



TEXAS A&M INTERNATIONAL UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES, DEPARTMENT OF FINE AND PERFORMING ARTS

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TEXAS A&M INTERNATIONAL UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES • DEPARTMENT OF FINE AND PERFORMING ARTS PRESENTS:

# CHOIR & VOICE Studio Recital

Opera Gala & Choir: Love Story & Harmony  
Featuring  
TAMIU Chamber Choir & Voice Studio  
TAMIU Community Choir

Piano: Dr. Yu-Mei Huang,  
Dr. Mary Grace Carroll  
Organ: Dr. Colin Campbell



## Tuesday, April 9, 2024

Center for Fine & Performing Arts Recital Hall

### 7:30 P.M.

Free admission

Donations gratefully accepted at the door to support music scholarships

## VOICE CONCERT

*from the studio of Professor Dr. Jiyeon Hwang*

*Piano Dr. Yu-Mei Huang*

Love's Philosophy

Soprano Leslie Coronado

Roger Quilter  
(1877-1953)

Che gelida manina [*Opera "La bohème"*]

Tenor Jared Garcia-Lopez

G. Puccini  
(1858-1924)

El Desdichado

Soprano Cristian Lopez  
Soprano Leslie Coronado

C. Saint-Saëns  
(1835-1921)

Pourquoi Me Réveiller [*Opera "Werther"*]

Tenor Alan Rubio Sanchez

J. Massenet  
(1842-1921)

Batti batti o bel Masetto [*Opera "Don Giovanni"*]

Soprano Cristian Lopez

W.A.Mozart  
(1756-1791)

Du feines täubchen nur herein [*Opera "The Magic flute"*]

Soprano Leslie Coronado  
Tenor Rogelio Santiago Montoya  
Tenor Alan Rubio Sanchez

Bei Männern welche liebe fühlen [*Opera "The Magic flute"*]

Soprano Leslie Coronado  
Tenor Alan Rubio Sanchez

Papageno & Papageno duet [*Opera "The Magic flute"*]

Soprano Cristian Lopez  
Baritone Juan Capetillo

Ah mes a mis [*Opera "La fille du régiment"*]

Tenor Rogelio Santiago Montoya

G. Donizetti  
(1792-1868)

Three bolero songs

[La Gloria eres tu, Perfume de Gardenia, and Esa Luz] José Antonio Méndez  
(1927-1972)  
Rafael Hernández  
(1892-1965)  
Cristóbal González

Soprano Cristian Lopez & Leslie Coronado  
Tenor Alan Rubio Sanchez & Rogelio Santiago Montoya  
Pablo Ventura, piano • Abisai Banda, Percussion • Juan Capetillo, Double Bass

## CHOIR ENSEMBLE CONCERT

*Conductor Dr. Jiyeon Hwang*  
*Piano Dr. Mary Grace Carroll*

I dream a world

Kyle Pederson  
(b.1971)

*Malachi Landin, Violin*

Reach Down, Lord  
Soon, we will be done

Dies Irae  
Singout, My soul

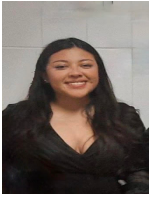
Ryan Main  
Marques L.A. Garrett

Hallelujah *from Messiah*

G.F. Handel  
(1685-1759)

TAMIU Festival Community Choir  
Laredo Philharmonic Chorale  
Dr. Colin Campbell, Organ  
Malachi Landin, Violin  
Darian Ponce Del Barrio, Trumpet 1  
Gerardo Marcelo Garcia, Trumpet 2  
David Maldonado, Trombone  
Nathalie torres, F. Horn  
Jose Hernandez, Timpani

## PERFORMERS (VOICE STUDIO)



Leslie Coronado is a freshman at TAMIU and is studying to be a Music Educator majoring in voice. She was involved in music from a young age due to a family filled with talent and performing groups. From age nine, she was involved in TMEA and district choirs until her senior year in high school. She dreams of spreading her passion for music to others and enhancing others' talents as an educator. She hopes to finish her career with success for her family

and loved ones.

*Major: Music Education (Freshman)*



Cristian Lopez has been involved in Christian musical ministry from a young age. In her early upbringing, she began to sing in the church choir at the age of five and started learning guitar at the same age. She acquired basic knowledge of each instrument from ages eight through thirteen, thanks to her mother and sisters. Her love for this art was born because of the musical environment she grew up in with her maternal family. She was a member of her

Middle School musical ensemble for two years and later joined her High School choir during her senior year. She is a Voice Major with a music performance degree and is part of the TAMIU Choir.

*Major: Voice Performance (Freshman)*



Rogelio Santiago Montoya is a transfer student from Laredo College. He was a junior in his first semester at Texas A&M International University. He is happy about his semester experience and excited to share it with everyone tonight. Rogelio wants to thank his professor, Dr. Hwang, for encouraging him to be a better performer and to his previous professor, Dr. Crabtree, who taught him to be fearless and believe in himself. He also

wants to thank his parents, sister, nephews, and family for always supporting his dreams and to each of his friends for being his circle of support/love throughout this beautiful journey.

*Major: Music Education (Junior)*

Alan Rubio Sanchez Junior, Texas A&M International University Alan Rubio Sanchez, a junior at Texas A&M International University, is dedicated to his studies in Music Education, specializing in vocal performance. His passion for music is evident through his participation in Mariachi International, TAMIU Jazz, and the TAMIU Choral Ensemble. A native of Piedras Negras, Coahuila, he has called the charming town of Eagle Pass, Texas, home throughout his life. Alan's greatest aspiration is to make his family proud and excel as a music educator.



*Major: Music Education (Junior)*

Jared Garcia Lopez is currently studying Music Performance with a specialization in Voice. He was born in Jalisco but enjoys saying that Laredo is his home since he'd lived here the longest. Overall, when describing him, he enjoys staying useful and learning as much as possible. He does this by learning to do many things, such as worship, woodwork, handyman repairs, mechanics, music, art, poetry, philosophy, and whatever comes his way. When it comes to his biggest passion, "music," his favorite genres are Boleros, Ballads, Salsa, Mariachi, Jazz, and so much more.



*Major: Music Performance (Junior)*

## *Program Note*

### **Love's Philosophy**

Love's Philosophy' is a poem by the second-generation Romantic poet Percy Bysshe Shelley (1792-1822). The poem is about seduction in an attempt to persuade their partner. Love's Philosophy talks about nature and how love is just as easy as that. The poem became an art song by Roger Quilter, later becoming a popular Soprano solo.

### **Che gelida manina** [*Opera "La bohème"*]

Giacomo Puccini's famous opera "La Bohème" tells the story of bohemians struggling to survive in 1830s Paris. Loosely based on the novel "Scènes de la vie de Bohème" by Henri Murger, "La Bohème" is one of the most popular operas in the world. It premiered in Turin in 1896. The plot centers around a group of people living in poverty in Paris; Rodolfo, a playwright, falls in love with Mimi, his neighbor, who has a persistent cough due to tuberculosis. Che gelida manina from Act I of the Italian opera "La Bohème" by Giacomo Puccini (1858-1924), Libretto by Luigi Illica & Giuseppe Giacosa.

In this Aria, two main characters meet, Rodolfo and Mimi. In the scene, Rodolfo falls in love at first sight and explains who he is and what surrounds his personal life. But before Mimi leaves, he also implores her to let him know about her life. In the opera's first act, the poet Rodolfo sings this love song to Mimi, the young woman who has come to his attic room on Christmas Eve, searching for a match to relight her candle. When Rodolfo's candle also blows out, the two are alone in his dark room, lit only by the moonlight. She drops her room key, and the two struggle to find it. Rodolfo pretends to search and grabs her hand. He serenades her, singing about his aspirations and his love for her.

### **El Desdichado**

"El Desdichado" (Spanish for "The Unfortunate" or "The Disinherited") is a captivating musical composition from 1871 by Camille Saint-Saëns (1835 - 1921), which reflects the emotional depth of the lyrics and explores feelings of loss and yearning. Saint-Saëns masterfully weaves Spanish and French influences together in this duet for two sopranos, intertwining voices and creating a rich tapestry of sound, evoking the passion and drama of Spanish ballads. The title, "El Desdichado," hints at themes of melancholy, longing, and perhaps unrequited love. Saint-Saëns dedicated El Desdichado to Mmes C. Chamerot et M. Duvernoy, who were born Viardot (specifically, Claudie Viardot and Marianne Viardot).

### **Pourquoi Me réveiller** [*Opera "Werther"*]

"Pourquoi Me réveiller" is one of the more beloved arias from Jules Massenet's opera Werther, which premiered in 1892. The opera is based on Johann Wolfgang von Goethe's novel The Sorrows of Young Werther. In this aria, the protagonist, Werther, expresses his anguish and despair over his unrequited love for Charlotte. Werther's Aria reflects his inner struggle as he grapples with the pain of longing for a love he cannot have.

### **Batti, batti o bel Masetto** [*Opera "Don Giovanni"*]

"Batti, batti o bel Masetto" From Act I, scene V of the Italian opera "Don Giovanni" by Wolfgang Amadeus Mozart (1749-1791), Libretto by Lorenzo da Ponte (1749-1838). Zerlina, a peasant girl, Masetto's fiancée is accused of cheating by Masetto. She sings her flirty Aria, teasing Masetto by asking him to punish her, beat her, and pull her hair to prove her love and devotion to Masetto.

### **Du feines täubchen nur herein** [*Opera "The Magic flute"*]

"Du Feines Täubchen, Nur herein" from the opera Die Zauberflöte, also known as "The Magic Flute", by Amadeus Mozart. This piece takes place in Act 1, Scene 2, when Pamina, the daughter of the Queen of the Night, is captured by Sarastro's Slaves and taken to Monostatos, where they share an argument. Later on in the song, Papageno comes into the scene, trying to find Pamina, but instead, he ends up finding Monostatos, in what would be a funny ending scene because both are scared of each other, thinking the one in front of them is the devil, to finish the song both leaving the scene, leaving Pamina confused about what just happened"

### **Bei Männern welche liebe fühlen** [*Opera "The Magic flute"*]

In Mozart's opera The Magic Flute, "Bei Männern, welche Liebe fühlen" is a duet sung by Pamina and Papageno in Act 1. The opera tells the story of Prince Tamino, who is tasked with rescuing Pamina, the daughter of the Queen of the Night, from the clutches of the evil sorcerer Sarastro. Along the way, Tamino is accompanied by the comical bird catcher Papageno, who is also seeking his own true love. In this aria, Pamina expresses her longing for love and companionship, feeling abandoned and alone in Sarastro's palace. Papageno, ever the optimist, assures her that they will find love together. Their duet is a touching moment of connection and hope in the midst of the opera's magical and often perilous journey. Mozart's music beautifully captures the emotions of the

characters, from Pamina's yearning to Papageno's lightheartedness, making "Bei Männern, welche Liebe fühlen" a memorable and heartfelt duet in *The Magic Flute*.

### **Papageno & Papagena Duet** [*Opera "The Magic flute"*]

The Papageno and Papagena Duet is a delightful and heartwarming moment from Wolfgang Amadeus Mozart's (1749-1791) opera "Die Zauberflöte" (The Magic Flute written by Emanuel Schikaneder (1751–1812); Schikaneder was a versatile artist known not only as a librettist but also as an actor, singer, and theater manager. Papageno is a bird-catcher in the opera, and Papagena is his perfect match; they share a playful and joyful duet that celebrates love and companionship. The duet expresses their joy at finding each other and their eagerness to build a family together, a lighthearted and charming moment that contrasts with the opera's deeper themes.

### **Ah mes amis** [*Opera "La fille du régiment"*]

"Ah, Mes Amis," translated to English as "Ah, my friends", is an aria from the opera "La fille du Regiment," also known as "The Daughter of the Regiment," which was composed by Gaetano Donizetti between 1838 and 1840. The Aria appears in Act 1, which is performed by the character of Tonio, who is a man who enlists the 21st regiment to marry Marie, a lady adopted by the 21st regiment when she was an orphaned child. In this Aria, Tonio finds himself rejoicing because he is finally accepted to marry Marie, stating, "Here I am- a husband and a military man". This Aria is well known for its 8 high C's emphasizing the tenor's vocal range."

### **Three bolero songs**

This medley combines the following three bolero songs: "La Gloria eres tu", "Perfume de Gardenia", and "Esa Luz", all romantic compositions from different authors. Feel the passion of love as you immerse yourself in this melodic declaration of love.

1. "La Gloria Eres Tú" is a beautiful and romantic bolero, capturing the essence of love and admiration. The composer of this timeless piece is José Antonio Méndez (1927–1972), a Cuban songwriter and musician known for his contributions to Latin music. The lyrics express deep affection and devotion, and the title itself translates to "You Are the Glory." It's a declaration of love, celebrating the beloved as the ultimate source of joy and inspiration. The bolero remains a classic that resonates with listeners across generations and continues to enchant romantics worldwide.

2. "Perfume de Gardenia" is an enchanting bolero composed by Rafael Hernández (1892–1965). Hernández, a Puerto Rican musician and songwriter, left an indelible mark on Latin music. In this song, the protagonist compares their beloved to Venus and Aphrodite, emphasizing their beauty and the laughter of the beloved, which is likened to joyful music. Numerous artists have covered it, infusing their unique interpretations. "Perfume de Gardenia" remains a timeless classic, celebrating love's overflowing fragrance.

3. "Esa Luz" is brought to life by the talented Chilean group La Flor del Recuerdo, whose members are Ricardo Aguilera, Guitarist and vocalist. Cristóbal González: Vocalist and string instrument player. Cristián Gutiérrez: Percussionist and Esteban Pérez: Contrabassist. La Flor del Recuerdo's musical ensemble was formed in 2012. The composer of "Esa Luz" is Cristóbal González; González also arranged the music and penned the heartfelt lyrics for this enchanting bolero, which stands as their first original bolero, showcasing their artistry and passion. "Esa Luz" is a musical piece that evokes feelings of nostalgia and beauty while the melody unfolds gently.

The story behind this piece is an enigma. It is said to have been discovered in an ancient manuscript, hidden among the yellowed pages of a forgotten book. Some believe a lost love inspires it, while others suggest it serves as a tribute to a departed loved one. The melody begins with delicate notes akin to the first rays of sunlight caressing the fields. As it progresses, it intensifies, as if the flower of remembrance is blooming before our eyes. Harmonies intertwine, creating a sense of longing and hope simultaneously. This piece invites us to recall past moments, honor what once was, and find beauty in melancholy. It is a melody that transcends time, connecting us to our deepest emotions.

### **I dream a world – Kyle Pederson**

I Dream a World is the fifth and final Movement of Pederson's five-movement work, *A Vision of Unfolding*, for SATB chorus, piano, and spoken word. The work is centered broadly around themes of social justice, inviting the listener to explore community, inclusivity, freedom, and justice. Very few texts cast as beautiful a vision for society as this iconic Langston Hughes poem: I dream a world where none are scorned, where love will bless the earth and peace its paths adorn. The primary melody is shared by all voice parts throughout the piece and is stated one final time in unison – representing a unified commitment – building to a thunderous conclusion that invites us all to say, "Yes.. That's the vision I want to help make real."

## **Reach down, Lord**

The poet is asking God's spirit to reach down and lift us up—lift us out of the pit, out of the darkness, and lift us to the light...lift us up to wholeness. In the spoken word that precedes this movement, Shanelle Gabriel does something important: the narrator asks not only God to reach down—, but the narrator challenges the listener to reach down...to get into a mess with those who are hurting and to lift them up. So, when the choir sings the refrain, Reach Down, Lord, we hear not only a cry to God but also an invitation to all of us to reach down—and out—to another.

## **Soon we will be done**

Spirituals were birthed and rooted in the experience of chattel slavery in the United States—and arose out of, as Arthur C. Jones asserts, "deeply meaningful, archetypically human experiences, relevant not only to the specific circumstances of slavery but also to women and men struggling with issues of justice, freedom, and spiritual wholeness in all times and places."

The original text of Soon Will Be Done is as follows:

Soon will be done ah with the troubles of the world, the troubles of the world,  
the troubles of the world soon ah will be done with the troubles of the world,  
goin' home to live with God No more weepin' and ah wailing, no more weepin'  
and ah wailing, no more weepin' and ah wailing, goin' home to live with God I  
want to meet my mother, I want to meet my mother, I want to meet my mother,  
goin' home to live with God I want to meet my Jesus, I want to meet my Jesus, I  
want to meet my Jesus, goin' home to live with God.

In this arrangement, spoken word is incorporated throughout, intended to heighten the intensity of the performance and meant to give a sense of immediacy to the challenge for the choir and audience to work together for justice, equity, and wholeness. Spoken words have often been used as the language of protest—and included intentionally to give voice to the choir members (and listeners)—where all can stand in solidarity against oppression and injustice.

Kyle Pederson was writing this program note not long after George Floyd was murdered in Minneapolis, MN, on May 25, 2020. As a Minneapolis area resident for the past 25 years, he wants to be more active in working towards justice in the community. All proceeds from the sale and performance of Soon We Will Be Done will be directed to ISAIAH--a multi-racial, state-wide, nonpartisan coalition of faith communities fighting for racial and economic justice in Minnesota.

## **Dies Irae – Ryan Main**

"Dies Irae" by Ryan Main is a contemporary choral work that draws inspiration from the medieval Latin hymn of the same name, which translates to "Day of Wrath." This powerful composition explores themes of judgment, redemption, and the transient nature of life. Main's setting of "Dies Irae" features haunting melodies, intricate harmonies, and dramatic contrasts, creating a musical landscape that is both evocative and thought-provoking. The piece challenges singers with its demanding vocal lines and dynamic range, while also offering moments of deep emotional resonance. As the music unfolds, listeners are taken on a journey through the tumultuous emotions and existential questions raised by the text. Main's skillful use of choral textures and orchestration adds depth and richness to the musical narrative, enhancing the impact of the powerful text. "Dies Irae" is a captivating and profound work that showcases Main's talent for blending traditional choral elements with modern compositional techniques. It is a compelling addition to the choral repertoire, offering performers and audiences alike a deeply moving musical experience.

## **Hallelujah from Messiah – Handel**

George Frideric Handel's Messiah stands as one of the most beloved and enduring works in the choral repertoire. Composed in a mere 24 days, this masterpiece is a testament to Handel's musical genius and his ability to convey profound emotion through music. The "Hallelujah" chorus, one of the most famous movements from Messiah, comes at the conclusion of Part II. The text is drawn from the Book of Revelation and celebrates the glory and majesty of God. The chorus begins with a powerful proclamation of "Hallelujah" ("Praise the Lord") and builds to a magnificent climax, with the voices and orchestra joining together in a jubilant expression of praise and worship. The "Hallelujah" chorus is not only a musical triumph but also a spiritual experience, inspiring awe and reverence in listeners for centuries. Its enduring popularity and universal appeal are a testament to Handel's ability to touch the hearts and souls of audiences across time and cultures.

## ***TAMIU Chamber Choir***

### **Soprano**

Leslie Coronado  
Cristian Lopez  
Jocelyn Pacheco

### **Alto**

Anne Frey  
Karina Ramirez Carrillo

### **Tenor**

Rogelio Santiago Montoya  
Juan Capetillo  
Darian Ponce Del Barrio

### **Baritone**

Adrian Gonzalez  
Alan Rubio Sanchez

## ***TAMIU Community Festival Choir***

### **Soprano**

Vanessa Almaraz  
Sarah Vargas  
Thea Russell

### **Alto**

Virginia Lopez  
Fabiola Orozco  
Martha Laura Medina  
Emily Vanchella  
Heather Benavides  
Cristina Flores-Westerman  
Kathy Casares  
Patricia Campos  
Valerie Fox  
Virginia Avila  
Alejandra G Rodriquez

### **Tenor**

Jihoon Jeong  
Seungmug Lee  
Angel S. Ortiz  
Jared Gracia Lopez

### **Baritone**

Jesus Diaz  
Ricardo Lozano  
Marcus Catabay Narabal  
Paul Frey  
Daniel Berndt  
Joseph Crabtree  
Frank Peña Jr.