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) (b. 1927)
Take, o take those lips away (Measure for Measure)
Sigh no more ladies (Much Ado about Nothing)

Ophelia's Lament
from Hamlet
(b. 1975)

Fear no more
from Cymbeline
(1944-2013)

Look in thy glass
Sonnet #3
soloist: Ella Talerico

The man that hath no music
from The Merchant of Venice
(b. 1962)

Orpheus with his Lute
from Henry VIII
(1910-1992)

Three Shakespeare Songs

Full Fathom Five (The Tempest)
(1872-1958)
The Cloud-Capp'd Towers (The Tempest)
Over Hill, Over Dale (A Midsummer Night's Dream)
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
Devlfs: 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

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<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
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<tbody>
<tr>
<td>Eden Bartholomew</td>
<td>Madeleine Brigman</td>
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<td>Jacqueline Evangelista</td>
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<td>Shanti Fowler-Puja</td>
<td>Avery Duer</td>
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<td>Beatrix Postley</td>
<td>Elliot Kloninger-Stever</td>
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<td>Cecily Rea</td>
<td>Mrin Sekhsaria Somani</td>
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<td>Ella Talerico</td>
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<th>Tenor</th>
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<tr>
<td>Benjamin Prud’homme</td>
<td>Rafi Ettinger Finley</td>
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<td>Clay Rountree</td>
<td>Finley Greene</td>
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<td>Leonard Versola</td>
<td>Dylan Needleman</td>
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<td>Christopher Story</td>
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<td>Jacob Stuligross</td>
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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 sweeting.
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 uneared 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 minds 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 Chanticlere.

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 Vaughan 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

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