



University of North Texas  
College of Music

Doctoral Recital | Sunday, April 6, 2025 | 5:00 p.m. | Paul Voertman Concert Hall

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**Haolun Zhang, countertenor**  
**Zihao Zhou, piano**

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Vergnügte Ruh, beliebte Seelenlust,  
from Church Cantata, BWV 170 (1726) ..... Johann Sebastian Bach  
(1685–1750)  
Text by Georg Christian Lehms

Erbarme dich, mein Gott, from *St. Matthew Passion*,  
BWV 244 (1727) ..... J.S. Bach  
Text by Picander (Christian Friedrich Henrici)  
Olivia Corporon, violin

Élégie, from *Poème d'un jour* (1866)..... Jules Massenet  
(1842–1912)  
Poetry by Louis Gallet

Mandoline (1883) ..... Claude Debussy  
(1862–1918)  
Poetry by Paul Verlaine

Nuit d'étoiles (1880)..... Claude Debussy  
Poetry by Paul Verlaine

-INTERMISSION-

Pompe vane di morte, Dove sei,  
from *Rodelinda*, HWV 19 (1725) ..... George Frideric Handel  
(1685–1759)  
Libretto by Nicola Francesco Haym

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**Program five hundred thirty of the 2024–2025 season**  
**Photography and videography are prohibited**

Ahime! Che farò senza Euridice,  
from *Orfeo ed Euridice* (1762) ..... Christoph Willibald Gluck  
(1714–1787)  
Libretto by Ranieri de' Calzabigi

Three Shakespeare Songs, Op. 6 (1905)..... Roger Quilter  
(1877–1953)  
I. Come Away, Death  
II. O Mistress Mine Poetry by William Shakespeare  
III. Blow, Blow, Thou Winter Wind

Awoke as a Butterfly, from *M. Butterfly* (2022)..... Huang Ruo  
(b. 1976)  
Libretto by David Henry Hwang

## Program Notes, Texts and Translations

### **Vergnügte Ruh, beliebte Seelenlust, from Church Cantata, BWV 170 (1726) Johann Sebastian Bach (1685-1750) | Text by Georg Christian Lehms**

Background: A German Baroque composer renowned for his intricate counterpoint and harmonic mastery. These works are excerpts from a church cantata and a passion respectively, composed in the first half of the 18th century, reflecting deep religious devotion and emotional expression.

Vergnügte Ruh, beliebte Seelenlust,	Contented rest, beloved soul's delight,
Dich kann man nicht bei Höllensünden,	You cannot be found amid hellish sins,
Wohl aber Himmelseintracht finden;	But rather in heavenly harmony;
Du stärkst allein die schwache Brust.	You alone strengthen the weak breast.

Drum sollen lauter Tugendgaben	Therefore, pure gifts of virtue
In meinem Herzen Wohnung haben.	Shall have their dwelling in my heart.

### **Erbarne dich, mein Gott, from St. Matthew Passion, BWV 244 (1727) J.S. Bach | Text by Picander (Christian Friedrich Henrici)**

Erbarne dich, mein Gott,	Have mercy, my God,
um meiner Zähren willen!	for the sake of my tears!
Schaue hier, Herz und Auge	Look here, heart and eyes
weint vor dir bitterlich.	weep bitterly before you.

**Élégie from Poème d'un jour (1866) | Jules Massenet (1842-1912)**  
**Text by Louis Gallet**

Background: A French Romantic composer known primarily for his operas and art songs. Composed in the late 19th century, this piece conveys a sense of mourning and loss, characterized by a melancholic and nostalgic tone.

O doux printemps d'autrefois,  
vertes saisons, vous avez fui pour toujours!  
Je ne vois plus le ciel bleu;  
je n'entends plus les chants joyeux des oiseaux!  
En emportant mon bonheur, Ô bien-aimé, tu t'en  
es allé !  
Et c'est en vain que revient le printemps ! Oui !  
Sans retour, avec toi, le gai soleil, les jours riants  
sont partis !  
Comme en mon coeur tout est sombre et glacé,  
tout est flétri pour toujours !

O sweet spring of yesteryear,  
green seasons, you have fled  
forever!  
I no longer see the blue sky;  
I no longer hear the joyful songs of  
birds!  
Taking away my happiness, oh  
beloved, you have gone!  
And it is in vain that spring returns!  
Yes!  
Without return, with you, the  
cheerful sun, the laughing days are  
gone!  
As in my heart, all is dark and  
frozen, all is withered forever!

## **Mandoline (1883) | Claude Debussy (1862–1918) | Poetry by Paul Verlaine**

Background: A French Impressionist composer who pioneered new approaches to musical expression. These art songs showcase delicate harmonies and rich timbres, capturing the poetic and atmospheric qualities typical of the late 19th century.

Les donneurs de sérénades	The givers of serenades
Et les belles écouteuses	And the lovely listeners
Échangent des propos fades	Exchange dull words
Sous les ramures chanteuses.	Under the singing branches.
C'est Tircis et c'est Aminte,	There is Tircis and there is Aminte,
Et c'est l'éternel Clitandre,	And there is the eternal Clitandre,
Et c'est Damis qui pour mainte	And there is Damis who for many
Cruelle fait maint vers tendre.	A cruel woman writes many tender verses.
Leurs courtes vestes de soie,	Their short silk jackets,
Leurs longues robes à queues,	Their long dresses with trains,
Leur élégance, leur joie	Their elegance, their joy
Et leurs molles ombres bleues,	And their soft blue shadows,
Tourbillonnent dans l'extase	Whirl around in the ecstasy
D'une lune rose et grise,	Of a pink and grey moon,
Et la mandoline jase	And the mandolin chatters
Parmi les frissons de brise.	Amid the shivers of the breeze.

## **Nuit d'étoiles (1880) | Claude Debussy | Poetry by Paul Verlaine**

Nuit d'étoiles,	Night of stars,
Sous tes voiles,	Beneath your veils,
Sous ta brise et tes parfums,	beneath your breeze and fragrance,
Triste lyre	Sad lyre
Qui soupire,	That sighs,
Je rêve aux amours défunts.	I dream of bygone loves.
La sereine mélancolie	Serene melancholy
Vient éclore au fond de mon cœur,	Now blooms deep in my heart,
Et j'entends l'âme de ma mie	And I hear the soul of my love
Tressaillir dans le bois rêveur.	Quiver in the dreaming woods.
Nuit d'étoiles ...	Night of stars...
Je revois à notre fontaine	Once more at our fountain I see
Tes regards bleus comme les cieux;	Your eyes as blue as the sky;
Cette rose, c'est ton haleine,	This rose is your breath
Et ces étoiles sont tes yeux.	And these stars are your eyes.
Nuit d'étoiles ...	Night of stars...

**Pompe vane di morte, Dove sei, from *Rodelinda*, HWV 19 (1725)  
George Frideric Handel (1685–1759) | Libretto by Nicola Francesco Haym**

Background: A Baroque composer of German and British influence, celebrated for his operas and oratorios. This opera aria, set in a dramatic context, highlights Handel's gift for vocal melody and emotional depth.

Bertarido, the rightful king believed to be dead, watches from afar as his wife, Rodelinda, mourns him. Torn between sorrow and longing, he expresses his disdain for the false glory of his supposed death and pleads for reunion with his beloved. Handel's long, sustained vocal lines and poignant harmonies heighten the aria's emotional intensity, making it a powerful expression of love and loss.

**Recitative:**

Pompe vane di morte!	Vain pomp of death!
Menzogne di dolor,	Lies of sorrow,
che riserbate il mio volto e' l mio nome,	which reserve my face and my name,
ed adulate del vincitor superbo il genio altiero:	and flatter the proud spirit of the haughty victor:
voi dite, ch'io son morto;	you say that I am dead;
ma risponde il mio duol, che non è vero.	but my grief replies that it is not true.
(legge l'iscrizione)	(he reads the inscription)
"Bertarido fu Re; da Grimoaldo vinto fuggi,	"Bertarido was king; vanquished by Grimoaldo,
presso degli Unni giace.	he fled, and lies among the Huns.
Abbia l'alma riposo, e' l cener pace."	May his soul rest and his ashes have peace."
Pace al cener mio? Astri tiranni!	Peace for my ashes? Tyrant stars!
Dunque fin ch'avrò vita,	As long as I live,
guerra avrò con gli stenti,	I will have war with hardships
e con gli affanni.	and with troubles.

**Aria:**

Dove sei, amato bene!	Where are you, beloved?
Vieni, l'alma a consolar!	Come, console my soul!
Sono oppresso da' tormenti	I am oppressed by torments
ed i crudeli miei lamenti	and my cruel laments
sol con te posso bear.	can only find solace with you.

**Ahimè! Che farò senza Euridice from Orfeo ed Euridice (1762)**  
**Christoph Willibald Gluck (1714–1787) | Libretto by Ranieri de' Calzabigi**

Background: A German Classical composer who reformed opera by emphasizing dramatic expression and emotional power. This aria expresses the despair and helplessness of losing a loved one, exemplifying Gluck's operatic reform principles.

Orfeo, devastated by the loss of Euridice for the second time, sings of his unbearable grief and despair. He questions how he can go on living without her, his sorrow pouring into Gluck's simple yet deeply expressive melody. The repetition and descending lines mirror his emotional collapse, making this one of the most poignant moments in the opera.

**Recitativo:**

Ahimè! dove trascorsi!	Alas! Where have I wandered?
Dove mi spinse un delirio d'amor!	Where has a frenzy of love driven me!
(Le s'accosta con fretta)	(He approaches her quickly)
Sposa!... Euridice!...	Wife!... Eurydice!...
(La scuote)	(He shakes her)
Euridice!... Consorte!	Eurydice!... My wife!
Ah più non vive,	Ah, she no longer lives,
la chiamo in van, misero me, la perdo,	I call her in vain, wretched me, I lose her,
e di nuovo, e per sempre!	and again, and forever!
Oh legge! Oh morte!	Oh law! Oh death!
Oh ricordo crude!	Oh cruel memory!
Non ho soccorso,	I have no help,
non m'avanza consiglio.	no advice remains for me.
Io veggio solo (oh fiera vista!)	I see only (oh terrible sight!)
il luttuoso aspetto	the mournful appearance
dell'orrido mio stato:	of my dreadful state:
sàziati, sorte rea, son disperato.	satiating yourself, cruel fate, I am desperate.

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### **Aria:**

Che farò senza Euridice!	What will I do without Eurydice?
Dove andrò senza il mio ben!	Where will I go without my love?
Euridice!... Oh Dio! Rispondi.	Eurydice!... Oh God! Answer.
Io son pure il tuo fedel.	I am still your faithful one.
Euridice! Ah! non m'avanza	Eurydice! Ah! No more help remains,
più soccorso, più speranza,	no more hope,
né dal mondo, né dal ciel.	neither from the world nor from heaven.
Che farò senza Euridice!	What will I do without Eurydice?
Dove andrò senza il mio ben!	Where will I go without my love?

### **Three Shakespeare Songs, Op. 6 (1905) | Roger Quilter (1877–1953)** **Poetry by William Shakespeare**

Background: An English Romantic composer known for his lyrical and melodic art songs. These settings of Shakespearean poetry reflect an elegant and poignant musical style, typical of early 20th-century English song.

#### **Come Away, Death**

Come away, come away, death,  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it!  
My part of death, no one so true  
Did share it.  
Not a flower, not a flower sweet,  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corpse, where my bones shall be thrown:  
A thousand thousand sighs to save,  
Lay me, O, where  
Sad true lover never find my grave,  
To weep there!



### **O Mistress Mine**

O Mistress mine, where are you roaming?

O stay and hear, your true love's coming

That can sing both high and low:

Trip no further, pretty sweeting;

Journeys end in lovers meeting,

Every wise man's son doth know.

What is love? 'tis not hereafter;

Present mirth hath present laughter;

What's to come is still unsure:

In delay there lies no plenty,

Then come kiss me, sweet and twenty,

Youth's a stuff will not endure.

### **Blow, Blow, Thou Winter Wind**

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.

Freeze, freeze, thou bitter sky,

That dost not bite so nigh

As benefits forgot:

Though thou the waters warp,

Thy sting is not so sharp

As friend remembered not.

**Awoke as a Butterfly from *M. Butterfly* (2022) | Huang Ruo (b. 1976)**  
**Libretto by David Henry Hwang**

Background: A contemporary composer blending Eastern and Western musical elements. This modern opera aria explores themes of identity, deception, and self-discovery, marked by fluid musical lines and emotional tension, reflecting a cross-cultural dramatic perspective.

In this aria, Song Liling undergoes a profound transformation, reflecting on themes of identity, deception, and self-discovery. The music is ethereal and fluid, symbolizing the fragile yet powerful metamorphosis of the character, evoking emotions of longing, uncertainty, and ultimately, a bittersweet awakening to reality.

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Where do I go?

What do I seek?

How do I find?

How do I love?

Do I pretend to know the truth?

Do I know the truth and so I pretend?

The love of a butterfly - always changing,

from crawling to confinement,

to fluttering, then to die.

I am a human who dreamed of being a butterfly.

Then I awoke as a butterfly

who dreams of being human,

and I am a human who

dreams of being a butterfly.

I go, I seek, I find,

I pretend to know, pretend to know the truth.

I know the truth and so I pretend.

The love of a butterfly - always changing,

from crawling to confinement, to fluttering,

then to die.

I am a human who dreams of being a butterfly,

then I awoke as a butterfly

who dreams of being human!

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**Haolun Zhang**, a Chinese countertenor, is currently pursuing a Doctor of Music Arts in Performance at the University of North Texas, where he studies with Daniel Bubeck. He previously earned his Master of Music at Manhattan School of Music under the guidance of Joan Patenaude Yarnell. Recognized for his artistry, he won First Prize at the Hong Kong International Music Festival, Second Prize at the Voice of the Yellow River International Vocal Competition, and the Jury's Special Prize at the Classical Singer International Vocal Competition. In 2025, he made his debut in the Metropolitan Opera Laffont Competition, earning the Encouragement Award. His operatic roles include Prince Orlofsky in *Die Fledermaus*, Goffredo in *Rinaldo*, Oberon in *A Midsummer Night's Dream*, and more. Haolun has refined his artistry through masterclasses with Anthony Roth Costanzo, Matthew Rose, and others. A dynamic and expressive performer, he continues to captivate audiences with his versatility and compelling musicality.