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### In Concert: University Women's Choir

Chapman University Women's Choir

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IN CONCERT:  
**University Women's Choir**

*Chelsea Dehn, Conductor*

May 6, 2016





# SPRING 2016 calendar highlights

## february

February 5  
**University Singers Post-Tour Concert**  
Stephen Coker, *Conductor*

February 18-20, 25-27  
***A Flea in Her Ear***  
by David Ives  
Tamiko Washington, *Director*

## march

March 19  
**Musco Center for the Arts Grand Opening**

## april

April 2  
**Musco Center for the Arts Community Open House & Arts Festival**

April 7-9  
**Concert *Intime***

April 8  
**University Choir & Singers in Concert**  
Stephen Coker, *Conductor*

April 15, 16, 23  
***The Merchant of Venice***  
by William Shakespeare  
Thomas F. Bradac, *Director*  
Starring Michael Nehring as Shylock

April 22-24  
**Opera Chapman presents:**  
***Gianni Schicchi* and *Suor Angelica***  
Peter Atherton, *Artistic Director*  
Carol Neblett, *Associate Director*  
Daniel Alfred Wachs, *Conductor*

## april (cont'd)

April 29  
**Chapman University Wind Symphony**  
Christopher Nicholas, *Music Director and Conductor*

## may

May 3  
***Jumpin' with Stan Kenton***  
The Stan Kenton Legacy Orchestra  
Mike Vax, *Director*  
Chapman University Big Band & Jazz Combo  
Albert Alva, *Director*

May 4-7  
**Spring Dance Concert**

May 6  
**University Women's Choir in Concert**  
Chelsea Dehn, *Conductor*

May 14  
**42nd Annual Sholund Scholarship Concert**  
The Chapman Orchestra  
Daniel Alfred Wachs, *Music Director and Conductor*  
Chapman University Choirs  
Stephen Coker, *Music Director*  
The 2016 Vocal and Instrumental Competition Soloists



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CHAPMAN UNIVERSITY

*Hall-Musco Conservatory of Music*

*Presents the*

## Chapman University Women's Choir Spring Concert

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May 6, 2016 ■ 7:30 P.M.  
Wallace All Faiths Chapel  
Fish Interfaith Center

# Program

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## I. Art Songs

|                |                     |
|----------------|---------------------|
| Hexenlied      | Felix Mendelssohn   |
| Fantoches      | Claude Debussy      |
| Les berceaux   | Gabriel Fauré       |
| Vesenniye vody | Sergei Rachmaninoff |

## II. Love Songs

|                               |                                |
|-------------------------------|--------------------------------|
| Five Hebrew Love Songs        | Eric Whitacre                  |
| <i>Violin~ Kimberly Levin</i> |                                |
| I. Temuná                     |                                |
| II. Kalá kallá                |                                |
| III. Lárov                    |                                |
| IV. Éyze shéleg!              | <i>Soloist~ Madeline Hodge</i> |
| V. Rakút                      |                                |

|                  |               |
|------------------|---------------|
| The Seal Lullaby | Eric Whitacre |
|------------------|---------------|

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Program

III. Opera

Barcarolle from *Les Contes d'Hoffmann*

*Soloists~ Rebecca Israel & Margot Schlanger*  
*Pianist~ Evangeline Jodjana*

Jacques Offenbach

The Flower Duet from *Lakmé*

*Soloists~ Hannah Kidwell & Milan McCray*  
*Pianist~ Mia Barinaga*

Léo Delibes

Chorus of Peasant Girls from *Eugen Onegin*

Piotr Tchaikovsky

O Pastorelle, addio! from *Andrea Chénier*

Umberto Giordano

The Spinning Chorus from *Der fliegende Holländer*

Richard Wagner

Witches Chorus from *Macbeth*

Giuseppe Verdi



Program

IV. Broadway

Think of Me from *The Phantom of the Opera* Andrew Lloyd Webber

*Soloist~ Lucy Franco*  
*Pianist~ Christiane Moon*

Can’t Help Lovin’ Dat Man from *Show Boat* Jerome Kern

*Soloist~ Alexis Dworkin*  
*Pianist~ Rachel Danielson*

For Good from *Wicked* Stephen Schwartz

*Soloists~ Emilia Lopez-Yanez & Megan Dung*

I Feel Pretty from *West Side Story* Leonard Bernstein

*Trio~ Joy Ellis, Myna Casner, Evangeline Jodjana*

Send in the Clowns from *A Little Night Music* Stephen Sondheim

*Soloist~ Jennifer Prosinski*

You’ll Never Walk Alone/Climb Every Mountain Richard Rodgers  
arr. Hayes

*Soloist~ Katy Titus*

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# Program Notes

Hexenlied

Felix Mendelssohn  
(1809-1847)

Mendelssohn’s fantastic lied has been transformed into a boisterous chorus by arranger Paul Neal. Neal morphs the original soprano solo into three vocal lines that homophonically declare the mysterious text by German poet Höltz. Although Mendelssohn intended his composition for the solo voice, his setting and choice of poetry applies suitably to a chorus. This is particularly because the text infers a group of witches scheming and celebrating, not a solitary witch alone. Mendelssohn sets the key in a supernatural g minor for the first two strophes and then veers off into a brighter parallel major before returning back to g minor to conclude the witches’ flight! The melody pushes through a turbulent piano figuration that incessantly drives forward until its last fortissimo eighth note.

*The swallow flies,  
Spring is triumphant,  
And offers us flowers for our wreaths!  
Soon we will flit  
Quietly out the door  
And fly to the magnificent dance!*

*A black billy goat,  
A broom,  
The oven fork, the spindle,  
Lets us travel as quickly  
As lightning and wind,  
Through the howling air to Brocken mountain!*

*Around Beelzebub  
Dances our troupe,  
And kisses his taloned hands!  
A swarm of ghosts  
Take us by the arm  
And swings the flames into dance!*

*And Beelzebub  
Promises the troupe of dancers  
Gifts upon gifts:  
They shall walk arrayed  
In beautiful silks  
And dig up pots of gold!*

*A fiery dragon  
Flies around the roof,  
And brings us butter and eggs.  
The neighbors see  
The sparks flying  
And cross themselves before the fire.*

*The swallow flies,  
Spring is triumphant,  
The flowers blossom for our wreaths.  
Soon we will flit  
Quietly out the door  
Hurrah! to the magnificent dance!*



## Program Notes

Fantoches

Claude Debussy  
(1862-1918)

*Fantoches* is the second song in the first group of Debussy's *Fêtes galantes*, poetry by Paul Verlaine. The quick, brisk tempo aligned with the staccato articulation conveys the whimsical nature of the talking marionette dolls by the light of the moon. Debussy's attraction to Spanish flair is displayed in the drawn out ornamentation on the word "lune" and his use of persistent chromaticism evokes a sense of the fanciful. Debussy's compositional elements are augmented by arranger, Alan Raines, specifically in his voicing of the vocal lines. Raines begins the *mélodie* with a three-part harmony that does not extend the range of an octave, then ventures all parts into unison, and concludes with the highest and the lowest voices expanded by two octaves apart. Raines's variation alters the original texture of the piece and provides an additional dramatic component to the art song.

### *Puppets*

*Scaramouche and Pulcinella,  
Gathered for mischief together  
Gesticulate, black on the moon.*

*While the most excellent doctor  
He of Bologna, slowly gathers  
Herbs from the grass's womb.*

*But his daughter, piquant-eyed,  
To the arbor on the sly,  
Glides, half-naked, on a quest  
For her Spanish buccaneer:*

*A nightingale tender clear  
Proclaiming its distress.*

C O P A M U S I C P R E S E N T S



# Sholund Scholarship Concert

Saturday, May 14, 4:00pm

The Chapman Orchestra  
Johannes Müller-Stosch, conductor

Chapman University choirs  
Stephen Coker, music director

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# Chapman University Women's Choir

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Conductor- Ms. Chelsea Dehn  
Pianist- Ms. Clara Cheng

|                     |                    |
|---------------------|--------------------|
| Shannon Annarella   | Rebecca Israel     |
| Mia Barinaga        | Evangeline Jodjana |
| Stephanie Bosmajian | Hannah Kidwell     |
| Sophia Bui          | Emilia Lopez-Yanez |
| Stephanie Caress    | Milan McCray       |
| Myna Casner         | Christiane Moon    |
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| Rachel Danielson    | Jocelyne Ramirez   |
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# Program Notes

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|              |                              |
|--------------|------------------------------|
| Les berceaux | Gabriel Fauré<br>(1845-1924) |
|--------------|------------------------------|

Gabriel Fauré is regarded as the master of French art song. The grace and beauty in which he composed and his rich harmonic language influenced French music throughout the twentieth century. *Les berceaux* is a perfect example of Fauré's attention to detail in the midst of simplicity and understated emotion. The text speaks to the compelling lure of adventure for the husbands and fathers in this poem. Whether they are pulled by their need to work, go into battle, or seek new lands it is not clear, but the impending departure is certain. The women mourn and weep, knowing their children will be fatherless, but are forced to watch them leave. Fauré illustrates the rocking of the ocean, also equated with the rocking of the cradles, in the piano accompaniment. His use of a simple quarter note and eighth note pairing that is repeated throughout the art song lulls the listener into a melancholic state. The vocal lines float atop of the undulating piano figuration and narrate the sorrowful story.

## *The Cradles*

*Along the quay the great vessels  
which the swell sways in silence  
take no notice of the cradles  
which the hands of the women rock.*

*But the day of farewells will come;  
for women must weep,  
and curious men must  
strive for the alluring horizons!*

*And on that, day the great vessels,  
fleeing from the diminishing port  
feel their bulk held back  
by the soul of the distant cradles.*

---



Program Notes

Vesenniye vody  
Sergei Rachmaninoff  
(1873-1943)

*Spring Waters* has remained one of Rachmaninoff's most popular art songs for over a century. Although it was intended for solo voice with piano accompaniment, Elena Sharkova recently arranged this beautiful piece for women's chorus. While maintaining the virtuosic piano figuration, Sharkova embellished the original melody with choral harmony that is reminiscent of an opera chorus. Lush and full vocal lines sweep over florid piano passages emulating rushing water that heralds the coming of spring!

**Spring Waters**  
*The fields are still covered with white snow.  
But the streams are already rolling in a spring mood,  
Running and awakening the sleepy shore,  
Running and glittering and announcing loudly.  
They are announcing loudly to every corner:  
'Spring is coming, spring is coming!  
We are the messengers of young spring,  
She has sent us to come forward,  
Spring is coming, spring is coming!'  
And the quiet, warm May days  
Follow her, merrily crowded  
Into the rosy, bright dancing circle.*

Program Notes

You'll Never Walk Alone/  
Climb Every Mountain  
Richard Rodgers (1902-1979)  
arr. Hayes (b. 1953)

Richard Rodgers and Oscar Hammerstein were a brilliant team that produced some of the most beloved musicals in America. Rodgers and Hammerstein's collaboration founded the "Golden Age" of Broadway musicals, a time that spanned through the 1940's and 1950's. *Carousel* and *The Sound of Music* were amongst the most successful and popular musicals of their creation, but they kept good company with *Oklahoma*, *The King and I*, and *South Pacific*. Composer Mark Hayes set two of Rodgers and Hammerstein's inspirational and iconic solos from these musicals and blended them together to construct a stirring and climactic composition.

You'll Never Walk Alone from *Carousel*

|  |  |
|--|--|
| <i>Walk on walk on with hope in your heart</i> | <i>Walk on through the wind</i>                |
| <i>And you'll never walk alone</i>             | <i>Walk on through the rain</i>                |
| <i>You'll never walk alone</i>                 | <i>Though your dreams be tossed and blown</i>  |
| <i>When you walk through a storm</i>           | <i>Walk on walk on with hope in your heart</i> |
| <i>Hold your head up high</i>                  | <i>And you'll never walk alone</i>             |
| <i>And don't be afraid of the dark</i>         | <i>You'll never walk</i>                       |
| <i>At the end of the storm</i>                 | <i>You'll never walk</i>                       |
| <i>Is a golden sky</i>                         | <i>You'll never walk alone</i>                 |
| <i>And the sweet silver song of the lark</i>   |  |

Climb Every Mountain from *The Sound of Music*

|                                  |                                   |                                   |
|----------------------------------|-----------------------------------|-----------------------------------|
| <i>Climb every mountain,</i>     | <i>A dream that will need</i>     | <i>All the love you can give,</i> |
| <i>Search high and low,</i>      | <i>All the love you can give,</i> | <i>Every day of your life,</i>    |
| <i>Follow every byway,</i>       | <i>Every day of your life</i>     | <i>For as long as you live.</i>   |
| <i>Every path you know.</i>      | <i>For as long as you live.</i>   |                                   |
| <i>Climb every mountain,</i>     | <i>Climb every mountain,</i>      | <i>Climb every mountain,</i>      |
| <i>Ford every stream,</i>        | <i>Ford every stream,</i>         | <i>Ford every stream,</i>         |
| <i>Follow every rainbow,</i>     | <i>Follow every rainbow,</i>      | <i>Follow every rainbow,</i>      |
| <i>Till you find your dream.</i> | <i>Till you find your dream</i>   | <i>Till you find your dream.</i>  |
|                                  | <i>A dream that will need</i>     |                                   |

Program Notes

Send in the Clowns from *A Little Night Music*  
Stephen Sondheim  
(b. 1930)

*A Little Night Music* revolves around the complicated intermingling of five couples. The plot is overridden with misunderstandings and the amorous entanglement of many sordid affairs. *Send in the Clowns* is a beautiful and harmonically rich solo that is sung by the once glamorous actress Desireé Armfeldt. In this reflective piece she pines over what might have been due to feelings that were stirred up by a recent encounter with her past love. She tries to rekindle their relationship, but her advances go unrequited. She remembers her glory days and the time when her love was sure but now she questions how she can go on.

|   |   |
|---|---|
| <i>Isn't it rich?</i>                                   | <i>Sure of my lines...</i>                      |
| <i>Are we a pair?</i>                                   | <i>No one is there.</i>                         |
| <i>Me here at last on the ground,</i>                   |   |
| <i>You in mid-air.</i>                                  | <i>Don't you love farce?</i>                    |
| <i>Where are the clowns?</i>                            | <i>My fault, I fear.</i>                        |
|   | <i>I thought that you'd want what I want...</i> |
| <i>Isn't it bliss?</i>                                  | <i>Sorry, my dear!</i>                          |
| <i>Don't you approve?</i>                               | <i>And where are the clowns</i>                 |
| <i>One who keeps tearing around,</i>                    | <i>Send in the clowns</i>                       |
| <i>One who can't move...</i>                            | <i>Don't bother, they're here.</i>              |
| <i>Where are the clowns?</i>                            |   |
| <i>Send in the clowns.</i>                              | <i>Isn't it rich?</i>                           |
|   | <i>Isn't it queer?</i>                          |
| <i>Just when I'd stopped opening doors,</i>             | <i>Losing my timing this late in my career.</i> |
| <i>Finally knowing the one that I wanted was yours.</i> | <i>And where are the clowns?</i>                |
| <i>Making my entrance again with my usual flair</i>     | <i>There ought to be clowns...</i>              |
|   | <i>Well, maybe next year.</i>                   |

Program Notes

Five Hebrew Love Songs  
Eric Whitacre  
(b. 1970)

Whitacre's *Five Hebrew Love Songs* is an intimate song cycle that offers tender glimpses into the composer's personal relationship with his wife Hila Plitmann. At the time Whitacre began to compose these vignettes, Hila was his girlfriend and their love was budding and new. Upon Whitacre's request, Hila wrote five poems in her native Hebrew language for him to set to music. Each poem depicts a personal sentiment for the couple and all five poems are very meaningful to them to this day. The second piece in the set, *Kalá kallá*, is a play on words meaning "light bride". While Hila was teaching Whitacre Hebrew, he found this homophone to be very interesting and wanted to incorporate it into the poetry. The fourth piece, *Éyze shéleg!*, begins with an aleatoric section that quotes the ringing of the cathedral bells both Hila and Whitacre heard every morning while vacationing in Germany. Whitacre's inclusion of these private moments into his song cycle preserves a picture in time that could not be expressed any other way.

**I. A picture**  
*A picture is engraved in my heart;*  
*Moving between light and darkness:*  
*A sort of silence envelopes your body,*  
*And your hair falls upon your face just so.*

**II. Light bride**  
*Light bride*  
*She is all mine,*  
*And lightly*  
*She will kiss me!*

**III. Mostly**  
*"Mostly," said the roof to the sky,*  
*"the distance between you and I is endlessness;*

*but a while ago two came up here,*  
*and only one centimeter was left between*  
*us."*

**IV. What snow!**  
*What snow!*  
*Like little dreams*  
*Falling from the sky.*

**V. Tenderness**  
*He was full of tenderness;*  
*She was very hard.*  
*And as much as she tried to stay thus,*  
*He took her into himself*  
*And set her down*  
*in the softest, softest place.*



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# Program Notes

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The Seal Lullaby

Eric Whitacre  
(b. 1970)

In 2004, Eric Whitacre was encouraged by mentor and friend, Stephen Schwartz, to compose music for an animated film about Rudyard Kipling's *The White Seal*. The first poem of Kipling's features a mother seal singing softly to her baby pup. She expresses her love to her baby by assuring him protection and safety from any of the world's harms. Whitacre was immediately inspired by the imagery and beauty of the text and poured out *The Seal Lullaby* quickly. Excited about the prospect of a full animated film, he submitted his composition to the studio right away. Unfortunately, the animated film never came to be, but Whitacre's charming lullaby was born out of this attempt and is admired by audiences and choristers alike.

*Oh! Hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon, o'er the combers, looks downward to find us,  
At rest in the hollows that rustle between.*

*Where billow meets billow, then soft be thy pillow,  
Ah weary wee flipperling, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow swinging seas!*

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# Program Notes

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I Feel Pretty from *West Side Story*

Leonard Bernstein  
(1918-1990)

Premiered in 1957, during a time of racism and social unrest, Bernstein approached the subjects of interracial relationships and socio-economic disparities between different populations. In the musical, the segregation of different races in New York led to the battle for control over territories. Two teenage street gangs from differing ethnicities, the Jets and the Sharks, were mortal enemies but soon their worlds were transformed forever. Reminiscent of a contemporary *Romeo and Juliet* scenario, protagonists Maria and Tony have a forbidden love that only ends in tragedy. *I Feel Pretty*, sung by Maria and her girlfriends at the bridal shop, is a bright and cheerful point in the musical that describes Maria's newfound love for Tony.

*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:  
Who can that attractive girl be?  
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!*

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# Program Notes

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Witches Chorus from *Macbeth*

Giuseppe Verdi  
(1813-1901)

Although Shakespeare centered his play “Macbeth” around the main character for whom it is named, Verdi revised Shakespeare’s drama by adding an additional emphasis on the roles of Lady Macbeth and the witches. The witches play a prominent role in Verdi’s scenario and are the impetus for the impending action. The Witches Chorus that we are presenting this evening opens the first act of the opera. The curtain opens to reveal the witches on the heath in Scotland waiting for Macbeth. They sing an intense recount of their terrifying acts and celebrate their powerful bonds. After Macbeth arrives, they foretell his future, proclaiming his place as King, but they also allude to the heirs that will come after him to be that of Banquo’s sons. This prophecy implants malicious ideas into Macbeth’s mind leading him and his wife to murder and driving Macbeth into insanity.

*What have you been doing? Tell us!  
I have slit a boar’s throat. What have you done?  
I’m thinking of a steersman’s wife  
who chased me to the devil,  
but her husband has set sail and  
I’ll drown him with his ship.  
I shall give you the north wind.  
I shall raise the waves.  
I shall drag it across the shallows  
A drum! What can it be?  
Macbeth is coming. He is here.  
The wandering sisters fly through the air,  
sail over the waves,  
They bind a circle through land and sea.*

# Program Notes

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Chorus of Peasant Girls from *Eugene Onegin*

Piotr Tchaikovsky  
(1840-1893)

*Eugene Onegin* has won the most acclaim out of Tchaikovsky’s operatic output. Although he wrote ten completed operas, *Eugene Onegin* has been firmly rooted in the repertory and performed more frequently than the rest. Perhaps this is because Tchaikovsky based the opera on Alexander Pushkin’s poem “Yevgeny Onyegin,” a beloved classic in Russian literature. Tchaikovsky quickly set Tatiana’s Letter Scene first and used thematic material from her aria interspersed throughout the opera. In Tchaikovsky’s famous Letter Scene, Tatiana divulges her love for Eugene and vulnerably exposes her longings for him. Her passion and unbridled love is depicted in words on a page as she sings her scribed notation to the universe. When her letter is complete, she is anxious and excited, full of hope and yet scared of Eugene’s response. She gives the letter to her nurse to deliver it. Later, Tatiana waits in the garden, overridden with tumultuous emotions. In the scenery, peasant girls are singing a beautiful melody about frivolity, love, and playfulness. The dichotomy between Tatiana’s anxiousness and the innocent flirtatiousness of the peasant girls in the background sets Tatiana up as the focal point. Eugene arrives only to let Tatiana down easy, all the while the peasant girls sing their joyous chorus in the distance. Embarrassed and shattered, Tatiana and Eugene depart.

*Friends, come this way, join us in the games we play.  
Choose a happy melody suited to our revelry.  
Sing our favorite roundelay for the harvest holiday.*

*If a handsome lad comes near let us try to lure him here.  
When he’s seen us from afar, he’ll discover where we are.  
If he follows in pursuit, throw a handful of your fruit;  
all the berries you can find, summer fruit of every kind!*

*As the lad is chased away, see that he is teased, and say,  
‘Never come again to spy on the girlish games we play!’*

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Program Notes

O Pastorelle, Addio! from *Andrea Chénier* Umberto Giordano  
(1867-1948)

This beautiful pastoral chorus is performed at a party held by the Countess de Coigny in the first act. Only the elite have been invited as guests, including the French poet Andrea Chénier. As some of the guests begin to talk about politics, their attention is summoned to behold the beautiful song of the shepherds and shepherdesses, *O Pastorelle, Addio!* The performance distracts the guests for but a moment and after the song is complete they continue their discourse. Amidst the party, poor beggars arrive asking for food, but the Countess turns them away. In response to the Countess’s unkindness, her servant Gérard quits in indignation. This opening scene exposes the turbulent condition of their country, one that eventually leads to the French Revolution.

*Now is the time for parting!  
To shores far away and lonely,  
we travel without you!  
Ah! Ah! Far away we must go!  
This dear land we love forevermore!  
Joy and gladness we must leave behind  
until we meet again.*

Program Notes

The Spinning Chorus from *Der fliegende Holländer* Richard Wagner  
(1813-1883)

*The Flying Dutchman* is based on a legend that tells of a Dutch sea captain who, in his attempt to sail around the Cape of Good Hope in a turbulent storm, vows to succeed or sail forever. The devil, who overhears the captain’s oath, condemns him to sail the seas until Judgment Day. The only way that he will be released from his curse is if he can find a woman who will love him until death. Every seven years the sea captain is allowed to go to shore in search of a woman. Upon the passing of seven years, the Dutchman goes to shore, meets Daland, another sea captain, and asks to woo his daughter. Daland’s daughter, Senta, waits at their home with her girlfriends. They sing the *Spinning Chorus* teasing Senta about her infatuation with a mysterious picture of a gentlemen on the wall who just so happens to be the Flying Dutchman.

*Whir and whirl, good wheel,  
gaily, gaily turn!  
Spin, spin a thousand threads,  
good wheel, whirl and whirl!  
My love is out there on the seas,  
thinking of his dear at home;  
good wheel, roll and roar!  
Ah, if you could raise a wind,  
he'd soon be here.  
Spin, girls,  
spin busily!  
Whir and whirl,  
good wheel!  
Tra -la -ra la -la -la -la -la!*

*Whir and whirl, good wheel,  
gaily, gaily turn!  
Spin, spin a thousand threads,  
good wheel, whirl and whirl!  
My love out on the seas  
will earn much gold  
in southern lands;  
Ah, good wheel, roar more!  
He'll give it to his dear  
if she spins busily.  
Spin, girls, spin busily!  
Whir and whirl,  
good wheel!  
Tra -la -ra la -la -la -la -la!*