

**23** / **24** Subscription  
Season

# Windswept Seas

THURSDAY, MARCH 14, 2024 | 7:00PM  
Simon Center at Falmouth Academy | Falmouth MA

FRIDAY, MARCH 15, 2024 | 7:00PM  
Church of the Redeemer | Chestnut Hill MA

SATURDAY, MARCH 16, 2024 | 3:00PM  
St. Paul's Episcopal Church | Newburyport MA

SUNDAY, MARCH 17, 2024 | 4:00PM  
Bedford Presbyterian Church | Bedford NY

SKYLARK 

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# Windswept Seas

Sarah Walker, *Storyteller* ~ Peter Walker, *Pipes & Harp* ~ Megan Roth, *Violin*

**Fear a Bhata (The Boatman)\***

Traditional Scottish Gaelic

**Dúlamán**

Michael McGlynn (b.1954)

Solo: Nathan Hodgson & Janet Stone

## ~ Sea Drift ~

**The Seas are Deep\***

Turlough O'Carolan (1670-1738)

**Sea Drift**

Samuel Coleridge-Taylor (1875-1912)

## ~ Ariel's Song ~

**Full Fathom Five** from *Five Songs of Ariel*

Frank Martin (1890-1974)

## ~ The Siren's Call ~

**The Gallant Weaver**

James MacMillan (b. 1959)

**Die Lorelei** from *Sirens*

Mason Bates (b.1977)

## ~ The Whale of a Myll ~

**Muille nam mòr-bheann (Mull of the Great Mountains)\***

Traditional Scottish Gaelic

**Spiocaireachd lasgaich (Scarce of Fishing)\***

Traditional Scottish Gaelic

**The Wellerman**

Traditional New Zealand  
Arr. Benedict Sheehan (b.1980)

## ~ The Shipwreck ~

**Nearer My God, to Thee**

Lowell Mason (1792-1872)  
Arr. Matthew Guard

**Canticum Calamitatis Maritimae**

Solo: Erik Gustafson, Sarah Moyer

Jaakko Mäntyjärvi (b. 1963)

## ~ A Blessing ~

**May it Be**

Eithne Pádraigín Ní Bhraonáin (b.1961) & Roma Ryan (b.1950)  
Arr. Matt Sheeran (b.1989)

**Swansea Town**

Traditional Folksong  
Arr. Gustav Holst (1874-1934)

\*Instrumental interlude

# Texts & Translations

Irish composer Michael McGlynn's first claim to fame was leading the music for the 1990s global sensation *Riverdance*. He is also the founder of Irish vocal ensemble *Anúna*, for which he wrote this fantastically frantic and frivolous song about, of all things, seaweed. Skylark baritone Sam Kreidenweis has performed the piece with the composer in *Anúna* in tours across Europe and Asia, and has helped his colleagues with the Irish pronunciation this week!

## Dúlamán

Michael McGlynn  
Traditional Irish Text

"A 'nion mhín ó! Sin anall na fir shuirí"  
"A mháthair mhín ó! Cuir na roithleán go dtí mé!"

*Dúlamán na binne buí, dúlamán Gaelach,  
Dúlamán na farraige, dúlamán Gaelach.*

*Rachaidh me chun 'lúir leis a' dúlamán Gaelach  
'Ceannódh bróga daor', arsa' dúlamán Gaelach.  
Dúlamán...*

*Bróga breátha dubha ar a' dúlamán Gaelach  
Bairéad agus triús ar a' dúlamán Gaelach  
Dúlamán...*

"A 'nion mhín ó! Sin anall na fir shuirí"  
"A mháthair mhín ó! Cuir na roithleán go dtí mé!"  
Dúlamán...

*Tá ceann buí óir ar a' dúlamán Gaelach.  
Tá dhá chluais mhaol' ar a' dúlamán Maorach.  
Dúlamán...*

"O gentle daughter, here come the wooing men."  
"O gentle mother, put the wheels in motion for me!"

*Seaweed of the yellow peaks, gaelic seaweed  
Seaweed of the ocean, gaelic seaweed*

I would go to the tailor with the gaelic seaweed  
"I would buy expensive shoes," said the Gaelic seaweed.  
Seaweed...

The Gaelic seaweed has beautiful black shoes  
The Gaelic seaweed has a beret and trousers.  
Seaweed...

"O gentle daughter, here come the wooing men."  
"O gentle mother, put the wheels in motion for me!"  
Seaweed...

There is a yellow gold head on the Gaelic seaweed.  
There are two blunt ears on the stately seaweed.  
Seaweed...

## Sea Drift

Samuel Coleridge-Taylor (1875-1912)

Thomas Bailey Aldrich (1836-1907)

SEE where she stands, on the wet sea-sands,  
Looking across the water:  
Wild is the night, but wilder still  
The face of the fisher's daughter.

What does she there, in the lightning's glare,  
What does she there, I wonder?  
What dread demon drags her forth  
In the night and wind and thunder?

Is it the ghost that haunts this coast?—  
The cruel waves mount higher,  
And the beacon pierces the stormy dark  
With its javelin of fire.

Beyond the light of the beacon bright  
A merchantman is tacking;  
The hoarse wind whistling through the shrouds,  
And the brittle topmasts cracking.

The sea it moans over dead men's bones,  
The sea it foams in anger;  
The curlews swoop through the resonant air  
With a warning cry of danger.

The star-fish clings to the sea-weed's rings  
In a vague, dumb sense of peril;  
And the spray, with its phantom-fingers, grasps  
At the mullein dry and sterile.

O, who is she that stands by the sea,  
In the lightning's glare, undaunted?—  
Seems this now like the coast of hell  
By one white spirit haunted!

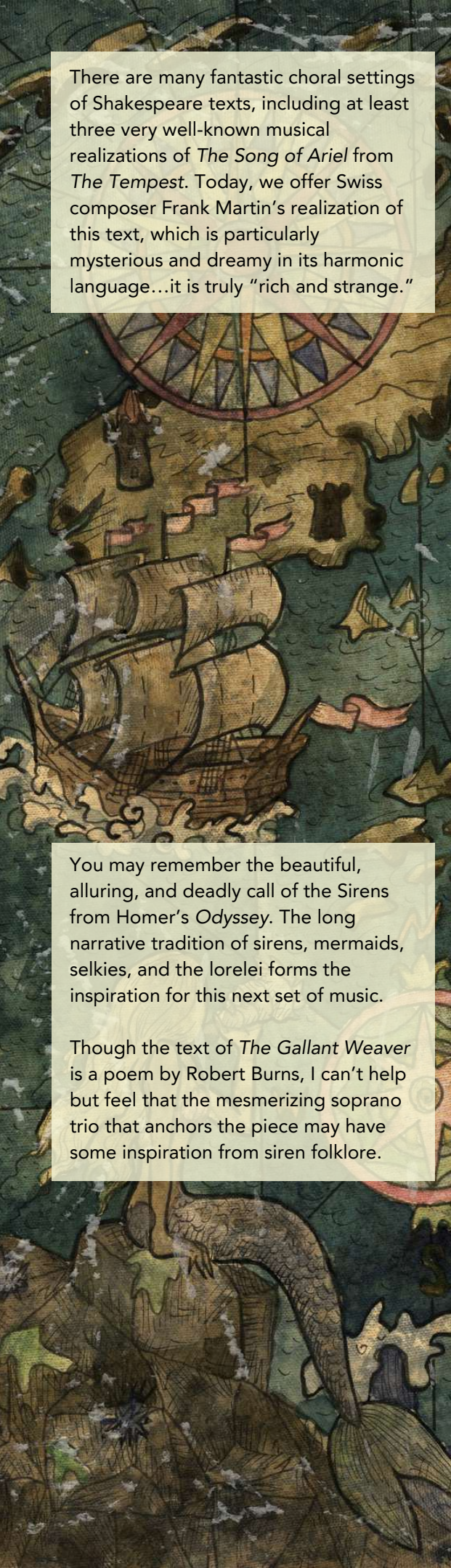
The night drags by; and the breakers die  
Along the ragged ledges;  
The robin stirs in his drenchéd nest,  
The hawthorn blooms on the hedges.

In shimmering lines, through the dripping pines,  
The stealthy morn advances;  
And the heavy sea-fog straggles back  
Before those bristling lances.

Still she stands on the wet sea-sands;  
The morning breaks above her,  
And the corpse of a sailor gleams on the rocks—  
What if it were her lover?

British composer Samuel Coleridge-Taylor's *Sea Drift* offers dramatic 8-part musical setting of a mystical poem about two lovers separated by a raging sea on a stormy night. The intensely evocative poem was written by American T.B. Aldrich, an early editor of *The Atlantic Monthly*.





There are many fantastic choral settings of Shakespeare texts, including at least three very well-known musical realizations of *The Song of Ariel* from *The Tempest*. Today, we offer Swiss composer Frank Martin's realization of this text, which is particularly mysterious and dreamy in its harmonic language...it is truly "rich and strange."

You may remember the beautiful, alluring, and deadly call of the Sirens from Homer's *Odyssey*. The long narrative tradition of sirens, mermaids, selkies, and the lorelei forms the inspiration for this next set of music.

Though the text of *The Gallant Weaver* is a poem by Robert Burns, I can't help but feel that the mesmerizing soprano trio that anchors the piece may have some inspiration from siren folklore.

### **Full Fathom Five**

Frank Martin (1890-1974)

*The Song of Ariel* from *The Tempest*

William Shakespeare (bapt. 1564-1616)

*Come unto these yellow sands,  
And then take hands:  
Curtstied when you have, and kiss'd  
The wild waves whist,  
Foot it featly here and there;  
And, sweet sprites, the burthen bear.  
Hark, hark!  
Bow-wow.  
The watch-dogs bark.  
Bow-wow.  
Hark, hark! I hear  
The strain of strutting chanticleer  
Cry, Cock-a-diddle-dow.*

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.

Hark! now I hear them—Ding-dong,  
bell.

### **The Gallant Weaver**

James MacMillan (b. 1959)

Text by Robert Burns (1759-1796)

*Where Cart rins rowin' to the sea,  
By mony a flower and spreading tree,  
There lives a lad, the lad for me,  
He is a gallant Weaver.*

*O, I had woers aught or nine,  
They gied me rings and ribbons fine;  
And I was fear'd my heart wad tine,  
And I gied it to the Weaver.*

*My daddie sign'd my tocher-band,  
To gie the lad that has the land,  
But to my heart I'll add my hand,  
And give it to the Weaver.*

*While birds rejoice in leafy bowers,  
While bees delight in opening flowers,  
While corn grows green in summer showers,  
I love my gallant Weaver.*

## Die Lorelei

Mason Bates (b.1977)  
Text by Heinrich Heine (1797-856)

Ich weiß nicht, was soll es bedeuten,  
Daß ich so traurig bin,  
Ein Märchen aus uralten Zeiten,  
Das kommt mir nicht aus dem Sinn.  
Die Luft ist kühl und es dunkelt,  
Und ruhig fließt der Rhein;  
Der Gipfel des Berges funkelt,  
Im Abendsonnenschein.

Die schönste Jungfrau sitzet  
Dort oben wunderbar,  
Ihr gold'nes Geschmeide blitzet,  
Sie kämmt ihr goldenes Haar,  
Sie kämmt es mit goldenem Kamme,  
Und singt ein Lied dabei;  
Das hat eine wundersame,  
Gewalt'ge Melodei.

Den Schiffer im kleinen Schiffe,  
Ergreift es mit wildem Weh;  
Er schaut nicht die Felsenriffe,  
Er schaut nur hinauf in die Höh'.  
Ich glaube, die Wellen verschlingen  
Am Ende Schiffer und Kahn,  
Und das hat mit ihrem Singen,  
Die Lorelei getan.

I do not know what it might bode  
That I should be so sad,  
A fairytale from long ago  
Now will not leave my head.  
The air is cool and darkening  
Above the quiet Rhine;  
The mountaintops are sparkling  
In afternoon sunshine.

The loveliest young maiden sits  
So beautifully up there,  
Her golden jewelry gleams and glints,  
She combs her golden hair,  
She combs it with a golden brush  
And while she combs she sings;  
The tune is both miraculous  
And overpowering.

It grips the sailor in the ship  
With a wild and aching woe;  
His eyes are only looking up,  
Not at the rocks below.  
I believe that in the end the waves  
Devoured ship and boy,  
And that is what the Lorelei  
Accomplished with her voice.

## The Wellerman

Traditional New Zealand Whaling Song  
Arr. Benedict Sheehan (b.1980)

There once was a ship that put to sea,  
The name of the ship was the Billy o' Tea  
The winds blew up, the bow dipped down,  
Blow, my bully boys, blow!

*Soon may the Wellerman come  
And bring us sugar and tea and rum.  
One day, when the tounge is done,  
We'll take our leave and go.*

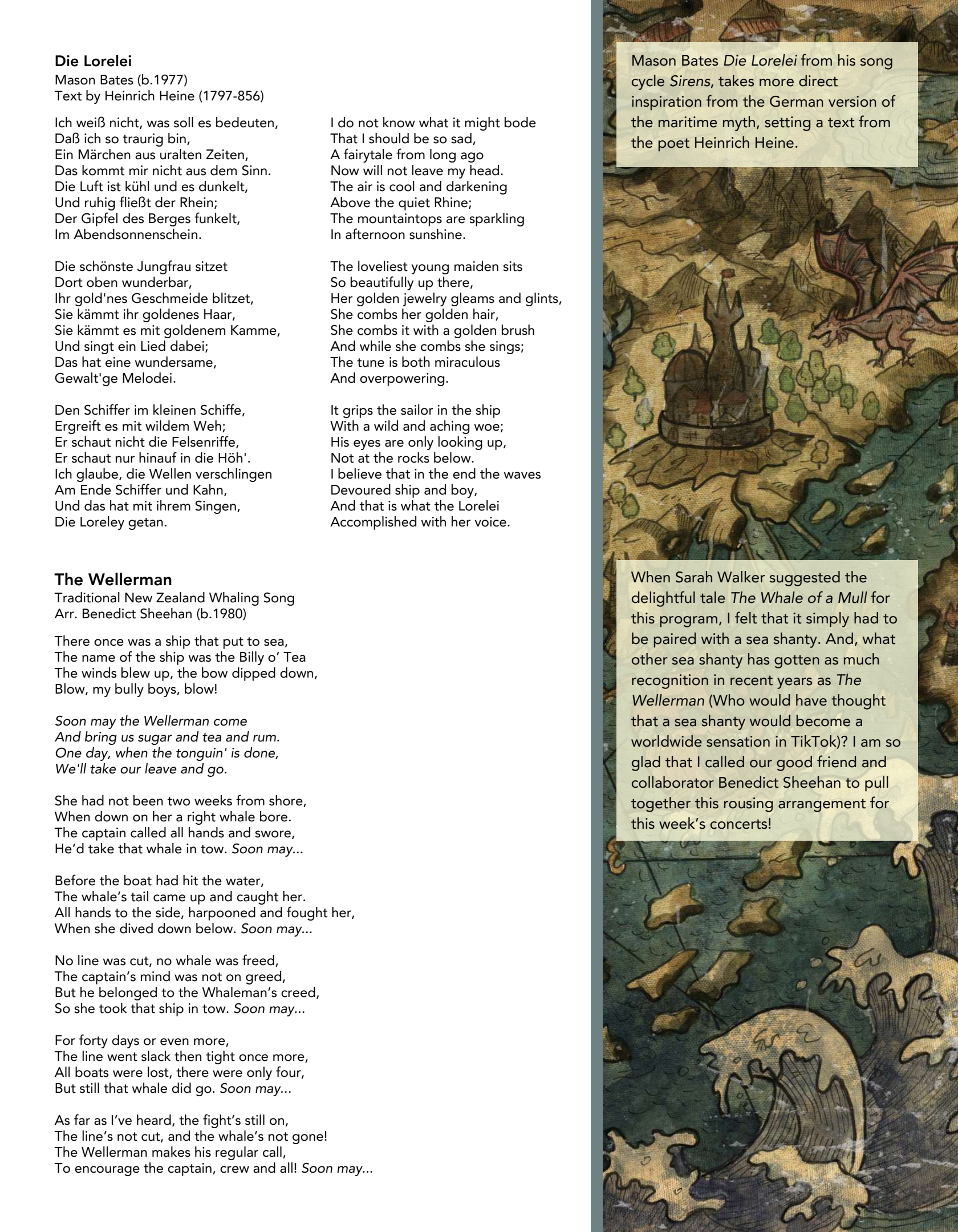
She had not been two weeks from shore,  
When down on her a right whale bore.  
The captain called all hands and swore,  
He'd take that whale in tow. *Soon may...*

Before the boat had hit the water,  
The whale's tail came up and caught her.  
All hands to the side, harpooned and fought her,  
When she dived down below. *Soon may...*

No line was cut, no whale was freed,  
The captain's mind was not on greed,  
But he belonged to the Whaleman's creed,  
So she took that ship in tow. *Soon may...*

For forty days or even more,  
The line went slack then tight once more,  
All boats were lost, there were only four,  
But still that whale did go. *Soon may...*

As far as I've heard, the fight's still on,  
The line's not cut, and the whale's not gone!  
The Wellerman makes his regular call,  
To encourage the captain, crew and all! *Soon may...*



Mason Bates *Die Lorelei* from his song cycle *Sirens*, takes more direct inspiration from the German version of the maritime myth, setting a text from the poet Heinrich Heine.

When Sarah Walker suggested the delightful tale *The Whale of a Mull* for this program, I felt that it simply had to be paired with a sea shanty. And, what other sea shanty has gotten as much recognition in recent years as *The Wellerman* (Who would have thought that a sea shanty would become a worldwide sensation in TikTok)? I am so glad that I called our good friend and collaborator Benedict Sheehan to pull together this rousing arrangement for this week's concerts!

The allure of the ocean throughout human history has been matched by its danger, and I felt it was important to include a vignette about shipwrecks in this week's concerts. We open this section with a simple setting of the hymn *Nearer my God, to Thee*. Though accounts vary, this is the hymn that was reported by some survivors to have been the tune played by the band aboard deck of The Titanic during its final hours above the ocean. After this, Sarah Walker will offer an account of an 1850s shipwreck near Christmas Island.

Finally, we perform Jaakko Mäntyjärvi's *Canticum Calamitatis Maritimae*. This compositional *tour de force* is a centerpiece of today's concert, and was written in memory of the 852 people who lost their lives in the sinking of the *MS Estonia*, one of the largest peacetime maritime disasters of the 20th century.

The composer offers the following note: "This work is dedicated to the memory of those who lost their lives in the shipwreck of the *Estonia* on September 28, 1994. Although fragments of the *Requiem* text are quoted, the work is not really intended for liturgical use, but rather as a meditation involving three distinct elements: firstly, the individual aspect — the 'folk song' soprano solo that begins and ends the work (and that can, but does not have to be, interpreted as the keening or lament of a sailor's widow); secondly, the objective aspect — the 'precentor' intoning the bare facts of the event in newsreader style; and thirdly, the collective aspect — the extensive setting of the psalm text *Qui descendunt mare in navibus* ('They that go down to the sea in ships')."

## Nearer My God, to Thee

Lowell Mason (1792-1872)

Text by Sarah Flower Adams (1805-1848)

Nearer my God, to thee, nearer to thee!  
E'en though it be a cross that raiseth me,  
still all my song shall be,  
nearer my God, to thee, nearer to thee!

Though like the wanderer, the sun gone down,  
darkness be over me, my rest a stone;  
yet in my dreams I'd be  
nearer my God, to thee, nearer to thee!

There let the way appear, steps unto heaven;  
all that thou sendest me, in mercy given;  
angels to beckon me  
nearer my God, to thee, nearer to thee!

## Canticum Calamitatis Maritimae

Jaakko Mäntyjärvi (b. 1963)

Lux aeterna luceat eis, Domine, et lux  
perpetua luceat eis.

May eternal light shine upon them,  
O Lord, and perpetual light shine  
upon them.  
Have mercy, O Lord.

Miserere Domine.

Plux octingenti homines vitam amiserunt  
calamitate navali in Mari Baltico  
septentrionali facta.

Over eight hundred people perished in  
a shipwreck in the northern Baltic  
Sea.

Navis traectoria nomine Estonia, cum  
Tallinno Stockholmiam versus  
navigaret, saeva tempestate orta  
eversa et submersa est.

The car ferry *Estonia*, en route from  
Tallinn to Stockholm, was overturned  
in a severe storm and sank.

In navi circiter mille vectores erant.  
Calamitate Estoniae nongenti decem  
homines perierunt, centum  
undequadraginta sunt servati.

There were about 1000 passengers on  
board.  
910 people lost their lives in the wreck  
of the *Estonia*; 139 were saved.

-Nuntii Latini

Qui descendunt mare in navibus  
facientes operationem in aquis multis  
ipsi viderunt opera Domini et mirabilia  
eius in profundo.

They that go down to the sea in ships,  
that do business in great waters;  
These see the works of the Lord, and  
his wonders in the deep.

Dixit, et stetit spiritus procellæ, et  
exaltati sunt fluctus eius;

For he commandeth, and raiseth the  
stormy wind, which lifteth up the  
waves thereof.

ascendunt usque ad cælos et  
descendunt usque ad abyssos.  
Anima eorum in malis tabescebat;  
Turbati sunt, et moti sunt sicut ebrius  
et omnis sapientia eorum devorata est.  
Et clamaverunt ad Dominum cum  
tribularentur  
et de necessitatibus eorum eduxit eos

They mount up to the heaven, they go  
down again to the depths;  
their soul is melted because of trouble.  
They reel to and fro, and stagger like a  
drunken man, and are at their wit's end.  
Then they cry unto the Lord in their  
trouble,  
and he bringeth them out of their  
distresses.

et statuit procellam eius;  
in auram, et siluerunt fluctus eius  
et lætati sunt quia siluerunt

He maketh the storm a calm,  
so that the waves thereof are still.  
Then are they glad because they be  
quiet;

et deduxit eos in portum voluntatis  
eorum.

so he bringeth them unto their desired  
haven.

-Ps. 107: 23-30

Requiem aeternam...

Eternal peace...



## May it Be

Eithne Pádraigín Ní Bhraonáin (b.1961) & Roma Ryan (b.1950)  
Arr. Matthew Sheeran

May it be an evening star  
Shines down upon you  
May it be when darkness falls  
Your heart will be true  
You walk a lonely road  
Oh! How far you are from home

*Mornië utúlië (Darkness has come)*  
*Believe and you will find your way*  
*Mornië alantië (Darkness has fallen)*  
*A promise lives within you now*

May it be the shadow's call  
Will fly away  
May it be your journey on  
To light the day  
When the night is overcome  
You may rise to find the sun

*Mornië utúlië...*

## Swansea Town

Traditional Folksong  
Arr. Gustav Holst (1874-1934)

Oh, farewell to you my Nancy, ten thousand times adieu;  
I'm bound to cross the ocean, girl, once more to part with you;  
Once more to part from you, fine girl, you're the girl that I adore.  
But still I live in hopes to see old Swansea Town once more.

Old Swansea Town once more, fine girl, you're the girl that I adore,  
But still I live in hopes to see old Swansea Town once more.

Oh! It's now that I am out at sea, and you are far behind,  
Kind letters I will write to you of the secrets of my mind,  
The secrets of my mind, fine girl, you're the girl that I adore,

Oh now the storm it's rising, I can see it coming on,  
The night so dark as anything, we cannot see the moon;  
Our good old ship she is tossed aft, our rigging is all tore,

Oh, it's now the storm is over and we are safe on shore;  
We'll drink strong drinks and brandies too, to the girls that we adore.  
To the girls that we adore, fine girls, we'll make this tavern roar,  
And when our money is all gone we'll go to sea for more.

## Acknowledgements

Thank you to Rick Gustafson for your sponsorship of Skylark  
Artist Sarah Moyer for this program.



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
*May it Be*, a prayer-like pre-voyage text for a difficult journey, written by Irish composer and pop sensation Enya, was featured in the closing credits of Peter Jackson's *The Fellowship of the Ring*. We offer an arrangement debuted by British ensemble Voces8.

*Swansea Town* was one of 6 folksongs arranged by British composer Gustav Holst in 1915, almost certainly inspired by sailors departing to fight in the First World War. This joyful drinking song about a difficult journey and a triumphant arrival home is a boisterous end to today's program.

## Skylark Staff:

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

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# About the Artists



Three-time GRAMMY®-nominee Skylark, “the cream of the American crop” (BBC Radio 3), is a premier chamber choir comprised 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’s mission is to be the most exciting and innovative vocal ensemble for audiences and artists alike, and to provide inspiring educational activities that positively impact students’ lives. Skylark sets the standard for innovative and engaging programs that re-define the choral experience for audiences and singers alike – three of its most recent albums have received GRAMMY® nominations, and Artistic Director Matthew Guard’s well-researched and creative programs have been described as “engrossing” (WQXR-NY) and “original, stimulating, and beautiful” (BBC Radio 3).



## Matthew Guard, *Artistic Director*

Three-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.



## Sarah Walker, *Storyteller*

GRAMMY®-nominated storyteller Sarah Walker is 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 throughout New England. She performs regularly with Skylark and is the narrator on the group’s highly-acclaimed album *Once Upon a Time*. Sarah holds degrees in Medieval Studies and Art History from Vassar College and received her Master of Library Science from the Pratt Institute. Other collaborations include Three Notch’d Road Baroque Ensemble, Alkemie, and Chapter House.



**Clare Brussel**, soprano, holds a Bachelor's degree from the University of Tennessee and an MM in Vocal Performance and Pedagogy from Westminster Choir College, and also studied in Italy at the Centro Studi Italiani. She has performed with Skylark and many noted ensembles, including the Glenn Draper Singers, Brevitas, the Kinnara Ensemble, and the Santa Fe Desert Chorale. She has performed at the White House during the Christmas Season, and can be heard on recordings by various ensembles. In 2019 she was awarded 2nd place in the NATS National Vocal Competition in Las Vegas. She is currently based in Rhode Island.



**Sponsored by Rick Gustafson**

Soprano **Sarah Moyer's** recent and upcoming solo work includes performances with the Colorado Bach Ensemble, Aspen Chamber Symphony, Bourbon Baroque, Lost Dog New Music Ensemble, Emmanuel Music, and Boston Modern Orchestra Project, with American premieres by Melani and Nørgård, and world premieres by Harbison, Kallembach, Theofanidis, and Runestad, among others. She regularly appears with GRAMMY® nominated groups Skylark, Seraphic Fire, Conspirare, Clarion, True Concord, as well as Santa Fe Desert Chorale, Variant 6, and Artefact. She loves being a mom, plays the ukulele, races triathlons, and enjoys hiking with her husband and their beautiful catahoula leopard. [www.sopranosarahmoyer.com](http://www.sopranosarahmoyer.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, Wisconsin before earning her degree at Coe College. Janet sings with multiple professional 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 "sparking voice" (Boston Musical Intelligencer). In her free time, Janet is training to be a professional cat lady. You can follow her feline friend on Instagram @obiewancatnobi. [www.janetstonesoprano.com](http://www.janetstonesoprano.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). Ms. Karloski made her Lincoln Center debut in Mozart's *Solemn Vespers* with the Mostly Mozart Festival and her Carnegie Hall debut performing Mozart's *Mass in C Minor* with the Oratorio Society of New York. Recent appearances include Pergolesi's *Stabat Mater*, (Harry Bicket), Dvořák's *Stabat Mater* (Omaha Symphony), Beethoven's *Ninth Symphony* (American Classical Orchestra), Handel's *Messiah* (TENET), and Mendelssohn's *A Midsummer Night's Dream* (New York City Ballet). Helen enjoys exploring the world with her husband Paul.



Mezzo-soprano **Clare McNamara's** singing has been celebrated as "astounding" (Gramophone) and "as good as they come" (MusicWeb International). Now in her 12th Skylark season, she has appeared with the Handel+Haydn Society, Boston's Emmanuel Music, Cut Circle, Lorelei Ensemble, The Boston Camerata, the Staunton Music Festival, and the Washington Bach Consort. After idolizing early music and musical theater recordings in her childhood, Clare cannot believe she now appears on 19 commercial albums herself. When not singing, Clare can be found staring at her new baby, going for epic stroller walks, and imagining tending to her overgrown garden (see: new baby). [www.claremcnamara.com](http://www.claremcnamara.com)



Mezzo-soprano **Megan Roth** enjoys a varied career performing opera, oratorio, art song, and chamber music. Recently she performed the roles of Tisbe in *La Cenerentola* and Rosina in *Il barbiere di Siviglia*, and regularly performs as the alto soloist in *Messiah*. As an ensemble artist, she performs regularly with renowned national ensembles including Skylark Vocal Ensemble, True Concord, Yale Choral Artists, and Cincinnati Vocal Arts Ensemble. Megan is also the artistic director of Calliope's Call, which presents unique and culturally relevant programs of art song. She enjoys swimming and hiking with her husband Adam and their two totally spoiled Boston Terriers, Bronx and Brooklyn.



**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.



Tenor **Erik Gustafson** is nationally active as an oratorio soloist and choral artist, and teaches voice at University of the South in Sewanee, TN. Erik has collaborated on two GRAMMY® Award-winning recordings with the Phoenix Chorale, and albums with Skylark, Bach Collegium San Diego, Conspirare, True Concord, Spire Chamber Ensemble, and Sounding Light. He performs regularly with Seraphic Fire and Santa Fe Desert Chorale, and is a founder of Quadrivium. Past solo highlights include Bach's *St. John Passion* with Arizona Bach Festival, Handel's *Messiah* with Tucson Symphony Orchestra, and Bach's *Christmas Oratorio* with Oregon Bach Festival. Erik is a connoisseur of craft beer.



**Nathan Hodgson** is a New York based tenor specializing in early music, chamber music, and choral singing. He sings with the Schola Cantorum at The Church of Saint Vincent Ferrer in New York City and performs with ensembles across the nation. A native of DFW, Nathan studied at the University of North Texas and, after receiving a Bachelor of Music in Music Education, sang regularly in the Dallas area with ensembles including the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society before moving to New York City in 2015. Nathan's extramusical pursuits include baking, hiking, and kickboxing.



Austin based Grammy®-nominated Singer, Trumpeter and Pianist, **Michael Hawes** enjoys a multifaceted career. Equally comfortable in front of a piano sharing a vocal recital, as a member of a vocal ensemble, or in the trumpet section of an orchestra or brass quintet, his passion lies in collaboration and heartfelt performances of beautiful music. Michael is grateful to make music with the wonderful Skylark Vocal Ensemble, and looks forward to seeing you at a concert this season! In his free time, Michael loves listening to his two year old son play the harmonica and explore Austin with his wife Nini.



Baritone **Sam Kreidenweis** sings extensively throughout the country and abroad. He has appeared on the Final Night of the BBC Proms, performed for the Japanese Imperial Family, and continues to perform and record with the Irish ensemble Anúna. He has sung with the GRAMMY® Award-winning Phoenix Chorale, Conspirare, and Cantus Vocal Ensemble. This season Sam premiered the title role in a new oratorio, *james: the book of ruth*, and collaborated with the Kronos String Quartet for the premiere of *At War With Ourselves* by Michael Abels. Sam is an avid sourdough enthusiast and frequently bakes with his starter, Precious.



Described as "commanding" (Boston Globe), **Peter Walker** has performed with the Handel+Haydn Society, Chapter House, Kuhmo Kamarimusiiki, Staunton Music Festival, Early Music Access Project, Three Notch'd Road, Blue Heron, Pomerium, and GRAMMY®-nominated Clarion Society Choir. Peter is a member of the United States Army Chorus, has presented lectures on early music at Vassar College and Case Western, and serves as cantor at the National Shrine of St. Alphonsus Liguori. He won the Overseas Class in the Lowland and Border Pipers' Society Competition in 2016, and is active as a researcher, transcriber, and arranger of music ranging from the Middle Ages to the eighteenth century.

Up next this season...

# Goodnight Moon

A reflection on unconditional love.

May 2, 2024 | 7:30PM

Madison Avenue Presbyterian Church, New York NY  
Presented by the Saint Andrew Music Society

May 3, 2024 | 7PM

St. Paul's Episcopal, Newburyport MA

May 4, 2024 | 3PM

Church of the Redeemer, Chestnut Hill MA

May 5, 2024 | 2PM

John Wesley UMC, Falmouth MA



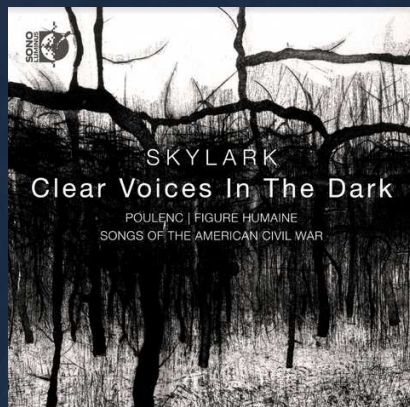
Featuring a new commission  
by celebrated jazz pianist and  
composer Dan Tepfer.

## REMEMBRANCE

MEMORIAL DAY, MONDAY, MAY 27 | 3PM

THE LAWRENCE SCHOOL, MEMORIAL AUDITORIUM | FALMOUTH MA

This is a FREE concert offered to the community thanks  
to the generous sponsorship of *M. Duffany Builders*.



NEW ALBUM RELEASE MEMORIAL DAY WEEKEND

## CLEAR VOICES IN THE DARK

Featuring the first American recording of Francis Poulenc's *Figure Humaine*.



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to be the first to know when pre-orders go on sale!