

**Annual Meeting  
of the  
Society for Christian Scholarship in Music**



**February 9-11, 2017  
Scripps College**

The Society for Christian Scholarship in Music is an association of scholars interested in exploring the intersections of Christian faith and musical scholarship. We are an ecumenical association, reflecting the worldwide diversity of Christian traditions, and seeking to learn from scholars outside those traditions. As scholars of Christian convictions, we are dedicated to excellence in all our work as musicologists, theorists, and ethnomusicologists.

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Ellen K. Rentz (Claremont McKenna College)

The Society would like to thank the following people for their generous support and assistance: Office of the Dean of Faculty; Religious Studies Program; Scripps Department of Music; Bill Waggener and the staff of Claremont United Church of Christ; Carrie Marsh and the staff of the Honnold/Mudd Library; Scripps Catering; Grace Stewart, Mariechristine Garcia, and all the student volunteers; the session chairs; the presenters; and musicians Roger LeBow and Jennifer Kampani.

# PROGRAM

## Thursday, February 9

- 11:30 a.m.-2:30 p.m. Registration (Scripps Clark Humanities Museum)
- 11:30 a.m.-2:30 p.m. Hymnal Collection curated exhibit in Honnold/Mudd Library (Special Collections); pre-register for sessions with Eventbrite (limited number of visitors per session)
- 2:45 p.m. Welcome and Opening Remarks  
(Humanities Auditorium, Scripps College)

### **3:00-4:45 p.m. SESSION 1** (Humanities Auditorium, Scripps College)

Plenary Session: “Christian Song in Transnational Communities”  
*Joshua Waggener, Southeastern Baptist Theological Seminary, Chair*

- 1) From Australia to Brazil:  
Tracing the Transnational Connections of Christian Worship Music  
Marcell Steuernagel, Baylor University
- 2) Missio-Musica:  
Developing Disciples through Contextualized Worship in Mozambique  
Megan Meyers, Fuller Theological Seminary
- 3) *Son de Dios*:  
Vernacular Masses for the Family of God in Central America  
Bernard Gordillo, University of California, Riverside

4:45-5:30 p.m. Coffee break (Boone Recital Hall Lobby, Scripps Performing Arts Centre)

### **5:30-7:00 p.m. KEYNOTE ADDRESS** (Boone Recital Hall, Scripps Performing Arts Centre)

“Friar Juan Bautista Sancho:  
Tracing the Origins of California’s First Composer and the Early Mission Style”

Dr. Craig H. Russell  
Professor of Music  
Cal Poly San Luis Obispo

## *Abstract*

If we were to travel back in time to Mission-Period California to hear the strains of music in daily life (whether it be in a worship service, a feast day procession, or a festivity in the plaza), we would be treated to a wealth of music styles and performing traditions ranging from plainchant to the “modern style,” sounding a bit like Alessandro Scarlatti or Joseph Haydn. Remarkably, the sacred music that sounded inside the mission walls would have seemed quite familiar and up-to-date to any European traveler, owing largely to the music director, educator, and composer Friar Juan Bautista Sancho. This paper will explore his childhood years and upbringing on the island of Mallorca, his service as Music Director at the Convent de Sant Francesc in Palma (which was a sort of Juilliard School for Spain), his missionary training in the Franciscan Mother House in Mexico City, and his subsequent work in the New World. Upon his arrival at the Mission San Antonio in coastal California, Sancho built the most sophisticated orchestra and choir on the West Coast, a magnificent ensemble capable of mastering elaborate, complex compositions. This lecture will explore Sancho’s musical jewels such as the *Misa en sol* (which is almost Schubertian in nature), his Haydnesque “Gloria,” and his exquisitely mournful “Lamentations” for Holy Week. I will close with a few comments regarding cultural exchange between Sancho and the local Chumash and Salinan peoples with whom he worked (and implications that can be drawn regarding his theology and views on the Creator).

**Craig H. Russell** is a composer and musicologist. He started teaching at Cal Poly in 1982, after earning his doctorate at the University of North Carolina. While at Cal Poly, he received numerous awards from the university, the California State University (CSU), and scholarly organizations throughout the world. They include the 2007 Wang Family Excellence Award in recognition of CSU faculty who distinguish themselves by exemplary contributions and achievements in their academic disciplines; the 2007 Cal Poly Distinguished Research Award; the 2007 Cal Poly College of Liberal Arts' Distinguished Research Award; the 1996 President's Arts Award; the 1994-95 CSU Trustee's Outstanding Professor Award, CSU's highest honor; and the 1994-95 Cal Poly Outstanding Faculty Award. In 2013 he was inducted into the prestigious Reial Acadèmia Catalana de Belles Arts de Sant Jordi (one of a few North American scholars to be inducted into the Spanish Royal Academy). His publications have also won numerous awards. His book *From Serra to Sancho: Music and Pageantry in the California Missions* won the 2010 Edna Kimbro award as the most distinguished publication dealing with missions. *J.B. Sancho: Pioneer Composer of California* won the Historical Society of Southern California's Norman Neuerburg Award for outstanding writing in early California history in 2007.

**7:00-7:30 p.m.**

### **RECEPTION**

(Boone Recital Hall Lobby)

**7:30-9:30 p.m.**

Executive Committee Dinner Meeting  
(Balch Conference Room)

## **Friday, February 10**

8:00-9:00 a.m. Registration & Continental Breakfast  
(Boone Recital Hall Lobby, Scripps Performing Arts Centre)

9:00-9:15 a.m. Opening Remarks (Boone Recital Hall)

### **9:15-11:00 a.m. SESSION 2 (concurrent sessions)**

A. Five Hundred Years of Exegetical Polytextuality: Motets, Masses, and Cantatas  
Panel Session, M. Jennifer Bloxam, organizer  
(Boone Recital Hall, Scripps Performing Arts Centre)  
*Cathy Ann Elias, DePaul University, Chair*

- 1) *Obediens usque ad mortem:*  
The Passion of Christ in the Fourteenth-Century French Motet  
Alice V. Clark, Loyola University New Orleans
- 2) Saints and the Sanctus:  
Exegetical Strategies in Multiple Cantus Firmus Masses c.1500  
M. Jennifer Bloxam, Williams College
- 3) In Dialogue with the Liturgy:  
Bach's Use of Liturgical Melodies in his Polytextual Compositions  
Markus Rathey, Yale University

B. Music, Theology, Philosophy  
(Founders Room, Honnold/Mudd Library)  
*Ellen K. Rentz, Claremont McKenna College, Chair*

- 1) A Phenomenological Case for Christian Veneration of Music  
Christopher C. Rios, University of Notre Dame
- 2) Congregational Song as Liturgical Speech Act:  
Applying Speech Act Theory to Christian Congregational Singing  
David Calvert, Southeastern Baptist Theological Seminary
- 3) "We want to perfect ourselves spiritually":  
The Salvific Power of Music  
Chelle Stearns, The Seattle School of Theology & Psychology

11:00-11:30 a.m. Coffee break (Boone Recital Hall Lobby)

**11:30 a.m.-12:45 p.m.                   SESSION 3 (Boone Recital Hall)**

Plenary Session, Graduate Student Panel:  
"Knowing When to Say No: A Discussion on Balance"  
*Megan Francisco, University of Washington, Chair*

Emilie Coakley, University of Pittsburgh, PhD Candidate in Ethnomusicology  
Chad Fothergill, Temple University, PhD Candidate in Musicology, Organist  
Prof. Markus Rathey, Yale University  
Prof. Joshua Waggener, Southeastern Baptist Theological Seminary

**12:45-1:45 p.m.                               LUNCH and BUSINESS MEETING**  
(Boone Recital Hall – box lunches)

**1:45-3:30 p.m.                               SESSION 4 (concurrent sessions)**

A. Perspectives on American Hymnody from the 18th to the 21st Centuries  
(Boone Recital Hall)  
*Russell Knight, Scripps College, Chair*

- 1) *Tganniatarecheu* and *Tassawachamen*:  
Musical and Theological Exchange in the Moravian Mohican Missions  
Sarah Eyerly, Florida State University
- 2) The Impact of Neale's *Hymnal Noted* on 20th Century American Hymnody  
Joel West, Cranmer Theological House
- 3) The Boundaries of Music and Ecumenism:  
Contemporary Worship Music in N.A. Mainline Protestant Hymnals,  
1982-2013  
Adam Perez, Duke Divinity School

B. Perspectives on 19th- and 20th-Century Christian Song in Britain  
(Founders Room, Honnold/Mudd Library)  
*Andrew Shenton, Boston University, Chair*

- 1) Eschatology and the Victorian Musical Future  
Bennett Zon, Durham University
- 2) Christian Art of a Pantheist:  
Arnold Bax and the Name Above Every Name  
Christopher Little, University of Kentucky

- 3) *Little Requiem for Father Malachy Lynch* (1972):  
An Analysis of a Roman Catholic Priest's Influence on the Musical Style of Sir  
John Tavener  
Ralph Lorenz, Kent State University

3:30-4:00 p.m. Coffee break (Boone Recital Hall Lobby)

**4:00-5:00 p.m. PRE-CONCERT LECTURE AND ROUND TABLE**  
(Boone Recital Hall)

Panelists: Anne Harley (Scripps College), Ellen K. Rentz (Claremont McKenna College),  
Andrew Shenton (Boston University)  
*YouYoung Kang, Scripps College, Moderator*

**5:30-7:30 p.m. CONFERENCE DINNER**  
(Hampton Room, Scripps Mallot Dining Hall)

**8:00-9:30 p.m. CONCERT**  
(Claremont United Church of Christ,  
233 W. Harrison Avenue, Claremont, CA 91711;  
10- to 15-minute walk)

### PROGRAM

Hildegard of Bingen: *O pulchrae facies* (ca. 1150)  
Jodi Goble: *O dulcissime amator* (2012)  
Derek Holman: Excerpts from *Revelations of Julian of Norwich* (2013)

\*\*\* *brief intermission* \*\*\*

Couperin: *Leçons de ténèbres* (1714)

sopranos: Jennie Kampani, Anne Harley (Scripps College)  
cello: Roger Lebow (Pomona College)  
organ and piano: Andrew Shenton (Boston University)

9:30 p.m. Graduate student gathering  
Tutti Mangia Italian Grill  
102 Harvard Ave. North, Claremont, CA 91711

## **Saturday, February 11**

8:15-9:15 a.m. Continental Breakfast (Boone Recital Hall Lobby)

### **9:15-11:00 a.m. SESSION 5 (concurrent sessions)**

#### A. Women, Song, and Songbooks

(Boone Recital Hall)

*Anne Harley, Scripps College, Chair*

- 1) Anne Boleyn's Song Book:  
Where did it come from?  
Michael O'Connor, St. Michael's College, University of Toronto
- 2) Isabel Hapgood:  
Godmother of Russian Orthodox Singing  
Alla Generalova, Director of Music at St. John the Baptist Serbian Orthodox Church,  
Paterson, New Jersey
- 3) "One More River to Cross":  
Heavenly Expectations in George Crumb's *The River of Life*  
Amy L. Fleming, Eastman School of Music

#### B. Old and New Church Music in 19th-Century Europe

(Founders Room, Honnold/Mudd Library)

*David Rentz, Chaffey College, Chair*

- 1) A Most Unwilling Reformer:  
Mendelssohn's *Domchor* Compositions as a Catalyst for the Restoration  
Movement in Prussian Church Music  
Siegwart Reichwald, Converse College
- 2) "Introducing Ancient Modes into Modern Harmony":  
The Franco-Belgian *tonalité grégorienne*  
Nathan Lam, Indiana University Jacobs School of Music

11:00-11:30 a.m. Coffee break (Boone Recital Hall Lobby)

**11:30 a.m.-1:15 p.m.**

**SESSION 6 (Boone Recital Hall)**

Plenary Session: "Sounds of Contemporary American Religious Experience"

*YouYoung Kang, Scripps College, Chair*

- 1) Kanye West's "808s & Heartbreak" as Hip Hop's Wisdom Literature  
Matthew Linder, National University
- 2) Passin' the Faith Along:  
The Gaither Vocal Band as the Pinnacle of Southern Gospel?  
Jacob Sensenig, Baylor University
- 3) Time for Prayer or Time for Work?  
Nostalgia, Memory, and the Changing Reception of Church Bells in a City  
Soundscape  
Emilie Coakley, University of Pittsburgh

**1:30 p.m.**

**Valediction**



## ABSTRACTS

**Thursday, February 9**  
**SESSION 1, 3:00-4:45 p.m.**  
**Plenary Session: “Christian Song in Transnational Communities”**

**From Australia to Brazil:  
Tracing the Transnational Connections of Christian Worship Music**

Marcell Steuernagel  
Baylor University

What happens to a Christian worship song when it crosses geographical, cultural, and theological boundaries? How does this relocation modify the role a song performs in context? While music has been an important tool in Christian missionary efforts, for most of the history of Christendom it has depended on the missionary’s discretion and curation to be placed in different settings. Shifts in global communications have relieved the missionary of this role, opening up possibilities for less mediated exchanges of religious musical artifacts across the globe. The concept of transnationalism has been discussed in recent scholarship in relation to how these exchanges influence religious worship (Csordas 2007, Rommen 2007, Capone 2010). Nevertheless, the question of what this process *does* to the song begs further inquiry. A worship song is not merely a lyric – it is an interwoven artifact composed of strands of theological assumptions, stylistic choices, performance decisions, and lyrical content (among other texts). Therefore, this investigation focuses on how modifications such as translation, theological reinterpretation, and musical rearrangements, modify the place and role of the worship song in a new context.

This paper seeks to understand the effect of transnationalization on Christian worship music by comparing the song “Mighty to Save” in its original version, as released by Hillsong Australia,<sup>1</sup> with its appropriations by Brazilian Evangelicals into their own contemporary worship repertoire. The song has been translated and performed by different Brazilian Christian artists, and these varying modes of performance afford comparative analysis; each version presents unique variations in the diverse texts that constitute the song. Bringing together methodologies from ethnomusicology, anthropology, performance studies, and musicology to trace these connections and assess these modifications, this paper examines the underlying dynamics of the transnational connections in contemporary worship music.

**Missio-Musica:  
Developing Disciples through Contextualized Worship in Mozambique**

Megan Meyers  
Fuller Theological Seminary

The goal of missions, and indeed the local church, is to develop disciples – people who worship and follow God wholeheartedly. Worship arts can play a key role in church growth through evangelism and discipleship, yet are underutilized in ministry and mission. This is particularly true in the city of Beira, Mozambique, the location of research conducted from 2012-2014.

This paper explores the impact of indigenous hymnody and contextual worship arts on the development of church ministry and mission in selected urban church contexts in Beira, Mozambique. This qualitative diachronic cross-case applied research focused on expanding the song-writing workshop model in an effort to enhance culturally appropriate worship in the local church.

Initial research explored the impact of contextualized worship on the development of church ministry and missions in selected urban church contexts in Beira, Mozambique. It focused on exploring the Beira church context and its surrounding environment. Methods included interviews, participant observation, and summative content analysis of frequently sung songs. Findings included a non-contextualized missions history, social hierarchy, fractured musical performance, and a limited preferred genre in churches.

Churches modified their worship praxis by engaging in focus group interviews, experimental training opportunities, and monthly composer's clubs. Final research assessed the impact of the changes. Results of the study included increased use of local hymnody, intentional use of worship to teach theological truths, engaged pastors and empowered worship leaders, and a greater missional involvement through the use of contextualized worship arts.

Music events are complicated ethnographic phenomena that defy quick and easy descriptions. Missiological and theoretical foci incorporated comprehensive contextualization, Africanist ethnomusicology, urbanization, and communication through ritual performance. This contextually applied research sits at the intersection of ethnomusicology and missiology, demonstrating that neither discipline has adequately addressed the complexities of Christian urban worship praxis in Africa.

This research contributes to both missiological literature and African ethnographic research by applying sound qualitative research to church worship music in an urban context. This paper addresses the necessity of contextualized worship as a key component of local church growth, and the development of its members, encouraging personal discipleship, growing ministry and empowering for mission.

*Son de Dios:*  
**Vernacular Masses for the Family of God in Central America**  
Bernard Gordillo  
University of California, Riverside

With the approval of the *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy) in early December of 1963, Pope Paul VI and the bishops of the Second Vatican Council sent shock waves throughout the modern Catholic world. The liturgy, as it had been celebrated in Latin for fifteen centuries, now allowed for the inclusion of mother tongues, as well as vernacular musics and instruments, in recognition of the importance of laic participation. This ecclesial transformation inspired the production of vernacular masses across Latin America and Spain in an ostensibly random fashion. I will show that three Central American vernacular masses – *Misa típica panameña de San Miguelito* (Panamanian Folk Mass of San Miguelito, Panama City, 1965), *Misa popular nicaragüense* (Nicaraguan Folk Mass, Managua, 1969), *Misa campesina nicaragüense* (Nicaraguan Peasant Mass, Solentiname, 1975) – were connected by way of a relationship that has yet to be recognized. Each mass came out of a community that was part of the *Familia de Dios* (Family of God) movement as it spread from Panama to Nicaragua. Moreover, I will demonstrate a line of influence between these masses, whose early documentation on commercial LP recording reveal them to be musical vehicles of both popular religious expression and socio-political protest. The *Familia de Dios* movement originated in Chicago during the 1950s with Leo Mahon, a priest who developed the Catechism of the Family God, a course of religious education for married couples based on Gospel dialogues, through his work with Puerto Rican immigrants. Mahon later took the catechism to Panama, where it was employed as the seminal tool of evangelization in the founding of the San Miguelito Mission (1963–1980), an alternative parish comprised of poor neighborhoods on the outskirts of the capital. From its inception San Miguelito thrived on the *praxis* of an alternative socio-theological approach to pastoral care that would eventually be called liberation theology. The emblematic *Misa típica* that came out of this community was not only a musical expression and identity of its members, but set the stage for subsequent vernacular masses as the movement was embraced elsewhere in Latin America, and in particular, Nicaragua.

**Friday, February 10**  
**SESSION 2A, 9:15-11:00 a.m.**

**Panel Session:**  
**“Five Hundred Years of Exegetical Polytextuality: Motets, Masses, and Cantatas”**  
M. Jennifer Bloxam, organizer

Humankind’s desire to penetrate the mysteries contained in the sacred texts of its faith traditions – the interpretative process known as exegesis – is almost as old as the sacred texts themselves. In Christian exegesis, indebted to Jewish methods of explaining the Torah, both oral and written techniques were used to gloss Scripture; the words of inspired preachers and writers served to help the faithful better comprehend the Word.

Music too, as a sounding and written thing, could also be put to exegetical use. Composers first participated in elucidating Scripture through the practice of troping – like glossators introducing interlinear commentary on Biblical passages, they inserted new texts and tunes before, after, or within existing plainchant, the musical equivalent of Scripture. With the rise of the motet in 13<sup>th</sup>-century France, another technique of musical exegesis emerged that was to endure well into the 18<sup>th</sup> century. This new method, which can be dubbed “exegetical polytextuality,” prominently featured a pre-existing monophonic melody drawn from Christianity’s storehouse of “musical scripture” (such as Roman Catholic chant or Lutheran chorales) against which one or more related texts were simultaneously sung. These related texts varied widely: they might be religious or secular in content, Latin or vernacular, newly-composed or preexistent, and set to a new musical line or their own preexistent tune. From its first appearance in the motet, exegetical polytextuality expanded into other major vocal genres, including Mass settings, motet-chansons, and Lutheran cantatas.

This panel session comprises three interrelated papers that together aim to elucidate some of the principal techniques and purposes of exegetical polytextuality during the medieval, Renaissance, and Baroque periods. All three papers explore a set of broad questions in the context of a particular place and time, including: to what interpretive ends did composers choose to employ this technique? What theological, ritual, devotional, or socio-political concerns does the selection of materials and their deployment within the polyphonic texture convey? What compositional and performative challenges does the technique pose within particular genres and styles? By shining a spotlight on examples from different times and places, this session will offer conference participants a comparative perspective on music’s exegetical power.

*Obediens usque ad mortem:*  
**The Passion of Christ in the Fourteenth-Century French Motet**

Alice V. Clark

Loyola University New Orleans

The fourteenth-century motet is a genre that brings together sometimes disparate ideas in sound. This includes both real and implied polytextuality: real because the two upper voices each have a unique text, and implied because the tenor part is often based on a fragment of chant. The biblical and liturgical contexts of the chant from which the tenor is taken therefore become a vital element in the web of symbolic and intertextual associations that are a hallmark of the late-medieval motet. This combination of elements further allows for a mixture of ideas our world may separate as either sacred or secular: motets that name living musicians use chants from the Common of Apostles, and a dedicatory motet may use a chant for a namesake saint.

A small group of motets with French upper-voice texts on the subject of love are based on tenors taken from chants for Lent and especially Holy Week. These include a pair of motets on a single tenor (a responsory for Good Friday) as well as examples by Guillaume de Machaut, the most important poet and composer of the period. The tenor fragments used in these motets often have often emotionally charged texts (such as *Tristis est anima mea* or

*Obediens usque ad mortem*) which, as Anne Walters Robertson has noted in her exposition of Machaut's motets 1-17, trace a spiritual journey. Beyond the words themselves, however, these motets also set up a more or less explicit connection between the narrator's sufferings (passion) and the Passion of Christ by using chants closely associated with the Crucifixion. These two forms of "passion" may not be used together in medieval texts, but both meanings of the word are available in medieval French, and the concepts are clearly aligned here. This paper will explore how these two domains of suffering interact to create meaning in these motets.

**Soldier-Saints and the Sanctus:  
Exegetical Strategies in Two Late 15th-Century Polytextual Masses**

M. Jennifer Bloxam  
Williams College

Although the genre of the motet provided the main laboratory for the exploration of exegetical polytextuality from the 13th through the early 16th century, polyphonic settings of the Mass Ordinary also made use of the technique. Most ambitious are the multiple cantus firmus Masses composed between c.1450 and c.1520 by northern composers such as Guillaume Du Fay, Johannes Regis, Jacob Obrecht, Pierre de la Rue, and Nicholas Champion, in which as few as two to as many as fifteen plainsong melodies were woven into the polyphonic fabric *along with their texts*. The result is a contrapuntal web of words as well as a counterpoint of melodies, as composers chose Proper texts of chants plucked primarily from the Office hours to interlace with the texts of the Mass Ordinary. Through their selection of multiple plainsong cantus firmi, these composers particularized the topic of their Mass settings, with the Blessed Virgin and the saints receiving the most attention.

Unlike the motet, Mass settings were an integral part of the performance of sacred ritual. This paper will explore how the cleric-composers who created multiple cantus firmus Masses selected and deployed plainsongs in Mass settings for saints' feasts in order to explicate and dramatize the individual saint's particular relationship to Christ. Two masses for soldier-saints will serve as case studies: the *Missa Dum sacrum mysterium* for St. Michael the Archangel by Johannes Regis, and the *Missa de Sancto Martino* by Jacob Obrecht. The Sanctus, that section of the Mass ritual that served to frame the Elevation in the late Middle Ages when the choir sang polyphony, will be the focus of the analysis; a detailed examination of the textual and musical treatment of the antiphons from each saint's office introduced to anticipate and respond to Christ's presence in the Host will demonstrate how each saint is figuratively brought to the table of the Last Supper.

**In Dialogue with the Liturgy:  
Bach's Use of Liturgical Melodies in his Polytextual Compositions**

Markus Rathey  
Yale University

Johann Sebastian Bach's use of polytextuality – the simultaneous use of several texts in one piece – is one of the celebrated features of his vocal works. While numerous commentators have highlighted Bach's extraordinary skill at layering different texts at the same time, the pieces have rarely been explored in a systematic way.

Most of Bach's polytextual pieces appear as part of his cantatas, which were originally performed as part of the Lutheran service in 18<sup>th</sup> century Leipzig. The liturgical place of the cantata was between the reading of the Gospel (which is often directly referenced by the cantata texts) and the sermon. But the cantata was also embedded in the larger context of the liturgy, which included other readings, prayers, and the celebration of the Lord's Supper in the second half of the service. Several of Bach's polytextual movements include (German) liturgical texts that transcend its immediate function as "music before the sermon." Bach combines his cantata texts with quotes from the *Litany*, the *Te Deum*, and particularly frequently with German versions of the *Agnus Dei*, thus creating a link between the "service of the word" with the "service of the sacrament." The paper will explore Bach's use of liturgical melodies (and texts) in his polytextual movements and it will show how Bach's integral understanding of the liturgy reflects general theological trends in early 18<sup>th</sup> century Lutheranism.

**Friday, February 10**  
**SESSION 2B, 9:15-11:00 a.m.**  
**Music, Theology, Philosophy**

### **A Phenomenological Case for Christian Veneration of Music**

Christopher C. Rios  
University of Notre Dame

This paper offers a reevaluation of music's significance in the Christian tradition through an application of Jean-Luc Marion's phenomenology of givenness as a basis for a broader theological aesthetics. Two factors contribute to the need for this re-evaluation: 1) the first-millennium resolution of the Christological controversies with the triumph of iconography that led to the valorization of the visual; and more importantly 2) the contemporary understanding and experience of music differs from that of the patristic and medieval periods, leaving contemporary Christian theological aesthetics incomplete. Marion's phenomenology of givenness and saturated phenomena give moment to a re-evaluation of music within the Christian tradition.

The study begins with a brief presentation of the central concepts of Marion's phenomenology and their relation to art and artistic beauty, with an emphasis on painting/visual art. There will then follow a phenomenological description of music as an exceptional because primarily iconic saturated phenomenon that inverts, and indeed exceeds

the saturation of visual art. Incidentally, musical performance thus becomes a paradigm for artistic gift-giving.

The paper then draws the theological implications of music's iconic character using Marion's thoughts on painted icons. Music approaches the listener as an organized collection of tones expressing musical meaning, the non-representational, non-objectifiable, and therefore invisible character of which evinces a counter-experience within the subject like to that which she receives before a painted icon of Christ, from which proceeds the invisible gaze of the Father. Thus, the subject who listens to the piece of music as music imitates the prayerful receptivity of the subject praying before a painted icon; this alone gives reason for the Christian tradition to attend seriously to musical phenomena. From the Christian theological perspective, in which the Holy Spirit guides the subject to witness the glory of God, it then follows that music lends itself as an ideal medium for Christian prayer, opening the subject both to movement of the Holy Spirit and to receiving the invisible gaze of God, and as such one ought to venerate or reverence the musical icon as one does a painted icon.

**Congregational Song as Liturgical Speech Act:  
Applying Speech Act Theory to Christian Congregational Singing**

David Calvert

Southeastern Baptist Theological Seminary

In his seminal work *How to Do Things with Words* (1962), J. L. Austin inaugurated the field of linguistic philosophy called Speech Act Theory, which is concerned with the communication of meaning and the performativity of speech. The concepts of Speech Act Theory have been applied to communication theory, psychology, epistemology, and theology. However, no definitive work explores the functions of speech acts for liturgy and church music. How do we *do* things with words in corporate worship? More specifically, how do we do things with words *that are sung*?

Speech Act Theory suggests that a locution, or utterance, is given illocutionary force when it is uttered. The illocutionary act may then result in a perlocutionary effect or action in the hearer. When a leader of worship leads a congregation in singing, there are many illocutionary forces at work, with many potential perlocutionary effects. By drawing on the Speech Act Theory work of Austin, John Searle, and Daniel Vanderveken, I will propose that liturgical speech acts, such as congregational song, have a distinct function from speech acts in other contexts. Using philosophical and theological concepts proposed by Charles Taylor and James K. A. Smith, I will suggest that the background of meaning in corporate worship both forms and is formed by liturgical speech acts. Finally, following the examples of Kevin Vanhoozer and Nicholas Wolterstorff for critical appropriation of Speech Act Theory in theology, I will provide examples of some of the ways congregational song illustrates the power of liturgical speech acts.

I will argue that Speech Act Theory provides a unique insight into the meaning and function of congregational song in corporate worship. Since congregational song is a fusion of language and music, an understanding of the illocutionary force of the language may aid

composers and musicians in writing and performing congregational song that accomplishes the intended perlocutionary effects. This study has bearing on practitioners, theologians, hymnologists, and clergy who desire to understand some of the ways that a congregation is formed by liturgical language.

**“We want to perfect ourselves spiritually”:  
The Salvific Power of Music**

Chelle Stearns

The Seattle School of Theology & Psychology

This paper will explore how the definition of “spiritual” or “Spirit” can significantly shape one’s philosophy and theology about the “spiritual in music.” To accomplish this, we will compare two models of spirituality: that of composer Arnold Schoenberg and that of theologian Colin Gunton.

Arnold Schoenberg believed that music was the most spiritual of the arts and that, in consequence, the composer is “the highest there is among men” (Schoenberg, *Style and Idea*, 448). Schoenberg claimed that the composer, or in more general terms the *genius*, is a saint able to lead humanity to salvation. In order to explore this connection between genius and salvation in his thinking, this paper will examine his “hagiography” essays of Mahler and Bach (e.g., *ibid.*, 470-1). Schoenberg asserts that every musical genius has a prophetic message for humanity, and is “the mouthpiece of a power which dictates what to do” (*ibid.*, 396). The genius, in his thinking, plays not only a saintly but also a priestly role by leading the human soul, ultimately, toward immortality, and out of the bind of material existence, as demonstrated in the final lines of his *Der Biblische Weg*: “We want to perfect ourselves spiritually; we want to be free to dream our dream of God – as all ancient peoples, who have left material reality behind them.”

Colin Gunton, in contrast, grounds his view of spirituality in the agency and mediation of the Holy Spirit. He argues that the Spirit makes the work of Jesus Christ efficacious to all who are in Christ through the work of the Spirit. Salvation and spirituality in this model do not require any special knowledge or ability (such as the genius) or an escape from the materiality of our everyday existence. Instead, the very carnality of the Incarnation and our own materiality becomes the vehicle of salvation for all (e.g., Gunton, *The One, The Three, and the Many*, 73; *idem, Act and Being*, 73). Both thinkers argue that music can be spiritual but, as we shall see, much relies on one’s definition of the spiritual and the Spirit.

**Friday, February 10**  
**SESSION 4A, 1:45-3:30 p.m.**  
**Perspectives on American Hymnody from the 18th to the 21st Centuries**

***Tganniatarecheu and Tassawachamen:***  
**Musical and Theological Exchange in the Moravian Mohican Missions**

Sarah Eyerly  
Florida State University

On the evening of September 24, 1748, in the Moravian Mohican mission of Gnadenhütten in eastern Pennsylvania, German missionary Johann Christoph Pylaeus (*Tganniatarecheu*) and Mohican spiritual leader *Tassawachamen* (Joshua) sat in conversation. They meditated on Christ's crucifixion and bodily suffering, until they felt as "little wound bees," who "burrow into the Side Hole of Christ." And, then, records the diarist of the Gnadenhütten community, through the action of the Holy Spirit, they sang: "Jesu paschgonkia/nia quege men ntaa [Jesus, to you alone/do I willingly give my heart]." So began an improvised Moravian *Singstunde* [singing hour], sung in the Mohican language by two men from very different backgrounds. Yet, they shared a common belief in the unique power of the divine to manifest in the lives of their small community through music. The Moravians believed that each person, whether German or Mohican, should viscerally experience the suffering and death of Christ as if it were the suffering and death of their own body. Hymns, especially those that were improvised, helped to draw the Holy Spirit into the body of the singer. Those who could sing with "God's voice" belonged to the *Gemeine* [community]; those who could channel the divine through their own body were gifted with the messages that God intended for each person, in each place and time. Mohican Christians such as Joshua would likely have found comfort in the Moravian tradition of hymnody, because ultimately it was not dissimilar from existing Mohican musical traditions. Sacred music in Mohican communities was granted to human singers through contact between the finite world and the infinite or supernatural, and Joshua would have desired from his earliest years to receive the "gift" of such a song from a Guardian Spirit. While Mohican and Moravian sacred songs were musically dissimilar, the purpose behind the singing was really the same. Perhaps this is why Moravian missionaries such as Pylaeus were so well received by Mohican communities. Moravian and Mohican musical and spiritual points of congruence may have allowed enough space for the creativity and worship of both German and native singers, facilitating a true musical and theological exchange.

**The Impact of Neale's *Hymnal Noted* on 20th-Century American Hymnody**

Joel West  
Cranmer Theological House

The 1851 publication of John Mason Neale's *Hymnal Noted* marked the confluence of two factors in English hymnody. The first was a renewed interest in pre-Reformation (i.e. Catholic) beliefs and practices with the rise of the Tractarians and the Oxford Movement. The second was the explosion of interest in printed hymnals in Victorian England, with several books selling more than a million copies (Temperley, 1983).

*Hymnal Noted* comprised Neale's compilation of 210 hymns with 105 texts translated from medieval Latin sources. Of these 210, 108 were from the Salisbury Hymnal – from the same

cathedral liturgy that provided the basis for Thomas Cranmer's (and all subsequent) edition of the Church of England's Book of Common Prayer. Neale's contributions – which also include *Hymns of the Eastern Church* and *Medieval Hymns & Sequences* – accounted for 90 of the 459 hymns of *Hymns Ancient & Modern* (1869). As Routley (1979) notes, the latter has been the most influential English-language hymnal of the past century.

The influence of *Hymnal Noted* extended beyond the 19th century England. Of the 105 texts, 21 were adopted by one or more 20th century Protestant U.S. hymnals. Two – “Of the Father's love begotten” and “All glory, laud and honor” – were so popular that they were also included in the 1975 Southern Baptist hymnal, while another (“Christ is made the sure foundation”) appeared in nearly every Episcopalian and Lutheran hymnal of that century. Meanwhile, other hymns originally identified by *Hymnal Noted* – such as “Hail! Festal Day” – have become widely adopted and used through re-translations of the same texts published in later volumes.

This paper traces the hymns of *Hymnal Noted* used in 20th century American hymnody back to their original sources, texts and tunes, and forward to their contemporary usage across a range of Protestant and (post-Vatican II) hymnals. It contrasts the pattern of adopting, modifying, retaining and dropping these texts and tunes between denominations and during the earlier and later parts of the century.

**The Boundaries of Music and Ecumenism:  
Contemporary Worship Music in N.A. Mainline Protestant Hymnals, 1982-2013**

Adam Perez  
Duke Divinity School

In the preface to *Evangelical Lutheran Worship* (2006), Paul Westermeyer describes some of the “most interesting” questions that the process of denominational hymnal revisions encounter saying, “A denominational hymnal is a series of checks and balances necessitated by conflicting requirements and desires.... What worthy newer possibilities should be tried from within the traditions and from outside them?” What did Westermeyer have in mind when he alluded to those “requirements and desires” that would deem a new song worthy to be included in a new hymnal? This paper attempts to name some of those spoken and unspoken “requirements and desires” that shaped, and are shaping, the way Contemporary Worship Music (CWM) is included in the six mainline denominational hymnals published between 1985 and 2013.

All of the mainline Protestant denominations in the United States (the Episcopal Church, the United Methodist Church, United Church of Christ, Evangelical Lutheran Church in America, and The Presbyterian Church (USA)) have released one or more major hymnal revisions in the last quarter of the twentieth- and the early years of the twenty-first-century. This paper examines the interrelated, three-fold values and goals shared by those who revised these hymnals: inclusive language, ethnic diversity, and ecumenicity. In the first section, I examine how this three-fold emphasis is explicitly described in mainline hymnals prefaces and their companion volumes. Second, I argue that this three-fold emphasis has

reinforced an inter-mainline-denominational type of ecumenicity that directly affects musical selection. This ecumenicity has both positively encouraged a shared musical tradition and has effected a tacit marginalization of other musical and liturgical-theological expressions, such as CWM. Third, I look at the CWM songs included in these mainline hymnals (especially the texts and musical style), their location in the hymnals, and consider what criteria they have met in order to merit inclusion. I conclude the paper with some liturgical and musical recommendations to future hymnal revision committees for this and other 'streams of congregational song' in the next wave of hymnal revisions.

**Friday, February 10**  
**SESSION 4B, 1:45-3:30 p.m.**  
**Perspectives on 19th- and 20th-Century Christian Song in Britain**

### **Eschatology and the Victorian Musical Future**

Bennett Zon  
Durham University

Given their preponderant familiarity with death Victorians dwelt naturally on eschatological theology concerning individual judgment, heaven, hell, the Second Coming, the resurrection of the dead, the end of the world and the last judgment. Theology was not alone in helping them rationalize their concerns, however; music played an important part in structuring and representing Victorian eschatological beliefs.

Eschatology is at its most musically obvious in Victorian hymns dwelling on 'the final end of things, the ultimate resolution of the entire creation' (Walls, *Oxford Handbook of Eschatology*, 2010). According to Michael Wheeler eschatological hymns transport readers from earth to heaven in a series of three teleological steps or 'presents': an 'eternal' present when man affirms the transcendental reality of heaven; a 'locutionary' present when the hymn itself is sung; and an 'existential' present when our mortality is understood against post-mortem existence (*Heaven, Hell, and the Victorians*, 1990). Wheeler defends his theory by applying it to well-known hymns like J. M. Neale's 'Around the Throne of God a band' (1842).

Wheeler's eschatology provides a theoretical template for interpreting more than just hymns, however; it can be used to explore the nexus of music and theology in other Victorian contexts as well, particularly in fiction steeped in hymnological traditions, like Anthony Trollope. Dick Watson observes similar contiguities between hymnological traditions and George Eliot (*The English Hymn*, 1999), and more recently Alisa Clapp-Intyre identifies this in relation to children's literature (*British Hymn Books for Children, 1800-1900*, 2015), but neither they nor other literary scholars uses theology to interpret the elemental role of music plays in eschatological scenes of literature.

The current paper redresses this lacuna in Christian musical scholarship by examining eschatological scenes in Trollope through the lens of Wheeler, looking at *The Warden* (1855) as a case study. It begins with an introduction to eschatology and Victorian hymnody. A main section explores eschatology in Victorian literature, Trollope more generally and *The Warden* more particularly. The conclusion summarizes key points, speculates on eschatological concepts of 'becoming' and briefly locates the place of eschatology and music in a representative selection of post-Victorian literature.

**Christian Art of a Pantheist:  
Arnold Bax and the Name Above Every Name**

Christopher Little  
University of Kentucky

The pantheistic spirituality of English composer Arnold Bax (1883-1953) permeated his religious worldview after he abandoned Christianity as a young man. Bax's pantheism also dominated his musical output, particularly those tone poems based on Celtic mythology such as *In the Faery Hills* (1909) and *The Garden of Fand* (1916). How then to account for a trio of artistically sincere large-scale Christian sacred works Bax produced starting in 1923 – *To the Name above Every Name* (1923), *St. Patrick's Breastplate* (1923), and *The Morning Watch* (1935)? Reflecting both religious orthodoxy and social respectability, the first and last were Three Choirs Festival commissions; the second was also later performed there.

I examine the first of these pieces, *To the Name above Every Name*, to demonstrate how Bax used its text as a point of contact with his own spiritual leanings. The eponymous poem by seventeenth-century English metaphysical poet Richard Crashaw (1613?-1649) praises God with exuberant and sensuous language that mirrors closely Bax's mystical view of nature as a place of both sensuous beauty and spiritual communion. Through judicious truncation of its text, Bax could remove explicit reference to Jesus as the "name above all names," tacitly identifying its bearer instead as "love," a pantheistic love uniting man and nature in spiritual ecstasy.

This covert identification allowed Bax to compose in sympathy with the ostensibly Christian text. Bax illustrated Crashaw's elaborate poetic imagery by combining an emotionally charged chromatic musical language with "liturgical" techniques derived from Western church music tradition, a practice he had also employed in his First Symphony (1922). The result is a lengthy, technically challenging, and emotionally powerful work for chorus and orchestra in a genre otherwise unattractive to the composer.

Bax's sacred works have received little scholarly attention, lying as they do outside his main body of instrumental tone poems and symphonies. This paper helps redress that balance, as well as highlighting an unexpected confluence between two conflicting religious worldviews.

***Little Requiem for Father Malachy Lynch (1972):  
An Analysis of a Roman Catholic Priest's Influence  
on the Musical Style of Sir John Tavener***

Ralph Lorenz  
Kent State University

British composer Sir John Tavener (1944-2013) had an evolving faith that was strongly influenced by the Roman Catholic Priest, Father Malachy Lynch. Father Malachy even had a hand in Tavener's eventual conversion to the Orthodox faith.

Father Malachy was tasked with restoring and rebuilding "The Friars," a church complex in Aylesford (Kent, England) that had originally belonged to a Carmelite Order in the years 1240-1538. The church was destroyed during the English Reformation due to the power moves by Sir Thomas Cromwell and King Henry VIII, and it would be over 400 years until the Carmelite Order was able to re-acquire the property. It was at the accompanying Allington Castle that Tavener first met Father Malachy, where he was greatly influenced by the medieval traditions and universal philosophies espoused by the priest.

When Father Malachy passed away in 1972, Tavener composed the *Little Requiem for Father Malachy Lynch*, a small requiem in four movements. Tavener said that this was the first time a composition came to him "fully born." In this paper I will provide a musical analysis of the work, showing how the influence of Father Malachy is evident within the piece, and how components of the work anticipate the later style of Tavener's Orthodox period. Tavener's later work has been linked to the "Holy Minimalism" school of composition, and some of those elements can already be seen in this work.

The *Little Requiem* makes use of a modified serial technique, and other elements include chantlike melodies, repetition, pedal points, and drone-based materials. It was a fitting tribute to Father Malachy, and a revealing example of the metaphysical approach to music that Tavener was developing.

**Saturday, February 11  
SESSION 5A, 9:15-11:00 a.m.  
Women, Song, and Songbooks**

**Anne Boleyn's Song Book: Where did it come from?**

Michael O'Connor  
St. Michael's College, University of Toronto

The "Anne Boleyn Song Book" (LCM ms 1070) is one of the most important surviving sources of renaissance music. The book contains 39 motets and three vernacular chansons.

The texts are mostly biblical and/or liturgical. While some address general themes (e.g., praise, penance, saints), a significant proportion focus on marriage, childbirth, and motherhood. A girl's or woman's perspective seems undeniable.

Linked to Anne Boleyn by a "signature" within its pages, it was once thought to have been produced in England shortly before her execution in 1536 (Lowinsky, 1969). Subsequent scholarship (Nowacki, 1979; Urkevich, 1997) has dated it earlier and determined its probable origins in France, possibly within the French court where the teenaged Anne served as a lady-in-waiting (1514–21). Whereas Lowinsky sought to read Anne Boleyn's marital predicament and devout Protestantism in the book's contents, Urkevich by contrast hypothesized that the manuscript was begun as a gift for a French royal bride – and left incomplete when the wedding plans were cancelled and only later gifted to Anne.

This paper aims to shed new light on the manuscript's origins. Carrying out a thorough analysis of the texts, my research is one part of a collaborative project involving musicologists, codicologists, and scholars of early modern girlhood.

The 1510s saw a questioning of traditional religious devotions; humanist reformers endeavoured to untangle biblical data from pious legend, meeting resistance along the way from devotees of a more traditionalist temper (Anderson, 2014). Ms 1070 contains pieces referencing some of the saints most earnestly under discussion – Anne, Mary Magdalen, Mary Salome. Moreover, the very first piece in the book (anonymous and unique) makes controversial claims about the relics of Lazarus in the city of Autun (Duchy of Burgundy).

It may be impossible to trace its origins with complete certainty; nevertheless, this examination will show that, well beyond its value as a reflection of one woman's life, the "Anne Boleyn Song Book" gives insight into the spiritual and devotional milieu of France on the cusp of the Reformation. A study of origin adds detail and motivation.

### **Isabel Hapgood: Godmother of Russian Orthodox Singing**

Alla Generalova

Director of Music at St. John the Baptist Serbian Orthodox Church,  
Paterson, New Jersey

Isabel Hapgood (1851-1928) is remembered today for her ecumenical work among the Episcopalian and Russian Orthodox communities of the United States. As a translator, Hapgood's main contribution to the Russian Orthodox Church was her *Service Book*, the first extensively compiled translation from Church Slavonic into English of principle Orthodox liturgical service texts. But during her lifetime, her contribution to the Russian Orthodox Church was not only in a literary capacity. Hapgood, a lifelong Episcopalian, was hired by the hierarchy of the Russian Orthodox Church to be the manager of the St. Nicholas Russian Orthodox Cathedral Choir of New York. A professional choral ensemble of boy choristers and adult male singers, the group performed throughout the United States in prestigious concert halls, all the way to Woodrow Wilson's White House.

This paper will present research of previously unavailable material, including letters written by and to Hapgood, that are not included in the Hapgood archive of the New York Public Library. These newly available sources shed light on Hapgood's activities as the impresario of the St. Nicholas Cathedral Choir, and her interactions with political, church, and lay leaders in her unwritten role as American-Russian cultural liaison. A more complete picture of Hapgood emerges than has previously been available to scholars, shedding light on the influential role of both music and women on ecumenical dialogue in the first decades of the twentieth century.

**“One More River to Cross”:  
Heavenly Expectations in George Crumb's *The River of Life***

Amy L. Fleming  
Eastman School of Music

George Crumb's seven volumes of *American Songbooks* (2002–2010) are unusual in that they feature not only pre-existing texts, but also – as settings of American folksongs – pre-existing tunes. In the program notes to the third volume, *Unto the Hills*, Crumb wrote: “In confronting these songs head-on, so to speak, I determined to leave the beautiful melodies intact...since one could not hope to ‘improve’ on their pristine perfection.”

Crumb's work in composing these Songbooks involves inventing an accompaniment for the folksongs, but his contribution goes beyond that. In the aforementioned program notes, he also wrote: "By means of a wide range of timbres and textures together with the use of an extended chromaticism and occasionally unusual rhythmic patterns, I have attempted to bring out the psychological depth and mysticism and also the humor (both whimsical and ironic) inherent in Appalachian folklore." Thus Crumb has done significant work interpreting each folksong in order to create a new version of it for the Songbooks. Through the Songbooks, we can understand Crumb's interpretations of these American folksongs, but we can also see how his musical settings are in dialogue with the folksongs' more common meanings and usages.

In this paper, I focus on the first *American Songbook* volume, *The River of Life: A Cycle of Hymns, Spirituals, and Revival Tunes* (2003), which consists of eight texted folksong settings and a central instrumental interlude. In this particular Songbook, Crumb has assembled thematically-related folksongs – each of the songs' texts deals to some degree with the expectation of the heavenly life, although the exact vantage point from which the songs describe heaven, as well as the mood of each song, varies. Overall, they form a collection of new songs whose tone and meaning interact with those of the originals not only on an individual level, but also as an entire song cycle. By examining the text, harmony, timbre, texture, and form of Crumb's settings in relation to the original folksongs, I explore the various ways in which he supports, undermines, or transcends the original meaning of the eight folksongs he sets in this cycle.

**Saturday, February 11**  
**SESSION 5B, 9:15-11:00 a.m.**  
**Old and New Church Music in 19th-Century Europe**

**A Most Unwilling Reformer:**  
**Mendelssohn's *Domchor* Compositions as a Catalyst**  
**for the Restoration Movement in Prussian Church Music**  
Siegwart Reichwald  
Converse College

Mendelssohn's reluctance to serve as Generalmusikdirektor for Prussian Church Music has been well documented (Dinglinger, 1982; Brodbeck, 1992), which has led to the assumption that his 24 compositions for the Berlin Cathedral do not represent the composer's best compositional efforts. I will place these works in their correct biographical, cultural, and liturgical contexts, showing a clear progression in Mendelssohn's compositional approach, which indicates engagement with the reform process despite his personal misgivings. My analysis of these works will present a new aesthetic approach that would become the model for service music of the restoration movement.

Mendelssohn's stylistic journey begins on Christmas Day 1843 with service music that follows closely the liturgical approach of the theologian and friend Friedrich Schleiermacher (1768-1834) at the *Dreifaltigkeitskirche*. It includes larger-scale hymns (MWV A20-22) as well as a cappella Psalms (MWV B41-2). He also incorporated excerpts from Handel's *Messiah* and his oratorio *Paulus*. This service stands in stark contrast to the simple a cappella settings from the 1829 *Agende für die evangelische Kirche*. Over the course of the following months and after much deliberation with the clergy and Friedrich Wilhelm IV, his large-scale instrumental settings disappeared and a well-defined eight-part a cappella style crystallized (MWV B44-8, 50-52, 54-5), culminating in Mendelssohn's *deutsche Liturgie* (MWV B57). As a result, the *Domchor* and its repertoire would become the model for many other churches, including the *Schlosschor* in Schwerin (founded in 1857), the *Schlosskirchenchor* in Hannover (1852/7), and the *Salzunger Kirchenchor* (1860). Indeed, Emil Naumann's *Psalmen* (Bote & Bock, 1855) with settings by Engel, Grell, Hiller, Kästner, Mendelssohn, Meyerbeer, Naumann, Neithhardt, Nicolai, Reinthaler, Reissiger, Richter, Schulz, Stahlknecht, and Taubert is a testament to Mendelssohn's compositional reforms. In the preface Naumann singles out Mendelssohn as the composer who took the first step toward the creation of Psalm settings that were liturgically appropriate and artistically relevant. The majority of the compositions in this volume espouse Mendelssohn's eight-part aesthetics, showcasing the lasting influence of his somewhat forced participation in the 19<sup>th</sup>-century restoration movement.

**“Introducing Ancient Modes into Modern Harmony”:  
The Franco-Belgian *tonalité grégorienne***

Nathan Lam

Indiana University Jacobs School of Music

Chant accompaniment theory developed alongside the nineteenth-century plainchant revival. This paper sheds light on the theoretical details of Niedermeyer’s watershed treatise in liturgical modality, *Traité théorique et pratique de l’accompagnement du plain-chant* (1857), and it examines how the new prescriptive harmony was adopted in free composition. In the treatise, Niedermeyer dichotomized “ancient” and “modern” tonalities, and he prohibited *musica ficta* along with centuries’ worth of engrained forms of closure via tendency tones. In its place, Niedermeyer formulated rules of chordal accompaniment that are based on notes from chant itself. In mode 1, for example, Niedermeyer prescribes bVII-i or bIII-i cadences, banning V#-i or even v-i, because they resemble tonal cadences, and the former contains a raised ^7.

In my paper, I will discuss the main principles of the treatise and how organist-composers wrote free compositions according to these rules. I will use the mode-1 Kyrie from Mass XI (Orbis factor) as a case study, examine versets composed for it, and conclude with an analysis of Guilman’s *Grand chœur en forme de marche dans la tonalité grégorienne*, Op. 52, No. 2 (1878). By limiting the pitch collection to *musica recta*, the *Grand chœur* creatively explores new harmonic areas and melodic gestures without changing the pitch collection. Consequently, Niedermeyer’s prescriptive theory introduces compositional strategies otherwise unavailable in the major-minor system.

**Saturday, February 11  
SESSION 6, 11:30 a.m.-1:15 p.m.  
Plenary Session: “Sounds of Contemporary American Religious Experience”**

**Kanye West’s “808s & Heartbreak” as Hip Hop’s Wisdom Literature**

Matthew Linder  
National University

Scholarly and critical analysis of the spiritual underpinnings in Kanye West’s music have focused primarily on the Christian message of “Jesus Walks” from *The College Dropout*, the religious language of *Yeezus* and *The Life of Pablo*, the irreligion of *Watch the Throne*’s “No Church in the Wild” and West’s religiosity amidst the morose “backhanded apology” of *My Beautiful Dark Twisted Fantasy*. Yet, scholars and music critics have largely overlooked the spiritualized haunts of his most vulnerably fertile work, *808s & Heartbreak*. Born out of two personal tragedies, the death of his mother, Donda West, and the ending of his engagement

to Alexis Phifer, the album fearlessly enters into existential and spiritual questions of meaning and meaninglessness via heart-on-sleeve, yet boisterous pop production, and emotionally raw lyrics.

West's auto-tuned Phil Collin-inspired melodies over near exclusive synthesized orchestration (save some sample-based production), with a heavy reliance on the Roland TR808 drum machine, created a space where he could express his emotional and spiritual vulnerability. Initially, viewed as a misstep by fans and critics after West's hip hop ascendancy via *The College* trilogy in the mid-aughts, *808s & Heartbreak* has been reappraised in recent years, by music critics from the New York Times to Pitchfork, due to its long-armed influence. While scholars have yet to reflect on the culture shifting impact of *808s & Heartbreak* on hip hop post-2008 (the year of the album's release), this essay will attempt to uncover the album's sphere of influence by placing West's themes of loss, death and meaninglessness in conversation with the Book of Ecclesiastes. By utilizing this book of Old Testament wisdom literature to explore the spiritual pathways of the album, it will further enrich the landscape of theological readings of West's music, beyond songs and albums that have clearer religious signifiers.

**Passin' the Faith Along:  
The Gaither Vocal Band as the Pinnacle of Southern Gospel?**

Jacob Sensenig  
Baylor University

For the vast majority of scholars of sacred music the name Bill Gaither is entirely synonymous with Southern Gospel music. However, contrary to this popular conception, gospel music historian Don Cusic (2002) has described Bill Gaither as the "Godfather of Contemporary Christian Music." While scholarship into Contemporary Christian Music (and more recently Christian Worship Music) has gained significant acclaim through the work of Howard & Streck (1999), Peacock (1999), Stowe (2011), Ingalls, and many others, research into Southern Gospel music has largely been ignored. Gaither's inclusion solely in this latter category has caused his role in Contemporary Christian Music to be underappreciated and misrepresented.

This paper will examine how Gaither has navigated the stylistic expectations of the genres of CCM and Southern Gospel. Research for this paper will focus on ethnographic data from interviewees active in each genre, as well as the wealth of videos and recordings produced by Gaither himself. While this study could be pursued using only the lens of the Homecoming phenomenon, such as Harper (2013) has done with issues of gender and race, I have chosen to limit my examination of Gaither's influence in these genres to the Gaither Vocal Band, the allmale vocal ensemble formed by Bill in 1981.

The Gaither Vocal Band serves as the most appropriate subject for a discussion of the navigation of genre characteristics and cultural patterns in the creative output of Bill Gaither. The Homecoming series and the Gaither Trio fail to serve as fitting case studies, but the Vocal Band bridges the gap both chronologically and sonically, and allows critical listeners

to hear Gaither's approach to the navigation of the construct of genre in Christian music production and culture. This presentation will orient the work of Bill Gaither within the sonic and cultural environments of early Contemporary Christian Music and Southern Gospel, and will serve as the first evaluation of the output and function of the groundbreaking Gaither Vocal Band.

**Time for Prayer or Time for Work?  
Nostalgia, Memory, and the Changing Reception of Church Bells  
in a City Soundscape**

Emilie Coakley  
University of Pittsburgh

The use and function of bells in the public sphere – from structuring time, to announcing death, to calling the faithful to worship – is as diverse as its history is long. This paper will interrogate a contemporary shift in the public perception of religiously associated sounds through a case study of the bells at St. Paul Cathedral in Oakland, PA, a city church nestled between two urban university campuses. In addition to on-the-street interviews, conversations with local liturgical specialists and scholars, and archival research, I will position this work within existing literature on city soundscapes and the historical function of bells. Despite some persistence of traditional associations with and practice of the bells at St. Paul Cathedral in Oakland – particularly in reference to the beginning of Masses and the *Angelus* prayer – due to the shifting nature of the city population, I posit that public perception of this sound has become increasingly personalized and secularized. Following Marita Sturken's work on historical memory and Michael Bull's ideas of auditory nostalgia, I will track how the ringing bells have come to occupy a contested sound-space, shifting from a hegemonically coded aural presence to a site of optional and individualized association. Alternative associations with the bells reflect a personalization of experience that echoes George Ritzer's theory of *The McDonaldization of Society*, specifically through ideas of efficiency, predictability, and control. Ultimately, this paper will look at the perception of the bells at St. Paul as an example of the increasingly privatized negotiation of city sounds, in dialogue with a history of the function of bells in the public sphere and indicative of an increasingly individual and secular approach to the reception of religiously coded sounds in an urban soundscape.