



AUGUSTANA

SCHOOL OF MUSIC

presents

A Senior Degree Recital

featuring

Nolan Wipf, baritone
Music Education with Vocal Emphasis

Accompanied by:
Carson Covey, piano

April 21, 2024
Hamre Recital Hall
5:30 PM

PROGRAM

I.

Ständchen, No.4
from *Schwangngesang*

Franz Schubert
(1797-1828)

Mandoline

Claude Debussy
(1862-1918)

II.

Bright is the Ring of Words, No.8
from *Songs of Travel*

Ralph Vaughan Williams
(1872-1958)

Von ewiger Liebe, No. 1 Op. 43
from *Vier Gesänge*

Johannes Brahms
(1833-1897)

III.

Bois epais
from *Amadis*

Jean Baptiste Lully
(1632-1687)

Vous qui faites l'endormie
from *Faust*

Charles-Francois Gounod
(1818-1893)

IV.

La Serenata

Francesco Tosti
(1846-1916)

A Sunday Kind of Love

Barbara Belle
(1922-Unknown)
Anita Leonard
(1922-Unknown)
Stan Rhodes
(1924-1984)
Louis Prima
(1910-1978)

TEXTS & TRANSLATIONS

I

Ständchen (Ludwig Rellstab)

*Leise flehen meine Lieder
Durch die Nacht zu dir
In den stillen Hain hernieder
Liebchen, komm zu mir!*

*Flüsternd schlanke Wipfel rauschen
In des Mondes Licht
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht*

*Hörst die Nachtigallen schlagen?
Ach! sie flehen dich
Mit der Töne süßen Klagen
Flehen sie für mich*

*Sie verstehn des Busens Sehnen
Kennen Liebesschmerz
Rühren mit den Silbertönen
Jedes weiche Herz*

*Laß auch dir die Brust bewegen
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!*

Serenade (Richard Wigmore)

*Softly my songs plead
through the night to you;
down into the silent grove,
beloved, come to me!*

*Slender treetops whisper and rustle
in the moonlight;
my darling, do not fear
that the hostile betrayer will overhear us.*

*Do you not hear the nightingales call?
Ah, they are imploring you;
with their sweet, plaintive songs
they are imploring for me.*

*They understand the heart's yearning,
they know the pain of love;
with their silvery notes
they touch every tender heart.*

*Let your heart, too, be moved,
beloved, hear me!
Trembling, I await you!
Come, make me happy!*

Franz Schubert's Ständchen is the 4th song in Schubert's 14 movement song cycle: Schwanengesang D.957. The collection of pieces incorporates text from prominent German poets, including songs 1-7 with text from famed poet and music critic Ludwig Rellstab. Schubert composed the song cycle in the last year of his life - 1828, and the work was published posthumously the following year. In this Lied, Schubert pairs a plucked-guitar like piano accompaniment with the emotional serenade of the vocal line. Throughout the piece, piano lines that echo the vocal line give the illusion that the singer hears only his own guitar and echoing voice as he sings out into the night.

Mandoline (Paul Verlaine)

*Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.*

*C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.*

*Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues*

*Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.*

Mandolin (Richard Stokes)

*The gallant serenaders
and their fair listeners
exchange sweet nothings
beneath singing boughs.*

*Tirsis is there, Aminte is there,
and tedious Clitandre too,
and Damis who for many a cruel maid
writes many a tender song.*

*Their short silken doublets,
their long trailing gowns,
their elegance, their joy,
and their soft blue shadows*

*Whirl madly in the rapture
of a grey and roseate moon,
and the mandolin jangles on
in the shivering breeze.*

In Mandoline CD 43, Debussy features poetry from the French author Paul Verlaine. Known for his symbolist and introspective poetry, Mandoline's text instead of looking inward, paints the picture of a narrator looking out at a scene of Greek philosophers throwing a party under the moonlight with a mandolin providing music. The song starts with an imitation of a mandolin tuning in octaves, afterwards evoking the sound of a mandolin strumming along. Throughout the piece, Debussy makes careful distinction between staccato and legato styles in the vocal and accompaniment lines.

II

Bright is the Ring of Words (Robert Louis Stevenson)

*Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said—
On wings they are carried—
After the singer is dead
And the maker buried.*

*Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.*

Ralph Vaughan Williams' *Songs of Travel* tells the story of a vagabond, traveling through life alone, with nothing but the road below his feet. Bright is the Ring of Words, the second to last song in the cycle depicts the song cycle's narrator nearly at the end of his journey. He is accepting his eventual death and remarking that after he passes, the memory of his life will carry on through his songs. The A section depicts the singer's life, contrasted by the softer, more contemplative B section remarking on the memory of the now deceased singer.

Von ewiger Liebe

(August Heinrich Hoffmann von Fallersleben)

*Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.
Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.*

*Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,
Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:*

*“Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,
Werde die Liebe getrennt so geschwind,*

Eternal Love (Richard Stokes)

*Dark, how dark in forest and field!
Evening already, and the world is silent.
Nowhere a light and nowhere smoke,
And even the lark is silent now too.*

*Out of the village there comes a lad,
Escorting his sweetheart home,
He leads her past the willow-copse,
Talking so much and of so many things:*

*‘If you suffer sorrow and suffer shame,
Shame for what others think of me,
Then let our love be severed as swiftly,*

*Schnell wie wir früher vereinigt sind.
Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind."*

*As swiftly as once we two were plighted.
Let us depart in rain and depart in wind,
As swiftly as once we two were plighted.'*

*Spricht das Mägdelein, Mägdelein spricht:
"Unsere Liebe sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.*

*The girl speaks, the girl says:
'Our love cannot be severed!
Steel is strong, and so is iron,
Our love is even stronger still:*

*Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergeren,
Unsere Liebe muß ewig bestehn!"*

*Iron and steel can both be reformed,
But our love, who shall change it?
Iron and steel can be melted down,
Our love must endure for ever!"*

Brahms' Von ewiger Liebe is the first song in the composer's Vier Gesänge (4 Songs) Op. 43 - composed between 1857-1864 and published in 1868. With text often misattributed to Josef Wenzig, another frequent Brahms collaborator, Von ewiger Liebe's genuine author is August Heinrich Hoffmann von Fallersleben. Hoffmann's biggest acclaim comes from his authorship of the German national anthem, Deutschlandlied. Brahms sets a conversation between a couple in love in two sections in Von Ewiger Liebe. First, the young man's dialogue in ¾ time with a more dramatic texture and vocal line, and then the maiden's dialogue in 6/8 time with a more flowing accompaniment and repeated hemiolas on the text "Unsere Liebe" which act as a sort of natural ritardando to the end of the piece.

III

Bois épais (Philippe Quinault)

Deep woods (Brian Charles Witkowski)

*Bois épais, redouble ton ombre;
Tu ne saurais être assez sombre,
Tu ne peux pas trop cacher
Mon malheureux amour.*

*Deep woods, increase your shade;
You could not be dark enough,
You could not conceal too well
My unhappy love.*

*Je sens un désespoir
Dont l'horreur est extrême,
Je ne dois pas plus voir ce que j'aime,
Je ne veux plus souffrir le jour.*

*I feel a despair
Whose horror is extreme,
I am to see no longer what I love,
I no longer want to bear the light of day.*

Bois épais, Amadis' aria (originally sung in the tenor range) from the opera of the same name, appears in Act II, Scene 4 of the work. Amadis was Lully's first opera that did not rely on folklore or mythology to provide the story, instead the plot was inspired by Amadís de Gaula by Garci Rodríguez de Montalvo, a popular chivalric romance written sometime in the 14th century. The story was a particular favorite of France's King Louis XIV, which was then interpreted and written for libretto by Philippe Quinault. Jean-Baptiste Lully met his demise in an unusual accident, in which he stabbed his own foot with his conducting staff. Staves were used by conductors to keep time before batons became popular. Lully would later succumb to gangrene due to improper treatment.

Vous qui faites L'endormie (Jules Barbier) You who are supposed to be asleep (Lea Frey)

*Vous qui faites l'endormie,
N'entendez-vous pas,
Catherine, ma mie
N'entendez-vous pas,
Ma voix et mes pas?*

*You who are supposed to be asleep,
Don't you hear
O, Catherine, my sweetheart
Don't you hear
My voice and my steps?*

*Ainsi ton gallant t'appelle
Et ton cœur l'en crois. Ah!
N'ouvre ta porte, ma belle,
Que la bague au doigt!*

*Thus your lover calls you
And your heart believes in him. Ah!
Don't open the door, my beauty,
Till the jewel is on your finger!*

*Catherine que j'adore,
Pourquoi refuser
A l'amant qui vous implore
Pourquoi refuser un si doux baiser?*

*Catherine, whom I adore,
Why refuse
To the lover who implores you
Why refuse such a sweet kiss?*

*Ainsi ton gallant supplie
Et ton cœur l'en croit. Ah!
Ne donne un baiser, ma mie
Que la bague au doigt,*

*Thus your lover pleads
And your heart believes in him. Ah!
Don't give a kiss, my sweetheart,
Till the jewel is on your finger,*

Faust, the opera from which this aria originates, tells the story of titular philosopher Faust after his deal with the demonic Mephistopheles to regain his youth. A now younger Faust finds himself entangled with a beautiful maiden, Marguerite. After some devilish trickery, Marguerite finds herself seemingly abandoned by Faust and pregnant with his child. After having the child and being outcast by those around her, Mephistopheles rubs salt into Marguerite's wounds with his sarcastic impression of a serenade *Vous qui faites l'endormie*. In this aria, we hear Mephistopheles' mocking verses followed by characteristic devilish laughs written into the music.

IV

La Serenata (Giovanni Alfredo Cesareo)

*Vola, o serenata
La mia diletta è sola,
e, con la bella testa abbandonata,
posa tra le lenzuola
O serenata, vola.*

*Splende pura la luna,
l'ale il silenzio stende,
e dietro i veli dell'alcova
bruna la lampada s'accende.*

*Splende pura la luna
Vola, o serenata, vola. Ah la!*

*Vola, o serenata
La mia diletta è sola,
ma sorridendo ancor mezzo assonnata,
torna fra le lenzuola
O serenata vola.*

*L'onda sogna su'l lido
e'l vento su la fronda
e a' baci miei ricusa ancora un nido
la mia signora bionda.
Sogna su 'l lido l'onda.
Vola, o serenata, Ah la!*

The Serenade (Laura Prichard)

*Fly, o serenade
my beloved is alone,
with her beautiful head hidden
under the sheets
o serenade, fly.*

*The moonlight is pure,
wings of silence stretch out,
and behind the veils of the dark alcove
the lamp burns.*

*The pure moonbeams shine.
Fly, o serenade, fly. Ah! la.*

*Fly, o serenade
my beloved is alone,
but still smiling [while] half asleep,
she returns beneath the sheets
o serenade, fly.*

*The waves dream on the shore,
and the wind [blows] through the branches;
and my kisses don't result in a nest [being offered],
by my blonde lady.
Dreaming on the shore, [are] the waves.
Fly, oh serenade, fly. Ah! la.*

Tosti is perhaps best known for a light, melodic sound, emulating that of Italian folk songs, which Tosti was fond of arranging for solo voice. In the same vein of this signature compositional style is La Serenata. La Serenata, or the Serenade in English, starts with a piano accompaniment reminiscent of the sound of a strummed guitar. Tosti paints a picture with the accompaniment, of a man serenading his love from a far off balcony, hoping his song will fly to the right person's ears. For instance, "Vola", the command for his serenade to fly is emulated in the contour of the musical line by being the highest pitches found in the art song.

A Sunday Kind of Love

(Barbara Belle, Anita Leonard, Stan Rhodes, and Louis Prima)

*I want a Sunday kind of love
A love to last past Saturday night
I'd like to know it's more than love at first sight
I want a Sunday kind of love*

*I want a love that's on the square
Can't seem to find somebody to care
I'm on a lonely road that leads to nowhere
I need a Sunday kind of love*

*I do my Sunday dreaming,
And all my Sunday scheming
Every minute, every hour, every day
I'm hoping to discover
A certain kind of lover
Who will show me the way*

*My arms need someone to enfold
To keep me warm when Mondays are cold
A love for all my life, to have and to hold
Oh, and I want a Sunday kind of love*

Louis Prima, an Italian-American big-band leader along with co-writers Barbara Belle, Anita Leonard, and Stan Rhodes wrote and published “A Sunday Kind of Love” in 1946. Now a jazz standard, “A Sunday Kind of Love” was first debuted with Louis Prima’s own orchestra, and since has been covered by the likes of Ella Fitzgerald in 1946, and most famously Etta James in 1960 on her album “At Last!”

ABOUT THE PERFORMERS



Nolan Wipf, Sioux Falls native, is a Vocal Music Education major at Augustana University. Nolan participates in the Augustana Choir, Augustana Chamber Choir, Augustana Theatre, and has been a member of the Northlanders Jazz Band and Northlanders Jazz Combo. While at Augustana, Nolan has had the chance to sing a variety of musical styles and has a particular interest in Jazz and Baroque vocal music. He plans to teach choir in the area, and be involved in local choral ensembles.



Carson Covey, originally from Winner, SD, is a K-12 music educator, professional piano accompanist, and piano teacher. He currently is the 7-12th grade vocal music teacher in the Lennox School District. In addition to his duties at Lennox, he frequently collaborates with area universities to accompany student and faculty recitals. Prior to his position at Lennox, he has served as a staff accompanist at the University of South Dakota, and has taught choral music in South Dakota and Minnesota.

Covey received his undergraduate from South Dakota State University in 2016 earning a degree in Vocal Music Education with an emphasis in piano. Following his undergraduate studies, he went on to receive a Master's Degree in Collaborative Piano from North Dakota State University in 2018. His primary instructors have been Ruby Reckling, Vicki Covey, Dr. John Walker, Dr. Tyler Wottrich, and Dr. Robert Groves.

Additionally, Covey has served as a church music director in South Dakota and North Dakota.

*This recital is in partial fulfillment of a Bachelor of Arts Degree in Music.
Nolan Wipf studies voice with Natalie Campbell.*