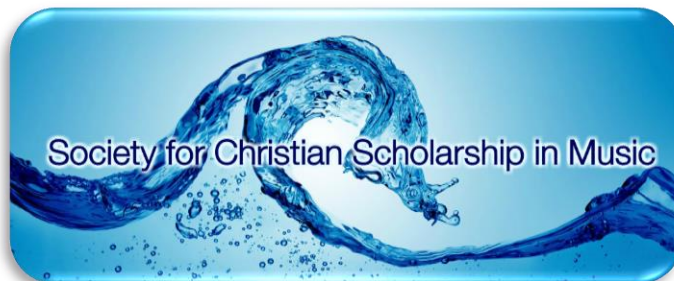


# SCSM NEWSLETTER



## From the President Stephen A. Crist

This is the second and last column in my role as president of the Society for Christian Scholarship in Music. By the time issue number 4 appears next spring, I will have passed the baton of presidential leadership to my esteemed colleague, Andrew Shenton. It has been a distinct pleasure working with Andrew during the past two years in his capacity as vice president, and I certainly wish him all the best in the next phase of our Society's growth.

The completion of my term in office and Andrew's accession to the presidency opens the opportunity for new leadership in the SCSM. The process we follow is outlined in Article III of our bylaws ([www.scsmusic.org/constitution-and-by-laws](http://www.scsmusic.org/constitution-and-by-laws)): "Elections for the Executive Committee of the SCSM will be held every two years, typically in the second half of even-numbered years. At that time a Vice President will be elected for a two-year term. The Vice President will then in due course succeed to the presidency and serve a two-year term in that office. Three Members at Large will be elected at each biennial election for four-year terms." I'm very pleased that Bob Judd has agreed to serve as chair of the Nominating Committee, which proposes nominees to the Executive

Committee. As many of you know, Bob is one of the founding members of the SCSM, he served for many years as treasurer, and his "day job" since 1996 is executive director of the American Musicological Society. If you have ideas about suitable candidates for vice president (succeeding to president in 2017-2019) and members-at-large on the Executive Committee, please direct them to Bob ([rjudd@ams-net.org](mailto:rjudd@ams-net.org)).

My father, who passed away last March at age eighty-six, grew up during the Great Depression. Like many members of his generation, one of his core values was, if at all possible, to leave whatever you do a little better than you found it. In that spirit, I take pleasure in recounting some highlights of the past few years. We have continued our series of successful annual meetings, gathering most recently at Yale (2013) and Trinity Christian College (2014). I look forward to welcoming you to my own institution, Emory University, next February (see p. 2 in this *Newsletter* for additional information). We have also hosted receptions at the annual meetings of the American Musicological Society in New Orleans (2012) and Pittsburgh (2013). If you plan to attend the 2014 joint meeting of the AMS and the Society for Music

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Theory in Milwaukee, I hope you will join us for the reception from 10:00 p.m. until midnight on Friday, November 7. Some of you may also be interested in the Saturday evening session, "A Thousand Tongues to Sing: Current Projects in Hymnological Research," which includes presentations by some members of our Society.

In addition, we have launched several new initiatives. The name of our organization now captures more accurately what we actually do, and we seem to have adjusted to the new acronym. The *SCSM Newsletter* first appeared one year ago, and it is quickly establishing an excellent track record, thanks to the considerable efforts of its founding editor, Mark Peters, and to a host of contributors. We also eagerly anticipate the advent of the *Yale Journal of Music and Religion*, edited by Robin A. Leaver, our keynote speaker at the Emory meeting.

As we look to the future, other publication projects are under discussion—it will fall to my successor to provide further details in due course. We have also mapped out an exciting schedule of annual meetings for the next several years, which will maintain the geographical and

institutional diversity (smaller colleges as well as research universities) that we have espoused throughout our history.

At its meeting in February, the Executive Committee voted to raise 2015 dues to \$30 for regular members, but to retain the current \$20 level for graduate students. This move simultaneously reflects our aspirations—the meetings, receptions, newsletters, and future projects all cost real money—and signals our wish to be as warmly inclusive of graduate students as possible. As we continue to explore the adventure of producing leading-edge scholarship leavened by theology, liturgy, and praxis, I hope you will join or rejoin us and encourage others to do so, as well.



*Stephen A. Crist is president of the Society for Christian Scholarship in Music and associate professor of music history at Emory University.*



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## Annual Meeting, 2015: Emory University

The next annual meeting of the Society for Christian Scholarship in Music will be held February 12-14, 2015, at [Emory University](#), Atlanta, Georgia.

We will be hosted at Emory by SCSM's president, Stephen Crist, and also by the Candler School of Theology and the Pitts Theology Library. We will be joining Emory during a landmark year, as the Candler School is celebrating its [centenary](#) and Pitts—one of the top three theology libraries in North America—has just moved into a [brand-new facility](#).

The program committee—Jennifer Bloxam (chair), John Paul Ito, Tala Jarjour, and Peter Mercer-Taylor—has recently taken up their work, following the October 1 deadline for proposals. The full program will soon be available at [scsmusic.org](http://scsmusic.org).

### **Keynote address: Robin A. Leaver**

The keynote address, "The Introduction of Congregational Song in Wittenberg: A New Look at an Old Source," will be presented by Robin A. Leaver, general editor of the new [Yale Journal of Music and Religion](#). Leaver served as professor of sacred music at Westminster Choir College of Rider University (1984-2008), and has since been active as a visiting professor at Yale University, the Julliard School, and Queen's University Belfast.



### **Other noteworthy events include:**

"Psalms, Hymns, & Spiritual Songs: Rare Musical Materials in Pitts Theology Library," an exhibition curated by Stephen Crist.

A lecture-recital of music from the Special Collections of Pitts Theology Library, with commentary by Stephen Crist and music by the Emory Concert Choir under the direction of Eric Nelson.

Jazz violinist Regina Carter performs with the Gary Motley Trio as part of the [Emory Jazz Fest](#), Friday, February 13, at 8 p.m.

The annual [Emory Sacred Harp Sing](#) will be held Saturday, February 14. Attendees are welcome to join for lunch and afternoon singing (1-3 p.m.) immediately following the conference.

## Graduate Student Profiles

Joanna Smolko



### Samantha Arten

*Duke University, Doctoral Student in Musicology, third year*

**Research interests:** I'm in my final semester of coursework and am beginning work on the prospectus for my dissertation, tentatively titled "The Didactic and Devotional Roles of the English Reformation Metrical Psalter, 1538-1599." I was fortunate to spend this past summer in London researching this project at the British Library, where I was able to examine a large number of sixteenth-century English metrical psalters and other metrical scriptural paraphrases, as well as explore a lot of churches and museums (and pubs) and even sing Evensong myself. When not working with English Reformation music, I have a strong interest in contemporary composers of

sacred music, in particular, the music of James MacMillan, Arvo Pärt, and John Tavener. I also sing in the Duke Vespers Ensemble and in the international award-winning women's barbershop quartet Ringtones!. I am co-director of the early music ensemble Concentus Carolina.

**Experiences with SCSM:** The Society for Christian Scholarship in Music holds an important place in my development as a scholar. I delivered my first-ever conference paper, a revised version of my undergraduate thesis, at the 2012 meeting, and the enthusiastic response I received was tremendously encouraging and inspiring as I headed to graduate school the next fall. I gave my first paper on an English Reformation topic at SCSM the following year. I really feel as if the SCSM is home for me and my research, and I am delighted to be a part of this group and its conversations.



### Jeannette Jones

*Boston University, Doctoral Student in Musicology, fourth year*

**Research interests:** I have two areas of focus. For the past few years my focus has been in disability studies, primarily music in Deaf culture, and I have an essay appearing in the forthcoming *Oxford Handbook of Disability Studies in Music*. But I'm now shifting gears to focus on my dissertation, which is on the environment of polyphony in mid-fifteenth century French-speaking Europe.

**Experiences with SCSM:** I was at the first conference of the Forum on Music and Christian Scholarship in Philadelphia in 2003 and attended the first few conferences back in my first time as a graduate student. Since then, I've had a hiatus (and two kids) and am back in graduate school to finish my Ph.D. The people I have met have been wonderfully encouraging and sustaining colleagues in the field, and I am always grateful for any opportunity to enjoy the fellowship this society provides.



*Joanna Smolko teaches at the University of Georgia and Athens Technical College. Her research interests include American music, hymnody, and film music.*

## The Already and the Not Yet: Reflections on Improvisation and the Life of Faith

James Falzone

It's 12:30 a.m. on a bitter-cold February night in Chicago, and I'm performing at a jazz club called The Hungry Brain. I'm there with a quartet of musicians I work with regularly, like-minded members of a thriving community who circulate around one another like a school of fish, taking turns leading ensembles, acting as sidemen, always concerned for the collective.

This night I've organized the gig and my clarinet is joined by a cellist who plays a fiberglass instrument enhanced with an arsenal of electronics and guitar pedals, a vibraphonist who is as likely to play with his fingers or a viola bow as he is with mallets, and a drummer who may use sticks, may use knitting needles, may drop a Bundt pan on his drums to elicit the sounds he's hearing in his head.

The music we are performing is completely improvised; there are no compositions, no structures, no agreed upon theme or motif. I'm not even sure we spoke to one another before we started playing. This style of music is often referred to as non-idiomatic, but it certainly has become an idiom of its own with an established vocabulary, a history and cache of important proponents, a growing body of scholarly research surrounding the practice, and a secure fan base around the globe.

On this night at the Hungry Brain, the music is resplendent, with everyone in the band on point, and, as we say, *killing it*. There are twenty or so dedicated listeners, a table of loud hipsters treating the music more as a soundtrack to a night on the town, and two men who seem too drunk to care about anything. A hat is passed around to collect donations (the club does not technically have a license for live music so cannot charge a cover), and if I'm lucky I'll go home with \$30.

In the middle of the second set, something happens: I don't play a note for 20 minutes. I want to, try to, (heck, it's my quartet, I should be playing!), but something stills my hands.

This moment in time serves an important starting point for the premise of my essay: that improvisation, like Christian faith, is a spiritual practice. In both, we return, again and again, to a set of tensions, freedoms, and variables, navigating them in real time. When that navigation hits its mark, when we transcend (the goal of any spiritual practice), the world is made new.

I've had a unique position to observe this as I've gone about my work as a professional musician, primarily in jazz and improvised music, and have simultaneously held a position for 13 years as Director of Music at Grace Chicago Church, a congregation in the Reformed Church in America. The concerns I see in the work of great improvisers around the globe mirror the concerns I see in the lives of faith lived out in the people of the congregation I serve. Indeed, I see that mirror in my own life. Put more directly, I've come to believe that a life of faith *is* improvisation.

As I've pondered all this, I keep coming back to three concerns I sense at the core of both practices: momentariness, preparedness, and the willingness to disappear (so that something greater can appear). I'm sure it was my attention to these three concerns that stayed my hands that night at the Hungry Brain.

"Faith is never lived out in some grand scheme of piety but in the moment-by-moment decisions of everyday life," the pastor I work with stated one Sunday morning in his homily. I couldn't agree more. My experience reminds me that it is this heightened temporality that is at the heart of improvised practice. And yet I am profoundly reminded that any decision I make "in the moment" of an improvisation, even one not to play, is affected by what happened in the last moment and will affect the moment that is to come. The improviser, like the Christian, lives in the past, the present, and the future, all at once.

I don't know of any better way to sum this up than through "the already and the not yet," a phrase I first came across in the writings of theologian Geerhardus Vos, who taught at Princeton University in the early part of the 20<sup>th</sup> century. Vos's phrase is a poetic way of stating that the Church in general, and the Christian in particular, exists in a certain moment in



time (the already), that we are headed somewhere (the not yet), and that, along that way, we are to be faithful in the challenges of each moment. This has echoes of words I once heard uttered by a different master, composer Pauline Oliveros, who told me: “be present . . . as you go there.”

But temporality in the improviser or the Christian does not just happen, it must be honed; the two practices share the discipline of preparedness. I know of no other group of musicians who practice and study more than the improvisers I play with. They are ever at work: mastering their instruments, fine tuning their understanding of theory, always listening and challenging themselves to hear in new ways. With this preparedness they are ready to respond in any moment. Likewise, the Christian is at work on the tools of her practice: cultivating a life of prayer and contemplation, reading and pondering the scriptures, involved in the life of a worshipping community, always prepared to hear the voice of the Spirit in a shout or a whisper.

The simpatico between improvisation and spiritual formation is deepened further when we consider how practitioners of both are to be subsumed into the very practice itself, a disappearance of sorts, a surrendering to larger beauties and truths. Improvisation, like the life of faith, is not a technique; it is a way of being. Faith, like improvisation, is not a scheme you work at until you perfect it, but a sojourn that never reaches an endpoint. At least not yet.

Back at the Hungry Brain the music is over and I’m having a ritualistic drink at the bar to wind down. The musicians are there as well as a few of the more dedicated audience members and we’re all talking a bit about the music. One listener, my friend Matt, himself a highly regarded bass player, tells me he thought the best moment of the night was in the middle of the second set. “Really?” I ask, “you mean when I wasn’t playing?” Awkwardly, Matt agreed this was the very section he was thinking about, but – and this is important – he had no sense I wasn’t playing. In that moment, prepared to respond, I disappeared and a beauty that really did not need me appeared. I was subsumed into the practice of improvisation, transcended, and the world was made new.

### Resources for Further Reading and Listening

#### Reading

Adams, John Luther. *Winter Music*. Middletown, CT: Wesleyan University Press, 2004.

Borgo, David. *Sync or Swarm: Improvising Music in a Complex Age*. New York: Continuum Press, 2005.

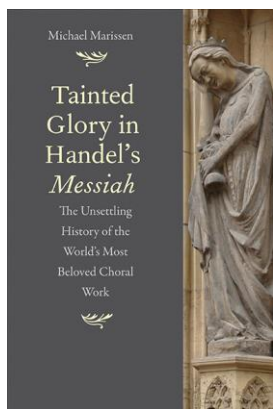
Wiman, Christian. *My Bright Abyss: Meditations of a Modern Believer*. New York: Farrar, Straus and Giroux, 2013.

#### Listening

My greatest resource in understanding the relationship between faith and art has been *doing*. With this in mind, I would like to encourage us all to develop a robust practice of experiencing live music: there is no substitute and nothing more enlightening. And, one more encouragement, that we do this outside our comfort zones as much as possible. I’m thinking here of *genre* and *place*. We may need to push ourselves a bit, out of our sanitized university recital halls and our town’s posh Symphony Center, into someplace a little out-of-the-way, with ears and minds open, on a cold February night.



Multi-faceted clarinetist/composer James Falzone is an acclaimed member of Chicago's jazz and creative improvised music scene, the Director of Music for Grace Chicago Church, and an award-winning composer who has been commissioned by chamber ensembles, choirs, and symphony orchestras around the globe. Also a respected educator, James is a Senior Lecturer at Columbia College Chicago and is a Fellow at The Center for Black Music Research. Learn more at [allosmusica.org](http://allosmusica.org).



## Telling the Truth about Handel's *Messiah*

### Benita Wolters-Fredlund

*Tainted Glory in Handel's Messiah: The Unsettling History of the World's Most Beloved Choral Work.* By Michael Marissen. New Haven: Yale University Press, 2014. [x, 217 p. ISBN 9870300194586 \$40]. Works cited, indexes.

I was fourteen when I visited a synagogue for the first time. My high school English class had read Chaim Potok's *The Chosen*, and our teacher took us on a trip to a synagogue to learn more about Judaic traditions. I had something of a shock when, while we were there, the Rabbi who was our host mentioned, almost in passing, how Christians had persecuted Jews in a variety of ways for centuries. What? I had grown up in a church that spoke continually with respect about the Jews as God's chosen people. I had grown up in a family where the story was rehearsed often of how my paternal grandparents, motivated by their Christians convictions, hid a family of Jews in their attic in the Netherlands during World War II. Didn't Christians love Jews? How could this be true? I left the synagogue that day feeling disheartened about this dark blotch on the Christian church, and very angry that no one had explained this to me properly before. *Why wasn't I told the truth?*

Those who have not yet encountered Michael Marissen's work on Handel's *Messiah* may have a similar experience to my synagogue epiphany when they read *Tainted Glory in Handel's Messiah: The Unsettling History of the World's Most Beloved Choral Work*. The central thesis of *Tainted Glory*—that portions of the libretto of Handel's *Messiah* (compiled by Charles Jennens) contain anti-Judaic sentiments and a distasteful Christian triumphalism—will not come as a surprise, however, to those who have followed Marissen's work on this topic in recent years. He presented his findings at several scholarly meetings, including the annual meetings of this organization and that of the American Musicological Society in 2006, and he published widely-discussed articles in the *New York Times* and *Journal of Musicology* on the subject the following year. Why then the need for a book-length treatment of this subject?

One reason, implied at the outset by a thorough introduction full of careful clarifications and qualifications, is to address at least some of the charges of his many furious critics. Marissen is at pains, for example, to make clear that he does not in fact hate Handel or the work which forms the subject of the book. Quite the contrary: "For me,

*Messiah* is music of tremendous artistic and life-affirming spiritual beauty. There's no end of good and right reasons *Messiah* has become such a popular and beloved work" (p. 3). The fact that Marissen feels the need to clarify this point only makes sense in the context of the ad-hominem attacks that have been leveled against him, i.e., that he can only be saying such terrible things about *Messiah* if he hates Handel, hates Christians, or has a twisted desire to ruin Christmas and Easter. (I am exaggerating only slightly here. Online articles responding to his work carried hyperbolic titles such as "[Music for Pogroms?](#)" and "[Assault on Christendom](#)," and musicological rebuttals were sometimes equally thick with scorn: Princeton musicologist Wendy Heller [implied](#) that Marissen's work was an effort to "distort evidence, fuel outrage, [and] analyze Handel's music in ways that contradict everything we know about him as a composer.")

One can readily see why and how lovers of this musical work would be skeptical of Marissen's findings, since thousands of people sing and listen to this work every year and almost none of them "hear" the hateful anti-Judaic sentiments to which he is referring. Wouldn't someone have noticed by now if such a message could be found in the work? And doesn't the libretto simply quote scripture? How could there be anything wrong in that? Which brings us to the second, more important reason for book-length treatment of this topic, which is for Marissen to more fully explain his complex argument to a general audience in a way not possible within the length of an article. This is a difficult task which Marissen does well, painstakingly explaining historical and theological contexts for the work, the hermeneutic logic of typologies, variances in the translated Biblical texts used as sources for the libretto, and musical conventions employed to set the text. In the first section of the book he lays out his case that portions of *Messiah* contain anti-Judaic sentiments. In the second he provides a commentary on the entire libretto, going through each number in the work and explaining where the text comes from, the central message the text is meant to convey, and, in cases where it is applicable, how Judaic interpretations of those texts differ.

To my mind, the two crucial arguments which Marissen makes in the book that are most persuasive and most important relate to the work's function and meaning in its own day: 1) that the libretto as a whole was intended as a polemic against all those who rejected Jesus as the Messiah, not just the Deists (a point already established in *Messiah* scholarship), but also the Jews; and the related point, 2) that a few key Biblical passages were chosen, and their language subtlety crafted, to highlight the Jews' cruel

treatment of Jesus and their divine retribution for not accepting him as the Messiah. The evidence Marissen gives to demonstrate how common anti-Judaic interpretations were of passages quoted in *Messiah* is overwhelming, by which I mean it is as convincing as it is depressing. Source after Christian source from the era explain how and why some of the Biblical texts Jennens chose for the *Messiah* refer to Jewish crimes and their punishment. This flood of supporting evidence, a good deal of it new to the book and not seen in his previous treatments of this topic, will make it difficult for anyone to claim that anti-Judaic sentiments were not common among Christians in England when this work was written. In the second section of the book Marissen contrasts these Christian readings of the biblical texts with traditional Judaic ones. These alternate interpretations are often quite fascinating, and help further clarify the libretto's polemic quality in attempting to prove the Jews wrong.

The cornerstone in Marissen's argument that *Messiah* was intended, at least in part, to refute and condemn Judaism, is his examination of the portion of Psalm 2 that is set to music in movement No. 43, "thou shalt break them with a rod of Iron; thou shalt dash them in Pieces like a Potter's Vessel." (There are several other passages in *Messiah* that Marissen argues were read as anti-Judaic during Handel's day, which time does not permit me to engage here.) Marissen has consistently argued that in the eighteenth century, the Psalm 2 passage was read by most Christians in the light of Acts 4:27 as prophesying God's judgment against all those who rejected Jesus, and particularly the Jews; and furthermore that this prophecy was understood to have been fulfilled in the destruction of the Jewish temple in 70 AD. He offers no fewer than six contemporary commentaries, several of which Jennens owned, that all share this same reading of the text. The consistency in their interpretations of this passage is striking, as is their casual confidence that their reading is practically self-evident: one anonymous commentator from 1768 writes: "[Psalm 2:9] doth plainly allude to the final destruction of *Jerusalem*. And I must add, that so may the following words, 'thou shalt break them in pieces,' &c. to the dispersion of the *Jews*, which at this day is manifest to all" (p. 41, italics original, underlining mine). It seems to me almost irrefutable, given the preponderance of evidence Marissen has compiled, that Psalm 2 was widely understood in Handel's day to refer at least in part to the punishment of the Jews for not accepting Jesus.

And what follows this angry and vengeful musical passage that is directed at least in part against the Jews? The Hallelujah chorus, during which audiences stand as the choir sings "Hallelujah! For the Lord God Omnipotent reigneth." Marissen shows in detail how this passage from Revelation 11 was routinely paired with the Psalm 2 passage that precedes it in contemporary commentaries,

and both were seen as relating to the destruction of God's enemies and the Jews in particular. He further argues that the placement of the Hallelujah chorus immediately following "Thou shalt break them" displays an offensive Christian *schadenfreude*, in which an undue pleasure is expressed at the destruction of God's enemies, including, quite specifically, the Jews.

Reasonable people may disagree as to whether a joyful celebration of the destruction of God's enemies is appropriate, whether those enemies are Jewish or not, although I personally have little stomach for it. I can also appreciate the perspective that would say, in response to Marissen's work, that Christians need not apologize for the fact that they believe Jews to be wrong, nor shy away from portrayals of Christ's supreme sovereignty. But to me, this approach misses the most valuable lesson this book offers, which is to be reminded not of the perceived sins of the Jews who rejected Jesus, but the sins of Christians who have on too many occasions responded to religious difference with anxiety, derision, hatred, and violence. The most affecting aspect of the book are the dozens of Christian voices Marissen quotes from Handel's time, who speak of Jews in a highly prejudicial manner. Christian theologians of this era do not simply disagree with the theology of Judaism, they call Jews "crucifiers of Christ" (p. 46) and "seditious" (p. 50) and "the most inveterate enemies of Christianity" (p. 43), to highlight just a few choice insults quoted in Marissen's book, and they describe with altogether too much satisfaction how Jews got their due at the fall of Jerusalem. Surely this is an attitude that modern post-Holocaust Christians would reject, and surely the fact that some portions of *Messiah* were wrapped up in this attitude towards Jews should make us, at the very least, uncomfortable. The appropriate response to learning afresh about Christian prejudice against Jews is not to re-affirm that we are, after all, on the side of truth, but rather to repent in humility for the hate that has stained our tradition.

Perhaps because of my experience in the synagogue so many years ago I feel that this book should be widely read by Christians, and especially by Christians who care about music (such as those in the SCSM). Not everyone may be as convinced as I am by Marissen's arguments, but I cannot imagine anyone not being convinced and troubled by the prevalent anti-Judaic sentiments among Christians in Handel and Jennen's day. I am grateful to Marissen for telling us the truth about this.



*Benita Wolters-Fredlund studies music and politics and teaches at Calvin College.*



## Beyond Ethnomusicology: Educational methods, resources, and curricula for multi-disciplinary, multi-arts analysis and engagement

Brian Schrag and Robin Harris

For decades, ethnomusicologists, anthropologists, and others have decried the weakened local music cultures that frequently accompany Christianity's spread. Furthermore, although American ethnomusicology programs and scholarly organizations blossomed in the 1960s and 70s, the discipline's evidence for musical relativity remains unknown to most students, who continue to believe that "music is a universal language."<sup>1</sup> And while many schools offer conventional ethnomusicology courses, applied methodologies for cross-cultural engagement with local arts are extremely rare. Americans working cross-culturally are conspicuously ill-prepared for service in the areas of music and the other arts.

The methodologies and resources we propose here derive from various theological, anthropological, missiological, and ethnomusicological approaches to the arts. We have developed a core set of knowledge, skills, attitudes, and pedagogical approaches that can be adapted to diverse learning contexts. Despite divergent educational settings, students grounded in these conceptual and methodological frameworks emerge from these courses better prepared to demonstrate cultural sensitivity in their cross-cultural engagements with artists and their arts.

This applied approach to arts training has begun to produce some new vocabulary: *ethnoarts*, *world arts*, or sometimes *ethnodoxology*. Increasingly, professors and administrators are taking these new courses so they can add them to their own educational offerings. For this reason, at the two "Introduction to Ethnodoxology" courses I (Robin) taught last summer, the majority of the students in the class had doctorates. We hope to see this trend continue, and even increase.

In the following paragraphs, we recommend two textbooks—the *Ethnodoxology Handbook* and *Creating Local Arts Together: A Manual to Help Communities Reach Their Kingdom Goals*—and a course model for each.

### Textbook #1: Ethnodoxology Handbook

The first volume is *Worship and Mission for the Global Church: An Ethnodoxology Handbook*<sup>2</sup> which features three sections and a DVD:

- Foundations: theological, missiological, artistic, and anthropological reflections on engaging the arts in culturally appropriate ways
- Stories: over 90 short case studies and stories of ethnodoxology in practice, organized by geographical region

- Tools: praxis-oriented articles focused on such topics as arts advocacy, teaching, how to create an arts curriculum, how to develop culturally appropriate worship, and how to create local arts together
- DVD: containing over 30 articles, full pdfs of 6 books (some in French and Spanish), all the back issues of two journals, and audio and video clips in several languages, all of which can be used in classroom settings to augment the teaching process.

### Course #1: "Introduction to Ethnodoxology"

Although a number of schools use the *Ethnodoxology Handbook* in their programs, the course for which it was developed currently resides at four schools (we are open to adding more schools to this list). In this course, sometimes titled "Ethnodoxology in Christian Ministry," a collaborative team of four or five ICE professors work with students in the following areas:

- developing a biblical and missiological framework for arts in cross-cultural ministry
- learning field research skills for the arts
- gaining practical tools for multicultural congregational contexts
- learning songs and experiencing the arts of a variety of world worship traditions
- integrating ethnodoxology principles into a community they serve

See the course venues for 2015–2016 as well as some student responses to this course at the website for the International Council of Ethnodoxologists ([www.worldofworship.org](http://www.worldofworship.org), "Short Courses in Ethnomusicology").

### Textbook #2: The CLAT Manual

The second volume is *Creating Local Arts Together: A Manual to Help Communities Reach Their Kingdom Goals*<sup>3</sup> which provides a methodology for engaging arts in communities. This flexible seven-step process is called "Creating Local Arts Together" (CLAT). Students trained in CLAT methods can help to facilitate a process in which local artists (and other stakeholders in a community) research and create local arts to meet community needs. The seven basic steps of the method (there is a chapter for each step) are reflected here in graphic form:





1. **MEET a Community and Its Arts.** Explore artistic and social resources that exist in the community.
2. **SPECIFY Kingdom Goals.** Discover the kingdom goals that the community wants to work toward. These could include deeper worship, greater shalom, healthier families, strengthening identity, working toward reconciliation, revitalizing moribund genres, and more.
3. **SELECT Genre and Effects.** The community chooses an artistic genre that can help them meet their goals, and activities that can result in purposeful creativity in this genre.
4. **ANALYZE an Event Containing the Chosen Genre.** Describe the event and its genre(s) as a whole, and its artistic forms as arts and in relationship to broader cultural context.
5. **SPARK Creativity.** Implement activities the community has chosen to spark creativity within the genre they have chosen.
6. **IMPROVE New Works.** The community evaluates results of the sparking activities and makes them better.
7. **INTEGRATE AND CELEBRATE for Continuity.** Plan and implement ways that this new kind of creativity can continue into the future. Identify more contexts where the new and old arts can be displayed and performed.

CLAT-based curricula have been expanded, contracted, and adapted to diverse learning contexts, including everything from one-day seminars, five-day workshops, and informal customized instruction, to Ph.D. level coursework. Here is an example of one intensive course that trains people to use CLAT methods.

#### Course #2: "Arts for a Better Future"

The one-week intensive "Arts for a Better Future" (sometimes called "Arts in Mission") course trains participants to do the following:

- guide a community through an overview of the 7 steps in the Create Local Arts Together (CLAT) process
- consult with members of a community as the community plans to draw on their artistic resources in working toward a better future
- contribute to a community's plans as appropriate, especially if their relationship with the community is ongoing

The credit version of the course requires pre-reading and writing assignments, a one-week (35 hour) highly interactive, praxis-oriented residential module, followed by a post-residential project and written report submitted online from the student's home community or wherever the project is completed. There are syllabi available for both undergraduate and graduate credit, largely differing in the amount of writing required and in the complexity of the final project. The one-week intensive experience works well for both undergraduate and graduate level students. The course is highly interactive, utilizing adult learning methods and requiring the participants (as well as the teachers) to play various roles as they practice the skills of appreciative inquiry and ethnographic interview.

These two intensives provide training, both for transfer credit into your own accredited programs and for adaptation and hosting by your educational institution. Since the courses were developed by the International Council of Ethnodoxologists (ICE), the course material, including syllabi, is available for use at any institution. For more information, including other courses that have been developed from these books, see the "Short Courses in Ethnodoxology" button at the ICE home page, [www.worldofworship.org](http://www.worldofworship.org). For draft syllabi, write to [Robin.Harris@gial.edu](mailto:Robin.Harris@gial.edu).

#### Notes

See Robin's article on this topic at <http://worshipleader.com/music/the-great-misconception/>.

<sup>2</sup> James R. Krabill, general editor, with Frank Fortunato, Robin P. Harris, and Brian Schrag (William Carey Library, 2013). See [www.ethnodoxologyhandbook.com](http://www.ethnodoxologyhandbook.com) for more information and "preview" pdf of the Table of Contents, foreword, preface, introduction, and author bios.

<sup>3</sup> Brian Schrag, with James R. Krabill, gen. ed. (William Carey Library, 2013). A faith-neutral version of this Manual is forthcoming in 2015, *Making Arts for Life: A Community Guide* (by Brian Schrag and Katie Van Beuren).



*At the Graduate Institute for Applied Linguistics' Center for Excellence in World Arts in Dallas, TX, Brian Schrag, Ph.D., serves as Founder and Robin Harris, Ph.D., as Director.*



## The U.S. Première of James MacMillan's *St. Luke Passion*

### Samantha Arten and Chelle Stearns

The United States première of Scottish composer James MacMillan's new *St. Luke Passion* on April 13, 2014, featuring the Duke Chapel Choir joined by Orchestra Pro Cantores, the Durham Children's Choir, and Riverside High School Sirens, was a landmark event surrounded by a wealth of lectures, panels, and discussion under the organizing theme, "[Sounding the Passion: Encounters in Poetry, Theology, and Music.](#)" A collaboration with theologians from Duke Divinity School, the University of Cambridge, and the University of St. Andrews, this work represents an intersection between artistic expression and theology, and MacMillan's approach to this, his second *Passion*, was influenced by the theological exegeses of these scholars. At the same time, MacMillan's work is a deeply individual composition that displays his distinctive musical fingerprint.

In his choices of texts and vocal forces, MacMillan made careful and unusual decisions. This *Passion* is atypical in its utter rejection of poetic commentary in favor of a pure transmission of Scripture. The libretto is composed entirely of biblical verses, with an unusual structure: bookending the *Passion* narrative of Luke 22 and 23 are excerpts from Luke and Acts that relate the Annunciation and the Ascension. With no additional commentary on these scriptural texts, MacMillan dispensed with arias and chorales, and indeed, with soloists entirely. The choir represents all of the minor characters, and the words of Christ are sung by a three-part children's choir. (In using the name "Christ," I follow the lead of MacMillan, who always labeled the children's choir part "Christus.") This is perhaps the most noteworthy aspect of MacMillan's *Passion*. MacMillan's choice to give Christ's lines to children emphasizes Christ's innocence and also reflects the fact that the gospel of Luke is the only one of the four gospels to discuss Jesus's childhood. In eschewing a male soloist for the part of Christ, MacMillan makes a statement about Jesus's universality.

MacMillan's use of his available forces was varied: homophonic declaration, recitative sung by entire sections in unison, and polyphony, often imitative and at its most complex with a prolation canon sung by the children's choir. MacMillan's characteristic compositional features—his signature Scotch snaps, cluster chords, and string glissandi—were present throughout the work. Chords were often very consonant, but juxtaposed in unexpected combinations. Increasing agitation and pain were conveyed through dissonance and angular melodies, but perhaps unexpectedly, not through chromaticism, a decision that may reflect MacMillan's desire to make this music accessible for amateur singers. In his program notes,

MacMillan discussed his ongoing desire to "create a body of work that could be tackled seriously and realistically by good university, church, or community choirs" and described his hope that "the *St. Luke Passion* can be performed by a wide range of abilities."

Unfortunately, perhaps because of its heightened focus on the role of the choir, this work did not include the best features that MacMillan has offered in past works: textural contrast and intensely affective instrumental writing. Without soloists, there is very little change in texture; with the exception of occasional short instrumental interludes, listeners hear choirs singing in a primarily arioso style for the duration of the piece. There is no obvious large-scale structure to guide listeners or offer contrast. Instrumental interludes were not long enough to offer any expressive musical commentary of their own. Though Jeremy Begbie's program notes speak of the "menacing march" introducing the second half, for example, the section in question was so brief that it was merely suggestive of a march, reading more like film music (which relies on quick recognizable evocations) than classical music (historically defined by development). Since MacMillan's stated goal for this *Passion* is to achieve "a more spiritual, inward" approach to expression, why did he fail to take advantage of these opportunities for abstract musical commentary? The postlude, in which a wordless chorus combines with the orchestra, finally offered the kind of musical expression I was seeking throughout the *Passion*, but coming so late, the section felt out of place.

Although several theologians participating in a panel discussion on the *Passion* commended the simple presentation of the plain words of Scripture, MacMillan's work actually offered subtle but deeply satisfying allusions to other works, and through them, to specific Christian traditions. Intertextuality was created through references to his earlier work, *Seven Last Words from the Cross* (1994), at the words of the dying Jesus, and, after Jesus's death, use of the chorale "O Haupt voll Blut und Wunden," known to most audiences today from its prominence in J. S. Bach's *St. Matthew Passion*, placed in the horns and surrounded by a swirl of intense dissonance in the rest of the orchestra. This was the most transcendent moment of the entire work, and offered a glimpse of what could have been done with the other instrumental portions. Finally, in the postlude, MacMillan uses the second psalm tone, harmonized in four parts, as the melody for unmeasured declamation of the text of Acts 1:9-11 (depicting Christ's Ascension). Through use of this psalm tone—employed by several Christian denominations but most closely linked to Roman Catholicism—and "O Haupt voll Blut und Wunden,"

MacMillan created connections to liturgical Christian practice in general and to the Roman Catholic and Lutheran traditions in particular.

The performance itself was often very beautiful. The natural acoustic of Duke Chapel helped the large choirs sound unified within each section, so no individual voices stood out. However, recitatives could be a little muddy; not every singer nailed every one of the complex rhythms precisely. And despite setting this Passion in English to increase its accessibility for audiences, words were often not understandable without reference to the texts printed in the program booklet, sometimes due to the very high registers MacMillan selected. The orchestra was very skilled, and clearly coped with a much higher level of difficulty than that assigned to the choir.

The children's choir deserves special mention. A combination of a local children's choir and a high-school women's choir, their sound offered a beautiful contrast to the adult mixed choir. MacMillan divided the children's choir into three parts, sometimes setting Christ's vocal line in unison and sometimes polyphonically, but the most distinctive use of the children's choir by far was his decision to set Christ's words as a series of parallel triads, a deeply theological reference to the Trinity. Christ's words always stood out, since the chapel choir never sang at the same time as the children's choir. This kind of musical framing with no overlap invoked the intense focus on God found in Christian iconography. It was fitting that the last sound of the entire Passion was the unaccompanied hum of the children's chorus: in this story, Christ has the last word. *Samantha Arten*

One of the great joys of going to the events surrounding the U.S. premiere of James MacMillan's *St. Luke Passion* was to hear various scholars engage theologically with the work and the composer. *St. Luke Passion* emerged from a multi-year collaboration between MacMillan and a group of theologians from University of Cambridge – Sarah Coakley and David Ford – and Duke University – Ray Barfield, Ellen Davis, Richard Hays, Kevin Roe – along with Alan Torrance, from University of St. Andrews, and Irish poet, Micheal O'Siadhail. This grand venture came together under the leadership of Jeremy Begbie, who divides his year between Duke and Cambridge.

The core of the conversations and lectures revolved around the relationship of the music to the shape of the whole Passion narrative in Luke-Acts. Ellen Davis spoke of the piece as a model for how to humbly and simply stand under the text in order to know the whole of the text. Ray Barfield referred to the work as “umbilically linked to liturgy.” Composers, he asserted, are the midwives of prayer, reconnecting us to the life and the reality of the Kingdom of God. Alan Torrance reflected that the piece was able to express humanity's deepest experiences and, in

the process, to heal us in profound ways. Through the music, we are able to feel not only the depth of the human heart, but also the depth of God's response to humanity in the Incarnation. The work was, in his words, “reconciliation sounded in the music.”

Similarly, MacMillan pointed to the ability of music to “go in-between the words” and “resonate meaning.” Music is able to step outside of the text and illuminate and tease out the meaning of the narrative. In this way, MacMillan argued for the unique capacity of music “to go beyond the text” and “deep into the crevices of the soul.”

Sarah Coakley noted the significance that the Passion narrative was framed by the Nativity and the Ascension, with the words of the angel to Mary sounded and interwoven motivically throughout the piece: “Do not be afraid.” Coakley argued that these words make the “hidden mercy of God” manifest to us in the music. This mercy opens up the coming Kingdom of God where, as Mary sang, the proud will be set down and the humble raised up. Thus, the fears and the anxieties of humanity are taken up by the music and “sounded sideways” into the narrative. The music has the unique capacity to hold the tensions of the human heart and the narrative, giving us a model of sounding difference and division through the unity of the sounded story of the Incarnation.

Jeremy Begbie, in his program notes, asserted that “MacMillan's gritty, conflict-ridden pieces are – at the deepest level – grounded in a way of perceiving the world, centering on what he sees as the pivot of history, the three days from Good Friday to Easter Day.” Begbie contended that this telling of *St. Luke Passion* is no sentimental glossing over of the story of the cross, it sounds out simultaneously the “humiliation and victory” of Christ in a manner that “scholars have so often struggled to hold together” and does so “with unforgettable force.” “There is massive hope in this music, but it is a hope hard-won.”

At the end of one of the sessions, MacMillan articulated his desire that his music “create something beautiful” so that those who hear it might “delight in the subject of the story – God.” Ultimately, he proclaimed in his quiet manner, “the ideal listener is someone who comes with senses bristled,” with eyes to see and ears to hear.

*Chelle Stearns*



*Samantha Arten is a Ph.D. student in musicology at Duke University, and is beginning her dissertation on English Reformation metrical psalmody. Chelle Stearns is Associate Professor of Theology at The Seattle School of Theology & Psychology.*





## News from Members

In September 2014, **Maeve Heaney** performed for the conference *Sounding the Sacred through Literature and the Arts*, organized as part of the Sydney Festival for Sacred Music and the conference series "The Sacred through Literature and the Arts." *Sounding the Sacred* anticipates the conference "Grounding the Sacred through Literature and the Arts," to be held at Australian Catholic University, Strathfield, in July 2015.

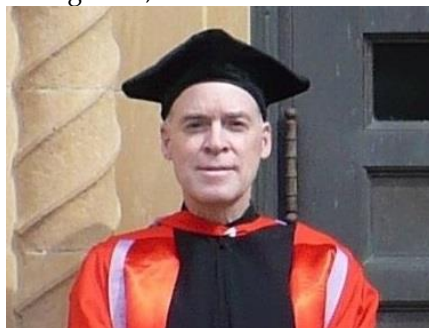
**Martin Lee** reports two noteworthy performances of sacred music in Hong Kong in September 2014:

- *The Music of Eternity*, presented by Iestyn Davies (countertenor), Yuki Ip (soprano), and Caleb Wing-Ching Woo (baritone), with Die Konzertisten under the direction of Felix Yeung. The program was conceived as an interaction between T. S. Eliot's *Four Quartets* and music of Pergolesi, Fauré, and Bernstein.



- The Sistine Chapel Choir of the Vatican gave their first Asian performances, in Macau, Hong Kong, and Taipei. The program, under the title *Reverberating Heavenly Tunes in Greater China*, included sacred music from Gregorian chant to Palestrina to Lorenzo Perosi.

**John-Bede Pauley** successfully defended his Ph.D. thesis, "Benjamin Britten, Herbert Howells, and Silence as the Ineffable in English Cathedral Music" in January 2014 and graduated from Durham University (UK) in July 2014. John-Bede teaches in the music department at the College of St. Benedict/St. John's University, Collegeville, Minnesota.



The Graduate Institute for Applied Linguistics (GIAL) is happy to announce the launch of a Center for Excellence in World Arts (CEWA), with **Brian Schrag**, Ph.D., as Founder and **Robin Harris**, Ph.D., as Director. Program offerings include an M.A. in World Arts with three concentration options (Applied Arts, Arts and Islam, and Arts and Scripture Engagement), as well as a B.A. in International Service with a minor in World Arts.

[gial.edu/world-arts-center](http://gial.edu/world-arts-center)

**Pamela Starr** reports on a new website dedicated to a "virtual tour" of the sacred stained glass art of master artist and craftsman, Julee Lowe, who passed away in 2012. The virtual tour features six installations in Nebraska and nearby, with a focus on Lowe's spirituality and creativity. The site is hosted by the Hildegard Center for the Arts in Lincoln, NE. [hildegardcenter.org](http://hildegardcenter.org)

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