



University of North Texas
College of Music

Master's Recital | Monday, March 3, 2025 | 6:30 p.m. | Paul Voertman Concert Hall

Qihang Lu, countertenor
Guoxiang Huang, piano

- Music for a While, from *Oedipus*, Z. 583 (1692) Henry Purcell
(1659–1695)
Text by John Dryden
- Strike the Viol, from *Come Ye Sons of Art*, Z. 323 (1694) Henry Purcell
Text by Nahum Tate
- Sweet Rose and Lily, from *Theodora*, HWV 68 (1733) .. George Frideric Handel
(1685–1759)
Text by Thomas Morell
- Sussurrate, onde vezzose,
from *Amadigi di Gaula*, HWV 11 (1712) George Frideric Handel
Text author uncertain
- Agitato da fiere tempeste,
from *Ricardo Primo*, HWV 23 (1709) George Frideric Handel
Text by Paolo Antonio Rolli
- Lydia (1887) Gabriel Fauré
(1845–1924)
Text by Leconte de Lisle
- A Chloris (1913) Reynaldo Hahn
(1874–1947)
Text by Théophile de Viau
- Mandoline (1887) Gabriel Fauré
Text by Paul Verlaine

Program three hundred seventy of the 2024–2025 season
Photography and videography are prohibited

In deine Hände, from *Cantata*, BWV 106 (1725)..... Johann Sebastian Bach
(1685–1750)
Text by Martin Luther

Du bist die Ruh' (1823) Franz Schubert
(1797–1828)
Text by Friedrich Rückert

Auf Flügeln des Gesanges (1834)..... Felix Mendelssohn
(1809–1847)
Text by Christian Johann Heinrich Heine

锦瑟 (The Zither) (2006) Long Wang
(b. 1972)
Text by Li Shangyin

Jiapeng Liu, cello

世界赠与我 (Chiaroscuro Gifts) (2025) Zhengjie Cao
(b. 1966)
Text by JinYuan

Program Notes, Texts and Translations

Music for a While, from *Oedipus*, Z.583

Composer: Henry Purcell (1659–1695)

Year of Composition: 1692

Librettist: John Dryden (1631–1700)

This song is from Henry Purcell's incidental music for Dryden's play *Oedipus*, known for its beguiling melody and poetic lyrics, conveying themes of love and tranquility. The tortured chromaticism of the ground bass and dark references to Alecto, the Fury from Hell with snakes for hair and a whip in her hand, indicate that there is more here than just a pretty melody. So it comes as no surprise to discover that the song was written for a revival in 1692 of Dryden & Lee's 1679 Tragedy *Oedipus*, loosely based on Sophocles.

Lyrics:

Music for a while

Shall all your cares beguile.

Wond'ring how your pains were eas'd

And disdain'g to be pleas'd

Till Alecto free the dead

From their eternal bands,

Till the snakes drop from her head,

And the whip from out her hands.

Strike the Viol, from the Ode: Come Ye Sons of Art, Z.323 (1694)

Composer: Henry Purcell (1659–1695)

Year of Composition: 1689

Librettist: Nahum Tate (1652–1715)

Taken from one of a series of odes to Queen Mary II of England, *Come Ye Sons of Art, Strike the Viol* expresses a love for music and dance, with a lively and vibrant melody and a viola da gamba bass line.

Lyrics:

Strike the Viol, Touch the Lute

Wake the Harp, Inspire the Flute;

Sing your Patroness's Praise

Sing in cheerful and Harmonious Lays

Sweet Rose and Lily, from *Theodora* HWV68

Composer: George Frideric Handel (1685–1759)

Year of Composition: 1733

The oratorio tells the story of the Christian martyr *Theodora* and her Roman lover *Didimos*, who converted to Christianity. This song praises a lover's beauty, likening them to a rose and lily. The melody is graceful, and the emotion is deep.

continued on following page

Lyrics:

Sweet rose and lily, flow'ry form,
Take me your faithful guard,
To shield you from bleak wind and storm
A smile be my reward.

Sussurrate, HWV 11, Act 2 from Handel's *Amadigi di Gaula*

Composer: George Frideric Handel (1685–1759)

Year of Composition: 1712

This song from Handel's opera *Amadigi di Gaula* expresses tenderness in love, with a soft and gentle melody. Amadigi, a Paladin, and Dardano, the Prince of Thrace, are both enamoured with Oriana, the daughter of the King of the Fortunate Isles. Amadigi confronts various spirits and furies, but rebuffs them at practically every turn. One particular vision at the "Fountain of True Love", however, of Oriana courting Dardano upsets Amadigi to the point that he faints. (Part of this text is from Wikipedia).

Sussurrate, onde vezzose, limpidette, consolate questo misero mio cor! Numi! che veggio? Oriana accarezza il rivale, e mi disprezza! Cruda, perfida, ingrata! Mai più di donna ascolterò li pianti. Ma già m'opprime il core della sua crudeltà l'alto dolore;	Charming and clear waters, whisper, console this sad heart of mine. Gods! What do I see? Oriana caresses the rival, and despises me! Cruel, wicked, ungrateful! Never again will I listen to a woman's tears. But already my heart is weighed down by the great sorrow of her cruelty.
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Agitato da Fiere Tempeste, from Opera «Oreste» Aria

Composer: George Frideric Handel (1685–1759)

Year of Composition: 1709

Librettist: Paolo Antonio Rolli (1687–1765)

The aria uses stormy sea imagery to symbolize his despair, fear, and resistance against fate. The music, marked by rapid scales and intense rhythms, captures his inner turbulence. Handel's dramatic style heightens the tension, demanding both technical skill and deep emotional expression from the singer. This aria showcases Ricardo's struggle, shifting between anguish and defiance, making it a powerful moment in the opera.

Agitato da fiere tempeste, se il nocchiero rivede sua stella, tutto lieto e sicuro sen va. Io ancor spero tra l'ire funeste, dar la calma a quest'anima rubella, che placata, poi lieta sarà.	Agitated by fierce storms, if the seafarer sees his star again, he carries on, glad and confident. I still hope amidst the fatal wrath, to bring calm to this fevered soul, once appeased, it will be glad.
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Lydia

Composer: Gabriel Fauré (1845–1924)

Poet: Leconte de Lisle

Year of Composition: 1887

A beautiful love song which, rather than exploring the tumultuous pain and anguish of love, as songs often do, simply heaps praise on the beloved (in this case, Lydia) in a shower of compliments. There's a clever little cryptic clue hidden in the music. It's like an audible signature.

Lydia sur tes roses joues
Et sur ton col frais et si blanc
Roule étincelant
L'or fluide que tu dénoues;

Lydia, over your rosy cheeks,
and over your neck, so fresh and white,
sparkling, rolls
the fluid gold that you untie.

Le jour qui luit est le meilleur
Oublions l'éternelle tombe
Laisse tes baisers de colombe
Chanter sur ta lèvre en fleur

The day which is gleaming is the best:
let us forget the eternal tomb.
Let your dove's kisses
sing on your blossoming lips.

Un lys caché répand sans cesse
Une odeur divine en ton sein;
Les délices comme un essaim
Sortent de toi, jeune déesse

A hidden lily ceaselessly diffuses
a divine scent in your breast:
like a swarm, delights
escape from you, young Goddess!

Je t'aime et meurs, ô mes amours
Mon âme en baisers m'est ravie!
O Lydia, rends-moi la vie
Que je puisse mourir toujours!

I love you and am dying, o my loves!
My soul is ravished by kisses.
O Lydia, give me back my life,
that I might die eternally!

A Chloris

Composer: Reynaldo Hahn (1874–1947)

Year of Composition: 1913

Poet: Théophile de Viau (1590–1626)

This French art song expresses deep affection for a lover, with a gentle, emotional melody. In Greek mythology, the name Chloris (from khloros, meaning "greenish-yellow," "pale green," "pale," "pallid," or "fresh") appears in a variety of contexts. Some clearly refer to different characters; other stories may refer to the same Chloris, but disagree on details. Chloris was a Nymph associated with spring, flowers and new growth, believed to have dwelt in the Elysian Fields..

Lyrics:

S'il est vrai, Chloris, que tu m'aimes
Mais j'entends, que tu m'aimes bien
Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien
Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!
Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux

If it's true that you do love me
(and I'm told that your love is real),
then I believe no kings or princes
did ever know the elation I feel.
I'd be pained if death were to come now
and change my present fortune
for heaven's bliss beyond the skies.
Some may desire divine ambrosia
it does not fire my human mind
as do the joys I read in your eyes.

Mandoline

Composer: Gabriel Fauré (1845–1924)

Year of Composition: 1887

Poet: Paul Verlaine (1844–1896)

About the Piece: Mandoline is a setting of a poem from the 1869 collection, *Fêtes galantes*, by the French Symbolist, Paul Verlaine. The poem was inspired by a series of paintings by Jean–Antoine Watteau depicting (as Robert Gartside writes) "18th century nobility in their fêtes champêtres, those elegant picnics redolent of a mixture of gaiety, sensuousness, melancholy, world-weariness and wealth."

Mandoline,

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

The gallant serenaders
And their fair listeners
Exchange sweet nothings
Beneath singing boughs.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Tircis is there, Aminte is there,
And tedious Clitandre too,
And Damis who for many a cruel maid
Writes many a tender song.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,

Their short silken doublets,
Their long trailing gowns,
Their elegance, their joy,
And their soft blue shadows

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Whirl madly in the rapture
Of a grey and roseate moon,
And the mandolin jangles on
In the shivering breeze.

In deine Hände from Cantata BWV 106 III.

Composer: Johann Sebastian Bach (1685–1750)

Year of Composition: 1725

Liretist and dates: Martin Luther (1483–1546)

About the Piece: The text is an anonymous compilation of Bible verses and chorale strophes. Clearly the work was intended for a funeral. Bach's Erfuhrt uncle Tobias Lämmerhirt, who died on 10 August 1707, is one of several persons with whom the work has been connected. The alto aria quotes a verse from Psalm 35 which, according to Luke, Jesus used as his last words as he was dying on the cross. (Part from Bach Cantata website)

In deine Hände befehl ich meinen Geist;
du hast mich erlöset,
Herr, du getreuer Gott

Into your hands I commend my spirit;
you have redeemed me,
Lord, you faithful God.

Du bist die Ruh'

Composer: Franz Schubert (1797–1828)

Year of Composition: 1823

About the Piece: Schubert's "Du bist die Ruh," translating to "You are Rest and Peace," is one of the most romantic and emotional pieces in his collection. Setting the music to a passionate poem by Friedrich Rückert (1788–1866), an inspirational German poet, Schubert translates the text's sensuality perfectly, with loving and gentle themes and simple form, thus creating a beautiful and moving song.

Du bist die Ruh',	You are the calm,
Der Friede mild,	The mild peace,
Die Sehnsucht du	You my longing
Und was sie stillt.	And what stills it.
Ich weihe dir	I consecrate to you
Voll Lust und Schmerz	Full of joy and grief
Zur Wohnung hier	To dwell here
Mein Aug' und Herz.	My eye and heart.
Kehr' ein bei mir,	Come in to me,
Und schließe du	And softly close
Still hinter dir	Behind you
Die Pforten zu.	The gates.
Treib' andern Schmerz	Drive other pain
Aus dieser Brust!	From this breast!
Voll sei dies Herz	Full be my heart
Von deiner Lust.	Of your joy.
Dies Augenzelt,	The canopy of my eyes,
Von deinem Glanz allein erhellt,	By your splendour alone lit,
O füll es ganz!	O, fill it completely!

Auf Flügeln des Gesanges

Composer: Felix Mendelssohn (1809–1847)

Year of Composition: 1834

Poet and dates: Christian Johann Heinrich Heine (1797–1856)

This art song was composed in 1834. Poet from Christian Johann Heinrich Heine (1797–1856) At that time, Mendelssohn was serving as a conductor in Düsseldorf and completed six songs in his Op. 34. This song is the most widely known of his solo vocal works. The lyrics are from a lyrical poem by Heinrich Heine. The entire piece features a clear, flowing melody and a delicate accompaniment made of broken chords, painting a warm and romantic picture—riding on the wings of song, traveling with a loved one to the banks of the Ganges.

continued on following page

Auf Flügeln des Gesanges,
Herzliebchen, trag' ich dich fort,
Fort nach den Fluren des Ganges,
Dort weiß ich den schönsten Ort.
Dort liegt ein rotblühender Garten
Im stillen Mondenschein;
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.
Die Veilchen kichern und kosen,
Und schau'n nach den Sternen empor,
Heimlich erzählen die Rosen
Sich duftende Märchen ins Ohr.
Es hüpfen herbei und lauschen
Die frommen, klugen Gazellen,
Und in der Ferne rauschen
Des heiligen Stromes Wellen.
Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Liebe und Ruhe trinken,
Und träumen seligen Traum.

On wings of song,
My dearest, I carry you away,
Away to the banks of the Ganges,
There I know the most beautiful place. There
lies a garden of red-blossomed flowers
In the quiet moonlight;
The lotus flowers await
Their beloved little sister
The violets giggle and cuddle,
And look up at the stars,
Secretly, the roses tell
Fragrant tales into each other's ears.
The pious, clever gazelles
Hop over and listen,
And in the distance, the waves
Of the holy river are rushing.
There, we will sink down
Under the palm tree,
And drink love and peace,
And dream a blissful dream.

锦瑟 (The Zither)

Composer: Long Wang (1972– Present)

Year of Composition: 2006

Poet: Li Shangyin (813–858)

Cellist: Jiapeng Liu

The lyrics of this song are adapted from Li Shangyin's The Zither, expressing nostalgia and reflections on the past and future. The title of this most famous and secret poem, also translated as "Jin Se" or "Linglong Qin", is taken from the first two characters of the first verse because it is one of Li Qingzhao's "untitled" poems, consisting of 56 characters and a string of images. There are five main interpretations of the poem, including the loss of one's career trajectory and the remembrance of one's late wife

锦瑟无端五十弦 · 一弦一柱思华年。
庄生晓梦迷蝴蝶 · 望帝春心托杜鹃。
沧海月明珠有泪 · 蓝田日暖玉生烟。
此情可待成追忆 · 只是当时已惘然。

The zither has fifty strings, each string a thought of youthful years.
Zhuangzi's morning dream confuses the butterfly, the Spring heart of the Emperor is entrusted to the cuckoo.
The moon over the vast sea is bright, the pearl has tears; the warm sun over Lantian makes jade smoke.
This feeling can be recalled, even then, it was already in vain.

世界赠与我 (Chiaroscuro Gifts)

Composer: Zhengjie Cao (b. 1966)

Piano Arrangement: Dingyi Zhou

Year of Composition: 2025

Poet: JinYuan (b. 1973)

About the Piece: This song explores the warm philosophy of the world responding to us with kindness when we view it through a gentle perspective.

有人放烟花 有人追晚风	Some light up fireworks, some chase the evening breeze,
借一缕时光 捧一片星空	Borrowing a moment of time to cradle a piece of starlit sky.
停一停 等一等 别匆匆	Pause, wait, resist the rush,
造梦者造了好梦 值得我称颂	Dreamers have crafted dreams deserving of my praise.
世界赠予我虫鸣 也赠予我雷霆	The world gifted me the song of insects and the roar of thunder,
赠我弯弯一枚月 也赠予我晚星	It gifted me a crescent moon and stars of the night.
赠我一场病 又慢慢痊愈摇风铃	It gifted me an illness and the slow chime of recovery,
赠我一场空 又渐渐填满真感情	It gifted me emptiness, which gently fills with feeling.

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