



F. Ludwig Diehn School of Music

## Student Recital

Cristina Loyola, soprano

Bobbie Kesler-Corleto, piano

Diehn Center for the Performing Arts  
Chandler Recital Hall

Friday, November 8, 2019

4:30 pm

## Program

Exsultate, jubilate, K. 165 IV. Alleluja	W.A. Mozart (1756-1791)
Der Hölle Rache from <i>Die Zauberflöte</i>	W.A. Mozart (1756-1791)
I Don't Need a Roof from <i>Big Fish</i>	Andrew Lippa (b. 1964)
C'est Si Bon	Henri Betti (1917-2005)
	<i>John Toomey, piano</i> <i>Tommy Loyola, Saxophone</i>
Sous le dôme épais from <i>Lakmé</i>	Leo Delibes (1836-1891)
	<i>Victoria Magnusson, soprano</i>
Just a Housewife from <i>Working</i>	Craig Carnelia (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  
tempri, o Diana, dei forti il valor.  
Sui tuoi baldi e fedeli seguaci  
veglia sempre con l'occhio divin;  
tu li guida alle imprese piu'audaci,  
li sorreggi nel'aspro cammin.  
Dalle vette dell'Alpe nevose  
fino ai lidi del siculo mar;  
per i campi e le selve piu'ombrese,  
dove amavi le fiere incontrar;  
sovrà i laghi, ove baciano l'onda  
le corolla di candidi fior,  
giunga a te, come un'eco gioconda,  
questo fervido canto d'amor!  
Gloria a te, gloria a te!  
Gloria, gloria!

Glory to you, when in the silent nights  
you offer, O Cynthia, the beautiful rays of  
love  
Glory to you, when in the hot afternoon  
you strengthen, O Diana, the valor of the  
brave.  
Over your fearless and faithful followers  
always watch over with your divine eye;  
guide them to the most audacious undertak-  
ings,  
sustain them on the rough path.  
From the peaks of the snowy alps  
to the shores of the Sicilian sea;  
through the fields and the most shady woods  
where you loved to encounter the wilderness  
over the lakes, where there are the kissing  
waves  
the petals of white flowers,  
reach you, like a jocund echo  
this fervent song of love!  
Glory to you, glory to you!  
Glory, glory!

## Der Hölle Rache

Der Hölle Rache kocht in meinem Herzen  
Tod un Verzweiflung flammet um mich  
her!  
Fühlt nicht durch dich Sarastro Todess-  
chmerzen  
so bist du meine Tochter nimmermehr  
Verstoßen sei auf ewig, verlassen sei auf  
ewig  
zertrümmert sei'n auf ewig alle Bande der  
Natur  
wenn nicht durch dich Sarastro wird er-  
blassen!  
Hört, Rachegötter! Hört der Mutter  
Schwur!

Hell's revenge is boiling in my heart  
Death and despair blazes all around me!  
Should not Sarastro feel the pains of death  
through you  
then you are my daughter no longer  
Cast out be forever, forsaken be forever,  
crushed be forever all bonds of nature,  
if not through you Sarastro will pale in  
death!  
Hear, gods of vengeance! Hear the mother's  
oath!

## Sous le dôme épais

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 souri-  
re  
l'heure bénie où je puis lire  
dans le coeur toujours fermé de Lakmé!

LAKMÉ, MALLIKA

Sous le dôme épais où le blanc jasmin  
a la rose s'assemble, sur la rive en fleurs  
riant au frais matin nous appelant ensem-  
ble .

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 non-  
chalante

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 mau-  
dite;

je tremble d'effoir!

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 smil-  
ing

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

In the quivering waves, with an unhurried  
hand

come, let us reach the bank

where the source sleeps, the bird sings.

But I do not know what fear suddenly  
takes hold of me

when my father goes alone to their accursed  
city

I tremble with fear!

So that the god Ganeça may protect him,

up to the pond where frolic happily

the swans with wings of snow

let us go gather the blue lotus.

## 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 Zauberflöte*

Wolfgang Amadeus Mozart (1756-1791)

In this aria from the fantastical opera *Die Zauberflöte* (*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 Abeniagar, 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.