



A Collegiate Peaks Chorale Concert

The Stories We Tell

**100 YEARS
OF MUSICAL THEATER**

April 10–11, 2026

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Director's Note

Musicals are a beloved genre of theatre. They bring larger-than-life energy to the stage and capture our imaginations with impressive dance routines and beautiful costumes. Today's concert is a collection of chorus numbers from the past hundred years of musical theatre. Each piece was written for and performed by the chorus at some point in a musical. I titled this concert "The Stories We Tell" because of the special role a chorus plays in a musical. They are the storytellers. They provide narrative support to the plot, emotional amplification of the characters, and commentary on the action. Without them, the musicals would lack important details, energy, alternate perspectives, and big dance scenes. While we won't be showing off any choreography today, we do hope you can connect with the spirit of each piece and find something meaningful in our stories.

Mary Sandell
Artistic Director



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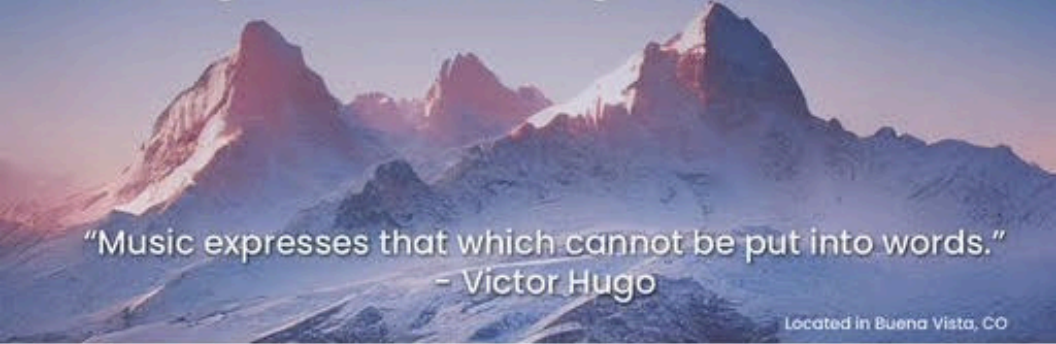
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All singers from the community are welcome! For more information, please contact Dale Kettering at 719-398-1252

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The Artistic Director

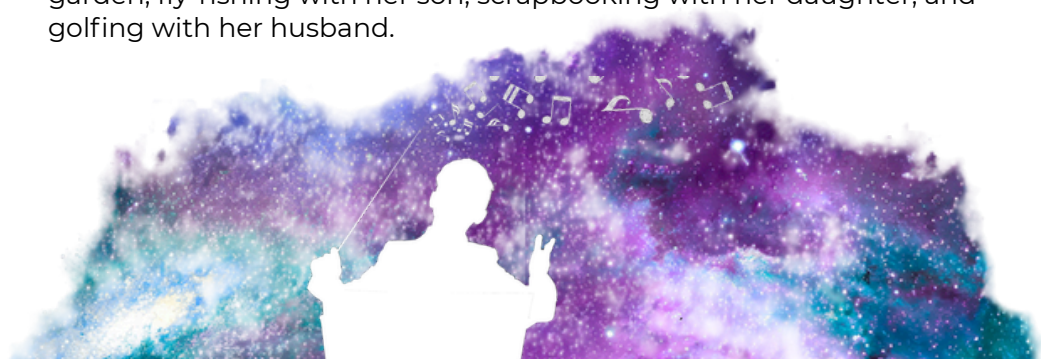


Mary Sandell began her music studies at the young age of five years, studying Suzuki piano. She transitioned to playing the cello, then later found her voice as a soprano, performing with her high school choir, the Opera Theatre of St. Louis, The St. Louis Symphony Chorus, and the St. Louis Cathedral Basilica Choir. She obtained a Bachelor of Music degree in Vocal Performance at Indiana University where she worked with sopranos Klara Barlow and Alice Hopper, and choral conductor Carmen-Helena Téllez. She continued her musical pursuits at the University of Northern

Colorado in Greeley, CO, completing two Master's Degree programs: one in Choral Music Education and another in Voice. While in Greeley, Ms. Sandell studied voice under Diane Bolden-Taylor and worked with choral conductors Howard Skinner and Galen Darrough.

After graduation, Ms. Sandell began teaching music in public schools and conducting local church choirs. She also continued her work as a soloist and chorus member with the Amadeus Chamber Chorale, Bailey Choral Festival, Arkansas Choral Society, and the Colorado Bach Ensemble. In 2016, she and her family moved to Salida, CO, where she taught music at Salida Middle School and directed the choirs at the Salida United Methodist Church. A few years later, she opened her private music studio and formed the Salida Youth Choir. She is a cellist with the local Alpine Orchestra, a singer with the Jazz Merchants, and was recently selected as one of twenty-four students from an international audition to participate in the Norfolk Chamber Ensemble and Choral Conducting Workshop at the Yale School of Music under the direction of Simon Carrington.

In addition to her musical pursuits, Ms. Sandell enjoys working in her garden, fly-fishing with her son, scrapbooking with her daughter, and golfing with her husband.



The Accompanist

Dr. Yufen Chou, a music educator and performer, originally from Taipei, Taiwan, has lived in Salida, Colorado since 2021.

As an educator, Dr. Chou got her first group of piano and violin students when she was a college freshman. What started as a part-time gig turned into her lifelong passion. Yufen Chou Music Studio was first established in Washington, D. C. in 2005 and reopened its doors in Salida, Colorado in 2021, offering piano, violin, and early childhood music instruction to students from age 0 to 99.



Besides running her own studio, Dr. Chou also worked as an adjunct music instructor at Trinity Washington University and Prince George's Community College for close to 10 years while she was in DC. After more than twenty years of teaching, Dr. Chou still strives to learn and update her knowledge in pedagogy to provide high-quality instruction for students of all ages, levels, and learning styles.

As a pianist, Dr. Chou is equally at home as a soloist and collaborator in various settings. You can also find her playing the organ or piano every Sunday morning in the Episcopal Church of the Ascension. As a violinist, Dr. Chou is an avid orchestra player, served as concertmaster in both her high school and undergraduate string orchestras, and joined Alpine Orchestra in 2022. Recently, she even branched out to participate in a jazz big band.

Yufen Chou holds a Doctor of Musical Arts degree in Vocal Accompanying from The Catholic University of America and a Master of Music degree in Piano Performance from Stephen F. Austin State University. Dr. Chou is a registered Suzuki instructor in both piano and violin and a licensed Music Together® center director.



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The Stories We Tell

Program

Performed by the Collegiate Peaks Chorale

Mary Sandell, Artistic Director

Yufen Chou, Accompanist

1920s

Clap Your Hands
from *Oh, Kay*
Percussion - Dan Salisbury

Music by George Gershwin
Lyrics by Ira Gershwin
arr. Pete King

1930s

Forty-Second Street
from *42nd Street*

Music by Harry Warren
Lyrics by Al Dubin
arr. Larry Shackley

1940s

You'll Never Walk Alone
from *Carousel*

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II
arr. Kirby Shaw

1950s

Pick-A-Little, Talk-A-Little
and Goodnight Ladies
from *The Music Man*

Music & Lyrics by Meredith Willson
arr. Clay Warnick

1960s

Sunrise, Sunset
with Sabbath Prayer
from *Fiddler on the Roof*
Bass - Oskar Bizzell
Clarinet - Katie Oglesby
Percussion - Dan Salisbury

Music by Jerry Bock
Lyrics by Sheldon Harnick
arr. Mark Brymer

1970s

We Go Together
from *Grease*
Bass - Oskar Bizzell
Trombone - Ernesto Chavez
Saxophone - Dave McFarren
Trumpet - Brad Pranger
Percussion - Dan Salisbury

Music & Lyrics by Warren Casey
and Jim Jacobs
arr. Ed Lojeski

The Stories We Tell

Jellicle Cats
from *Cats*
*Soloists - Jim Oliver, Rebecca Poos,
Rae Farrar, & Mark Hebert*

1980s
Music by Andrew Lloyd Webber
arr. David Cullen




Children of Eden
from *Children of Eden*
Soloist - Terry Hebert

1990s
Music & Lyrics by Stephen Schwartz
arr. Audrey Snyder



You Can't Stop the Beat
from *Hairspray*
*Soloists - Laurny Cunningham,
Rob Wood, Matt Hughes*
*Saxophone - Dave McFarren
Trumpet - Brad Pranger
Trombone - Ernesto Chavez
Percussion - Dan Salisbury
Bass - Oskar Bizzell*

2000s
Music by Marc Shaiman
Lyrics by Marc Shaiman
and Scott Wittman
arr. Ed Lojeski



Who Lives, Who Dies,
Who Tells Your Story
from *Hamilton*
*Soloists - Milo Villarreal, Jack Boyd,
Laurny Cunningham, Deena Graham*
Percussion - Dan Salisbury

2010s
Music & Lyrics by Lin-Manuel Miranda
arr. Ed Lojeski

Great Adventure
from *Kimberly Akimbo*
*Trumpet - Brad Pranger
Trombone - Ernesto Chavez
Percussion - Dan Salisbury
Clarinet - Katie Oglesby
Ukulele - Molly Frauenhoff*

2020s
Music by Janine Tesori
Lyrics by David Lindsay-Abaire
arr. Mac Huff



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Soprano

Sherry Bishop
Deena Graham
Rebecca Poos
Melisa Townsend

Lauryn Cunningham
Sue Greiner
Maggie Sandell

Rhonda Funston
Terry Hebert
Kim Reese
Milo Villarreal

Alto

Lynn Dryzmala
Jane Gillett
Maartje Maas-Potterton
Susan Nies
Marilyn Rhea
Kellie Solis

Rae Farrar
Andrea Kearney
Nina McGuire
Becca Oglesby
Tiffany Rhodes
Cherri Williams

Johanna Geeraert
Leslie Kilborn
Chris Nervig
Nicole Reinan
Anni Siebenmorgen
Sarah Zhang

Tenor

Kelly Beek
Beth Kosley
Jim Oliver

Matt Hughes
Terese Lichty
Cecil Rhodes

David Kearney
Kathleen Logan
Denise Rooks

Bass

Jack Boyd
Mark Hebert
Paul Nervig

Filip Geeraert
Jeff Keidel
Rick Pierce
Rob Wood

Rory Gillett
Bob Kilborn
Rick Reese



Instrumentalists

Oskar Bizzell - Bass
Ernesto Chavez - Trombone
Molly Frauenhoff - Ukulele
Dave McFarren - Saxophone
Katie Oglesby - Clarinet
Brad Pranger - Trumpet
Dan Salisbury - Percussion



Chaffee County
**Habitat
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LET'S OPEN DOORS FOR NEIGHBORS IN OUR COMMUNITY!

PROJECT OVERVIEW

The Crossing development was platted in 1892. It symbolizes the intersection of time, place, and people throughout history. Paul Andrews, the Managing Partner and Majority Owner, is making the long-awaited neighborhood a reality in partnership with Chaffee County Habitat for Humanity and other local organizations.

The vision is to create a year-round community with a diversity of income levels and life stages. A place to call home for existing locals and newcomers.

IMPACT AND RESULTS

- 114 total residences with a 50% affordability commitment
- 33 affordable apartments for the Chaffee Housing Authority
- 24 deed-restricted triplexes & four-plexes (3 Habitat Homes)
- 2 dedicated parks & a 1-mile nature trail
- 100% local contractors

"We are excited and grateful for the opportunity to be a part of The Crossing's innovative approach to affordable housing".
Jill Nall, CCHFH Executive Director

CHAFFEE COUNTY HABITAT'S GOALS & OBJECTIVES

- Habitat's first triplex project in Chaffee County.
- In collaboration with The Crossing, CCHFH will contribute three additional homes to our inventory.

"It's about creating partnerships with local organizations. These partnerships benefit the community, our citizens, and the organizations that are involved. So it's win-win-win!"
Paul Andrews, The Crossing Managing Partner

How can I help?

• VOLUNTEER

Volunteering is a great way to get involved in the community by sharing your time and talent.

• CONTRIBUTE

Private financial contributions are always needed, as they allow us to buy necessary home-building materials.

• SHOP/DONATE

You can also shop at, or donate reusable home improvements or building materials to, Habitat's ReStore, which resells these items at a discount to the public. Profits from ReStore Sales help build homes!



WWW.CHAFFEEHABITAT.ORG

Thank You To...

Mountain Heights Baptist Church for the use of their facilities for our rehearsals and concerts.

Mark and Terry Hebert for setting up the rehearsal space each week.

First Presbyterian Church for the use of their facilities for our concerts.

Rae Farrar for the creation and printing of our posters and program books.

Board Members

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Rhonda Funston
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Program Notes

Clap Your Hands

“Clap Your Hands” is a song from the 1927 musical production *Oh, Kay*, which takes place on Long Island during the Prohibition era. The musical opens with Englishwoman Kay Jones slipping into playboy Jimmy Winter’s mansion to hide contraband for bootleggers. A surprise society wedding, vigilant cops, and meddling friends spark a cascade of disguises and misunderstandings. As Kay and Jimmy are drawn together, the chaos tilts from farce to romance, punctuated by jazzy showpieces and ballads like “Someone to Watch Over Me,” until secrets unravel, bonds are tested, and order—and love—wins out.

“Clap Your Hands” is sung by two of the bootleggers along with a group of house cleaners. As is typical for musical theatre numbers in the 1920’s, the song has no connection to the plot, but highlights the comical nature of the characters.

— Mary Sandell

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Clap Your Hands. Clap Your Hands.

Clap-a your hand, Halleluyah!

Everybody sing.

Everybody clap-a your hand! Slap-a your thigh!

Halleluyah! Halleluyah!

Everybody come along and join the jubilee!

Clap-a your hand! Slap-a your thigh!

Don't you lose time,

Come along, it's shake your shoes time

Now for you and me!

On the sands of time you are only a pebble;
Remember trouble must be treated just like a rebel,

Send him to the devil!

Clap-a your hand! Slap-a your thigh!

Everybody come a long,

Sing this song, join the jubilee.

Clap your hand! Slap your thigh!

Don't lose time!

Halleluyah! Halleluyah!

Everybody clap your hand! Slap your thigh!

Don't lose time!

Time for you and me!

On the sands of time you are only a pebble;
Remember trouble must be treated just like a rebel,

Send him to the devil!

Clap-a your hand! Slap-a your thigh!

Everybody come a long,

Sing this song,

Join the jubilee.

Come on a long, come on a long,

Everybody join the jubilee.

Hallelujah! Yeah!

The image is a business card for Queen Arthur Quilting and Fiber Arts. The background is a colorful, abstract quilt pattern. The text is white and black, with some in italics. The main title is 'Queen Arthur Quilting and Fiber Arts' in a large, elegant font. Below it, 'Quilt Finishing Services:' is written in a smaller font, followed by 'Computerized longarm quilting • hand or machine binding'. The contact information includes 'Mobile 719-966-9470 (texts welcome)', 'Bankerbec56@gmail.com', and the slogan 'I treat your quilt royally!' in a script font.

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42nd Street

While some would argue that *42nd Street* is a musical from the 1980s (when it made its Broadway debut), it was actually written in the 1930s. It made its Hollywood Film debut in 1933, just a year after Bradford Ropes' *42nd Street* novel was released.

42nd Street is the story of a small-town girl, Peggy Sawyer, who dreams of Broadway stardom and gets her big break when she's thrust from chorus girl to leading lady after the original star breaks her ankle, saving a new musical production from disaster and becoming a star overnight. Set during the Great Depression, it follows the ambitious director Julian Marsh as he stages a massive show, "Pretty Lady," and discovers Peggy's raw talent amidst the challenges and glamour of 1930s Broadway. The song "42nd Street" is the show's closing number. Sung by the entire chorus, it is a celebration of Peggy's Broadway success and includes bright showgirl costumes and numerous tap dancing routines.

— Mary Sandell



In the heart of little old New York,
You'll find a thoroughfare:
It's the part of little old New York
That runs into Times Square.
A crazy quilt
That Wall Street Jack built.
If you've got a little time to spare,
I want to take you there.

Come and meet those dancing feet
On the Avenue I'm taking you to,
Forty-Second Street.

Hear the beat of dancing feet,
It's the song I love the melody of,
Forty-Second Street.

Little "nifties" from the Fifties,
Innocent and sweet:
Sexy ladies from the Eighties,
Who are indiscreet.

They're side by side, they're glorified
Where the underworld
Can meet the elite,
Forty-Second Street.

Come and meet those dancing feet
On the Avenue I'm taking you to,
Forty-Second Street.

Hear the beat of dancing feet,
It's the song I love the melody of,
Forty-Second Street.

Little "nifties" from the Fifties,
innocent and sweet:
sexy ladies from the Eighties,
who are indiscreet.

They're side by side, they're glorified
Where the underworld
Can meet the elite.
Naughty, bawdy, gaudy, sporty,
Forty Second Street.

I want to feel the beat!
I love those dancing feet!
Come, let me take you down
to Forty-Second Street!

You'll Never Walk Alone

"You'll Never Walk Alone" was composed in 1945 (the 40s and 50s "golden age" of musical theater) by Rodgers and Hammerstein for the musical *Carousel*, which is based on the 1909 play *Liliom*. The setting is moved from Budapest to Maine, and they added a more hopeful ending. The lead characters are a carousel barker, Billy Bigelow, whose romance with Julie Jordan causes them to lose their jobs. In an attempt to support Julie and their daughter, Billy bungles a robbery. While running away, he stabs himself and dies in Julie's arms. Julie's cousin Nettie Fowler sings this song in an attempt to console Julie. The song is reiterated in the last scene, where an "invisible" Billy is allowed to return to earth to see his daughter's graduation, and the whole graduation audience joins in the singing while Billy returns to "paradise".

Fast forward to 1963, when a local Liverpool soccer club started using this song as their official anthem. In some areas of Europe, it has become the theme song of support for first responders, medical staff, and those affected by the COVID-19 pandemic. Today, it is sung or recited in religious settings and many European sporting events as an encouragement to all.

— Paul and Chris Nervig

When you walk through a storm
Hold your head up high,
And don't be afraid of the dark.

At the end of the storm is a golden sky
And the sweet silver song of a lark.

Walk on through the wind,
Walk on through the rain,
Though your dreams be tossed and blown.

Walk on, walk on with hope in your heart,
And you'll never walk, no, you'll never walk alone.

Walk on, walk on with hope in your heart,
And you'll never walk, no, you'll never walk alone.

You'll never walk alone.



Pick-A-Little, Talk-A-Little and Goodnight Ladies


“Oh we got trouble! Right here in River City! That starts with T and that rhymes with P and that stands for pool.”

This is the opening line from Meredith Wilson's 1957 Tony Award-winning *The Music Man*. It is the story of Professor Howard Hill, a con man posing as a traveling salesman, attempting to sell music instruments and uniforms to the River City, Iowa, School Board. The musical is a humorous look at small-town life in 1907. Our song depicts a ladies' sewing circle gossiping about the possible romance between Marian the librarian and Professor Howard Hill while their husbands say goodnight and slip off to the pool hall.

— Cecil Rhodes

Good Night Ladies,
Good Night Ladies,
Good Night Ladies,
We're going to leave you now.

Now we are alone and we can
Pick a little, talk a little,
Pick a little, talk a little,
Cheep cheep cheep,
Talk a lot, pick a little more.



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Sunrise, Sunset/Sabbath Prayer

Fiddler on the Roof is a musical based on *Tevey the Dairyman* and other stories by Sholem Aleichem. The stories are set in the Pale of Settlement of Imperial Russia around 1905. The musical debuted on Broadway in 1964.

Tevey, a milkman around whom the story centers, lives in the small village of Anatevka with his wife, Golde, and their daughters. While trying to maintain his beloved Jewish traditions amid encroaching outside influences on his family's lives, Tevey also has to cope with the strong-willed actions of his three older daughters – Tzeitel, Hodel, and Chava. Through the help of a matchmaker, Tevey agrees to the marriage of his oldest Daughter Tzeitel to Lazar Wolf. But Tzeitel has other ideas. She has fallen in love with Motel Kamsoil, the village's poor tailor and childhood friend. Tevey finally agrees to the marriage, but he must deal with one major problem before the marriage can take place. He must convince his wife, Golde, to allow Tzeitel to marry Motel. He is able to do this by telling Golde her grandmother visited him in a dream, giving her blessing to the marriage to Motel, not Lazar Wolf. The day of Tzeitel and Motel's wedding arrives. All the (Jewish) villagers join in the ceremony and celebration.

“Sunrise, Sunset” is sung during the wedding of Tevey and Golde's daughter, Tzeitel, to Motel Kamsoil. As any parent will attest, their children grow and change so quickly. Throughout their lives, we are filled with emotions. These emotions are captured in this heartfelt song.

Deeply rooted in Jewish tradition, the “Sabbath Prayer” reflects the cultural values of Tevey's community. In this song, Golde is asking that some of these values be granted for her daughter: protection and guidance, cultural identity, family, and tradition.

It summarizes the hopes and dreams of a community struggling to hang onto its traditions in a changing world. It reminds us of the enduring power of faith and the importance of passing down traditions, cultural and religious heritage to our future generations.

— Rhonda Funston



Sunrise, sunset, sunrise, sunset,
Swiftly flow the days.
Seedlings turn overnight to sunflowers,
Blossoming even as we gaze.

Sunrise, sunset, sunrise, sunset,
Swiftly fly the years.
One season following another,
Laden with happiness and tears

May the Lord protect and defend you,
May He always shield you from shame.

May you come to be
In Yisrael a shining name.

May you be like Ruth and like Esther.
May you be deserving of praise.
Strengthen them, O Lord,
And keep them from the stranger's ways.

May God bless you and grant you long lives.
May the Lord fulfill our Sabbath prayer for you.
May God make you good mothers and wives.
May he send you husbands who will care for you.

May the Lord protect and defend you.
May the Lord preserve you from pain.
Favor them, O Lord, with happiness and peace
O hear our Sabbath prayer, O Lord.

Sunrise, sunset, sunrise, sunset,
Swiftly fly the years.
One season following another,
Laden with happiness and tears.



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We Go Together

Danny Zuko and Sandy Olsson meet during a carefree summer romance, where Danny is charming and attentive. Sandy falls deeply for him. When school starts, they discover they attend the same high school—but Danny, worried about his reputation with the T-Birds, acts cool and dismissive around his friends. This hurts and confuses Sandy, who struggles with feeling rejected and out of place.

Throughout the year, their relationship is marked by misunderstandings, peer pressure, and insecurity. Danny wants to be accepted by his friends, but also wants Sandy, while Sandy tries to stay true to herself without becoming someone she's not. Both experiment with changing who they are to fit expectations, leading to frustration on both sides.

When they finally arrive at the school carnival, Danny and Sandy realize they care about each other for who they truly are, not who their peers expect them to be. Their reunion shows growth, mutual compromise, and the balance between individuality and belonging. With their relationship finally aligned—and the rivalries, gossip, and social pressures behind them—the whole student body comes together in celebration. “We Go Together” kicks off as a joyful, fast-paced finale where everyone celebrates friendship, unity, and the thrill of young love as the school year (and the show) wraps up on a high note.

— Tiffany Rhodes

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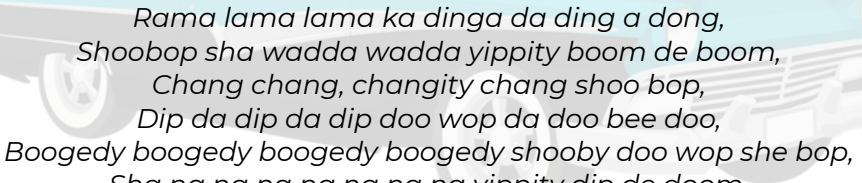
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Weekday Mass: 8:15 am (Tuesday, Thursday, Friday)
6:00 pm (Wednesday)
Holy Day Schedule St. Rose of Lima: 8:15 am & 6:00 pm
Reconciliation: One hour prior to Mass on Saturday and/or By Appointment



We go together like
Rama lama lama ka dinga da ding adong.
Remembered forever as
Shoo-bop sha wada wada yippity boom da boom.
Chang chang, changity chang shoo bop,
That's the way it should be,
Wha-oooh, yeah!

We're one of a kind,
Like dip da dip da dip doo wop da doobee do.
Our names are signed
Boogedy boogedy boogedy boogedy shooby doo wop she bop.
Chang chang, changity chang shoo bop,
We'll always be like one
Wa wa wa waaah.

When we go out at night, (ah ha)
And stars are shining bright, (ah ha)
Up in the skies above,
Or at the high school dance,
Where you can find romance,
Maybe it might be lo-uh-uh-uh-uh-uh-ove.



*Rama lama lama ka dinga da ding a dong,
Shoobop sha wadda wadda yippity boom de boom,
Chang chang, changity chang shoo bop,
Dip da dip da dip doo wop da doo bee doo,
Boogedy boogedy boogedy boogedy shooby doo wop she bop,
Sha na na na na na na na yippity dip de doom,
Rama lama lama ka dinga da ding a dong,
Shoobop sha wadda wadda yippity boom de boom,
Chang chang, changity chang shoo bop,
Dip da dip da dip doo wop da doo bee doo,
Boogedy boogedy boogedy boogedy shooby doo wop she bop,
Sha na na na na na na na yippity dip de doom*

Wop bam a looma,
A-wop bam boom!

We're for each other like
Wop baba lumop and wop bam boom,
Just like my brother
Is sha na na na na na na na yippity dip de doom.
Chang chang, changity chang shoo bop,
We'll always be together,
Wha-oooh, yeah!

We'll always be together (Chang chang, changity chang shoo bop)
Yeah!

Jellicle Cats

Cats is a 1980s fever dream.

Loosely based on *Old Possum's Book of Practical Cats* by TS Elliot, the general premise is that the Jellicle cats are coming together under the Jellicle Moon for the annual Jellicle ball. There, they will dance and introduce themselves by their cat names. You see, cats have multiple names, in addition to the name given by humans.

"a cat needs a name that's particular, a name that's peculiar and more dignified. ...Of names of this kind, I can give you a quorum, such as munkstrap, quaxo, or coricopat. Such as bombalurina, or else jellyorum, names that never belong to more than one cat."

After introducing themselves, the cats decide which one will ascend into the Heaviside Layer. The plot is a little questionable, but it has a fun, Cirque du Soleil vibe. We hope you enjoy the music of "Jellicle Cats".



— Matt Hughes



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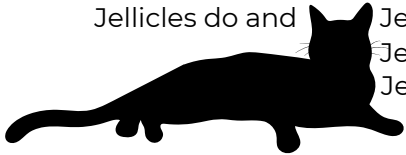
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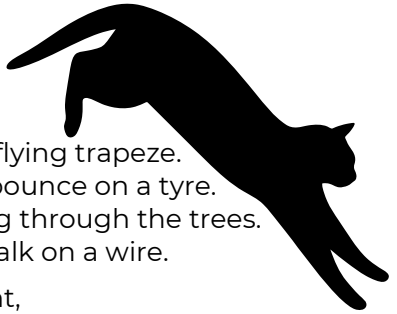
Are you blind when you're born? Can you see in the dark?
Can you look at a king? Would you sit on his throne?
Can you say of your bite that it's worse than your bark?
Are you cock of the walk when you're walking alone?

Because Jellicles are and Jellicles do,
Jellicles do and Jellicles would
Jellicles would and Jellicles can
Jellicles can and Jellicles do.
Jellicles can and Jellicles do.



When you fall on your head do you land on your feet?
Are you tense when you sense there's a storm in the air?
Can you find your way blind when you're lost in the street?
Do you know how to go to the Heavyside Layer?

Because Jellicles can and Jellicles do,
Jellicles do and Jellicles can,
Jellicles can and Jellicles do,
Jellicles do and Jellicles can,
Jellicles can and Jellicles do.



We can dive through the air like a flying trapeze.
We can turn double somersaults, bounce on a tyre.
We can run up a wall, we can swing through the trees.
We can balance on bars, we can walk on a wire.

Jellicle Cats are Queen on the Night,
Singing at astronomical height,
Handelling pieces from the Messia,
Halelujah, Angelical choir.

Jellicle songs for Jellicle Cats.



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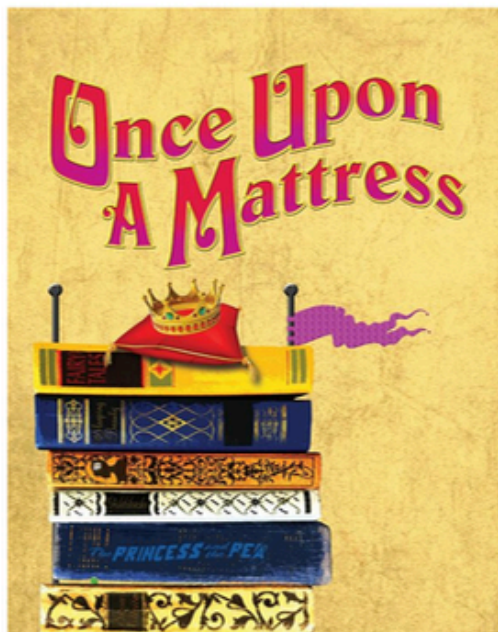


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HIGH COUNTRY FINE ARTS ASSOCIATION



HCFAA offers high-quality film and live theatre experiences and educational opportunities to all individuals in Chaffee County—whether as engaged participants or appreciative audience members.



Be a Part of Our Summer Adult Musical!

Once Upon a Mattress is a musical comedy adaptation of The Princess and the Pea.

Show Dates: June 26-28, 2026
Location: Buena Vista High School

Email HCFAA to get on our mailing list for more information and audition dates. HCFAAbv@gmail.com
HCFAA.org

Children of Eden

With its popularity spread by word of mouth, *Children of Eden* is a 1991 off-broadway musical by Stephen Schwartz. Based on the Book of Genesis, the score includes a vast range of styles, holding meaning on many levels. The basis of the story is genesis - both the first books and the story of Noah's Ark. But audiences immediately experience that the relationships between Adam, Eve, Noah and the "Father" who created them deal with the headstrong, cataclysmic actions of their respective children. The show ultimately delivers a bittersweet but inspiring message: "the hardest part of love... is letting go."

— Bob Kilborn

Like this brief day,
My light is nearly gone.
But through the night,
My children,
You will go on.
You will know heartache,
Prayers that don't work.
And times of bitter circumstances.
But I still believe in second chances.

Children of Eden,
Where have we left you?
Born to uncertainty,
Destined for pain.
Sins of your parents
Haunt you and test you.
This, your inheritance:
Fire and rain.

Children of Eden,
Try not to blame us.
We were just human,
To error prone.

Children of Eden,
Will you reclaim us?
You and your children to come,
Someday to come home.

Children of Eden,
Where is our garden?
Where is the innocence
We can't regain?
Once our eyes are opened,
Must they harden?
Must we be lost in the wilderness,
Must we remain?

Oh, my precious children,
If you think of us,
Try not to blame us.
We were just human,
To error prone.

Children of Eden,
Will you reclaim us?
You and your children to come,
Someday to come home.



You Can't Stop the Beat

Hairspray is a fantastic show with a wonderful message. It's a musical, based on a movie, based on 1960s Baltimore television variety shows. Thank you, John Waters!

Hairspray (the musical) was a hit. When it came out, it won 8 awards at the 2003 Tonys, including best musical, best book, best original score, and best costume design. The movie version came only 4 years later and is also really solid. 10/10 would recommend.

The story follows Tracy Turnblad, an upbeat plus-size teen living in 1960s Baltimore. She's a dancer and obsessed with The Corny Collins Show. However, the cast is very segregated, with whites only, except for one day a month. The general image of The Corny Collins Show depicts only perfect 1950s beauties. But Tracy is persistent and talented, with a really great heart. She earns a spot on the cast and becomes one of their star performers! Despite the efforts of racist producers, jealous classmates, and even the police, she uses her popularity to help the show become permanently integrated. That's where this next song comes in. It says that trying to stop progress is like trying to stop the seasons, the ocean, or the rain. "You can't stop the beat!"

— Matt Hughes

You can't stop an avalanche as it races down the hill.

You can try to stop the seasons, girl, but you know you never will.
And you can try to stop my dancin' feet, but I just cannot stand still

'Cause the world keeps spinning 'round and 'round,
And my heart's keeping time to the speed of sound.
I was lost 'til I heard the drums, then I found my way
'Cause you can't stop the beat!

Ever since this whole world began,
A woman found out if she shook it, she could shake up a man.
And so I'm gonna shake and shimmy it the best that I can today,
'Cause you can't stop the motion of the ocean or the sun in the sky.
You can wonder if you wanna, but I never ask why.
And if you try to hold me down I'm gonna spit in your eye and say
That you can't stop the beat!

Oh, Oh, Oh You can't stop today (no!)
As it comes speeding 'round the track. (ooh, child yes!)
Yesterday is history (be gone!)
And it's never comin' back! (look ahead)
'Cause tomorrow is a brand new day
And it don't know white from black (yeah!)

'Cause the world keeps spinnin' 'round and 'round,
And my heart's keepin' time to the speed of sound.
I was lost 'til I heard the drums, then I found my way
'Cause you can't stop the beat!

Ever since we first saw the light,
A man and woman like to shake it on a Saturday night.
And so I'm gonna shake and shimmy it with all of my might today,
'Cause you can't stop the motion of the ocean or the rain from above.
They can try to stop the paradise we're dreaming of.
But you cannot stop the rhythm of two hearts in love to stay,
'Cause you can't stop the beat!

Come on, you Von Tussles!
Go on, shake your fanny muscles! (We can't!)
Yes, you can! (No, we can't!)
Yes, you can! (Yes, we can!)
You can't stop the beat!

Ever since we first saw the light,
A man and woman like to shake it on a Saturday night.
And so I'm gonna shake and shimmy it with all of my might today,
'Cause you can't stop the motion of the ocean or the rain from above.
They can try to stop the paradise we're dreamin' of,
But they cannot stop the rhythm of two hearts in love to stay,
'Cause you can't stop the beat!

You can't stop an avalanche as it races down the hill. (Whoop, whoop.)
You can try to stop the seasons, girl, but you know you never will.
And you can try to stop my dancin' feet, but I just cannot stand still
'Cause the world keeps spinning 'round and 'round,
And my heart's keeping time to the speed of sound.
I was lost 'til I heard the drums, then I found my way
'Cause you can't stop the beat!

Ever since this whole world began,
A woman found out if she shook it, she could shake up a man.
And so I'm gonna shake and shimmy it the best that I can today,
'Cause you can't stop the motion of the ocean or the rain from above.
They can try to stop the paradise we're dreaming of.
But you cannot stop the rhythm of two hearts in love to stay,
'Cause you can't stop the beat!

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Who Lives, Who Dies, Who Tells Your Story

Hamilton is a sung/rapped biographical musical with music and lyrics by Lin-Manuel Miranda. Based on the life of Alexander Hamilton and his involvement in the American Revolution, the musical premiered in 2015 to rave reviews, receiving the Tony Award for Best Musical in 2016 and the 2016 Pulitzer Prize for Drama. The theater production was filmed for theatrical release in 2020. The directors of the musical cast actors of color as the Founding Fathers and other historical figures. Miranda described the production of *Hamilton* as "America then as told by America now." The music draws heavily from hip-hop, pop, soul, and traditional show tunes. Pull up the film and celebrate the 250th Anniversary of our country, and be prepared for a slam-bam high-energy performance of a Broadway smash!

"Who Lives, Who Dies, Who Tells Your Story" suggests that history isn't just about events, but about who controls the narrative—whose voices are heard, whose contributions are recorded, and how a legacy is preserved. It highlights the often-silenced stories of women and immigrants like Eliza Hamilton, who took it upon herself to tell her husband's story after his death. The phrase questions who gets to shape the historical record and emphasizes the power of storytelling to shape our understanding of the past.

— Jack Boyd

Let me tell you
What I wish I'd known
When I was young
And dreamed of glory.
You have no control,
Who lives, who dies,
Who tells your story.

*President Jefferson - I'll give him this.
Hamilton's financial system is a work
of genius. I couldn't undo it if I tried...
and I've tried.*

Who lives, who dies,
Who tells your story.

*President Madison - He took our
country from bankruptcy to
prosperity. I hate to admit it, but he
doesn't get enough credit for all the
credit he gave us.*

Who lives, who dies,
Who tells your story.

Every other founding father's
Story gets told.

Every other founding father
Gets to grow old.

And when you're gone,
Who remembers your name?
Who keeps your flame?
Who tells your story? (Eliza)

I put myself back in the narrative.
(Eliza)

I stop wasting time on tears.

I live another 50 years.

It's not enough

(Eliza)

I interview every soldier
Who fought by your side.

(She tells our story.)

I try to make sense

Of your thousands of pages

Of writings.

You really do write

Like you're running out of time.

I rely on Angelica,
While she's alive,
We tell your story.
She is buried in Trinity Church near you.
When I needed her most,
She was right on time.

And I'm still not through.
I ask myself,
"What would you do
if you had more time?"
The Lord, in his kindness,
He gives me what you always wanted.
He gives me more time.

I raise funds in D.C.
For the Washington Monument.
(She tells my story)
I speak out against slavery.
You could have done so much more
if you only had time.

And when my time is up,
Have I done enough?
Will they tell our story?

Oh, can I show you
What I'm proudest of?
(The orphanage)
I established the first private orphanage
In New York City.
(The orphanage)
I help to raise hundreds of children.
I get to see them growing up.
(The orphanage)
In their eyes I see you, Alexander.
I see you every time.

And when my time is up,
Have I done enough?
Will they tell your story?
Oh, I can't wait to see you again.
It's only a matter of time.

Will they tell your story?
(Time)
Who lives, who dies,
Who tells your story?
(Time)
Will they tell your story?
(Time)
Who lives, who dies,
Who tells your story?

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Great Adventure

Lyricist David Lindsay-Abaire knew he wanted the finale for the Tony Award winning *Kimberly Akimbo* to reveal a girl desperately wanting to live, not a teen dying because she was prematurely aging due to a rare genetic disorder. After visiting a close friend dying from cancer and reflecting on the amazing times they had shared, he penned the lyrics for "Great Adventure." Using a ukulele to capture Kimberly's unique and quirky spirit, composer Jeanine Tesori crafted her score to convey a light and hopeful sound for this uplifting, yet bittersweet, anthem to live life to its fullest and "enjoy the ride."
— Nina McGuire

We're on a great adventure.
Don't know what we're gonna find,
When leaving what's behind behind,
But you are by my side.

At last, a great adventure.
Don't know where the road will bend,
Or when we're gonna reach the end.
So just enjoy the ride.

Because no one gets
A second time around.
Sadly.
No one gets a second time around.

We're sailing to a distant shore.
Don't know if I'll catch a breeze
Or encounter stormy seas,
But you will be my crew.

We're sailing to a new world.
Don't know how the waves'll flow
Or which-away the wind'll blow.
So just enjoy the view.

Because no one gets
A second time around.

Day is dying.
We're heading for the setting sun.
We're crying
Because we're almost done.
Time's flying.
It's been a lovely run.
And so fun, so fun.

What a great adventure.
Didn't know the paths we'd take,
The sights we'd see,
The friends we'd make,
With you, my partner in crime.

We'll miss this great adventure.
Ya never know, and nor do I,
When we will have to say goodbye.
So just enjoy the time.

Because no one gets a second time,
No one gets a second time,
No one gets a second time around.



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