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 Die Zauberflöte
W.A. Mozart
(1756-1791)

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

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

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

Just a Housewife
from Working
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.

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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 più audaci, li sorreggi nell’aspro cammin.

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
ever watch over with your divine eye;

veglia sempre con l’occhio divin;
guide them to the most audacious undertakings,

always watch over with your divine eye;

sustain them on the rough path.

From the peaks of the snowy Alps

over your fearless and faithful followers

to the shores of the Sicilian sea;

over the lakes, where there are the kissing waves

where you loved to encounter the wilderness

the petals of white flowers,

over the lakes, where there are the kissing waves

reach you, like a jocund echo

over the lakes, where there are the kissing waves

this fervent song of love!

Gloria a te, gloria a te!

Gloria to you, when in the silent nights

Glory to you, when in the hot afternoon

you offer, O Cynthia, the beautiful rays of love

you strengthen, O Diana, the valor of the brave.

Over your fearless and faithful followers

Always watch over with your divine eye;

always watch over with your divine eye;

guide them to the most audacious undertakings,

guide them to the most audacious undertakings,

sustain them on the rough path.

sustain them on the rough path.

Gloria a te, gloria a te!

Gloria, gloria!

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 sourire

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 apppellant 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

Sous le dôme épais

LAKMÉ, MALLIKA

Dans l’onde frémissante, d’une main non-chalante

viens, gagnons le bord

où la source dort l’oiseau chante.

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’a l’étang où s’ébattent joyeux

les cygnes aux ailes de neige

allons cueillir les lotus bleus.

Sous le dôme épais

LAKMÉ

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!

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.

Sous le dôme épais

LAKMÉ

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viens, gagnons le bord

où la source dort l’oiseau chante.

Mais, je ne sais quelle crainte subite

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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 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.