

*The Broomfield Council on the Arts and Humanities
Presents ASTER Women's Chamber Choir*

Surprising Shakespeare



Saturday, October 28, 2023, at the Broomfield Auditorium

**This concert is sponsored by The Dr. Michael and Karen Fried
Community Education Fund.**

Additional funding received from:



<i>Shakespeare's Kingdom</i>		Alfred Noyes (1880-1958)
	Hollis London	
I Goe Before My Darling		Thomas Morley (1557-1602)
Three Shakespeare Songs, Op. 39		Amy Beach (1867-1944)
Come Unto These Yellow Sands		
Over Hill, Over Dale		
Through the House Give Glimmering Light		
<i>Betwixt my eye and heart, a league is took, Sonnet XLVII</i>		William Shakespeare (1565-1616)
	Andrew Burow	
How Shall I Your True Love Know?	from Act IV, scene 5 of <i>Hamlet</i>	Roger Quilter (1877-1953)
	Allison Zema Cavalluzzi	
Excerpts from <i>Kiss Me Kate</i>		Cole Porter (1891-1964)
Why Can't You Behave?	Kathy Payne	
I Hate Men	Megan Townsend	
Brush Up Your Shakespeare	Robert Dickert and Peter Crouse	
<i>Ah! Je veux vivre from Romeo et Juliet</i>		Charles Gounod (1818-1893)
	Christina Heppermann	
<i>Juliet's Soliloquy, Act III, scene 2 from Romeo and Juliet</i>		William Shakespeare
	Aylâ Larsen	
Excerpts from <i>West Side Story</i>		Leonard Bernstein (1918-1990)
Tonight		
One Hand, One Heart		
I Feel Pretty		
<i>The Passionate Shepherd to His Love (Live with Me and Be My Love)</i>		Christopher Marlowe (1564-1593)
	Hollis London	
Under the Greenwood Tree	from Act II, scene 5 of <i>As You Like It</i> .	William Walton (1902-1983)
	Sara Love, Debbie Martin, Laura Pegues, Allison Zema Cavalluzzi	
A Shakespeare Set		Clifton J. Noble, Jr. (b. 1961)
Under the Greenwood Tree		
Shall I Compare Thee?		
Sigh No More, Ladies		
<i>Puck's Soliloquy from Act V, scene 1 of A Midsummer Night's Dream</i>		William Shakespeare
	Andrew Burow	

Thomas Morley was a direct contemporary of Shakespeare's. This selection provides us with a sample of the music which Shakespeare would have heard during his lifetime.

I go before my darling. Follow thou to the bower in the close alley,
There we will together sweetly kiss each other. And like two wantons dally.

Mrs. Amy Beach's *Three Shakespeare Songs*, Op. 39 were first published in 1897. All three songs use verses in which fairies' beguiling and alarming magic makes nonsense of human reason. The first piece we will sing is from Act I, scene 2 of *The Tempest*. Here Ariel uses his song to tease Ferdinand who is shipwrecked and bewildered as he reaches the shore of the enchanted island.

Come unto these yellow sands,
and then take hands.
Courtsied when you have kissed
the wild waves whist.
Foot it feately here and there;
And sweet sprites the burthen bear: Tra –la-la.

The in our set is from Act II, scene 1 of *A Midsummer Night's Dream*. In the wood, Puck greets one of Titania's fairy servants. In this song she explains to Puck that she is bustling off in all directions on official business, putting dewdrops on the flowers that guard Queen Titania.

Over hill, over dale	The cowslips tall her pensioners be;
Thorough bush, thorough brier,	In their gold coats spots you see,
Over park, over pale	Those be rubies, fairy favours,
Thorough flood, thorough fire.	In those freckles live their savours,
I do wander ev'rywhere,	I must go seek some dewdrops here.
Swifter than the moon's sphere;	And hang a pearl in ev'ry clowslip's ear.
And I serve the fairy Queen.	
To dew her orbs upon the green.	

The final piece in the set is from Act Five, scene 1 of *A Midsummer Night's Dream*. This song is Oberon and Titania's epilogue to the closing marriage banquet. The fairies' happy influence and their glimmering light extend a blessing to mortals everywhere.

Through the house give glimmering light,	First rehearse your songs by rote,
By the dead and drowsy fire;	To each word a warbling note:
Ev'ry elf and fairy sprite	Hand in hand, with fairy grace
Hop as light as bird from brier;	Will we sing and bless this place.
And this ditty after me,	
Sing and dance it trippingly.	

How Should I Thy True Love Know from Act IV, scene 5 of *Hamlet*

How should I your true love know from another one?
By his cockle hat and staff, and his sandal shoon.
He is dead and gone, lady, He is dead and gone;
At his head a grass-green turf, At his heels a stone.
White his shroud as the mountain snow, larded with sweet flow'rs:
Which bewept to the grave did go with true-love show'rs.

Why Can't You Behave?

Why can't you behave?
Oh, why can't you behave?
After all the things you told me
And the promises that you gave,
Oh, why can't you behave?
Why can't you be good?
And do just as you should?
Won't you turn that new leaf over
So your baby can be your slave?
Oh, why can't you behave?

There's a farm I know near my old hometown,
Where we two can go and try settlin' down.
There I'll care for you forever,
'Cause you're all in the world I crave,
But why can't you behave?

Shakespeare on Broadway!

West Side Story (1957), initially a concept from choreographer Jerome Robbins titled 'East Side Story,' is based on *Romeo and Juliet* by William Shakespeare. For the Broadway premiere, Leonard Bernstein composed the music and enlisted a young Stephen Sondheim to write the lyrics. This was Sondheim's first Broadway project, and while hesitant, his mentor Oscar Hammerstein advised him to accept the invitation, and the rest is history.

The original 1961 film musical featured Puerto Rican-born actress Rita Moreno as Anita. And to Moreno's surprise, director Steven Spielberg had a new role (Valentina, Doc's widow) written specifically for her in the new reimagined *West Side Story* (2021). Moreno is gorgeous and still acting at age 91.

I Hate Men!

I hate men!
I can't abide them, even now and then
Than ever marry one of them, I'd rest a maiden rather
For husbands are a boring lot
and only give you bother
Of course, I'm awf'ly glad
that mother deigned to marry father,
But I hate men!

Of all the types I've ever met, within our democracy,
I hate the most, the athlete
with his manner bold and brassy.
He may have hair upon his chest,
but sister, so has Lassie.
Oh I hate men!

I hate men!
Their worth upon this earth I dinna ken.
Avoid the trav'ling salesman,
Though a tempting Tom he may be,
From China he will bring you jade
and perfume from Araby.
But don't forget 'tis he who'll have the fun
and thee the baby,
Oh, I hate men!

If thou shouldst wed a bus'ness man,
Be wary, oh be wary,
He'll tell you he's detained in town
On bus'ness necessary.
His bus'ness is the bus'ness
which he gives his secretary,
Oh, I hate men!

Brush Up Your Shakespeare

The goils today in society go for classical poetry
So, to win their hearts, one must quote with ease
Aeschylus and Euripides.

One must know Homer, and b'lieve me, bo,
Sophocles, also Sappho-ho,
Unless you know Shelley and Keats and Pope,
Dainty debbies will call you a dope.
But the poet of them all
Who will start 'em simply ravin'
Is the poet people call
The Bard of Stratford on Avon.

Refrain: Brush up your Shakespeare,
Start quoting him now.
Brush up your Shakespeare
And the women you will wow.

Just declaim a few lines from Othella
And they'll think you're a heck of a fella,
If your blonde won't respond when you flatter 'er
Tell her what Tony told Cleopatterer.
And if still to be shocked she pretends, well,
Just remind her that "All's Well That Ends Well,"
Brush up your Shakespeare and they'll all know-tow! *Refrain.*

If your goil is a Washington Heights dream
Treat the kid to "A Midsummer Night's Dream",
With the wife of the British ambassida
Try a crack out of "Troilus and Cressida",
If she says she won't buy it or tike it,
Make her tike it, what's more, "As You Like It".
Brush up your Shakespeare and they'll all kow-tow. *Refrain*

If you can't be a ham and do Hamlet
They will not give a damn or a damn-let
Just recite an occasional sonnet,
And your lap'll have Honey upon it.
When your baby is pleading for pleasure
Let her sample your "Measure for Measure".
Brush up your Shakespeare and they'll all know-tow!
And they'll all kow-tow – Forsooth!
And they'll all kow-tow -Me thinks!
And they'll all kow-tow!

Cole Porter's *Kiss Me Kate*—based on Shakespeare's *The Taming of the Shrew*—first opened on Broadway in 1948. In the 1953 film musical, the song "Brush Up Your Shakespeare" (with Porter's clever lyric) was comically performed by James Whitmore and Keenan Wynn. While Whitmore was studying 'government' at Yale, a little-known fact is that he took a break from college to enlist in 1942 and served in the 4th Marine Division on Saipan. He returned after WWII, got his degree from Yale, and went on to a film career portraying many military characters and tough guys, including a comedic gangster in *Kiss Me Kate* (1953) and a protective gun-toting dad in *Oklahoma!* (1955).

The Capulets are celebrating Juliette Capulet's birthday with a masked ball, unaware that the despised Montagues, including Romeo, are among them. Romeo is enchanted when Juliette, whom he has never seen before, sings with exuberance of her joy in being alive on this wonderful night.

Je veux vivre

Ah ! Je veux vivre dans le rêve
qui m'enivre ce jour encor!
Douce flamme, je te garde
dans mon âme comme un trésor!
Cette ivresse de jeunesse
ne dure, hélas! qu'un jour.
Puis vient l'heure où l'on pleure;
le coeur cède à l'amour,
et le bonheur fuit sans retour! Je veux vivre...
Loin de l'hiver morose laisse-moi sommeiller
et respirer la rose avant de l'effeuiller.
Ah! Douce flamme, reste dans mon âme
comme un doux trésor
longtemps encor!

Ah! I want to live in the dream
which still intoxicates me on this day!
Gentle flame, I keep you
in my soul as a treasure!
This rapture of youth
Only lasts, alas, for a day.
After that comes the hour when one weeps;
the heart gives way to love,
and happiness flies away, never to return!
Far from gloomy winter let me slumber
and inhale the rose before shedding it of its petals.
Ah! Gentle flame, stay in my soul
as a sweet treasure
for a long time still!

Tonight from *West Side Story*

Tonight, tonight won't be just any night.
Tonight, there will be no morning star.
Tonight, tonight, I'll see my love tonight.
And for us, stars will stop where they are.
Today the minutes seem like hours,
The hours go so slowly
And still the sky is light.
O moon burn bright,
And make this endless day, endless night
Tonight.

One Hand, One Heart from *West Side Story*

Make of our hands one hand,
Make of our hearts one heart.
Make of our vows one last vow,
Only death will part us now.

Make of our lives one life.
Day after day one life.
Now it begins, now we start;
One hand, one heart.
Even death won't part us now.

I Feel Pretty from *West Side Story*

I feel pretty, oh, so pretty, I feel pretty and witty and bright.
And I pity any girl who isn't me tonight.
I feel charming, oh so charming, it's alarming how charming I feel.
And so pretty that I hardly can believe I'm real.
See the pretty girl in that mirror there (What mirror, where?)
Who can that attractive girl be? (Which, what, where, whom)
Such a pretty face, such a pretty dress, such a pretty smile, such a pretty me.
I feel stunning, and entrancing, feel like running and dancing for joy,
For I'm loved by a pretty wonderful boy.

Under the Greenwood Tree from Act II, scene 5 of *As You Like It*

Under the greenwood tree who loves to lie with me
And turn his merry note unto the sweet bird's throat.
Come hither, here shall he see no enemy but winter and rough weather.
Who doth ambition shun and loves to live in the sun,
Seeking the food he eats and pleased with what he gets. Come hither....

Shall I Compare Thee? *Sonnet XVIII*

Shall I compare thee to a summer's day
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease has all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd,
And ev'ry fair from fair sometime declines,
By chance, or nature's changing course untrimm'd:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

Sigh No More, Ladies from Act III, scene 1 of *Much Ado about Nothing*

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 leavy. Then sigh not so, but let them go, and be you blithe and bonny, Converting all your sounds of woe Into hey nonny, nonny!
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ASTER Women's Chamber Choir

Christina Lynn-Craig, Artistic Director

Jeanine Cully Marsh, Pianist

Soprano I

***Peggy Brooks
Meghan DiUbaldo
Anna Wheeler Gentry
Christina Heppermann
Kellie Kolbe
Laura Pegues
Megan Townsend***

Soprano II

***Jeanine Ashley
Aylâ Larsen
Sara Love
Debbie Martin
Melanie Nehls Burow
Allison Zema Cavalluzzi***

Alto

***Nancey Johnson Bookstein
Elise Corinne
Carolyn Crouse
Anne Dickert
Kathy Payne
Jean Rosecrans
Erica Tenent***

**Special thanks to guest soloists Peter Crouse and Robert Dickert,
and to Anna Wheeler Gentry for program notes.**

ABOUT OUR ARTISTIC STAFF

Christina Lynn-Craig founded *ASTER* Women's Chamber Choir in April of 2000. She is a former member of the music faculty and alumna of Loretto Heights College. She received the MM degree from Temple University in Philadelphia and the DMA degree from the University of Colorado, where she was a member of the voice faculty. She won the Heart of Broomfield Award for the Arts in 2004. Her private voice studio is filled with talented singers of all ages. Contact her at Tinaregina@aol.com.

Jeanine Cully Marsh and her husband, Tom, moved to Colorado from Columbia, SC in 2011 to be closer to their daughter and family. Jeanine teaches piano and leads the Youth Choir at Trinity Lutheran Church in Boulder where they both sing in the Adult Choir and substitutes for the organist and choir director as needed.

ASTER ANGELS

The Broomfield Council on the Arts and Humanities and *ASTER* thank the CU-Boulder Theater and Dance Department for loaning us Andrew Burow's costume and Sandy Meske for alterations of Hollis London's costume. Additionally, we thank Holy Comforter Episcopal Church for providing rehearsal space, Katja Stokley and Debbie Martin, for website creation and management and Trinity Lutheran church for administrative assistance. *ASTER* is grateful to all who have made contributions: MaryAnn Amari, Pam Bond, Sarah Brennan-Green, Mary Jo Brodzik, Debbie Carter & Diane Strong, Meredith Rung Creswell, Carolyn Crouse, Lana Eckman, Diane Eismann, Jane Frederick, Anna Gentry, Julia Jones, Aylâ Larsen, Christina Lynn-Craig in memory of Alex Craig, the Lynn-Palevsky family, Tom & Eunice Maglaras, Jane Martin- Shelton, Magnani family, Tom and Jeanine Marsh, Ellie McKinley, Dotti Moyer, Melanie Nehls Burow & Andrew Burow, James and Laura Pegues, Mariena Richards, Jean and David Rosecrans, Carol Shannon, Leslea Stringer, Erica Tenent, Megan Townsend, Sandra Weeder, Don and Michelle Wilson, Mary Ann Wisehart, and those whose names were inadvertently omitted.

Please consider becoming an *ASTER* Angel with a tax-deductible donation to *ASTER*.

*Visit www.ArtsInBroomfield.org click on the yellow Donate button and designate your donation for *ASTER*, or write a check to BCAH with "ASTER" on the memo line, and send it to BCAH P.O. Box 681, Broomfield, CO 80038-0681.*

Donations of all amounts are appreciated.

Cash contributions may be left in the donation box in the lobby.

Save the Date!! *ASTER*'s Spring Concert

"All the Way Home"

April 13, 2024, at 2 PM at the Broomfield Auditorium

Featuring musical guests Pam and Geoff Bond and
Kristin Hyser, Executive Director of the Broomfield Housing Authority

Come Sing with Us!! *ASTER* Auditions

Experienced Choral Singers may schedule auditions in November by contacting
Christina Lynn-Craig at Tinaregina@aol.com.

No Sightreading or prepared solos required. For more information visit www.AsterChoir.org.

