TEXAS A&M **INTERNATIONAL** UNIVERSITY

COLLEGE OF ARTS AND SCIENCES:
DEPARTMENT OF FINE AND PERFORMING ARTS

VOICE & CHOIR

STUDIO RECITAL

TUESDAY, NOV. 17, 2026 7:30 P.M.

Center for the Fine and Performing Arts Recital Hall

Dr. Jiyeon Hwang, Director
Dr. Yu-Mei Huang, Piano
Dr. Colin Campbell, Organ
Dr. Mary Grace Carroll, Piano
Ms. Irma Reyes, Adjunct Voice Professor

Dr. Gilberto D. Soto, Guitar Ensemble Director

TAMIU Classical Guitar Ensemble



Dr. Jiyeon Hwang, Director | Dr. Yu-Mei Huang, Pianist | Ms. Irma Reyes, Voice Instructor

An die Musik — F. Schubert (1797–1828)

Bar. Eduardo Rayo
Studio of Ms. Irma Reyes

In My Own Little Corner
from *"Cinderella"* — R.Rodger (1902–1979)

Sop. Alyssa Molina
Studio of Ms. Irma Reyes

Se tu m'ami, se sospiri — G. Pergolesi (1710-1736)

Sop. Irazu Camacho
Studio of Ms. Irma Reyes

O mistress mine — R.Quilter (1877-1953)

Sop. Carolina Pena
Studio of Ms. Irma Reyes

Algún Día — Jaime Ferro (1921–2015)

Ten. Diego Vasquez
Studio of Dr. Jiyeon Hwang

Ah! je ris de me voir si belle
(Jewel song)
From opera *"Faust"* — C. Gounod (1818-1893)

Sop. Valeria Gutierrez
Studio of Dr. Jiyeon Hwang

Qui la voce sua soave
From opera "*I puritani"* — V. Bellini (1801-1835)

Sop. Leslie Coronado
Studio of Dr. Jiyeon Hwang

Intermission

Dr. Jiyeon Hwang, Choir Director |Dr. Mary Grace Carroll, Collaborative Pianist | Dr. Colin Campbell, Organist
Dr. Gilberto D Soto, Guitar Ensemble Director | TAMIU Classical Guitar Ensemble

See It Through	TAMIU Classical Guitar Ensemble	Erich Eastman
Gloria in D major, RV 589 *I. Gloria in excelsis Deo* *II. Et in Terra Pax* *VII. Domine Fili unigenite* *XII. Cum Sancto Spiritu*	Dr. Colin Campbell, Organ	Antonio Vivaldi
O Holy Night	Dr. Mary Grace Carroll, Piano	Adolphe Adam arranged by Dan Forrest

Program Note

“An die Musik” (To Music) — Franz Schubert (1797–1828)

Poem by Franz von Schober (1796–1882)

Franz Schubert was an Austrian composer of the early Romantic period whose extraordinary gift for melody and sensitivity to poetry transformed the German art song, or *Lied*, into one of the most important musical genres of the nineteenth century. Although he died at the young age of thirty-one, Schubert composed more than 600 songs, along with symphonies, chamber music, piano works, and operas. His songs are particularly admired for their expressive vocal melodies and the intimate relationship between voice and piano.

Composed in 1817, *An die Musik* is one of Schubert's most beloved songs and a heartfelt tribute to music's transformative power. Franz von Schober, a close friend and member of Schubert's artistic circle in Vienna, wrote the poem. Schober's poetry reflects the Romantic belief that art can provide spiritual comfort and transcend the difficulties of everyday life.

The poem addresses music directly as a beloved art that brings warmth, consolation, and escape during moments of sorrow and uncertainty. Through imagery of a heavenly world opened by music, the speaker expresses profound gratitude for the emotional and spiritual refuge it provides. Schubert's lyrical vocal line and graceful piano accompaniment create an atmosphere of intimacy and devotion, beautifully reflecting the poem's sincere expression of gratitude. Ultimately, *An die Musik* celebrates music not merely as an art form, but as a source of beauty, hope, and inner peace.

“In My Own Little Corner” from Cinderella — Richard Rodgers (1902–1979)

Lyrics by Oscar Hammerstein II (1895–1960)

Richard Rodgers was one of the most influential American composers of musical theater in the twentieth century. Together with lyricist and librettist Oscar Hammerstein II, he created one of the most successful creative partnerships in Broadway history. Their celebrated musicals include *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*. Their collaboration helped shape the modern American musical by integrating music, lyrics, and dramatic storytelling.

Cinderella was originally created as a television musical and premiered in 1957, starring Julie Andrews in the title role. The production became a landmark in television history, reaching an unprecedented audience and introducing the classic fairy tale to a new generation.

“In My Own Little Corner” is Cinderella's reflective and imaginative song, performed while she is alone with her daily household responsibilities. Although restricted by her circumstances, Cinderella discovers freedom through the power of imagination. In her private world, she can become a princess, a famous performer, an adventurer, or anyone she wishes to be.

Hammerstein's lyrics portray the contrast between Cinderella's modest reality and the limitless possibilities of her imagination. Rodgers's melodic writing captures the character's gentle optimism, playful spirit, and growing sense of self-confidence. The song reveals that imagination can offer comfort and hope even when one's external circumstances seem limiting.

“Se tu m'ami, se sospiri” — Traditionally attributed to Giovanni Battista Pergolesi (1710–1736)

Poem by Paolo Antonio Rolli (1687–1765);
Musical setting by Alessandro Parisotti (1853–1913)

Giovanni Battista Pergolesi was an Italian composer of the early eighteenth century, remembered for his contributions to opera buffa, sacred music, and the development of the Italian operatic tradition. Although his life was brief, ending at the age of twenty-six, his compositions had a significant influence on eighteenth-century European music. His best-known works include the comic opera *La serva padrona* and the sacred *Stabat Mater*.

“*Se tu m'ami, se sospiri*” has traditionally appeared in vocal anthologies as a composition by Pergolesi. However, the song's authorship requires clarification. The piece was published in 1885 in Alessandro Parisotti's collection *Arie Antiche*, where it was attributed to Pergolesi. No reliable eighteenth-century manuscript has been identified, and modern scholarship generally considers Parisotti to be the composer of the familiar musical setting.

The poem itself was written by Paolo Antonio Rolli, an Italian poet and librettist who spent much of his career in England, where he contributed to the development of Italian opera. His poem presents a playful and witty conversation between a woman and her devoted shepherd.

The speaker acknowledges her admirer’s affection but challenges his expectation that she should love him exclusively. Through the metaphor of flowers, particularly the rose and the lily, she suggests that appreciating one beautiful thing does not require rejecting all others. The text combines pastoral imagery with a humorous reflection on love, freedom, and human affection.

The graceful vocal melody and elegant phrasing of the familiar setting reflect the refined Italian vocal tradition, making the song a popular choice for studying classical Italian diction and expressive vocal technique.

“O Mistress Mine” — Roger Quilter (1877–1953)

Poem by William Shakespeare (1564–1616)

Roger Quilter was an English composer best known for his contributions to the English art song repertoire. Educated at the Hoch Conservatory in Frankfurt, Quilter developed a distinctive musical style characterized by lyrical melodies, refined harmonic language, and sensitivity to

English poetry. His songs frequently draw inspiration from the works of prominent English poets, particularly Shakespeare, and remain an important part of the repertoire for singers.

“*O Mistress Mine*” is the second song in Quilter's *Three Shakespeare Songs*, Op. 6, published in 1905. The text originates from William Shakespeare's comedy *Twelfth Night*, Act II, Scene III. Shakespeare, widely regarded as one of the greatest writers in the English language, was an English playwright and poet whose works explore the complexities of love, identity, human nature, and relationships.

In *Twelfth Night*, Feste, the witty court fool, performs the song for Sir Toby Belch and Sir Andrew Aguecheek. Its text playfully invites readers to embrace love and enjoy the present moment rather than postpone happiness. The lines “What is love? 'tis not hereafter; Present mirth hath present laughter” suggest that the future is uncertain and that youth and romantic opportunity should be cherished while they last.

Quilter's setting captures the poem's charm, rhythmic flexibility, and gentle humor through an elegant vocal melody and carefully shaped piano accompaniment. The result is a delightful musical interpretation of Shakespeare's timeless message about love, youth, and the fleeting nature of time.

“Algún Día” (Someday) — Jaime León Ferro (1921–2015)

Poem by Dora Castellanos (1921–2023)

Jaime León Ferro was an influential Colombian composer, pianist, and conductor whose career contributed significantly to the development of classical music in Colombia. Born in Colombia in 1921, León studied at the National University of Colombia before continuing his musical education at the Juilliard School in New York. Throughout his career, he served as a pianist, educator, and conductor of major orchestras, including the Orquesta Filarmónica de Bogotá and the Orquesta Sinfónica Nacional de Colombia.

León composed approximately fifty works, including a substantial collection of art songs inspired by Colombian poetry. His vocal compositions are particularly valued for their expressive melodies, sensitivity to Spanish-language poetry, and distinctive connection to the musical and literary traditions of Latin America.

“*Algún Día*” is based on a poem by Colombian poet Dora Castellanos, whose literary work explores love, emotional longing, and the human experience. The poem expresses the anticipation of a love that has not yet arrived but is imagined with certainty and tenderness. Through recurring references to the seasons, the poet suggests that love transcends time and remains constant through life's changing cycles.

The opening lines envision the arrival of a beloved person and the promise of spring, while later verses explore emotional closeness and the possibility of shared affection. The final reflection presents love as something both brief and eternal, enduring through spring, summer, autumn, and winter.

León's setting brings the poem's romantic imagery to life through an expressive vocal line and intimate musical accompaniment. The work captures the delicate balance between longing, hope, and the quiet certainty of love that defines Castellanos's poetry.

“Ah! je ris de me voir si belle” (Jewel Song) from Faust — Charles Gounod (1818–1893)

Libretto by Jules Barbier (1825–1901) and Michel Carré (1822–1872), based on Johann Wolfgang von Goethe's *Faust*

Charles-François Gounod was a prominent French composer of the nineteenth century, best known for his operas and sacred compositions. Born in Paris in 1818, he studied at the Paris Conservatoire and won the prestigious Prix de Rome in 1839. His musical style is characterized by lyrical vocal writing, expressive orchestration, and refined dramatic characterization. Among his most celebrated works are the operas *Faust* and *Roméo et Juliette*, as well as his setting of *Ave Maria* based on J. S. Bach's Prelude in C major.

His opera *Faust*, premiered in Paris in 1859, is based on the first part of Johann Wolfgang von Goethe's famous dramatic poem *Faust*. The libretto was written by Jules Barbier and Michel Carré, who adapted Goethe's philosophical drama into a more intimate operatic story centered on the relationship between Faust and Marguerite.

The “Jewel Song,” formally titled “Ah! je ris de me voir si belle,” occurs in Act III. Marguerite discovers a beautiful jewelry box left outside her home by Mephistopheles and Faust. Fascinated by the jewels, she begins trying them on while admiring her reflection in the mirror. As she sees herself transformed by the luxurious necklace and bracelets, she imagines how beautiful she must appear to others, especially to Faust.

The aria reveals Marguerite's innocence, youthful vanity, and growing romantic imagination. Her excitement gradually develops into a brilliant display of coloratura singing, with sparkling vocal passages that reflect her delight and fascination. Gounod's elegant melodic writing and theatrical orchestration capture the character's emotional transformation, making the Jewel Song one of the most recognizable soprano arias in the French operatic repertoire.

“Qui la voce sua soave” from I puritani — Vincenzo Bellini (1801–1835)

Libretto by Count Carlo Pepoli (1796–1881)

Vincenzo Bellini was an Italian opera composer of the early Romantic period, celebrated for his extraordinary gift for lyrical melody and long, expressive vocal lines. Born in Catania, Sicily, Bellini studied at the Royal College of Music in Naples, where he honed his compositional skills and established himself as a leading composer of Italian bel canto opera. His most famous operas include *La sonnambula*, *Norma*, and *I puritani*.

Bellini's final opera, *I puritani*, premiered at the Théâtre-Italien in Paris on January 24, 1835. The libretto was written by Count Carlo Pepoli and is based on the historical and romantic conflicts surrounding the English Civil War. The opera follows the tragic love story of Elvira Walton, a young Puritan woman, and Lord Arturo Talbot, a Royalist who is forced to flee after helping a political prisoner escape.

“Qui la voce sua soave” is one of Elvira's most emotionally expressive scenes in Act II. Believing that Arturo has abandoned her, Elvira experiences a psychological breakdown and becomes overwhelmed by memories of their love. She recalls the place where Arturo once spoke tenderly to her and promised his devotion. The aria begins with the words “Qui la voce sua soave mi chiamava,” meaning “Here his sweet voice called me.”

The scene reveals Elvira's emotional vulnerability as she moves between memories of happiness, despair, and longing for her beloved. In the cabaletta, “Vien, diletto, è in ciel la luna,” she imagines Arturo's return and dreams of being reunited with him.

Bellini's remarkable bel canto writing allows the soprano to express the character's emotional instability through long, flowing melodic phrases, delicate ornamentation, and brilliant coloratura passages. The aria is particularly admired for its combination of vocal virtuosity and dramatic sensitivity, demanding both technical precision and a deeply expressive interpretation.

TAMIU Chorale

“See It Through” — Erich Eastman

Featuring TAMIU Classical Guitar Ensemble (Dr. Gilberto D. Soto, Director)

Erich Eastman is an American composer, performer, and educator whose musical work explores the intersection of contemporary choral writing and popular musical styles. With a background in guitar, voice, saxophone, and composition, Eastman brings a distinctive instrumental sensibility to his choral compositions. He holds a Bachelor of Science in Music and a Master of Music in Music Composition from Missouri State University, where he has also taught jazz guitar and music theory.

See It Through is a contemporary choral composition centered on perseverance in the face of uncertainty. The text, written by Eastman himself, conveys determination, resilience, and the importance of continuing forward even when circumstances are difficult. Rather than relying solely on traditional sacred or poetic texts, Eastman uses direct and accessible language to express a universal human experience.

Musically, the work reflects Eastman's interest in blending contemporary choral textures with elements of modern popular music, particularly the influence of bluegrass and its contemporary

development, often referred to as newgrass. Originally conceived for solo voice, choir, and guitar, the composition features an engaging relationship between the soloist and ensemble. Its rhythmic vitality and expressive melodic writing create an uplifting musical setting that reinforces the text's central message: perseverance is not simply about overcoming obstacles, but about finding the courage and conviction to continue the journey.

TAMIU Classical Guitar Ensemble

Alan Rodriguez
Aaron Velazquez-Diaz
Gaby Cruz-Sauceda
Conner Reimund
Carlos Rene Valencia-Guzman
Samuel Cantu
Eduardo Becerra
Vevlyn Macias

Gloria in D major, RV 589 — Antonio Vivaldi (1678–1741)

Dr. Colin Campbell, Organist

Antonio Vivaldi was one of the most influential composers of the Italian Baroque period. Born in Venice in 1678, he was a virtuoso violinist, composer, and ordained Catholic priest, earning the nickname Il Prete Rosso (The Red Priest) because of his distinctive red hair. Vivaldi composed an extensive body of instrumental and vocal music, including more than 500 concertos, operas, and numerous sacred compositions. His music is particularly recognized for its rhythmic energy, brilliant instrumental writing, dramatic contrasts, and expressive melodic invention.

Vivaldi spent much of his professional life associated with the Ospedale della Pietà in Venice, an institution that provided education and musical training for orphaned and abandoned girls. The Pietà became renowned for the exceptional abilities of its female singers and instrumentalists, who performed regularly in services and public concerts. Vivaldi composed many of his instrumental and sacred works for this remarkable musical establishment.

Most likely composed between 1713 and 1717, Gloria in D major, RV 589, is among Vivaldi's best-known sacred vocal compositions. The work sets the Latin text of the Gloria, a hymn of praise traditionally included in the Roman Catholic Mass. Rather than presenting the text as a single continuous musical movement, Vivaldi divides it into twelve contrasting sections, creating a rich musical journey through expressions of jubilation, reverence, supplication, and praise. The composition demonstrates his ability to combine the grandeur of sacred music with the dramatic character and vitality of the Baroque concerto and opera traditions.

The four movements selected for this performance illustrate the remarkable variety of musical expression within the work.

I. Gloria in excelsis Deo

The opening movement begins with an exuberant proclamation of praise: Gloria in excelsis Deo ("Glory to God in the highest"). Set in the brilliant key of D major, the movement features energetic rhythms, bold orchestral gestures, and powerful choral declarations. The festive character of the music immediately establishes the celebratory spirit of the entire composition.

II. Et in terra pax

In striking contrast to the opening, Et in terra pax hominibus bonae voluntatis ("And on earth peace to people of good will") presents a more solemn and contemplative atmosphere. Written in B minor, the movement reflects the text's prayer for peace and goodwill among humanity. Its restrained harmonic language and sustained musical phrases create a sense of introspection, offering a moment of spiritual reflection following the brilliance of the opening movement.

VII. Domine Fili unigenite

Domine Fili unigenite ("Lord, the only-begotten Son") returns to a more energetic, dramatic character. Vivaldi employs lively rhythmic patterns and clearly articulated choral phrases to emphasize the text's declaration of faith in Christ. The movement's bright character and forward-moving energy reveal the composer's gift for combining sacred expression with theatrical vitality.

XII. Cum Sancto Spiritu

The final movement, Cum Sancto Spiritu ("With the Holy Spirit"), brings the work to a magnificent conclusion. Built upon an elaborate fugue, the movement showcases Vivaldi's mastery of Baroque counterpoint. The musical subject passes through the different vocal parts, creating an increasingly intricate texture as independent melodic lines intertwine and develop. The movement culminates in a triumphant Amen, affirming the grandeur and celebratory spirit of the entire work.

Through these contrasting movements, Vivaldi presents the Gloria as both a profound expression of Christian faith and a brilliant demonstration of Baroque musical artistry.

Gloria, R. 589+3

“O Holy Night” — Adolphe Adam (1803–1856), arranged by Dan Forrest

Dr. Mary Grace Carroll, Accompanist

Adolphe Charles Adam was a French composer and music critic of the nineteenth century, best known for his operas, comic operas, and ballets. Born in Paris in 1803, Adam studied at the Paris Conservatoire, where he developed his skills in composition and orchestration. Among his best-known works are the ballet Giselle (1841) and the Christmas hymn Cantique de Noël, internationally recognized by its English title, O Holy Night.

The origins of O Holy Night date to 1847 in the southern French town of Roquemaure. The original French text, titled Minuit, chrétiens ("Midnight, Christians"), was written by Placide Cappeau (1808–1877), a French wine merchant, poet, and writer. At the request of his local parish priest, Cappeau composed a poem celebrating the birth of Jesus Christ. Inspired by the biblical account of Christ's nativity, particularly the Gospel of Luke, his poem reflects on the spiritual significance of the Christmas story and the promise of salvation.

Cappeau subsequently approached Adolphe Adam to compose music for his poem. Adam created a lyrical and dramatic setting that captured the emotional depth and spiritual grandeur of the text. The resulting composition, Cantique de Noël, was first performed on Christmas Eve in 1847 at a midnight Mass in Roquemaure.

The English version familiar to audiences today was translated by John Sullivan Dwight (1813–1893), an American Unitarian minister, music critic, and influential advocate of music education. Published in the nineteenth century, Dwight's translation preserved the devotional character of Cappeau's original poem while introducing the hymn to English-speaking audiences. His translation also highlighted the poem's emphasis on human dignity, brotherhood, and freedom.

The text unfolds through a series of powerful spiritual images. Beginning with the brilliance of the stars and the sacred stillness of Christ's birth, the poem describes humanity's longing for redemption and the transformative hope brought by the Savior's arrival. The central declaration, "Fall on your knees! O hear the angel voices!" expresses both reverence and overwhelming joy at the divine significance of the Nativity. In its final verse, the text extends beyond the celebration of Christ's birth to proclaim a message of universal love, peace, and freedom: humanity is called to love one another, and the Gospel message ultimately challenges all forms of oppression.

In his choral arrangement, American composer and arranger Dan Forrest brings a renewed musical perspective to this beloved Christmas classic. Known for his expressive harmonic language, imaginative choral textures, and sensitivity to text, Forrest creates a setting that vividly illuminates the poetic imagery while preserving the emotional character of Adam's original melody. The arrangement builds on the hymn's inherent dramatic progression, moving from moments of reverence and intimacy toward a powerful, expansive musical climax.

Through its combination of poetic depth, soaring melody, and rich choral expression, O Holy Night remains one of the most enduring musical celebrations of the Christmas season, reminding listeners of the timeless message of hope, compassion, and peace.

Soprano	Alto	Tenor	Bass
Leslie Coronado	Irazu Camacho	Nathan Vasquez	Eduardo Rayo

Danica Solis

Carolina Pena

Bear Ochoa

Gabriel Verastegui

Alyssa Molina

Karina Remirez

Ezra Vasquez

Rogelio Santiago Montoya

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