Student Recital
Cristina Loyola, soprano
Bobbie Kesler-Corleto, piano

Program

Exsultate, jubilate, K. 165
IV. Alleluja
W.A. Mozart
(1756-1791)

Der Hölle Rache
W.A. Mozart
from *Die Zauberflöte*
(1756-1791)

I Don't Need a Roof
Andrew Lippa
from *Big Fish*
(b. 1964)

C'est Si Bon
Henri Betti
(1917-2005)

*Sous le dôme épais*
Leo Delibes
from *Lakmé*
(1836-1891)

*Just a Housewife*
Craig Carnelia
from *Working*
(b. 1949)

*Inno A Diana*
G. Puccini
(1858-1924)

Cristina Loyola is a student of Dr. Brian Nedvin. This recital is given in partial fulfillment of the requirements for the Bachelor of Music, Music Education degree.
Inno A Diana

Gloria a te, se alle notti silenti
offri, o Cinzia, i bei raggi all’amor,
Gloria a te, se ai meriggi cocenti
temi, o Diana, dei forti il valor.
Sui tuoi baldi e fedeli seguaci
veglia sempre con l’occhio divin;
tu li guida ai meriggi cocenti,
offri, o Cinzia, i bei raggi all’amor;
uo, o Diana, dei forti il valor.

Sui tuoi baldi e fedeli seguaci
veglia sempre con l’occhio divin;
tu li guida ai meriggi cocenti,
offri, o Cinzia, i bei raggi all’amor;
uo, o Diana, dei forti il valor.

Gloria, gloria!
Gloria, gloria!

Sous le dôme épaiss

LAKMÉ
Viens, Mallika, les lianes en fleur
jettent déjà leur ombre sur le ruisseau sacré
qui coule, calme et sombre
éveillé par le chant des oiseaux tapageurs!

MALLIKA
O maîtresse, c’est l’heure où je te vois sourire
l’heure bénie où je puis lire
dans le coeur toujours fermé de Lakmé!

LAKMÉ, MALLIKA
Sous le dôme épaiss où le blanc jasmin
a la rose s’assemble, sur la rive en fleurs
riant au frais matin nous appelant ensemble.

Viens, descendons ensemble.
Doucement glissons suivant le courant
en suivant le courant fuyant.

MALLIKA
De son flot charmant suivons le courant fuyant

LAKMÉ, MALLIKA
Dans l’onde frémissante, d’une main nonchalante
viens, gagnons le bord
où la source dort, l’oiseau chante.

LAKMÉ
Mais, je ne sais quelle crainte subite
S’empare de moi
quand mon père va seul à leur ville maudite;
je tremble d’effroi!

MALLIKA
Pourque le Dieu Ganeça le protège,
Jusqu’à l’étang où s’ébattent joyeux
les cygnes aux ailes de neige
allons cueillir les lotus bleus.

Come, Mallika, the vines in bloom
have already cast their shade over the sacred stream
which runs, calm and gloomy
wakened by the song of the noisy birds!

Oh, mistress, it is the hour when I see you smiling
the hour blessed when I can read
into the always closed heart of Lakmé!

Under the thick dome where the white jasmine
with the rose blends, over the banks in bloom
laughing in the cool morning, summon us together.

Come, let us go down together.
Gently let us slip in, following the current,
While following the fleeting current.

Of its charming waves let us follow the fleeting current
Program Notes

Exsultate, jubilate, K.165 - Movement IV. Alleluja
Wolfgang Amadeus Mozart (1756-1791)

Mozart composed and premiered this four-movement motet in 1773. He had just worked with castrato Venanzio Rauzzini in a production of Lucio Silla and had so greatly admired Rauzzini’s technical excellence that he wrote this motet for him. The aria only has one word - Alleluja! - and employs virtuosic melismas in order to embody the joy of the word.

Der Holle Rache from Die Zauberflote
Wolfgang Amadeus Mozart (1756-1791)

In this aria from the fantastical opera Die Zauberflote (The Magic Flute), the Queen of the Night swears retribution on her rival, Sarastro, and demands that her daughter, Pamina, kills him for her. As she presses a dagger into her daughter’s hand, she tells Pamina that, should she fail, Pamina would be cursed and disowned. This piece, also commonly referred to as “The Queen of the Night Aria”, is one of the most technically challenging pieces in the coloratura soprano repertoire. Its range spans more than two octaves, and demands a high level of endurance, control, and support in order to sing its high staccato arpeggios and legato triplets.

I Don’t Need A Roof from Big Fish
Andrew Lippa (b. 1964)

This musical, based on Daniel Wallace’s 1998 novel Big Fish: A Novel Of Mythic Proportions and the 2003 film Big Fish, follows the relationship between Edward, an old man who is nearing death, and his son, Will, who is expecting his first child. This song is sung by Sandra, the love of Edward’s life, as he frets about how long the roof in their home should hold up after he is gone.

C’est Si Bon
Henri Betti (1917-2005)

This jazz standard, written in 1947, has been recorded by many legendary artists, including Eartha Kitt, Nat King Cole, Louis Armstrong, Dean Martin, and many more. The text tells how c’est si bon (“it’s so good”) being with the one you love.

Sous le dome epais from Lakme
Leo Delibes (1836-1891)

This duet is also commonly referred to as “The Flower Duet” and is famous for its beautiful paired floating legato melismas and its expressive phrasing. Lakme, the daughter of a Brahmin priest, and her handmaiden, Mallika, are spending some quiet time together walking by the river and gathering flowers. When Lakme expresses fear for her father, Mallika comforts her with the beautiful swans and flowers surrounding them.

Just a Housewife from Working
Craig Carnelia (b. 1949)

Working is a musical based on the 1974 Studs Terkel book Working: People Talk About What They Do All Day and How They Feel About What They Do, a series of interviews from people from different regions and occupations. The character singing this piece, Kate Rushton, reveals that people doubt her intelligence because she has chosen to stay at home and take care of her family.

Inno A Diana
Giacomo Puccini (1858-1924)

Puccini is mostly known for his sweeping romantic operas, however, he also wrote seventeen songs throughout his career for solo voice and piano accompaniment. This piece was written in 1897, to set the text of a poem by Carlo Abeniacar, one of Puccini’s hunting friends. It venerates Diana, goddess of the hunt, and asks her to keep her watchful eye over the hunters as they go forth.