


UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music 

presents

A Performance Concentration Recital

Jack Kehoe

Tenor

from the studio of Pamela Beasley

with

Karen Dalton, *piano*

& Elise Ebert, *soprano*

Saturday, March 30, 2024

8:00 pm

Old Cabell Hall

University of Virginia

*This recital is supported by the
Charles S. Roberts Scholarship Fund.*

Established in 2004 by the generosity of Mr. Alan Y. Roberts ('64)
and Mrs. Sally G. Roberts, the Charles S. Roberts Scholarship Fund
underwrites the private lessons and recital costs for undergraduate music
majors giving a recital in their fourth year as part of a
Distinguished Major Program in music.

Recital Program

I

Recit: Comfort Ye My People
Aria: Ev'ry Valley
From *Messiah*

George Frideric Handel
(1685-1789)

II

Lydia
Ici-bas
Chanson d'Amour

Gabriel Fauré
(1845-1924)

III

Sonntag
Der Gang zum Liebchen
Ständchen
So lass uns wandern

Johannes Brahms
(1833-1897)

Elise Ebert, *soprano*

~ *Intermission* ~

IV

Spirto gentil
From *La Favorita*

Gaetano Donizetti
(1797-1848)

V

Three Shakespeare Songs
Come Away Death
O Mistress Mine
Blow, blow Thou Winter Wind

Roger Quilter
(1877-1953)

VI

Maria
From *West Side Story*

Leonard Bernstein
(1918-1990)

Empty Chairs and Empty Tables
From *Les Misérables*

Claude-Michel Schönberg
(1944-Present)

She Loves Me
From *She Loves Me*

Jerry Bock
(1928 - 2010)

About the Performers



Jack Kehoe, born in Washington, D.C., is double majoring in Computer Science and Music with a Performance Concentration. Jack has held a passion for music his whole life: he began playing the piano at five years old, and soon after picked up guitar. Throughout middle and high school, Jack sang in choirs and musicals, having the opportunity to perform as Marius in Claude-Michel Schönberg's *Les Misérables*, Jack Kelly in Alan Menken's *Newsies: The Musical*, and the Wolf/Cinderella's Prince in Stephen Sondheim's *Into the Woods*. He also was

placed as the number one Tenor Two in the North Carolina Honors Chorus his senior year of high school.

Since arriving at UVA, Jack has been a member of choir groups such as the University Singers (of which he is the tenor section leader) and the Chamber Singers, performed with the musical theater groups First Year Players and the Virginia Players, been selected for the Miller Arts Scholars, and served as music director for the New Dominions, UVA's oldest all-gender a cappella group. Jack has especially enjoyed his time taking voice lessons with the incredible Pamela Beasley, where he has expanded his vocal repertoire by taking on art songs from the baroque, classical, and romantic periods. In the performance concentration, he has had the opportunity to perform these pieces and get feedback from peers and Professor Daniel Sender.

Next year, Jack plans on attending NYU Steinhardt and studying for a dual degree of a Master of Music in Vocal Performance/Music Theater and a Post-Master's Advanced Certificate in Vocal Pedagogy. He hopes to either perform professionally or become a voice teacher, inspired by the incredible professors at UVA.

Karen Dalton has been active in the Charlottesville music community since 1995. In addition to serving as Music Director for various churches, she has accompanied the Virginia Consort, the Oratorio Society, Heritage Theater, and the UVA Drama Department.

Karen presently is an accompanist for the University Singers and also serves as Administrative Assistant for the UVA choral program. She also manages the Virginia Consort & Festival Chorus.

Karen received her Bachelor of Arts at Samford University (piano), Birmingham, AL, and her Masters of Church Music at the Southern Baptist Theological Seminary (organ), Louisville, KY. While in Louisville, Karen was Company Manager of Kentucky Opera.

Elise Ebert is a fourth-year student from Dunn Loring, VA studying Music and Speech Communication Disorders. Elise is a member of the University Singers, takes voice lessons with the fantastic Pamela Beasley, is a Miller Arts Voice Scholar, co-directs UVA Student Council's Arts Agency, and served as music director for the New Dominions. In Fall 2022, Elise traveled to Vienna, Austria for a semester to study music in the classical city capital of the world.

Text & Translations

“Comfort Ye My People”

Comfort ye my people
Saith your God
Speak ye comfortably to Jerusalem
And cry unto her
That her warfare
Her warfare is accomplished
That her iniquity is pardoned
The voice of Him
That crieth in the wilderness
Prepare ye the way of the Lord
Make straight in the desert
A highway for our God

“Ev’ry Valley”

Every valley shall be exalted
And ev’ry mountain and hill made low
The crooked straight
And the rough places plain

“Lydia”

Lydia, over your rosy cheeks,
and over your neck, so fresh and white,
sparkling, rolls
the fluid gold that you untie.

The day which is gleaming is the best:
let us forget the eternal tomb.
Let your dove’s kisses
sing on your blossoming lips.

A hidden lily ceaselessly diffuses
a divine scent in your breast:
like a swarm, delights
escape from you, young Goddess!

I love you and am dying, o my loves!
My soul is ravished by kisses.
O Lydia, give me back my life,
that I may die eternally!

“Ici-bas”

Down here all lilacs are dying,
all the songs of the birds are short;
I dream of the summers which last
Forever...

Down here lips touch
without parting with any of their velvet;
I dream of the kisses which last
Forever...

Down here all men weep for
their friendships or their loves;
I dream of the couples who last
Forever...

“Chanson d’Amour”

I love your eyes, I love your brow,
o my rebellious, my timid one.

I love your eyes, I love your mouth,
upon which my kisses will expire.

I love your voice, I love the strange
grace of all that you say,
o my rebellious one, o my dear angel,
my hell and my heaven!

I love everything that makes you beautiful,
from your feet to your hair,
o you towards whom my wishes rise
o my timid, my rebellious one!

“Sonntag”

For a whole week now
I haven’t seen my love;
I saw her on a Sunday,
standing at her door:
my loveliest girl,
my loveliest sweet,
would to God I were with her today!

Yet I’ll still be able
to laugh all week;
I saw her on a Sunday,
as she went to church:
my loveliest girl,
my loveliest sweet,
would to God I were with her today!

“Der Gang zum Liebchen”

The moon shines down,
So I should set out
Again to my love,
How is she, I wonder?
Alas, she’s despairing
And lamenting, lamenting
She’ll never see
Me again in her life!

The moon went down,
But I hurried off happily,
Hurried so that no one
Should steal my love.

Keep cooing, you doves,
Keep whispering, you breezes,
So that no one
Should steal my love!

“Ständchen”

The moon shines over the mountain,
Just right for the people in love;
A fountain purls in the garden –
Otherwise silence far and wide.

By the wall in the shadows,
Three students stand
With flute and fiddle and zither,
And sing and play.

The sound steals softly into the dreams
Of the loveliest of girls,
She sees her fair-headed lover
And whispers “Remember me.”

“So lass uns wandern”

Ah maiden, dear maiden,
How dark are your eyes!
I almost fear they’ll bewitch me
With their wicked cunning.

And if my eyes were darker,
Darker far than now,
I would never, my beloved,
Do such a thing.’

See the crow on that oak,
How it pecks at acorns!
Who knows whom heaven one day
Will send you as bridegroom!

Whom should it send, say,
For I gave my word to you,
Beneath the green tree, you know,
By our cottage there.’

Well then let us wander,
If you’ll briskly set out with me;
A green dress, my love,
I shall buy for you.

A green dress,
But not too long;
So that I/you can travel with you/me,
And my/your steps will not be hindered.’

Merrily we shall wander
Over mountain and dale;
The great open woods
Shall be our little room.

“Spirto gentil”

Ye, gentle spirit,
you once shined
in my dreams
but, after, I lost you forever:
leave my frail heart,
you false promises,
ye ghosts of love -
disappear altogether and at once,
ye ghosts of love.

In your vicinity
I used to forget
my father's afflictions,
my homeland, and heaven...
ye, unfair mistress,
giving me so much love
you weigh down on my heart
human shame,
alas!

“Come Away Death”

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet

My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

“O Mistress Mine”

O mistress mine, where are you roaming?
O stay and hear; your true love’s coming,
That can sing both high and low;
Trip no further, pretty sweeting;
Journeys end in lovers’ meeting,
Every wise man’s son doth know.

What is love? ’tis not hereafter;
Present mirth hath present laughter;
What’s to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth’s a stuff will not endure.

“Blow, blow Thou Winter Wind”

Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.
Freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

“Maria”

The most beautiful sound I ever heard:
Maria, Maria, Maria, Maria
All the beautiful sounds of the words
In a single word:
Maria, Maria, Maria, Maria
Maria!
I've just met a girl named Maria,
And suddenly that name
Will never be the same
To me.
Maria!
I've just kissed a girl named Maria,
And suddenly I've found
How wonderful a sound
Can be!
Maria!
Say it loud and there's music playing,
Say it soft and it's almost like praying.
Maria,
I'll never stop saying Maria!
The most beautiful sound I ever heard.
Maria.

“Empty Chairs and Empty Tables”

There's a grief that can't be spoken.
There's a pain goes on and on.
Empty chairs at empty tables
Now my friends are dead and gone.
Here they talked of revolution.
Here it was they lit the flame.
Here they sang about 'tomorrow'
And tomorrow never came.
From the table in the corner
They could see a world reborn
And they rose with voices ringing
I can hear them now!
The very words that they had sung
Became their last communion
On the lonely barricade at dawn.
Oh my friends, my friends forgive me
That I live and you are gone.
There's a grief that can't be spoken.
There's a pain goes on and on.
Phantom faces at the window.
Phantom shadows on the floor.
Empty chairs at empty tables
Where my friends will meet no more.
Oh my friends, my friends, don't ask me
What your sacrifice was for
Empty chairs at empty tables
Where my friend will sing no more.

“She Loves Me”

Well, well, well, well, well, well, well, well, well, well,
Will wonders never cease?

I didn't like her.

Didn't like her? I couldn't stand her.

Couldn't stand her? I wouldn't have her.

I never knew her.

But now I do, and I would, and I could, and I know!

She loves me and to my amazement

I love it, knowing that she loves me.

She loves me. True, she doesn't show it.

How could she, when she doesn't know it?

Yesterday she loathed me, bah!

But today she likes me, ah!

And tomorrow.

Tomorrow, ah.

My teeth ache from the urge to touch her.

I'm speechless, for I mustn't tell her.

It's wrong now, but it won't be long now

Before my love discovers

That she and I are lovers.

Imagine how surprised she's bound to be.

She loves me!

She loves me!

I love her, isn't that wonder?

I wonder why I didn't want her?

I want her. That's the thing that matters.

And matters are improving daily.

Yesterday I loathed her, bah!

But today I love her, ha!

And tomorrow,

Tomorrow, ah!

I'm tingling. Such delicious tingles.

I'm trembling. What the hell does that mean?

I'm freezing. That's because it's cold out.

And still I'm incandescent

And like some adolescent.

I'd like to scrawl on every wall I see.

She loves me.

She loves me!

Program Notes

George Friederic Handel's *Messiah*, an English oratorio, was composed in 1741. Its text does not contain an overarching narrative nor named characters, but rather reflects and meditates on the Christian Messiah's birth, actions, death, and resurrection. The first scene, which includes both "Comfort Ye, My People" and "Ev'ry Valley Shall be Exalted," recites verses from the Book of Isaiah.

"Comfort Ye, My People" is the first vocal work of Handel's *Messiah*, and its text comes from the first three verses of Isaiah, chapter 40. These lines relay the voice of God talking to the Jewish people captive in Babylon, telling them to travel to Jerusalem. This piece is an example of *accompagnato recitativo*, a recitative that is accompanied by the orchestra. Therefore, the vocal lines are often very melodic, with a steady tempo, and harmonized by the accompaniment. At the end, the vocalist begins singing lines that represent *secco recitativo*, mostly unaccompanied and sung freely, leading into the aria "Ev'ry Valley Shall Be Exalted."

"Ev'ry Valley" is solely built off of one verse: Isaiah 40:4, a commonly quoted verse during Advent. Isaiah is prophesying great change to the world, signaling the arrival of the Messiah. This work is a treasure trove of text-painting, using appropriately jagged lines during the word "crooked" and smoother lines on "straight" and "plain." The line "and every mountain and hill made low" ascends and falls like a rocky mountain.

Gabriel Fauré was one of the most influential French composers of the late half of the 19th century, and was instrumental in paving the path from Romanticism to Modernism. He was an especially prolific writer of vocal music, both in chamber and art songs, and piano works. Fauré eventually became the Head of the Paris Conservatoire, and he and other French composers like George Bizet and Jules Massenet founded the Société Nationale de Musique in Paris. "Lydia" was first performed there on May 18th, 1872, by its dedicatee, mezzo-soprano Marie Trélat.

The lyrics to "Lydia" are taken from a poem by Leconte de Lisle. Fauré takes inspiration from the poem's name, and often incorporates the Lydian mode into the melody, such as in the very first phrase. During the dramatic endings of the verses, Fauré uses a minor mode inflection to create a wistful resolution.

Fauré continues using modal color in "Ici-bas." This song was published in 1874 with lyrics from a poem by Sully Prudhomme. A small usage of

chromaticism can be heard in the second measure in the accompaniment, and the harmonic progression of “Ici-bas” makes frequent use of the Neapolitan chord, built on the lowered second scale degree, creating a cold and dark atmosphere typical of the phrygian mode.

“Chanson d’Amour” was composed in 1882 with lyrics by Armand Silvestre. This song was written when many consider Fauré’s artistry to flourish. At this point in Europe, music culture was dominated by Richard Wagner and the avant-garde, and Fauré’s music became increasingly chromatic. “Chanson d’Amour” contains many moments of harmonic modulation. The transitions back towards the main theme are especially notable, perfectly smooth despite changing keys.

Johannes Brahms was a prolific and influential composer during the late 19th century, whose style is a great contrast to Fauré. In a time period where most composers were trending towards modernism and greater abstraction, Brahms wrote in the established forms of Classical composers such as Mozart and Beethoven. Unlike some of the atmospheric works of his contemporaries, Brahms’ music flows constantly with quick-paced movement.

Like many of his contemporaries, Brahms was fascinated by folk songs, and so many of the pieces I’ll be performing today are based on folk texts, such as “Sonntag.” This song was composed in 1868, based on text from Johann Ludwig Uland’s *Folk Songs*. Indeed, the music is also very folklike: the main melody repeats, the melodic lines are simple and fun, and there are lots of strong beats that make it feel as though people should sing along. “Sonntag” was included in a collection of lieder that Brahms published to great success and popularity, one of many such successes that would eventually lead to his fame throughout Europe and his recognition as a major figure in the world of music.

“Der Gang zum Liebchen” was the first song in Brahms’ collection of 7 lieder published in 1868. The lyrics were written by Josef Wenzig, based on a Bohemian folk song. While darker in tone, this song also has a steady bounce and leaping chord-based melody that is reminiscent of the folk sound of “Sonntag.”

The first in a collection of five lieder, “Stänchen” was published in 1888 with text from Franz Kugler. Brahms captures the feeling of singing out in the open air with a prancing piano accompaniment and leaping vocal lines. This song also contains a lot of modulation, proving that while Brahms enjoyed Classical form, he was more than capable of producing modernistic harmonic motion.

Jack is joined by Elise Ebert in the duet “So lass uns wandern.” This piece is the third song of the *4 Ballades and Romances*, all of which are duets, though this

work is the only duet in the collection sung by a soprano and tenor. The text, describing a peaceful and joyous walk, is from Josef Wenzig and is set fittingly by Brahms through soaring melodies and wilting moments of chromaticism.

Gaetano Donizetti wrote “Spirto gentil” as part of *La Favorita*, a four-act opera that premiered on December 2nd, 1840, at the Académie Royale de Musique in Paris. *La Favorita* was one of the first grand operas Donizetti wrote, and was adapted from the french libretto *L'Ange de Nisida*. There are also versions of it in Italian, and the opera was heavily influenced by the Italian bel canto style. The tenor leading role was first sung by Gilbert Duprez, an incredibly influential French tenor who pioneered the technique for tenors to sing a high C in their chest voice, which briefly appears near the end of this aria.

The plot of *La Favorita* follows a love triangle headed toward disaster: an ousted monk, Fernando, is infatuated with Leonora, who is (unbeknownst to Fernando) the favorite mistress of the King of Castille, Alfonso XI. Fernando is eventually allowed to marry Leonora, but he soon learns the truth of her relationship with the King. Feeling dishonored and betrayed, he leaves Leonora to return to the monastery. At this moment, Fernando sings “Spirto gentil.” The aria is filled with Fernando’s regret, grief, and determination to return to the life he once had – emotions which are revealed through short phrases in a high register, as if Fernando is sobbing.

Roger Quilter was an English composer in the 20th century most known for his art songs, of which he wrote more than one hundred. Quilter was a part of the Frankfurt Group, whose composer-members considered themselves a stark contrast to the musical nationalism associated with Hubert Parry and Ralph Vaughan Williams. This style is showcased well in Quilter’s first and most-well known Shakespeare setting, *Three Shakespeare Songs*.

The first two songs in this cycle are both from the second act of Shakespeare’s *Twelfth Night* and sung by the royal jester Feste. Each is described within the play: “Come Away Death” “dallies with the innocence of love like the old age,” while “O Mistress Mine” is a love song that is “very sweet and contagious.” Both exemplify Quilter’s tendency towards natural melodic rhythms and striking accompaniment: in “Come Away Death,” the first half of each verse moves very quickly, as if spoken word, while the later, more contemplative sections are stretched out. The second verse includes triplet arpeggios in the accompaniment, fueling the energy of the piece while adding a melancholic mood. “O Mistress Mine” moves rapidly, with few breaks between the text; when there is a break, it is filled with a light, skipping accompaniment.

The final song of the cycle is “Blow Blow, Thou Winter Wind,” which is taken from *As You Like It*, sung by Amiens. This song too has prominent accompaniment and fluid melodies: during the quicker sections, the piano sprinkles in short responses in the high register that fit perfectly between phrases and add greatly to the gay mood. The rhythm differs slightly between verses, switching between dotted quarters and straight quarters, mimicking the change in emphasis an actor may place upon the text.

“Maria,” one of the most well-known songs from *West Side Story*, is the result of a unique combination between two great American composers, **Leonard Bernstein** and Stephen Sondheim, the latter of whom wrote the lyrics. This song, sung by the character Tony, takes place right after he meets Maria for the first time and learns her name. He feels a sudden rush of love and repeats her name nearly 30 times throughout the piece – each with an expressive interval (like the famous tritone at the start of the song), emphasizing his yearning.

Les Misérables was composed by **Claude-Michel Schönberg**, with original lyrics by Alain Boublil and Jean-Marc Natel, and English lyrics written by Herbert Kretzmer. The musical, which premiered in 1980, was based on the Victor Hugo novel of the same name, written in 1862 about the 1832 Paris Uprising. “Empty Chairs at Empty Tables,” one of the most emotionally vulnerable songs of the musical, is sung by Marius after he realizes all his friends have died at the barricade during their failed rebellion. Marius’ long pauses and quiet, descending lines reveal his pain and hopelessness.

“She Loves Me” is the titular song of a musical composed by **Jerry Bock** with lyrics by Sheldon Harnick, which premiered in 1963 on Broadway. *She Loves Me* is an adaptation of *Parfumerie*, a 1937 play by Miklós Lázló, of which there have been multiple adaptations. The plot focuses on two co-workers (Georg and Amalia) who can’t stand each other in person, despite being deeply passionate pen-pals. Right before this song, Georg finally realized that Amalia is the one he has been sending letters to, and begins to understand the extent of both their love – he shouts to the world that “she loves me” and is often overtaken with an urge to sigh loudly. The syncopated accompaniment and rapid vocal lines combine to express his enthusiastic energy and excitement over his discovery.

Acknowledgements

This recital would not have been possible without my voice teacher, Pamela Beasley. Thanks to her encouragement, support, and guidance, I now feel far more comfortable and confident with my voice than I did four years ago.

I'm extremely grateful for my faculty advisor, Professor John Mayhood, for giving me excellent advice throughout this process, and for always being kind and understanding despite my tendency towards procrastination.

Thank you to my incredibly talented accompanist, Karen Dalton, for being there for me for four years. I couldn't ask for a better performance partner and friend.

I'd also like to extend my gratitude to the faculty of the music department, especially Professor Michael Slon, for being an inspirational choral director; Professor Danial Sender, for providing useful critiques and suggestions; and Joel Jacobus, Marcy Day, and Leslie Walker for helping me navigate this process.

I want to acknowledge so many of my peers, especially those in Usingers, the Performance Concentration, and the New Dominions for inspiring and supporting me. Thank you all, not only for being incredible musicians, but for your friendship.

I'm so grateful for Elise Ebert's friendship, inspiring performances, and advice that you've shared with me for the past four years. Thank you for taking the time to sing with me.

Last but not least, thank you so much to my family for everything you do for me. To my parents, for being so loving and caring during every moment and being the best role models I could ever ask for. To my sisters, Franny and Josie, for being my best friends and for putting up with my constant loud singing. To my grandparents, Nana and Poppa and Grandma, for your encouragement, wisdom, and the time you take to come see my performances. I love you all dearly.