



Haoyang Xin, tenor

Program

Total eclipse	<i>Samson</i>	G. F Handel (1686-1759)
Del piu sublime soglio	<i>La Clemenza di Tito</i>	W. A Mozart (1756-1791)
Il mio Tesoro	<i>Don Giovanni</i>	
Homesick		Zi Huang (1904-1938)
Jiang Chengzi	<i>Chinese Art songs</i>	Changqun Ao
A Song		Rui Zhang
Intermission		
Ideale	<i>Italian Art songs</i>	F.P.Tosti (1846-1916)
Non t'a mo piu		
L'alba separa dalla luce l'ombra		
An die ferne Geliebete	<i>Song Cycle</i>	L.V.Beethoven (1770-1827)

This recital is given in partial fulfillment of the requirements for a Masters of Music in Voice Performance. Haoyang Xin is a student of Dr. San-ky Kim.

Program Notes

Total eclipse

G. F Handel (1686-1759)

George Frideric Händel, who spent the majority of his career in London, was a German, later British, Baroque composer who became well known for his operas, oratorios, anthems, concerti grossi and organ concertos. Before settling in London in 1712, Handel received considerable training in Halle and as a composer in Hamburg and Italy; in 1727 he became a naturalized British subject. He was highly influenced both by the great Italian Baroque composers and by the polyphonic choral tradition of Middle Germany. On classical composers such as Mozart and Beethoven, he would become a major influence. Samson is a three-act oratorio by George Frideric Handel, considered one of his finest dramatic works. It is usually performed as an oratorio in concert form, but on occasions has also been staged as an opera. The well-known arias "Total eclipse" are often performed separately in concert. The melody of this song is relatively slow, and gives us a sorrow feeling of music. It also reflects that this song wants to convey our feelings. The lyrics are short, suggesting that the whole world is no light.

Del piu sublime soglio
Il mio tesoro

La clemenza di Tito
Don Giovanni

W.A.Mozart

Del piu sublime soglio

W. A Mozart (1756-1791)

Del piu sublime soglio, from La Clemenza di Tito of Mozart, La clemenza di Tito (The Clemency of Titus), K. 621, is an opera seria in two acts composed by Wolfgang Amadeus Mozart to an Italian libretto by Caterino Mazzolà, after Pietro Metastasio. It was started after the bulk of Die Zauberflöte (The Magic Flute), the last opera that Mozart worked on, was already written. The work premiered on 6 September 1791 at the Estates Theatre in Prague. The background is Emperor Titus, who contemplates marrying his friend Sextus' sister, Servilia, promises to him a great and powerful position at his palace. Sextus is overwhelmed by this magnanimity and, as he is reluctant to accept it, Titus asks what would be left to him if he were deprived of the privilege of being generous. This is a kind of Da capo aria, the lyrics are the same in the two parts of aria, the speed in the middle part will be a little faster, and the vocal line is coherent

Il mio Tesoro

W. A Mozart (1756-1791)

'Il mio tesoro,' from Don Giovanni of Mozart, marks the first time we have seen Don Ottavio go from a fawning, sensitive system of support, to a real man with a strategy. He wanted to revenge for his beloved, then he sang this aria in his heart. This song is difficult, there are many coloratura parts and almost no break. It is a great challenge for the tenor.

Homesick

Chinese Art Songs

Zi Huang (1904-1938)

Jiang Chengzi

Changqun Ao

A Song

Rui Zhang

These three Chinese art songs have the melody of modern Chinese Romanticism. The first one is talking about homesickness, rendering the feelings in the heart through the scenery. The lyrics of the second one is an ancient Song Ci in China, which was created by Su Shi. It also expresses the feelings of the guests missing their hometown, wife and children in a foreign land. The lyrics of the third one is Zhimo Xu, a famous Chinese poet Translated from a poem by Christina Georgina Rossetti, this poem romantically expresses the attachment to the world and the lover, and also implies a kind of self relief. I will attach the general meaning of three Chinese songs below.

Homesick

Zi Huang

Willow green, it's just past Qingming. Alone and speechless, more like the cuckoo outside the wall. A voice, it would be better to return. It has aroused thousands of idle feelings, full of different feelings, asking about falling flowers, with the misty microwave, does it flow southward, I'd like to go with him.

Jiang Chengzi

Changqun Ao

Ten years of life and death two boundless, do not think, since unforgettable. There is no place to talk about desolation. Even if meet should not know, dust covered face, temples such as frost.

At night, you dream of returning to your hometown. The window is dressing. There is nothing but tears. It is expected that every year, the intestines are broken, the moon is bright, and the pines are short.

A Song

Ruiqu Zhang

When I am dead, my dearest, Sing no sad songs for me; Plant thou no roses at my head, Nor shady cypress tree: Be the green grass above me With showers and dewdrops wet; And if thou wilt, remember, And if thou wilt, forget. I shall not see the shadows, I shall not feel the rain; I shall not hear the nightingale Sing on, as if in pain: And dreaming through the twilight That doth not rise nor set, Haply I may remember, And haply may forget.

Ideale

Italian Art songs

F.P.Tosti

Non t'amo piu

L'alba separa dalla luce
l'ombra

Ideale

F.P.Tosti (1846-1916)

Francesco Paul Tosti (1846-1916), born in Altona, Abruzzi Province, is an Italian composer. He spent most of his life in the UK engaged in music creation and vocal music teaching activities. He once taught vocal music in the British royal family and the Royal Conservatory of music in London for a long time. He was knighted by the British royal family in 1908. His works are mainly vocal music, mostly English "living room songs", but the melody he wrote still shows the style of Italian folk music. The melody of his songs is simple and beautiful, and the content is easy to understand. Most of his songs are composed according to the popular lyric poems at that time.

The song *Ideal* is about calling your lover to come back to you. It also expresses your admiration for your lover who can't sleep at night. The notes of this song are very consistent. It needs to connect every vowel together to create a unified and romantic music like an instrument. There is a progressive emotion in the middle, which pushes the song to the climax, and then the music weakens And it's over.

Non t'amo piu

F.P.Tosti (1846-1916)

This song expresses the change of the deep love before. This heart no longer belongs to her. She will never appear in his dream again. Because of her cold soul, he is relieved from the love he longed for before.

L'alba separa dalla luce l'ombra

F.P.Tosti (1846-1916)

Most of Tosti's songs are composed of poems, so not only the words have artistic conception, but also the melody is very meaningful. Tosti created this coherent and long music with a large length of trilogy in accompaniment, follows the voice grand without losing artistic conception, expressing the love and hate feelings of break of dawn, which is also sung by many excellent singers.

An die ferne Geliebete

Song Cycle

L.V.Beethoven (1770-1827)

An die ferne Geliebte (To the distant beloved), Op. 98, is a composition by Ludwig van Beethoven written in April 1816, setting poetry by Alois Jeitteles. It is considered to be the first example of a song cycle by a major composer. The melody of this song cycle is extremely beautiful, and the text was written by a physician named Alois Isidor Jeitteles, probably at Beethoven's request. Unlike the Schubert – Müller song cycles, the six songs or episodes of An die ferne Geliebte do not form a chronological narrative leading towards a conclusion. The melody of the whole suite is very pleasant, with slow melody and bright rhythm, which will not make people feel monotonous.

Here are the condensation of each song:

He is sitting on a hillside looking at the distant spot where they first met, and, feeling the pain of separation, he decides that he will sing songs to convey the feelings from one loving heart to the other.

He identifies himself and his feelings with the landscape and the misty hilltops, sending his suffering into the valley where the soft winds can calm it, and the inward pain of his love into the forest depths: in these he can always be with her, even though he cannot go to her.

With this thought he bids the swifts and the brook to greet her, the clouds to form his image for her to see, the little birds to sing to her of his complaint, and the west wind to carry her his sighs like the last rays of the sun, and the brook will carry his tears of love to her.

He is enraptured, thinking how the clouds and the birds will see her – let him be borne with them! These breezes will play upon her breast and in her hair – let him share in that delight! And she shall see herself in the brook, and the picture will flow back to him.

In lovely May when nature is at the full, and the swallows are building their nests for love to dwell within at their bridal beds, and everything that winter has separated is again united with its mate, it is only their own love which has no springtime, and all they have are tears.

So he will send her the songs he has written, and she will sing them to the lute when the red of sunset falls across the blue sea and behind the distant mountain: she will sing what he has sung, artlessly, from the fullness of his heart, out of his longing, and these songs will vanquish what keeps them so far apart, and will join one loving heart to the other.