



AUGUSTANA
SCHOOL OF MUSIC

presents

A Junior Degree Recital
featuring

Katelyn Johnson, viola

Music Education, All-Grades Education

&

Olivia Kern, Mezzo-Soprano

Biology and Music

Accompanied by:

Marilyn Schempp, piano

April 21, 2024

Hamre Recital Hall

4:00 PM

PROGRAM

I.

Ah! Spietato!

from *Amadigi*

D'une Prison

The Sky Above the Roof

Georg Friedrich Händel
(1685-1759)

Reynaldo Hahn
(1874-1947)

Ralph Vaughan Williams
(1872-1958)

II.

Concerto for Viola and Orchestra

I. Largo

II. Adagio non troppo

III. Rondo

Karl Friedrich Zelter
(1758-1832)

III.

Lied der Mignon

Au bord de l'eau

In the Gloaming

Franz Schubert
(1797-1828)

Gabriel Fauré
(1845-1924)

Annie Harrison
(1848-1944)

IV.

Canon Sonata for Viola and Continuo

I. Largo

II. Allegro

III. Largo

IV. Vivace

Georg Philipp Telemann
(1681-1767)

V.

Ah! Parea che per incanto

Gaetano Donizetti
(1797-1848)

Zwei Gesänge, Op. 91

Johannes Brahms
(1833-1897)

I. Gestillte Sehnsucht

TEXTS AND TRANSLATIONS

Ah! Spietato! (Nicola Francesco Haym)

Ah! Spietato! e non ti muove
un affetto sí costante,
che per te mi fa languir!

Ma crudel, tu non sai come
fai sdegnar un' alma amante,
che tu brami di tradir.

Ah, Pitiless one! (Bard Suverkrop)

Ah, pitiless one! Are you not moved
by the constant affection that causes
me to suffer?

Cruel one, you do not know how
you make this soul that loves you,
one whom you wish to betray, scorn you.
No, you do not know.

Georg Friedrich Händel was an English composer of the Baroque era. A prolific composer, Handel's works include operas, oratorios, and instrumental arrangements. Handel's dramatic style and memorable melodies still garner interest today. *Amadigi* was Handel's fifth opera first performed in 1715 at the King's Theatre in London. The opera tells the story of Amadigi and his quest to rescue his love, Oriana, who has been imprisoned in a tower.

Ah! Spietato! takes place in act 1. After imprisoning Oriana in a tower in hopes of winning the attention of Amadigi, Melissa describes her heartache towards Amadigi and his feelings for another.

D'Une Prison (Paul Verlaine)

Le ciel est, par-dessus le toit
Si bleu, si calme!
Un arbre, par-dessus le toit
Berce sa palme

La cloche, dans le ciel qu'on voit
Doucement tinte
Un oiseau sur l'arbre qu'on voit
Chante sa plainte

Mon Dieu, mon Dieu, la vie est là
Simple et tranquille

In Prison (Bard Suverkrop)

The sky is, there, over the roof,
So blue, so calm!
A tree, high up over the roof,
Stirs its soft palm.

The bell, in the sky that we see,
Tinkles softly.
A bird, in the tree that we see,
Sings plaintively.

My God, My God, life is just there,
Simple and sweet.

Cette paisible rumeur-là
Vient de la ville

This peaceful, muffled, rumble there
Comes from the street.

Qu'as-tu fait, ô toi que voilà
Pleurant sans cesse
Dis, qu'as-tu fait, toi que voilà
De ta jeunesse?

What have you done, O, you, right here
Who weep and whine,
Say, what have you done, you, right here,
With your youth-time?

Reynaldo Hahn was a French composer born in 1874. A child prodigy, he joined the Paris Conservatoire at the age of ten, where he furthered his music education. Hahn was a prolific composer of the French classical tradition, writing operettas, operas, concertos, and tone poems. However, he is best known for his art songs, such as D'une Prison.

D'une Prison is a setting of Paul Verlaine's The Sky Above the Roof. The song speaks of a beautiful world and the calmness of nature that is starkly contrasted with the longing and regret faced by the narrator. The contemplation of regret and pain is accompanied by rhythmic and calming piano, perhaps a reminder that life will continue on.

The Sky Above the Roof (Verlaine)

The sky above the roof
Is calm and sweet:
A tree above the roof
Bends in the heat.

Ah God! A life is here,
Simple and fair,
Murmurs of strife are here
Lost in the air.

A bell from out the blue
Drowsily rings:
A bird from out the blue
Plaintively sings.

Why dost thou weep, O heart
Poured out in tears?
What hast thou done, O heart,
With thy spent years?

Ralph Vaughan Williams, born in Gloucestershire, England, in 1872, was a British composer best known for his revitalization of English folk song. Searching for a unique style, Williams deviated from the conventional styles of England at that time and drew

on influences of English folk song and royal polyphony to create a uniquely English style. With a career spanning more than 60 years, Williams composed pieces for nearly every genre, including symphonies, ballet, and operas, and even transitioned into music for film.

The Sky Above the Roof is a English folk-song setting of poetry by Paul Verlaine (1844-1896), a French poet of the symbolist movement, whose influence was so strong that he was elected the “Prince of Poets” shortly before his death. The poem speaks of sadness and regret about youthful decisions, yet is contrasted with beautiful descriptions of nature and the relaxed folk-song feel of the musical background. The poem is from a collection of poems known as Sagesse (1880).

Concerto for Viola and Orchestra

Composed by Karl Friedrich Zelter

The only surviving orchestral work of Karl Friedrich Zelter, the Viola Concerto in E-flat major is a testament to Zelter’s early and creative style. This piece, written in 1779, reflects Classical elements and unique additions from Zelter’s personal style. Zelter, most renowned for his lieder and his role as a teacher of Felix Mendelssohn, includes many lyrical aspects in each movement of this concerto. In addition, the rondo features recitatives that showcase an operatic style based more on feelings than the formal musical training and form of the time. Zelter’s viola concerto reflects a balance of form, virtuosity, and innovation that provides constant interest to the listener.

Lied der Mignon (Johann Wolfgang Goethe)

Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh’ ich an’s Firmament
Nach jener Seite.
Ach! der mich liebt und kennt

Mignon’s Song (Bard Suverkrop)

Only he who knows longing
knows what I suffer.
Alone, cut off
from all joy,
I gaze at the firmament
in that direction.
Ah, he who loves and knows me

Ist in der Weite.

is far away.

Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide!

I feel dizzy,
my vitals are aflame
Only he who knows longing
knows what I suffer.

Franz Schubert was an Austrian composer of the early Romantic period. During his short life, he composed over 600 vocal works, symphonies, and chamber music. He is most known for his vocal works, or lieder. "Lied der Mignon" is the fourth song in Schubert's "4 Gesänge aus 'Wilhelm Meister,'" or Four songs of 'Wilhelm Meister'. All four pieces are settings of Johann Wolfgang von Goethe's poetry. The song describes the feelings of isolation and desperation, and the racing of emotions is reflected in the whirling piano accompaniment.

Au bord de l'eau (Sully Prudhomme)

S'asseoir tous deux au bord d'un flot qui
passe,
Le voir passer;
Tous deux, s'il glisse un nuage en l'espace,
Le voir glisser;
À l'horizon, s'il fume un toit de chaume,
Le voir fumer;
Aux alentours si quelque fleur embaume,
S'en embaumer;
Entendre au pied du saule où l'eau
murmure,
L'eau murmurer;
Ne pas sentir, tant que ce rêve dure,
Le temps durer;
Mais n'apportant de passion profonde
Qu'à s'adorer,
Sans nul souci des querelles du monde,
Les ignorer;

At the Water's Edge (Bard Suverkrop)

To sit together on the bank of a flowing
stream,
To watch it flow;
Together, if a cloud glides by,
To watch it glide;
On the horizon, if smoke rises from
thatch,
To watch it rise;
If nearby a flower smells sweet,
To savour its sweetness;
To listen at the foot of the willow, where
water murmurs,
To the murmuring water;
Not to feel, while this dream passes,
The passing of time;
But feeling no deep passion,
Except to adore each other,
With no cares for the quarrels of the
world,

Et seuls, tous deux devant tout ce qui
lasse,
Sans se lasser,
Sentir l'amour, devant tout ce qui passe,
ne point passer!
Ne point passer!

To know nothing of them;
And alone together, seeing all that tires,
Not to tire of each other,
To feel that love, in the face of all that
passes,
Shall never pass!

Gabriel Fauré (born in 1845) was a French composer whose work has been described as both romantic and modern. His gentle style reflects the transition from the romantic to the modern period. Fauré's *Au bord de l'eau* is a love song that details the feelings of love with a beautiful background of nature. The accompaniment seems to reflect the natural aspects of the song: you can hear the sound of a stream in the rolling melody, or feel the wind in the gentle quickness of the piece.

In the Gloaming (Meta Orred)

In the gloaming, oh, my darling! when the
lights are dim and low,
And the quiet shadows, falling, softly
come and softly go,

In the gloaming, oh, my darling! think
not bitterly of me!
Tho' I pass'd a way in silence, left you
lonely, set you free,

When the winds are sobbing faintly with
a gentle, unknown woe,
Will you think of me and love me, As you
did once, long ago?

For my heart was crush'd with longing;
what had been could never be.
It was best to leave you thus, dear, Best for
you, and best for me,

It was best to leave you thus, Best for you,
and best for me.

Annie Harrison (1848-1944), also known as Lady Arthur Hill, was an English composer. Though little is known about her life, she is today remembered for her operettas and popular songs. Her most famous composition, *In the Gloaming*, details the tale of romantic regret, with a description of the whimsical twilight reflected in the rubato of the piece. Gloaming, or twilight, serves as a metaphor for the love described in the piece, yet also acts as a beautiful setting in which the tale is told. The text comes

from poetry by the English poet Meta Orred, written 30 years prior to Harrison's composition. While the piece achieved some success in England, it was very popular in America.

Canon Sonata for Viola and Continuo

Composed by Georg Philipp Telemann

Georg Philipp Telemann, a German Baroque composer, was one of the most prolific composers of his time. The critic Johann Mattheson described Telemann at that time stating, "Corelli and Lully may be justly honored but Telemann is above all praise." The Canon Sonata for Viola and Continuo, first published in 1728 in *Der Getreue Music-Meister* (The Faithful Music Master), was originally published in three different versions for recorder, viola or viola de gamba, and continuo. This piece highlights the epitome of the Baroque style with attention to form, ornamentation, and basso continuo.

Ah! Parea che per incanto (Felice Romani)

Ah! pareo che per incanto
rispondessi al mio soffrire:
che ogni stilla del mio pianto
risvegliasse un tuo sospir.
A tal vista il core audace
pien di speme e di desir,
ti scopria l'ardor vorace
che non oso a lei scoprir.

Ah! It Seemed that by Enchantment
(Bard Suverkrop)

Ah! It-seemed that by enchantment
You responded to my suffering;
That each of my teardrops
would awaken a sigh from you.
At such a sight, a bold heart,
full of hope and of desire,
would have revealed its consuming
passion, which I dare not reveal to her.

Gaetano Donizetti, born in 1797, was a classical composer who is attributed with the development of Italian opera in the 19th century. He composed a total of 67 operas. *Anna Bolena*, one of Donizetti's tragic operas, tells the tale of Anne Boleyn, the second wife of King Henry the eighth. This aria is sung by the musician of the castle, Smeton, during Act I. The aria recounts his love for Anne Boleyn in the bel-canto style.

Gestillte Sehnsucht (Friedrich Rückert)
Composed by Johannes Brahms

In goldnen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
Des Abendwindes leises Wehn.
Was lispeln die Winde, die Vögelein?
Sie lispeln die Welt in Schlummer ein.

Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust beweget,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,
Ihr sehnenden Wünsche, wann schlaft ihr
ein?

Ach, wenn nicht mehr in goldne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehnendem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.

Stilled Longing (Richard Stokes)

Bathed in golden evening light,
How solemnly the forests stand!
The evening winds mingle softly
With the soft voices of the birds.
What do the winds, the birds whisper?
They whisper the world to sleep.

But you, my desires, ever stirring
In my heart without respite!
You, my longing, that agitates my breast –
When will you rest, when will you sleep?
The winds and the birds whisper,
But when will you, yearning desires,
slumber?

Ah! when my spirit no longer hastens
On wings of dreams into golden
distances,
When my eyes no longer dwell yearningly
On eternally remote stars;
Then shall the winds, the birds whisper
My life – and my longing – to sleep.

Gestillte Sehnsucht is the first of two songs for mezzo-soprano voice, viola, and piano that Brahms composed. This song, written in 1863, honored the birth of the son of Brahms's longtime friend and famous violinist Joseph Joachim and his wife Amalie, a soprano. Gestillte Sehnsucht was not published until twenty years after it was written, as this piece was originally intended as an intimate moment between the three musicians. The lyrical lines, harmonies, and rhythms in this piece represent longing and nostalgia, as well as a tumultuous middle section and finally a return to a peaceful ending, longing put to sleep.

ABOUT THE PERFORMERS



Katelyn Johnson ('25), viola

Raised in Fremont, Nebraska, Johnson began her musical training at 5 years old. She immersed herself in a variety of musical activities, from choir to playing viola, clarinet, and saxophone. Her dedication led to recognition as a two-time All-State musician in Nebraska and the principal violist of the Omaha Area Youth Symphony Orchestra. Johnson decided to continue her music education at Augustana University and is currently majoring in Music Education and All-Grades Education.

Johnson has showcased her talent and leadership during her time at Augustana as the principal violist, a member of the Augustana String Quartet, and the Augustana Orchestra Manager. She has been a finalist in the Concerto Aria Competition and a recipient of the Pro Musica Scholarship. In January, Johnson had the opportunity to study music history and take viola lessons under a graduate of the Mozarteum University in Salzburg, Austria. Johnson has also gained experience in Sioux Falls music classrooms and plans to teach high school orchestra upon graduating from Augustana.

Johnson has been an active member of the Sioux Falls music community. She has performed gigs for weddings, church services, a touring heavy metal band named Disturbed, and offered expertise and coaching for youth through sectionals and Harmony South Dakota, an after-school orchestra program.



Olivia Kern ('25), mezzo-soprano

Olivia Kern, raised in Brandon, South Dakota, expressed interest in music from a young age. While growing up, she participated in a wide variety of musical activities in her community and school, including band, choir, and involvement in church music. Olivia began studying voice with Dr. Lisa Grevlos during her freshman year of high school. She currently attends Augustana University as a biology and music major, and currently studies with Professor Natalie Campbell.

Throughout her time at Augustana, Olivia has participated in numerous musical ensembles, including the Augustana Chorus, serving as alto section leader, and the Augustana chamber choir. Olivia was selected as a winner of the Augustana Concerto Aria competition in 2023. Additionally, she is a recipient of the Pro Musica scholarship. In January, Olivia was selected as one of three Americans to participate in the World Youth Choir in the Fall of 2024. Through this choir, she will tour Europe with 93 other singers from 45 different countries. Olivia is also an active member of her campus parish, where she frequently sings for campus masses.



Marilyn Schempp, piano

Marilyn Schempp holds a B.A. in Vocal and Instrumental Music from Augustana University in Sioux Falls and a Master's of Music in Organ Performance from the University of South Dakota. An active member of the American Guild of Organists, she has served as Dean of the South Dakota Chapter, Director of the Organ Academy, and as a committee member and director of seven Pipe Organ Encounter Camps. From 2012-2018, Marilyn served as the Regional Councillor for the North Central Region of the American Guild of Organists, an eight-state region. She is also active in the Music Teachers National Association and the Association of Lutheran Church Musicians.

As a performer, Marilyn has played solo organ recitals, oboe with the Sioux Falls Municipal Band, and oboe, piano, harpsichord, and organ with the South Dakota Symphony. She also accompanies high school and college students in competitions, juries, and recitals and has accompanied the South Dakota Honors Choir and All-State Chorus. Marilyn currently is the organist at Hope Lutheran in Sioux Falls.

This recital is in partial fulfillment of Honors in Music and Bachelor of Arts Degree in Music.

Katelyn Johnson studies viola with Dr. Yi-Chun Lin.

Olivia Kern studies voice with Professor Natalie Campbell .