Chanticleer, where he was a member for nearly 30 years, and is well known for his deep and rich voice. During his tenure with Chanticleer he saw the ensemble grow from a group known best in the United States to an internationally acclaimed ensemble. He has performed in many of the world's major concert venues on 6 continents, and made nearly 60 recordings which have garnered 3 GRAMMY® awards. Since then he continues to be engaged with many exceptional groups such as Seraphic Fire, the Leonids, Conspirare, the Thirteen, and Skylark.









Bass-baritone **Andrew Padgett** is an accomplished interpreter of early music from medieval to baroque repertoire, and has appeared as a soloist in concert venues worldwide, including NYC's Lincoln Center and the Esplanade Concert Hall in his hometown, Singapore. He regularly sings with Emmanuel Music on their long-running Bach Cantata Series. Andrew holds a B.S. in physics, an M.M. in voice from UC Santa Barbara, and an M.M. in Early Music from Yale University's Institute of Sacred Music. He lives in Boston with his wife and son, and is an avid comic book reader, miniature painter, and homebrewer. andrew-padgett.com



Baritone **Sam Kreidenweis** enjoys a vibrant career as a soloist and ensemble musician, performing with Skylark, Apollo's Fire, True Concord, Anúna, among others. He is a founding member of The Leonids, a Vancouver-based low-voice ensemble. Career highlights include being part of the original cast and recording of *Considering Matthew Shephard*, performing for the Japanese Royal Family in a revolutionary musical adaptation of the traditional Noh play, *At the Hawk's Well*, and appearing on the GRAMMY® Award-winning recording of Rachmaninoff's *All-Night Vigil*. Offstage, Sam is a DEI practitioner, advocate for the arts, and a passionate sourdough baker.

Contact:

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-  info@skylarkensemble.org
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-  /skylarkvocalensemble
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-  @skylarkensemble

Acknowledgements

Thank you to all of our volunteers and homestay hosts:

- | | | | |
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Up Next from Skylark...

Rachmaninoff Vespers

One of our greatest musical joys, our triennial exploration of the greatest masterwork of the a cappella choral repertoire, Rachmaninoff's monumental 'All Night Vigil'.

"Skylark delivers Rachmaninoff's a cappella masterpiece with conviction, vigor, and a disarming earnestness"
- Boston Musical Intelligencer

Wednesday, April 30, 2025 | 7PM

Corpus Christi Parish, Sandwich MA

Thursday, May 1, 2025 | 7PM

St. Paul's Episcopal Church, Newburyport MA

Friday, May 2, 2025 | 7PM

St. Paul's Harvard Square, Cambridge MA

Sunday, May 4, 2025 | 3PM

Christ Church Greenwich, Greenwich CT



Skylark Needs Your Support!

Your generosity empowers Skylark to bring our vision to life, creating programs of stunning vocal beauty that inspire, uplift, and connect communities through the transformative power of music.

Our Mission

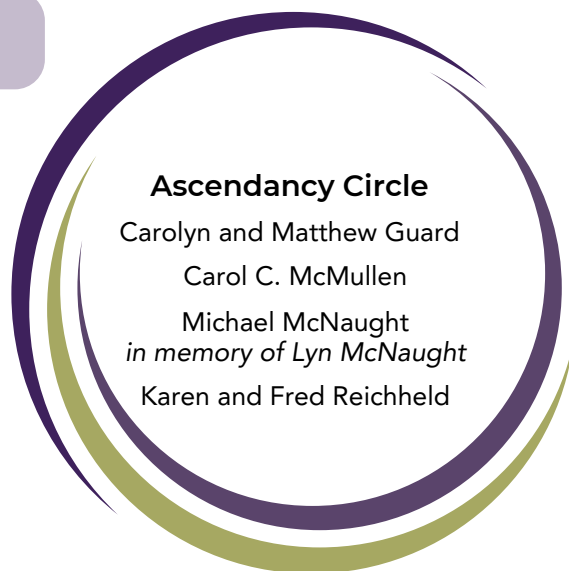
We **inspire** with the beauty of the human voice. Our concerts weave elements of place, art, literature, history, and music into **singular experiences** that ignite wonder and discovery.

Our Vision

- 🐦 Our unexpected themes, surprising connections, and imaginative collaborations **draw new audiences** to the transcendent power of vocal music.
- 🐦 While **deeply rooted in our home communities** in Massachusetts and New York, our performances and recordings set **new global standards for vocal artistry** that resonate with audiences worldwide.
- 🐦 By blending individually virtuosic voices into an emotionally impactful and cohesive whole, Skylark creates a **powerful living example** of what can be achieved through **collective creativity and collaboration**.

Ascendancy Circle

The **Ascendancy Circle** celebrates those whose lifetime contributions of **\$100,000 or more** have propelled Skylark to new heights. In the George Meredith poem "**The Lark Ascending**," famously set to music by Ralph Vaughan Williams, the skylark's flight symbolizes freedom, inspiration, and the power of art to transcend boundaries. Your generosity, like the lark, lifts Skylark's music, allowing us to soar, touch lives, and create art of unique and lasting beauty.



The Skylark Endowment

We are pleased to announce the creation of the **Skylark Endowment**, made possible through an initial generous gift from Michael McNaught, in memory of Lyn McNaught. Managed by Fidelity Investments and overseen by an advisory committee of the Skylark Board, this endowment marks the beginning of a new chapter in Skylark's journey.

As we work to grow this fund, it will play a vital role in securing Skylark's future, supporting our mission to create and perform exceptional vocal programs for years to come.

Planned Giving

Skylark is honored to accept **bequests and estate planning gifts**, ensuring that your legacy will continue to support the choir's artistic growth and community impact for generations to come.

By including Skylark in your will or trust, you help sustain our mission and elevate the power of music long into the future. Reach out to Executive Director Carolyn Guard carolyn.guard@skylarkensemble.org to learn more about planned giving options.



Support Skylark Today!

Follow the QR code or visit skylarkensemble.org/donate

Artist Sponsorship Program

Skylark is proud to introduce the Artist Sponsorship Program, a unique opportunity for supporters to sponsor the participation of individual artists in our concert season. Created by Skylark supporter Rick Gustafson, this program allows donors to support the exceptional talent and artistry of the musicians who bring depth and beauty to our performances. Artists who are generously sponsored for the 2024-2025 season include:

Sarah Moyer

Sponsored by Rick Gustafson

Dana Whiteside

Sponsored by Michael McNaught

Megan Roth

Sponsored by James Vernon

Janet Stone

Sponsored by Susan Morse

Carrie Cheron

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Sponsored by David Kwiatkowski & Ellen Richstone

Sam Kreidenweis

Sponsored by Jeff & Beth Kreidenweis

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Sponsored by Paul & Christine Szal

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The names listed below reflect gifts received between January 1, 2024 - February 14, 2025.

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Skylarks flocked to Los Angeles to attend the 67th Annual GRAMMY® Awards in celebration of Clear Voices in the Dark's two Nominations!

