

Graduate Recital: Love me, Love me not

Yihan Ye, tenor
with

Yixuan Wang, soprano
Chengxuan Li, tenor
Vivian Montgomery, harpsichord
Yingyu Ren, piano
Chao Liu, piano
Matthew Savage, piano
Guinevere Conner, viola da gamba
Eva Skanse, baroque flute
Innocent Okechukwu, composer
Zhining Hu, composer

Monday, May 23, 2022
Pickman Hall
The Longy School of Music

Un momento di contento, from *Alcina*, HWV 34 (1735) G.F. Händel (1685-1759)

Hide thou thy hated beams...Waft her angels through the sky
from *Jephtha* HWV 70 (1752) G. F. Händel

Corinna is divinely fair, *Z. 365* (1692) Henry Purcell (1658-1695)

Das Blut, das meine Schuld durchstreicht, BWV78:4 (1724) J. S. Bach (1685-1750)

I can do all things through Christ (2022) Innocent Okechukwu (b.1988)

Pause

Dies Bildnis ist bezaubernd schön (1791) Wolfgang Amadeus Mozart (1756-1791)
From *The Magic Flute*

Vainement, ma bien aimée, from *Le roi d'Ys* (1875) Édouard Lalo (1823-1892)

Una furtiva lagrima, from *L'elisir d'amore* (1832) Gaetano Donizetti (1797-1848)

Zueignung (1885) Richard Strauss (1864-1949)

Intermission

Adieu (1832) Gabriel Urbain Fauré (1845-1924)

Non t'amo più Francesco Paolo Tosti (1846-1916)

É la solita storia del pastore, from *L'Arlesiana* (1897)

Francesco Cilea (1866-1950)

Pause

Love me, love me not (2019)
from *In Pieces*

Joey Contreras

Love forever (爱永在) (1939)
From *Chinese national opera: Yimeng Mountain*

Kai Luan (b.1973)

Another side of the river (在水一方) (1975)
Yixuan Wang, soprano, Chengxuan Li, tenor, Chao (Lucas) Liu, piano.

Jiaqing Lin/Zhining Hu (b.1995)

Artist Biographies

Ye Yihan, tenor, studied at Longy School of Music for his Master degree in Vocal Studies. He studied with professor Pamela Dellal. He received his Bachelor of Music degree from the Zhejiang University of Finance & Economics, he is an active young tenor who was cast in Longy's Fall Production *Alcina* in 2021, playing the role of Oronte. In 2022, Longy's Spring Production *IN PIECES*, playing the role of Austyn. He also won the gold medal in the international music festival. He is willing to combine the Chinese folk singing and classical singing, and he is also very good at singing pop music. At the same time, he is committed to the study of early music and has sung many works of J.S. Bach, Purcell and Handel.

Vivian Montgomery, D.M.A., is an award-winning early keyboardist on the Historical Performance Faculty of the Longy School of Music. A former UK Fulbright Senior Research Scholar and NEA Soloist Fellow, she served as faculty for harpsichord and baroque performance at the University of Cincinnati College-Conservatory of Music 2003-2013. Vivian has ardently explored the musical lives and output of women from earliest times through the nineteenth centuries, as a Resident Scholar at the Brandeis University Women's Studies Research Center, and through three decades of cross-disciplinary work with her ensemble, Cecilia's Circle. Many of her performing and research projects center around domestic music of Georgian England and Antebellum America. As a conductor, Vivian has led many Baroque opera, orchestra, and choral performances, most recently as co-director of the Boston-based ensemble Eudaimonia, A Purposeful Period Band. She is also an accordionist and a widely published writer of creative nonfiction and boundary-pushing research articles.

Yingyu Ren is a pianist dedicated to chamber music, vocal coaching and solo piano performance. Yingyu have been featured in numerous concerts, including Xinghai Conservatory Concert Hall in Guangzhou, and Shalin Liu Performance Center in Boston. In recent years, Yingyu have been focused on learning chamber music and vocal repertoires and accumulating more stage experience, accompanying students in classes and concerts in Xinghai Conservatory and Longy school of Music. Instruments that have been worked with include cello, violin, viola, tenor horn. Yingyu holds a double bachelor's degree in Piano Performance and Collaborative Piano from Xinghai Conservatory, where she studied with Qin Wang, also she is a Master of Music degree student of Longy School of Music, instructed by Esther Ning Yau.

Matthew Savage has had a professional career since childhood as a jazz musician, bandleader and composer with ensembles of different size. He's played with some of the biggest names in jazz, including Chick Corea, the Ellington All Stars, Chaka Khan, Wynton Marsalis, Bobby Watson, Clark Terry, Jimmy Heath, Jason Moran, Arturo O'Farrill, John Pizzarelli, Joshua Redman, Terri Lyne Carrington, Jon Faddis, Jerry Bergonzi and Donny McCaslin among others. Along the way, he's recorded thirteen albums as leader and one as collaborator. He is a Bösendorfer piano artist.

As a composer, Matt has garnered respect. He composed and recorded the score for a full-length documentary film, *Sound of Redemption: The Frank Morgan Story*. The movie, which premiered in 2014, chronicles the life of jazz alto saxophonist Frank Morgan. Additionally, Savage wrote almost all the songs on his twelve albums, several of which have been used in short documentaries, on web sites, in school music curricula and in government educational materials. Savage has toured worldwide and had many national media appearances including performances at The Kennedy Center, Carnegie Hall, Birdland, the Blue Note, Bohemian Caverns, Town Hall, Dizzy's Club Coca-Cola, Scullers, the Jazz Standard, the Pantages Theatre, the Iridium, the Berklee BeanTown Jazz Festival, the Monterey Jazz Festival, Heineken Jazzaldia (Spain), the Costa Rica International Jazz Festival, the International VSA Arts Festival, the Jacksonville Jazz Festival, the Ottawa International Jazz Festival, the New Orleans Jazz Festival, China, India, Japan, Curacao, Aruba and for the president of Singapore.

A graduate of Manhattan School of Music and Berklee College of Music, Matt balances his professional music career with teaching. He teaches at Bunker Hill Community College in Boston and Saint Anselm College in Manchester, NH. Matt gives masterclasses and workshops domestically and internationally (in English and Spanish) as well as private piano lessons.

Chao (Lucas) Liu, graduated from the Longy school of music of master's degree in piano Music Performance, good at classical piano, pop piano, jazz piano, is a diversified music style pianist. He won the silver Prize of youth Group in Asian Youth Art Festival and won the title of Excellent Instructor in various international competitions. At the same time, as a cello player in the Symphony Orchestra, many national performances. He also won Philharmonic orchestra national Tour cello performance Second prize of Youth Piano Group in Asia International Art Festival; Longy School of Music of Bard college opera Alicia choral performance. He has a lot of teaching experience, in the piano skill class teaching, many times by school institutions rated as excellent teacher, strong patience and novel approach, in the process of class, is good at guiding students, encouraging students, stimulate the potential of students, let students gain more professional knowledge, in the scientific system of study, students have a leap progress and good results.

Guinevere Conner, viola da gamba, is currently working towards completing her dual Master of Music degree in Historical Performance at Longy School of Music with Anne Trout on baroque bass and Jane Hershey on viola da gamba. Performing in numerous ensembles at both Longy and Harvard, as both a soloist and ensemble member, recent performances include: Dido and Aeneas, Trauerode, Bach Cantata 182, Janitch Sonata da Camera a 4 Op. V/I, Telemann Concerto in A minor, Matteis Suite in A minor, and Isabella Leonarda Sonata Sesta and Plaude Anima. As a collaborator, Guinevere has been exploring the different aspects of the viola da gamba and baroque bass, finding new facets of the soundscape to retell stories in new and interesting ways. This summer she will be attending the Oregon Bach Festival, Berwick Academy, on baroque bass. When not playing bass or gamba, Guinevere loves to bake with friends, go on hikes, and curl up with a book and a cup of coffee.

Eva Skanse received her Bachelor of Music degree from the Cincinnati College-Conservatory of Music studying with Randy Bowman, Heather Verbeck, and Demarre McGill. She is a dual masters candidate, Elise Coolidge scholar, and graduate fellow at the Longy School of Music studying with Sergio Pallottelli and Na'ama Lion. In addition, she has studied at the Interlochen School of the Arts Institute, the Oberlin Baroque Performance Institute, the American Bach Soloists Academy and the Flauti al Castello in Italy. Other principal teachers include Lindsay Leach-Sparks, Morrigan O'Brien-Kane, and Michael Lynn.

Eva has been named a finalist in competitions held by the Mid-Atlantic Flute Society, the Kentucky Flute Society, the Central Ohio Flute Association, the South Carolina Flute Society, the Florida Flute Association, the Mid-South Flute Society, and the National Flute Association. She is the winner of the International Flute Symposium Young Artist competition, the David L. Pierson Concerto Competition, the Hamilton Stands Scholarship, and the Hawkins Family Foundation Scholarship.

Yixuan Wang, soprano, is currently majoring in vocal studies at Longy School of Music of Bard College for her Master of Music degree. She graduated from the Opera Department of The Central Academy of Drama with a bachelor's degree in 2019. She is an active young soprano. She won the 5th Hong Kong International Music Festival & The Italian Bologna International Vocal Competition Top3/700, Second prize. This experience motivated her during the preparation of this competition, maintained a high level of energy through running and rehearsing. The performance inspired by her vocal studio teacher to deliver her passion and enthusiasm for soprano singing to the audiences and committees. Felt a sense of enjoyment of receiving tailored coaching from my vocal music teacher and be willing to educate more students. Visited Hong Kong for this three-day intensive competition and successfully won the First Runner-up Award of Sopranos. Yixuan Wang also held the Central Academy of Drama Public Recital (A Five-Singer Practical Concert). Conducted detailed investigation about the backgrounds of songs and performed three songs in

the practical concert. In 2017, she performed in Xi Shi (Opera), Central Academy of Drama Opera Segment Performance Beijing, China Casting: Xi Shi. And she also attends the summer program: World Federation of Drama Education 2017 International College Student Art Festival 2017. She is committed to spreading music to more people around the world.

Innocent Okechukwu is a prolific Nigerian composer and pianist, with over one hundred compositions to his credit. Notable amongst them are his Sacred Cantata; Oku Nchehari (A call for repentance), Three flute concertos, Waterfall (A Clarinet Balletto), A dance of the wizard (flute concerto) and a duet, Ije Uwa (The travails of life, premiered in New York), When the world is sick (SATB, also arranged for solo voice), Ave Verum (SATB), Majesty (SATB & Piano), The Lamb (SATB), Sinking sand (violin sonata), Hang-out (Trumpet & Piano), Behold the star (SATB for Christmas), Snow, snow (Solo voice), Fear (Soprano), The River Within (String Quartet, premiered in Boston Center for the Arts, USA), Sneaky One (Brass Quartet), and the list continues. Mr. Innocent gained his first degree in Music at the University of Nigeria Nsukka (UNN), where he majored in Composition with a minor in Piano and graduated with first class with honors and emerged the Best Graduating Student from his department in 2016. Mr. Innocent also holds an Advanced certificate in piano performance from the Trinity College of London school of music board in Dubai, UAE 2019.

Innocent is currently a graduate student in Music Composition at the Longy School of Music of Bard College, Cambridge – USA. He is the current recipient of the Bronwyn and Jeffrey Lamont Artistic and Social Change Fellowship.

Zhining Hu's enlightenment of music started at age of five when he received first piano lesson from Zhi Hu; however, Zhining remained uninterested in music until the first year of high school, and since then he has been devoted to music making. Zhining enrolled in the Bachelor of Music degree in The University of Windsor to study piano performance from 2013 to 2019. He was accepted by The New England Conservatory of Music as composition student in 2019 and he completed the Certificate of Professional Study program in 2021. Zhining is currently a composition student in the Master of Music in Longy School of Music. He has been studying with John Howell Morrison, and his works has been performed in several concerts and seminars.

Program Notes

Un momento di contento from *Alcina* (HWV 34) which is a 1735 opera seria by George Friederic Handel. Handel used the libretto of *L'isola di Alcina*, an opera that was set in 1728 in Rome by Riccardo Broschi, which he acquired the year after during his travels in Italy. Partly altered for better conformity, the story was originally taken from Ludovico Ariosto's *Orlando furioso* (like those of the Handel operas *Orlando* and *Ariodante*), an epic poem. The opera contains several musical sequences with opportunity for dance: these were composed for dancer Marie Sallé.

Hide thou thy hated beams and **Waft her angels through the sky** from *Jephtha* (HWV 70), an oratorio (1751) by George Friederic Handel with an English language libretto by the Rev. Thomas Morell, based on the story of Jephtha in Judges (Chapter 11) and *Jepthes, sive Votum* (Jeptha, or the Vow) (1554) by George Buchanan. Whilst writing *Jephtha*, Handel was increasingly troubled by his gradual loss of sight, and this proved to be his last oratorio. In the autograph score, at the end of the chorus "How dark, O Lord, are thy decrees" he wrote "Reached here on 13 February 1751, unable to go on owing to weakening of the sight of my left eye."

The story revolves around Jephtha's rash promise to the Almighty that if he is victorious, he will sacrifice the first creature he meets on his return. He is met by his beloved daughter Iphis. However, an angel intervenes to stop the sacrifice, and Iphis only needs to dedicate her life to the Lord. This is an unusual interpretation of the Bible story, although one which has been current since the Middle Ages. The more common interpretation is that Jephthah chooses to sacrifice his daughter, but a short reprieve is arranged, after which Iphis dutifully returns and is killed.

Corinna is divinely fair appears in the Gresham Manuscript, the book of songs and extracts from his theatre works and odes which Purcell compiled between 1692 and 1695. The volume is basically chronological, and this song appears just before extracts from the 1692 ode *Hail, bright Cecilia*; it was also printed in the December 1692 issue of *The Gentleman's Journal* where the text was said to be 'by a Person of Honour'. The second stanza 'Like Nature' may have been a later addition, for it appears in the Gresham Manuscript in a different ink and with new key and time signatures. This was probably not the version which John Young used when compiling the second edition of *Orpheus Britannicus* (first book, 1706) as he does not print the second stanza.

Purcell is wonderfully responsive to the text, expressively illustrating the elegance of Corinna, whose shape is 'easy' and 'soft her air'. But this paragon of beauty has, to Purcell's author, wasted her charms and 'sullied' her looks, for she 'threw' her own heart away. In the second stanza, lilting in its triple metre, the poet likens her wasting her 'treasure' to exotic Eastern delicacies whose subtle flavors are lost before they can reach our shores – an imaginative way of an author truculantly expressing his jealousy that someone else has proved to be the lucky one!

Das Blut, das meine Schuld durchstreicht is from the cantata *Jesu, der du meine Seele*, BWV 78 by Johann Sebastian Bach. He composed the chorale cantata in Leipzig for the 14th Sunday after Trinity and first performed it on 10 September 1724. It is based on the hymn by Johann Rist.

Bach wrote the cantata in his second year in Leipzig, when he composed an annual cycle of chorale cantatas. For the 14th Sunday after Trinity, 10 September 1724, he chose the chorale of Johann Rist (1641) in 12 stanzas. Rist set the words and probably also the melody. An unknown librettist wrote the poetry for seven movements, retaining the first and last stanza and quoting some of the original lines as part of his own writing in the other movements. Movement 2 corresponds to stanza 2 of the chorale, 6 to 11, 3 to 3–5, 4 to 6–7, and 5 to 8–10.

I can do all things through Christ, Mr. Innocent has performed a lot of early music as a young choir boy, he has grown to love and cherish some Baroque musical exponents; the likes of G.F Handel, Antonio Vivaldi, Henry Purcell and J.S Bach. He took lessons on figured bass, basso continuo, and analysis of baroque pieces. This opened more horizon for my baroque music appreciation.

So, when contacted by Yihan to write a piece in the style of early music, which also happened to be the period he was taking a class called 'In the Manner Of', taught by John Howell Morrison - the class was about studying different composers and attempt to compose in the manner which they would have composed; this was an opportunity for me to express my long study of the baroque style. 'I can do all things' is gotten from the Bible in the book of Ephesians 13. It started with a recitative and then comes the aria. It employed the use of major-minor borrowing. There was also a change in time signature; this was purposefully done to incorporate "The Doctrine of Affection", - the opium of baroque music.

Dies Bildnis ist bezaubernd schön (English: "This image is enchantingly lovely") is an aria from Wolfgang Amadeus Mozart's 1791 opera *The Magic Flute*. The aria takes place in act 1, scene 1, of the opera. Prince Tamino has just been presented by the Three Ladies with an image of the princess Pamina, and falls instantly in love with her.

Vainement, ma bien aimée, from *Le roi d'Ys* (The King of Ys) is an opera in three acts and five tableaux by the French composer Édouard Lalo, to a libretto by Édouard Blau, based on the old Breton legend of the drowned city of Ys. That city was, according to the legend, the capital of the kingdom of Cornouaille.

Una furtiva lagrima, (A furtive tear) is the romanza from act 2, scene 3 of the Italian opera *L'elisir d'amore* by Gaetano Donizetti. It is sung by Nemorino (tenor) when it appears that the love potion he bought to win the heart of his dream lady, Adina, is working. He loves Adina, but she is not interested in an innocent, rustic man such as he. To win her heart, he buys a love potion with all the money he has in his pocket. It is actually a cheap red wine sold by a traveling quack doctor – but when he sees Adina weeping, he assumes the "elixir" has worked and she has fallen in love with him.

Zueignung, (translated as "Dedication" or "Devotion") is a Lied composed by Richard Strauss in 1885 (completed 13 August), setting a poem by the Austrian poet Hermann von Gilm. It was included in Strauss's first published collection of songs, as Op. 10 in 1885. Originally scored for voice and piano, the song was orchestrated in 1932 by the German conductor Robert Heger and in 1940 by Strauss himself. It is one of the composer's best-known songs.

Adieu, the important fact is that it's the last song from a three-song cycle called *Poème d'un Jour* (Poem of a Day) which describes the meeting, passionate middle, and end of an affair). Faure was a pioneer in French art song, connecting the inflections of the French language more closely to the melody and phrasing than his predecessors.

Non t'amo più, Tosti wrote well for the voice, allowing, indeed encouraging, interpretation and embellishment from operatic singers. Most artists, therefore, specialising in the classical Italian repertoire have performed and recorded Tosti songs; yet Tosti never composed opera. Notable examples on record include Alessandro Moreschi (the only castrato who ever recorded) singing "Ideale", Mattia Battistini singing "Ancora", Nellie Melba singing "Mattinata" and Enrico Caruso singing "A vucchella" and "L'alba separa dalla luce l'ombra".

È la solita storia del pastore, also known as "Lamento di Federico", is an aria from act 2 of the opera *L'arlesiana* (1897) by Francesco Cilea. It is sung by Federico (tenor), who is deeply in love with a girl from Arles, the Arlesiana of the title, but his family has arranged his marriage with Vivetta. Vivetta has always loved Federico since childhood and is disappointed to know of his love for l'Arlesiana. When he has been

left alone, Federico reads the letters of l'Arlesiana (which prove she has another lover) and ponders them with his broken heart

Love me, love me not from *IN PIECES*, which is a new musical, threads the music and pop catalog of songwriter Joey Contreras into a theatrical setting. With a fair share of sensitive emotions and anthemic bops, *In Pieces* reflects on the romantic journeys of eight individuals, as they share, ponder and look back on the chosen paths and partners along the way. Set in New York City, there's the scary excitement of being vulnerable and saying yes to whatever adventure is ahead. The magical first kiss. An unlikely friendship. Well-kept secrets. The monotony. The rebound. An awkward reunion on the 1 train. And the honest conversations of deserving more. All these pieces of a life that at times connect and disconnect, but once at a distance, come together to create a universal remembrance of what it's like to be young and learning in love.

Love forever (爱永在), this is an aria of Lin Sheng, the new husband of the protagonist Haitang. This aria appears in the fourth scene of the opera. Haitang and Lin Sheng are newly married, and Lin Sheng is preparing to go to the front for the national army. The song expresses his determination and faith to go to the battlefield for his lover.

Another side of the river (在水一方), written by Qiong Yao and composed by Lin Jiaqing, this song is qiong Yao in 1975 for her film "In the Water side" theme song of the same name, originally sung by Jiang Lei. In 1980, Teresa Teng covered the song and recorded it in her self-titled album *On the Water*. Since then, "On the Water" has gained popularity across the country. In 1988, Qiong Yao released the TV version of "In the Water side", which was sung by Li Bihua, as an episode of the TV series. Before and after it, the song has been covered several times by many singers.

Un momento di contento

Un momento di contento
dolce rende a un fido amante
tutto il pianto che versò.

Suol'amore, dal dolore
tirar balsamo alle pene,
a sanar, chi pria piagò.

Hide thou thy hated beams

Hide thou thy hated beams, O sun, in clouds
And darkness, deep as is a father's woe;
A father, off'ring up his only child
In vow'd return for victory and peace.

Corinna is divinely fair

Corinna is divinely fair,
Easy her shape and soft her air;
Of hearts she had the absolute sway
Before she threw her own away.
The pow'r now languishes by which she
charm'd,
Her beauty sullied and her eyes disarm'd.

Like Nature she is apt to waste
Her treasure where 'tis valu'd least;
So peasants surfeit where it grows
On fruit the eastern sun bestows,
But all the delicacy fades before
It can through oceans reach our distant shore.

Das Blut

Das Blut, so meine Schuld durchstreicht,
macht mir das Herze wieder leicht
und spricht mich frei.
Ruft mich der Höllen Heer zum Streite,
so stehet Jesus mir zur Seite,
dass ich beherzt und sieghaft sei.

I can do all things, Through Christ

I can do all things, through Christ,
Through him,
Who strengthens me!

The stead-fast of lord,
Never ceases,
Never comes to an end.
They are new every morning,

One moment of contentment

One moment of contentment
turns all the tears a faithful lover has shed
into sweetness.

Love often brings balsam
to soothe the pain and suffering
of those whom he once wounded.

Waft her, angels through the skies

Waft her, angels through thy skies
Waft her, angels through thy skies
Far above yon azure plain, far above yon azure plain
Angels, waft her through the skies, waft her through
thy skies
Far above yon azure plain, far above you azure
plain,

Glorious there like you to rise, there like you forever
reign.
Glorious there like you to rise, there like you forever
reign,
Forever reign, there like you forever reign

Waft her, angels through the skies
Waft her, angels through the skies
Far beyond yon azure plain, far beyond yon azure
plain
Angels, waft her through thy skies, waft her through
the skies
Far above yon azure plain, far above you azure plain

Thy blood

Thy blood, which cancels my guilt,
makes my heart feel light again
and sets me free.
Though all hell should call me to the fight
Jesus will stand beside me,
that I may take heart and win the day.

Great is thy faithfulness,
Great is thy faithfulness,
Faithfulness, faithfulness, faithfulness,
O God.

They are new every morning,
New every morning,
Morning, morning, morning, morning,
Great is thy faithfulness o God.

Dies Bildnis ist bezaubernd schön

Dies Bildnis ist bezaubernd schön,
 Wie noch kein Auge je geseh'n!
 Ich fühl' es, wie dies Götterbild
 Mein Herz mit neuer Regung füllt.

Diess Etwas kann ich zwar nicht nennen!
 Doch fühl' ichs hier wie Feuer brennen.
 Soll die Empfindung Liebe seyn?

Ja, ja! die Liebe ist's allein.
 O wenn ich sie nur finden könnte!
 O wenn sie doch schon vor mir stände!

Ich würde - würde - warm und rein -
 Was würde ich! - Sie voll Entzücken
 An diesen heissen Busen drücken,
 Und ewig wäre sie dann mein.

Vainement, ma bien-amee

Recitative:

Puisqu'on ne peut flechir ces jalouses
 gardiennes,
 Ah! laissez-moi conter mes peines
 Et mon emoi !

Aria:

Vainement, ma bien-amee,
 On croit me desesperer :
 Pres de ta porte fermee.
 Je veux encor demeurer !

Les soleils pourront s'eteindre,
 Les nuits remplacer les jours,
 Sans t'accuser at sans me plaindre,
 La je resterai toujours !

Je le sais, ton ame est douce,
 Et l'heure bientot viendra,
 Ou la main qui me repousse.
 Vers la mienne se tendra!

Ne sois pas trop tardive
 A te laisser attendre !
 Si Rozenn bientot n'arrive,
 Je vais, helas ! mourir !

This portrait is enchantingly beautiful

This portrait is enchantingly beautiful,
 such as no eye has ever yet seen.
 I feel the way this divine image
 fills my heart with new emotion.

Though I cannot name what this is,
 yet I feel it burning here like fire.
 Might this sensation be love?

Yes, yes! It can only be love!
 Oh, if only I could find her!
 Oh, if she but stood before me now!

I should ... should ... warmly and virtuously ...
 What should I do? ... Rapturously I should
 press her to this ardent breast,
 and then she would be mine for ever.

In vain, my beloved

Recitative:

Since these jealous guardians will not be
 moved to mercy,
 ah, let me tell you of my anguish
 and my torment!

Aria:

In vain, my beloved,
 do I seem to despair:
 next to your closed door
 I am determined to stay!

Suns may be extinguished,
 nights replace days,
 but without blaming you and without
 complaining,
 I shall stay here for ever!

I know that you have a kind heart,
 and the hour will soon come
 when the hand which now pushes me away
 will reach out towards mine!

Do not delay too long
 in allowing yourself to be won over by your tender
 feelings;
 If Rozenn does not appear soon soon,
 I, alas, shall die!

Una furtiva lagrima

Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidiar sembrò.

Che più cercando io vo?
Che più cercando io vo?
M'ama! Sì, m'ama, lo vedo. Lo vedo.

Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a' suoi sospir!

I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir...

Cielo! Si può morir!
Di più non chiedo, non chiedo.
Ah, cielo! Si può! Sì, può morir!
Di più non chiedo, non chiedo.
Si può morire! Si può morir d'amor.

Zueignung

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle, Liebe macht
die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

Adieu

Comme tout meurt vite, la rose déclose,
Et les frais manteaux diaprés des prés;
Les longs soupirs, les bien-aimées, fumées!

On voit dans ce monde léger changer
Plus vite que les flots des grèves, nos rêves,
Plus vite que le givre en fleurs, nos cœurs!

A single secret tear

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.

What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me, I see it. I see it.

For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!

The beating, the beating of her heart I could feel,
to merge my sighs with hers...

Heavens! Yes, I could die!
I could ask for nothing more, nothing more.
Oh, heavens! Yes, I could, I could die!

I could ask for nothing more, nothing more.

Dedication

Yes, dear soul, you know
That I'm in torment far from you,
Love makes hearts sick –
Be thanked.

Once, revelling in freedom,
I held the amethyst cup aloft
And you blessed that draught –
Be thanked.

And you banished the evil spirits,
Till I, as never before,
Holy, sank holy upon your heart –
Be thanked.

Farewell

How swiftly all things die, the rose in bloom,
And the cool dappled mantle of the meadows;
Long-drawn sighs, loved ones, all smoke!

In this fickle world we see our dreams
Change more swiftly than waves on the shore,
Our hearts change more swiftly than frosted
flowers!

À vous l'on se croyait fidèle, cruelle,
Mais hélas! les plus longs amours sont courts!

Et je dis en quittant vos charmes, sans larmes,
Presqu'au moment de mon aveu, Adieu!

Non t'amo più

Ricordi ancora il dì che c'incontrammo,
Le tue promesse le ricordi ancor...?
Folle d'amore io ti seguii ...ci amammo,
E accanto a te sognai, folle d'amor.

Sognai felice, di carezze a baci
Una catena dileguante in ciel;
Ma le parole tue... furon mendaci...
Perchè l'anima tua è fatta di gel.

Te ne ricordi ancor?
Te ne ricordi ancor?

Or la mia fede, il desiderio immenso
Il mio sogno d'amor...non sei più tu:
I tuoi baci non cerco, a te non penso...
Sogno un altro ideal; non t'amo più.

Nei cari giorni che pasamo inieime
Io cosparsi di fiori il tuo sentier
Tu fosti del mio cor l'unica speme
Tu della mente l'unico pensier

Tu m'hai visto pregare, impallidire,
Piangere tu m'hai visto innanzi a te
Io sol per appagare un tuo desire
Avrei dato il mio sangue a la mia fè...

Te ne ricordi ancor?
Te ne ricordi ancor?

Or la mia fede, il desiderio immenso
Il mio sogno d'amor...non sei più tu:
I tuoi baci non cerco, a te non penso...
Sogno un altro ideal; non t'amo più.

É' la solita storia del pastore

É' la solita storia del pastore

To you I thought I would be faithful, cruel one,
But alas! the longest loves are short!

And I say, taking leave of your charms, without tears,
Almost at the moment of my avowal, Farewell!

I don't love you anymore

Do you still remember the day that we met;
Do you still remember your promises?
Crazy from love I followed you, we were enamored
with each other
And I dreamed next to you, crazy from love.

I dreamed, happily, of caresses and kisses
A chain fading away into the sky:
But your words were misleading,
Because your soul is made of ice.

Do you still remember?
Do you still remember?

Now my faith, my immense desire;
My dream of love isn't you anymore:
I don't search for your kisses, I don't think of you.
I dream of another ideal; I don't love you anymore.

In the dear days that we spent together
I scattered flowers at your feet
You were the only hope of my heart
You were the only thought in my mind

You watched me beg, turning pale
You watched me cry before you
Only to satisfy your desire, I
Had given my blood and my faith.

Do you still remember?
Do you still remember?

Now my faith, my immense desire;
My dream of love isn't you anymore:
I don't search for your kisses, I don't think of you.
I dream of another ideal; I don't love you anymore.

It's the usual story of the shepherd,

It's the usual story of the shepherd ...

Il povero ragazzo
voleva raccontarla, e s'addormenti

C'è nel sonno l'oblio.
Come l'invidia

Anch'io vorrei dormir così,
nel sonno almeno l'oblio trovar
La pace sot cercando io vo
vorrei poter tutto scordar.

Ma ogni sforzo è vano Davanti
ho sempre di lei dolce semblante

La pace tolta e sempre a me
Perché degg'io tanto penar?

Lei....sempre mi paria al cor.
Fatale vision, mi lascia
mi fai tanto male
Ahime

Love me, love me not

What you don't know
Is that I would do anything for you
What you don't know
Is that I would do anything for you

Love me, love me not
Counting petals on the floor
Stop being so afraid
To let our love become more
Take me, take me in
I won't let you down
I'm not running
I'm not leaving today
But you can think what you want

There's only so much I can do
And you don't see all I am giving away
And I'm asking for you to

爱永在

从山里，望山外，
层层叠叠隔云海，
从一个山口到另一个山口，
从芳草绿望到雪花白。

风吹过来，云飘过来，

The poor boy wanted to say it,
but fell asleep.

In sleep there is oblivion.
How I envy him!

If only I could find sleep like this -
to find, at least, oblivion in my sleep!
I only want to find peace:
if only I could forget everything.

But all my struggle is in vain..
I still see her sweet face before me!

And peace has left me for ever...
why do I have to suffer so much pain?

She always speaks straight to my heart!
Oh fatal vision, leave me alone!
You wound me so much!
Oh poor me!

There's only so much I can do
And you don't see all I am giving away
And I'm asking for you to
Stay!

Love me, love me not
Counting petals on the floor
Stop being so afraid
To let our love become more
Take me, take me in
I won't let you down
I'm not running
I'm not leaving
I'm not hiding
No I'm not lying
I'm not wanting anybody else today
But you!
Just you

Love is forever

From the mountains, looking beyond the mountains,
Layer upon layer across the sea of clouds,
From one pass to another,
From the grass green to the snow white.

The wind blows, the clouds float,
I want to go back to my childhood without guessing,

多想回到从前儿时两小无猜，
风抚摸脸，云揽在怀，
只要路在脚下，哪怕山高山矮。

那杆插墙的影子，
那海棠花的样子，
那炊烟升起的日子，
那村头的老碾子。

那望不尽的青山，
就像朵朵彩云铺开，
那诉不尽的深情，
就像白雪皑皑。

飘呀飘，飘呀飘，
从茫茫山谷，
飘进暖暖心怀。

我已听见号声响，
你会看见旗帜扬，
你的花衫，我的军装，
一同抖落尘埃。
时刻准备冲锋，
你会等候好消息，
你的期盼，我的誓言，
此刻倚马可待！

你的方向，梦的方向，
你的所在，爱的所在，
这是世间，最美的风景，
爱永在，不徘徊！
你的方向，梦的方向，
你的所在，爱的所在，
这是世间，唯一的风景，
不徘徊，爱永在！

这是世间，最美的风景，
不徘徊！
爱永在！

在水一方

绿草苍苍，白雾茫茫；
有位佳人，在水一方；

The wind caresses the face, the cloud embraces,
As long as the road is at your feet, even if the
mountains are tall and short.

The shadow of the pole in the wall,
That begonia flower looks like,
The day when the smoke rises,
The old grinder at the head of the village.

The endless green hills,
Like the blooming colorful clouds,
That unspeakable affection,
Like snow.

Fly, fly, fly, fly,
From the vast valley,
Float into a warm heart.

I have heard the trumpet,
You will see the flag fly,
Your blouse, my military uniform,
Shake off the dust together.
Always ready to charge,
You will wait for good news,
Your hope, my oath,
It's time to wait on horses!

your direction, the direction of your dreams,
where you are, where love is,
This is the most beautiful scenery in the world,
Love is forever, never lingering!
your direction, the direction of your dreams,
where you are, where love is,
This is the world, the only scenery,
Don't linger, love is forever!

This is the most beautiful scenery in the world,
Do not wander!
Love is forever!

Another side of the river

The green grass is green, and the white mist is vast;
There is a beautiful woman on the water side;

The green grass is clear, the white fog blurs;

绿草萋萋， 白雾迷离；
有位佳人， 靠水而居；

我愿逆流而上， 依偎在她身旁；
无奈前有险滩， 道路又远又长；

我愿顺流而下， 找寻她的方向；
却见依稀仿佛， 她在水的中央；

我愿逆流而上， 与她轻言细语；
无奈前有险滩， 道路曲折无已；

我愿顺流而下， 找寻她的踪迹；
却见仿佛依稀， 她在水中伫立；

There is a beautiful woman who lives by water;

I would like to go upstream and snuggle beside her;
There is a dangerous shoal before helplessness, and
the road is far and long;

I would like to go down the river and find her way;
But it seems vaguely that she is in the middle of the
water;

I would like to go upstream and whisper with her;
There is a dangerous shoal in front of helplessness,
and the road is full of twists and turns;

I would like to go down the stream and seek her
trail;
But see as if vaguely, she is standing in the water;