

# PASSION & PRAYER: Operatic Highlights & Mozart's Vespers

Chamber Singers and Voice Studio Spring Recital



Image: *A Scene from the Beggar's Opera*  
by William Hogarth (1697-1764)

Chorale - Dana Crabtree

Voice Studio - Dr. Jiyeon Hwang

Accompanists piano:

Dr. Yu-Mei Huang and Dante Carreón.

**Wednesday,  
April 23, 2025**

Center for Fine & Performing Arts Recital Hall

**7:30 p.m.**

**FREE ADMISSION**

Donations gratefully accepted at the door

# **TAMIU Voice Studio Concert 2024**

Voice Studio of Dr. Jiyeon Hwang

Piano, Dr. Yu-Mei Huang

## **PROGRAM**

### **Opera “The Magic Flute”**

**W. A. Mozart (1756 - 1791)**

#### **Zu Hilfe! Zu Hilfe! (Act 1)**

Tamino: Rogelio Santiago Montoya

Dame 1st: Cristian López

Dame 2nd: Leslie Coronado

Dame 3rd: Valeria Gutiérrez

#### **Der Vogelfänger**

Papageno: Alan Rubio Sánchez

#### **Ach, ich fühl's**

Pamina: Cristian López

#### **Tamino, mein, o welch ein Glück!**

Tamino: Rogelio Santiago Montoya

Pamina: Leslie Coronado

#### **Venite inginocchiatevi from Opera “Le nozze di Figaro”**

Susanna: Valeria Gutiérrez

#### **Flower Duet from Opera “Lakmé”**

**L. Delibes (1836 - 1819)**

Lakmé: Cristian López

Mallika: Valeria Gutiérrez

#### **Si, mi chiamano Mimi from Opera “La Bohème”**

**G. Puccini (1858 - 1924)**

Mimi: Leslie Coronado

**Quanto è bella, quanto è cara** *From "L'elisir d'amore"*

**G. Donizetti (1797 - 1848)**

Nemorino: Jared García-López

**Brindisi** from opera "La Traviata"

**G. Verdi (1813 - 1901)**

## **TAMIU Chorale 2025**

Dana Crabtree, Conductor

Dante Carreón, Pianist

### **PROGRAM**

**Vesperae solennes de confessore, K. 339**

**W. A. Mozart (1756 - 1791)**

I. Dixit Dominus

II. Confitebor tibi Domine

III. Beatus vir qui timet Dominum

IV. Laudate pueri Dominum

V. Laudate Dominum omnes gentes

VI. Magnificat

## ***Program Note***

### ***TAMIU Voice Studio***

*Jiyeon Hwang, Voice professor (Director)*

*Yu-Mei Huang, Pianist*

#### **Zu Hilfe! Zu Hilfe! (Act I, Scene 1) W.A. Mozart (1756–1791)**

***From Die Zauberflöte (The Magic Flute), K. 620. Libretto by Emanuel Schikaneder***

##### ***Cast***

*Tamino: Rogelio Santiago Montoya*

*Dame 1st: Cristian Lopez*

*Dame 2nd: Leslie Coronado*

*Dame 3rd: Valeria Gutierrez*

Mozart's *Die Zauberflöte* (The Magic Flute) is one of the most beloved operas in the repertoire, blending fairy tale, Enlightenment philosophy, and vibrant music. Premiered in Vienna in 1791, just months before Mozart's death, the opera tells the story of Prince Tamino's journey through trials of wisdom and virtue in pursuit of love and enlightenment. "Zu Hilfe! Zu Hilfe!" is the opera's first dramatic ensemble scene, featuring Prince Tamino lost in a foreign land, asking the gods for help, and the Three Ladies, attendants of the Queen of the Night. Eventually, Tamino loses consciousness and is found by the Three Dames, under the Queen's service, and they save Prince Tamino from the dragon. The Three Dames eventually share a conversation about how handsome and young Prince Tamino is, and had the idea to report this finding to their Queen, thinking this would restore the Queen's peace. This situation would break into a discussion of who should stay and watch over the Prince while the others leave to communicate the news to the Queen, this scene might be seen a little of comic by noticing that none of the Dames wants to leave the prince, but instead stay and keep enjoying of his handsomeness appearance, at the end the Three Dames decide to leave before Tamino wakes up. When he awakens alone, confusion and mystery set the tone for the magical world he is about to enter. Musically, this trio is filled with energy, clarity, and humor. It showcases Mozart's genius for ensemble writing, blending lyricism with theatrical flair.

#### **Der Vogelfänger bin ich ja (Act I, Scene 2)**

##### ***Cast***

*Papageno: Alan Rubio Sanchez*



“Der Vogelfänger bin ich ja” is a lively and light-hearted character song. This aria centers around the character of Papageno, a charming yet witty bird-catcher who serves as the sidekick to the main character, Tamino, throughout the Opera. In this aria, Papageno cheerfully expresses his love for being the bird-catcher of the land and only dreams of catching a wife just as easily! Accompanied by the sound of his signature pan flute, this song represents Papageno’s simple and almost comical desires, which contrast with this opera’s grand philosophical themes.

### **Ach, ich fühl's (Act II, Scene 4)**

*Cast*

*Pamina: Cristian Lopez*

In this poignant aria from Mozart’s The Magic Flute, Pamina, the daughter of the Queen of the Night, believes she has lost the love of Prince Tamino. Bound by a vow of silence, Tamino refuses to speak to her, leading Pamina to interpret his silence as rejection. Overwhelmed with heartbreak, she laments what she thinks is the end of their love. “Ach, ich fühl's” is one of Mozart’s most emotionally intimate arias. Set in a delicate G minor, the music captures Pamina’s sorrow with sighing melodic lines and subtle orchestration. Though the opera is filled with fantasy and symbolism, this aria brings a moment of raw, human vulnerability, expressing the universal pain of feeling unloved. With its gentle beauty and emotional depth, “Ach, ich fühl's” has become a favorite among sopranos and audiences alike, offering a touching glimpse into the soul of one of Mozart’s most tender characters.

### **Tamino mein, O welch ein Glück! (Act II, Scene 10)**

*Cast*

*Pamina: Leslie Coronado*

*Tamino: Rogelio*

“Tamino mein, O welch ein Glück!”; During this piece, Pamina and Tamino are reunited, looking at each other, happy to find themselves together again, exchanging words of love and longing. Joined by the priests of Sarastro’s temple, the couple celebrates the triumph of light over darkness, wisdom over fear. During this scene, they have to finish the trail caverns together. They are convinced to go against the adversities that might be found in their path and by trusting to be each other’s guide, Pamina asks Tamino to play his magic flute, which would protect them. At the same time, they walk through the night, finishing the trial together without any inconvenience. Musically radiant and uplifting, this ensemble reflects one of the opera’s central messages: that love, truth, and perseverance lead to enlightenment. Mozart’s writing in this moment is filled with warmth and harmonic richness, bringing the opera’s emotional and philosophical journey toward its resolution.

## **Venite Inginocchiatevi (Act II)- Wolfgang Amadeus Mozart (1756 - 1791)**

***From Le nozze di Figaro (The Marriage of Figaro), K. 492***

*Cast*

*Susanna: Valeria Gutierrez*

*Madame : Cris Lopez*

"Venite Inginocchiatevi" is an aria from *Le Nozze di Figaro*, an Italian opera. This aria is sung in Act II, Scene III, by Susanna, the Countess's maid and the betrothed of Figaro. Before the song is sung, Susanna, Figaro, the Countess, and Cherubino find out the Count's motives towards Susanna. In reaction to this information, they all come up with a plan to catch the Count in the act of infidelity: by dressing up Cherubino, the Count's page boy, as a woman and instructing him to seduce the Count. But today she will be dressing up as Madama "Lakme" instead of Cherubino for the connection to the next Duet scene.

## **Flower Duet (Sous le dôme épais) (Act I, Scene 2) - Léo Delibes (1836–1891)**

*From Lakmé (1883)*

*Cast*

*Lakme: Cris Lopez*

*Malika: Valeria Gutierrez*

One of the most beloved duets in the operatic repertoire, the "Flower Duet" (French: "Sous le dôme épais") from Delibes' *Lakmé* is a breathtaking musical moment of serenity and beauty. In this scene, Lakmé, the daughter of a Brahmin priest, and her servant Mallika walk along a river, gathering flowers and singing of the peace and enchantment around them. Set in the lush, exotic world of colonial India, the duet blends impressionistic harmonies and graceful melodic lines that intertwine like the water and blossoms they describe. The music evokes both the tranquility of nature and the close emotional bond between the two women. Though *Lakmé* is rarely performed in full, this duet has become a concert favorite and is instantly recognizable for its dreamy, floating quality. It continues to captivate audiences with its sheer elegance and timeless charm.

## **Sì, mi chiamano Mimì (Act I) – Giacomo Puccini (1858–1924) *From La Bohème***

*Cast*

*Mimi: Leslie Coronado*

In this iconic aria, Mimì, a shy seamstress who lives alone in a small apartment, introduces herself to the poet Rodolfo. This aria is “Mimi’s” introduction to the opera. After their charming first meeting, sparked when Mimì knocks on Rodolfo’s door for a light, they begin to fall in love. She reveals to him that her real name is Lucia as she describes her hobbies and interests to him. Her humble lifestyle characterizes her vulnerability as a person. He has just shared a poem about his life, and now it’s her turn. Today’s performance is adapted so that Mimi, as a college student, falls in love with Nemorino at the University coffee shop. “Sì, mi chiamano Mimì” (“Yes, they call me Mimì”) is simple, tender, and deeply heartfelt. Mimì speaks of her quiet life making artificial flowers, her love of the sun in spring, and her contentment with small joys. Puccini’s music gently flows with her words, capturing both her fragility and her inner strength. This aria is one of Puccini’s most touching portrayals of character—sweetly revealing Mimì’s innocence, loneliness, and longing for connection. It marks the beginning of one of opera’s most poignant love stories.

### **Quanto è bella! (Act I) – Gaetano Donizetti (1797–1848)**

*From L'elisir d'amore (The Elixir of Love)*

*Cast*

*Nemorino: Jared Garcia-Lopez*

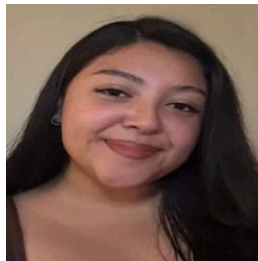
In this charming aria from *L'elisir d'amore*, the young and lovesick Nemorino expresses his adoration for Adina, the woman he is hopelessly in love with. Standing in awe of her beauty, he sings, “Quanto è bella!” (“How beautiful she is!”). As he watches her from afar, overcome by her allure and grace. Donizetti’s music perfectly captures the warmth and sweetness of Nemorino’s feelings, blending lyricism with youthful exuberance. The aria features simple, heartfelt melodies that reflect Nemorino’s sincere admiration and longing. The character’s vulnerability and sincerity come through in every note, creating an endearing moment of pure emotion. This aria is a key moment in the opera, showcasing the innocence and charm of Nemorino as he falls deeper in love with Adina, setting the stage for the comedic twists and turns that follow in this beloved Italian operatic comedy.



**Valeria Gutierrez (Soprano)** is a first-time freshman in Music Education at TAMIU. She graduated from John B. Alexander High School in May of 2024. From band to choir, she has a passion for the arts and hopes to become a Choir Teacher one day. Having competed in competitions such as TMEA, Solo and Ensemble, and UIL, she has gained musical experience throughout her life. She hopes you enjoy all the performances tonight.



**Cristian Lopez(Soprano)** has been involved in Christian musical ministry from a very young age. In her early upbringing, she began to sing in the church choir at the age of five and began learning guitar at the same age. From ages eight through thirteen she acquired basic knowledge of each instrument, 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 on joined her High School choir during her senior year. She is currently a Voice Major under the music performance degree and is part of the TAMIU Choir.



**Leslie Coronado(Soprano)** is a music education major concentrating on voice. Her dream is to spread her passion for music to others and to enhance the younger generations. She has participated in many organizations, such as Mariachi Internacional, TAMIU Orchestra, TAMIU Choral Ensemble, and the Laredo Philharmonic. She wishes to continue to grow as a musician and expand her abilities as a performer and educator.



**Jared Garcia Lopez (Tenor)** is a senior voice performance major with a passion for music and its ability to connect with others. His ultimate goal is to collaborate with world-class musicians and explore opportunities to work in various music fields internationally. Jared believes that singing for the public is not just about performing a piece of music but sharing a part of himself with the audience. He is driven by a deep sense of gratitude and always gives glory to God for the gift of music.



**Alán Rubio Sanchez (Tenor)**, a native of Piedras Negras, Coahuila, is dedicated to his studies in Music Education, specializing in vocal performance. His passion for music and the arts is evident through his active participation in Mariachi Internacional, TAMIU Jazz, TAMIU Choral Ensemble, and TAMIU Ballet Folklórico. Additionally, Alán attended the Sull' Aqva Advanced Classical Sing Program in Venice, Italy, this past

summer to improve his musical skills. Alán's greatest aspiration is to make his family proud and excel as a music educator.



**Rogelio Santiago Montoya (Tenor)** is a Music Performance student in his senior year. He is excited to participate in the Studio and Choir Concert in Spring 2025. Rogelio has been involved in different shows over the last couple of years. His most recent participations include Ride the Cyclone(Laredo College), Matilda (LTGI), and Company (Laredo College).

### ***TAMIU Chorale***

***Dana Crabtree, Conductor***

***Dante Carreon, Pianist***

### **Vesperae solennes de confessore, K. 339**

Mozart composed the Vesperae solennes de confessore in 1780 as his final work designated for performance at the Salzburg Cathedral. Consisting of texts from the Psalms, Vespers services were one of the liturgical “hours” to be performed daily in the Roman Catholic Church in addition to the mass, specifically at sunset. “De confessore” refers to the saints, indicating that this work was intended for a day in the liturgical calendar celebrating one of the non-papal saints.

Movements I, II, III, and VI have a bright and energetic character, using fast tempi. Movements IV and V provide an interesting contrast: Laudate pueri Dominum is a strict Baroque-style fugue in D minor, and Laudate Dominum omnes gentes features an extended soprano solo in a tranquil, serene 6/8 time signature. The latter evokes Mozart’s equally-loved soprano arias “Et incarnatus est” from the C Minor Mass and “Deh vieni, non tardar” from Le Nozze di Figaro, and it is often performed independently from the Vesperae.

The TAMIU Chorale recently performed this work with the Laredo Philharmonic Orchestra in collaboration with the Laredo Philharmonic Chorale. Tonight they reprise their performance with student soloists along with our own student accompanist.

Michael Steinberg (2005). Choral Masterworks: A Listener's Guide. Oxford University Press. p. 211. ISBN 978-0-19-512644-0. Retrieved 21 February 2013. vesperae solennes colloredo.

***Soprano****Leslie Coronado\***Valeria Gutierrez****Alto****Rosemarie Cruz**Danica Solis**Aylin Vazquez**Lily Villalobos****Tenor****Alan Rubio-Sanchez\***Rogelio**Santiago-Montoya\*****Bass****Jesus Diaz\***Eduardo Elizondo\***Adrian Hernandez**Eduardo Rayo\***Conner Reimund\***\*Soloist*





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