

A detailed black and white line drawing of holly leaves and red berries, with some berries colored in a deep red. The leaves have characteristic pointed, serrated edges. The berries are round and clustered on thin stems.

SKYLARK  
VOCAL ENSEMBLE

CHRISTINE BARANSKI | SKYLARK  
A CHRISTMAS  
CAROL

Music by Benedict Sheehan  
Story by Charles Dickens

## **A note on Skylark's approach to music-making**

Many members of the ensemble lend their expertise in Skylark's collaborative artistic environment (creating editions and transcriptions, coaching pronunciation, suggesting repertoire, discussing project concepts, and lending historical, cultural, and musical expertise). The creative energy of the entire group shapes our work, and our performances benefit greatly from this spirit of collaboration. Not only are our Skylark artists great voices, they are also great minds and hearts.

a christmas carol

In Prose;

Being a Short Story of Christmas.

By Charles Dickens

The Illustrations by John Leech

Chapman and Hall 146 Strand

MDCCLXXXIII.

# A CHRISTMAS CAROL

Music by Benedict Sheehan, based on traditional carols and folksongs

Story by Charles Dickens, abridged and edited by Matthew Guard

Narrated by Christine Baranski

## SKYLARK

Matthew Guard, *Artistic Director*

### **Soprano**

Sophie Amelkin  
Clare Brussel  
Fiona Gillespie  
Sarah Moyer  
Fotina Naumenko  
Janet Stone

### **Alto**

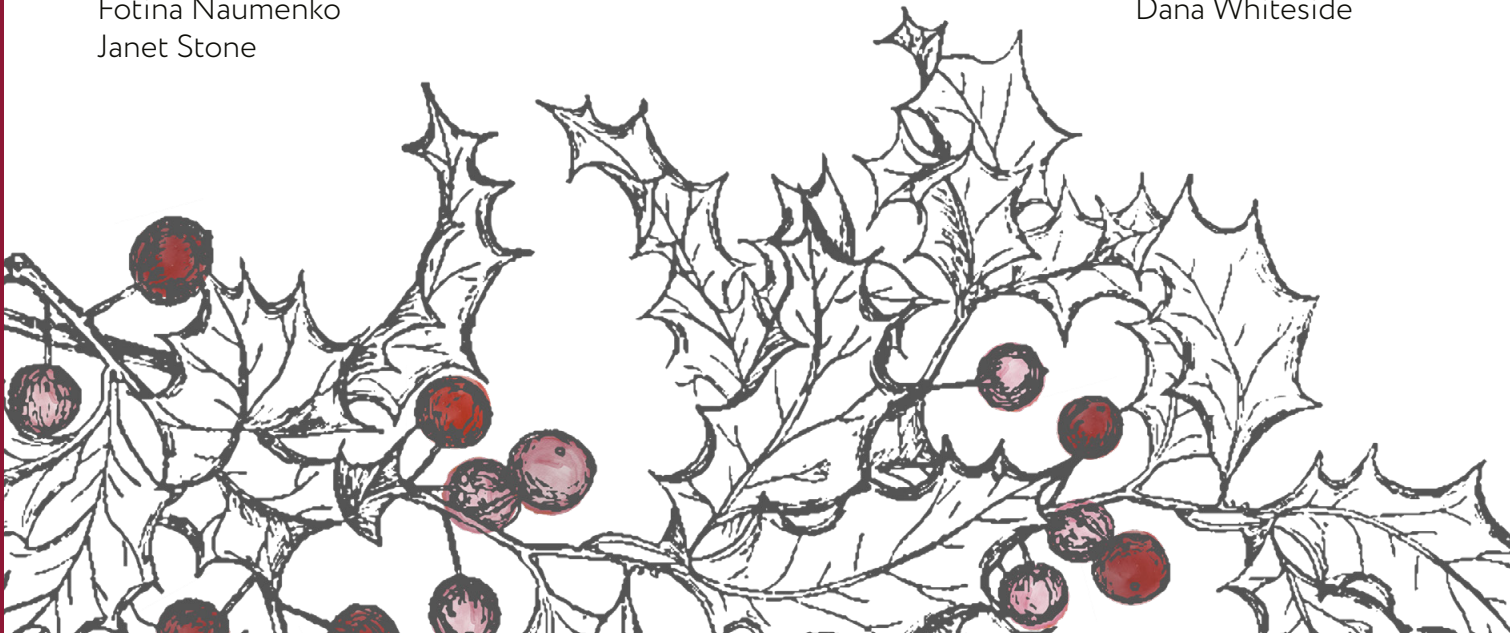
Julia Cavallaro  
Carrie Cheron  
Helen Karloski  
Clare McNamara

### **Tenor**

Paul D'Arcy  
Erik Gustafson  
Nathan Hodgson  
Alexander Nishibun

### **Bass**

Matthew Goinz  
Stephan Griffin  
Nathan Halbur  
Neil Netherly  
Dana Whiteside



# TRACK LIST

## Stave One: Marley's Ghost

- |   |   |      |
|---|---|------|
| 1 | Carol: <b>The Truth from Above</b><br><i>Soloists: Nathan Hodgson, Sophie Amelkin, Sarah Moyer, Janet Stone</i> | 2:11 |
| 2 | <b>In the Counting House</b> "Marley was dead"  | 2:44 |
| 3 | <b>Surplus Population</b> "His nephew left the room"<br><i>Soloist: Paul D'Arcy</i>                             | 2:44 |
| 4 | Carol: <b>God rest you merry, gentlemen</b>   | 1:51 |
| 5 | <b>Marley's Ghost</b> "As Scrooge walked home"  | 3:19 |
| 6 | <b>Mankind was my Business</b> "How now? said Scrooge"<br><i>Soloists: Sarah Moyer, Matthew Goinz</i>           | 4:05 |
| 7 | Carol: <b>Remember</b><br><i>Soloists: Alexander Nishibun, Helen Karloski</i>                                   | 2:20 |

## Stave Two: The First of the Three Spirits

- |    |   |      |
|----|---|------|
| 8  | <b>The Ghost of Christmas Past</b> "Scrooge awoke to the chimes"  | 2:58 |
| 9  | <b>Little Fan</b> "But it's too late now"<br><i>Soloists: Nathan Hodgson, Neil Netherly, Fotina Naumenko</i>    | 1:23 |
| 10 | Carol: <b>Sussex Carol</b><br><i>Soloist: Stephan Griffin</i>   | 2:03 |
| 11 | <b>Fezziwig's Ball</b> "They were now in the thoroughfares of the city"   | 4:29 |
| 12 | <b>Gain is Loss</b> "Scrooge and the Ghost again stood side by side"  | 1:46 |
| 13 | Carol: <b>Auld Lang Syne</b><br><i>Soloists: Fiona Gillespie, Helen Karloski, Nathan Hodgson, Nathan Halbur</i> | 3:14 |

## Stave Three: The Second of the Three Spirits

- |    |   |      |
|----|---|------|
| 14 | <b>The Ghost of Christmas Present</b> "Spirit, said Scrooge, in a broken voice"<br><i>Soloist: Dana Whiteside</i> | 2:33 |
|----|---|------|

15	<b>Not a Handsome Family</b> “As the Ghost rose, the room vanished instantly”	2:07
16	<b>Carol: Silent night</b> <i>Soloist: Sarah Moyer</i>	2:25
17	<b>A Vacant Seat</b> “Spirit, said Scrooge, with an interest he had never felt before” <i>Soloist: Paul D’Arcy</i>	0:48
18	<b>A Child Himself</b> “Suddenly Scrooge found himself”	1:33
19	<b>Carol: Deck the halls</b>	1:46
20	<b>The Bell Struck Twelve</b> “Scrooge begged like a boy”	1:15
<b>Stave Four: The Last of the Spirits</b>		
21	<b>Ghost of the Future</b> “Lifting up his eyes”	2:15
22	<b>The Body of a Man</b> “The scene had changed”	1:19
23	<b>My Little Child</b> “The Ghost conducted him to poor Bob Cratchit’s house”	3:18
24	<b>Carol: Coventry Carol</b> <i>Soloist: Carrie Cheron</i>	4:51
25	<b>The Spirits of All Three</b> “Spectre, said Scrooge”	1:54
26	<b>Carol: Poverty Carol</b>	2:54
<b>Stave Five: The End of It</b>		
27	<b>Christmas Day</b> “The bedpost was his own”	1:54
28	<b>Back Payments</b> “He dressed himself all in his best” <i>Soloist: Sophie Amelkin</i>	2:05
29	<b>God Bless Us, Every One</b> “Oh, and he was early at the office next morning” <i>Soloist: Nathan Hodgson</i>	1:52
30	<b>Carol: It came upon the midnight clear</b> <i>Soloists: Sarah Moyer, Clare McNamara</i>	4:47
	<b>Total</b>	<b>74:43</b>

## Album Introduction

Matthew Guard, *Artistic Director*

When composer Benedict Sheehan and I first conceived our musical interpretation of *A Christmas Carol* during the uncertainty of 2020, we could hardly have imagined the extraordinary journey this work would take. What began as a creative response to isolation—a way to bring the comfort of storytelling and familiar carols into people’s homes—has evolved into something far more meaningful: an annual New York holiday tradition that connects audiences directly to the heart of Dickens’s timeless tale.

Our relationship with the Morgan Library & Museum (where we have performed the work in New York City, and who supplied some of the gorgeous images in this booklet) feels nothing short of destined. To perform this work in the same building that houses Dickens’s original 1843 handwritten manuscript creates an almost mystical connection between our interpretation and the author’s original vision. Each December, as audiences gather in the Morgan’s historic halls and then experience our musical retelling, there’s a palpable sense that we’re participating in something

larger than entertainment—we’re part of an ongoing conversation between past and present, between Dickens’s words and our contemporary longing for redemption and hope.

Christine Baranski’s involvement has transformed this work in ways we never anticipated. Her masterful storytelling brings both gravitas and warmth to Scrooge’s journey, while her instinctive understanding of the music’s dramatic arc has deepened every moment of the score. The immediate sellout of our 2024 debut performance together confirmed what we felt in rehearsal: this collaboration was meant to be.

For this new recording, Benedict and I added a special arrangement of *Auld Lang Syne*—not the familiar Scottish melody most know, but the original printed tune that first accompanied Robert Burns’s words. The Morgan Library’s collection includes Burns’s own letter describing these verses, creating yet another thread connecting our work to the institution’s remarkable literary treasures.

The core of our interpretation remains unchanged: the belief that Dickens's story of transformation speaks as powerfully today as it did in 1843. In a world often divided by cynicism and fear, *A Christmas Carol* reminds us that change is possible—that hearts can soften, eyes can open, and communities can heal. Through the marriage of Dickens's prose with beloved carols and Benedict's original musical bridges, we've tried to create an experience that honors both the story's Victorian origins and its enduring relevance.

As I write this, preparing for another December at the Morgan, I'm struck by how this work continues to surprise us. Each performance reveals new layers, new connections between the music and the narrative. It feels less like we're presenting a finished work and more like we're stewarding a living tradition—one that will, I hope, bring comfort and joy to families for generations to come.

The story may be familiar, but its message remains revolutionary: we are all capable of change, and in that possibility lies our greatest hope.



## MUSIC & LYRICS

*This album runs as one continuous 'story score' – the music is treated as an integral narrative element, using themes from traditional carols and folksongs that weave through and around the text so that story and song become an inseparable whole. Carols selected, re-arranged, and re-imagined include:*

### **This is the truth sent from above**

Traditional English carol

Text revised by Benedict Sheehan

This is the truth sent from above,  
The truth of God, the God of love;  
Therefore don't turn me from your door,  
But hearken all, both rich and poor.

The first thing which I do relate,  
Is that God did man create  
In paradise, there to remain,  
But by his sin hath man been slain.

Thus we were heirs to endless woes,  
Till God the Lord did interpose;  
And so a promise soon was run  
That He'd redeem us by His Son.

Thus He in love to us behaved,  
To show us how we must be saved;  
And if you want to know the way,  
Be pleased to hear what I do say.

### **Hey, ho, nobody home**

Traditional English carol, 16th century

Hey, ho, nobody home,  
No meat, nor drink, nor money have I none,  
Still I will be Merry.

### **God rest you merry, gentlemen**

Traditional English carol, 16th century

God rest you merry, gentlemen,  
Let nothing you dismay,  
Remember Christ our Savior  
Was born on Christmas Day,  
To save us all from Satan's pow'r  
When we had gone astray,  
*O tidings of comfort and joy, comfort and joy,  
O tidings of comfort and joy.*

From God our heav'nly Father  
A blessed angel came,  
And unto certain shepherds  
Brought tidings of the same;  
How that in Bethlehem was born  
The Son of God by name,  
*O tidings of comfort and joy...*

"Fear not," then said the angel,  
"Let nothing you affright,  
This day is born a Savior  
Of a pure Virgin bright,  
To save all those who trust in Him  
From Satan's pow'r and might,"  
*O tidings of comfort and joy...*

Now to the Lord sing praises,  
All you within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All other doth deface:  
    *O tidings of comfort and joy...*

### **Remember**

Music by Benedict Sheehan, 2020  
Text by Thomas Ravenscroft, 1611

Remember, O thou man,  
O thou man, O thou man,  
Remember, O thou man,  
Thy time is spent.  
Remember, O thou man,  
How thou camest to me then,  
And I did what I can.  
Therefore repent.

Remember Adam's fall,  
O thou man, O thou man,  
Remember Adam's fall  
From heav'n to hell.  
Remember Adam's fall,  
How we were condemned all  
To hell perpetual,  
There for to dwell.

Remember God's goodness,  
O thou man, O thou man,  
Remember God's goodness  
And promise made.  
Remember God's goodness,  
How His only Son He sent  
Our sins to redress.  
Be not afraid.

### **In dulci jubilo**

Traditional German carol  
Text by Heinrich Seuse, c. 1328  
English text by Robert Pearsall, 1837

*In dulci jubilo* [In quiet joy]  
Now sing with hearts aglow!  
Our delight and pleasure  
*Lies in praesepio*, [in a manger]  
*Alpha es et O!* [You are Alpha and Omega]

*Ubi sunt gaudia* [Where be joys]  
In any place but there?  
There are angels singing  
*Nova cantica*, [new songs]  
And there the bells are ringing,  
*In Regis curia*, [in the King's court]  
O that we were there!

### **Sussex Carol**

Traditional English carol  
Text by Luke Wadding, 1684

On Christmas night all Christians sing,  
To hear the news the angels bring,  
News of great joy, news of great mirth,  
News of our merciful King's birth.

Then why should men on earth be so sad,  
Since our Redeemer made us glad,  
When from our sin he set us free,  
All for to gain our liberty?

All out of darkness we have light,  
Which made the angels sing this night:  
"Glory to God and peace to men,  
Now and for evermore. Amen."



### Sir Roger de Coverley

Traditional English slip jig

### Auld Lang Syne

Traditional Scottish folksong, 18th century

Text by Robert Burns, 1788

Should auld acquaintance be forgot,  
and never brought to mind?

Should auld acquaintance be forgot,  
and auld lang syne?

*For auld lang syne, my jo,  
for auld lang syne,  
we'll tak' a cup o' kindness yet,  
for auld lang syne.*

We twa hae run about the braes,  
and pulled the gowans fine;  
but we've wandered mony'a weary foot,  
since auld lang syne.

*For auld lang syne ...*

We twa hae paddled in the burn,  
frae mornin' sun till dine,  
but seas between us broad hae roar'd,  
since auld lang syne.

*For auld lang syne ...*

### The Boar's Head Carol

Traditional English carol, 15th century

The boar's head in hand bear I,  
Bedeck'd with bays and rosemary;  
And I pray you, my masters, be merry,  
*Quod estis in convivio.* [as many as are at the feast]

*Caput apri defero,* [The boar's head I bring]

*Reddens laudes Domino.* [Giving praises to the Lord]

The boar's head, as I understand,  
Is the rarest dish in all the land,  
Which thus bedeck'd with a gay garland,  
Let us *servire cantico.* [serve it with song]

*Caput apri defero ...*

### Silent night

*Stille Nacht, Heilige Nacht*

Music by Franz Xaver Gruber, 1818

Text by John F. Young

Silent night! Holy night!  
All is calm, all is bright;  
'Round yon Virgin, Mother and Child,  
Holy infant, so tender and mild,  
Sleep in heavenly peace.

Silent night! Holy night!  
Shepherds quake at the sight.  
Glories stream from heaven afar,  
Heav'nly hosts sing Alleluia.  
Christ the Savior is born!

Silent night! Holy night!  
Son of God, love's pure light,  
Radiant beams from thy holy face  
With the dawn of redeeming grace,  
Jesus, Lord, at thy birth.

### **Deck the halls**

*Nos Galan*, Traditional Welsh carol, 16th century  
Text by Thomas Oliphant, 1862

Deck the halls with boughs of holly, *Fa, la la ...*  
'Tis the season to be jolly, *Fa, la la ...*  
Don we now our gay apparel, *Fa, la la ...*  
Troll the ancient Yuletide carol. *Fa, la la ...*

See the blazing Yule before us, *Fa, la la ...*  
Strike the harp and join the chorus. *Fa, la la ...*  
Follow me in merry measure, *Fa, la la ...*  
While I tell of Yuletide treasure. *Fa, la la ...*

Fast away the old year passes, *Fa, la la ...*  
Hail the new, ye lads and lasses, *Fa, la la ...*  
Sing we joyous all together, *Fa, la la ...*  
Heedless of the wind and weather. *Fa, la la ...*

### **Coventry Carol**

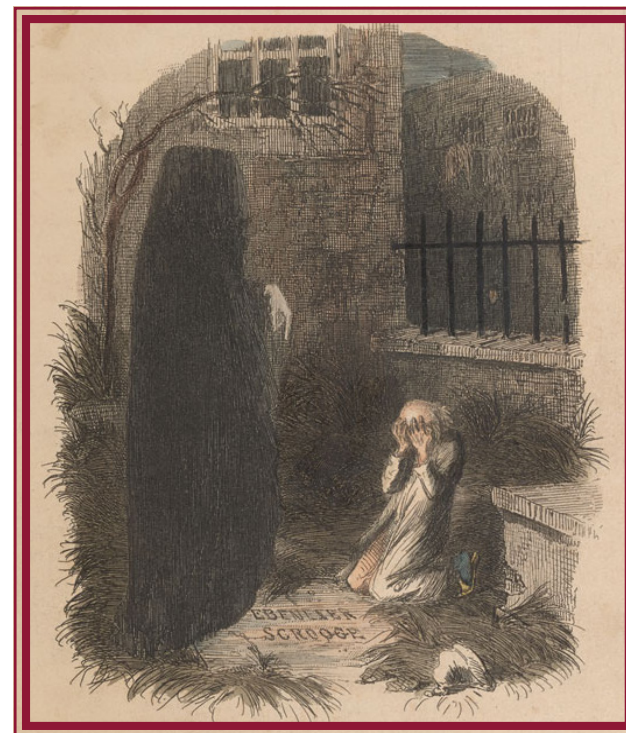
Traditional English carol, 16th century

Lully, lullay, thou little tiny child,  
By by, lully, 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 do 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 young children to slay.

That woe is me, poor child for thee!  
And ever morn and day  
For thy parting neither say nor sing,  
"By by, lully, lullay."



### **Poverty Carol**

O *Deued Pob Cristion*, Traditional Welsh carol  
English text by Katharine Emily Roberts, c. 1920

All poor men and humble,  
All lame men who stumble,  
Come haste ye, nor feel ye afraid;  
For Jesus, our treasure,  
With love past all measure,  
In lowly poor manger was laid.

Though wise men who found him  
Laid rich gifts around him,  
Yet oxen they gave him their hay:  
And Jesus in beauty  
Accepted their duty;  
Contented in manger he lay.

Then haste we to show him  
The praises we owe him;  
Our service he ne'er can despise:  
Whose love is still able  
To show us that stable  
Where softly in manger he lies.

### **Gloucestershire Wassail**

Traditional English carol, 18th century

Wassail, wassail, all over the town!  
Our toast it is white and our ale it is brown,  
Our bowl it is made of the white maple tree;  
With a wassailing bowl we'll drink to thee.

So here is the Cherry and to his right cheek,  
Pray God send our master a good piece of beef.  
And a good piece of beef that we may all see;  
With a wassailing bowl we'll drink to thee.

And here is the Dobbin and to his right eye,  
Pray God send our master a good Christmas pie,  
And a good Christmas pie that we may all see;  
With a wassailing bowl we'll drink to thee.

### **It came upon the midnight clear**

Traditional American carol  
Music by Richard Storrs Willis, 1850  
Text by Edmund Sears, 1849  
With excerpt from Psalm 23, Isaac Watts

*The sure provisions of my God  
attend me all my days;  
Oh, may Thy house be my abode,  
and all my work be praise;  
There would I find a settled rest,  
while others go and come;  
No more a stranger nor a guest,  
but like a child at home.*

It came upon the midnight clear,  
That glorious song of old,  
From angels bending near the earth,  
To touch their harps of gold:  
"Peace on the earth, goodwill to men,  
From heav'n's all-gracious King."  
The world in solemn stillness lay,  
To hear the angels sing.

Still through the cloven skies they come,  
With peaceful wings unfurled,  
And still their heav'nly music floats  
O'er all the weary world;  
Above its sad and lowly plains  
They bend on hov'ring wing,  
And ever o'er its babel sounds  
The blessed angels sing.

Yet with the woes of sin and strife  
The world has suffered long;  
Beneath the heavenly strain have rolled  
Two thousand years of wrong;  
And man at war with man hears not  
The tidings which they bring;  
O hush the noise, ye men of strife,  
And hear the angels sing!

O ye beneath life's crushing load,  
Whose forms are bending low,  
Who toil along the weary way  
With painful steps and slow,  
Look now! For glad and golden hours  
Come swiftly on the wing;  
O rest beside the weary road  
And hear the angels sing!

For lo! The days are hastening on,  
By prophet bards foretold,  
When with the ever-circling years  
Comes round the age of gold,  
When peace shall over all the earth  
Its ancient splendors fling,  
And the whole world give back the song  
Which now the angels sing.





## Christine Baranski

Narrator

Christine Baranski is a celebrated American actress renowned for her remarkable versatility across stage, film, and television. She made her Broadway debut in 1980 and quickly garnered acclaim, winning her first Tony Award for Best Featured Actress in a Play for her role in Tom Stoppard's *The Real Thing* in 1984. Her impressive stage presence continued to shine in productions such as *Rumors* and the Kennedy Center's *Sweeney Todd*, where she showcased her exceptional talent and earned a Helen Hayes Award for Outstanding Actress in a Musical.

Transitioning seamlessly to television, Baranski became a household name with her portrayal of Maryann Thorpe in the CBS sitcom *Cybill*, earning an Emmy Award for Outstanding Supporting Actress in a Comedy Series. Her subsequent role as Diane Lockhart in the critically acclaimed legal drama *The Good Wife* solidified her status as a leading actress, earning her six Primetime Emmy nominations. She reprised this iconic role in the spin-off series *The Good Fight*, where her performance continued to receive accolades, including a Golden Globe nomination.

In film, Baranski has left an indelible mark with memorable performances in beloved movies such as *The Birdcage*, *Chicago*, and the hit musical *Mamma Mia!* Her ability to blend comedy and drama has made her a sought-after talent in Hollywood, further evidenced by her roles in films like *Into the Woods* and *Cruel Intentions*.

Baranski's contributions to the arts have not gone unnoticed; she has received numerous awards, including two Tony Awards and multiple Screen Actors Guild Awards. Her sophisticated on-screen persona and dedication to her craft have made her a respected figure in the entertainment industry, inspiring audiences and fellow artists alike.



## 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 the GRAMMY®-nominated Artefact Ensemble as well as a composer. His works have been described as “brilliant” (*Choir & Organ*), “otherworldly” (*Boston Musical Intelligencer*), “evocative” (*Gramophone*), and “simply beyond praise for excellence” (*Fanfare*). Sheehan’s award-winning recordings include *Akathist* (2024) (GRAMMY® nominated), *Vespers* (2021) (American Prize Winner), *Liturgy of St. John Chrysostom* (2020) (GRAMMY® nominated), as well as two acclaimed collaborations with Skylark on *Once Upon A Time* (2020) (GRAMMY® nominated) and *A Christmas Carol* (2021).



Sheehan’s music has been performed—and continues to be performed—by many of today’s leading choral ensembles, including a 2022 collaboration with Conspirare on a setting of the African-American manifesto Credo by W.E.B. DuBois, and the UK premiere of *A Christmas Carol* by the BBC Singers at the Barbican in London. *A Christmas Carol* was also featured on the Voces8 “Live From London” webcast in December of 2023, and the work is fast becoming a seasonal favorite, getting performed on an annual basis by dozens of groups across North America. His *Ukrainian War Requiem*, honoring the victims of the ongoing Russian invasion of Ukraine, was premiered in April of 2024 by Axios Men’s Ensemble and Pro Coro Canada in Edmonton and Calgary. His music is published by Oxford University Press, Artefact Publications, Hal Leonard, and others.

Sheehan is also a person who stutters. In recent years he has become an increasingly passionate advocate for people in the arts with disabilities and speech differences, and his projects and ensembles have become known within the choral community as welcoming, inclusive, and life-affirming spaces for musicians and audiences alike. He lives and works in Pennsylvania’s Lehigh Valley with his wife and longtime collaborator Talia Sheehan, and together they have seven daughters.

## Matthew Guard

Artistic Director

GRAMMY®-nominated conductor Matthew Guard has established himself as one of the most innovative programmers in choral music today. Since founding Skylark in 2011, he has transformed it into one of the world's leading vocal ensembles, with six GRAMMY® nominations to date for Skylark's albums and international recognition from critics who praise his "catalyzing leadership" (WQXR) and "extraordinary breadth of programming" (*Limelight*).

Guard's artistic vision centers on creating thematic programs that weave together music, art, literature, and history into singular experiences. Rather than conventional concert programming, he exhaustively researches each project, often arranging or commissioning pieces to complete compelling narratives that reveal hidden connections across centuries and styles. This approach has yielded groundbreaking programs like *Clear Voices in the Dark*, which pairs Poulenc's wartime composition *Figure Humaine* with American Civil War songs, demonstrating how different cultures channel similar human emotions through contrasting musical languages.

Under Guard's leadership, Skylark's recordings have consistently reached Billboard's Classical Chart top 10, with performances at prestigious venues including the Morgan Library, Met Cloisters, and Hispanic Society Museum in New York City. *The Times* of London declared Skylark "the highlight" of a festival including some of the world's leading choirs.

Beyond conducting, Guard is an active arranger and editor of scores, often to complete his compelling concert narratives. He prepared a new critical edition of Rachmaninoff's *All-Night Vigil* from the composer's autograph manuscript, which has been adopted by conductors of leading choral organizations including Westminster Choir College, Bach Choir of Bethlehem, Conspirare, and the Tanglewood Festival Chorus.





# SKYLARK

Vocal Ensemble

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.



## More from Skylark

Available on physical CD and all major streaming platforms.  
Learn more about all our recordings at [skylarkensemble.org](http://skylarkensemble.org).



## Skylark Staff

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

## Contact

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Recorded 10-13 June, 2025 at Church of the Redeemer, Chestnut Hill, MA  
Recorded in 24-bit / 352.8Hz DXD

**Producer:** John K. Cox

**Engineer:** Daniel Shores

**Immersive Audio Producers:** John K. Cox and Matthew Guard

**Editing:** Matthew Guard

**Mixing and Mastering:** Daniel Shores

**Recording Assistant:** Andrew Moreland

**Cover & Booklet Design:** Janet Stone

**Liner Notes:** Matthew Guard

**Manuscript Images** courtesy of The Morgan Library & Museum

**Illustrations** by John Leech (1817–1864)

“Scrooge’s Third Visitor” (p.25)

“Mr. Fezziwig’s Ball” (p.11)

“The Last of the Spirits” (p.12)

**Photography:**

Persistent Productions (p.15 & 21)

Patrick Ecclesine/CBS (p.16)

John Wirick (p.17)

Michael Justin (p.18 & 20)

Hanjie Chow (p.19)



