



AUGUSTANA
SCHOOL OF MUSIC

presents

An Honors Senior Degree Recital
featuring

Elizabeth Trygstad, Mezzo-Soprano

Music
Multimedia Entrepreneurship

Accompanied by:
Carson Covey, piano

April 21, 2024
Hamre Recital Hall
2:30 PM

PROGRAM

I.

When I am Laid in Earth
from *Dido and Aeneas*

Henry Purcell
(1659-1695)

Sehnsucht Nach dem Frühlinge

Wolfgang Amadeus Mozart
(1756-1791)

Chanson Triste

Henri Duparc
(1848-1933)

II.

Nimmersatte Liebe

Hugo Wolf
(1860-1903)

Das verlassene Mägdelein

L'amour est un oiseau rebelle (Habanera)
from *Carmen*

Georges Bizet
(1838-1875)

III.

There's No Gettin' Over Me

Tom Brasfield and Walt Aldridge
(1953-1989), b.1955

Let You Break My Heart Again

Laufey Lin
b. 1999

TEXTS AND TRANSLATIONS

When I am Laid in Earth (Nahum Tate)

Thy hand, Belinda, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.

When I am laid, am laid in earth,
May my wrongs create
No trouble, no trouble in thy breast;
Remember me, remember me, but ah! forget my fate.
Remember me, but ah! forget my fate.

Henry Purcell (1659-1695) was an English Baroque era composer, who may best be known for his opera, *Dido and Aeneas*. He is also well known for *Dryden's King Arthur* (1691) and *The Fairy Queen* (1692), an adaptation of Shakespeare's *A Midsummer Night's Dream*. Purcell made a living composing for Charles II, his brother James II, and William of Orange, and also the church.

Dido and Aeneas recalls the tragic love story between the Carthaginian Queen, Dido, and the Trojan soldier, Aeneas. "When I am Laid in Earth" is the penultimate song of the opera when Dido has been abandoned by her lover, thus killing herself. She begs her sister, Belinda, to forgive her demise.

Sehnsucht Nach dem Frühlinge (Christian Adolf Overbeck)

Komm, lieber Mai, und mache
Die Bäume wieder grün,
Und laß mir an dem Bache
Die kleinen Veilchen blühn!
Wie möcht ich doch so gerne
Ein Veilchen wieder sehn,
Ach, lieber Mai, wie gerne
Einmal spazieren gehn!

Longing for Spring (Emily Ezust)

Come, dear May, and make
the trees green again,
and by the brook let
the little violets bloom for me!
How I would love
to see a violet again-
ah, dear May, how gladly
I would take a walk!

Zwar Wintertage haben
Wohl auch der Freuden viel;
Man kann im Schnee eins traben
Und treibt manch Abendspiel,
Baut Häuserchen von Karten,
Spielt Blindkuh und Pfand;
Auch gibt's wohl Schlittenfahrten
Auf's liebe freie Land.

It is true that winter days have
much joy as well:
one can trot in the snow
and play many games in the evening;
build little houses of cards,
play blind-man's-buff and forfeits;
also go tobogganing
in the lovely open countryside.

Am meisten aber dauert
Mich Lottchens Herzeleid;
Das arme Mädchen lauert
Recht auf die Blumenzeit;
Umsonst hol ich ihr Spielchen
Zum Zeitvertreib herbei,
Sie sitzt in ihrem Stühlchen
Wie's Hühnchen auf dem Ei.

Most of all,
Lottchen's sorrow weighs on me:
the poor girl waits so gloomily
for the flowers to bloom.
In vain I bring her games
to pass the time,
but she sits on her stool
like a little hen on an egg.

Ach, wenn's doch erst gelinder
Und grüner draußen wär!
Komm, lieber Mai, wir Kinder,
Wir bitten dich gar sehr!
O komm und bring vor allen
Uns viele Veilchen mit,
Bring auch viel Nachtigallen
Und schöne Kuckucks mit!

Ah, if only it would grow milder
and greener out there!
Come, dear may! We children,
we beg you!
O come and bring for us, before anyone
else, lots of violets!
Bring also lots of nightingales
and pretty cuckoos

Wolfgang Amadeus Mozart (1756-1791) was an Austrian composer, and is regarded as one of the most important composers in history, despite dying at a young age. Mozart started composing music at the tender age of 5 years old. Since he came from a well off family, he was able to spend his time focusing on perfecting his musical craft. Mozart wrote numerous operas, including *Le nozze di Figaro*, *Don Giovanni*, and *Die Zauberflöte*.

Sehnsucht Nach dem Frulinge is a playful song that many of us midwesterners may relate to. While we have joyous moments in the winter, come February and April we are longing for the beautiful spring to come so we can be around blooming flowers

and the green plains. Mozart uses melodic lines to give the listener a feeling of skipping through nature. This is emphasized by the 6/8 time signature and dotted rhythms.

Chanson Triste (Jean Lahor)

Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées
Dans le calme aimant de tes bras.

Tu prendras ma tête malade,
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous;

Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que peut-être je guérirai.

Song of Sadness (Richard Stokes)

Moonlight slumbers in your heart,
A gentle summer moonlight,
And to escape the cares of life
I shall drown myself in your light.

I shall forget past sorrows,
My sweet, when you cradle
My sad heart and my thoughts
In the loving calm of your arms.

You will rest my poor head,
Ah! sometimes on your lap,
And recite to it a ballad
That will seem to speak of us;

And from your eyes full of sorrow,
From your eyes I shall then drink
So many kisses and so much love
That perhaps I shall be healed.

Henri Duparc (1848-1933) was a French composer, well known for his 17 mélodies. The text of these pieces were used from the poets Baudelaire, Gautier, Leconte de Lisle and Goethe. Duparc only composed for a short amount of time and stopped after being diagnosed with neurasthenia, which is now known as chronic fatigue syndrome. Only about 40 works survived, due to Duparc's destruction of most of his own music.

This piece is characteristically French, as heard in the building phrases and sudden soft dynamics on the higher notes. The melodic line is legato and pairs well with the flowing piano accompaniment.

**Nimmersatte Liebe
(Eduard Mörike)**

So ist die Lieb! So ist die Lieb!
Mit Küssen nicht zu stillen:
Wer ist der Tor und will ein Sieb
Mit eitel Wasser füllen?
Und schöpfst du an die tausend Jahr,
Und küssest ewig, ewig gar,
Du tust ihr nie zu Willen.

Die Lieb, die Lieb hat alle Stund
Neu wunderlich Gelüsten;
Wir bissen uns die Lippen wund,
Da wir uns heute küssten.
Das Mädchen hielt in guter Ruh,
Wie's Lämmlein unterm Messer;
Ihr Auge bat: „Nur immer zu!
Je weher, desto besser!“

So ist die Lieb! und war auch so,
Wie lang es Liebe gibt,
Und anders war Herr Salomo,
Der Weise, nicht verliebt.

**Das verlassene Mägdlein
(Eduard Mörike)**

Früh, wann die Hähne krähn,
Eh' die Sternlein schwinden,
Muss ich am Herde stehn,
Muss Feuer zünden.

Insatiable Love (Richard Stokes)

Such is love! Such is love!
Not to be quieted with kisses:
What fool would wish to fill a sieve
With nothing else but water?
And were you to draw water for some
thousand years,
And were you to kiss for ever and ever,
You'd never satisfy love.

Love, love, has every hour
New and strange desires;
We bit until our lips were sore,
When we kissed today.
The girl kept nicely quiet and still,
Like a lamb beneath the knife;
Her eyes pleaded: "Go on, go on!
The more it hurts the better!"

Such is love! and has been so
As long as love's existed,
And wise old Solomon himself
Was no differently in love.

**The forsaken servant-girl
(Richard Stokes)**

Early, when the cocks crow,
Before the tiny stars recede,
I must be at the hearth,
I must light the fire.

Schön ist der Flamme Schein,
Es springen die Funken;
Ich schaue so darein,
In Leid versunken.

The flames are beautiful,
The sparks fly;
I gaze at them,
Sunk in sorrow.

Plötzlich, da kommt es mir,
Treuloser Knabe,
Dass ich die Nacht von dir
Geträumet habe.

Suddenly I realize,
Faithless boy,
That in the night
I dreamt of you.

Träne auf Träne dann
Stürzt hernieder;
So kommt der Tag heran—
O ging' er wieder!

Tear after tear
Then tumbles down;
So the day dawns –
O would it were gone again!

Hugo Wolf (1860-1903) was born in Austria and heightened the romantic music of the 19th century. His pieces are highly chromatic and known for their long phrases. Wolf wrote most of his 250 Lieder over a ten year period. There are 5 large cycles of his Lieder, each dedicated to a specific poet. Unlike the earlier romantics, Wolf's pieces are not nearly as strophic or folklike.

Nimmersatte Liebe tells the story of young, passionate love. Nothing can silence it, not even temporarily. Solomon is mentioned in reference to the Songs of Solomon in the Christian Bible. The songs detail love and desire, and is mentioned to show that we as humans have always loved this way.

Das verlassene Mägdlein is sung from the perspective of a servant girl as she recounts the dream she had of a former lover while tending to her morning duties. The beginning of the piece is solemn, when suddenly the texture changes to sheer hysteria when she remembers her dream. After her fit, she calms down, returning to the same mood as the beginning of the piece, but she is now more saddened and numb.

L'amour est un oiseau rebelle (Habanera)
Prosper Mérimé

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser
Et c'est bien en vain qu'on l'appelle
S'il lui convient de refuser
Rien n'y fait, menaces ou prières
L'un parle bien, l'autre se tait :
Et c'est l'autre que je préfère
Il n'a rien dit mais il me plaît
L'amour !

L'amour est enfant de Bohême
Il n'a jamais, jamais connu de loi
Si tu ne m'aimes pas, je t'aime
Si je t'aime, prends garde à toi !

Si tu ne m'aimes pas
Si tu ne m'aimes pas, je t'aime !
Mais, si je t'aime
Si je t'aime, prends garde à toi !

L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola ...
L'amour est loin, tu peux l'attendre
Tu ne l'attends plus, il est là !
Tout autour de toi, vite, vite
Il vient, s'en va, puis il revient...
Tu crois le tenir, il t'évite
Tu crois l'éviter, il te tient

Love is a rebellious bird (Havana Dance) (Lea Fey)

Love is a rebellious bird
That nothing can tame,
And it is simply in vain to call it
If it is convenient for it to refuse.
Nothing will work, threat or pleading,
One speaks, the other stays quiet;
And it's the other that I prefer
He said nothing; but he pleases me.
Love!

Love is the child of the Bohemian,
It has never, never known any law,
If you don't love me, I love you,
If I love you, keep guard of yourself!

If you don't love me,
If you don't love me, I love you!
But, if I love you,
If I love you, keep guard of yourself!

The bird you thought to surprise
Bat its wing and flew away;
Love is far away, you can wait for it;
If you wait for it no more, it is there!
All around you, quickly, quickly,
It comes, goes, then it comes back!
You think to hold it, it avoids you;
You think to avoid it, it holds you!

Georges Bizet (1838–1875) was a French composer who is best remembered for his iconic opera, *Carmen*. While he had other operas produced, *Les Pêcheurs de perles* (*The Pearl Fishers*; first performed 1863) and *La Jolie Fille de Perth* (1867; *The Fair Maid of*

Perth), none quite showcased his talent as much as *Carmen* would. Bizet came from a musical family, and was admitted to the Paris Conservatoire as a young boy.

When *Carmen* first premiered, it was widely hated for the scandalous content. Bizet died suddenly before he could ever receive the accolades for his marvelous work. The descending chromatic melody paired with the arpeggiated accompaniment gives hints of playfulness, yet mysteriousness. The piece starts in D minor, but in the b section we switch to D major. This pairs nicely with the contrasting lyrics, “If you don’t love me, I love you! But if I love you, keep guard of yourself!”

(There’s) No Gettin’ Over Me
Tom Brasfield, Walt Aldridge

Well, you can walk out on me tonight
If you think that it ain’t feeling right
But darling, there’s ain’t no getting over me.
Well, you can say that you need to be free
But there ain’t no place that I won’t be
Sweet darling, there ain’t no getting over me.

I’ll be the bill you forgot to pay
I’ll be the dream that keeps you awake
I’ll be the song on the radio
I’ll be the reason that you tell the boys no.

Don’t you know you can tell everyone that we’re through
You might even believe it too
But darling, there’s ain’t no getting over me
Sweet darling, there ain’t no getting over me.

I’ll be the face that you see in the crowd
I’ll be the times that you cry out loud
I’ll be the smile when there’s no one around
I’ll be the book that you just can’t put down
So you can walk out on me tonight.

If you think that it ain’t feeling right
But darling, there’s ain’t no getting over me
You’ll see sweet darling, there’s ain’t no getting over me
No, no, no, no, No Darling, there ain’t no getting over me.

Ooooh mmmm

Mmmm No darling, there ain't no getting over me.

Tom Brasfield and Walt Aldridge are the songwriters behind "(There's) No Gettin' Over Me," a country song that was made popular by the artist **Ronnie Milsap**. Milsap was born blind and was handed off to the North Carolina State School for the Blind where he quickly took up music. Over his career he has had a number of hits reach the top 40 Billboard charts, including "There's No Gettin' Over Me" which reached no. 5 in 1981.

While country isn't usually Elizabeth's forte, they chose this song to honor their late Father, Troy Trygstad. He was the one to introduce not only Ronnie Milsap, but hard rock as well. While Elizabeth's mother, Laurie, played instruments in her youth, Liz likes to assume they got their vocal talent from their Dad (Sorry Mom!). Elizabeth and their twin, Jessica, were fortunate enough to see Ronnie Milsap live with Troy in Kansas City, Missouri, 2016. There truly is no gettin' over Troy.

Let You Break My Heart Again **Laufey Lin**

Feeling kind of sick tonight
All I've had is coffee and leftover pie
It's no wonder why
Still you take up all my mind
I don't even think that you care like I do
I should stop
Heaven knows I've tried

One day
I will stop falling in love with you
Some day
Someone will like me like I like you
Until then I'll drink my coffee
Eat my pie
Pretend that we are more than friends
Then of course I'll let you break my heart again

I'm just tryna understand
What I am to you

More than songs we've exchanged
Midnight calls
Sunset views
Promise I don't mean to cry
But I get overwhelmed and confused
If only you knew
What I felt like

One day
I will stop falling in love with you
Some day
Someone will like me like I like you
Until then I'll drink my coffee
Eat my pie
Pretend that we are more than friends
Then of course I'll let you break my heart again

Some day
One day
I will stop falling in love with you
Until I do
I'll be thinking of you
Let you break my heart again

Laufey Lin (1999) is a Los Angeles based vocalist and multi-instrumentalist. Lin got her start on Iceland's Got Talent, and soon received the Presidential Scholarship to attend the Berklee College of Music in Boston. There she developed her musicianship and composing skills, blending the modern pop style with the jazz style of the 1950s. In February of 2024, she won the Grammy for Best Traditional Pop Vocal Album with her album, *Bewitched*.

ABOUT THE PERFORMERS



Elizabeth Trygstad, mezzo soprano, originally from Sioux Falls, South Dakota, is set to graduate in May of 2024 from Augustana University. They have pursued a dual major in Music and Multimedia Entrepreneurship. Throughout their four years at Augustana, Elizabeth has had the opportunity to lend their vocal talents to the Augustana Choir and the Augustana Chamber Choir. Additionally, they have showcased their versatility by performing with the Northlanders Jazz Band, the Bach Chorale, and the Augie Rock Combo. Elizabeth has been hired around the Sioux Falls area to sing at various events and churches, including Christmas and Easter services. Elizabeth began their vocal studies in 2017 under the tutelage of Ashley Ballou-Bonnema and currently continues to refine their craft under the guidance of Professor Natalie Campbell. Their dedication and passion for their studies have led them to produce and release their own original music during their tenure at Augustana. In recognition of their exceptional talent, Elizabeth Trygstad

emerged as the winner of the concerto aria contest in 2023, affording them the opportunity to perform alongside the Augustana Orchestra. Trygstad also placed 2nd among 4 talented singers in the 2024 South Dakota NATS competition in April. Moreover, they have been the recipient of the Mary Simko Scholarship for two consecutive years, a prestigious achievement that includes a substantial award of \$10,000 for one academic year.



Carson Covey, originally from Winner, SD, is a professional piano accompanist, vocal and piano teacher, and a church musician. In addition to his duties at USD, he also serves as Director of Musical/Worship Arts at Spirit of Joy Lutheran Church (Sioux Falls, SD), serves as the accompanist for O'Gorman High School Choirs in Sioux Falls, maintains a private piano studio, and frequently collaborates with choirs in the Sioux Falls Public School system. Covey graduated from South Dakota State University in 2016 earning a degree in Vocal Music Education with an emphasis in piano. While attending SDSU, Covey performed solo recitals and accompanied various vocal and instrumental recitals. He also served as an accompanist for the SDSU Statesmen, Women's Choir, and Concert Choir. In 2015, Covey was selected as the featured performer for the SDSU Undergraduate Research, Scholarship, and Creative Activity Day (URSCAD). Following his undergraduate

studies, Covey went on to receive a Master's Degree in Collaborative Piano from North Dakota State University in May 2018. His duties at NDSU included accompanying voice students, instrumental students, choral ensembles, participating in the chamber music festival, and teaching private piano lessons. In addition, Covey served as the accompanist for ND Honor Choirs in 2017 and 2018. Covey's primary piano instructors have been Dr. Tyler Wottrich (NDSU), Dr. Robert Groves (NDSU), Dr. John Walker (SDSU), Vicki Covey, and Ruby Reckling. Prior to his position at USD, Covey served as the 6-8th grade vocal music instructor at Sioux Falls Christian Schools (2020-2021), and the 6-12th grade vocal music instructor at Mountain Lake Public Schools in Mountain Lake, MN (2018-2021). In addition, he has served as a choir director, organist, and accompanist for several churches including First United Methodist Church (Fargo, ND) and First United Methodist Church (Brookings, SD). Covey currently resides in Sioux Falls, SD with his wife and their golden retriever.

*This recital is in partial fulfillment of Honors in Music and Bachelor of Arts Degree in Music.
Elizabeth Trygstad studies voice with Natalie Campbell.*