

*Donna Elvira's aria, 'Mi tradì quell'alma ingrata!'*  
*from Don Giovanni by Mozart*

*In quali eccessi, o Numi, in quai  
misfatti orribili, tremendi  
è avvolto il sciagurato!  
Ah no! non potete tardar l'ira del  
cielo,  
la giustizia tardar.  
Sentir già parmi la fatale saetta,  
che gli piomba sul capo! Aperto  
veggio il baratro mortal!*

*Misera Elvira!  
Che contrasto d'affetti, in sen ti  
nasce!  
Perchè questi sospiri? e queste  
ambascie?*

*Mi tradì, quell'alma ingrata,  
Infelice, o Dio, mi fa.  
Ma tradita e abbandonata,  
Provo ancor per lui pietà.*

*Quando sento il mio tormento,  
Di vendetta il cor favella,  
Ma se guardo il suo cimento,  
Palpitando il cor mi va.*

In what abysses of error, into what  
dangers,  
Thy reckless path pursuing,  
Have guilt and folly brought thee!  
The wrath of heaven will surely  
overwhelm thee,  
It is swift to destroy.  
The lightning flash of retribution  
impendeth,  
It will soon be upon thee!  
Eternal ruin at last will be thy  
doom.

Wretched Elvira!  
What a tempest within thee, thy  
heart divideth!  
Ah, wherefore is this longing?  
These pangs of sorrow?

He betrayed me, that ungrateful  
soul,  
Unhappy, oh God, he makes me.  
But betrayed and abandoned,  
I still feel pity for him

When my wrongs arise before me,  
Thoughts of vengeance stir my  
bosom,  
But the love that at first he bore  
me,  
Binds my heart to him at last.

*Musetta's aria, 'Quando m'envo'*  
*from La Bohème by Puccini*



*Quando m'en vo soletta per la  
via,  
La gente sosta e mira  
E la bellezza mia tutta ricerca  
in me Da capo a piè'...*

*Ed assaporo allor la bramosia  
Sottil, che da gli occhi traspira  
E dai palesi vezzi intender sa  
Alle occulte beltà.*

*Così l'effluvio del desio tutta  
m'aggira,  
Felice mi fa!*

*E tu che sai, che memori e ti  
struggi  
Da me tanto rifuggi?  
So ben le angoscie tue non le  
vuoi dir,  
Ma ti senti morir!*

When I go all by myself through the  
street,  
People stop and look,  
and everyone looks at my beauty  
from head to foot.

And therefore I savor the subtle  
desire  
which emanates from their eyes,  
and from the obvious charms is  
understood the hidden beauty.

Like this the flood of desire surround  
me,  
it makes me happy!

And you who know, so that memory  
is tearing you up  
Why do you fly from me so much  
again?  
I know very well that you don't want  
to speak about your agony,  
But you feel yourself dying!



*‘Blute nur du liebes Herz’*

*from Matthäus Passion by Johann Sebastian Bach*

*Blute nur,  
du liebes Herz!*

Bleed out, you loving heart!

*Ach, ein Kind, das du erzogen,  
das an deiner Brust gesogen,  
droht den Pfleger zu  
ermorden,  
denn es ist zur Schlange  
worden.*

Alas! A child that you raised,  
that nursed at your breast,  
threatens to murder its  
caretaker,  
since it has become a serpent.

*‘Quia respexit’*

*from Magnificat by Johann Sebastian Bach*



*Quia respexit humilitatem,  
Humilitatem ancillae suae.*

For he hath regarded the low  
estate of his handmaiden:

*Ecce, ecce  
Ecce enim ex hoc beatam  
Beatam me dicent*

Behold,  
From henceforth all  
generations shall call me  
blessed.



## Mimi's aria, 'Sì, mi chiamano Mimi'

Sì.  
Mi chiamano Mimi,  
ma il mio nome è Lucia.  
La storia mia è breve. A tela o a  
seta  
ricamo in casa e fuori...  
Son tranquilla e lieta  
ed è mio svago far gigli e rose.  
Mi piaccion quelle cose  
che han sì dolce malia,  
che parlano d'amor, di primavera,  
di sogni e di chimere,  
quelle cose che han nome poesia...  
Lei m'intende? (Sì.)

...  
ma quando vien lo sgelo  
il primo sole è mio  
il primo bacio dell'aprile è mio!  
Germoglia in un vaso una rosa...  
Foglia a foglia la spio!  
Così gentile  
il profumo d'un fiore!  
Ma i fior ch'io faccio, ahimè! non  
hanno odore.  
Altro di me non le saprei narrare.  
Sono la sua vicina  
che la vien fuori d'ora a  
importunare.

Mi chiamano Mimi,  
il perché non so.  
Sola, mi fo il pranzo da me stessa.  
Non vado sempre a messa,  
ma prego assai il Signore.  
Vivo sola, soletta  
là in una bianca cameretta:  
guardo sui tetti e in cielo;

...



*from La Bohème by Puccini*

Yes.  
They call me Mimi,  
but my real name's Lucia.  
My story is brief.  
I embroider silk and satin  
at home or outside.  
I'm tranquil and happy,  
and my pastime  
is making lilies and roses.  
I love all things  
that have gentle magic,  
that talk of love, of spring,  
that talk of dreams and fancies -  
the things called poetry ...  
Do you understand me? (Yes)

They call me Mimi –  
I don't know why.  
I live all by myself  
and I eat all alone.  
I don't often go to church,  
but I like to pray.  
I stay all alone  
In my tiny white room,  
I look at the roofs and the sky.

...  
But when spring comes  
the sun's first rays are mine.  
April's first kiss is mine, is mine!  
The sun's first rays are mine!  
A rose blossoms in my vase,  
I breathe its perfume, petal by petal.  
So sweet is the flower's perfume.  
But the flowers I make, alas,  
The flowers I make, alas,  
alas, have no scent.  
What else can I say?  
I'm your neighbour,  
disturbing you  
at this impossible hour.



Donna Anna's aria, 'Non mi dir'  
from Don Giovanni by Mozart

Crudele?  
Ah no, mio ben!  
Troppo mi spiace allontanarti  
un ben che lungamente  
la nostr'alma desia...  
Ma il mondo, o Dio!  
Non sedur la costanza  
del sensibíl mio core;  
ah bastanza per te mi parla amore

Non mi dir, bell'idol mio,  
Che son io crudel con te.  
Tu ben sai quant'io t'amai,  
Tu conosci la mia fe'.  
Calma, calma il tuo tormento,  
Se di duol non vuoi ch'io mora.  
Forse un giorno il cielo ancora  
Sentirà pietà di me.

I cruel?  
Ah no, my dearest!  
It grieves me much to postpone  
a bliss we have for long desired...  
But what would the world say?  
Do not tempt the fortitude  
of my tender heart,  
which already pleads your loving  
cause.

Say not, my beloved,  
that I am cruel to you:  
you must know how much I loved  
you,  
and you know what I am true.  
Calm your torments,  
if you would not have me die of  
grief.  
One day, perhaps, Heaven again  
will smile on me.

Hébé



from Op.2 No.6 by Chausson

Les yeux baissés,  
rougissante et candide,  
Vers leur banquet quand Hébé  
s'avance,  
Les dieux charmés  
tendaient leur coupe vide,  
Et de nectar l'enfant la  
remplissait.

Nous tous aussi, quand passe la  
jeunesse,  
Nous lui tendons notre coupe à  
l'envi.  
Quel est le vin qu'y verse la déesse?  
Nous l'ignorons, il enivre et ravit.

Ayant souri dans sa grâce  
immortelle,  
Hébé s'éloigne; on la rappelle en  
vain.  
Longtemps encor sur la route  
éternelle,  
Notre œil en pleurs suit l'échanson  
divin.

When Hebe, guileless and with  
lowered gaze,  
Blushingly drew near their feast,  
The delighted gods proffered empty  
goblets  
Which the child replenished with  
nectar.

And we too, when youth fades,  
Vie in proffering her our goblets.  
What is the wine she dispenses?  
We do not know; it elates and  
enraptures.

Having smiled with her immortal  
grace,  
Hebe goes on her way—you  
summon her in vain.  
For a long time still on the eternal  
path,  
We follow the cup-bearer with  
weeping eyes.



## Le colibri

from Op.2 No.7 by Chausson

*Le vert colibri, le roi des collines,  
Voyant la rosée et le soleil clair  
Luire dans son nid tissé d'herbes  
fines,  
Corme l'un frais rayon s'échappe dans  
l'air.*

*Il se hâte et vole aux sources  
voisines,  
Où les bambous font le bruit de la  
mer,  
Où l'aube rouge aux odeurs divines  
S'ouvre et porte au cœur un humide  
éclat.*

*Vers la fleur dorée il descend, se pose,  
Et boit tant d'amour dans la coupe  
rose  
Qu'il meurt, ne sachant s'il l'a pu  
tarir.*

*Sur ta lèvre pure, o ma bien-aimée,  
Telle aussi mon âme eut voulu  
mourir,  
Du premier baiser qui l'a parfumée.*

The green humming-bird, the king  
of the hills,  
On seeing the dew and gleaming  
sun  
Shine in his nest of fine woven  
grass,  
Darts into the air like a shaft of  
light.

He hurries and flies to the nearby  
springs  
Where the bamboos sound like the  
sea,  
Where the red hibiscus with its  
heavenly scent  
Unveils the glint of dew at its  
heart.

He descends, and settles on the  
golden flower,  
Drinks so much love from the rosy  
cup  
That he dies, not knowing if he'd  
drunk it dry.

On your pure lips, O my beloved,  
My own soul too would sooner have  
died  
From that first kiss which scented  
it!

## Swallow 燕子



Kazakh folk song

燕子啊  
听我唱个我心爱的燕子歌  
亲爱的听我对你说一说  
燕子啊

燕子啊  
你的性情愉快亲切又活泼  
你的微笑好象星星在闪烁  
啊.....

眉毛弯弯眼睛亮  
脖子匀匀头发长  
是我的姑娘  
燕子啊

燕子啊  
不要忘了你的诺言变了心  
我是你的 你是我的  
燕子啊  
啊.....

Swallow, oh swallow,  
Listen to me sing my beloved swallow  
song.  
My dear, please let me tell you,  
Swallow, oh swallow.

Swallow, oh swallow,  
Your disposition is joyful, warm, and  
lively,  
Your smile resembles stars twinkling.  
Ah...

Curved eyebrows, bright eyes,  
A graceful neck, long hair,  
You are my girl,  
Swallow, oh swallow.

Swallow, oh swallow,  
Don't forget your promise; don't  
change your heart.  
I am yours, and you are mine,  
Swallow, oh swallow.  
Ah...



## Biography and information



**Wen Gu** is a classical soprano hailing from Shanghai, China, who is currently based in Massachusetts. She holds a Master of Music degree in Vocal Performance from Longy School of Music of Bard College. Wen's remarkable achievements include winning the second prize for Best Debussy Performance in 2019 and the third prize for Best Mozart Performance in 2020 at the Great Composer Competitions.

In 2023 summer, Wen has performed as the soprano soloist of Beethoven Mass in C with Dr. Jeffery Douma of Yale University.

In 2021, Wen had the chance to serve as a young artist at Chicago Summer Opera, where she covered the role of Donna Elvira in Mozart's acclaimed opera, Don Giovanni. Her repertoire also boasts notable performances as Lucio Cinna in Mozart's Lucio Sulla and Die zweit Mädchen & die zweit zofer in Zemlinsky's Der Zwerg. Wen has graced the stage as Rosalinde in Die Fledermaus, Contessa in Le nozze di Figaro, and Carolina in Il matrimonio segreto, showcasing her versatility and artistry in various opera scenes.

Furthermore, Wen has also performed as a soloist in numerous concerts at Cremona International Music Festival(Italy) in 2019.

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## Biography and information



**Maja Tremiszewska** is a classically trained concert pianist and vocal coach, originally hailing from Poland. Since relocating to Boston in 2003, she has been a ubiquitous figure in the classical music scene, performing as a soloist and collaborative pianist.

Maja Tremiszewska began their musical journey by earning a Masters of Music in Piano Performance from the Stanisław Moniuszko Academy of Music in Gdańsk, her hometown. Following this, she completed a Graduate Performance Diploma at the Boston Conservatory, where she was subsequently employed as a staff pianist for the vocal,

instrumental, and opera departments. In 2022, Dr. Tremiszewska achieved the prestigious position of Assistant Professor of Voice/Opera at the Boston Conservatory.

Dr. Tremiszewska's greatest passion lies in the world of opera. She has served as an Emerging Artist for the Boston Lyric Opera, contributing as a rehearsal pianist for the company's production of Stravinsky's "Rake's Progress" and performing recitatives on harpsichord for the same production at the Emerson Cutler Majestic Theater. Dr. Tremiszewska is also a sought-after rehearsal pianist for various Boston-based opera companies, including Enigma Chamber Opera, MassOpera, Guerilla Opera, Boston Opera Collaborative, and the North End Music and Performing Arts Center. She has worked on an extensive list of productions, including works such as "La Boheme," "Carmen," "La Clemenza di Tito," "The Consul," "Curlew River," "Dialogues of Carmelites," "L'enfant et le sortilèges," "Ghosts of Versailles," "Don Giovanni," "Glory Denied," "Le Nozze di Figaro," "Little Women," "Turn of the Screw," "Thumbprint," "Don Pasquale," "Prodigal Son," "Rake's Progress," "Rinaldo," and "La Traviata," among many others. Recent engagements include performances in Saint-Saëns' "Henry VIII" at the Bard SummerScape festival, "Das Rhinegold" with the Wagner Institute at the Miami Music Festival, and "La Damnation de Faust" with the Boston Youth Symphony Orchestra.

...(see next page)





... Beyond opera, Dr. Tremiszewska is an experienced orchestra keyboardist, regularly performing in professional, community, and collegial orchestras. She has performed with Boston Landmarks Orchestra, Brookline Symphony Orchestra, Miami Summer Music Festival orchestra, and Boston Conservatory at Berklee orchestra, to name just a few. Notably, the most recent engagement include performance with the Boston Pops, where she played the score of "Harry Potter and the Sorcerer's Stone" at Tanglewood's Koussevitsky Music Shed. During her doctoral studies at Boston University, Dr. Tremiszewska frequently performed with its orchestras, both as an orchestral keyboardist and as a soloist. She was a winner of the University Concerto Competition and had the honor of performing Ravel's "Piano Concerto in G" at the Tsai Performance Center. In the same venue, she also performed Stravinsky's "Petrushka" with the Boston University Symphony Orchestra, conducted by David Hoose. Maja Tremiszewska was a soloist with the New England Repertoire Orchestra under the direction of Tiffany Chang, presenting Chopin's "Fantasy on Polish Airs" for piano and orchestra. Her repertoire with the Boston University Chamber Orchestra included works such as "The Postman Always Rings Twice," "The Dialogues of Carmelites," "Owen Wingrave," "La Clemenza di Tito," "Don Giovanni," "Siren Song," "Florenca en el Amazonas," and "Amahl and the Night Visitors."

As a freelance musician, Maja Tremiszewska performed in various prestigious venues, including Jordan Hall, Berklee Performance Center, Goethe Institute, Merkin Hall at Kaufman Center in NYC, and Ozawa Hall in Lenox, MA, among many others. In 2005, Dr. Tremiszewska achieved first prize at the First International Chamber Music Competition of New England, leading to a performance at Weill Recital Hall at Carnegie Hall in New York City.

Her academic accomplishments include a Doctorate of Musical Arts in Collaborative Piano from Boston University in 2014. Her opera training has included a fellowship in opera coaching at the Aspen Opera Center, a vocal collaborative fellowship at the Miami Music Festival, and an opera coaching residency at the Chicago Summer Opera.

Today, Maja Tremiszewska resides with their family in Belmont, Massachusetts.

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