COLLEGE OF MUSIC

University of North Texas College of Music

Doctoral Recital | Saturday, November 15, 2025 | 6:30 p.m.
Paul Voertman Concert Hall

Xiaolinglong Wang, soprano

Bohao Wang, fortepiano and piano

Non sa che sia dolore (1580) ..... Luzzasco Luzzaschi (1545–1607)
Poetry by Battista Guarini
Xiaolinglong Wang and Tonique Brown, soprano
Danielede Oliveira, mezzo-soprano
Erin Herndon, harpsichord

Komm in mein Herzenshaus BWV 80 (1529) .....Johann Sebastian Bach (1685–1750)
Poetry by Martin Luther
Erin Herndon, harpsichord

Das Veilchen, K.476 (1775) .....Wolfgang Amadeus Mozart (1756–1791)
Poetry by Johann Wolfgang von Goethe

Un moto di gioia mi sento, K.579 (1789).....W.A. Mozart
Poetry by Lorenzo Da Ponte

An Chloe, K.524 (1787).....W.A. Mozart

Poetry by Joachim Heinrich Campe

Program one hundred eighty-eight of the 2025–2026 season
Photography and videography are prohibited

Fêtes galantes (1892) ..... Reynaldo Hahn
(1874–1947)
Poetry by Paul Verlaine

Le Rossignol des lilas (1892) ..... Reynaldo Hahn
Poetry by Victor Hugo

Tyndaris (1902) ..... Reynaldo Hahn
Poetry by Pierre Louÿs

Chansons de jeunesse (1870–1892) ..... Claude Debussy
(1862–1918)
Poetry by Paul Verlaine,
Théodore de Banville,
and Stéphane Mallarmé

I. Pantomime
II. Clair de lune
III. Pierrot
IV. Apparition

Yue Yuan, piano

Cinq melodies populaires grecque (1904) ..... Joseph Maurice Ravel
(1875–1937)
Poetry by
Michel-Dimitri Calvocoressi

I. Le Réveil de la Marié
II. Là-bas, vers l'église
III. Quel galant m'est comparable
IV. Chanson des cueilleuses de lentisque
V. Tout gai

Yue Yuan, piano

Feng qiao ye bo (2022) ..... Yinghai Li
(1927–2007)
Poetry by Ji Zhang

Ru meng ling (2021) ..... Chang Qun Ao
(b. 1990)
Poetry by Qingzhao Li

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Program Notes

Luzzasco Luzzaschi was a polyphonic musician of the late Renaissance and early Baroque period, best known for his expressive madrigals and virtuosic works written for the Concerto delle Donne, the celebrated ensemble of female singers at the court of Ferrara. He was born in Ferrara, Italy, and showed exceptional musical ability from a young age.[1] Luzzaschi studied with Cipriano de Rore, who greatly influenced his mastery of counterpoint and expressive vocal writing.Throughout his career, Luzzaschi served the Este court as organist, composer, and teacher, and he became one of the most admired musicians in Italy. His compositions reflect the refined and experimental spirit of the late 16th century, combining intricate polyphony with intense emotional expression.[2] Luzzaschi 's music bridges the Renaissance and Baroque styles through his sensitive use of harmony, word painting, and expressive dissonance. His ability to combine technical complexity with emotional depth influenced later composers such as Monteverdi.

"Non sa che sia dolore" is a madrigal by Luzzasco Luzzaschi, composed for the renowned Concerto delle Donne of Ferrara around the late sixteenth century. This piece exemplifies the refined emotional expressiveness and technical brilliance that define Luzzaschi's style. [3] Written for three sopranos, the madrigal captures the delicate balance between sorrow and sweetness, reflecting the text's theme of love intertwined with pain. Luzzaschi ' s intricate polyphony and ornamented vocal lines create a texture of shimmering beauty, allowing each voice to weave independently while maintaining perfect harmonic unity.[4] The expressive dissonances and suspensions heighten the sense of longing, while the fluid melodic writing gives the music a sense of intimacy and grace.

Johann Sebastian Bach (1685–1750) was a polyphonic composer of the Baroque period, is widely considered one of the greatest composers in Western music history. Born into a musical family in Eisenach, Germany, he displayed remarkable musical talent from a young age. His father and other family members provided him with early musical training, particularly in keyboard and violin. Bach later studied with renowned organists and composers in Germany, which laid a solid foundation for his expertise in counterpoint and composition.[5] He worked as an organist at the Weimar court, a Kapellmeister in Köthen, and later as Cantor at St. Thomas Church in Leipzig. In these roles, he wrote a huge variety of music for church, court, and instruments, including cantatas, passions, oratorios, keyboard works, concertos, and chamber music. Bach 's music is famous for its complex counterpoint, beautiful harmonies, and clear structure.

continued on following page

[1] Wikipedia contributors, "Luzzasco Luzzaschi," Wikipedia, The Free Encyclopedia

[2] Newcomb, Anthony. "The Ballata and the 'Free' Madrigal in the Second Half of the Sixteenth Century." Early Music History 4 (1984): 97–145.

[3] Edition Walhall. "Luzzaschi, Luzzasco (1545–1607): Non sa che sia dolore." Accessed October 15, 2025.

[4] Classical Vocal Reprints. "Non sa che sia dolore - for 3 sopranos & bc." Accessed October 15, 2025.

[5] Wikipedia contributors, "Johann Sebastian Bach," Wikipedia, The Free Encyclopedia 6 Wolff, Christoph, and Walter Emery. "Bach, Johann Sebastian." Grove Music Online.

He combined technical mastery with deep emotional expression, and his ideas about harmony and musical form helped shape the future of Western music. Some of his most famous works, like the Mass in B minor, St. Matthew Passion, Brandenburg Concertos, and Well-Tempered Clavier, continue to inspire musicians and audiences around the world[6].

"Komm in mein Herzenshaus" comes from Cantata 80, "Ein feste Burg ist unser Gott." The entire piece is structured in an ABA' structure. The A section is very melodic, expressing piety and the desire to invite Jesus into one's heart. The B section has a shift in tonality, reflecting one's inner struggles and desires. A' returns to the theme but with some changes in texture and ornamentation.[7] On the basis of the accompaniment, the basso continuo gives more support and stability to the harmony

Wolfgang Amadeus Mozart was a Classical period composer whose remarkable talent and prolific output made him one of the most influential figures in Western music history. He was born in Salzburg, Austria, and demonstrated extraordinary musical ability from early childhood, composing his first pieces at the age of five and performing before European royalty.[8] Trained by his father, Leopold Mozart, he absorbed the diverse musical traditions of Europe during his extensive travels as a child prodigy. Throughout his short but intensely creative life, Mozart composed over six hundred works across nearly every genre, including symphonies, concertos, chamber music, operas, and sacred choral works.[9] After settling in Vienna, he gained recognition for his operas such as Le nozze di Figaro, Don Giovanni, and Die Zauberflöte, which combined elegant melodic beauty with profound human expression.[10]

"Un moto di gioia mi sento" K. 579, is an art song composed by Mozart. He is created a lively and elegant style, imbued with charm and lightness. Its clear syntax and ornamented vocal lines convey a sense of spontaneous joy and deep, soulful sincerity.[11] Mozart's transparent orchestration provides delicate support for the voice, allowing the singer's lines to shine with vitality. Tonally simple yet emotionally radiant, this piece exemplifies Mozart's mastery of expressing sincere emotion through musical elegance and classical balance.[12]

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[6] Wolff, Christoph, and Walter Emery. "Bach, Johann Sebastian." Grove Music Online. 2001;
[7] Paglia, Camille. "Religion and the Arts in America." Arion: A Journal of Humanities and the Classics 15, no. 1 (2007): 1–20.
[8] Beales, Derek. Mozart: The Early Years, 1756–1781. Oxford: Oxford University Press, 2006.
[9] "Wolfgang Amadeus Mozart," Encyclopaedia Britannica, September 23, 2025.
[10] Wikipedia contributors, "Wolfgang Amadeus Mozart," Wikipedia, The Free Encyclopedia
[11] Cedille Records. Divas of Mozart's Day / Booklet. "Un moto di gioia mi sento, K. 579 / Mozart." Cedille Records, n.d. Accessed October 15, 2025.
[12] Boston Baroque Performances. "Program Notes: Wolfgang Amadeus Mozart: Un moto di gioia, K. 579." Boston Baroque, n.d. Accessed October 15, 2025.

"An Chloe" K. 524, is an art song composed by Wolfgang Amadeus Mozart in 1787, adapted from a work by the poet Johann Georg Jakob. This lyrical piece, with its graceful melody and elegant harmonies, depicts the tenderness and sweetness of love, showcasing Mozart's exceptional talent for seamlessly integrating text and music in his mature years.[13] The work opens with a soft, flowing melody, while delicate harmonies and dynamic shifts seem to depict the throbbing emotions and tender longing in the hearts of lovers. Using concise yet expressive musical language, Mozart balances the delicate emotions of passion and tranquility, joy and tenderness.[14] The light and delicate accompaniment underscores the intimacy and sincerity of the vocals, imbuing the work with a romantic and poetic atmosphere.

"Das Veilchen" Mozart paints the scene with remarkable sensitivity. The opening is delicate and pastoral, evoking the innocence of the little flower. As the violet dreams of love, the harmony becomes warmer and more expressive, revealing its tender yearning. The tragic moment of its death is rendered with sudden harmonic shifts and poignantly descending lines, leading to a serene conclusion that reflects acceptance and peace. Emotionally, the song moves from sweetness and hope to sorrow and transcendence. In just a few minutes, Mozart transforms a simple tale into a miniature opera — complete with character, drama, and a deeply human sense of beauty and fragility.

Reynaldo Hahn was a French composer, conductor, singer, and critic of the late Romantic and early 20th-century period, best known for his exquisite art songs (mélodies), which capture the elegance and intimacy of French salon music.[15] Born in Caracas, Venezuela, in 1874, Hahn moved to Paris as a child and studied at the Paris Conservatoire, where he became a close associate of composers such as Massenet and later a lifelong friend of Marcel Proust.Hahn's music is characterized by its refinement, lyrical beauty, and sensitivity to text.[16] Deeply influenced by French poetry, he set works by poets such as Verlaine and Hugo, combining graceful melodies with subtle harmonic colors. His songs often evoke nostalgia, tenderness, and quiet emotion, balancing clarity with romantic warmth.[17]

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[13] An Chloë, K. 524 (Mozart, Wolfgang Amadeus)." VMII – Vocal & Music Information International. Accessed October 15, 2025.

[14] An Chloë (To Chloe), K. 524." Wikipedia.

[15] Wikipedia contributors, "Wolfgang Amadeus Mozart," Wikipedia, The Free Encyclopedia

[16] Reynaldo Hahn." Encyclopaedia Britannica. Last modified.

[17] Roten, Hervé. "Hahn, Reynaldo (1874-1947)." Institut Européen des Musiques Juives.

"Fêtes galantes" is a art song by Reynaldo Hahn, a poem by Paul Verlaine. The piece reflects Hahn's gift for capturing delicate shades of emotion and atmosphere through refined melodic lines and subtle harmonic color. Inspired by the elegance and nostalgia of 18th-century France, the song evokes the graceful world of courtly love and pastoral beauty that Verlaine portrays in his poetry.Hahn's setting combines lyrical simplicity with understated sophistication. The flowing vocal line, supported by a gently shifting accompaniment, suggests both intimacy and restraint.[18]

"Le Rossignol des lilas" is a song by Reynaldo Hahn, a poem by Victor Hugo. This mélodie exemplifies Hahn's refined lyricism and sensitivity to poetic nuance. The poem's imagery of a nightingale singing among lilacs becomes, in Hahn's hands, a delicate symbol of love, springtime, and fleeting beauty.[19] Hahn's transparent harmonies and subtle modulations create an atmosphere of intimacy and serene emotion. Balancing tenderness with sophistication, "Le Rossignol des lilas" captures the essence of the Belle Époque.

"Tyndaris" is from Hahn's song cycle--Études Latines, composed in 1903 and set to a poem by Leconte de Lisle from his Poèmes antiques. In this mélodie, Hahn evokes the classical world with refined grace and luminous simplicity, capturing the poet's vision of serene beauty and idealized love.[20] The text addresses Tyndaris, a figure from ancient mythology, celebrating her radiance and harmony with nature.Hahn's music recreates the poem's serene atmosphere through flowing melodic lines and transparent harmonies, creating an aura

Claude Debussy (1862–1918) was one of the most influential composers of the early modern era, celebrated for redefining harmony, color, and musical form at the turn of the twentieth century. While renowned for his orchestral works such as Prélude à l'après-midi d'un faune and his opera Pelléas et Mélisande, Debussy was also a prolific composer of mélodies, through which he explored the subtleties of text, timbre, and emotion.[21] The Quatre Mélodies de jeunesse, composed in the early 1880s, belong to Debussy's formative period.

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[18] Hahn, Reynaldo. On Singers and Singing. (Lecture series, 1913-1914). London: Bloomsbury Academic, 2003.

[19] Hyperion French Song Edition – Booklet. "Le rossignol des lilas." In Reynaldo Hahn: The Hyperion French Song Edition –

[20] Mélodies, Volume II. Hyperion Records, 1996. 20 Hahn, Reynaldo. Études latines. Paris: Heugel & Cie.,

[21] Victor Seroff, Debussy: Musician of France (London, 1956), P.39.

During this time, he lived with the Vasnier family and served as accompanist to the soprano Marie-Blanche Vasnier, whose artistry and charm deeply inspired his early songs.[22] Through her husband, Pierre Vasnier, Debussy was introduced to the poetry of Paul Bourget, Paul Verlaine, and Théodore de Banville, writers whose texts shaped his emerging musical language.These youthful songs predate his Prix de Rome years and reveal the early fusion of lyricism and harmonic color that would later define his mature style. Combining the elegance of the French mélodie tradition with hints of the impressionistic sonority to come, they offer a glimpse into the artistic awakening of one of music's most poetic voices.[23]

"Pantomime" is a song by Claude Debussy, set to a poem by Paul Verlaine, and inspired by the lively characters of French pantomime and the commedia dell'arte. The text introduces Pierrot, the naïve and pleasure-loving clown.[24] Clitandre, a refined figure drawn from Molière's Les Femmes savantes; Cassandre, a melancholy old man who has disinherited his nephew; and Harlequin, the clever yet love-struck trickster who plots to win the heart of Columbine. Amid these whimsical figures, Columbine dreams sweetly of her beloved, embodying the playful innocence at the heart of Verlaine's verse.[25]

"Clair de lune" (text by Paul Verlaine) is an early song by Claude Debussy, in which he begins to shape the shimmering sonorities that would later define his mature style. Verlaine's poem evokes a world of masked dancers and fleeting love bathed in moonlight—a scene both tender and melancholic. Though the figures "sing of conquering love and life's favors," Debussy sets the poem in a minor mode, reflecting the poet's paradox of joy touched by sadness, as the revelers ultimately dissolve into the pale serenity of the moonlight[26] In contrast to the later and more famous piano piece of the same name, this song captures the poetry's delicate atmosphere through gentle arpeggios, modal inflections, and softly shifting harmonies. The vocal line floats with suspended, unresolved phrases, enhancing the dreamlike and mysterious quality of the scene.[27]

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[22] Lesure, François. Claude Debussy: A Critical Biography. Translated by Marie Rolf. Rochester, NY: University of Rochester Press, 2019.
[23] Smith, Rollin. Debussy and the Early Mélodies. Cambridge: Cambridge University Press, 2006.
[24] Joseph Fucilla, "Commedia Dell'arte," Encyclopedia Americana, VII, P.377.
[25] Sir Paul Harvey and J. E. Heseltine, P. 149.
[26] Diane Kay Moellenhoff, "Literary and Stylistic Analysis of Debussy's Quatre Chansons de Jeunesse" (master's thesis, University of Texas at Austin, 1979), P. 10
[27] Lesure, François. Claude Debussy: A Critical Biography. Translated by Marie Rolf. Rochester, NY: University

"Pierrot" (text by Théodore de Banville) portrays the familiar commedia dell'arte figure as a lonely dreamer, wandering the streets and lamenting unrequited love. Beneath its comic surface lies a sense of quiet melancholy and emotional distance, a mixture of innocence and irony. Debussy subtly incorporates the French folk tune "Au clair de la lune", transforming it into a motif of nostalgia and longing.The vocal line delivers the text with restrained theatricality.[28] Debussy balances wit and pathos, allowing fleeting gestures to suggest entire emotional worlds. "Pierrot" reveals his early gift for characterization and his sensitivity to color and atmosphere—qualities that would come to define his mature musical language.

"Apparition" (text by Stéphane Mallarmé) concludes the group with a mysterious and dreamlike atmosphere characteristic of French Symbolism. Mallarmé's elusive imagery finds a perfect counterpart in Debussy's ethereal harmonies and fluid textures, which create a sense of vision glimpsed and then dissolved. The piano weaves shimmering sonorities and delicate pedaling, while the vocal line unfolds in suspended, introspective phrases that seem to hover between speech and song. Rather than direct expression, Debussy favors suggestion and atmosphere — the sound world here feels more like an impression than a declaration.[29] "Apparition" anticipates his mature style, where poetic nuance and musical color merge seamlessly, and the piano becomes an equal partner in shaping the work's fragile, otherworldly beauty.

Maurice Ravel (1875–1937) occupies a distinctive place in early twentieth-century French music. Trained at the Paris Conservatoire, he often challenged its academic traditions, developing a highly personal style marked by elegance, precision, and vivid color.[30] His music unites classical clarity with modernist imagination, combining refined formal balance with shimmering harmonies, chromatic nuance, and rhythmic vitality .[31] While his contemporary Claude Debussy explored fluid impressionism, Ravel pursued a more deliberate craftsmanship, shaping textures of remarkable transparency and expressive depth. In addition to his celebrated orchestral and piano works, Ravel composed an exceptional body of vocal music, much of it inspired by folklore, exoticism, and the sensuous rhythms of language. His art embodies a perfect equilibrium of intellect and emotion—where clarity itself becomes a form of beauty.[32]

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[28] Joyce Reid, "Théodore Faullain de Banville," The Concise Oxford Dictionary of French Literature, 15 (Oxford, 1976), P. 38.

[29] Diane Kay Moellenhoff, "Literary and Stylistic Analysis of Debussy's Quatre Chansons de Jeunesse"

[30] Vaughan, William. Ravel and Debussy: An Examination of Their Styles and Influence. London: Faber & Faber, 2003.

[31] Maurice Ravel." Grove Music Online. Accessed October 15, 2025.

[32] Matthew Polenzani and Ken Noda, "MAURICE RAVEL (1875-1937) Cinq mélodies populaires 18 grecques."

Cinq mélodies populaires grecques (Five Greek Folk Songs), composed between 1904 and 1906, reveals Ravel's deep fascination with the color and rhythm of folk music. The project originated when his friend, the Greek-born critic and musicologist Michel-Dimitri Calvocoressi, asked Ravel to provide piano accompaniments for a lecture on Greek and Armenian songs.[33] Working with remarkable speed, Ravel completed the harmonizations in just thirty-six hours for their premiere at the Sorbonne, sung by Louise Thomasset with the composer at the piano. A year later, Ravel expanded and refined the set, incorporating additional melodies collected by the philologist Hubert Pernot from the island of Chios. Published by Durand in 1906, the cycle quickly became one of Ravel's most beloved early works—celebrated for its clarity, charm, and the subtle way it transforms simple folk tunes into miniature art songs of exquisite sophistication.[34]

"Chanson de la mariée" this opening song bursts with youthful exuberance. The piano's lively sixteenth-note triplet figures sparkle like festive laughter, while the vocal line's repeated notes convey the bride's mounting excitement.[35] As the music unfolds, the rhythmic drive and bright modality capture the early-morning bustle of a wedding celebration, filled with joy and anticipation.

"Là-bas, vers l'église" this song offers a poignant contrast. Ravel's spare texture and the melodic emphasis on fourths and fifths evoke a haunting stillness.[36] The piano accompaniment suggests the tolling of distant funeral bells, while the voice meditates quietly on the soldiers' solemn gathering near the churchyard. The effect is both restrained and deeply touching.

"Quel galant m'est comparable" In this witty number, Ravel uses the Mixolydian mode to blend humor with charm. The music alternates between swaggering dance rhythms and recitative-like phrases, portraying a lover who boasts of his gallantry with both tenderness and playful exaggeration. Subtle rhythmic inflections and speech-like delivery reveal Ravel's delight in character and nuance.[37]

"Chanson des cueilleuses de lentisques" Set in the Lydian mode, this piece is the most serene of the set. The vocal line floats freely above a gentle, sustained accompaniment, as if carried by a soft breeze across the landscapes of Chios. Ravel's use of simple yet refined harmonies creates an atmosphere of pastoral tranquility, perfectly matching the text's image of young women peacefully gathering mastic resin.[38]

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[33] Matthew Polenzani and Ken Noda, "MAURICE RAVEL (1875-1937) Cinq mélodies populaires 18 grecques
Calvocoressi, Michel-Dimitri, and Maurice Ravel. *Cinq Mélodies Populaires Grecques: pour chant et piano*. Paris: Durand & Cie, 1906.

[35] Pamela D. Hamblin, "Six Mélodies Populaires Grecques, by Maurice Ravel," P.24.

[36] Pamela D. Hamblin, "Six Mélodies Populaires Grecques, by Maurice Ravel," P.31.

[37] Pamela D. Hamblin, "Six Mélodies Populaires Grecques, by Maurice Ravel," P.28

[38] Matthew Polenzani and Ken Noda, "MAURICE RAVEL (1875-1937) Cinq mélodies populaires grecques.

“Tout gai” features syncopated piano figures and exuberant melodic gestures that transform rustic dance energy into dazzling sophistication. The song’s effervescent brilliance closes the set in a burst of festive vitality, embodying Ravel’s gift for turning folk material into artful elegance.

Li Yinghai (1927-2007) was a highly influential Chinese musician in the second half of the 20th century. His compositions and theoretical research were deeply rooted in the soil of Chinese folk music and played a significant role in the development of Chinese music. His work, Han Modes and Their Harmonies, was a groundbreaking and foundational study of Chinese folk music modes, integrating them with Western harmony, and has influenced generations of Chinese composers. He composed a number of art songs based on classical Chinese poetry, such as "Night Mooring at Maple Bridge" and "Spring Dawn," which are hailed as exemplars of classical Chinese art songs.

“Feng qiao ye bo” This piece composed in the 20th century, is a representative work of Li Yinghai's art song and a shining pearl in Chinese vocal music, perfectly embodying his musical philosophy of "melding Chinese and Western elements." The lyrics are directly adapted from the seven-character quatrain of the same name by the Tang Dynasty poet Zhang Ji. Through music, he imbued this poem with new life and a three-dimensional emotional dimension. The melody is based on the Chinese pentatonic scale, not Western major or minor keys. The simple and elegant melodic lines perfectly align with the rhythm and charm of the poem.

Changqun Ao is a renowned contemporary Chinese composer, former president and professor of the Sichuan Conservatory of Music.His creative work encompasses a wide range of fields, including symphonies, chamber music, choral music, and art songs. His musical language is sincere and soulful, and he excels at combining modern compositional techniques with elements of traditional music and lyricism.

“Ru meng ling” The lyrics are a combination of two poems from the Song Dynasty poet Li Qingzhao's "Ru Meng Ling." The emotional tone remains consistent with the original lyrics, and the music is imbued with a graceful, fresh, and elegant feeling, tinged with a touch of melancholy and a touch of girlish sentimentality. The melody is beautiful, flowing, and highly singable. The tone closely matches the intonation and rhythm of Li Qingzhao's verse, creating a feeling of reciting a moving poem.

Texts and Translations

Komm in mein Herzenshaus

Text by Martin Luther (1529)

Komm in mein Herzenshaus,	Come into my heart's house,
Herr Jesu, mein Verlangen!	Lord Jesus, my desire!
Treib Welt und Satan aus	Drive out the world and Satan and
Und lass dein Bild	let your image renewed within me
in mir erneuert prangen!	shine in splendour!
Weg, schnöder Sündengraus!	Away, loathsome horror of sin!

Non sa che sia dolore

Text by Battista Guarini (1580)

Non sa che sia dolore	He does not know what sorrow is
Chi dall' amico suo parte e non more.	who parts from his friend and does not die.
Il fanciullin' che plora e geme	The child who weeps and groans
Ed allor che più ei teme,	and then is more afraid,
Vien la madre a consolar.	his mother comes to console.
Va dunque a	Go therefore
cenni del cielo,	at the signs from heaven,
Adempi or di Minerva il zelo	fulfil now the zeal of Minerva.

Das Veilchen

Text by Johann Wolfgang von Goethe (1775)
Translation by Richard Stokes

Ein Veilchen auf der	A violet was growing
Wiese stand,	in the meadow,
Gebückt in sich und unbekannt;	Unnoticed and with bowed head;
Es war ein herzigs Veilchen.	It was a dear sweet violet.
Da kam ein' j	Along came
unge Schäferin	a young shepherdess,
Mit leichtem Schritt	Light of step
und muntrem Sinn	and happy of heart,
Daher, daher,	Along, along
Die Wiese her, und sang.	Through the meadow, and sang

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Ach! denkt das Veilchen,	Ah! thinks the violet,
wär ich nur	if I were only
Die schönste Blume der Natur,	The loveliest flower in all Nature,
Ach, nur ein kleines Weilchen,	Ah! for only a little while,
Bis mich das Liebchen abgepflückt	Till my darling had picked me
Und an dem Busen matt gedrückt!	And crushed me against her bosom!
Ach nur, ach nur	Ah only, ah only
Ein Viertelstündchen lang!	For a single quarter hour!
Ach! aber ach! das Mädchen kam	But alas, alas, the girl drew near
Und nicht in Acht	And took no heed
das Veilchen nahm,	of the violet,
Ertrat das arme Veilche	Trampled the poor violet.
Es sank und starb	It sank and died,
und freut' sich noch:	yet still rejoiced:
Und sterb' ich denn,	And if I die,
so sterb' ich doch	at least I die
Durch sie, durch sie,	Through her, through her
Zu ihren Füßen doch.	And at her feet.
Das arme Veilchen	The poor violet!
Es war ein herzigs Veilchen!	It was a dear sweet violet!

Un moto di gioia mi sento
Text by Lorenzo Da Ponte (1789)
Translation by Richard Stokes

Wenn die Lieb' aus deinen blauen,	When love looks out of your blue,
Hellen, offnen Augen sieht,	Bright and open eyes,
Und vor Lust, hineinzuschauen,	And the joy of gazing into them
Mir's im Herzen klopft und glüht;	Causes my heart to throb and glow;
Und ich halte dich und küsse	And I hold you and kiss
Deine Rosenwangen warm,	Your rosy cheeks warm,
Liebes Mädchen, und ich schließe	Sweet girl and clasp
Zitternd dich in meinem Arm,	You trembling in my arms

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Mädchen, Mädchen,
und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt;
Den berauschten Blick umschattet
Eine düst're Wolke mir;
Und ich sitze dann ermattet,
Aber selig Neben dir.

Sweet girl, sweet girl,
and press
You firmly to my breast,
Where until my dying moment I shall
hold you tight –
My ecstatic gaze is blurred
By a sombre cloud;
And I sit then exhausted,
But blissful, by your side.

Fêtes galantes
Text by Paul Verlaine (1892)
Translation by Richard Stokes

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.
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.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues.
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

The gallant serenaders
and their fair listeners
exchange sweet nothings
beneath singing boughs.
Tirsis is there, Aminte is there,
tedious Clitandre too,
Damis who for a cruel maid
writes many a tender song.
Their short silken doublets,
their long trailing gown
their elegance, their joy,
and their soft blue shadows
Whirl madly in the rapture
of a grey and roseate moon,
and the mandolin jangles on
in the shivering breeze.

Le Rossignol des lilas
Text by Victor Hugo (1892)
Translation by Richard Stokes

Ô premier rossignol qui viens	O first nightingale to appear!
Dans les lilas,	Among the lilac
sous ma fenêtre,	beneath my window,
Ta voix m'est douce a reconnaître!	How sweet to recognise your voice!
Nul accent n'est semblable au tien!	There is no song like yours!
Fidèle aux amoureux liens,	Faithful to the bonds of love,
Trille encor, divin petit être!	Trill away, divine little being!
Ô premier rossignol qui viens	O first nightingale to appear Among
Dans les lilas, sous ma fenêtre!	the lilac beneath my window!
Nocturne ou matinal, combien	Night or morning—O how
Ton hymne à l'amour me pénètre!	Your love-song strikes to my heart!
Tant d'ardeur fait en moi renaître	Such ardour re-awakens in me
L'écho de mes avrils anciens,	Echoes of April days long past,
Ô premier rossignol qui viens!	O first nightingale to appear!

Tyndaris
Text by Pierre Louÿs (1902)
Translation by Richard Stokes

Ô blanche Tyndaris,	Oh, white Tyndaris,
les Dieux me sont amis:	the gods are friends to me:
Ils aiment les Muses Latines;	They love the Latin Muses;
Et l'aneth et le myrte et le thym	And dill and myrtle and thyme
des collines	from the hills
Croissent aux prés	Thrive in the meadows
qu'ils m'ont soumis.	they gave me.
Viens! mes ramiers chéris, aux	Come! My beloved ring-doves,
voluptés plaintives,	delighting in grief,
Ici se plaisent à gémir;	Here are pleased to moan;
Et sous l'épais feuillage	And beneath dense leaves
il est doux de dormir	it is sweet to sleep
Au bruit des sources fugitives.	To the sound of running springs.

Pantomime
Text by Paul Verlaine (1892)
Translation by Richard Stokes

Pierrot, qui n'a rien d'un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique,
entame un pâté.
Cassandre, au fond
de l'avenue,
Verse une larme méconnue
Sur son neveu déshérité.
Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.
Colombine rêve, surprise
Et d'entendre en
son coeur des voix.

Pierrot, who is no Clitandre,
Gulps down a bottle without delay
And, being practical,
starts on a pie.
Cassandre, at the end
of the avenue,
Sheds an unnoticed tear
For his disinherited nephew.
That rogue of a Harlequin schemes
How to abduct Colombine
And pirouettes four times.
Colombine dreams, amazed
To sense a heart
in the breeze.

Clair de lune
Text by Paul Verlaine (1892)
Translation by Richard Stokes

Votre âme est un paysage choisi
Que vont charmant masques et
bergamasques
Jouant du luth
et dansant et quasi
Tristes sous leurs
déguisements fantasques.

Your soul is a chosen landscape
bewitched by masquers and
bergamaskers,
playing the lute
and dancing and almost
sad beneath their
fanciful disguises.

Tout en chantant
sur le mode mineur
L'amour vainqueur
et la vie opportune,
Ils n'ont pas l'air
de croire à leur bonheur
Et leur chanson se mêle au clair de
lune,

Singing as they go
in a minor key
of conquering love
and life's favours,
they do not seem
to believe in their fortune
and their song
mingles with the light of the moon,

continued on following page

Au calme clair de lune
triste et beau,
Qui fait rêver les oiseaux
dans les arbres
Et sangloter d'extase
les jets d'eau,
Les grands jets d'eau sveltes
parmi les marbres.

The calm light of the moon,
sad and fair,
that sets the birds
dreaming in the trees
and the fountains
sobbing in their rapture,
tall and svelte
amid marble statue

Pierrot
Text by Théodore de Banville (1882)
Translation by Richard Stokes

Le bon Pierrot,
que la foule contemple,
Ayant fini
les noces d'Arlequin,
Suit en songeant
le boulevard du Temple.
Une fillette au souple casaquin
En vain l'agace
de son œil coquin;
Et cependant
mystérieuse et lisse
Faisant de lui sa plus chère délice,
La blanche lune
aux cornes de taureau
Jette un regard
de son œil en coulisse
À son ami Jean Gaspard Deburau.

Good old Pierrot,
watched by the crowd,
Having done
with Harlequin's wedding,
Drifts dreamily along
the boulevard of the Temple.
A girl in a flowing blouse
Vainly leads him on
with her teasing eyes;
And meanwhile,
mysterious and sleek,
Cherishing him above all else,
The white moon
with horns like a bull
Ogles
her friend
Jean Gaspard Deburau

Apparition
Text by Stéphane Mallarmé (1870)
Translation by Richard Stokes

La lune s'attristait.
Des séraphins en pleurs
Rêvant, l'archet aux doigts, d
ans le calme des fleurs
Vaporeuses,
tiraient de mourante violes
De blancs sanglots glissant sur l'azur des corolles.
—C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum de tristesse
Que même sans regret et sans déboire laisse
La cueillaison d'un Rêve au cœur qui l'a cueilli.
J'errais donc, l'œil rivé sur le pavé vieilli,
Quand avec du soleil aux cheveux, dans la rue
Et dans le soir, tu m'es en riant apparue
Et j'ai cru voir la fée au chapeau de clarté
Qui jadis sur mes beaux sommeils d'enfant gâté
Passait, laissant toujours de ses mains mal fermées
Neiger de blancs bouquets d'étoiles parfumées.

The moon grew sad.
Weeping seraphim,
dreaming, bows in hand,
in the calm of hazy
flowers,
drew from dying viols
white sobs that glided over the corollas' blue.
—It was the blessed day of your first kiss.
My dreaming, glad to torment me,
grew skilfully drunk on the perfumed sadness
that—without regret or bitter after-taste—
the harvest of a Dream leaves in the reaper's heart.
And so I wandered, my eyes fixed on the old paving stones,
when with sun-flecked hair, in the street
and in the evening, you appeared laughing before me
and I thought I glimpsed the fairy with her cap of light
who long ago crossed my lovely spoilt child's slumbers,
always allowing from her half-closed hands
white bouquets
of scented flowers to snow.

Le Réveil de la Mariée
Text by Michel-Dimitri Calvocoressi (1904)
Translation by Richard Stokes

Réveille-toi, réveille-toi,	Awake, awake,
perdrix mignonne,	my darling partridge,
Ouvre au matin tes ailes.	Open to the morning your wings.
Trois grains de beauté,	Three beauty marks;
mon cœur en est brûlé!	my heart is on fire!
Vois le ruban d'or que je t'apporte,	See the ribbon of gold that I bring
Pour le nouer	To tie
autour de tes cheveux.	round your hair.
Si tu veux, ma belle,	If you want, my beauty,
viens nous marier!	we shall marry!
Dans nos deux familles,	In our two families,
tous sont alliés	everyone is related

Là-bas, vers l'église
by Michel-Dimitri Calvocoressi (1904)
Translation by Richard Stokes

Là-bas, vers l'église,	Down there by the church,
Vers l'église Ayio Sidéro,	By the church of Saint Sideros,
L'église, ô Vierge sainte,	The church, O Holy Virgin,
L'église Ayio Costanndino,	The church of Saint Constantine,
Se sont réunis,	Are gathered together,
Rassemblés en nombre infini,	buried in infinite numbers,
Du monde, ô Vierge sainte,	The bravest people, O Holy Virgin,
Du monde tous les plus braves!	The bravest people in the world!

Quel galant m'est comparable
Text by Michel-Dimitri Calvocoressi (1904)
Translation by Richard Stokes

Quel galant	What gallant
m'est comparable,	can compare with me?
D'entre ceux qu'on voit passer?	Among those seen passing by?
Dis, dame Vassiliki?	Tell me, Mistress Vassiliki?
Vois, pendus à ma ceinture,	See, hanging at my belt,
Pistolets et sabre aigu …	Pistols and sharp swaord...
Et c'est toi	And it's you I love

Chanson des cueilleuses de lentisques
Text by Michel-Dimitri Calvocoressi (1904)
Translation by Richard Stokes

Ô joie de mon âme,	O joy of my soul,
Joie de mon cœur,	joy of my heart,
Trésor qui m'est si cher;	Treasure so dear to me;
Joie de l'âme et du cœur,	Joy of the soul and of the heart,
Toi que j'aime ardemment,	You whom I love with passion,
Tu es plus beau	You are more beautiful
qu'un ange.	than an angel.
Ô lorsque tu parais,	Oh when you appear,
Ange si doux	angel so sweet,
Devant nos yeux,	Before our eyes,
Comme un bel ange blond,	Like a lovely, blond angel
Sous le clair soleil,	Under the bright sun –
Hélas! tous nos pauvres	Alas, all our poor
cœurs soupirent!	hearts sigh!

Tout gai!
Text by Michel-Dimitri Calvocoressi (1904)
Translation by Richard Stokes

Tout gai! gai, Ha, tout gai!	So merry, Ah, so merry;
Belle jambe, tireli, qui danse;	Lovely leg, tireli, that dances
Belle jambe, la vaisselle danse,	Lovely leg, the crockery dances
Tra la la la la…	Tra la la la la…

Feng qiao ye bo
Text by Ji zhang (756 A.D.)

月落乌啼霜满天	The moon sets, crows cry, and the sky is filled with frost.
江枫渔火对愁眠	The riverside maples and fishing lights face my sorrowful sleep.
姑苏城外寒山寺	Outside Gusu City, the midnight bell of Hansha Temple reaches the passenger ship.
夜半钟声到客船	

Ru meng ling
Text by Qingzhao Li (1099 A.D.)

常记溪亭日暮,	I often remember the sunset at the pavilion by the stream,
沉醉不知归路.	lost in intoxication, not even realizing the way home.
兴尽晚回舟	Returning to my boat late in the evening,
误入藕花深处.	I strayed into a sea of lotus blossoms.
争渡，争波,	Struggling to cross, jostling for water,
惊起一滩鸥鹭.	I startled a flock of gulls and herons.

Biography

Xiaolinglong Wang, born on July 31, 2000, is a soprano from China. She is currently studying at the University of North Texas under the guidance of Jennifer Lane. In August 2019, she participated in the University Artists Festival at the New England Conservatory, where she performed in the mini opera "Sammy and Remmy" and received an Honorable Mention Award in the festival competition.In 2021, she sang the role of Micaëla in "Carmen" at Hainan University.In 2022, she competed in the Vienna Golden Hall Invitational Competition and won the gold medal in the Vocal Aria Group. In 2023, she performed the role of Water in the opera "The Little Prince" at the Longy School of Music of Bard College. She has also received multiple gold and silver medals in major vocal competitions across China.