

THE DEPARTMENT OF MUSIC
VASSAR COLLEGE

Brush Up Your Shakespeare

Vassar College Chamber Singers

Drew Minter, *conductor*

James Fitzwilliam, *piano*

Sunday, November 21, 2021

3:00 PM

Skinner Recital Hall



We are delighted that you have joined us today in Skinner Hall of Music. Please note that Vassar College requires that ALL members of the campus community and guests regardless of vaccination status wear a mask indoors at all times.

Thank you for keeping yourself and others safe.

Please silence all cell phones or other personal electronic devices and refrain from texting. Use of these instruments will disturb other audience members and cause interference with in-house recording and webcasting.

Skinner Recital Hall is equipped with a LOOP Hearing System which offers improved clarity for persons with hearing loss who wear telecoil—or T-coil—equipped aids.



PROGRAM

Three Madrigals
O mistress mine (*Twelfth Night*)
Take, o take those lips away (*Measure for Measure*)
Sigh no more ladies (*Much Ado about Nothing*)

Emma Lou Diemer

(b. 1927)



Ophelia's Lament
from *Hamlet*

Paul Mealor

(b. 1975)

Fear no more
from *Cymbeline*

John Tavener

(1944-2013)

Look in thy glass
Sonnet #3

Tavener

soloist: Ella Talerico

The man that hath no music
from *The Merchant of Venice*

Gabriel Jackson

(b. 1962)

Orpheus with his Lute
from *Henry VIII*

William Schumann

(1910-1992)



Three Shakespeare Songs
Full Fathom Five (*The Tempest*)
The Cloud-Capp'd Towers (*The Tempest*)
Over Hill, Over Dale (*A Midsummer Night's Dream*)

Ralph Vaughan Williams

(1872-1958)

INTERMISSION

The Masque of Devils, from Thomas Shadwell's 1674 adaptation of
The Tempest

(PLEASE SEE THE TEXTS TO FOLLOW)

Antonio and Gonzalo: Drew Minter and James Fitzwilliam
Devils: The Company

Songs and Choruses from the Tempest Masques

Henry Purcell
(1659-1695)

Arise ye subterranean Winds (song for Aeolus)

Christopher Story, *bass*

Come unto these Yellow Sands (song for Ariel)

Full Fathom Five (song for Ariel)

Beatrix Postley, *soprano*

Halcyon Days (song for Amphitrite)

Shanti Fowler-Puja, *soprano*

No Stars again shall hurt you (duet for Amphitrite and Neptune)

Eden Bartholomew, *soprano*

Rafi Ettinger-Finley, *baritone*

Shai Wexler and Maia Huang, *violins*; Madeleine Carhart, *oboe*;

Daphne Knoop, *cello*; James Fitzwilliam, *harpsichord*



VASSAR COLLEGE CHAMBER SINGERS

SOPRANO

Eden Bartholomew
Jacqueline Evangelista
Shanti Fowler-Puja
Beatrix Postley
Cecily Rea
Ella Talerico

ALTO

Madeleine Brigman
Madi Donat
Avery Duer
Elliot Kloninger-Stever
Mrin Sekhsaria Somani

BASS

TENOR

Benjamin Prud'homme
Clay Rountree
Leonard Versola

Rafi Ettinger Finley
Finley Greene
Dylan Needleman
Christopher Story
Jacob Stuligross

TEXTS

O Mistress Mine

O Mistress mine where are you roaming?
O stay and hear, your true love's coming,
 That can sing both high and low.
Trip no further pretty sweetening,
Journeys end in lovers' meeting,
 Every wise man's son doth know.

What is love, 'tis not hereafter,
Present mirth, hath present laughter:
 What's to come, is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty:
 Youth's a stuff will not endure.

Take, o take those Lips away

Take, oh take those lips away,
 That so sweetly were forsworn,
And those eyes: the breake of day,
 Lights that do mislead the Morn;
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain.

Sigh no more ladies

Sigh no more, ladies, sigh no more.
 Men were deceivers ever,
One foot in sea, and one on shore,
 To one thing constant never.
Then sigh not so, but let them go,
 And be you blithe and bonny,
Converting all your sounds of woe
 Into hey nonny, nonny.

Sing no more ditties, sing no more

Of dumps so dull and heavy.
The fraud of men was ever so
Since summer first was leafy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into hey, nonny, nonny.

Ophelia's Lament

He is dead and gone, lady,
He is dead and gone,
At his head a grass-green turf,
At his heels a stone.

Fear No More

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages

Look in thy Glass

Look in thy glass and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother.
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass and she in thee
Calls back the lovely April of her prime;
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
But if thou live, remembered not to be,
Die single and thine image dies with thee.

The Man that hath no music

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted. Mark the music.

Orpheus with his Lute

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

Full Fathom Five

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 Cloud-Capp'd Towers

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Over Hill, Over Dale

Over hill, over dale,
 Through bush, through briar,
Over park, over pale,
 Through blood, through fire,
I do wander everywhere,
Swifter than the moone's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here,
And hang a pearl in every cowslip's ear.

MASQUE OF THE DEVILS

First Devil

Where does the black Fiend Ambition reside,
with the mischievous Devil of Pride?

Second Devil

In the lowest and darkest caverns of hell,
both pride and ambition must dwell.

Third Devil

Who are the chief Leaders of the damn'd Host?

Fourth Devil

Proud Monarchs who tyrannize most.

First Devil

Damn'd princes there the worst of torments bear.

Fifth Devil (and all the devils together)

Who in Earth all others in pleasures excell
must feel the worst torments of hell.

Fifth Devil

Tyrants by whom their Subjects bleed
Should in pains all others exceed.

Sixth Devil

And barbarous Monarchs who their neighbors invade
and crowns unjustly present.

Seventh Devil

And such who their Brothers to death have betray'd
in hell upon burning Thrones shall be set.

Eighth Devil (and all the devils together)

In Hell with flames they shall reign
And for ever shall suffer the pain.

First Devil

Who are the Pillars of a Tyrant's Court?

Fifth Devil

Rapine and murder his crown must support.
His cruelty does tread
on orphans, tender breasts and brothers dead.

Second Devil

Can Heav'n permit such crimes should be
attended with felicity?

Ninth Devil (and all the devils)

No: Tyrants their scepters uneasily bear,
in the midst of their guards they their consciences fear.
Care their minds when they wake unquiet will keep,
and we will dire visions disturb all their sleep.

ALL

Around, Around we pace
about this cursed place;
while thus we circle in these mortals and their sin.

AEOLUS

Arise, arise, ye subterranean winds,
More to distract their guilty minds.
Arise, ye winds whose rapid force can make
All but the fix'd and solid centre shake ;
Come drive these wretches to that part o' th' Isle
Where Nature never yet did smile.
Come fogs and damps, whirlwinds and earthquakes there,
There let them howl and languish in despair
Rise and obey the pow'rful prince o' th' air.

Come unto these yellow sands

Ariel

Come unto these yellow sands
And there take hands;
Foot it featly here and there
And let the rest the chorus bear.

Chorus

Hark! hark! the watchdogs bark,
Hark! hark! hear the strain of Chanticleere.

Ariel

Full fathom five thy father lies;
Of his bones are corals 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.

Chorus

Sea-nymphs hourly ring his knell ;
Hark! now I hear them, ding dong bell.

Amphitrite

Halcyon days, now wars are ending,
You shall find wheree'er you sail,
Tritons all the while attending
With a kind and gentle gale.

Amphitrite and Neptune

No stars again shall hurt you from above,
But all your days shall pass in peace and love.

Director's Note

Shakespeare's texts did not receive wide choral treatment until the 20th century. Ralph Vaughn Williams's "Three Shakespeare Songs" are foremost among the 20th century settings, but 21st century composers have been quick to take up the flame of Shakespeare's rich world of poetry. All the texts represented in the first half of our concert were meant in the plays to be sung by a single personage, and most of the singers in Shakespeare's plays were sidebar characters: clowns, servants, comic players. Ophelia, who sings several songs in *Hamlet*, is a rare exception.

In the second half of the concert we perform some excerpts from the "Masque of the Devils" from *The Tempest, or The Enchanted Island* by Thomas Shadwell, created in 1674 as a Restoration enhancement of Shakespeare's original play. It became a commonplace practice in the latter half of the 17th century to insert into Shakespeare's plays a musical scene at the end of each act, to augment the action. Many plays received this treatment during the restoration, notably *Measure for Measure* and *A Midsummer Night's Dream* (which became Purcell's "Fairy Queen").

To contextualize our excerpts: the various figures shipwrecked on the island encounter a number of tormenting figures in addition to Shakespeare's original Caliban, Trinculo and Ariel. These Devils cavort and criticize the new arrivals to the island. In our first excerpt, they haze Antonio and Gonzalo, then disappear as the god of wind, Aeolus, takes over, tormenting them with gales and earthquakes.

After these tormenting apparitions disappear, the masques to Acts 2 and 3 present the gentler spirit Ariel, who beckons Ferdinand ashore ("Come unto these yellow sands") and then summons the image of his (not actually) dead father ("Full fathom Five").

After the final act, the sea goddess, with her husband Neptune, assure the island visitors that they have survived the worst and are now met with "a kind and gentle gale".

- Drew Minter

Skinner Hall of Music

Upcoming Events

~ All concerts are free and open to the public ~

No reservations are required unless noted.

Doors open ~30 minutes before the performance.

Masks & Proof of Vaccination *or* Negative Covid Test *or* VC ID
are required for entry for ALL guests.



Friday, December 3* · 8pm ~ VC Jazz Ensembles & Combos

Sunday, December 5 · 3pm ~ Senior Recital: Hayley Craig

Sunday, December 5 · 4:30pm ~ Junior Recital: Emmet Chilton-Sugerman

*** These events will also be available live online at:**

vassar.edu/music/concerts/webcast



Sunday, December 5 · 7pm

An Annual Service of Lessons & Carols

Location: VC Chapel

RESERVATIONS REQUIRED

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for more info & to reserve your tickets!



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