

St. Norbert College

Digital Commons @ St. Norbert College

Music Performances

Music

Fall 11-5-2023

Senior Recital: Mileana Burmesch (2023)

St. Norbert College Music Department

Follow this and additional works at: <https://digitalcommons.snc.edu/performances>

Senior Voice Recital

Mileana Burmesch, Soprano
Accompanied by Barb Hinnendael

Dudley Birder Hall
05 November, 2023
4:00pm

Featuring:
Dong Hyeon (Tom) Lee, Piano
Isabella Puchalla, Mezzo-Soprano
Grace Spiewak, Soprano

PROGRAM

Stizzoso, mio stizzoso. Giovanni B. Pergolesi
(1710–1736)

Après un rêve. Gabriel Fauré
Based on a poem by Romain Bussine (1845–1924)

Charmant papillon. André Campra
(1660–1744)

Mileana Burmesch, soprano

Dream Variations Ricky Ian Gordon
Based on a poem by Langston Hughes (b. 1965)

Your Daddy's Son. Stephen Flaherty
From *Ragtime* (b. 1960)

Isabella Puchalla, mezzo-soprano

Nacht. Richard Strauss
(1864–1949)

Dove sono i bei momenti. Wolfgang Amadeus Mozart
From *Le Nozze di Figaro* (1756–1791)

Mileana Burmesch, soprano

Prelude and Fugue No. 21 in Bb Major. Johann Sebastian Bach
(1685–1750)

Dong Hyeon (Tom) Lee, piano

An Chloe. Wolfgang Amadeus Mozart
(1756–1791)

Via resti servita, madama brillante. Wolfgang Amadeus Mozart
From *Le Nozze di Figaro* (1756–1791)

Mileana Burmesch, soprano & Grace Spiewak, soprano

Pour Le Piano. Claude Debussy
Prelude (1862–1918)
Sarabande

Dong Hyeon (Tom) Lee, piano

I Hate Music (Part III). Leonard Bernstein
From *A Cycle of Five Kids Songs for Soprano* (1918–1990)

I Feel Pretty. Stephen Sondheim
From *West Side Story* (1930–2021)

I'm So Glad We Had This Time Together. Joe Hamilton
Carol Burnett's Theme from *The Carol Burnett Show* (1929–1991)

Mileana Burmesch, soprano

Mileana is in the studio of Linda Feldmann.

* *The use of cell phones, cameras, or recording devices is strictly prohibited.* *

PROGRAM NOTES

Stizzoso, mio stizzoso

Stizzoso, mio stizzoso is a piece from the opera *La serva padrona* composed by Giovanni B. Pergolesi in 1733. Serpina is a maid for Uberto's house. She has taken control over her position and is falling in love with Uberto. In this particular scene, Serpina is trying to convince Uberto to not go out for the evening as it is too late. She continues to lecture Uberto as he is persistent on leaving.

Stizzoso, mio stizzoso

Stizzoso, mio stizzoso,
Voi fate il borioso,
Ma nò, ma non vi può giovare;
Bisogna al mio divieto
star cheto, cheto,
E non parlare,
Zitt!... Zitt!...
Serpina vuol così.
Zitt!... Zitt!...
Serpina vuol così.
Cred'io che m'intendete, sì,
Dacchè mi conoscete
son molti e molti dì.

Text by: Giovanni B. Pergolesi

Irascible, my irascible.

Irascible, my irascible.
You behave with arrogance.
But no! It won't help your position.
You must stay to my prohibitions
and keep silent,
and not talk!
Shut up!... Shut up!...
These are Serpina's commands.
Shut up!... Shut up!...
These are Serpina's commands.
Now, I think you have understood
Because it's already been a long time
that I made acquaintance with you.

English Translation:

Mario Giuseppe Genesi

Après un rêve

Après un rêve is a French poem adapted by Romain Bussine from an old anonymous Italian poem, *Levati sol che la luna e levata*. In 1878, Gabriel Fauré set this poem to music. Originating from the Italian poem's meaning, the piece describes a recapitulation of a lucid dream filled with illusions of reality. Through a passionate love encounter, the dreamer becomes emotionally invested, causing them to experience a desire to return, even though it was simply a dream.

Après un rêve

Dans un sommeil que charmaient ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux, ta voix pure
et sonore,
Tu rayonnais comme un ciel éclairé par
l'aurore;

After a dream

In sleep made sweet by a vision of you
I dreamed of happiness, fervent illusion,
Your eyes were softer, your voice pure
and ringing,
You shone like a sky that was lit by the
dawn;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieus pour nous entr'ouvraient leurs
neus,
Splendeurs inconnues, lueurs divines
entrevues.

Hélas! hélas, triste réveil des songes,
Je t'appelle, ô nuit, rends-moi
tes mensonges;
Reviens, reviens, radieuse,
Reviens, ô nuit mystérieuse!

Text by: Romain Bussine

You called me and I departed the earth
To flee with you toward the light,
The heavens parted their clouds for
us,
We glimpsed unknown splendours,
celestial fires.

Alas, alas, sad awakening from dreams!
I summon you, O night, give me back
your delusions;
Return, return in radiance,
Return, O mysterious night!

English translation: Richard Stokes

Charmant papillon

Composed by André Campra, *Charmant papillon* is a French aria. André Campra was a significant composer during the development of French Baroque music. This piece takes place in an opéra-ballet, *Les fêtes vénitienes* (translating to "Venetian festivals") which was composed in 1710. It was one of Campra's most famous works. *Charmant Papillon* captures the essence of the Venetian festival, creating a joyous and exuberant musical moment. Drawing from this moment, you will hear the interpretation of a young individual who admires the festival and dreams of reuniting with her sibling to relive the memories they share together.

Charmant papillon

Charmant papillon dont l'aile
D'or passe dans l'espace
Comme une fleur!
Que ne puis-je sur ta trace
M'envoler avec toi comme une soeur!
Je voudrais voler avec toi
Comme une soeur!
C'est à peine sit u te poses
Sur la feuille tendre des roses,
Dans l'espace que tu parcours.
Ah! Que tes bons jours sont courts!

Text by: Antoine Danchet

Charming butterfly

Charming butterfly whose sing
Of gold passes through the air
Like a flower!
Could I not follow your example
And fly away with you like a sister!
I would like to fly with you
Like a sister!
You have hardly landed
Upon the tender petal of a rose,
And you dart off into the air.
Ah! How short are your beautiful days!

English Translation: Bard Suverkrop

Dream Variations

Dream Variations is a poem originally written by Langston Hughes, released in his collection: *The Weary Blues* in 1925. In this poem, the speaker alludes to their dreams, which was a very common theme in Hughes' writing. This particular poem asks the reader to consider a world where any black person is able to enjoy the "white day" or the "black night" without having to fear for their safety or being afraid to express themselves openly. The first stanza openly explains the dream, while the second stanza ends with a more peaceful version of the first.

Your Daddy's Son

Your Daddy's Son was written for the musical *Ragtime*, based on the 1975 novel. In this part of the musical, Sarah explains her desperate actions to her child, begging him to forgive her. She had abandoned her newborn in a backyard, due to her inability to care for the child and the way the father abandoned them.

Nacht

Nacht was composed by Richard Strauss in 1948. Strauss was a German composer known for his contributions to the late Romantic and early modern music periods. He composed *Nacht* in the form of a German lieder in the set of the *Vier letzte Lieder* (Four Last Songs) near the end of his life. Also known as *Im Abendrot* (translated to At Sunset), *Nacht* is the fourth, and final movement of this set. In this composition, Strauss applied lyrics written by Joseph von Eichendorff reflecting on the tranquil and mysterious uncertainty of sunset and night, symbolizing the end of life's journey.

Nacht

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib Acht!

Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms
Nimmt vom Kupferdach des Doms
Weg das Gold.

Night

Night steps from the woods,
Slips softly from the trees,
Gazes about her in a wide arc,
Now beware!

All the lights of this world,
All the flowers, all the colours
She extinguishes and steals the sheaves
From the field.

She takes all that is fair,
Takes the silver from the stream,
Takes from the cathedral's copper roof
The gold.

Ausgeplündert steht der Strauch:
Rücke näher, Seel' an Seele,
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Text by: Hermann von Gilm

The bush stands plundered:
Draw closer, soul to soul,
Ah the night, I fear, will steal
You too from me.

English translation: Richard Stokes

Dove sono i bei momenti

Dove sono i bei momenti is an aria performed in one of Mozart's well-known operas, *Le Nozze di Figaro* (The Marriage of Figaro) composed in 1786. This piece takes place at the end of Act Three as the countess is reflecting on her love life while heartbroken by her husband's broken promises. Mourning the betrayal of her husband, the countess delivers this powerful, emotional piece.

Dove sono i bei momenti

Dove sono i bei momenti
di dolcezza e di piacer,
dove andaro i giuramenti
di quel labbro menzogner?
Perché mai, se in pianti e in pene
per me tutto si cangiò,
la memoria di quel bene
dal mio sen non trapassò?

Ah! Se almen la mia costanza
nel lingo amando ognor
mi portasse una speranza
di cangiar l'ingrato cor.

Text by: Wolfgang Amadeus Mozart

Where are those moments

Where are those moments
of sublimest sweetness and pleasure,
where have the oaths of
that lying mouth fled?
If in suffering and weeping,
everything for me has changed,
why have those sweet thoughts
not fallen away from my breast?

If only my fidelity and constant love,
in the midst of my languishing,
could possibly bring me hope
of changing the heart of that ingrate.

English Translation: Andrew Schneider

Bach Prelude and Fugue

The *Prelude* is a truly 'preluding' one. It opens with a sequence of characteristic keyboard figures – more passage work than real melodic material – followed by an extremely free passage that is strongly reminiscent of an improvised cadenza. The Prelude ends with a rising festoon of notes that definitively sets the key of B-flat major.

The following *fugue* is in three voices and its subject is accompanied by two countersubjects. The subject persists throughout the fugue except for the closing bars. Episodes are built using the inversion of the subject's first measure

combined with a sixteenth-note figure extracted from its ending. The final statement of the fugue subject is extended by repeating and varying its last two measures, leading to the final cadence.

An Chloe

An Chloe is a German Lieder (art song) composed by Wolfgang Amadeus Mozart. The text comes from the poem by Johann Georg Jacobi that Mozart discovered in the literary magazine, Göttingen Muses' Almanac of 1785, and set to music in 1787. With a tempo set at Allegretto and varying dynamics throughout Mozart reflects the happy & funny part of the poem text he chose to use. Translating to "To Chloe," (a shepherdess) in English, this piece is about the happiness of love and existing together until dying moments.

An Chloe

Wenn die Lieb' aus deinen blauen,
Hellen, offenen Augen sieht,
Und vor Lust, hineinzuschauen,
Mir's im Herzen klopft und glüht;

Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schließe
Zitternd dich in meinem Arm,

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt;

Den berauschten Blick umschattet
Eine düst're Wolke mir;
Und ich sitze dann ermattet,
Aber selig neben dir.

Text by: Johann Jacobi

To Chloe

When love looks out of your blue,
Bright and open eyes,
And the joy of gazing into them
Causes my heart to throb and glow;

And I hold you and kiss
Your rosy cheeks warm,
Sweet girl and clasp
You trembling in my arms,

Sweet girl, sweet girl, and press
You firmly to my breast,
Where until my dying moment
I shall hold you tight –

My ecstatic gaze is blurred
By a sombre cloud;
And I sit then exhausted,
But blissful, by your side.

English translation: Richard Stokes

Via Resti Servita, Madama Brillante

Via Resti Servita, Madama Brillante is an aria performed in one of Mozart's well-known operas, *Le Nozze di Figaro* (The Marriage of Figaro) composed in 1786. This piece is performed in the First Act and consists of playful banter between Susanna and Marcellina as they share very politely delivered sarcastic insults to each other. Susanna and Marcellina are competing for the love and

marriage to Figaro. Ultimately, Susanna comes out of this conversation having thrown the most impactful insult about Marcellina's age.

Via resti servita, madama brillante

MARCELLINA (M):

Via resti servita,

Madama brillante.

SUSANNA (S):

Non sono sì ardità,

madama piccante.

(M) No, prima a lei tocca.

(S) No, no, tocca a lei.

(M & S) Io so i dover miei,
non fo inciviltà.

(M) La sposa novella!

(S) La dama d'onore!

(M) Del Conte la bella!

(S) Di Spagna l'amore!

(M) I Meriti!

(S) L'abito!

(M) Il posto!

(S) L'età!

(M) Per Bacco, precipito,
se ancor resto qua.

(S) Sibilla decrepita,
da rider mi fa.

Text by: Wolfgang Amadeus Mozart

Do Go On my Dazzling Lady

MARCELLINA (M):

Do go on,

My dazzling lady.

SUSANNA (S):

I'd not be so bold,

My witty lady.

(M) Do go first, my lady.

(S) Oh, no, I insist.

(M & S): I know my duty,
I'd not be so rude.

(M) The dear young bride!

(S) The honourable lady!

(M) The Count's little flower!

(S) The darling of all Spain!

(M) Your qualities!

(S) Your fashion!

(M) Your position!

(S) Your age!

(M) By God, I'll fly at her,
if I stay here any longer.

(S) Decrepit old Sibyl,
you make me laugh.

English Translation: Andrew Schneider

Debussy Pour Le Piano Prelude and Sarabande

Prelude:

The opening Prélude is a showpiece of sparkling effervescence from its first notes, which build to a stunning climax in which glissandi contrast ecstatic and sonorous chordal motives.

Sarabande:

The Satie-influenced Sarabande is as expected a more solemn affair, but is imbued with the lightness of touch that is such a gorgeous feature of Debussy's earlier works. Sarabande is a dance that originated in Central America in the 16th century. It became popular in the Spanish colonies before making its way to Europe. At first it was considered rather odious, even being banned in Spain for its obscenity.

I Hate Music

From a *Cycle of Five Kids Songs for Soprano*, I Hate Music is a comical piece written by Leonard Bernstein in the key of C. The notes feel atonal as they jump through several octaves enhancing the uncertainty of the key signature with added accidentals throughout. This piece adopts a child's perspective on music, capturing their innocence of delighting in the sheer joy of singing while not fully grasping what music truly is.

I Feel Pretty

I Feel Pretty is a piece from the musical *West Side Story* by Stephen Sondheim. In this song, Maria is expressing her feelings as she dreams of what it will be like to be with her love, Tony. Throughout this piece, she experiences excitement and joy, finding happiness and confidence in herself as the love that she has makes her feel beautiful.

I'm So Glad We Had This Time Together.

This piece was originally written by Carol Burnett's husband, Joe Hamilton. Burnett popularly sang this at the end of each episode on her comedy shows, *The Carol Burnett Show & Carol Burnett & Friends*. Through singing a thank you to everyone at the end of each episode, this quickly became known as the theme song for these shows as well as her life so far.

I decided to perform this piece, as Carol Burnett is a role model for me in music, performance, and day-to-day life. This is my way to not only honor her, but also to thank all of you for being here today and supporting my music career.