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2024

## Program Notes MUAP 622 – Conducting Recital: Choral

Abby Greathouse

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Program Notes

MUAP 622 — Conducting Recital: Choral

Abby Greathouse

August 1, 2024

Submitted in partial fulfillment of the requirements for  
the degree of Master's of Music in Conducting

Messiah University  
Mechanicsburg, PA

**PROGRAM**

***Preparatory Choir Selections***

*Sing a Rainbow* – Arthur Hamilton

*Kemo, Kimo* (American Folk Song) – arr. by Don Martin

*Friendship Song* (Czech canon) – arr. by Abby Greathouse and Evan Lin

*This Land is Your Land* (American Folk Song) – Woody Guthrie, arr. by Jill Gallina

***Apprentice Choir Selections***

*Sambalelê* (based on Brazilian Folk Songs) – arr. by Eduardo Lakschevitz

*A Distant Shore with The Water is Wide* – arr. by George L.O. Strid; new words/music by Mary Donnelly

*I See the Moon* – Douglas Beam

*That Dixieland Sound: When the Saints Go Marching In* – Don Besig; additional lyrics by Nancy Price

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*Ein deutsches Requiem, VI. Denn wir haben hie keine bleibende Statt* - Johannes Brahms

## Preparatory Choir Selections

### *Sing a Rainbow* – words and music by Arthur Hamilton Stern

This selection with its music-box inspired accompaniment patterns and tuneful melody was composed around 1955 by Arthur Hamilton Stern (1926-). Although Arthur was born in Seattle, his songwriter/comedian father, Jack Stern, soon moved the family to Hollywood. It was there that Arthur first learned piano and studied music theory and counterpoint. In 1949, he composed a live television musical for KTTV in Los Angeles, California. Around the same time, Hamilton started working for a music publishing company. Then, in 1953, Jack Webb contracted him to provide musical selections for the upcoming film *Pete Kelly's Blues* for which he composed *Sing a Rainbow* and another highly recognized hit, *Cry Me a River*. By 1958 he had started his own music publishing business and become a member of the board of the American Society of Composers, Authors, and Publishers (ASCAP) Foundation. Hamilton's compositions have been recorded by many famed artists; he was nominated for an Oscar, two Emmys and a Golden Globe for his work as an American songwriter and composer.<sup>1</sup>

*Sing a Rainbow* features a text based on a nursery rhyme that was intended to teach children the names of different colors. Interestingly, the colors mentioned – red, yellow, pink, green, purple, orange and blue – are not all spectral colors since shades of pink and purple are technically variations of shades found in a rainbow. The phrase “listen with your eyes and sing everything you see” invites one to imagine the connection between sounds and color. In fact, musically speaking, the word “chromatic” – meaning colorful – conveys the imagery that sounds also have different “colors” of tone. This piece lyrically illustrates the concept that making music is something to be done together, corporately. As mentioned from the text above, it evokes an image of many individuals gazing up at the sky, seeing the colors of the rainbow, and then

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<sup>1</sup> Dan Foliart, “Arthur Hamilton.” The Society of Composers and Lyricists, December 14, 2023. <https://thesocl.com/ambassador-program/arthur-hamilton-2/>.

joining together united in song to describe and express what they experienced.

***Kemo, Kimo* (American Folk Song) - arranged by Don Martin**

*Kemo, Kimo* is an energetic folk song with origins deriving from 19<sup>th</sup> century England where it was popularized by vocalist Sam Cowell – an actor and singer of comic tunes who was born in England but raised in the States. The melody appears to have initially been transmitted to the United States by settlers and then adapted to follow a verse-refrain to chorus form where the “kimo” refrain (also known as a “burden”) follows each phrase of the verse. Its popularity combined with the rapid spread of music by oral tradition led to many arrangements with varying texts and nonsense lyrics that rhymed for comic effect. Interestingly, some versions of the text were associated with early bluegrass and minstrel genres which imply negative connotations.<sup>2</sup> However, the version performed here is intended as a nod to early American culture and its influences on the development of language, ideas, and Americana folk traditions. This is heard in the fiddle-like melody played in the accompaniment, as the selected lyrics narrate a story about happenings around Beaver Creek. In a later verse, there is mention of a frog that ends up being “pulled out” and “throwed on the ground” as the piano playfully sets the scene with a descending octave line that suggests one reaching close to the ground to participate in this novel pastime.

Don Martin (1954-2024), the arranger of this piece, was a dedicated educator with a career spanning over thirty years. His first introduction to music was through piano lessons as a youth. He later expanded his musical tastes and joined a rock band during his collegiate studies at Southeast Missouri State University where he completed his bachelor’s and master’s degrees in music education. Martin went on to direct successful church and community choirs and published several choral compositions, one of which was recently performed at Carnegie Hall in

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<sup>2</sup> The Traditional Tune Archive, “Kemo Kimo,” June 18, 2024.  
[https://tunearch.org/wiki/Kemo\\_Kimo](https://tunearch.org/wiki/Kemo_Kimo).

2013. In addition to teaching and composing, he was a member of the American Choral Directors Association (ACDA) and had an article published in the Music Educators National Conference Magazine entitled “Life in the Classroom.” In 1995, he was awarded the distinction of STARR Teacher by the Missouri Department of Education for his contributions to teaching music and math to youth of all ages.<sup>3</sup>

***Friendship Song (Czech canon) - arranged by Abby Greathouse and Evan Lin***

*Friendship Song* or *Prátelství*, in Czech, is a graceful canon with an encouraging text and flowing melody. The original Czech lyrics translate to say, “Friendship is like a golden gate, the key to many other joys.” It opens with a unison 8-bar phrase gliding down by step in a joyful, major key that sets the tone for the canon and the introduction of a floating upper descant melody. The challenge of performing this piece, or any canon for that matter, is singing one part while listening to others singing the same melody at different times around you. Here the melodic outline allows for many harmonious moments of togetherness which remind us that friendship is the key to sharing love, joy, and harmony with one another.

This piece, although originally written to be sung as an a cappella round, was arranged by Abby Greathouse and Evan Lin with a supporting accompaniment and solely English text. The piano introduction and interludes between each iteration of the refrain outline the melody to prepare the singers’ ears and establish the fluidity of the vocal lines. After the opening phrase, an 8-bar descant melody begins and remains constant as the refrain is reintroduced at 2-bar intervals in canon. The work draws to a gentle close with everyone singing the ending of the descant phrase. Greathouse and Lin work together at San Diego Children’s Choir and plan to collaborate on future arrangements for upcoming choral seasons.

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<sup>3</sup> Houston Herald Staff, “Donald (Don) Martin Sowers.” Houston Herald, June 5, 2024. <https://houstonherald.com/2024/06/donald-don-martin-sowers/>.

***This Land is Your Land* (American Folk Song) - words and music by Woody Guthrie,  
arranged by Jill Gallina**

Woody Guthrie (1912-1967) is recognized as a legendary figure of American folk music for having written over 1,000 songs. Born into a musical family, he was introduced to folk instruments early on and learned to play many tunes on the guitar and harmonica. After much personal loss and sudden tragedy, Guthrie turned to street busking as a teenager to help with family provisions.<sup>4</sup> It was during this period that he gained invaluable experience as a musician and established a keen social consciousness that would later shape his music. The Great Depression and drought-provoked appearance of the Dust Bowl were particularly trying to Guthrie, forcing him to leave his wife and three children in 1935 to go West in search of work. He frequently sang for his supper while hitchhiking and visiting migrant camps and soon traveled from coast to coast as a singer/songwriter who had taken up the social cause and sought to use folk music as a force for change.<sup>5</sup>

In 1943 Guthrie recorded *This Land is Your Land*, perhaps his most famous song which is still sung today as a sort of anthem embracing the national spirit and heritage of the American country. The lyrics descriptively capture Guthrie's love for landscapes and chronicle the shared dreams and adventures of many across the land. For this performance, an arrangement by Jill Gallina was adapted for younger singers featuring an initial introduction of the chorus and verse sections sung in unison followed by a layering of those 2 parts which creates a canonic call and response element throughout the remainder of the piece. As one listens to the verses, Guthrie's

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<sup>4</sup> Woody Guthrie: Biography, folk musician, children, Songs & Guitar.  
<https://www.biography.com/musicians/woody-guthrie>.

<sup>5</sup> Sean McCollum, "This Land Is Your Land." The Kennedy Center.  
<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/music/story-behind-the-song/the-story-behind-the-song/this-land-is-your-land/>.

text invites them on a musical journey walking past “diamond deserts” and “golden valleys” while recounting many of the unforgettable and significant places that make this country beautiful and special to all – both as individuals and as a nation.

### **Apprentice Choir Selections**

#### ***Sambalelê* - based on Brazilian Folk Songs, arranged by Eduardo Lakschevitz**

This arrangement by Eduardo Lakschevitz is based on two folk songs – *Balaio*, a dancing tune from Rio Grande do Sul in southern Brazil and *Samba Lelê*, a traditional ‘cantiga de roda’ or circle song expressing excitement. These songs vibrantly capture the syncopated energy at the heart of samba rhythmic structures. In fact, the Portuguese texts make several references to the cultural heritage of the people; for example, at one point the lyrics describe the dancer’s skirts in terms of a woven basket or ‘balaio’ referencing the shape made as they swirl and move to the varied rhythms.<sup>6</sup> Later, there is a bit of comedy intertwined in the verse as one named “Lelê” trips on her skirt and bumps heads with another dancer during their exuberant, spirited movements. But in the end, all is well and the people carrying on dancing and celebrating.

Eduardo Lakschevitz is a Brazilian conductor and composer whose background working as an active teacher and clinician in the Brazilian states has given him an insightful understanding of sacred and folk music in the region. He is currently professor of Music History at the University of Rio de Janeiro where he studied for his doctoral degree in Music Education after completing a master’s program in choral conducting from the University of Missouri-Kansas City under Eph Ehly. He also founded the NGO Oficina Coral which is dedicated to developing corporate education programs through choral singing. Additionally, he has designed ten editions of the Choral Conducting International Course and is committed to composing and

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<sup>6</sup> “Balaio – Brazil,” Mama Lisa’s World of Children and International Culture. <https://www.mamalisa.com/?t=es&p=4347>.



arranging music for groups of all ages and skill levels. His works have been recorded and performed in the Americas, Mexico, and Europe.<sup>7</sup>

***A Distant Shore with The Water is Wide* – arranged by George L. O. Strid with new words and music by Mary Donnelly**

Featured in this arrangement by George L.O. Strid (1953-) is a beloved American folk song, *The Water is Wide*, alongside a new counter melody in the same style by Mary Donnelly. Strid initially studied locally at the Oregon College of Education (1975) before obtaining his master's in composition and music education from Western Oregon State College. He went on to teach vocal music at the middle school level in Washington for 38 years and has traveled throughout the US and Canada leading workshops and clinics as a member of ASCAP, ACDA, and National Association for Music Education (NAfME). In 1985, Strid met Donnelly while team-teaching a sixth-grade general music class.<sup>8</sup>

Donnelly (1958-) holds degrees in English and French from University of Nevada, Reno – where she grew up. As a college student she helped with organizing children's choruses and consequently decided to return to school for certifications in teaching music. She has since taught general music and choir for elementary and middle schools in her hometown and is also a member of ASCAP and ACDA. As composition partners, Strid and Donnelly are now both retired after writing songs and musicals together for over 30 years – having composed over two hundred songs and twenty-five musicals.<sup>9</sup>

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<sup>7</sup> "Eduardo Lakschevitz: Carus-Verlag." <https://www.carus-verlag.com/en/persons/eduardo-lakschevitz/>.

<sup>8</sup> Alfred Music Official, "Between the lines: 'I'm homeward bound'" by Mary Donnelly and George L. O. Strid. <https://www.alfred.com/blog/between-lines-im-homeward-bound-mary-donnelly-and-george-l-o-strid/>.

<sup>9</sup> "Mary Donnelly Biography," Singers.com. <https://www.singers.com/bio/7368>.

The piece opens with a lyrically flowing accompaniment pattern which characterizes the imagery of the first verse as one gazes longingly towards a distant shore wishing they too could fly freely like the sea birds to that far off coast. Then after an accompaniment interlude, a recognizable melody and text appears with the entrance of “The Water is Wide” – a traditional Scottish folk song with original lyrics dating back to the 1600s. This tune was thought to have been published by Cecil Sharp in his collection, *Folk Songs from Somerset* in 1906; although the lyrics have been adapted and changed over the years.<sup>10</sup> The arrangement carries on with both parts sung simultaneously before reuniting at the final phrase as if the voices have successfully crossed the great watery divide by way of boat and peacefully now arrive together at the final cadence.

### ***I See the Moon - by Douglas Beam***

Douglas Beam is a music educator, composer and singer who currently teaches at the International School of Amsterdam. He is a graduate of Anderson University (IN), where he was a Presser Scholar and studied to complete the levels of Orff Schulwerk training. Beam also earned a Master of Arts in Music Education and Kodály Certification from the University of St. Thomas (MN). He has since worked as an Assistant Director and accompanist for the Indianapolis Children’s Choir alongside Henry Leck and Ruth Dwyer. And prior to moving to his current position in the Netherlands, he was head of the Music Department at the American Embassy School in New Delhi, India. Beam has received commissions from many schools, organizations and choirs across the United States and his compositions frequently appear on reading lists at music conferences. He enjoys writing for children’s voices and drawing

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<sup>10</sup> Jürgen Kloss, “The Water Is Wide: The History of a ‘Folksong.’”  
<http://www.justanothertune.com/html/wateriswide.html>.

performers and audiences alike into his music storytelling.<sup>11</sup>

*I See the Moon* is a delightful example of Beam's compositional prowess with its intriguingly poetic text, musically supported vocal lines, and shimmering piano accompaniment. The lyrics narrate a story told from a young person's perspective about seeing the moon and falling into an ensuing dream where they travel through the night as it beckons them to an adventure in the clouds. The lilting opening melody – peacefully portrayed in a major key – gives way to a mysterious contrasting section in minor where the moon seemingly comes closer to the window and its beams invite an extended glance as the key gracefully shifts back to the major tonal center. The two melodies are then united as the partner song concludes with a serene and delicate last floating octave in the accompaniment as if the moon is winking back at the young dreamer.

***That Dixieland Sound: When the Saints Go Marching In* - music and words by Don Besig  
with additional lyrics by Nancy Price**

Don Besig (1936-) is a teacher, composer, and arranger who recognized a need for choral music that was accessible to volunteer choirs and developing singers. It was this realization that led him to compose over 350 original compositions and arrangements that have since been released by leading music publishers and acknowledged with ASCAP Special Awards.<sup>12</sup> Besig, a graduate of Ithaca College and member of ASCAP, ACDA, and NAFME, started composing in 1960 after teaching music in the public schools of western New York at the start of his career. He has served as a guest conductor and clinician in addition to adjudicating festivals and workshops in the United States and Canada. Besig connected with Nancy Price around 1980 and

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<sup>11</sup> Chris Matthews, "Douglas Beam." Colla Voce. <https://www.collavoce.com/composers-arrangers/item/douglas-beam>.

<sup>12</sup> "Don Besig Biography," Singers.com. <https://www.singers.com/bio/7189>.

their combined experience as choral directors paved the way for a long-time collaborative partnership.<sup>13</sup>

*That Dixieland Sound* takes us back to the early 20<sup>th</sup> century with its toe-tapping rhythms reminiscent of ragtime in the accompaniment and lyrics which remind listeners of the influences that shaped the Dixieland jazz genre. Instrumentation played a key role in the formation of Dixieland bands with each instrument intended for a specific role – namely the trumpet with melody, clarinet with improvised embellishments, trombone supporting the bass with rhythmic effect, string bass carrying the harmonic outline, drums maintaining the beat, and the piano with chords.<sup>14</sup> Besig’s arrangement masterfully welcomes singers to join the “band” by allowing each part to shine with unison verses and unique melodic themes highlighting each of the three key instruments (trombone, clarinet, trumpet). Later, the trombone and clarinet parts rejoin the fun syllabically imitating their corresponding instrumental sounds while the top part sings *When the Saints Go Marching In*. The song ends with a homorhythmic and chordal cadential phrase that invites the audience to “come on and join in!”

## **Symposium Choir Selections**

### ***Dormi Jesu: The Virgin’s Cradle Hymn - by B.E. Boykin***

Brittney Elizabeth Boykin (1989-) comes from a musical family based in Virginia where she was introduced to her first instrument, the piano. She studied with Mrs. Alma Sanford through high school and participated in various local competitions. Notably, she won first place

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<sup>13</sup> “Don Besig, a Composer for Student Singers.” First Congregational Church of Danbury, June 5, 2019. <https://www.danburychurch.org/news/music-first-church-danbury-don-besig-composer-student-singers>.

<sup>14</sup> “Dixieland and the Swing Era,” Jazz in America. <https://www.jazzinamerica.org/LessonPlan/8/5/207>.

for 3 consecutive years in the NAACP's ACT-SO event and was also awarded The Washington 'Post "Music and Dance Award" in 2007. Boykin pursued classical piano studies at Spelman College where she earned a B.A. in Music before continuing at Westminster Choir College of Rider University in New Jersey. It was during her time at Westminster that she received the R and R Young Composition Prize just before graduating with a M.M. in Sacred Music and corresponding concentration in choral studies (2013). Since then, she has been commissioned by various organizations and musical affiliates including ACDA and the Kennedy Center. Boykin also recently obtained her Ph.D. with an emphasis in music education from Georgia State University and is currently Assistant Professor of Music at the Georgia Institute of Technology.<sup>15</sup>

*Dormi Jesu* is Boykin's tranquil choral adaptation of a Latin text found on an engraving by Hieronymus Wierix (c.1553-1619) – a Flemish artist whose collection of devotional engravings has inspired many musical renditions. It was thought to have been first discovered by distinguished English poet, Samuel Taylor Coleridge, while on a tour of Germany and sources indicate that he published the text in London's *Morning Post* around 1801.<sup>16</sup> Boykin aptly captures the gentle rocking of the cradle as the acapella hymn unfolds and the lyrics recreate the song of the Virgin Mary as she lulls the baby Jesus to a calm slumber. The soprano line paints the scene as the melody sways back and forth while supported by steady chordal harmonies in the lower voices. Some cadential dissonance at the end of the second phrase reveals Mary's plaintive concern as her work at the spinning wheel begins to awaken the Babe, but the soothing melody soon draws Him back to sleep.

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<sup>15</sup> "Biography about B.E. Boykin." <https://beboykin.com/about/>.

<sup>16</sup> "The Virgin's Cradle Hymn," Music and texts of Gary Bachlund. [http://www.bachlund.org/The\\_Virgin's\\_Cradle\\_Hymn.htm](http://www.bachlund.org/The_Virgin's_Cradle_Hymn.htm).

### ***I Started Out Singing* - by Jocelyn Hagen**

As an American composer, Jocelyn Hagen (1980-) has pioneered various musical mediums including large-scale multimedia works, electro-acoustic music, dance, and opera; however, the majority of her works are for voice in the form of solo, chamber and choral works. Her undergraduate degrees in theory, composition, and vocal music education from St. Olaf College (2003) paved the way for her continued study at the University of Minnesota where she earned a Master of Arts in Composition (2006). Hagen has been the recipient of many grants and fellowships in addition to being sought after as a composer-in-residence for various colleges and educational institutions. She is also the co-founder of Graphite Publishing. In 2019-2020, choirs and orchestras across the country premiered her multimedia symphony, “The Notebooks of Leonardo da Vinci,” which includes video projections accompanied by music. Hagen’s numerous accolades and commissions affirm her ingenuity as a composer and the appeal of her “melodic, rhythmically-driven, texturally complex (music) that is rich in color and deeply heartfelt.”<sup>17</sup>

*I Started Out Singing* is Hagen’s choral setting of a poem by Naomi Shihab Nye, an Arab American poet (b. 1952). Nye’s diverse heritage of Palestinian, German, and Swiss descent inspires her poetic recognition of cultures and their differences as fascinating sources.<sup>18</sup> In fact, she believes that people actually “think in poems” and we see this element in her text as she describes a moment when one “started out singing.” This idea is then developed into a poetic narrative about the journeys we take and the corresponding growth that is experienced as we follow our dreams. The exuberance of the piano introduction with its syncopated energy quickly

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<sup>17</sup> Jocelyn Hagen, May 20, 2024. <https://www.jocelynhagen.com/about/>.

<sup>18</sup> Krista Tippett, “On Being.” Audio blog. Onbeing.org, July 28, 2016. <https://onbeing.org/programs/naomi-shihab-nye-before-you-know-kindness-as-the-deepest-thing-inside/>.

draws the listener into the simplicity of the opening unison vocal line before being swept into Hagen's colorful and effervescent musical writing as the choral parts expand into echoes of harmony. Changes in dynamics, rhythmic emphasis and tempo support the character of the text and celebrate the beauty of a song-filled life.

***Ein deutsches Requiem*, VI. Denn wir haben hie keine bleibende Statt – Johannes Brahms**

Born in Hamburg, Germany, Johannes Brahms (1833-1897) was surrounded by a rich musical landscape where the notion of “romanticism” – an emphasis on passion and intuition over reason and logic – shaped compositional output throughout the period.<sup>19</sup> At a young age, Brahms' father recognized his musical talents and arranged for formal piano lessons with F.W. Cossel and later, Eduard Marxsen, both of whom established a solid foundation grounded in techniques of the great Classical composers which ultimately enhanced the trajectory of Brahms' compositional output. In 1853, Brahms met a violin virtuoso Joseph Joachim who introduced him to Robert and Clara Schumann. The friendship and support of the Schumann's launched his career and helped him secure a publisher. Although he primarily made his living as a concertizing pianist, Brahms also held notable positions – in 1859 he was appointed conductor of a women's choir in Hamburg and soon after became director of the *Singakademie* in Vienna (1862-63). These were ideal arrangements for Brahms as positions of this nature provided practical experience while leaving him time to compose. From 1872-1875, he directed the chorus and orchestra of the *Gesellschaft der Musikfreunde* and during this period wrote several significant chamber and orchestral works. With the spread of his renown, he toured widely during the last two decades of his life and received numerous honors. In 1897, he died of cancer

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<sup>19</sup> Peter Burkholder, Claude Palisca, and Donald Grout, “Chapter 28” Essay. In *Norton Anthology of Western Music*, 7th ed., 166–66. New York, NY: W.W. Norton, 2006.

leaving behind his legacy as a traditionalist who synthesized elements from the past with current classical and folk idioms to create a style uniquely his own.<sup>20</sup>

*Ein deutsches Requiem*, also known as “A German Requiem,” was a pivotal work and significant career triumph for Brahms who achieved great international success following its first performance in 1868. Surprisingly, Brahms’ setting does not fit the mould in terms of a traditional requiem which would have been based on the Roman Catholic mass for the dead and constructed around the Latin text of the liturgy. It has been said that Brahms himself would have rather called this work, “a human Requiem” in that it was intended to give hope to the living and consolation to all mankind in seasons of loss. The death of Robert Schumann in 1856 and the passing of Brahms’ own mother in 1865 (to whom the *Requiem* is dedicated) certainly spurred his desire to create something as a reflection on death and a sort of personally driven “musical memorial.”<sup>21</sup>

Interestingly, the work was composed over a period of 14 years (1854-1868) and the movements were not necessarily completed in sequence; nor were they all originally developed as part of this larger work. The funeral march that opens the second movement of the *Requiem* may have had the earliest conceptual progress when soon after Schumann’s death Brahms started a symphony from which he would borrow elements of the slow movement. Intending to compose five additional movements, he worked on the *Requiem* for another year before pausing while he was preoccupied with concert tours and familial happenings until 1865. It is believed that Brahms focused on the completion of movements 1, 3, and 4 leading up to 1861 with movements 6 and 7 having been composed later around 1866; but it wasn’t until 1868 that the work would be

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<sup>20</sup> R. Simpson and Karl Geiringer, "Johannes Brahms." Encyclopedia Britannica, May 3, 2022. <https://www.britannica.com/biography/Johannes-Brahms>.

<sup>21</sup> John Henken, “A German Requiem, Johannes Brahms.” LA Phil. <https://www.laphil.com/musicdb/pieces/884/a-german-requiem>.



conclusively finalized with the addition of the fifth movement.<sup>22</sup>

The sixth movement, featured today, is the pinnacle of the *Requiem* with its conversational exchange between the chorus and baritone soloist as well as the heightened dramatic role of the orchestra. For the text, Brahms drew upon passages from Martin Luther's German translation of the Bible, fusing together Old and New Testament verses that provide a weighty, yet poetic element to the vocal lines as evidenced in this movement. The work is comprised of three main sections; the first of which opens in minor with the ensemble entering homorhythmically as Brahms creates an unsettled, yet reflective feeling that allegorically paints the text "for we have here no staying place." Following this, the soloist's statement of familiar verses from 1 Corinthians details the exciting change to come "in the time of the last trumpet" and thereby provides the impetus for an ensuing intensification with tempo acceleration, meter change and increasing dynamics leading into the second section. The vocal and orchestral lines support this melodically with increased harmonic tension as the text poses the question, "Death, where is your sting?" Lastly, a strong cadential progression sparks the third major section with its closing resplendent and grand fugue rightly grounded in major as the voices and orchestra rejoice with praise celebrating the Lord's victory over sin, death, and the grave. This in turn gives way to many contrapuntal entrances of the fugue subject echoing that the Lord alone is worthy to receive glory and honor and power which ultimately brings the movement to a sublime concluding moment.

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<sup>22</sup> Michael Musgrave, *Brahms, a German requiem*. Cambridge England: Cambridge University Press, 2002.

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