



# Western Music

Don Wright Faculty of Music

## STUDENT RECITAL

2026 April 11 6:00 PM,  
von Kuster Hall

Jia Li, *Voice*

Marianna Chibotar, *piano*

Lasciami piangere From "Fredegunda" (1715)	Reinhard Keiser (1674 -1739)
Rossignols Amoureux From "Hippolyte et Aricie" (1733)	Jean-Philippe Rameau (1683-1764)
Son qual nave ch'agitata From "Artaserse" (1734)	Riccardo Broschi (1698-1756)
Quando voglio, con un vezzo From "Giulio Cesare in Egitto" (1676)	Antonio Sartorio (1630 - 1680)
Da tempesta il legno infranto From "Giulio Cesare in Egitto", HWV17 Act II (1724)	George Frideric Handel (1685-1759)
Antonio, e qual destino vibro...Vo' goder senza contrasto From "Cleopatra, mia reina (Marc'Antonio e Cleopatra)" (1707)	Alessandro Scarlatti (1660-1725)
Morte, col fiero aspetto From "Antonio e Cleopatra" (1725)	Johann Adolf Hasse (1699-1783)
Intermission	
Sound the trumpet From "Dido and Aeneas, Z626" (1688)	Henry Purcell (1659-1695)
Si souni la tromba From "7 arie e voce con sola Tromba" (1706)	Alessandro Scarlatti (1660-1725)
Let the bright Seraphim From "Samson, HWV 57, Act III, Scene 3" (1743)	George Frideric Handel (1685-1759)
<i>Trumpet, Matthew Usher</i>	
Ich folge dir gleichfalls From "St.John Passion", BWV245:Pt.I (1724)	Johann Sebastian Bach (1685-1750)
Tu del Ciel ministro eletto From "Il trionfo del Tempo e del Disinganno" (1707)	George Frideric Handel (1685-1759)
Armatae face et anguibus From "Juditha triumphans, RV644" (1716)	Antonio Vivaldi (1678-1741)
<i>Violin, Menelaos Menelaou</i>	

*This recital is presented in partial fulfillment of the requirements  
for the Doctor of Musical Arts in Performance degree.*



***Lasciami piangere* from “Fredegunda” (1715)**

Reinhard Keiser was a German opera composer. He also composing cantatas, sérénades, church music and dramatic and striking oratorios, and settings of the Passions as a court-composer. *Galsuinde*, princess of the Visigoths, was promised in marriage to King Chilperich of Neustria, a union meant to bind our kingdoms in peace. However, *Fredegunda*, who is a mistress of King Chilperich, struck not with open accusation, but with the quiet erasure of my place. The king, once my intended husband, became a stranger. er. She stood in a world that no longer wished for her presence.

***Rossignols Amoureux* from “Hippolyte et Aricie” (1733)**

Rameau was one of the principal masters of pre-Revolutionary French opera, composing five tragedies, two comedies and four pastorales héroïques (evocations of rural life). He was also the most prolific ballet composer of all times, producing a dozen ballet scores and five hybrid opera-ballets. In the Rameau’s opera “Hippolyte et Aricie” closing scene, a shepherdess sings this arietta (miniature aria) summoning the nightingales to pay homage to Diana through “the sweetness of its warbling”.

***Son qual nave ch’agitata* from “Artaserse” (1734)**

Riccardo Broschi (c. 1698–1756) was an Italian Baroque composer, best known as the older brother of the celebrated castrato singer Carlo Broschi (1705–1782), who was famously known by his stage name, Farinelli. This aria picks up the metaphor of a ship, lost on the sea in a storm. The calm B-part is describing reaching safety, which means the shore, and the beloved one.

***Quando voglio, con un vezzo* from “Giulio Cesare in Egitto” (1676)**

Antonio Sartorio was a leading composer of operas in his native Venice in the 1660s and 1670s. Giacomo Francesco Bussani as a Venetian librettist wrote the libretto for Sartorio’s first opera after his final departure from Germany. This aria sung by Cleopatra in Act I, No. 32. In Bussani’s text, Cleopatra employs her feminine wiles to win Caesar’s support against her brother Ptolemy for the throne. Sartorio’s da capo form serve as a refrain that involves two-stanza texts.

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***Da tempesta il legno infranto* from “Giulio Cesare in Egitto” (1724)**

This is a sparkling soprano aria from George Frideric Handel’s opera *Julius Caesar in Egypt*, composed in 1724 and libretto by Nicola Haym. It is sung by Cleopatra in Act III, when she rejoices after being freed from imprisonment by her brother, Tolomeo, the co-ruler of Egypt. Her lover, hero and savior, Cesare survives and escapes the trap. She bursts into ecstatic joy, comparing herself to a ship saved from a deadly storm, and she regains confidence that she will defeat Tolomeo and reclaim her throne.

***Vo’ goder senza contrasto* from “Cleopatra, mia reina” (1707)**

Scarlatti’s *Marc’Antonio e Cleopatra* (also given as *Cleopatra, mia reina*) is a cantata da camera in two voices (soprano & alto) and basso continuo, catalogued as H. 121. The ruler of Egypt, Cleopatra expresses a longing to enjoy love and happiness without opposition (“senza contrasto”). She wishes for calm, untroubled enjoyment of her love for Marc Antonio. The aria likely uses a relatively lyrical, gracious melody to embody Cleopatra’s hopeful, peaceful desire.

***Morte, col fiero aspetto* from “Antonio e Cleopatra” (1725)**

Johann Adolf Hasse’s *Marc’Antonio e Cleopatra* (or *Antonio e Cleopatra*) is a serenata in two parts, not a fully staged opera. The role of Cleopatra was originally written for the famous castrato Farinelli (Carlo Broschi). After Antonio’s death, Cleopatra contemplates her fate and expresses fearless defiance toward death. She speaks with a noble ambition and yearns for freedom, dying on her throne.

***Sound the Trumpet* from “Dido and Aeneas” (1688)**

This piece occurs near the end of the opera, during the funeral scene for Dido’s suicide. The aria is ceremonial and grand, reflecting the heroic and public dimension of the story, in contrast to Dido’s private, tragic laments. It is a good example of Baroque English choral style, with instruments and voices working together

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***Si suoni la tromba* from “7 Arie con Tromba Sola” (1706)**

The piece is part of a cycle of seven arias for soprano, trumpet (in D), and basso continuo. “Si suoni la tromba” essentially means “Let the trumpet sound.” It is associated with war, victory, or call to action here tied to both love and valor.

***Let the Bright Seraphim* from “Samson, HWV 57” (1743)**

Samson tells the biblical story of Samson and Delilah, focusing on betrayal, heroism, and divine justice. It occurs after Samson is restored to strength during the final act. A soprano voice (often representing divine praise or angelic messenger) calls for heavenly glory, celebrating divine intervention and triumph. The text invokes Seraphim (angelic beings) to sing praise the Lord.

***Ich folge dir gleichfalls* from “St. John Passion, BWV 245” (1724)**

St. John Passion recounts the Passion of Christ according to John. This aria occurs after Peter (Simon Peter) declares that he will follow Jesus wherever he goes personal vow of loyalty, a response to Christ’s path toward crucifixion. It is admired for expressive phrasing and devotional depth.

***Tu del Ciel ministro eletto* from “Il trionfo del Tempo e del Disinganno” (1707)**

“The Triumph of Time and Disillusion” is an Italian allegorical oratorio. It abstracts concepts (Time, Disillusion, Beauty) discuss the vanity of earthly pleasures and the inevitability of death. In this aria, Beauty expresses reverence for Disinganno as the agent who awakens humans to truth and the fleeting nature of worldly beauty.

***Armatae face et anguibus* from “Juditha Triumphans, RV 644”(1716)**

This is a sacred oratorio in Latin. It was an allegorical description of the victory of the Venetians (the Christians) over the Turks in 1716. This aria sung by Vagaus, eunuch, Holofernes's squire. When Vagaus reveals the death of Holofernes by Juditha, he calls to the Furies, which is a mythological figures in ancient Roman and Greek. The Furies are depicted as armed with torches and serpents, which symbolizing a desire for revenge.

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