

WEDNESDAY 10 MAY | 7PM  
DR JOHN GALLAGHER CONCERT CHAMBER



# YUFAN CECILIA ZHANG

**SOLO RECITAL**

WITH ANDREW CROOKS, PIANO



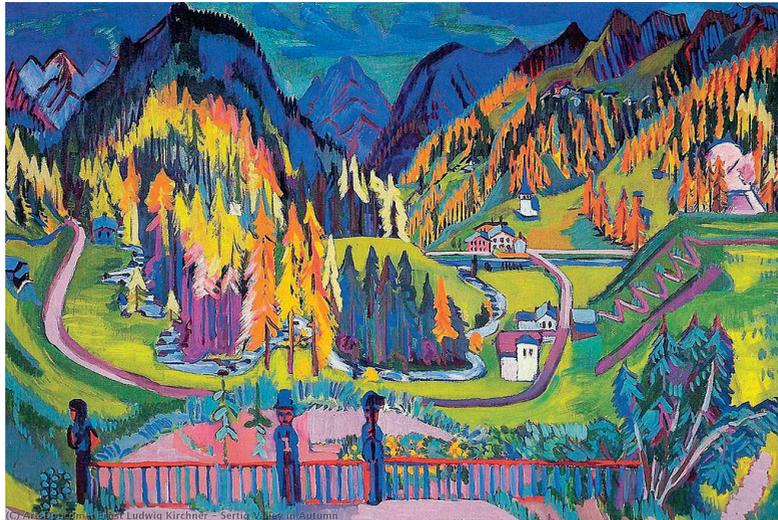
# 'Us Against the World'

Thank you for coming to my first solo recital as a Te Pae Kōkako Artist.

I designed this recital around the German music tradition. The programme is titled 'Us Against the World', with music selections exploring themes of alienation and belonging.

I am honoured to share the stage today with the amazing Andrew Crooks.

## Part I - Romantic Lied



## Part II - Kabarett



# Programme

## Part I

Gretchen am Spinnrade - Schubert

Selection from *Gesänge aus "Wilhelm Meister"* - Schubert

2. Heiß mich nicht reden
4. Nur wer die Sehnsucht kennt

Rheinlegendchen, from *Des Knaben Wunderhorn* - Mahler

Waldesgespräch, from *Liederkreis, Op. 39* - R. Schumann

Selection from *Lieder eines fahrenden Gesellen* - Mahler

2. Ging heut' morgen über's Feld
3. Ich hab' ein glühend Messer

## Part II

Selection from *Cabaret Songs* - Britten

4. Calypso
3. Johnny
2. Funeral Blues

Buddy on the Nightshift, from *Lunchtime Follies* - Weill

Der Abschiedsbrief - Weill

George - Bolcom

## Yufan Cecilia Zhang, Mezzo-soprano

Yufan Cecilia Zhang is a mezzo-soprano from Auckland, New Zealand. She recently graduated from the University of Auckland with First Class Honours in Music and Commerce, under the tutelage of Catrin Johnsson (teacher) and Rachel Fuller (coach). Currently based in Hamilton, Cecilia is a Freemasons scholar as an inaugural student for the Te Pae Kōkako (TANZOS) Programme at the University of Waikato. She is also an alumna of the New Zealand Opera School (2023). Cecilia regularly performs with New Zealand Youth Choir (2020-22), Voices New Zealand (2020-23), and New Zealand Opera Chorus (2022-23). Cecilia has received multiple offers at leading conservatories in the UK and will continue her studies at the Royal Academy of Music (London) upon completing the TANZOS Programme.



## Andrew Crooks, Pianist

Vocal coach, pianist and conductor Andrew Crooks is currently Head of Music at Cincinnati Opera, as well as Visiting Assistant Professor (opera coach) at the Cincinnati College-Conservatory of Music. From 2010 to 2017 he was based in Germany, where he was on the music staff of the Deutsche Oper Berlin and the Komische Oper Berlin, primarily involved with the opera choruses of those two institutions, and working with conductors such as Sir Donald Runnicles, Alberto Zedda and Sir Simon Rattle, and directors such as Barrie Kosky and Damiano Michieletto. Andrew has also worked for the highly-regarded young artist training program at Wolf Trap Opera (Washington, DC), for New Zealand Opera, and for the Washington National Opera (where he was a member of the Domingo-Cafritz Young Artist Program).



## Part I

A central theme of German Romanticism in literature and music is the concept of *Sehnsucht*. This is an emotional state with the essence of longing, yearning, and deep obsession. Composers and poets in the 19th century produced many works that depicted complex characters who often felt alienated from society and sought for an unattainable, idealistic world where they could return to their inner child and escape the ugliness of reality.

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### Gretchen am Spinnrade - Schubert (1797-1828)

The text from Gretchen am Spinnrade is extracted from German writer Johann Wolfgang von Goethe's two-part play *Faust*. Tempted by the devil Mephistopheles, young scholar Faust leaves behind the academic life to seek worldly pleasures. He meets the innocent, devout Catholic girl, Gretchen, who cannot resist Faust's charms. Gretchen weaves and sings at the spinning wheel as she feels deeply conflicted by her own desires. The tragic story ends when Gretchen witnesses the unfortunate deaths of her mother and brother caused by Faust. She attempts to drown her illegitimate son to save her from further disgrace and ultimately sinks into delirium, begging God for her death as punishment.

#### Gretchen at the spinning-wheel

My peace is gone  
My heart is heavy;  
I shall never  
Ever find peace again.

When he's not with me,  
Life's like the grave;  
The whole world  
Is turned to gall.

My poor head  
Is crazed,  
My poor mind  
Shattered.

My peace is gone  
My heart is heavy;  
I shall never  
Ever find peace again.

It's only for him  
I gaze from the window,  
It's only for him  
I leave the house.

His proud bearing  
His noble form,  
The smile on his lips,  
The power of his eyes,

And the magic flow  
Of his words,  
The touch of his hand,  
And ah, his kiss!

My peace is gone  
My heart is heavy;  
I shall never  
Ever find peace again.

My bosom  
Yearns for him.  
Ah! if I could clasp  
And hold him,

And kiss him  
To my heart's content,  
And in his kisses  
Perish!

English Translation © Richard Stokes

Selection from *Gesänge aus "Wilhelm Meister"* – Schubert (1797-1828)

**2. Heiß mich nicht reden**

**4. Nur wer die Sehnsucht kennt**

Goethe's novel *Wilhelm Meisters Lehrjahre* (Master William's Apprenticeship) is a five-part book series about young man Wilhelm's journey of self-realisation when he escapes the bourgeois life to live as a wanderer. He encounters a traveling theatre troop and meets Mignon, an androgynous young girl who comes from a painful backstory of kidnapping and abuse. Mignon becomes heavily attached to Wilhelm, initially based on her desire for a father-figure, but slowly progressed into a multi-layered romantic relationship. The compelling story of *Wilhelm Meister* has inspired many composers of the time. Schubert's famous setting presents songs from Mignon's perspective and demonstrates her deeply introverted, vulnerable self bursting with passion and desire.

Do not bid me speak ('Mignon's Song')

Do not bid me speak; bid me be silent,  
for my duty is to keep my secret;  
I long to reveal my whole soul to you,  
but fate does not permit it.

At the appointed time the sun in its course  
drives away the dark night, and day must break;  
the hard rock opens its bosom  
and ungrudgingly bestows on the earth its deep-hidden springs.

Every man seeks peace in the arms of a friend;  
there the heart can pour out its sorrows.  
But an oath seals my lips,  
and only a god can open them.

Only he who knows longing ('Mignon's Song')

Only he who knows longing  
knows what I suffer.  
Alone, cut off  
from all joy,  
I gaze at the firmament  
in that direction.  
Ah, he who loves and knows me  
is far away.  
I feel giddy,  
my vitals are aflame.  
Only he who knows longing  
knows what I suffer.

Translations © Richard Wigmore first published by Gollancz and  
reprinted in the Hyperion Schubert Song Edition

## Two Folklores

### **Rheinlegendchen** from *Des Knaben Wunderhorn* - Mahler (1860-1911)

'Rheinlegendchen' is a tender, delightful piece from Mahler's fourth volume of musical settings for *Des Knaben Wunderhorn* (The Boy's Magic Horn), a famous collection of German folklore and children's stories. The music is written in a simple 3/8 time signature, presenting a gentle pastoral quality. The ongoing modulation throughout the song represents the flowing waters of the Rhine.

#### Little Rhine Legend

I mow by the Neckar,  
I mow by the Rhine;  
At times I've a sweetheart,  
At times I'm alone.

And floating, the ring  
Will be gulped by a fish,  
The fish will be served  
At the King's own table.

What use is mowing,  
If the sickle won't cut,  
What use is a sweetheart,  
If she'll not stay.

The King will enquire  
Whose ring it might be;  
My sweetheart will say  
The ring belongs to me.

So if I'm to mow  
By the Neckar, and Rhine,  
I'll throw in their waters  
My little gold ring.

My sweetheart will bound  
Over hill, over dale,  
And bring back to me  
My little gold ring.

It'll flow in the Neckar  
And flow in the Rhine,  
And float right away  
To the depths of the sea.

You can mow by the Neckar  
And mow by the Rhine,  
If you'll always keep throwing  
Your ring in for me.

English Translation © Richard Stokes

### **Waldesgespäschen**, from *Liederkreis*, Op. 39 - R. Schumann (1810-1856)

With text by Joseph von Eichendorf, 'Waldesgespäschen' is a piece from Schumann's famous song cycle *Liederkreis*, Op. 39. In this piece, a knight encounters a young maiden in the woods. She turns out to be the enchantress Lorelei - the Greek mythological creature of great beauty who seduces sailors by the Rhine with her beautiful singing voice.

## A Forest Dialogue

'It is already late, already cold,  
Why ride lonely through the forest?  
The forest is long, you are alone,  
You lovely bride! I'll lead you home!'

'Great is the deceit and cunning of men,  
My heart is broken with grief,  
The hunting horn echoes here and there,  
O flee! You do not know who I am.'

'So richly adorned are steed and lady,  
So wondrous fair her youthful form,  
Now I know you—may God protect me!  
You are the enchantress Lorelei.'

'You know me well—from its towering rock  
My castle looks silently into the Rhine.  
It is already late, already cold,  
You shall never leave this forest again!'

Translations by Richard Stokes, author of  
The Book of Lieder (Faber, 2005)

Selection from *Lieder eines fahrenden Gesellen* – Mahler (1860–1911)

### 2. **Ging heut' morgen über's Feld**

### 3. **Ich hab' ein glühend Messer**

Composed in 1884–85, *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer) was inspired by Schubert's famous song cycle *Winterreise* (Winter Journey). The text, written by the composer, is spontaneous and carefree. Like other German literature at the time, the song cycle depicts a young man – mirrored off young Mahler himself – taking the role of a vagabond on a journey of self-discovery and conquest. There are lots of folk-music elements referenced in the cycle. The melody from the second Lied was later developed into Mahler's first symphony.

I walked across the fields this morning

I walked across the fields this morning,  
Dew still hung on the grass,  
The merry finch said to me:  
'You there, hey –  
Good morning! Hey, you there!  
Isn't it a lovely world?  
Tweet! Tweet! Bright and sweet!  
O how I love the world!'

And the harebell at the field's edge,  
Merrily and in good spirits,  
Ding-ding with its tiny bell  
Rang out its morning greeting:  
'Isn't it a lovely world?  
Ding-ding! Beautiful thing!  
O how I love the world!'

And then in the gleaming sun  
The world at once began to sparkle;  
All things gained in tone and colour!  
In the sunshine!  
Flower and bird, great and small.  
'Good day! Good day!  
Isn't it a lovely world?  
Hey, you there?! A lovely world!'

Will my happiness now begin?  
No! No! The happiness I mean  
Can never bloom for me!

I've a gleaming knife

I've a gleaming knife,  
A knife in my breast,  
Alas! Alas!  
It cuts so deep  
Into every joy and every bliss,  
So deep, so deep!  
It cuts so sharp and deep!

Ah, what a cruel guest it is!  
Never at peace,  
Never at rest!  
Neither by day  
Nor by night, when I'd sleep!  
Alas! Alas! Alas!

When I look into the sky,  
I see two blue eyes!  
Alas! Alas!  
When I walk in the yellow field,  
I see from afar her golden hair  
Blowing in the wind! Alas! Alas!  
When I wake with a jolt from my dream  
And hear her silvery laugh,  
Alas! Alas!  
I wish I were lying on the black bier,  
And might never open my eyes again!

English Translation © Richard Stokes

## Part II

Kabarett culture flourished in the Weimar Republic in the 1920s. In times of chaos and war, *Kabarett* acted as a form of expression filled with criticism, self-deprecation, sarcasm, and dark humour. The seemingly simple songs represented the oppression and hope from a generation and contained messages that urged people to question their morality and challenge their worldview.

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Selection from *Cabaret Songs* - Britten (1913-1976)

English composer Benjamin Britten's collection of Cabaret Songs were birthed from his fruitful collaboration with poet W. H. Auden. Britten composed the pieces between the late 1930s and early 1940s where they were performed in intimate recital settings. However, there were no audio recordings, and the songs were only published in 1980 after Britten's death. Many believe that Britten was protective of his reputation and preferred to be known for his more serious repertoire. *Cabaret Songs* are now performed regularly and loved by many. Their dramatic storytelling and setting of the text demonstrates the composer's great sensitivity to Auden's poetry.

Three love stories:

### **Calypso**

*Driver, drive faster!*

### **Johnny**

*... but he went away.*

### **Funeral Blues**

*Stop all the clocks.*

*Two Kurt Weill Songs*

German-born composer and pianist Kurt Weill (1900-1950) had a flourishing career in Berlin in the 1920s. However, as a Jewish artist, the outspoken nature of his works increasingly made him a target of the state. Weill fled Nazi Germany with his wife in 1933, moving to Paris and eventually settling in New York City. He adopted American influences in his writing and found great success composing for Broadway, working alongside contemporaries such as Ira and George Gershwin and Rodgers & Hammerstein. Weill always held the ideal that art serves a greater social purpose: "I write for today. I don't give a damn about writing for posterity...I have never acknowledged the difference between "serious" and "popular" music. There is only good music and bad music."

**Buddy on the Nightshift**, from *Lunchtime Follies* - text: Oscar Hammerstein

A war-time factory romance, written for factory workers.

**Der Abschiedsbrief** – text: Erich Kästner

*For two hours now I've been sitting in the Café Bauer. If you're no longer interested, then tell me to my face. My cream won't turn sour just because of that. To hell with you, my sweetheart. So what? Let's call it quits. You mustn't think that I'll miss you. We're all washed up. Even I have what they call "honour". Don't show up again, my darling, or I'll throw you out. You're not the first one to disappear like that. I don't deserve that kind of treatment, sonny! Do you actually think that I couldn't replace you? There are plenty of better fish in the sea. I'm wearing the green poplin dress – the one that has a hole in it, thanks to you. You know how revealing it is. Also, I still have a pillowcase that I started for you, you were supposed to get it on Christmas Eve. That's all over now, and it doesn't matter to me. Others will sleep on it, more than once. Because what's over, sweetheart, is gone for good! I'm not proud, the situation doesn't call for that. If you've got some money, send it fast! A bald-headed man is sitting across from me and leering, that's the boss from Engelhorn's Hotel! Well, what do you know! The gentleman across the table just asked if I would like to... because he would very much like to... He has cash, that old crook. Keep your money! And sleep by yourself, my boy! You're just like them all. The old fogey is coming over. He's going to take me with him. So fuck off! Kiss my ass! With all my heart, your Erna Schmidt.*

**George** – Bolcom (1938)

William Bolcom is a Pulitzer and Grammy Award winning American composer and pianist. He is most well-known for reviving ragtime into modern-day classical piano concert repertoire. "George" is a piece from Bolcom's monumental series of Cabaret Songs, consisting 24 songs published in four volumes with text by writer Arnold Weinstein. The pieces are originally written for Bolcom's wife, mezzo-soprano Joan Morris.

# About Te Pae Kōkako (TANZOS)

**The Aotearoa New Zealand Opera Studio (TANZOS)** is a new, year-long immersive MMus programme which provides exceptionally promising young opera singers with training and experience at an international level here at The University of Waikato. It has been developed by our Dame Malvina Major Chair in Opera, Madeleine Pierard as an initiative of the vision of Dame Malvina herself, who has been championing the development of talent in Aotearoa for more than thirty years.

Our students receive coaching from national and international guest tutors and engage in residencies with companies in New Zealand and abroad.

It is the only programme of its kind in Aotearoa New Zealand and open to a maximum of six singers per year. TANZOS encompasses all the necessary elements required to give singers the best possible start on the global stage.



Te Pae Kōkako  
**The Aotearoa New Zealand Opera Studio**  
at The University of Waikato

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**Help us launch the opera stars of the future**

Places on the TANZOS programme are awarded on a scholarship-only basis to Aotearoa's most promising and dedicated young singers. There are currently opportunities available to provide \$35,000 scholarship packages to support a place for individual students or smaller contributions towards delivering the programme at an international level. To become a Te Pae Kōkako donor, talk to Te Pou Taunaki - The University of Waikato Foundation at [foundation@waikato.ac.nz](mailto:foundation@waikato.ac.nz) or call us on +64 7 8384446

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