



Merry Month of May: Shakespeare in Song

Melissa Arning, mezzo-soprano

Kim Gunderson, soprano

Ashlee Hardgrave, soprano

Jimmy Morehead, piano

Saturday, April 25, 2026, 3:00 pm

Immanuel Lutheran Church, Evanston, IL

Please join us for fellowship and small reception in Fellowship Hall
immediately following the program.

Merry Month of May: Shakespeare in Song

Greeting	Pr. Mark Sloss
Sigh No More, Ladies	Ruth Morris Gray (b. 1961)
Danse Populaire, Op. 75 from <i>Romeo and Juliet</i>	Sergei Prokofiev (1881-1953) arr. by Frederick Block
	Jimmy Morehead, piano
Four Songs, Op. 31 Desdemona's Song Under the Greenwood Tree Blow, Blow, Thou Winter Wind When Birds Do Sing	Erich W. Korngold (1897-1957)
	Ashlee Hardgrave, soprano
La Danse de Puck from <i>Preludes Book 1, XI</i>	Claude Debussy (1862-1918)
	Jimmy Morehead, piano
Crabbed Age and Youth Madrigal When I Have Often Heard Young Maids Complaining from <i>The Fairy Queen</i> Where the Bee Sucks	Maude Valérie White (1855-1937) Gabriel Fauré (1845-1924) Henry Purcell (1659-1695)
	Thomas Arne (1710-1778)
	Melissa Arning, mezzo-soprano
Watchman's Song, Op. 12, No. 3 Little Troll, Op. 71, No. 3	Edvard Grieg (1843-1907)
	Jimmy Morehead, piano
Shakespeare Songs Was This Fair Face The Cause? Take, O, Take Those Lips Away Tell Me Where Is Fancy Bred Pardon, Goddess Of The Night Sigh No More, Ladies	Virgil Thomson (1886-1989)
	Kim Gunderson, soprano
Ophelia Rag	James Scott (1885-1938)
	Jimmy Morehead, piano
Sonnet 40 Sonnet 30	Matthew Lawton (b. 1981)
	Ashlee Hardgrave, soprano
The Ever-Fixed Mark (Sonnet 116)	Andrew Jacobson (b. 1984)

Program Notes, Texts, Translations

Gray: Sigh No More, Ladies

from *Much Ado About Nothing*

Ruth Morris Gray is an active music teacher, composer, arranger, choral conductor, and pianist. She is Chair of the Performing Arts Department at Rosemead High School in Rosemead, CA, where she directs four choirs and teaches AP Music Theory and Piano.

Sigh no more, Ladies, sigh no more.
Men were deceivers ever;
one foot in sea and one on shore,
To one thing constant never.

Sing no more ditties, sing no more
Of dumps so dull and heavy,
the fraud of men was ever so,
Since summer first was leave.

Then sigh not so, but let them go
and be you blithe and bonny,
converting all your sounds of woe
into hey, nonny, nonny.

Prokofiev: Danse Populaire

Russian Prokofiev began composing this ballet in Soviet Russia in 1935, but it premiered in Brno, in modern day Czech Republic, in 1938. This piano reduction is a vibrant, rhythmic movement from Act II showcasing the bustling city life while highlighting the contrasts of common people and the feuding noble houses.

Korngold: Four Songs

Korngold composed many operas and concert works while still in his teens and twenties and was widely celebrated as a true wunderkind. He first came to the United States in 1934 to adapt Mendelssohn's music for Max Reinhardt's film *A Midsummer Night's Dream*. Following the Nazis' invasion of his homeland a few years later, he chose to remain in Los Angeles, where he wrote romantic and highly influential scores for Warner Brothers films. He received Academy Awards for *Anthony Adverse* (1936) and *The*

Adventures of Robin Hood (1938). In 1937, Max Reinhardt, a theater producer, asked Korngold to compose songs and incidental music for a planned production titled *Shakespeare's Women, Clowns and Songs*. Korngold completed these works in Austria that year. When the Nazis annexed Austria, they confiscated his property, destroying many manuscripts, including the Shakespeare songs. Reinhardt finally staged the production in 1941, after Korngold rebuilt the entire set of manuscripts from memory.

Desdemona's Song

from *Othello*

The poor soul sat sighing by a sycamore tree,
sing all the green willow;
her hand on her bosom, her head on her
knee,
sing willow, willow, willow.

The fresh streams ran by her,
and murmur'd her moans;
sing willow, willow.
Her salt tears fell from her,
and softened the stones;
sing willow, willow, willow.

Sing all a green willow my garland must be.
Sing all a green willow;
let nobody blame him, his scorn I approve.
Sing willow, willow, willow.
I call'd my love false love;
but what said he then?
Sing willow, willow.
If I court more women, you'll couch with more
men!
Sing willow, willow, willow.

Under the Greenwood Tree

from *As You Like It*

Under the greenwood tree who loves to lie
with me,
and turn his mercy note unto the sweet bird's
throat,
come hither, come hither: Here shall he see
no enemy but winter and rough weather.

Who doth ambition shun and loves to live
i'the sun,
seeking the fool he sats, and pleased with
what he gets,
come hither, come hither: Here shall he see
no enemy but winter and rough weather.

If it do come to pass that any man turn ass,
leaving his wealth and ease a stubborn will to
please,
Duc dame, duc dame, duc dame, duc dame:
Here shall he see gross fools as he,
and if he will come to me.
Under the greenwood tree who loves to lie
with me?

Blow, Blow, Thou Winter Wind

from As You Like It

Blow, blow, blow, thou winter wind,
thou art not so unkind as man's ingratitude;
thy tooth is not so keen,
because thou art not seen,
although thy breath be rude.

Heigh-ho! Sing, heigh-ho! Heigh-ho, heigh-
ho, heigh-ho!
unto the green holly:
Most friendship is feigning, most loving mere
folly:
Then heigh-ho, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, freeze, thou bitter sky,
that dost not bite so night as benefits forgot.
Though thou the waters warp
thy sting is not so sharp
as friend remember'd not.

When Birds Do Sing

from As You Like It

It was a lover and his lass,
with a hey, and a ho, and a hey notion,
that o'er the green cornfield did pass
in the springtime, the only pretty ringtime.
When birds do sing, hey ding a ding a ding,
hey ding a ding a ding
Sweet lovers love the spring.

Between the acres of the rye
with a hey, and a ho, and a hey notion,
these pretty country folks would lie,
in the springtime, the only pretty ringtime.
When birds do sing, hey ding a ding a ding,
hey ding a ding a ding
Sweet lovers love the spring.

This carol they began that hour,
with a hey, and a ho, and a hey notion,
how that a life was but a flower
in the springtime, the only pretty ringtime.
When birds do sing, hey ding a ding a ding,
hey ding a ding a ding
Sweet lovers love the spring.

And therefore take the present time,
with a hey, and a ho, and a hey notion,
for love is crowned with the prime,
in the springtime, the only pretty ringtime.
When birds do sing, hey ding a ding a ding,
hey ding a ding a ding
Sweet lovers love the spring.

Debussy: Danse de Puck

This is the eleventh Prelude in Debussy's
First Book of Preludes. Composed between
1909 and 1910, it interweaves dance
rhythms, mysterious trills and impish jumps.
In *A Midsummer Night's Dream*, Puck is the
mischievous servant of Oberon, king of the
fairies; Oberon has a magic horn, which
sounds throughout the piece.

White: Crabbed Age and Youth

from The Passionate Pilgrim

Maude Valérie White was a French-born
English Victorian composer who was featured
at Music Composed by Women and
Performed at the 1893 World's Fair in
Chicago. This text, published in 1599 with 19
other poems and songs, is thought to be a
work of Shakespeare although this is
uncertain.

Crabbed Age and Youth
Cannot live together:
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,

Age like winter weather;
 Youth like summer brave,
 Age like winter bare.
 Youth is full of sport,
 Age's breath is short;
 Youth is nimble, Age is lame;
 Youth is hot and bold,
 Age is weak and cold;
 Youth is wild, and Age is tame.
 Age, I do abhor thee;
 Youth, I do adore thee;
 O, my Love, my Love is young!
 Age, I do defy thee:
 O, sweet shepherd, hie thee:
 For methinks thou stay'st too long.

Fauré: Madrigal

based on *The Merchant of Venice*

Fauré composed incidental music for *Shylock*, a play by Edmond Haraucourt in 1889 and conducted its premiers with small and full orchestra himself.

*Celle que j'aime a de beauté
 Plus que Flore et plus que Pomone,
 Et je sais pour l'avoir chanté
 Que sa bouche est le soir d'automne,
 Et son regard la nuit d'été.*

*Pour marraine elle eut Astarté,
 Pour patronne elle a la madone,
 Car elle est belle autant que bonne,
 Celle que j'aime!
 Elle écoute, rit, et pardonne,
 N'écoutant que par charité:
 Elle écoute, mais sa fierté
 N'écoute, ni moi ni personne
 Et rien encore n'a tenté
 Celle que j'aime!*

She whom I love has more beauty
 Than Flora and Pomona,
 And I know, for having sung it,
 That her mouth is an autumn evening
 And her gaze a summer night.

Astarte was her godmother,
 The Madonna her patroness,
 For she whom I love
 Is as lovely as she is good.

She listens, laughs and forgives,
 Listening only from charity:
 She listens, but her pride
 Listens neither to me nor anyone,
 And nothing yet has tempted
 She whom I love.

Purcell: When I Have Often Heard Young Maids Complaining

from *The Fairy Queen*

First performed in 1692, *The Fairy-Queen* was composed three years before Purcell's death at the age of 36. Following his death, the score was lost and only rediscovered early in the twentieth century. Purcell did not set any of Shakespeare's text to music; instead he composed music for short masques in every act but the first. With lyrics by Elkanah Settle, this third act aria is sung by a nymph observing that men are deceivers who promise love only to abandon women, yet she decides to pursue love anyway, accepting the risk of heartache for the pleasure of romance.

When I have often heard young Maids
 complaining,

That when Men promise most they most
 deceive,

The I thought none of them worthy of my
 gaining;

And what they Swore, resolv'd ne're to
 believe.

But when so humbly he made his Addresses,
 With Looks so soft, and with Language so

kind,

I thought it Sin to refuse his Caresses;

Nature o'ercame, and I soon chang'd my
 Mind.

Should he employ all his wit in deceiving,
 Stretch his Invention, and artfully feign;

I find such Charms, such true Joy in
 believing,

I'll have the Pleasure, let him have the Pain.

If he proves Perjur'd, I shall not be Cheated,
 He may deceive himself, but never me;

'Tis what I look for, and shan't be defeated,

For I'll be as false and inconstant as he.

Arne: Where the Bee Sucks

from *The Tempest*

This is Ariel's last song in the play sung to Prospero while dressing him. The fairy Ariel alludes to her size as diminutive as a bee. The original setting by Robert Johnson was written for the 1740 revival of *The Tempest* in its adaptation by Shadwell and Dryden; Arne's song may not have been added until 1746.

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

Grieg: Watchman's Song; Little Troll

These short Grieg pieces are gems from his Lyric Pieces for Piano. Watchman's Song is subtitled: Composed after a performance of Shakespeare's *Macbeth*. We therefore interpolated a Lady Macbeth monologue onto this musical moment. Although not absolutely influenced by the Bard of Avon, Little Troll evokes Puck-like mischief, agility and speed.

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! Make thick my blood,
Stop up th' access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace
between
The effect and it! Come to my woman's
breasts,
And take my milk for gall, you murd'ring
ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick
night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it
makes,

Nor heaven peep through the blanket of the
dark,

To cry "Hold, hold!"

Thomson: Shakespeare Songs

Thomson was an influential American composer in the beginning of the 20th century, studying with Boulanger and Les Six. While in Paris, he cemented his life-long relationship with painter Maurice Grosser, later to preside over a mostly gay salon of artistic influence in NYC from their residence at the Chelsea Hotel with figures such as Leonard Bernstein and Tennessee Williams, among many others. His close friendship with Gertrude Stein influenced his operatic writing. His neoclassical style was wonderfully suited for film, orchestra, small ensembles and the stage. In 1957, all but the second song of this set of Shakespeare songs were composed as incidental music for a production of the play.

Was This Fair Face The Cause?

from *All's Well That Ends Well*

Was this fair face the cause, quoth she,
Why the Grecians sacked Troy?
Fond done, done fond,
Was this King Priam's joy?
With that she sigh'd as she stood,
With that she sigh'd as she stood,
And gave this sentence then,
Among nine bad if one be good,
Among nine bad if one be good,
There's yet one good in ten.

Take, O Take, Those Lips Away

from *Measure for Measure*

Take, o take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but seal'd in vain, sealed in
vain.

Hide, o hide those hills of snow
that thy frozen bosom wears,
On whose tops the pinks that grow
are yet of those that April wears;
But first set my poor heart free,
Bound in those icy chains by thee.

Tell Me Where Is Fancy Bred
from *The Merchant of Venice*

Tell me where is Fancy bred,
Or in the heart, or in the head?
How begot, how nourishèd?
Reply, reply.

It is engender'd in the eyes,
With gazing fed; and Fancy dies
In the cradle where it lies.
Let us all ring Fancy's knell:
I'll begin it, - Ding, dong, bell.

Pardon, Goddess of The Night
from *Much Ado About Nothing*

Pardon, goddess of the night,
Those that slew thy virgin knight;
For the which, with songs of woe,
Round about her tomb they go.
Midnight, assist our moan;
Help us to sigh and groan,
Heavily, heavily:
Graves, yawn, and yield your dead,
Till death be uttered,
Heavily, heavily.

Sigh No More, Ladies
from *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.

Scott: Ophelia Rag

James Sylvester Scott was born free to two former slaves in Neosho, Missouri. He is considered to be one of the top three Ragtime composers, joined by Scott Joplin and Joseph Lamb. His most famous rags include "Frog Legs Rag," "Grace and Beauty," and "Ophelia Rag." Busy as a band leader and pianist, Scott thrived until the arrival of talking pictures. Although probably not a reference to Hamlet, this upbeat rag is a fun addition to the program.

Lawton: Sonnet 40: Take All My Loves, my love

Matthew Lawton is a multi-instrumentalist and composer with training from Arkansas Tech University and the University of California, Los Angeles. A musician and psychologist-in-training, Lawton is a longtime admirer of Shakespeare who often draws inspiration from literature, language, and narrative structure. These songs were created for his sister Ashlee between 2007 and 2010. Lawton's setting Sonnet 30 upholds the Shakespearean structure of the poem, four quatrains and a final couplet, by showcasing the pianist in an interlude to separate the final couplet from the main body of text.

Take all my loves, my love, yea, take them all:
What hast thou then more than thou hadst before?
No love, my love, that thou mayst true love call—
All mine was thine before thou hadst this more.

Then if for my love thou my love receivest,
I cannot blame thee for my love thou usest;
But yet be blamed if thou this self deceivest
By wilful taste of what thyself refusest.
I do forgive thy robb'ry, gentle thief,
Although thou steal thee all my poverty;
And yet love knows it is a greater grief
To bear love's wrong than hate's known
injury.

Lascivious grace, in whom all ill well shows,
Kill me with spites, yet we must not be foes.

Sonnet 30: When to the sessions of sweet silent thought

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's
waste:
Then can I drown an eye, unus'd to flow,
For precious friends hid in death's dateless
night,
And weep afresh love's long since cancell'd
woe,
And moan th' expense of many a vanish'd
sight;
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.

But if the while I think on thee, dear friend,
All losses are restor'd, and sorrows end.

Jacobson: Sonnet 116: The Ever-Fixed Mark

Jacobson is a composer, educator, conductor, and active pianist. He is currently the Director of Choirs at Bellevue High School in Bellevue, Washington. He holds an advanced degree in Music Education from Boston University, in addition to a BM in Music Education from the University of Washington. In this Sonnet, Shakespeare defines true love as an eternal, unwavering, and unshakeable bond. He argues that real love is not influence by time or circumstances, and affirms that if this definition is wrong, love does not exist.

Let me not to the marriage of true minds
Admit impediments; love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no, it is an ever-fixèd mark
That looks on tempests and is never shaken;
It is the star to every wand'ring bark
Whose worth's unknown, although his height
be taken.
Love's not time's fool, though rosy lips and
cheeks
Within his bending sickle's compass come.
Love alters not with his brief hours and
weeks,
But bears it out even to the edge of doom:
If this be error and upon me proved,
I never writ, nor no man ever loved.

Today's Performers

Melissa Arning, mezzo-soprano

Melissa Arning grew up in the Detroit suburbs, went to college in Cleveland, and now continues her tour of the Midwest at her home in Chicago. She credits her Midwestern roots with fostering her love of cars, Vernors, and Jello. A busy performer of both opera and oratorio, Ms. Arning's roles include Secretary in *The Consul*, Ruth in *Dark Sisters*, Meg in *Falstaff*, Rosina in *Il Barbiere di Siviglia*, Cendrillon in *Cendrillon*, Muse/Nicklausse in *Les contes d'Hoffmann*, Pitti-Sing in *The Mikado*, Hänsel in *Hänsel und Gretel*, Despina in *Così fan tutte*, Cherubino in *Le Nozze di Figaro*, and Mercedes in *Carmen*. In her spare time, Ms. Arning is a beekeeper.



Kim Gunderson, soprano



Kimberly Gunderson (Soprano) is delighted to join her friends for this project. Kimberly made her Chicago Symphony debut as the soprano soloist in Verdi's *Quattro Pezzi Sacri*. Her other solo appearances include Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 2*, Mozart's *Mass in C Minor*, Schubert's *Mass No. 2 in G Major*, Barber's *Knoxville: Summer of 1915*, Ravel's *Sheherazade*, Vivaldi's *Gloria*, and Fauré's *Requiem*. Kimberly has also performed with many of Chicago's top ensembles, including the Chicago Symphony Chorus, the Grant Park Chorus, and Music of the Baroque. Kimberly also enjoys collaborating with talented musicians all over the city in recitals, new music collaborations, chamber ensembles, cabarets, and recording projects.

Ashlee Hardgrave, soprano

Soprano Ashlee Hardgrave has been characterized as a "vocal powerhouse" (Chicago Sun-Times) and "well sung" (Chicago Tribune). She can be heard on five albums (*Metric System, Faith Musings, Green Genes, Spirit Within* and *New Song*), and has been broadcast on WTTW, WBEZ, WFMT, and WLUW. Active in recital, chamber music, and cabaret, she has completed seven new music premieres, including previous premieres of two of today's pieces. Ashlee is a member of the Chicago Symphony Orchestra Chorus and a soloist/cantor for Loyola University's Madonna della Strada chapel. She is co-host of the music talk-radio show *Opera Box Score* and a sketch writer for the Chicago Gay Men's Chorus. Ashlee holds the M.M. from Roosevelt University and the B.A. from Arkansas Tech University. ashleehardgrave.com



Jimmy Morehead, piano

James J. Morehead is the 3rd-ever Artistic Director of the Chicago Gay Men's Chorus, and music director at Immanuel Lutheran Church in Evanston, Illinois. He primarily works as a coach, accompanist and music director in the city of Chicago. He previously taught at the Theater Conservatory of Chicago College of Performing Arts at Roosevelt University, where he has also served as Adjunct Professor of Music Theory/History and German Diction. James received his MM in Piano Performance and Music Theory from Roosevelt University and his BM from Duquesne University.



As a Music Director, James has worked on the Non-Equity Jeffs Award Ceremony, *See What I Wanna See* in the Steppenwolf Garage series 2013 and has also done *The Wiz* (Jeff Nominated: Music Direction), *Dessa Rose* (Jeff Nominated: Music Direction), *bare* (Jeff Nominated: Music Direction), *Passing Strange* (Jeff Nominated: Music Direction), *AIDA*, *Jerry Springer- the Opera*, *Trouble in Tahiti*, *The Rainbow Connection*, *the Mikado*, *The Impresario*, *Barber of Seville*, *The Old Maid and the Thief*, *Two Gentlemen of Verona*, *Sondheim in the Park*, *The Wandering Scholar*, *The Bear*, *Reagan's Children*, *Something Schwartz*, *The Way We War*, *Copacabana*, *Cupid and Psyche*, *Promises, Promises Screwed Up People*, *Flaherty and Ahrens On and Off* and *The Tony Goes To*, *The Tony Goes II*, and *Once, Twice, Three Times a Tony* among many others.

Classically, James has performed at the Auditorium Theater, Chicago Cultural Center, Rockefeller Chapel, Chicago's Gospel Fest 2012, Ravinia, and Harold Washington Theater among many others. He has collaborated and performed with the Juliani Ensemble, the Grande Prairie Choral Arts Singers, Anaphora, Lyric Opera Kids and ChiArts, He has also appeared as a featured pianist at the Green Mill, Mary's Attic, the Tavern, Gentry on Halsted, Spin Nightclub, Davenport's, the 410 Club, the Spot, the Casino, The Rockwell in L.A., and 54 Below in New York City.

Upcoming Events at Immanuel...

**Áron Sipos, undergraduate
organ scholar
McGill University**
Saturday, October 10 , 2026, 3 pm



**Gege Bi, graduate organ scholar
Eastman School of Music**
Saturday, November 21, 2026, 3 pm



Immanuel Lutheran Church is a Reconciling in Christ (RIC) congregation.
We welcome people of every age and size, color and culture, every sexual orientation and gender identity, socio-economic status and marital status, every ability and challenge.
We welcome believers and questioners, and questioning believers.
We are also a member congregation of the Chicago Coalition of Welcoming Churches.
We believe that God works in and through all of us, and so we invite you to join with us in worshipping God and in doing the work God is calling us to do together in our communities and in our world.
Visit our website at www.immanuelevanston.org by scanning the QR code and “like” us on Facebook.

The Rev. Mark Sloss, Pastor
Mr. Greg Hummel, Organist Emeritus;
Ms. Laurie Stivers, Associate Organist
Mr. James Morehead, Music Director

