

Graduate Recital: My life's delight

Yixuan Wang, soprano
Yingyu Ren, piano
Alexis Mitchell, oboe
Guinevere Conner, viola da gamba
Lifeng Tang, violin
Paige Burke, composer

Monday, May. 16, 2022
Pickman Concert Hall
The Longy School of Music

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| Mein Jesus will es thun, BWV 72 (1726) | J. S. Bäch (1685-1750) |
| Du bist die ruh (1823) | Franz Schubert (1797-1828) |
| Nachtviole (1822) | Franz Schubert (1797-1828) |
| Le Secret (1879) | Gabriel Urbain Fauré (1845-1924) |
| Chanson d'Amour (1883) | Gabriel Urbain Fauré (1845-1924) |
| Seven Elizabethan Lyrics Op.12 | Roger Quilter (1877-1953) |
| <i>Weep you no more (1938)</i> | |
| <i>My life's delight (1907)</i> | |
| Ma rendi pur contento (1829) | Vincenzo Bellini (1801-1835) |
| INTERMISSION | |
| Mein Herr Marquis, Act. 2, Die Fledermaus (1872) | Johann Strauss (1825-1899) |
| Deh Vieni, Non Tardar, Act.4, Le nozze di Figaro (1786) | Wolfgang Amadeus Mozart (1756-1791) |
| S'altro che lagrime (1791) <i>From La Clemenza di Tito, K.621</i> | Wolfgang Amadeus Mozart (1756-1791) |
| Reflection (1998) | Matthew Wilder (1953-) |
| One Art (2022) | Paige Burke (1996-) |
| Happy waiting (<i>欣喜的等待</i>) (1939) | Guangnan Shi (1940-1990) |
| Women spend (<i>女人花</i>) (1997) | Yaochuan Chen (1967-) |

Artist Biographies

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 attend 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.

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.

Guinevere Conner, viola da gamba, is currently working towards completing her dual Master of Music degrees 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.

Alexis Mitchell is a freelance oboist and English horn player native to Arizona, and currently located in Boston. Alexis plays oboe and English horn in the Du Bois Orchestra and is the adjunct oboe instructor at Bridgewater State University. Some career highlights include premiering chamber works by early career composers at the Toronto Creative Music Lab, working with composer Suzanne Farrin and performing Farrin's solo oboe work "l'onde (della non vostra)" at Cortona Sessions for New Music in Italy, and working with composer Mario Davidovsky and performing his "Quartetto No. 2, for oboe and strings" at the Composers Conference at Wellesley College. Alexis Mitchell graduated from Barrett, the Honors College at Arizona State University in May 2018 with a Bachelor of Music in Music Performance and a Bachelor of Science in Materials Science and Engineering. Alexis graduated from the Boston Conservatory at Berklee with a Master of Music in Oboe Performance in May 2020. Her primary teachers are Robert Sheena and Martin Schuring.

Lifeng Tang is a violinist, educator, and music advocate. He encourages students to think and explore instead of just getting an answer. This way makes his students feel curious and interested in music instead of pressure and tasks. He has been invited to join Discovery Bay Music Education, Shu Wen Institute of Education as a violin teacher was invited to serve as the thirteenth teenagers piano and strings competition as the judges of the Strings Group, good to teach 9-18 year-olds, there are certain basic music students, to help them overcome the difficulties and problems skill. "Exploring without interest is really boring." He once led the students to practice Mozart's works together, such as k525, k136. The students would happily share their insights with him before playing and asked him how to solve some technical problems in expression. He always encouraged them And patiently answer their questions.

Paige Burke (b. 1996; they/them/theirs) is a Boston-based composer, vocalist, and music educator. With compositional influences ranging from jazz to rock to minimalism, as well as their experience as a choral singer and teacher, Mx. Burke aims to create music that is accessible to everybody. Music should prompt its listeners to both feel and learn—and this is the guiding principle behind Mx. Burke's creative output, whether in the classroom or the concert hall. Mx. Burke has been commissioned by several ensembles, including the Chamber Singers at the University of Massachusetts-Lowell and the L.A. Choral Lab. As a former member of the UMass Lowell Chamber Singers, Mx. Burke, an alto, has performed master works including movements from Bach's Magnificat, Brahms' Nänie and Schicksalslied, and Mozart's Requiem, under the direction of Brian O'Connell and Dr. Jonathan Richter. Mx. Burke has also performed internationally, as a participant in the Sarteano Choral Conducting Workshop in Italy, directed by Brian O'Connell, Simon Carrington, and Broni Falinska. Mx. Burke holds a Bachelor of Music in Music Studies from the University of Massachusetts-Lowell, and is currently pursuing a Master of Music in Composition at the Longy School of Music at Bard College.

Program Notes

Mein Jesus will es thun, Bach composed *Alles nur nach Gottes Willen* in his third cantata cycle for the Third Sunday after Epiphany. The prescribed readings for the Sunday were taken from the Epistle to the Romans, rules for life (Romans 12:17–21), and from the Gospel of Matthew, the healing of a leper (Matthew 8:1–13). The cantata text was written by Salomon Franck, who was Bach's librettist when they both worked for the ducal court in Weimar. Franck published it in *Evangelisches Andachts-Opffer* in 1715, whereas Bach composed the music much later. *Ihr, die ihr euch von Christo nennet*, BWV 164, is a comparable example of Bach turning to a text by Franck late.

Du bist die Ruh (You are rest and peace), D. 776; Op. 59, No. 3 is a Lied composed by Franz Schubert (1797–1828) in 1823. The text is from a set of poems by the German poet Friedrich Rückert (1788–1866). It is the third poem in a set of four. This song is set for solo voice and piano.

Nachtviolen (1822) D752. This song was recorded on the album 'Schubert Year by Year' on Stone Records, in preparation for Oxford Lieder's 2014 The Schubert Project, the first ever complete performance of Schubert's songs in a single festival. It features one song from each year of Schubert's creative life.

Le Secret, throughout Gabriel Fauré's 1879 song, *Le Secret*, serene, hypnotically repeating chords in the piano toll like an immortal bell. We drift into a detached dreamscape which seems to anticipate the final, time-altering movement of Olivier Messiaen's *Quartet for the End of Time*.

The song's text is a setting of Paul-Armand Silvestre's poem, *Mystère*, from the collection, *Le pays des roses* (1882). Its three stanzas blur the lines between dawn, day, and night. A sense of transcendental mystery is captured in Fauré's music. It suggests the simplicity, inevitability, and lament we often hear in Schubert's songs.

Chanson d'Amour, This is one of the songs that Poulenc most hated hearing sung by female singers (Duparc's *Phidylé* was another) because of its unambiguously masculine text. Like *Le secret* the poem is from Silvestre's *Le pays des roses*. Both the courtly words and the music bring to mind the Gounod setting *Ô ma belle rebelle*, a sixteenth-century evocation with a poem by Jean-Antoine de Baïf. The pattern of Gounod's accompaniment is a single left-hand note in the bass clef followed by three in the treble, an alternation between left and right hand that suggests the strumming of lute or guitar; Fauré follows suit. In *Chanson d'amour* we thus have an exercise in the composer's celebrated madrigal style, gracious time-travel that transcends pastiche by taking the refined musical manners of an earlier age and incorporating them into the *pudeur* of his own style (Reynaldo Hahn was to do exactly the same thing). In this music we detect the origins of Fauré's 'Venetian' settings of Verlaine. As is often the case with this composer this is *recherché* music of the greatest subtlety that is only pretending to be simple. Hundreds of inadequate performances have rendered this *fausse naïveté* merely banal by babbling through the song without registering the harmonic nuances, the flirtations with the harmony, and the series of enharmonic puns that Fauré incorporates into the music. The addition of a musical strophe by re-using Silvestre's first verse is a rare instance of this composer expanding, rather than cutting, a poem. The enjambment, without a breath, between 'rebelle' at the end of verse 3 and 'J'aime tes yeux' beginning verse 4 is a charming salon touch in a song where every perfectly placed note betokens a smiling composer of the deepest seriousness.

Weep You No More, Sad Fountains is a melancholy English ballad from the Elizabethan era. The poem has an interesting structure of rhythm and rhyme set in a falling pattern creating a somber yet soothing lyrical work of literature. The metaphors used provide images of melting snow and flowing fountains while comforting the sorrow of the poet's intended readers. Because this poem has unknown origins readers must assume what the poet's intentions were when writing this lovely ballad.

My life's delight, Seven Elizabethan Lyrics set to music by Roger Quilter. Songs are as follows Weep You No More, My Life's Delight, Damask Roses, The Faithless Shepherddess, Brown is My Love, By a Fountainside, Fair House of Joy.

Ma rendi pur contento is the final song in the *Composizioni da Camera*, and is beautiful in its understatement and simplicity. The text is by the prominent Italian poet and librettist Metastasio, and declares that his lover's happiness is more important to him than his own. The comfortable harp part features left hand octaves and gentle right hand arpeggiation. This flexible arrangement can be performed on a recital in harp and voice format, or adapted for any harp and treble instrument to sight-read at gigs.

Mein Herr Marquis, sometimes called "Adele's Laughing Song", is an aria for soprano with choral accompaniment from act 2 of the operetta *Die Fledermaus* by Johann Strauss II. It appears in many anthologies of music for soprano singers, and is frequently performed in recitals.

Adele, a chambermaid who has borrowed one of her mistress's gowns without permission, and gone to a party, also without permission, gets recognized there by her mistress's husband. She attempts to convince him that he is wrong by laughing scornfully at the idea that a glamorous woman like herself could possibly be a lowly chambermaid.

The aria, "**Deh vieni, non tardar**," is sung by the character Susanna, who is one of the servants in the Count's home. It was common for Mozart to portray his lower-class characters as the more clever and heroic characters, since Mozart was very interested in contrasting dramatic roles. Susanna hopes to convince her lover, Figaro, of her faithfulness, after she tried to catch the Count in his unfaithfulness. In the aria, she is seemingly singing to herself in the gardens, but really, she is aware that Figaro is spying on her nearby.

S'altro che lagrime (If nothing more than tears), a gentle minuet-like arietta, is sung by Servilia in Act II as she comes upon Vitellia crying and warns her that her tears are not enough to save Sesto from death. Servilia doesn't realize that Vitellia is crying in guilty anguish over having brought about his death sentence.

Stepping back in time to Mozart's first big break in opera, in the summer of 1780 he received a commission to write an opera seria for the Electoral Court of Munich. Elector Karl Theodor's establishment, having recently moved there from Mannheim, boasted one of the finest opera companies and probably the finest orchestra in Europe. Mozart had encountered many of these musicians in Mannheim during his travels several years earlier and he expended his greatest efforts to write a worthy opera.

Reflection is a song written and produced by Matthew Wilder and David Zippel for the soundtrack of Disney's 1998 animated film *Mulan*. In the film, the song is performed by Tony Award winner, Filipina singer and actress Lea Salonga as Fa Mulan. An accompanying music video for "Reflection" was included as a bonus to the Disney Gold Classic Collection DVD release of the film in February 2000. Reflection has received highly positive reviews, with critics highlighting its emotional writing and Salonga's vocals.

Happy Waiting, The national opera "Sorrow for the Past" is a contemporary work. Wang Quan and Han Wei, based on the 100th anniversary of Lu Xun's birth, were composed and rehearsed by China Opera and Dance Theatre, composed by Shi Guangnan, sung by Yin Xiumei, Cheng Zhi, Guan Mucun and Liu Yue. It premiered at the People's Theatre in Beijing in 1981. The script embodies the lyric style of the original work, depicts juansheng and Zijun as young people who dared to fight against feudal ethics in the 1920s, and also reveals the weaknesses of intellectuals themselves.

Woman spend is a song sung by Anita Mui, a Female singer from Hong Kong, China. It is also one of her representative works. It is written by Anxiu Lee and composed by Yiu Chuan Chan.

Mein Jesus will es thun,

Mein Jesus will es thun, er will dein Kreuz
versüßen.
Obgleich dein Herze liegt in viel
Bekümmernissen,
Soll es doch sanft und still in seinen Armen
ruhn,
Wenn ihn der Glaube faßt; mein Jesus will es
thun!

Du bist die Ruh

Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du,
Und was sie stillt.

Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug' und Herz.

Kehr' ein bei mir,
Und schliesse du
Still hinter dir
Die Pforten zu.

Treib andern Schmerz
Aus dieser Brust.
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll' es ganz

Nachtviolen,

Nachtviolen, Nachtviolen,
Dunkle Augen, seelenvolle,
Selig ist es, sich versenken
In dem samtne Blau.

Grüne Blätter streben freudig,
Euch zu hellen, euch zu schmücken;
Doch ihr blicket ernst und schweigend
In die laue Frühlingsluft.

Mit erhabnen Wehmutsstrahlen
Trafet ihr mein treues Herz,
Und nun blüht in stummen Nächten,

My Jesus will do it,

My Jesus will do it, he will sweeten your cross.
Although your heart lies in many troubles,
yet it will rest gently and softly in his arms,
when faith grasps this: my Jesus will do it!

You are repose

You are repose
and gentle peace.
You are longing
and what stills it.

Full of joy and grief
I consecrate to you
my eyes and my heart
as a dwelling place.

Come in to me
and softly close
the gate
behind you.

Drive all other grief
from my breast.
Let my heart
be full of your joy.

The temple of my eyes
is lit
by your radiance alone:
O, fill it wholly!

Dame's violets,

Dame's violets,
dark, soulful eyes,
it is blissful to immerse myself
in your velvety blue.

Green leaves strive joyously
to brighten you, to adorn you;
but you gaze, solemn and silent,
into the mild spring air.

With sublime shafts of melancholy
you have pierced my faithful heart,
and now, in silent nights,

Fort die heilige Verbindung.

Le Secret

Je veux que le matin l'ignore
Le nom que j'ai dit à la nuit,
Et qu'au vent de l'aube, sans bruit,
Comme une larme il s'évapore.

Je veux que le jour le proclame
L'amour qu'au matin j'ai caché,
Et, sur mon cœur ouvert penché,
Comme un grain d'encens il l'enflamme.

Je veux que le couchant l'oublie
Le secret que j'ai dit au jour
Et l'emporte, avec mon amour,
Aux plis de sa robe pâlie!

Chanson d'amour

J'aime tes yeux, j'aime ton front,
Ô ma rebelle, ô ma farouche,
J'aime tes yeux, j'aime ta bouche
Où mes baisers s'épuiseront.

J'aime ta voix, j'aime l'étrange
Grâce de tout ce que tu dis,
Ô ma rebelle, ô mon cher ange,
Mon enfer et mon paradis!

J'aime tout ce qui te fait belle,
De tes pieds jusqu'à tes cheveux,
Ô toi vers qui montent mes vœux,
Ô ma farouche, ô ma rebelle!

Weep you no more

Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth gently waste.
But my sun's heavenly eyes
View not your weeping,
That now lies sleeping
Softly, now softly lies
Sleeping.

Sleep is a reconciling,
A rest that peace begets:
Doth not the sun rise smiling
When fair at even he sets?

our sacred union blossoms.

The Secret

Would that the morn were unaware
Of the name I told to the night,
And that in the dawn breeze, silently,
It would vanish like a tear.

Would that the day might proclaim it,
The love I hid from the morn,
And poised above my open heart,
Like a grain of incense kindle it.

Would that the sunset might forget,
The secret I told to the day,
And would carry it and my love away
In the folds of its faded robe!

Love song

I love your eyes, I love your brow,
O my rebel, O my wild one,
I love your eyes, I love your mouth
Where my kisses shall dissolve.

I love your voice, I love the strange
Charm of all you say,
O my rebel, O my dear angel,
My inferno and my paradise.

I love your eyes, I love your brow,
O my rebel, O my wild one,
I love your eyes, I love your mouth
Where my kisses shall dissolve.

My life's delight,

Come, O come, my life's delight,
Let me not in languor pine!
Love loves no delay; thy sight,
The more enjoyed, the more divine:
O come, and take from me
The pain of being deprived of thee!

Thou all sweetness dost enclose,
Like a little world of bliss.
Beauty guards thy looks: the rose
In them pure and eternal is.
Come, then, and make thy flight
As swift to me, as heavenly light.

Rest you then, rest, sad eyes,
Melt not in weeping,
While she lies sleeping
Softly, now softly lies
Sleeping.

Ma rendi pur contento

Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

Mein Herr Marquis

Mein Herr Marquis, ein Mann wie Sie
Sollt' besser das verstehn,
Darum rate ich, ja genauer sich
Die Leute anzusehen!
Die Hand ist doch wohl gar zo fein, hahaha.
Dies Füsschen so zierlich und klein, hahaha.
Die Sprache, die ich führe
Die Taille, die Tournüre,
Dergleichen finden Sie
Bei einer Zofe nie!
Gestehn müssen Sie fürwahr,
Sehr komisch dieser Irrtum war!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha.
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Ja, sehr komisch, hahaha
Ist die Sache, hahaha!

Sehr komisch, Herr Marquis, sind Sie!
Mit dem Profil im griech'schen Stil
Beschenkte mich Natur:
Wenn nicht dies Gesicht schon genügend
spricht,
So sehn Sie die Figur!
Schaun durch die Lorgnette Sie dann, ah,
Sich diese Toilette nur an, ah
Mir scheint wohl, die Liebe
Macht Ihre Augen trübe,
Der schönen Zofe Bild
Hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall,

Only make happy

Only make happy
The heart of my beautiful [lady],
And I will pardon you, love
If my own [heart]is not glad.

Her troubles I fear
More than my own troubles,
Because I live more in her
Than I live in myself.

My Lord Marquis

My Lord Marquis, a man like you
should better understand that,
Therefore I advise you to look more
accurately at people!
My hand is surely far too fine, hahaha.
My foot so dainty and small, hahaha.
In a manner of speaking
My waist, my bustle,
The likes of things you'll never find
on a maid!
You really must admit,
This mistake was very funny!
Yes, very funny, hahaha,
This thing is, hahaha.
You'll have to forgive me, hahaha,
If I laugh, hahaha!
Yes, very funny, hahaha
This thing is, hahaha!

Very comical, Marquis, you are!
With this profile in Grecian style
being a gift of nature;
If this face doesn't give it away,

Just look at my figure!
Just look through the eye-glass, then, ah,
At this outfit I am wearing, ah
It seems to me that love
Has clouded your eyes,
The chambermaid image
Has fulfilled all your heart!
Now you see her everywhere,

Sehr komisch ist fürwahr der Fall!
Ja, sehr komisch, hahaha
Ist die Sache, hahaha
Drum verzeihn Sie, hahaha,
Wenn ich lache, hahaha!
Ja, sehr komisch, hahaha,
Ist die Sache, hahaha etc.

Deh vieni, non tardar

Giunse alfin il momento
Che godro senz'affanno
In braccio all'idol mio
Timide cure uscite dal mio petto!
A turbar non venite il mio diletto.
O come par che all'amoroso foco
L'amenita del loco,
La terra e il ciel risponda.

Come la notte i furti miei risponda
Deh vieni, non tardar, o gioja bella
Vieni ove amore per goder t'appella
Finche non splende in ciel notturna face
Finche l'aria e ancor bruna,
E il mondo tace.
Qui mormora il ruscel, qui scherza l'aura
Che col dolce susurro il cor ristaura
Qui ridono i fioretti e l'erba e fresca
Ai piaceri d'amor qui tutto adescà.

Vieni, ben mio, tra queste piante ascose.
Vieni, vieni!
Ti vo' la fronte incoronar di rose

S'altro che làgrime

S'altro che làgrime
per lui non tenti,
tutto il tuo piangere
non gioverà.
A questa inutile
pietà che senti
oh, quanto è simile
la crudeltà.

Reflection

Look at me
I will never pass for a perfect bride
Or a perfect daughter
Can it be
I'm not meant to play this part?

Very funny indeed, is this situation!
Yes, very funny, hahaha
This thing is, hahaha.
You'll have to forgive me, hahaha,
If I laugh, hahaha!
Yes, very funny, hahaha
This thing is, hahaha!

Oh, come, don't be late

The moment finally arrives
When I'll enjoy without haste
In the arms of my beloved...
Fearful anxieties, get out of my heart!
Do not come to disturb my delight.
Oh, how it seems that to amorous fires
The comfort of the place,
Earth and heaven respond.

As the night responds to my ruses.
Oh, come, don't be late, my beautiful joy
Come where love calls you to enjoyment
Until night's torches no longer shine in the sky
As long as the air is still dark
And the world is quiet.
Here the river murmurs and the light plays
That restores the heart with sweet ripples
Here, little flowers laugh and the grass is fresh
Here, everything entices one to love's pleasures.

Come, my dear, among these hidden plants.
Come, come!
I want to crown you with roses.

If you cannot bestow

If you cannot bestow
upon him anything but your tears,
all of your weeping
will be for naught.
To this useless
pity you feel,
O, how similar is
outright cruelty!

Now I see
That if I were truly to be myself
I would break my family's heart
But I cannot fool my heart

Who is that girl I see
Staring straight back at me?
Why is my reflection someone I don't know?
Somehow I can not hide

欣喜的等待

晚霞瑰丽吐放异彩
我欣喜地等他回来
斟满那芬芳的美酒
摆好可口的饭菜
看那淘气的狗儿阿随
馋得紧紧盯着锅台
小小油鸡咯咯咯咯咯的叫
莫非也在把主人等待
晚霞瑰丽吐放异彩
生活啊多么愉快
我要学习勤劳的蜜蜂
酿造甜蜜的未来

女人花

我有花一朵
种在我心中
含苞待放意幽幽
朝朝与暮暮
我切切的等候
有心的人来入梦
女人花
摇曳在红尘中
女人花
随风轻轻摆动
只盼望
有一双温柔手
能抚慰
我内心的寂寞
我有花一朵
花香满枝头
谁来真心寻芳纵
花开不多时啊堪折直须折
女人如花花似梦

Happy Waiting

The sunset glow was magnificent
I waited happily for him to return
Fill up the fragrant wine
Lay out delicious meals
Look at that naughty dog Ah-sui
Hungriely staring at the pan
Little greasy chicken clucking clucking clucking

Is also waiting for the master
The sunset glow was magnificent
Life is such a joy
I will learn from the industrious bee
Brewing a sweet future

translation: Yixuan Wang

Women spend

I have a flower
Planted in my heart
The bud is in bud
Morning and evening
I am anxious to wait
People with a heart come to dream
Women spend
Swaying in the world of mortals
Women spend
Flutter in the wind
Only hope
A pair of gentle hands
Can heal
The loneliness of my heart
I have a flower
The flowers filled the branches
Who will really find fang Longitudinal
The flowers are not long enough to be broken
Women are like flowers and dreams
I have a flower
Long in my heart
True love no one knows

我有花一朵
长在我心中
真情真爱无人懂
遍地野草已占满山坡
孤芳自赏最心痛
女人花
摇曳在红尘中
女人花
随风轻轻摆动
只盼望
有一双温柔手
能抚慰
我内心的寂寞
女人花
摇曳在红尘中
女人花
随风轻轻摆动
若是你
闻过了花香浓
别问我
花儿是为谁红
爱过知情重
醉过知酒浓
花开花谢终是空
缘份不停留
像春风来又走
女人如花花似梦
缘份不停留
像春风来又走
女人如花花似梦
女人如花花似梦

The hillside was covered with weeds
Nothing hurts more than to admire oneself
Women spend
Swaying in the world of mortals
Women spend
Flutter in the wind
Only hope
A pair of gentle hands
Can heal
The loneliness of my heart
Women spend
Swaying in the world of mortals
Women spend
Flutter in the wind
If you
I've smelled the flowers
Don't ask me
Flowers are red for whom
Loved to know
The drunkard knows the wine
Flowers bloom and fade in vain
Fate does not stay
Like spring wind comes and goes
Women are like flowers and dreams
Fate does not stay
Like spring wind comes and goes
Women are like flowers and dreams
Women are like flowers and dreams

translation: Yixuan Wang