Annual Meeting of the Society for Christian Scholarship in Music

February 20-22, 2014
Trinity Christian College, Palos Heights, IL

Thursday, February 20

12:45-1:10 p.m. Welcome and opening remarks (Van Namen Recital Hall)

1:15-3:00 p.m. Paper session 1

A—Pedagogy & Epistemology: The Future of Music Education
(Except where noted, papers are in Van Namen Recital Hall)

- “The Harmony of Body and Soul: Music as a Way of Knowing in Augustine’s De Musica”
  Aron Reppmann, Trinity Christian College
- “Teaching and Technology: The Future of Sacred Music Education in the Academy”
  Andrew Shenton, Boston University
- “Beyond Ethnomusicology: Educational methods and resources for multi-disciplinary, multi-arts analysis and engagement”
  Robin Harris, Graduate Institute of Applied Linguistics

B—Music & Cultural Fusion: The Transgression of Sacred and Secular in Liturgical Space (Choral Room)

- “Modern Christian Mohawk ‘Medicine Man’: The Healing Music and Ministry of Jonathan Maracle and Broken Walls Ministries of Ontario, Canada”
  Stacey A. Garrepy, University of North Carolina at Chapel Hill
- “Genre Fusion in Carol Barnett’s ‘The World Beloved: A Bluegrass Mass”
  Gretchen Foley, University of Nebraska-Lincoln
- “Lowell Mason as European Art Music’s Translator: Skopos Theory and the Antebellum American Hymn”
  Peter Mercer-Taylor, University of Minnesota School of Music

3:00-3:30 p.m. Coffee break

3:30-5:00 p.m. Panel 1: Engaging John Coltrane’s A Love Supreme (Except where noted, papers are in Van Namen Recital Hall)

- James Falzone, Columbia College Chicago
- Steven Guthrie, Belmont University
- Emmett Price, Northeastern University

Evening Options:
- Graduate student dinner (Peters’ home)
Executive committee meeting/dinner
Dinner at local restaurant hosted by Yudha Thianto

Friday, February 21

8:00-8:45 a.m. Continental breakfast

8:45-9:55 a.m. Paper session 2

A—Jesus For the People: Countercultural Crossovers (Van Namen Recital Hall)
- “‘Jesus is Just Alright’: The Jesus Movement and the Counterculture in 70’s Rock”
  Olivia Mather, Independent Scholar
- “Converts and Crossovers: Black Gospel and the Music of Radical White Christianity at the Turn of the 1970s”
  Kathryn Kinney, Washington University in St. Louis

B—Agenda & Hymns: Controversy and Debate in the Songs We Sing (Choral Room)
- “Songs of the Coming Church’: Protestant Hymnody in the Third Reich”
  Jonathan E. Blumhofer, Clark University
- “Embodying the Angels’ Song and Delineating the Christian Other in the Trisagion Hymn”
  Armin Karim, Case Western Reserve University

10:00-10:55 a.m. Chapel (Gregory Wolfe, speaker), coffee break (Grand Lobby)

11:00-11:55 a.m. Panel 2: Engaging Graduate Studies (Van Namen Recital Hall)
- Chelle Stearns, chair

12:00-1:10 p.m. Lunch and business meeting (Grand Lobby)

1:15-3:00 p.m. Paper session 3

A—Spirituality & Temporality: Time as Theological Aesthetic (Van Namen Recital Hall)
- “No Time Like the Present: Postmodern Religious Influence and Temporality in Philip Glass’s Symphony No. 5”
  Nathan Burggraff, Eastman School of Music
- “Time and Eternity in the Second Movement of Johannes Brahms’s Ein deutsches Requiem”
  Adam A. Perez, Yale Institute of Sacred Music
— “Tempus Sanctus: In Conversation with David Kelsey on Singing and Eschatological Temporality”
  Awet Andemicael, Yale University

B—Sacred Space and the Beauty of God (Choral Room)
— “Sacred Music and its Sacred Space: The Early Modern Novohispanic Convent Coro”
  Cesar Favila, University of Chicago
— “Mechtild of Hackeborn: Liturgy and/as Narrative”
  Ilana R. Schroeder, University of Wisconsin-Madison
— “‘Streams of Paradise’: Sabbath, Music, and the Beauty of God”
  Na Young Seo (in absentia) & Esther R. Crookshank, Southern Baptist Theological Seminary

3:00-3:30 p.m.  Coffee break
3:30-4:45 p.m.  Keynote address: Gregory Wolfe (Grand Lobby)
5:00-7:00 p.m.  Conference dinner (Grand Lobby)
7:30 p.m.      Concert: Allos Musica (Kallemeyn Theater, Art and Communications Center)

Reception

Saturday, February 22

8:15-8:55 a.m.     Continental breakfast
9:00-10:45 a.m.    Paper session 4

A—Music & Devotion: Piety, Liturgy, and Transformative Beholding
(Van Namen Recital Hall)
  Siegwart Reichwald, Converse College
— “Hearing the 17th-century French Organ Mass ‘with Profit & Devotion’”
  Neil Cockburn, Mount Royal University Conservatory
— “Transformative Beholding and Barbara Strozzi’s Salve Regina (1655)”
  Sara Pecknold, Catholic University of America

B—Imagination, Culture, & New Sounds: Cultural Memory & Layers of Meaning (Choral Room)
– “L’Orgue fantastique: Imagination in the Later Organ Works of Louis Vierne”
  Andrew Pester, Duke University
– “Morality and Devotion in Antonio Estevez’s Cantata Criolla”
  Pedro R. Aponte, James Madison University
– “Sounding the Psalms Anew: Psalm 136 as Musical Cultural Memory for the Abayudaya Ugandan Jews”
  Emilie Coakley, Yale Institute of Sacred Music

10:45-11:20 a.m. Coffee break

11:20 a.m.-12:30 p.m. Paper session 5

Performing Theology: Apocalyptic Visions & Jazz
(Van Namen Recital Hall)
– “Apocalyptic Visions and Moral Education. Compositions by CPE Bach and GP Telemann”
  Markus Rathey, Yale University
– “Strangely Religious Opinions About Jazz In Europe: A comparison of Hugues Panassié and H. R. Rookmaaker”
  William Edgar, Westminster Theological Seminary

12:30-12:45 p.m. Closing remarks