



The Music Department at
Gonzaga University
Presents

Fengyue Zhang

Baritone

with

Annie Flood

Piano

from the studio of
Dr. Amy Porter

Wednesday, April 1, 2020

5:15pm

Livestreamed from Recital Hall
Myrtle Woodson Performing Art Center

**This junior recital is given in partial fulfillment of a
Bachelor of Arts degree in Music, Vocal Performance Concentration.**

Program

Upon Songhua River (松花江上)

Hanhui Zhang
(1902-1946)

Mandoline

Claude Debussy
(1862-1918)

Dans un bois solitaire

Wolfgang Amadeus Mozart
(1756-1791)

Fuor de la bella gaiba

Alfredo Casella
(1883-1947)

Invito alla danza

Ottorino Respighi
(1879-1936)

Spring Thunder

John Duke

Just Spring

(1899-1984)

Bells in the Rain

Zwei Venetianische Lieder

Leis rudern hier

Robert Schumann
(1810-1856)

Wenn durch die Piazzetta

Phidylé

Henri Duparc
(1848-1933)

Texts and Translations

松花江上

我的家在东北松花江上，那里有森林煤矿，还有那满山遍野的大豆高粱。

我的家在东北松花江上，那里有我的同胞，还有那衰老的爹娘。

九一八，九一八，从那个悲惨的时候，
脱离了我的家乡，抛弃了那无尽的宝藏。

流浪，流浪，整日夹在关内，流浪。

那年哪月，才能够回到我那可爱的故乡？

哪年哪月，才能够收回我那无尽的宝藏？

爹娘啊，什么时候才能欢聚在一堂？

Song hua jiang shang¹

Text by Zhang Hanhui (1902-1946)

Wo di jia zai dong bei
song hua jiang shang,
Na li you
sen ling mei kuang,
Hai you na
man shan bian ye di
da dou gao liang.

Wo di jia zai dong bei
song hua jiang shang,
Na li you wo di tong bao,
Hai you na shuai lao di die niang

Jiu yi ba! Jiu yi ba!
Cong na ge bei can di shi hou;
Jiu yi ba! Jiu yi ba!
Cong na ge bei can di shi hou;
Tuo li liao wo de jia xiang,
pao qi liao na wu jin di bao zang,

On The Songhua River

Trans. Chi Pan-yuan

My home is on
the Songhua River in the northeast,
where there are
forests and coal mines,
and where soybeans
and sorghum grow
all over the mountains and fields.

My home is on
the Songhua River in the northeast,
where my compatriots live,
and my aged father and mother too.

The Mukden incident (Sep. 18)!²
Starting from that tragic date,
The Mukden Incident! (Sep. 18)!
Starting from that tragic date,
Broke away from my home,
abandoning its countless treasures.

¹ Phonetics, for convenience of following.

² Chinese people remember the Mukden Incident (a staged incident by the Japanese military as a justification) as the beginning of a series of Japanese imperialist invasions and traumatization of China, including the Second Sino-Japanese War (part of WWII in which 12.35 million Chinese people died, over 70% of them civilians). Genocides

were a large part of this war, such as the "kill all, loot all, burn all" operation which caused at least 2.7 million Chinese civilian deaths. ("Second Sino-Japanese War," New World Encyclopedia, https://www.newworldencyclopedia.org/entry/Second_Sino-Japanese_War#Chinese_casualties, accessed March 30, 2020.)

Liu lang! liu lang!
zheng ri jia zai guan nei,
liu lang!
Na nian na yue cai neng gou
hui dao wo na ke ai di gu xiang?
Na nian na yue cai neng gou
shou hui wo na
wu jin di bao zang?

Die niang a, die niang a!
Shen mo shi hou cai neng hua ju
zai yi tang?

Mandoline

Text by Paul Verlaine (1844-1896)

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.

Wandering! Wandering!
Inside Shanhaiguan, days on end
I wander!
When will I ever
return to my beloved home?
When will I ever
recover those
countless treasures of mine?

O Father, O Mother!
When will we ever be reunited
under one roof?

Mandolin serenade

Trans. Philip. L. Miller

The men serenading
and the lovely ladies listening
exchange affected pleasantries
under the singing branches.

Tircis is there and Aminte,
and the inevitable Clitandre;
and there is Damis,
who for many a cruel maid
makes many tender Verses.

Their short silk jackets,
their long gowns with trains,
their elegance, their joy
and their soft blue shadows

Whirl in the ecstasy
of a rose and gray moon,
and the mandolin babbles on
in the quiverings of the breeze.

Dans un bois solitaire

*Text by Antoine Houdar de la Motte
(1672-1731)*

Dans un bois solitaire et sombre
Je me promenais l'autre jour,
Un enfant y dormait à l'ombre,
C'était le redoutable Amour.

J'approche, sa beauté me flatte,
Mais je devais m'en défier;
Il avait les traits d'une ingrante,
Que j'avais juré d'oublier.

Il avait la bouche vermeille,
Le teint aussi frais que le sien,
Un soupir m'échappe, il s'éveille;
L'Amour se réveille de rien.

Aussitôt déployant ses aîles
et saisissant
Son arc vengeur,
L'une de ses flèches,
cruelles en partant,
Il me blesse au coeur.

Va! va, dit-il, aux pieds de Sylvie,
De nouveau languir et brûler!
Tu l'aimeras toute la vie,
Pour avoir osé m'éveiller.

In a lonely wood

Trans. Richard Walters

In a dark and lonely wood
I walked the other day,
A child was sleeping in the shadows;
It was the formidable Cupid himself.

I approached, his beauty charmed me,
But I should have resisted;
He had all the features of a faithless one
Whom I had sworn to forget.

He had the same crimson mouth,
The same fresh complexion as hers,
A sigh escaped me, he awoke;
Cupid wakes at anything.

Spreading his wings at once
and seizing
His vengeful bow,
He shoots one of his
cruel arrows.
And he wounds me to the heart.

"Go," he said, "to Sylvie's feet,
To languish and burn again!
You shall love her all your life
For having dared to wake me."

Fuor de la bella gaiba

Anonymous

Fuor de la bella gaiba
Fuge lo lusignuolo.
Plange lo fantino,
Poiche non trova lo
So oselino ne la gaiba nova;
E dice cum dolo:
Chi gli avrì l'usolo?
En un buschetto
Se mise ad andare;
Sentì l'ozletto sì dolce cantare.
Or bel, lusignuolo,
Torna nel mio brolo.

Invito alla danza

Text by Carlo Zangarini (1874-1943)

Madonna, d'un braccio soave
Ch'io stringa l'orgoglio dell'anca:
Voi siete d'amore la nave,
La vela, madonna, vi manca:
Io sono la vela a vogare
Intorno al ceruleo mare.

Voi siete la mobile fusta
Che il mar della musica sfiora:
Io sono la vela robusta
Che il viaggio dirige e rincora;
La nave risale, discende,
La vela ammaina, distende.
Volete che l'onda si svolga
In suon di gavotta gentile?
Volete che il valzer disciolga
La larga sua corsa febbrile?
Io faccio l'inchino di rito,
Madonna, e alla danza v'invito.

Out of its gilded cage

Trans. Ilaria Narici

Out of its gilded cage
Flies the nightingale
The soldier weeps
Because he can't find
His bird in its new cage;
And says, in pain:
Who's got my bird?
Into a wood
He sets of to look,
And hears the bird sing sweetly.
O, my beautiful nightingale,
Come back to my orchard.

Invitation to the dance

Trans. Ilaria Narici

My lady, with a gentle arm
I grasp with pride your waist.
You are the ship of love,
A sail, my lady, you lack:
I am the sail [that can] propel you
Around the cerulean sea.

You are the nimble ship
That glides over the sea of music:
I am the robust sail
That directs and cheers the voyage:
The ship rises, falls,
The sail luffs, fills.
Do you want the wave to roll
Like the sound of a gentle gavotte?
Do you want the waltz to melt away
Your long, feverish journey?
I make the customary how,
My lady, and I invite you to dance.

Spring Thunder

Text by Mark Van Doren (1894-1972)

Listen, The wind is still,
And far away in the night --
See! The uplands fill
With a running light.

Open the doors. It is warm;
And where the sky was clear--
Look! The head of a storm
That marches here!

Come under the trembling hedge--
Fast, although you fumble...
There! Did you hear the edge
Of winter crumble

Just Spring ([in Just-])³

Text by e. e. cummings (1894-1962)

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and

the

goat-footed

balloonMan whistles
far
and
wee

³ Title of the original poem; the structure of the original poem is also preserved.

Bells in the Rain

Elinor Wylie (1885-1928)

Sleep falls, with limpid drops of rain,
Upon the steep cliffs of the town.
Sleep falls; men are at peace again
While the small drops fall softly down.

The bright drops ring like bells of glass
Thinned by the wind; and lightly blown;
Sleep cannot fall on peaceful grass
So softly as it falls on stone.

Peace falls unheeded on the dead
Asleep; they have had deep peace to drink;
Upon a live man's bloody head
It falls most tenderly, I think.

Leis' rudern hier

*Trans. text by Ferdinand Freiligrath
(1810 - 1876)*

Leis' rudern hier,
 mein Gondolier!
Die Flut vom Ruder sprühn
 so leise laß,
 daß sie uns nur vernimmt,
 zu der wir zieh'n!
O könnte,
 wie er schauen kann,
 der Himmel reden -- traun,
Er spräche
 vieles wohl von dem,
 was Nachts die Sterne schau'n!

Nun rasten hier,
 mein Gondolier!
Ins Boot die Ruder! sacht!
Auf zum Balkone
 schwing' ich mich,
 doch du hältst unten Wacht,
O, wollten halb so eifrig
 nur dem Himmel wir uns weih'n,
Als schöner
 Weiber Dienste -- trau'n,
 wir könnten Engel sein!

Row gently here

*Original text⁴ by Thomas Moore
(1779 - 1852)*

Row gently here,
My gondolier,
So softly wake the tide,
That not an ear,
On earth, may hear,
But hers to whom we glide.
Had Heaven but tongues to speak,
 as well
As starry eyes to see,
Oh, think what tales
 'twould have to tell
Of wand'ring youths like me!

Now rest thee here,
My gondolier,
Hush, hush, for up I go,
To climb yon light
Balcony's height,
While thou keep'st watch below.
Ah! did we take for Heaven above
But half such pains as we
Take, day and night,
for woman's love,
What Angels we should be!

⁴ This set of songs were set to the German translation of these Thomas Moore poems

Wenn durch die Piazzetta

*Trans. text by Ferdinand Freiligrath
(1810 - 1876)*

Wenn durch die Piazzetta
Die Abendluft weht,
Dann weißt du, Ninetta,
Wer wartend hier steht.
Du weißt, wer trotz Schleier
Und Maske dich kennt,
Wie Amor die Venus
Am Nachtfirmament.

Ein Schifferkleid trag' ich
Zur selbigen Zeit,
Und zitternd dir sag' ich:
„Das Boot liegt bereit!
O, komm'! wo den Mond
Noch Wolken umziehn,
Laß durch die Lagunen,
Mein Leben, uns fliehn!“

When through the Piazzetta

*Original text by Thomas Moore
(1779-1852)*

When through the Piazzetta
Night breathes her cool air,
Then, dearest Ninetta,
I'll come to thee there.
Beneath thy mask shrouded,
I'll know thee afar,
As Love knows, though clouded,
his own Evening Star.

In garb, then, resembling
Some gay gondolier,
I'll whisper thee, trembling,
Our bark, love, is near:
Now, now, while there hover
those clouds o'er the moon,
'Twill waft thee safe over
yon silent Lagoon."

Phidylé

*Text by Charles-Marie-René
Leconte de Lisle (1818-1894)*

L'herbe est molle au sommeil
Sous les frais peupliers,
Aux pentes des sources moussues,
Qui, dans les prés en fleur
Germant par mille issues,
Se perdent sous les noirs halliers.

Repose, ô Phidylé!
Midi sur les feuillages
Rayonne, et t'invite au sommeil.
Par le trèfle et le thym,
Seules, en plein soleil,
Chantent les abeilles volages.

Un chaud parfum
Circule au détour des sentiers,
La rouge fleur des blés s'incline,
Et les oiseaux,
Rasant de l'aile la colline,
Cherchent l'ombre des églantiers.

Mais, quand l'Astre,
Incliné sur sa courbe éclatante,
Verra ses ardeurs s'apaiser,
Que ton plus beau sourire
Et ton meilleur baiser
Me récompensent de l'attente!

Phidylé

Trans. Philip. L. Miller

The soft grass tempts us
To sleep under the fresh poplars
On the bank of the mossy springs,
Which, in the meadows flowering
With a thousand plants,
Lose themselves beneath
the dark copses

Rest, o Phidylé!
Noon on the leaves
Is shining, and invites you to sleep.
By the clover and the thyme,
Alone, in the bright sun,
And fickle bees are singing.

A warm perfume
Pervades the winding paths,
The red flower of the wheat is bending;
And the birds,
Grazing the hill with their wings,
Seek the shade of the eglantines.

But when the sun,
Turning on its glittering course,
Shall come to assuage the heat,
May your loveliest smile
And your best kiss
Recompense my waiting!

Program Notes

Hanhui Zhang wrote novels, folk operas, as well as popular songs prior to and around WWII all in an effort to encourage the common people in China to fight against the Japanese colonizers with the Communist Party.⁵ Although his works, as well as most artistic expressions at the time, were mainly propaganda, this particular song resonated with all Chinese people transcending politics as Japanese militarism committed genocide upon the whole nation. It is largely famous as a folk song until today, based on which a popular movie was also made.⁶ The song utilizes the pentatonic scale therefore is easily learned. This particular accompaniment was created by another musician, Dongpei Zhang.

Claude Debussy was a late-romantic to modern impressionist French composer and a master at melding poetry and music together with his nuanced musical expression and texture.⁷ He was well-known for meticulous and numerous score markings to shape the performers' interpretation. Debussy composed "Mandoline" in 1882, at the age of twenty-one.⁸ The piano starts and ends by mimicking the sound of the mandolin tuning up in open fifths. The mandolin-like sound of the piano part continues to underline and unify the song. The scene invites us to be isolated observers of a mystical and sensual painting. Subtle nuances in the curve and articulation of the vocal phrase are Debussy's comments on each mentioned character.⁹

Wolfgang Amadeus Mozart was a late 18th century Austrian composer who needs little introduction. He did not compose a large number of art songs in comparison to his total catalog of compositions, the finest of them nonetheless display his intuitiveness of blending music and drama.¹⁰ He used multiple languages in his songs, including German, French, and Italian poetry. Most of them are with rather ordinary texts, with one exception of Goethe's poems.¹¹ "Dans un bois solitaire" was composed in 1777, the same year as his Piano Sonata No. 7 in C.¹² It's a metaphorical story about a lover finding Cupid in the woods of sorrow and loneliness, accidentally waking him up with a sigh of impulsive adoration, and receiving the punishment of loving his disloyal partner forever. The song utilizes operatic devices in a small scale to present this short drama.

⁵ The Editors of Baidu Baike, "张寒晖," Baidu Baike, <https://baike.baidu.com/item/%E5%BC%A0%E5%AF%92%E6%99%96/3357767?fr=aladdin>, (accessed March 12, 2020).

⁶ "Art Song That Became an Icon : On the Songhua River," (Classical Iconoclast, 2016), <https://classical-iconoclast.blogspot.com/2016/09/september-18th-along-songhua-river.html>, (accessed March 12, 2020).

⁷ Ibid., 189.

⁸ "Mandoline (Debussy, Claude)," IMSLP, <https://imslp.org/wiki/Mandoline>, (accessed March 12, 2020).

⁹ Kimball.

¹⁰ Ibid., 44.

¹¹ Ibid.

¹² "Works: 1776-1780," The Mozart Project: Works: 1776-1780, http://www.mozartproject.org/compositions/ko_76_80.html, (accessed March 12, 2020).

Alfredo Casella was an early 20th century Italian composer who persistently contributed to the modernization of Italian music, partially by leading numerous modern music organizations. His creative career is typically simplified into three periods. The first period consisted of his growth from the influences of Faure, Mahler, and some Russian nationalists to incorporating distinctive Italian characteristics. His second period was impacted by composers like Schoenberg and Debussy, which resulted in his own unique expressionist style. His final period began around 1920, when his approach changed drastically, into a style in which “tense, involuted chromaticism gave place to crisply dissonant diatonicism with incidental chromatic excursions; harmonic experiment gave place to linear textures, underpinned by driving motor rhythms.”¹³ Examples of these characteristics are present in “Fuor de la bella gaiba,” which was composed in 1923.

Ottorino Respighi is also a 20th century Italian composer. He is perhaps most famous for his orchestral works, especially his tone poem *I pini di Roma [Pines of Rome]*¹⁴. He wrote songs containing a warm sentiment and an impression of calm serenity. He displays a sense of classical structure while still showing a unique style of subjectivity and romanticism.¹⁵ In “Invito alla danza”, Respighi treats the voice like an orchestral instrument, by “submerging the vocal line into the accompaniment texture in order to capture the essence of the poem.”¹⁶ An example of the can be seen when the beginning accompaniment material returns forming a call and response with the voice.

John Duke is an 20th-century American composer who deserves more fame for his songs. According to scholar Carol Kimball, “There are too few recordings of Duke’s work, and singers tend to stick with the same selections rather than exploring the richness of his musical invention.”¹⁷ He experimented with a “linear, modal language” in his compositions during the 1930s, then went back to a neo-Romanticist style with expansive accompaniments.¹⁸ In “Spring Thunder,” Duke uses the accompaniment to realize the imagery in the poem, and the rapid key changes correspond with the storming atmosphere. The piano part in “Just Spring” features a playful nursery-rhyme-like tune which is continually modified throughout the song. This motive is repeated for the last time in the final measures as a halting, disturbing stammer, perhaps to symbolize the deprivation of innocent childhood by this goat-footed, child-luring balloon-man. In “Bells in the Rain”, the accompaniment is thoroughly infused with bell-like motives. A short high motive of ascending sixteenth notes combined with fourths and fifths imitate the tinkling of a wind-chime. The sustained and lyric

¹³ John C.G. Waterhouse and Virgilio Bernardoni, “Casella, Alfredo,” Grove Music Online, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005080>, (accessed March 12, 2020).

¹⁴ Ilaria Narici, ed., *Italian Art Songs: Songs from the 19th and 20th Centuries* (Ricordi, 2017).

¹⁵ Kimball, 436.

¹⁶ Ibid.

¹⁷ Ibid., 272.

¹⁸ Ruth C. Friedberg, “Duke, John,” Grove Music Online, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008284>, (accessed March 12, 2020).

vocal line calmly lays on top of such accompaniment, together creating “one of Duke’s most effective atmospheric settings.”¹⁹

Robert Schumann, a 19th century German composer, wrote songs with the same expressive qualities as his piano works and accompaniments with a broad range of figures and styles; both are products of his excellence as a piano composer. He wants the piano to participate equally with the voice especially with its melodic materials. Schumann also had a large output of songs, in one period of his life he averaged one song per day.²⁰ In *Zwei Venetianische Lieder*, a distinguishable rubato (flexibility of tempo) style happens within the larger rhythmic structure. Schumann’s songs require such style in order to create the elegance of phrasing. Examples of piano prelude and postlude are also present. Schumann uses them extensively in his songs (sometimes also interludes).²¹

Henri Duparc was a late 19th and early 20th-century composer that has only sixteen extant songs, but they are major contributions to French art song. In fact, this limited number of songs took him seventeen years to compose and revise, because of his perfectionism and severe self-criticism.²² Many additional songs were actually destroyed.²³ In 1885, Duparc’s compositional career came to a sudden end partially due to neurasthenia, after which he suffered from other diseases and disabilities.²⁴ In “Phidylé,” one can hear the “skillful construction, broad but supple melodic lines, rich harmonic structure, and complex piano accompaniments that border at times on dense orchestral-like textures.”²⁵ A grandiose and expressive climax in the final stanza is a result of a careful construction of the momentum of tempo, phrasing, as well as harmonic materials.²⁶

¹⁹ Kimball.

²⁰ Carol Kimball, *Song: a Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard, 2006).

²¹ Ibid.

²² Kimball, 173.

²³ The Editors of Encyclopædia Britannica, “Henri Duparc,” Encyclopædia Britannica, (Encyclopædia Britannica, inc., 2020), <https://www.britannica.com/biography/Henri-Duparc>, (accessed March 12, 2020).

²⁴ Robert Cummings, “Henri Duparc: Biography & History,” AllMusic, <https://www.allmusic.com/artist/henri-duparc-mn0001444433/biography>, (accessed March 12, 2020).

²⁵ Kimball.

²⁶ Ibid.

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Fengyue Zhang has earned multiple golds at MusicFest Northwest in both classical and musical theatre divisions, won the Maddy Summer Artist Award at Interlochen Arts Camp (2017), worked with well-known professionals like Nathan Gunn and Thomas Hampson in masterclasses. Zhang played three major musical theater roles in high school and performed *comprimario* (supporting) and ensemble roles in operas, including *Le nozze di Figaro* (Prague), *Don Giovanni* (Prague), and *Madama Butterfly* (Spokane). Having come to the United States from China five years ago, he hopes to establish himself in a professional career in opera and musical theater.

