

SENIOR RECITAL

NATALIE THRASHER, SOPRANO

Laurelie Gheesling, collaborative pianist



November 20, 2025 at 7:30 p.m.
University of North Alabama
Music Building Recital Hall

Featuring the music of Haydn, Verdi,
Poulenc, Heggie, and more!

I. Daydreams

- A conception or image created by the imagination and having no objective reality; fantasies

II. Nightmares

- Frightening dreams that result in feelings of terror, fear, distress, or anxiety

III. Lucid Dreams

- The experience of achieving the conscious awareness of dreaming while still asleep

IV. Bizarre Dreams

- Dreams conceived without regard for reason or reality; absurd

PROGRAM NOTES AND TRANSLATIONS

“Stardust”

Hoagy Carmichael
(1899-1981)
Mitchell Parish
(1900-1993)

Hoagy Carmichael was an American composer, pianist, singer, and actor. He was born in Bloomington, Indiana, in 1899. Carmichael was heavily influenced by ragtime music and admired the genre of jazz from a young age. Hoagy Carmichael became friends with lyricist Johnny Mercer and the pair collaborated on many songs together. Some of their works include “Lazy Bones,” “Rockin’ Chair,” and “Georgia on My Mind.”¹ Hoagy Carmichael continued to compose popular songs and selections for movies for the remainder of his life. Some of his later works include “In the Cool, Cool, Cool of the Evening” and “Skylark.” Carmichael was inducted into the Songwriters Hall of Fame in 1971.²

Mitchell Parish was an established lyricist of songs for both the stage and the screen. While they cover a variety of themes, his lyrics are often characterized as being distinctly romantic. Some of Parish’s works include “Moonlight Serenade,” “Stars Fell on Alabama,” “Sleigh Ride,” and “Riverboat Shuffle.” Mitchell Parish collaborated with many notable musicians throughout his career. Some of these collaborators were Duke Ellington, Glenn Miller, Benny Goodman, and Frank Perkins. Mitchell Parish was a member of the ASCAP Writers Advisory Council. He was inducted into the Songwriters Hall of Fame in 1972, and received the Johnny Mercer Award in 1986.³

Hoagy Carmichael begins “Stardust” with a section reminiscent of an operatic recitative. This section is set in a lower, more speech-like section of the voice. The accompaniment is chordal and somewhat sparse, which allows the vocalist an amount of freedom and helps the audience to understand the scene. The piano interlude suggests a continuing train of thought, as if the “stardust melody” is stuck in the narrator’s head. Carmichael uses the contrast of conjunct and disjunct motion in the vocal line to express the shifts of the narrator’s inner turmoil as they process their tale. On a personal note, this song is sentimental to me. When I was a child, I loved to figure out how things worked. One day I was attempting to understand the inner workings of [read: about to break] a music box at my grandparents’ house. The music box is simple, but beautiful. It has a wooden back with a clear cover, so the gears can be seen turning inside as the music plays. My grandmother gave me the music box right then, along with a story: She told me the song it played was her and my grandfather’s dance song when they were young. She told me about dances with people in beautiful clothes. She said that everyone all knew the same intricate dance steps, and that they all had funny names. I was fascinated. We sat together and watched the gears turn as the music played for a while, repeatedly turning the knob on the box so the music would continue. The song still brings me a sense of wonder every time I hear it.

¹ “Hoagy Carmichael,” Peermusic, accessed October 22, 2025, <https://www.peermusic.com/roster/263>.

² Encyclopedia Britannica, s.v. “Hoagy Carmichael,” accessed October 20, 2025, <https://www.britannica.com/biography/Hoagy-Carmichael>.

³ “Mitchell Parish,” Songwriters Hall of Fame, accessed October 26, 2025, <https://www.songhall.org/profiles/mitchell-parish>.

Stardust

*And now the purple dusk of twilight time
Steals across the meadows of my heart,
High up in the sky the little stars climb,
Always reminding me that we're apart.*

*You wander down the lane and far away,
Leaving me a song that will not die.
Love is now the stardust of yesterday,
The music of the years gone by.*

*Sometimes I wonder why I spend
The lonely night dreaming of a song?
The melody haunts my reverie,
And I am once again with you,
When our love was new,
And each kiss an inspiration.
But that was long ago;
Now my consolation
Is the stardust of a song.*

*Beside a garden wall,
When stars are bright,
You are in my arms.
The nightingale tells his fairy tale
Of paradise, where roses grew.
Tho' I dream in vain,
In my heart it will remain;
My stardust melody,
The memory of love's refrain.*

Franz Joseph Haydn was an Austrian composer who became a highly influential figure of the Classical era. He showed musical skill from a young age and left home to train his musicianship at the age of five. Throughout his life, Haydn developed friendships with musicians such as Nicola Porpora and W.A. Mozart.⁴ He continued to gain notoriety by working for Austrian aristocrats. Each position provided a larger opportunity for him to learn and showcase his compositions. Haydn was a prolific composer of operas, string quartets, symphonies, concertos, sonatas, and oratorios. He was known for a compositional style involving the use of small motifs, clever modulations, and refreshing humor. Some of Haydn’s works include *Die Schöpfung*, *Seven Last Words of Our Saviour on the Cross*, and “Deutschland, Deutschland über alles.”⁵

Many of Franz Joseph Haydn’s compositions are characterized by the developing of large musical structures from small motifs. “Un tetto umil” is a clear example of this. The accompaniment introduces a melody in the prelude which is later repeated and expanded upon in the vocal line. Each time the motif occurs, it expands upon itself. Haydn does this through the lengthening of words, repetition of phrases, and a call-and-response between the vocal line and the accompaniment. In the final section of “Un tetto umil,” seven fermatas are notated to provide the vocalist plenty of opportunity to further develop, expand, and ornament the original motifs. One example of this is on the text “*L’avessi io pur*,” in the final section of the piece.

Un tetto umil

Un tetto umil, cui cinge il faggio e il pin,

*cui splende al nascere il sole del matin.
Dal sonno là mi sveglia l’usignol.
Dal sonno là mi sveglia l’usignol.*

*Frugal ristor, che amor m’appresta sol;
un campicell’, che non ha imposte ancor;
un vecchio buon vicin, che m’ama ognor;*

*Un chiaro cielo, un puro sangue in sen
ed al lavor il cor seren.
Sì bel destin! tu invidi forse a me?
L’avessi io pur, l’avessi io pur, per farne parte a te!*

*Sì bel destin!
L’avessi io pur, per farne, per farne parte a te,
Sì bel destin,
L’avessi io pur, per farne, per farne parte a te!*

A humble home

*A humble home [roof], which the beech and pine
surround,*

*On which the morning sun shines at dawn.
From sleep there the nightingale awakens me,
From sleep there the nightingale awakens me.*

*Frugal meal, which only love prepares for me;
A small field, that does not yet have a tax on it;
A good old neighbor, who always loves me;*

*A bright sky, a pure blood in the breast
And towards work a serene heart.
What a fine destiny! You perhaps envy me?
I would have it only, I would have it only to share it
with you!
What a fine destiny!
I would have it only, to share it, to share it with you,
What a fine destiny,
I would have it only, to share it, to share it with you!⁶*

⁴ “What you should know about Joseph Haydn,” London Symphony Orchestra, accessed November 12, 2025, <https://www.lso.co.uk/what-you-should-know-about-joseph-haydn/>.

⁵ Encyclopedia Britannica, s.v. “Joseph Haydn,” by Karl Geiringer and Raymond L. Knapp, accessed October 26, 2025. <https://www.britannica.com/biography/Joseph-Haydn>.

⁶ Franz Joseph Haydn, “Un tetto umil,” trans. Barbara Miller, accessed October 22, 2025, https://www.lieder.net/lieder/get_text.html?TextId=21171.

Francis Poulenc was a French composer of song cycles, operas, ballets, orchestral works, and piano music. Likely because he was almost entirely self taught, Poulenc was able to create pieces that stood out in the early twentieth century. His compositions frequently employ humor and parody in their music and lyrics. In 1920, Poulenc joined fellow composers Arthur Honegger, Georges Auric, Henri Collet, Louis Durey, and Darius Milhaud to form Les Six.⁷ This group united in opposition of the Romantic and Impressionistic musical styles of Wagner and Debussy, respectively. The composers worked to create music which was simple and precise. Two creatives who influenced the aesthetic Les Six were Erik Satie and Jean Cocteau.⁸ Poulenc composed over 100 songs, which are largely characterized by the supportive nature between the vocal line and the accompanying instrument.⁹

Guillaume Apollinaire was an influential literary artist. Apollinaire was known to have an energetic personality and an inclination to take risks whenever the opportunity presented itself. In Paris, Apollinaire befriended avant-garde artists of various forms. Two of these friends were Pablo Picasso and Henri Rousseau. Through his life, Guillaume Apollinaire continued to gravitate toward artists who challenged those in the upper-class. Apollinaire sought to tell everyday stories through a lens of imagination, extravagance, and experimentation in his literary works. He wrote about technology and modernity in ways that they had not previously been portrayed in poetry. Guillaume Apollinaire’s use of language led to the development of Dadaism, Cubism, Futurism, and Surrealism.¹⁰

Francis Poulenc employs a slow tempo and a descending, chordal accompaniment to emphasize a feeling of lethargy. The lyrics of this piece support this goal through the text setting of seamless vowel sounds on stepwise, often descending, melodic lines. As the vocal line becomes more stepwise, the narrator appears to be more determined of their goal— to sit and smoke.

Hôtel

*Ma chambre a la forme d'une cage,
Le soleil passe son bras par la fenêtre.
Mais moi qui veux fumer pour faire des mirages
J'allume au feu du jour ma cigarette.
Je ne veux pas travailler - je veux fumer.*

Hotel

*My room has the form of a cage.
The sun reaches its arm in through the window.
But I want to smoke and make shapes in the air,
and so I light my cigarette on the sun's fire.
I don't want to work, I want to smoke.¹¹*

⁷ Encyclopedia Britannica, s.v. “Francis Poulenc,” accessed October 26, 2025, <https://www.britannica.com/biography/Francis-Poulenc>.

⁸ Carol Kimball, “French Mélodie,” in *Song: A Guide to Art Song Style and Literature*, (Rowman & Littlefield, 2006), 158.

⁹ Encyclopedia Britannica, s.v. “Francis Poulenc.”

¹⁰ “Guillaume Apollinaire,” Poetry Foundation, accessed October 26, 2025, <https://www.poetryfoundation.org/poets/guillaume-apollinaire>.

¹¹ Francis Poulenc, “Hôtel,” trans. Peter Low, accessed September 22, 2025, https://www.lieder.net/lieder/get_text.html?TextId=1870.

Max Reger was a German composer, teacher, conductor, and pianist. He was educated in music by Hugo Riemann. In Leipzig, Reger worked as a music director, and then as professor of composition at the Leipzig conservatory. Max Reger’s compositions mainly consisted of fugues, especially for piano and organ. His musical style merges classical structures with intricate harmonies and elaborate counterpoint.¹²

Max Reger uses a simple, two-verse structure in “Waldeinsamkeit,” with very little interlude between verses. The accompaniment doubles the vocal line for a majority of the piece. Occasionally, the accompaniment thickens as the melody holds out a note. One example of this is in the second verse, on the text “*Denn ich muß gesteh’n*.” Reminiscent of a fugue, the piano accompaniment reinforces the text through the use of running eighth notes. This causes the melodic phrase to appear longer than previous phrases, heightening the suspense of the story until the narrator confesses their secret.

Waldeinsamkeit

*Gestern abend in der stillen Ruh',
Sah ich im Wald einer Amsel zu;
Als ich da so saß,
Meiner ganz vergaß:
Kommt mein Schatz und schleicht sich um mich
Und küsset mich.*

*So viel Laub als an der Linden ist
Und so viel tausendmal hat mich mein Schatz geküßt;
Denn ich muß gesteh’n,
Denn ich muß gesteh’n,
Es hat's niemand geseh'n,
Und die Amsel soll mein Zeuge sein:
Wir war'n allein.*

Solitude in the woods

*Yesterday evening in the peaceful stillness,
I saw in the wood a blackbird;
as I sat there,
forgetful of myself,
my darling creeps up to me
and kisses me.*

*For every leaf upon the linden,
a thousand times my darling kissed me;
I must confess,
I must confess,
there was no one about to see,
and the blackbird will be my witness:
we were alone.¹³*

¹² “Max Reger,” LA Phil, accessed October 26, 2025, <https://www.laphil.com/musicdb/artists/4420/max-reger>.

¹³ Max Reger, “Waldeinsamkeit,” trans. Emily Ezust, accessed September 22, 2025, https://www.lieder.net/lieder/get_text.html?TextId=16992.

“Als Luise die Briefe
ihres ungetreuen Liebhabers verbrannte”

W. A. Mozart
(1756-1791)
Gabriele von Baumberg
(1768-1839)

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. Mozart’s father, Leopold Mozart, was his music teacher as they traveled throughout his childhood. Mozart created a variety of musical works. He composed operas, church music, chamber music, organ music, choral music, and piano music. Some of W.A. Mozart’s most recognizable works include *Le nozze di Figaro*, *Così fan tutte*, *Die Zauberflöte*, and Symphony No. 40 in G minor (K. 550). Mozart died on December 5, 1791, in Vienna, Austria.¹⁴

Gabriele von Baumberg was born in 1768 in Vienna, Austria. She was raised with a humanistic education and was deeply interested in literature. In 1805, Braumberg married Hungarian author János Batsányi. Due to the Napoleonic Wars, the couple was forced to move to Paris, Vienna, and then Linz. Gabriele von Baumberg died in 1839 while living in Linz, Austria.¹⁵

“Als Luise die Briefe...” is cleverly composed by Mozart. The accompaniment begins strong and powerfully, showcasing out the anger in the text of the vocal line. At certain points, the piano accompaniment ushers in a new idea or emotion for the vocalist to consider. This is primarily shown through repeated arpeggios in the treble line of the accompaniment. On the words, “*denn ach*,” the vocal line ushers in a new section of the song while the accompaniment is silent, signifying a pivotal moment for the narrator. These sections collaborate to tell a story of anger, loneliness, and despair.

***Als Luise die Briefe
ihres ungetreuen Liebhabers verbrannte***
*Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte! – geht zu Grunde!
Ihr Kinder der Melancholie!*

*Ihr danket Flammen euer Sein:
Ich geb’ euch nun den Flammen wieder,
Und all’ die schwärmerischen Lieder;
Denn ach! er sang nicht mir allein.*

*Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier:
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.*

***When Louisa burnt
her unfaithful lover's letters***
*Begotten by ardent fantasy,
Born in a rapturous hour
An emotional moment! Perish,
Ye children of melancholy!*

*You owe your existence to flames,
To flames I now return you
And all those passionate songs;
For ah! he did not sing for me alone.*

*Now you are burning, and soon, my dears,
Not a trace of you will remain:
But ah! the man who wrote you
May smoulder long yet in my heart.¹⁶*

¹⁴ "Wolfgang Amadeus Mozart," Naxos Classical Music, accessed September 18, 2025, https://www.naxos.com/person/Wolfgang_Amadeus_Mozart/15934.htm.

¹⁵ "Von Baumberg, Gabriele," Oxford International Song Festival, accessed September 18, 2025, <https://www.oxfordlieder.co.uk/poet/218>.

¹⁶ Wolfgang Amadeus Mozart, “Als Luise Die Briefe Ihres Ungetreuen Liebhabers Verbrannte,” trans. Richard Stokes, accessed September 18, 2025, <https://www.oxfordlieder.co.uk/song/2582>.

Claude Debussy was a French composer who was known for works which employed unique musical structures and harmonies which were associated with the French Impressionist and Symbolist movements. By nine years old, Debussy exhibited skill on the piano. At eleven years old, he began to study piano and composition at the Paris Conservatory. Debussy’s music is distinct, in part, due to his willingness to explore the depths of human imagination. Some of Claude Debussy’s most notable works include *Cello Sonata*, *La Mer*, and “Clair de lune.”¹⁷

Paul Verlaine was a French poet who heavily influenced the Symbolist and Decadent movements. Verlaine was a tempestuous, overwhelmed man. The only solace from despair that he found was in poetry, so Verlaine surrounded himself with as much literature as possible. Paul Verlaine’s poetry was shaped by the works of Théodore de Banville and Victor Hugo. The French literary community titled Verlaine the “Prince of Poets in 1895. In January of 1896, Paul Verlaine died. His funeral was attended by three thousand people.”¹⁸

Claude Debussy opens “Fantoches” with a quick accompaniment line. The melody begins in the bass while the treble employs running sixteenth notes in an chromatic, undulating motion. As the piece continues, the accompaniment thickens, often with a repeated variation of sixteenth notes. The vocal line often moves in a stepwise motion. At the end of “Fantoches,” the prelude motif returns in the vocal line. The accompaniment then quickens and takes over the melody, seeming to control the vocalist and lead them to the song’s unsettling conclusion.

Fantoches

Scaramouche et Pulcinella
Qu’un mauvais dessein rassembla
Gesticulent, noirs sous la lune.

Cependant l’excellent docteur
Bolonais cueille avec lenteur
Des simples parmi l’herbe brune.

Lors sa fille, piquant minois,
Sous la charmille, en tapinois,
Se glisse, demi-nue, en quête

De son beau pirate espagnol,
Dont un amoureux rossignol
Clame la détresse à tue-tête.

Scaramouche and Pulcinella

Scaramouche and Pulcinella
Drawn together by some evil scheme,
Gesticulate, black beneath the moon.

Meanwhile the excellent doctor
From Bologna is leisurely picking
Medicinal herbs in the brown grass.

Then his daughter, pertly pretty,
Beneath the arbour; stealthily,
Glides, half-naked, in quest

Of her handsome Spanish pirate,
Whose grief a lovelorn nightingale
*Proclaims as loudly as he can.*¹⁹

¹⁷ Encyclopedia Britannica, s.v. “Claude Debussy,” by Edward Lockspeiser, last modified September 26, 2025, <https://www.britannica.com/biography/Claude-Debussy>.

¹⁸ “Paul Verlaine,” Poetry Foundation, accessed October 26, 2025, <https://www.poetryfoundation.org/poets/paul-verlaine>.

¹⁹ Claude Debussy, “Fantoches,” trans. Richard Stokes, accessed September 22, 2025, <https://oxfordsong.org/song/fantoches>.

Ottorino Respighi was an Italian composer who blended traditional Italian styles with passionate orchestrations and complex harmonic practices. He was fascinated by the colorful and worldly aspect of Rome, and strived to express that depth of color in his compositions. Respighi composed orchestral works, operas, and songs. Some of Ottorino Respighi’s most popular works include *La fiamma*, *Belfagor*, and *Re Enzo*.²⁰

Ada Negri was a pioneering Italian poet and writer. As a child, Negri was aware that she was in a lower social class than other children. This awareness cultivated a drive to work hard and to seek out opportunities for education wherever possible. At eighteen years old, Ada Negri became an elementary school teacher. In 1892, her first collection of poetry, *Fatalità*, was published. Ada Negri discussed a variety of topics in her works, some of which were socialism, motherhood, female autonomy, and late-blooming love.²¹

Ottorino Respighi’s passion for depth of musical colors is strikingly evident in his setting of Ada Negri’s text. The vocal line begins softly and slowly crescendos into a fortissimo. This dynamic contrast is continued throughout “Nebbie,” showcasing the dramatic highs and lows of the narrator’s suffering. Another way Respighi enforces dynamic contrast throughout this piece is with vocal range. Much of the melody stays on one note or moves chromatically, but Respighi includes moments of sudden change. One example of this is on the lyrics, “*Come ho freddo! Son sola.*” Each phrase is set to span an octave, going from G5 to G4 without warning. This piece does not change much throughout regarding tempo, but Respighi has supplied the illusion of tempo changes through the occasional use of eight notes and breve.

Nebbie

*Soffro, lontan lontano
Le nebbie sonnolente
Salgono dal tacente piano.*

*Alto gracchiando, i corvi,
Fidati all'ali nere,
Traversan le brughiere torvi.*

*Dell'aere ai morsi crudi
Gli addolorati tronchi
Offron, pregando, i bronchi nudi.*

*Come ho freddo!... Son sola;
Pel grigio ciel sospinto
Un gemito destinto vola;*

*E mi ripete: Vieni,
È buia la vallata.
O triste, o disamata,
Vieni! Vieni!*

Nebbie

*I suffer. Far, far away
the sleeping mists
rise from the silent plain.*

*Shrilling cawing, the crows,
trusting their black wings
cross the heath grimly.*

*To the raw weathering of the air
the sorrowful tree trunks
offer, praying, their bare branches.*

*How cold am I! I am alone;
driven through the gray sky
a wail of extinction flies;*

*And repeats to me: come,
the valley is dark.
Oh sad, oh unloved one,
Come! Come!²²*

²⁰ Encyclopedia Britannica, s.v. “Ottorino Respighi,” accessed October 26, 2025, <https://www.britannica.com/biography/Ottorino-Respighi>.

²¹ EBSCO, s.v. “Ada Negri,” by Roxanne McDonald, accessed October 26, 2025, <https://www.ebsco.com/research-starters/history/ada-negri>.

²² Ottorino Respighi, “Nebbie,” trans. Thomas A. Gregg, accessed September 22, 2025, https://www.lieder.net/lieder/get_text.html?TextId=123867.

Brooke Maxwell is a Canadian freelance musician and composer. He composes musicals, underscores plays, and designs sound for local and national performances. Maxwell has contributed to numerous works which include *Gruff*, *The Glass Menagerie*, and *A Tender Thing*.²³ Brooke Maxwell is passionate about fostering community, and regularly organizes family dances and music events. Currently, Maxwell works as the Music Director at Esquimalt United Church in Victoria, British Columbia.²⁴

Jacob Richmond is a Canadian playwright. At Concordia University in Montreal and the University of Victoria, he studied acting and performance. Jacob Richmond’s plays include *Legoland*, *The Qualities of Zero*, and *Small Returns*. Richmond occasionally writes for film and television, and he has co-founded a popular cabaret theatre series titled *Atomic Vaudeville*. Jacob Richmond has received the Montreal English Critic’s Circle Award.²⁵

Ride The Cyclone is a musical which follows the stories of six high schoolers after they have died in a roller coaster accident. “The Ballad of Jane Doe” is the song of one student who no one recognizes, as her head was severed in the fall. Brooke Maxwell and Jacob Richmond cleverly incorporate the sounds of a carnival into the accompaniment, contrasting the desperate lyrics with playful rhythms and harmonies. They also use a recurring, stepwise melody to portray the roller coaster accident and the fall of the students, as that is the only thing Jane Doe remembers. Throughout “The Ballad of Jane Doe,” the vocal line showcases a variety of vocal styles. This reinforces the confusion had by Jane Doe about her own identity.

²³ “Brooke Maxwell,” Broadway Licensing Global, accessed October 26, 2025, <https://broadwaylicensing.com/creators/brooke-maxwell/>.

²⁴ “Brooke Maxwell,” Esquimalt United Church, accessed October 26, 2025, <https://www.esquimaltunited.com/users/brooke-maxwell>.

²⁵ “Jacob Richmond,” Talonbooks, accessed October 26, 2025, <https://talonbooks.com/authors/jacob-richmond>.

The Ballad of Jane Doe

*Some might say we're released
Pushing daisies, deceased
But we all know the worms must be fed.*

*There's just one lingering fear.
Oh my soul, is it here?
Or is it rotting somewhere with my head?*

*Oh, my soul,
Oh, my soul,*

*Oh, my soul,
Oh, my soul,*

Ooh...

*Oh, no soul, and no name
And no story, what a shame
Cruel existence was only a sham.*

*Oh, Saint Peter, let me in
You must know where I've been.
Won't you tell me at last who I am?*

*Who I am,
Who I am,
Who I am,
Who I am!*

Ooh...

*And I'm askin', "Why, Lord?"
If this is how I die, Lord,
Time eats all his children in the end.*

Ah!

*A melody floats through the air
When silence falls, does no one care?*

*Another sad, forgotten tune.
Another song that no one knows!
So that's how it goes!*

*Just John and me
Forever eternally,
Just Jane,
Jane Doe!!!*

Franz Grothe was a German composer of film and popular music in the mid-1900s. Born in Berlin to musical parents, Grothe described himself as “hereditarily preloaded with music.”²⁶ Franz Grothe studied piano and violin as a child, and went on to study classical music at the Berlin Musikhochschule. During his studies, Grothe was inspired by a jazz performance from Paul Whiteman. He later worked with Eric Borchard and Hugo Hirsch. Franz Grothe was most passionate about (and popularized by) his numerous film compositions. He composed for 170 films in his forty-year career.²⁷

Willy Dehmel began his musical career as a pianist in silent movie theaters and dance bands. Dehmel began collaborating with Franz Grothe, his cousin, in 1931. Together, the pair originated songs for performers such as Marta Eggert, Lilian Harvey, and Maria Rokk. Willy Dehmel became a member of the GEMA supervisory board in 1950, and later became the president of the German Lyricists Association.²⁸

Franz Grothe begins “Lied der Nachtigall” with a short prelude that introduces melodies that will be expanded upon throughout the piece. The numerous staccati clearly portray the nightingale’s song. This also becomes more elaborate as the piece continues. This song is strophic, which allows Grothe to reinforce the song of the nightingale and the sounds of nature multiple times through the chorus. The accompaniment of this piece is largely chordal during the verses and staccati, but it begins to increase in drama through flourishes in each chorus, impersonating guitar strumming and harp-like sequences with greater and greater frequency, until the chorus resolves at the piece’s conclusion.

²⁶ “Who was/is Franz Grothe ? - CDs, Vinyl LPs, DVD and more,” Bear Family Records, accessed October 25, 2025, <https://www.bear-family.com/grothe-franz/?srsltid=AfmBOorEhklqYWdpHj5VbthQgckKN9oKuunvcJLdip68MJXuCkduXS1y>.

²⁷ Bear Family Records, “Who was/is Franz Grothe ? - CDs, Vinyl LPs, DVD and more.”

²⁸ Tom B., “Remembering Willy Dehmel,” *Westerns...All’Italiana!* (blog), February 26, 2014, <https://westernsallitaliana.blogspot.com/2014/02/remembering-willy-dehmel.html>.

Lied der Nachtigall
Nachtigall! Nachtigall!
Ha!

*Der alte Park ist still und liegt in tiefer Ruh',
Leise geht die Nacht durch den Wald!
Noch hält des Mondes Licht die Augen alle zu,
Bis des alten Tages Schrittverhallt!
Da geht ein Raunen durch die Luft...
und horch, von fern
erklingt das Lied der Nachtigall!*

Ha!

*Zauberlied der Nacht!
Stimme der Natur!
Deine Melodie klingt so süß an mein Ohr!
Zauberlied der Nacht!
Stimme der Natur!
Deine Töne fliegen zum Himmel empor!*

*Es singt die Nachtigall mit glockenreinem Schlag
Liebeslieder zärtlich und süß;
Mit ihrer JubelHymne an den neuen Tag,
Führt sie uns den Weg ins Paradies!
Schließ deine Augen und hör zu!
Du fühlst, dein Herz
ist voll Musik, ist voll Musik!*

Ha!

*Zauberlied der Nacht!
Stimme der Natur!
Deine Melodie klingt so süß an mein Ohr!
Zauberlied der Nacht!
Stimme der Natur!
Deine Töne fliegen zum Himmel empor!*

Ha...

*Zauberlied der Nacht!
Stimme der Natur!
Deine Melodie klingt so süß an mein Ohr!
Zauberlied der Nacht!
Stimme der Natur!
Deine Töne fliegen zum Himmel empor!*

*Nachtigall!
Nachtigall!
Ah!²⁹*

Song of the Nightingale
Nightingale! Nightingale!
Ha!

*The old park is silent and lies in deep rest,
Quiet goes the night through the wood!
The moonlight still holds shut all the eyes,
Until the old day's footsteps echo!
There goes a whisper through the air...
And listen, from faraway
Rings out the Song of the Nightingale!*

Ha!

*Magic song of the Night!
Voice of Nature!
Your Melody sounds so sweet to my ear!
Magic song of the Night!
Voice of Nature!
Your sounds fly up to the sky!*

*The Nightingale sings with a bell-pure chime,
Love songs tender and sweet;
With her jubilant hymn to the new day,
She leads us the way to paradise!
Close your eyes and listen!
You feel your heart
is full of music, is full of music!*

Ha!

*Magic song of the Night!
Voice of Nature!
Your Melody sounds so sweet to my ear!
Magic song of the Night!
Voice of Nature!
Your sounds fly up to the sky!*

Ha...

*Magic song of the Night!
Voice of Nature!
Your Melody sounds so sweet to my ear!
Magic song of the Night!
Voice of Nature!
Your sounds fly up to the sky!*

*Nightingale!
Nightingale!
Ah!³⁰*

²⁹ Franz Grothe, "Lied der Nachtigall," October 22, 2025, <https://aimsgraz.com/wp-content/uploads/2014/09/L-Lied-der-Nachtigall.pdf>.

³⁰ My translation.

Stefano Donaudy began composing at an early age. His first opera, *Folchetto*, was published when he was thirteen. Donaudy worked as a singing teacher, coach, and accompanist while striving to become an established composer. He primarily composed art songs and operas, and is most known for composing *Thirty-six Arie di Stile Antico*. Many of the lyrics in Donaudy’s songs were written by his brother, Alberto Donaudy. After a disastrous premier of his final opera, *La Fiamminga*, Stefano Donaudy stopped composing. He died three years later.³¹ After his brother’s death, Alberto Donaudy was known as a poet and librettist in his own right.³²

Stefano Donaudy begins “Ognun ripicchia e nicchia” by using a bouncy, chordal accompaniment to prepare the easygoing atmosphere of telling a story to friends. The song is comprised of two verses, which primarily share the same melody. The verses are set apart as the story begins to unravel in the second verse. The vocal line arches sharply upward and then downward twice, suggesting the cricket’s leap followed by a scream. The vocal line resolves in conclusion, as the text states that the story simply ends.

Ognun ripicchia e nicchia

*Ognun ripicchia e nicchia ognor
su un caso strano a dir.
Ma perchè, ma cos'è,
che tanto amor dovea così finir?
Or io voglio la mia storia raccontar
tanto buffa ell'è:
Me ne givo un dì con Monna Lapa insiem,
che sì cara m'era al cor,
per i campi a raccoglièr fior...
Ma la storia comincia quì.*

*U'! cos'è quel ch'io veggo là?
Un grillo o un rusignuol?
Più bel ve'!
La mia beltà sedette su un poggiuol.
Lei sperava di poter così
goder il divin cantor,
ma al trillar del grillo
e al pronto suo balzar
diede un grido, e nel fuggir,
sù ove prima seggea cascò...
E la storia finisce lì.*

Everyone repeats and always hesitates

*Everyone repeats and always hesitates
Over an event strange to tell.
But why, but how is it that so much love
Should end this way?
Now I want to tell my story,
So comical it is:
I was walking one day along with Milady Lapa,
Who was so dear to my heart,
Through the fields to gather flowers ...
But the story begins here.*

*Ooh! What is that which I see there?
A cricket or a nightingale?
Look--more beautiful! Look--more beautiful!
My beauty sat on a little hill.
She hoped so to be able to enjoy
The divine singer,
But at the trill of the cricket
and at his quick jump
She gave a scream, and with her flight
I fell on the place where she had formerly sat...
And the story ends here.³³*

³¹ “Stefano Donaudy,” Philadelphia Chamber Music Society, accessed October 22, 2025, <https://www.pcmsconcerts.org/composer/stefano-donaudy/>.

³² Claire Marquardt, “The Undeserved Obscurity of Stefano Donaudy,” For the Love of Music (blog), May 20, 2021, <https://fortheloveofmusic210.wordpress.com/2021/05/20/the-undeserved-obscurity-of-stefano-donaudy/>.

³³ Stefano Donaudy, “Ognun ripicchia e nicchia,” trans. Gretchen Armacost, accessed September 22, 2025, https://www.lieder.net/lieder/get_text.html?TextId=4931.

“Die Georgine” from *8 Gedichte aus ‘Letzte Blätter’*

Richard Strauss
(1864-1949)
Hermann von Gilm zu Rosenegg
(1812-1864)

Richard Strauss was a German Romantic composer. Though Strauss is known primarily for his tone poems and operas, he also composed *lieder*, chamber music, and orchestral works. In 1884, after a successful performance and conducting debut of his *Suite for 13 Winds*, Strauss’ popularity began to soar. Richard Strauss went on to conduct the Munich Opera, the Weimar Court Orchestra, and the Royal Court Opera in Berlin. Strauss premiered *Don Juan*, a tone poem, to great acclaim in 1889. This solidified his composing career. Strauss’ musical style was influenced by that of Wolfgang Amadeus Mozart and Richard Wagner. Later works of Richard Strauss include *Don Quixote*, *Salome*, *Till Eulenspiegels lustige Streiche*, and *Daphne*.³⁴

Hermann von Gilm zu Rosenegg was born in Austria. Gilm entered the Austrian civil service in 1840 and, over time, rose in rank to become the Regional Administrator in Linz. The only collection of Gilm’s poetry that was published in his name, during his lifetime, was *Troller Schutzenleben*. Gilm published a number of other works under pseudonyms, as he was cautious of how a political statement could affect his civil employment. The poetry of Hermann von Gilm zu Rosenegg can be characterized as sensitive and with an air of melancholy.³⁵

Richard Strauss showcases his affinity for composing soaring melodies and dramatic orchestrations in “Die Georgine.” The melody encompasses a wide range of pitches, and the accompaniment is thick in range and texture. The piano has a recurring rhythm of two eighth notes followed by a quarter note. This supports the continuance of love that is expressed in the text and suggests the changing of seasons between each section of the piece, which increases the length of the pain shown within the text.

³⁴ Encyclopedia Britannica, s.v. “Richard Strauss,” by Michael Kennedy, last modified October 14, 2025, <https://www.britannica.com/biography/Richard-Strauss>.

³⁵ “Hermann von Gilt zu Rosenegg 1812 - 1864,” Poems Without Frontiers, accessed October 23, 2025, <http://www.poemswithoutfrontiers.com/Rosenegg.html>.

Die Georgine

Warum so spät erst, Georgine?
Das Rosenmärchen ist erzählt,
Und honigsatt hat sich die Biene
Ihr Bett zum Schlummer ausgewählt.

Sind nicht zu kalt dir diese Nächte?
Wie lebst du diese Tage hin?
Wenn ich dir jetzt den Frühling brächte,
Du feurgelbe Träumerin,

Wenn ich mit Maitau dich benetzte,
Begöße dich mit Junilicht,
Doch ach! dann wärest du nicht die Letzte,
Die stolze Einzige auch nicht.

Wie, Träumerin, lock' ich vergebens?
So reich' mir schwesterlich die Hand,
Ich hab' den Maitag dieses Lebens
Wie du den Frühling nicht gekannt;

Und spät wie dir, du Feurgelbe,
Stahl sich die Liebe mir ins Herz;
Ob spät, ob früh, es ist dasselbe
Entzücken und derselbe Schmerz.

The Dahlia

Why, dahlia, appear so late?
The roses have told their tale
And the honey-sated bee
Has chosen where to lay its head.

Are these nights not too cold for you?
How do you survive these days?
What if I brought you springtime now,
You fiery yellow dreamer?

What if I watered you with May dew,
Drenched you in the light of June,
But ah! you would not be then the last,
Nor proud to be unique.

What, O dreamer, do I tempt you in vain?
Then give me your sisterly hand,
I've not known May-time in this life,
Just as you've not known the spring.

And as with you, fiery yellow flower,
Love stole late into my heart,
Late or early, it is the same
Enchantment and the same pain.³⁶

³⁶ Richard Strauss, "Die Georgine," trans. Richard Stokes, accessed September 18, 2025, <https://oxfordsong.org/song/die-georgine>.

“Le petit pigeon bleu” from *Chansons pour les oiseaux*

Louis Beydts
(1895-1953)
Paul Fort
(1872-1960)

Louis Beydts was a French composer, theatre director, and music critic. Beydts primarily composed song cycles, but he gained slight popularity by composing incidental music for plays around Paris. His musical style was heavily influenced by the works of other French composers, namely that of Faure, Debussy, Ravel, and Gounod. Beydts’ compositions have been described as “traditional, classical, clear, melodic, and of indisputable elegance.” Louis Beydts was the Director of the Opéra-Comique in Paris from 1952 to 1953.³⁷

Paul Fort was a French poet, as well as a literary and theatrical innovator. In 1890, Fort founded Théâtre d’Art in an effort to combat Naturalistic theatre. He advocated for formalized backdrops and exaggerated theatrical choices. Fort later founded the review *Vers et Prose* in order to publish the works of Symbolist writers. Paul Fort wrote thirty volumes of ballads in his life. Due to Fort’s care for the rhythm of words, each ballad was printed in the structure of prose paragraphs.³⁸

“Le petit pigeon bleu” is a lovely song which discusses the everyday goodness in life. Beydts shifts between time signatures multiple times. This helps the audience to more clearly understand what is important to the narrator. The meter shifts and unique rhythms also propel the vocalist through tempo shifts as the narrator expresses their true feelings. Text painting is frequently used in this piece. One example of this is the setting of “Les arcs-en-ciel sur les eaux.” The pitches ascend and then descend, similar to the rainbow the text describes.

³⁷ “Louis Beydts,” Philadelphia Chamber Music Society, accessed October 23, 2025, <https://www.pcmsconcerts.org/composer/louis-beydts/>.

³⁸ Encyclopedia Britannica, s.v. “Paul Fort,” accessed October 23, 2025, <https://www.britannica.com/biography/Paul-Fort>.

Le petit pigeon bleu

*Je voudrais être petit pigeon bleu
Sur le toit de ta chaumière
Pour t'écouter remuer les assiettes
et mettre des pommes de pin au feu.*

*J'écouterais aussi la belle histoire
Que tes enfants écoutent chaque soir.
C'est toi qui la contes, je serais heureux
Tout comme un ange écoutant le bon Dieu.*

*Oui la belle histoire du paradis,
Quand les oiseaux s'aimaient entre eux,
Les arbres aussi, les poissons aussi,
Les chênes, les carpes, les hochequeues,
Les pins parasols, les écureuils,
Les zéphyr, les roseaux, les roses,
Les arcs-en-ciel sur les eaux,
Les gouttes de rosée
et deux personnes.*

*Sur le toit de ta chaumière,
Je voudrais être petit pigeon bleu.
J'écouterais entre les pailles, heureux,
Tout comme un ange écoutant le bon Dieu!³⁹*

The little blue pigeon

*I want to be a little blue pigeon
On the roof of your cottage
To listen to you moving plates
And putting pinecones on the fire.*

*I would listen also to the beautiful story
That your children listen to every evening.
That is you who recounts, I would be happy,
All like an angel listening to the good God.*

*Yes, the beautiful story of heaven,
When the birds loved each other,
The trees also, the fish also,
The oaks, the carps, the wagtails,
The pine trees, the squirrels,
The gentle winds, the reeds, the roses,
The rainbows over the water,
The dewdrops
And two people.*

*On the roof of your cottage,
I want to be a little blue pigeon.
I would listen among the straw, happily,
All like an angel listening to the good God!⁴⁰*

³⁹ Louis Beydts, "Le petit pigeon bleu," October 22, 2025, [http://www.imslp.hk/files/imglnks/caimg/d/d2/IMSLP532561-PMLP861270-Beydts_-_Chansons_pour_les_oiseaux_\(voice_and_piano\).pdf](http://www.imslp.hk/files/imglnks/caimg/d/d2/IMSLP532561-PMLP861270-Beydts_-_Chansons_pour_les_oiseaux_(voice_and_piano).pdf).

⁴⁰ My translation.

“There are Fairies at the Bottom of Our Garden”

Liza Lehmann
(1862-1918)
Rose Fyleman
(1877-1957)

Liza Lehmann was a singer, teacher, and prolific composer of art songs in the nineteenth century. Lehmann’s family traveled around Europe during her childhood. This allowed her to meet Giuseppe Verdi and Franz Liszt and to study with Clara Schumann and Jenny Lind. Liza Lehmann began as a vocalist, performing art songs around Europe for ten years. In 1894, Lehmann married and decided to stop performing. She preferred, instead, to spend her time composing and teaching music. Liza Lehmann’s compositions are often humorous and whimsical. In *a Persian Garden*, *Nonsense Songs from ‘Alice in Wonderland’*, and *Four Cautionary Tales and a Moral* are just a few of Lehmann’s song cycles. In 1922, Liza Lehmann was elected the first President of the Society of Women Musicians and, in 1913, she became a professor of singing at the Guildhall School of Music.⁴¹

Rose Fyleman was a writer of fiction, poetry, and plays. Fyleman was born in England and trained for a career as an opera singer. She went on to work as a singer, singing teacher, and eventually became a schoolteacher. When Fyleman could not find poems appropriate for students, she began to write children’s poems of her own. Rose Fyleman published her first book, *The Sunny Book*, in 1918. Fyleman’s poems have been described as light, whimsical, and understandable. Most of her works centered around fairy lands with no danger, which was of stark contrast to the darkness that Celtic and Germanic fairy tales were commonly centered on at the time. Fyleman’s works declined in popularity in the mid-1960s, likely due to cultural changes in Britain and the United States, but began to have a resurgence after one of her poems was reprinted in 1986.⁴²

Liza Lehmann uses Fyleman’s poem to paint a beautiful, whimsical story. Lehmann achieves these qualities through her use of eighth notes in ascending and descending stepwise motion. The pitches of the melody largely stay on the staff, with a few exceptions to text paint and convey the dramatic nature of the narrator. One example of this is in the last verse on the text “lightly floating down upon their car.” This passage is set to a descending melody which begins as staccato and becomes more legato, emphasizing the weight of the queen and king upon their landing. Multiple fermatas are notated near the end of the piece to heighten the suspense of the narrator’s secret.

⁴¹ “Liza Lehmann,” Oxford International Song Festival, accessed October 23, 2025, <https://oxfordsong.org/composer/liza-lehmann>.

⁴² “Rose Fyleman,” Poetry Foundation, accessed October 23, 2025, <https://www.poetryfoundation.org/poets/rose-fyleman>.

There are Fairies at the Bottom of Our Garden

*There are fairies at the bottom of our garden,
It's not so very, very far away
You pass the gard'ner's shed,
And you just keep straight ahead;
I do so hope they've really come to stay.
There's a little wood, with moss in it and beetles
And a little stream that quietly runs through;
You wouldn't think they'd dare
To come merrymaking there,
Well, they do— yes, they do!*

*There are fairies at the bottom of our garden
They often have a dance on summer nights;
The butterflies and bees make a lovely little breeze
And the rabbits stand about and hold the lights.
Did you know that they could sit upon the moonbeams
And snatch a little star to make a fan,
And dance away up there in the middle of the air?
Well, they can— yes, they can!*

*Oh those fairies at the bottom of our garden,
You cannot think how beautiful they are;
They all stand up and sing
When the Fairy Queen and King
Come lightly floating down upon their car.
Oh, the King is very proud and very handsome,
And the Queen—
Now you can guess who that could be?
She's a little girl all day,
But at night she steals away
Well, it's Me— yes, it's Me!*

Giuseppe Verdi was a nineteenth-century Italian composer. Verdi showed musical prowess at an early age and, by the age of nine, he would stand in as the organist at his local church. Giuseppe Verdi studied with Vincenzo Lavigna in Milan, Italy, where he composed numerous operas. Verdi was known to produce about two operas each year, and made a definite impression on the opera world with dramatic works including *Rigoletto*, *Nabucco*, *La traviata*, *Don Carlos*, and *Aida*. Verdi died in 1901.⁴³

S. Manfredo Maggioni was a fervent poet, librettist, and translator. He was known to translate Italian librettos into English and French and German librettos into Italian. Maggioni worked with Giuseppe Verdi and mezzo-soprano Pauline Viardot. His texts have been used in popular works such as Balfe’s *Falstaff* and Verdi’s “Il poveretto.”⁴⁴

Verdi employs differing tonalities, flexible tempi, large ranges of pitch, and dramatic details to tell the story of “Lo spazzacamino.” In these ways, this piece is thoroughly influenced by operatic styles. The drama in “Lo spazzacamino” tells a story that can be easily visualized through a pattern of verses and refrain. The verses begin with varying degrees of a staccato, stepwise melody. Each verse varies tonally to reflect the story. The refrain is more legato throughout and remains tonally consistent with each iteration. It includes a sweeping sensation in the vocal line, almost mimicking that of a chimneysweep’s broom.

⁴³ Encyclopedia Britannica, s.v. “Giuseppe Verdi,” by Dyneley Hussey and Joseph Kerman, last modified October 15, 2025, <https://www.britannica.com/biography/Giuseppe-Verdi>.

⁴⁴ “Verdi: Il poveretto,” Teatro Nuovo, accessed November 12, 2025, <https://www.teatronuovo.org/bel-canto-collection/verdi-il-poveretto>.

Lo spazzacamino

*Lo spazzacamin!
Son d'aspetto brutto e nero,
Tingo ognun che mi vien presso;
Sono d'abiti mal messo,
Sempre scalzo intorno io vo.*

*Ah! di me chi sia più lieto
Sulla terra dir non so.
Spazzacamin! Signori, signore,
lo spazzacamin
Vi salva dal fuoco per pochi quattrin.
Ah! Signori, signore, lo spazzacamin!*

*Io mi levo innanzi al sole
E di tutta la cittade
Col mio grido empio le strade
E nemico alcun non ho.*

*Ah, di me chi sia più lieto
Sulla terra dir non so.
Spazzacamin! Signori, signore,
lo spazzacamin
Vi salva dal fuoco per pochi quattrin.
Ah! Signori, signore, lo spazzacamin!*

*Talor m'alzo sopra i tetti,
Talor vado per le sale;
Col mio nome i fanciulletti
Timorosi e quieti io fo.*

*Ah, di me chi sia più lieto
Sulla terra dir non so.
Spazzacamin! Signori, signore,
lo spazzacamin
Vi salva dal fuoco per pochi quattrin.
Ah! Signori, signore, lo spazzacamin!*

The Chimney Sweep

*The Chimney-sweep!
I seem ugly and black,
I stain everyone who presses against me;
I am badly dressed,
Ever barefoot around I go.*

*Ah! Who could be as happy as I—
On earth I cannot say!
Chimney-sweep! Ladies and gentlemen,
the chimney-sweep
Will save you from fire for a few pennies.
Ah! ladies and gentlemen, the chimney-sweep!*

*I get up before the sun
And through all the city
With my cry I fill the streets
And I do not have one enemy.*

*Ah! Who could be as happy as I—
On earth I cannot say!
Chimney-sweep! Ladies and gentlemen,
the chimney-sweep
Will save you from fire for a few pennies.
Ah! ladies and gentlemen, the chimney-sweep!*

*Now I rise to the rooftops
Now I go through the rooms
With my name the little children
Timid and quiet I make*

*Ah! Who could be as happy as I—
On earth I cannot say!
Chimney-sweep! Ladies and gentlemen,
the chimney-sweep
Will save you from fire for a few pennies.
Ah! ladies and gentlemen, the chimney-sweep!⁴⁵*

⁴⁵ Giuseppe Fortunino Francesco Verdi, "Lo Spazzacamino," translated from the Italian [translator unknown], accessed September 22, 2025, <https://www.oxfordlieder.co.uk/song/3581>.

The Wall Street Journal has labeled Jake Heggie as the “world’s most popular twenty-first century opera and art song composer.”⁴⁶ Jake Heggie is an accomplished pianist and composer of numerous operas, one acts, and orchestral works, which have been performed on five continents. Some of Heggie’s operas include *Dead Man Walking*, *Moby-Dick*, *Three Decembers*, and *Intelligence*.⁴⁷ Jake Heggie is also a prolific composer of art song repertoire, writing nearly three hundred songs so far. Currently, Heggie works at the San Francisco Conservatory of Music as the Diane B. Wilsey Distinguished Professor of Composition.⁴⁸

Gavin Geoffrey Dillard is an American poet. He became fascinated by poetry at a young age, and bound his first collection of poems in the second grade. In his senior year of high school, Dillard was flown to New York for his first book publishing. He studied writing techniques with Harold Norse, David Geffen, and Robert Patrick. Gavin Geoffrey Dillard’s words have been set to music for art songs and operas, and he has written comedy patter “with and for” Lily Tomlin, Joan Rivers, and Dolly Parton. Dillard’s poems are known for their romantic themes, which converge with mystical metaphor in later works.⁴⁹

“In the Beginning...” begins with a measure of triplets, seeming to portray a cat hopping on the piano keys, as in the Samuel Barber song “The Monk and His Cat.” The vocal line is quite stepwise and speech-like. Heggie uses syncopated rhythms, portamento, and glissandi to convey jazz and contemporary vocal styles. He cleverly places consonants to provide onomatopoeia and text paint the situations being portrayed. One example of this is on the word, “purr,” where the final consonant “r” is sung for 2 measures, causing the vocalist to sound like they are purring. The accompaniment is sparse and intentional. These qualities resemble a cat on the move who is continuing to search for the pleasures of life.

⁴⁶ “Jake Heggie,” San Francisco Conservatory of Music, accessed October 23, 2025, <https://sfcm.edu/study/faculty/jake-heggie>.

⁴⁷ “Jake Heggie,” Song of America, accessed October 23, 2025, <https://songofamerica.net/composer/heggie-jake/>.

⁴⁸ “About,” Jake Heggie, accessed October 23, 2025, <https://www.jakeheggie.com/biography>.

⁴⁹ “Gavin Geoffrey Dillard,” Gavin Dillard Poetry Library & Archive, accessed October 23, 2025, <https://gavindillard.org/about/>.

In the Beginning...

*In the beginning was the Cat
And the Cat was without purr,
The ethers stirred and there was milk,
And the Cat saw that it was good,
It was good; Mm*

*La, da, da, da, da,
Dee, da; da, da, da, da*

*A hand stretched forth across the milk
And scratched behind the Cat's ears,
And it felt good; Da, da, da, da, da*

Oh!

*Then the firmament shook
And there was produced...
a paper bag,*

*And the Cat went forth, into the bag
And seeing that it was good
She fell asleep, purring.*

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