

THE DEPARTMENT OF MUSIC  
VASSAR COLLEGE

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## **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

## TENOR

Benjamin Prud'homme  
Clay Rountree  
Leonard Versola

## ALTO

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

## BASS

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 20<sup>th</sup> century. Ralph Vaughn Williams's "Three Shakespeare Songs" are foremost among the 20<sup>th</sup> century settings, but 21<sup>st</sup> 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 17<sup>th</sup> 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](http://vassar.edu/music/concerts/webcast)**



**Sunday, December 5 · 7pm**

**An Annual Service of Lessons & Carols**

Location: VC Chapel

**RESERVATIONS REQUIRED**

visit: **[vassar.edu/music/concerts](http://vassar.edu/music/concerts)**

for more info & to reserve your tickets!



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