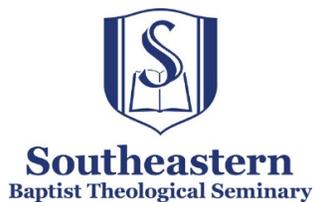


**Annual Meeting  
of the  
Society for Christian Scholarship in Music**



**February 8-10, 2018  
Southeastern Baptist Theological Seminary**

*Sponsored by*



The Society for Christian Scholarship in Music promotes the exploration of connections between Christian faith and the academic study of music. We are a cross-disciplinary society including ethnomusicologists, music theorists, musicologists, scholars of liturgy and of church music, theologians, and practicing church musicians. The Society understands itself as having an ecumenical Christian identity, reflecting the worldwide diversity of Christian traditions. The Society also sees it as vitally important to learn from scholars outside those traditions, and scholars who do not identify as Christian are welcome to join as full members.

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Emily Harrison (Southeastern Baptist Theological Seminary)

The Society would like to thank the following people for their generous support and assistance: Dr. Ken Keathley, Emily Harrison, and the Southeastern Center for Faith and Culture; Dr. Bruce Ashford and the Southeastern Provost's Office; Dr. Jeremy Begbie and the Duke Initiatives in Theology and the Arts program; Kit Jacobson, the Duke Evensong Choir, and the Mallarmé Chamber Players; Bryant Moxley, the shuttle drivers, and the congregation of Wake Forest Baptist Church; Catering Works; Jill Cochran, Jayson Rowe, and student volunteers; the session chairs; and the presenters.

# PROGRAM

## Thursday, February 8

- 12:30-1:30 p.m.**                      **Registration**                      Patterson Hall 2<sup>nd</sup> floor
- 1:30-1:50 p.m.**                      **Welcome & opening remarks**                      Center for Faith & Culture  
*Joshua Waggener and Ken Keathley, Southeastern Baptist Theological Seminary*
- 2:00-3:45 p.m.**                      **Session 1 (concurrent)**
- A. Theology through Music, in and out of Church                      Center for Faith & Culture  
*Joanna Smolko, University of Georgia and Athens Technical College, chair*
- ❖ The Hymnbooks of Richard Allen in the African Methodist Episcopal Church (AME)  
Michael O'Connor, St. Michael's College, University of Toronto
  - ❖ The Quire as Liberation Zone: Women and Girls in English Cathedral Music  
Enya Doyle, Durham University
  - ❖ Finding Religion in the Music of *Journey to the Center of the Earth*  
Megan Francisco, University of Washington
- B. Music, Beauty, and Christian Faith                      Patterson Hall 119  
*Aron Reppmann, Trinity Christian College, chair*
- ❖ "With-the-Box" Integration of the Christian Faith in the Music Classroom  
Randolph Johnson, Southern Wesleyan University
  - ❖ Music as Worldview: Theorizing the Link between Expression and Belief  
Michael Harland, University of Texas at Austin
  - ❖ Beauty as a Path to Spiritual Transformation  
Jeffrey Wright, Anderson University (IN)
- 3:45-4:15 p.m.**                      **Coffee break**                      Patterson Hall 2<sup>nd</sup> floor
- 4:30-5:45 p.m.**                      **Keynote address (plenary)**                      Center for Faith & Culture

"Silence, Solitude, and Song: Sounding the Dimensions of our Aural Crisis"

Dr. Steven R. Guthrie  
Professor of Theology, Religion and the Arts  
Belmont University

### *Abstract*

Two of the most pressing issues of our current cultural moment are the loss of community and the loss of civility. A host of studies have demonstrated that Americans are increasingly isolated from one another; physically, emotionally and ideologically. Former surgeon general Vivek Murthy for instance, has spoken of a nationwide “loneliness epidemic.” A widely cited survey from the Pew Research Center likewise indicates that ideological and partisan acrimony is “deeper and more extensive than at any point in recent history.” Perhaps we could describe these problems as twin manifestations of a deeper “aural crisis.” That is to say, we do not feel heard, nor do we hear one another.

These issues of isolation, sound, and competing voices are the subject of a fascinating trilogy of pieces by Canadian pianist Glenn Gould. Gould characterized his *Solitude Trilogy* as an experiment in “contrapuntal radio” – in which music, environmental sounds and recorded interviews are drawn together and built up into an aural collage. Though these pieces are not particularly well known, the Canadian philosopher Georges Leroux has described *The Solitude Trilogy* as “an unequalled masterpiece” which “encompasses all of Gould’s thinking as a musician and all of his art.” We will add further voices to Gould’s contrapuntal exploration by attending to the contemplatives, those Christian virtuosi of silence and solitude. We likewise will find that the Christian doctrine of the Holy Spirit – the Giver of both tongues and interpretations – has much to add to our consideration of sound and solitude.

**Steven R. Guthrie** is Professor of Theology at Belmont University where he is also director of the Religion and Arts program and the Worship Leadership program. He earned his B. Mus. in Music Theory from the University of Michigan School of Music, and worked as a musician and minister of music for seven years before going on for graduate study in theology. His doctoral dissertation from the University of St. Andrews was on the theology of music, and he served as post-doctoral fellow and then as a Lecturer at the Institute for Theology, Imagination and the Arts, at the University of St. Andrews. He is the author of *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Baker Academic, 2011), and the co-editor (with Jeremy Begbie) of *Resonant Witness: Conversations between Music and Theology* (Eerdmans, 2011). He continues to lead worship at his church, and play music professionally in the Nashville area.

5:45 p.m.

Reception

Ledford Center Event Center

## Friday, February 9

8:00-8:45 a.m.                      **Registration & continental breakfast**      Center for Faith & Culture

8:45-8:55 a.m.                      **Opening remarks**                                      Center for Faith & Culture

9:00-10:45 a.m.                      **Session 2 (concurrent)**

A. Religious Music (Religion Optional) in Early 19<sup>th</sup>-century Europe  
*Siegwart Reichwald, Converse College, chair*                                      Center for Faith & Culture

❖ Schubert's Oratorio *Lazarus* in Its Theological Context  
Yudha Thianto, Trinity Christian College

❖ The-Passion-of-Christ Settings in the Romantic Era  
William Braun, Wisconsin Lutheran College

❖ From Apotheosis to Metanoia in Franz Liszt's Early Roman Religious Works  
Jonathan Kregor, University of Cincinnati, College-Conservatory of Music

B. Modern Worship Music    Patterson 119  
*Adam Perez, Duke Divinity School, chair*

❖ Evangelicals and Divine-Human Encounter: Sacramentality of Modern Worship Music  
at Bethel Church  
Emily Snider Andrews, Fuller Theological Seminary

❖ From Luther to Tomlin: A Corpus Analysis of Harmony and Melody in Congregational  
Songs of the American Evangelical Church  
Nathan Burggraff, Southwestern Baptist Theological Seminary

❖ Is This My Story? Is This My Song?: An Analysis of Contemporary Christian Worship  
through Song Stories  
Jonathan Welch, Southeastern Baptist Theological Seminary

10:45-11:15 a.m.                      **Coffee break**    Patterson Hall 2<sup>nd</sup> floor

11:15 a.m.-12:30 p.m.                      **Session 3 (plenary)**    Center for Faith & Culture

Graduate Student Panel: Statements of Teaching Philosophy  
*Megan Francisco, University of Washington, chair*

Pedro Aponte, James Madison University  
Joshua Busman, University of North Carolina at Pembroke  
Eftychia Papanikolaou, Bowling Green State University

12:30-1:45 p.m.                      **Lunch and business meeting**    Center for Faith & Culture

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

A. The German Lutheran Tradition Center for Faith & Culture  
*Eftychia Papanikolaou, Bowling Green State University, chair*

- ❖ The Saxon Electors and God's Saving Word: Johann Walter's *Beati Immaculati* at the Dedication of the Torgau Schlosskapelle  
Martha Brundage, Boston University
- ❖ Life in Death: Key Characteristics of E Major in J. S. Bach's Sacred Cantatas  
Joseph Turner, University of North Texas
- ❖ From "Herzliebster Jesu" to "Ah, Holy Jesus": Resonances of a German Lutheran Chorale in English-Language Hymnody, Sacred Music, and Popular Culture  
Stephen Crist and Mallory Carnes, Emory University

B. Music and Liturgy, Sung and Unsung Patterson 119  
*Bennett Zon, Durham University, chair*

- ❖ Sounding out the Book of Hours  
Michael Alan Anderson, Eastman School of Music
- ❖ Sister Betsy Spaulding and the Music of Angels  
Vicki Bell, Asbury University
- ❖ The Mass "Transubstantiated" into Music: Quotation and Allusion in James MacMillan's Symphony No. 4  
Sean Doherty, Dublin City University

**3:30-4:00 p.m.** **Coffee break** Patterson Hall 2<sup>nd</sup> floor

**4:00-5:00 p.m.** **Pre-concert panel** Center for Faith & Culture  
*Joshua Waggener, Southeastern Baptist Theological Seminary, moderator*

Jeremy Begbie, Duke Divinity School  
Stephen Crist, Emory University  
Christopher Jacobson, Duke Divinity School  
Chelle Stearns, Seattle School for Theology and Psychology

**5:30-7:00 p.m.** **Conference dinner** Ledford Center Event Center

**7:30 p.m.** **Concert**

**Duke Evensong Choir**  
Wake Forest Baptist Church  
107 E. South Avenue  
Wake Forest, NC 27587

Saturday, February 10

**8:15-9:00 a.m.**                      **Continental breakfast**                      Center for Faith & Culture

**9:00-10:45 a.m.**                      **Session 5 (concurrent)**

A. Music in Theological Writings and Liturgical Practice                      Center for Faith & Culture  
*Timothy Steele, Calvin College, chair*

❖ Music in Gregory of Nyssa's *On the inscriptions of the Psalms*, and Its Implications for His Christian Vision

Aron Reppmann, Trinity Christian College

❖ Songs With and Without Music: Moral Roles of Musical Texts in the *Chroniche* of Giovanni Sercambi (1348-1424)

Cathy Ann Elias, DePaul University

❖ Isabel Hapgood: Godmother of Russian Orthodox Singing

Alla Generalova, St. John the Baptist Serbian Orthodox Church, Paterson, New Jersey

B. Christian Congregational Song in Global Contexts                      Patterson 119

*David Heetderks, Oberlin College & Conservatory, chair*

❖ "The Good Road": Indigenous Christian Songs, Senses of Place and Identity

Andrew Janzen, University of Toronto

❖ Reinventing *Highlife*: Yorùbá Gospel Highlife Music in Nigerian Pentecostalism

Oluwafemi Ayodeji, Durham University

**10:45-11:15 a.m.**                      **Coffee break**                      Patterson Hall 2<sup>nd</sup> floor

**11:30 a.m.-12:30 p.m.**                      **Session 6 (plenary)**                      Wake Forest Baptist Church

*M. Jennifer Bloxam, Williams College, chair*

Lecture-recital: Late Style and Last Things in Johannes Brahms's Op. 122 Chorale Preludes

Chad Fothergill, Temple University

**12:30 p.m.**                      **Valediction**                      Wake Forest Baptist Church

**12:35-2:00 p.m.**                      **Lunch on your own**

**2:00-4:00 p.m.**                      **Session 7 (plenary)**                      Center for Faith & Culture

Workshop: *Oxford Handbook of Music and Christian Theology*

Steve Guthrie, Belmont University, and Bennett Zon, Durham University

## ABSTRACTS

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**Session 1A. Theology through Music, in and out of Church**

## **The Hymnbooks of Richard Allen in the African Methodist Episcopal Church (AME)**

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

Richard Allen was a leader among those who established the African Methodist Episcopal Church (AME) in Philadelphia, becoming its first bishop in 1816. He is responsible for a number of hymnbooks that punctuate the early and tumultuous years of this first Black Christian denomination. These books are significant landmarks in the antebellum history of the AME, and evidence of the vitality and creativity of a tradition that produced what we know today as African-American Spirituals.

Building on the pioneering work of Eileen Southern and Roland Braithwaite from the 1980s, this paper will (a) analyze the contents of the books, showing the abiding presence of plantation and camp meeting musics, (b) underline the distinct performance styles associated with these hymns, as reported in contemporary eye-witness accounts, and (c) evaluate the significance of these hymnbooks within the historical context of the AME – as the Methodist movement backed away from an initially prophetic stance against slavery and the AME leadership oscillated between separation and integration.

This study will demonstrate the value of hymnody not only as a source of evidence about worship practices, but also an index of views about freedom, race, participation, and the human vocation.

## **The Quire as Liberation Zone: Women and Girls in English Cathedral Music**

Enya Doyle, Durham University

In *Women in the Church: A Biblical Theology of Women in Ministry* Grenz and Kjesbo argue that 'historical, biblical and theological considerations converge not only in allowing, but also in insisting, that women serve as full partners with men in all dimensions of the church's life and ministry' (1995:6). Since 1991, after an appeal to the European Court of Human Rights, the ancient tradition of exclusively all-male choirs in English Cathedrals has been slowly undergoing transformation in this regard. Recent Church of England statistics reveal that 690 out of 1490 choristers, and 80 of 550 lay clerks are female. Despite this shift debate about the role of girls' choirs continues: questions about the resulting potential/actual impact on boys' choirs and the overall impact (real and imagined) on the English choral tradition often being focal. Feminist musicology (by Susan McClary, Cook and Tsou, and Heidi Epstein, for example) provides invaluable insight into this increasing inclusion yet as Grenz & Kjesbo suggest the answers lie in theology – the ebb and flow of women's participation in leadership is underpinned by a theological understanding of female leadership at work (1995: 37).

This paper brings theology to the forefront by using aspects of liberation theology to refocus our understanding of the increasing but still unequal inclusion of women and girls in Cathedral music. It seeks to provide a detailed explanation and interrogation – currently lacking in modern scholarship – of the theological nature of these roles and the ways women inhabit them in practice. In three parts this paper (1) introduces the English cathedral music setting historically; (2) using information gathered from my own qualitative research, highlights characteristic features of Cathedral worship and the way in which musical choices, rehearsals and services, leadership and performance ostensibly differ for women; and (3) probes gendered aspects of liberation theologies as a means of understanding the theological space female musicians occupy in the Church. A conclusion offers alternative theological explanations, and looks to the future of both academic discussion and daily praxis.

## Finding Religion in the Music of *Journey to the Center of the Earth*

Megan Francisco, University of Washington

A master of subtly dramatizing and foreshadowing narrative through music, film composer Bernard Herrmann provided his own musical commentary on the plot of the 1959 feature film *Journey to the Center of the Earth*. When discussing the film score, most scholars focus on the instrumentation used to evoke a classically science-fiction timbre, but Herrmann's history as a film composer betrayed his predilection to avoid musical clichés. Herrmann's tendency to explore larger themes through his music has been well-documented by scholars such as Graham Bruce and Steven Smith, but few have thoroughly delved into his score for *Journey*. In the film, music does not exist solely to create an ominous ambiance, but also incorporates themes from the source material.

Based on science fiction writer Jules Verne's 1864 novel, *Journey to the Center of the Earth* follows three explorers as they descend into the hollow earth. Though Verne's *Journey* reflected many scientific hypotheses of the time, it also subtly incorporated Verne's negative opinions on evolution (which Charles Darwin made popular in his 1859 *The Origin of the Species*) and advocated for creationism. The dialogue in the movie does not directly address this debate, but Herrmann's music appears to allude to Verne's Catholic, creationist opinions throughout the film.

This paper will provide an in-depth analysis of Herrmann's religious music throughout *Journey to the Center of the Earth* and argue that the score seems to evoke the pro-creationist themes presented in Verne's novel and alluded to in the cinematography. I will look at specific scenes scattered throughout the film that either reference or explicitly deal with religious elements and discuss how the music further expands on these themes. In particular, an examination of timbre will emphasize the religious topicality of organ and harp. By studying these literary allegories and musical components, this paper will follow Herrmann's score as it depicts both the film's narrative as well as Verne's religious beliefs.

### Session 1B. Music, Beauty, and Christian Faith

#### "With-the-Box" Integration of the Christian Faith in the Music Classroom

Randolph B. Johnson, Southern Wesleyan University

The undergraduate musicianship curriculum is not exempt from the saying, "all truth is God's Truth." Robert Harris describes truth as "the most important goal of learning," but Christian musicianship teachers encounter hurdles when pursuing God's Truth in the classroom. The abundance of musical course requirements creates tension between the short- and long-range goals of musical education. We can experience feelings of inadequacy or frustration when facing the profound responsibility to equip skilled musicians who are able to elevate their music making through God's creativity. Even worse, our students can fall behind technically or lose their bearings regarding *why* to make music.

The root problem is the locus of faith integration. Too often, we integrate faith with music using "inside/outside of the box" techniques solely – sharing a devotion *inside* class or applying the day's music topic *outside* to the faith. While these have great value, not all of us teach at a Christian university and even when we do, these techniques can seem contrived. "With-the-box" integration directs the framework and musical topics of a class *through* Christ

(Hebrews 2:10). This type of faith integration is a necessary ingredient for all musicians everywhere to experience well-being and joy through music. In this presentation, I share with-the-box examples from my classroom that are inspired by the works of Dalcroze, Mathis Lussy, and Hans Lampl. Students who learn to communicate musically through Christ not only make better music, but they can also come to faith in Jesus and learn to adore Him more deeply.

### **Music as Worldview: Theorizing the Link between Expression and Belief**

Michael Harland, University of Texas at Austin

Since its popularization during the twentieth century, worldview remains an important concept in Christianity. As a way of differentiating between competing meta-narratives, fundamental presuppositions, and ethical values, worldviews provide a useful tool for Christians to understand their relationship to other systems of thought and belief. Therefore, it stands to reason that this concept would form an important aspect of the way Christians approach the arts, particularly in the case of Western Classical Music, given its close historical relationship to Christendom in the West. While works like David K. Naugle's *Worldview: The History of a Concept*, provide helpful reconstructions of the origins and development of worldview from philosophy and other disciplines, there remains the question of worldview's relationship to artistic expression, which needs further development. Often writers assume a relationship between art and worldview but delve no further into exactly how such a relationship exists or the nature of its effects. However, by drawing from the work of French philosopher Paul Ricoeur, specifically his work *Time and Narrative*, this paper will attempt to articulate more precisely how worldviews form a significant part of artistic expression. This begins with a proper understanding of the structure of worldviews, consisting of narratives, presuppositions, and values. Then, after an exposition of Ricoeur's notion of three-fold mimesis, which sees the artwork as existing in three stages – "prefiguration," "configuration," and "refiguration," the paper will explore how worldview might fit with Ricoeur's schema. Finally, the theorization of worldview structures in light of Ricoeur will be fleshed out with the recent work of theorists whose research pertains to issues of musical meaning. The work of Byron Almén on musical narratives and Robert Hatten on musical gestures, topics, and tropes will demonstrate how worldviews, with their tripartite structure, encode themselves into musical works through these means. After thus establishing in concrete terms the relationship between worldview and musical expression, the paper will close by drawing applications for Christian analysts, performers, and artists.

### **Beauty as a Path to Spiritual Transformation**

Jeffrey Wright, Anderson University (IN)

The dawn of the 21<sup>st</sup> century has seen a renaissance of interest in beauty. In "The Return of the Beautiful: Morality, Pleasure and the Value of Uncertainty," philosopher Alexander Nehamas tells us that beauty is back, and that "[i]t is impossible to keep up with the books that address it." (*The Journal of Aesthetics and Art Criticism* 58:4, Fall 2000). Along with the return of beauty, the 21<sup>st</sup> century has seen a shift in the religious landscape of America. According to the Pew Research Center, "The Christian share of the U.S. population is declining, while the number of U.S. adults who do not identify with any organized religion is growing . . ." (*America's Changing Religious Landscape*, May 2015). These two changes in American society, the return of the beautiful and the rise of the "nones" or those unaffiliated with Christianity, present unprecedented opportunities for the Christian church.

This paper advocates for engaging larger segments of American society, including the

“nones,” in Christian worship by incorporating beauty into the structure and content of worship in more prominent, intentional, and engaging ways. When this is done with the highest levels of artistic technique, the aesthetic dimensions of worship have the unique capacity to serve as a bridge to religious experience. To support this position, this paper draws on Rudolph Otto’s classic work, *The Idea of the Holy* (Oxford University Press, 1950) and on the philosophical works of Suzanne K. Langer (*Feeling and Form*, Charles Scribner’s Sons, 1955) and Antonio Damasio (*Descartes’ Error: Emotion, Reason, and the Human Brain*, G. P. Putnam’s Sons, 1994), to explore the common dimensions of aesthetic and religious experience, particularly the similar language used by these authors to describe these seminal human experiences. Finally, this paper offers a way of understanding the relationships between aesthetic and religious experience, and it offers a set of guidelines for structuring all aspects of worship, including the spoken word, in ways that create transcendent beauty, engage us on an affective level, and lead to personal and spiritual transformation.

## **Session 2A. Religious Music (Religion Optional) in Early Nineteenth-Century Europe**

### **Schubert’s Oratorio *Lazarus* in Its Theological Context** Yudha Thianto, Trinity Christian College

Schubert composed the oratorio *Lazarus* in 1820 based on the libretto by the Halle theologian August Herrmann Niemeyer. The oratorio has some surprising elements: there is no narrator, the character of Christ is not present but only evoked, and unlike the Johannine narrative of the resurrection of Lazarus, the oratorio does not depict Lazarus’ resurrection. The story of Lazarus is told through the statements of the friends and family who bury him, in the arias and recitatives, as they express their feelings to each other. Schubert’s departure from the Gospel narrative is worth analyzing, but to date, there has been almost no scholarly work dedicated to study this oratorio. In this paper I intend to show that Schubert’s unorthodox interpretation of the Biblical story of Lazarus is a reflection of the theological viewpoint of the early Romantic era, which is well represented by the theology of Schleiermacher. Schubert’s *Lazarus* exemplifies the pietistic theme of the era with its emphasis on feeling that is expressed communally in a religious context. Setting the oratorio in its 19<sup>th</sup> century theological context, I will argue that in this oratorio Schubert was expressing his reaction toward the classical era, the same way early 19<sup>th</sup>-century theologians reacted to the Enlightenment with its elevation of human reasons so high that they were almost without limits. At the same time, Schubert also exemplified the general theological view of early 19<sup>th</sup> century with its emphasis on feeling and piety, and rejection of supernatural belief in religion.

### **The-Passion-of-Christ Settings in the Romantic Era** William Braun, Wisconsin Lutheran College

Even though Mendelssohn’s revival of J. S. Bach’s *St. Matthew Passion* is considered to be a major event in the musical world of the Romantic era, scarce attention is given to the composition and continued development the Passion genre in the Romantic era. Contrary to what is generally known or taught on this topic, there was considerable activity in the setting of the Passion story. This paper will focus on the changes and continued development of the

Passion genre in the Romantic era, including the alteration of the content and structure of the genre, as well as the performance settings and function of Passion music. While many composers, such as Clark-Whitfield (*The Crucifixion* - 1817), Spohr (*Des Heilands letzte Stunden* - 1835), and Perosi (*La Passione di Cristo secondo S. Marco* - 1897), continued to work on large settings for the concert hall, the reform movements of the Cecilian Society and Oxford Movements saw the return to church services of liturgical Passions by Ett (*Passio secundum Marcum* - 1823), Schneider (*Gethsemane und Golgatha* - 1837), Franck (*Sept paroles du Christ en Croix* - 1859), Stainer (*The Crucifixion* - 1887), and Herzogenberg (*Die Passion* - 1896). Liturgical Passion settings continued to flourish in the 20<sup>th</sup> century. Some passion music settings were part of a larger work on the life of Christ, others stayed closer to the actual story line of the Passion narrative with some augmentation, while a few concentrated on only Christ's words on the cross.

### **From Apotheosis to Metanoia in Franz Liszt's Early Roman Religious Works**

Jonathan Kregor, University of Cincinnati, College-Conservatory of Music

Franz Liszt's move from Weimar to Rome in 1861 brought an almost forty-year public career as virtuoso pianist, progressive composer, and outspoken defender of the so-called "Music of the Future" to a close. He largely abandoned the composition of glitzy opera paraphrases, extended adaptations of ethnic dance and folk tunes, and programmatic symphonies and symphonic poems to turn his attention to sacred concerns. A rigorous study of plainchant ensued, *Die Legende von der Heiligen Elisabeth* and parts of *Christus* and the Hungarian Coronation Mass were written, and the "Abbé Liszt" was born upon his receiving the tonsure in 1865. While Liszt's Weimar-era works had profiled "exceptional men" (see Liszt 1855) like Byron's Tasso and Goethe's Faust with larger-than-life, monumental musical portrayals (Rehding 2002), the music of his early Roman years gravitated toward marginalized subjects who humbly sought conversion, preached contrition, or had a change of heart – that is, those who practiced metanoia (Konstan 2015; Richter 1966; Dirksen 1932).

This paper explores how metanoia became an increasingly important component of Liszt's compositional identity by examining two works on religious subjects created around the time of his move to Rome. *Hunnenschlacht* (1857), which chronicles a Christian army's victory over the Huns, serves as an example of Liszt's Weimar-era penchant for overwhelming the listener through a calculated formal design that ends in a climactic apotheosis. By contrast, the structural crux of *Elisabeth* (1862) comes in the early "Miracle of the Roses" scene, which pivots the plot and emboldens the characters toward acts of metanoia, such as Ludwig's conversion, Elizabeth's deeds of charity, and the crusaders' renewal through Christ's companionship. Likewise, the tableau-like designed of *Elisabeth*, unlike the teleological tidal wave of *Hunnenschlacht*, reinforces and magnifies these deeds in ways that invite its listeners to participate in an ongoing process of individual conversion (cf. Dufetel 2009). *Elisabeth* thus continues Liszt's lifelong pursuit of using music to effect social change (Liszt 1835; Garratt 2010); but in using a new stylistic and thematic vocabulary to fashion a neo-medieval Christian legend, it also helps lay the epistemological groundwork for the striking religious music of his late years.

## **Session 2B. Modern Worship Music**

**Evangelicals and Divine-Human Encounter:  
The Sacramentality of Modern Worship Music at Bethel Church**

Emily Snider Andrews, Fuller Theological Seminary

Many evangelicals attest to encountering God in modern worship music, describing the encounter as “real,” “emotional,” and “intimate.” The ethos of contemporary evangelicalism is now characterized by modern worship music, practices increasingly understood as the normative means of entering God’s presence. This raises a number of historical and theological questions, including: How did evangelicals move from understanding music as a vehicle for offering worship to God to understanding it as the means by which worshipers meet God, a ritual which stands alone?

This paper briefly addresses that question by surveying developments in the history of modern worship music, focusing on the central theological themes and practices which have led worshipers to affirm its sacramental potential. Its primary focus attends to renewalist evangelical communities who have explicitly bought into the pneumatological core of Pentecostalism’s praise and worship theology and musical practice, while negotiating some of its particular emphases. Bethel Church, in Redding, California, an influential megachurch with its own music label, serves as a case study through which to explore the contemporary expansion of theological themes related to music’s sacramentality. Here, Bethel is presented as a congregation modelling a “theology of encountered presence,” in which a sacramental understanding of music is associated with an experiential and embodied practice of sanctification. Given the global influence of renewalist evangelicalism, and of Bethel Church in particular, this paper contributes to the growing body of contemporary theological studies of modern worship music.

**From Luther to Tomlin: A Corpus Analysis of Harmony and Melody  
in Congregational Songs of the American Evangelical Church**

Nathan Burggraff

Southwestern Baptist Theological Seminary

In today’s American evangelical church, congregational songs are quite different from those sung a generation ago. While several notable studies contrast the *lyrical* differences in hymns and contemporary worship songs, including Woods/Walrath 2007 and Ruth 2015, there are not yet published studies focusing on precise differences in the *music* itself. This paper presents a corpus analysis of the harmony and melody in 260 congregational songs currently sung in American evangelical churches, based on ranked lists from Christian Copyright Licensing International (CCLI). The harmonic analysis involves tabulating the number of unique chords and chord inversions used, while the melodic analysis focuses on the vocal range and melodic rhythm. The results of the study show both a dramatic decrease in harmonic complexity and an increase in melodic range and rhythmic complexity in songs written in the past thirty years. The study further shows a recent shift of key areas from flat keys to sharp keys, which indicates a change from keyboard-centered to guitar-centered instrumentation. The findings clarify precise musical changes that have occurred in contemporary worship songs and delineate the impact that these changes have had on congregational participation in singing.

**Is This My Story? Is This My Song?:**

**An Analysis of Contemporary Christian Worship through Song Stories**

Jonathan Welch, Southeastern Baptist Theological Seminary

Contemporary Worship methods and practices continue to influence countless Christians around the world, and music is a hallmark of Contemporary Worship. Many who sing

Contemporary Worship songs hold to a variety of assumptions regarding the compositional process. A composite picture of such assumptions could portray songwriting as always done alone in pensive moments of meditation with God, perhaps in response to extraordinary life circumstances. Is this portrait of Contemporary Worship composition an accurate or misguided assumption?

Answers arrive in the serial publication *Worship Leader*. In particular, *Worship Leader* published a series of ninety-seven song stories across twenty-five years. Each song story upholds a similar approach – primary interviews with a composer are packaged into brief narratives with ancillary details. This paper seeks to analyze all ninety-seven song stories by comparing the stereotype of the compositional process as a pious, intimate, and divine “story” with the actual reality of the compositional process as revealed through the composer’s testimony. When juxtaposed, the statistics mined from the *Worship Leader* song stories construct a different picture of the songwriting process than what popular stereotypes suggest.

This study will utilize statistics and quantitative analysis, following a method similar to the scholarship of Contemporary Worship historian Lester Ruth. The implications of my own quantitative analysis will interact with other scholarly analyses of Contemporary Worship music, including those conducted by Bryan D. Spinks and Robb Redman. Additionally, the juxtaposition of compositional stereotypes and the *Worship Leader* data becomes more apparent by considering the works of Joseph Campbell and James K. A. Smith to explain the nature of story as a genre.

This study contributes to Christian Scholarship in music in a variety of ways. Perhaps most notably, this study seeks to ground expectations or assumptions about Christian songwriting in verifiable data. For example, Christian songwriting involves more human initiative and ongoing labor than many anecdotes suggest. Furthermore, the conclusions of this study highlight a prevalent tension in Contemporary Worship – and perhaps Evangelicalism at large – between the aspirational and the actual.

## Session 4A. The German Lutheran Tradition

### The Saxon Electors and God’s Saving Word:

#### Johann Walter’s *Beati Immaculati* at the Dedication of the Torgau Schlosskapelle

Martha H. Brundage, Boston University

While Martin Luther vehemently critiqued Catholic consecration rites, he personally dedicated the Schlosskapelle in Torgau on October 5, 1544 with an inaugural sermon as part of a service which included the chapel Kantorei singing the motet *Beati Immaculati*, composed and directed by the Kapellmeister, Johann Walter. In this paper, I use Margit Thøfner’s fourfold methodology for understanding architectural spaces denominationally – “the quadruple conjunction of Word, ritual performance, furnishings and space” – to analyze the theological and political emphases of this particular Reformation space and congregation. The performance of Walter’s motet serves as a ritual performance alongside Luther’s sermon as the Word; the table replacing an altar, the pulpit reliefs, and the organ stand as furnishings; and the architectural structure of the Schlosskapelle itself is the space. The conjunction of these service elements defines the purpose of the Reformation church as a place for the explication of the Word, and also illuminates its reliance on contemporary political structures. Walter’s polytextual motet is the capstone conjoining these elements, bringing together aspects of each and uniting the space during the dedication through a musical offering of praise. The dedication is a prime example of blurred lines between the sacred and the secular as all the

elements direct the congregation to the saving Word of God through Christ, but also to the saving work of the Elector in protecting and financially supporting the church of the Reformation.

This paper includes direct analysis of Luther's sermon, previous scholarship regarding the architectural furnishings and space of the Schlosskapelle, and a new analysis of Walter's motet with its intriguing combination of Psalm 119 and panegyric texts extolling the Elector, Luther, and Melancthon. Although scholars have previously discussed the importance of the Schlosskapelle's architecture for understanding the spirit of the Reformation, this paper's new contribution is the analysis and emphasis on the significance of Walter's motet.

### **Life in Death: Key Characteristics of E major in J.S. Bach's Sacred Cantatas**

Joseph Turner, University of North Texas

Although countless scholars have studied Bach's music, his theology and the musical means by which he presents that theology are often overlooked. One way in which Bach represents theological concepts is through his choice of key. Throughout the 18<sup>th</sup> century, music theorists developed the notion of key characteristics: the idea that each key portrays a certain affect or constellation of affects. Extending the work of Athanasius Kircher, Johann Mattheson, in his 1713 treatise *Das neu-eröffnete Orchestre*, describes the affects he associated with commonly used keys. Comparing the texts of Bach's cantata movements with his choice of keys reveals that he largely adheres to Mattheson's descriptions, with one notable exception – E major. Mattheson ascribes several affects to this key, including the separation of body and soul, or death. Although Bach sometimes uses E major to represent this affect, he often adds new affective connotations, whose meanings derive from the underlying theology of the text. Eric Chafe, in his book *Analyzing Bach's Cantatas*, investigates the theological underpinnings of the cantatas, but he does not connect theology with key characteristics. Instead, Chafe interprets Bach's choice of keys more broadly, associating sharp keys with ascent and flat keys with descent – an interpretation developed only in the last half of the 18<sup>th</sup> century. His approach overlooks the richly nuanced associations of Bach's keys. In this paper, I will show that Bach retains some of the characteristics ascribed by Mattheson, but that he also adds new layers of meaning by associating this key with the Lutheran theology of the cross. Bach uses E major to reflect not only the struggles Christians face in the present life but also their joy in a future life in Heaven. Although we learn more about key characteristics by understanding the theology, we also understand the theology by the choice of key. By revealing the theology Bach associates with E major, we gain a better understanding of Bach as a musical preacher and of his cantatas as his sermons.

### **From "Herzliebster Jesu" to "Ah, Holy Jesus": Resonances of a German Lutheran Chorale in English-Language Hymnody, Sacred Music, and Popular Culture**

Stephen A. Crist and Mallory Carnes, Emory University

The recent 500<sup>th</sup> anniversary of Luther's posting of his Ninety-five Theses in Wittenberg provided the impetus for intensive reevaluation of the musical consequences of the Protestant Reformation. Understandably, much scholarly attention in this arena has focused on developments among Luther and his associates in the early sixteenth century, and on well-known hymns such as "Ein feste Burg ist unser Gott" (A Mighty Fortress Is Our God). An equally fruitful field of inquiry, however, is the repertoire that took shape during the first half of the seventeenth century and was codified in the *Praxis pietatis melica* (Practice of Piety in Song), the most important Lutheran hymnal of its time, which appeared in forty-five editions

between 1647 and 1737.

This paper focuses on an especially prominent item from this corpus of hymnody during the time of the Thirty Years' War (1618-1648). The words of "Herzliebster Jesu" were penned by Johann Heermann and first published in 1630. Its tune appeared a decade later, in Johann Crüger's *Neues vollkommliches Gesangbuch Augsburger Confession* (1640), and the hymn was subsequently incorporated into the first edition of the *Praxis pietatis melica*.

First, we will trace the hymn's metamorphosis into "Ah, Holy Jesus" at the end of the nineteenth century and summarize the results of an investigation of its reception in approximately 150 German and English-language hymnals from the seventeenth through the twentieth centuries. Then we will briefly discuss three extremely diverse settings by the choral director John Ferguson (1991), organist Pamela Decker (2005), and singer-songwriter and multi-instrumentalist Sufjan Stevens (2012), as representative examples of its broad reach and current resonances.

## Session 4B. Music and Liturgy, Sung and Unsung

### Sounding out the Book of Hours

Michael Alan Anderson, Eastman School of Music

It is often repeated that books of hours were more widely held than Bibles in the late Middle Ages, making them the "best-sellers" of their time. Because they were heavily personalized, book of hours bear no single archetype. Nonetheless, the contents were usually arranged in a sequence of discrete devotional sections, the core being liturgical offices for the Virgin Mary and for the Dead. While books of hours have been well known to art historians for decades, musicologists have been slower to examine these important books, mostly on account of the lack of notation. But references to music abound in these sources, which were designed to allow lay readers the chance to emulate the liturgy that took place in churches and monastic institutions. While a study of full liturgies presents an unwieldy prospect, this paper explores the "music" prescribed for the suffrages (or memorials) in books of hours, among the most personalized and variable sections of these handheld guides to prayer. Suffrages served to highlight key saints who were important to the owner, and these saints were arranged in hierarchical order. A scene from the saint's vita is given in miniature along with a short antiphon, response, and versicle, which is followed by a longer prayer (*oratio*). With reference to the world's largest repository of books of hours at the Bibliothèque nationale de France, this study offers preliminary insight into the unsung music that surfaces in close readings of the suffrages.

### Sister Betsy Spaulding and the Music of Angels

Vicki Bell, Asbury University

In 1774, Mother Ann Lee, the matriarch of the United Society of Believers in Christ's Second Appearing, arrived in America. Accompanied by nine believers, she gave birth to a religious order founded upon duty to God, duty to man, separation from the world, practical peace, simplicity, common ownership of property, and celibacy. Due to their unique style of worship, these believers were eventually called Shakers.

In the mid-19<sup>th</sup> century, nineteen communal villages were situated from New England

to Ohio and Kentucky. Shaker aspirations were divine; members were unified in the belief that Christ had come again; as they celebrated Christ's kingdom on earth, they were steeped in original songs that resounded through the villages. Nearly 10,000 songs were collected in manuscript hymnals kept by Shaker scribes; the sheer number of songs mandates inclusion in discussions of American sacred music.

On April 1<sup>st</sup>, 1855, at the Kentucky Village of Pleasant Hill, Sister Betsy Spaulding penned the following words: "O hear the sweet music of angels divine, the praises of Mother how sweetly they sound." These words were set to a tune, and recorded in a manuscript hymnal most likely kept by Sister Betsy. The hymnal is filled with 347 handwritten entries written in small letteral notation.

In this presentation, I will establish the significance of Sister Betsy's manuscript hymnal through a discussion of song types, texts, and notational style. Supporting information will be drawn from the work of eminent Shaker scholar Daniel Patterson, author of *The Shaker Spiritual*, as well as data from my 1998 dissertation titled *Shaker Music Theory: The Nineteenth-Century Treatises of Isaac Newton Youngs and Russel Haskell*.

For Sister Betsy Spaulding, as well as other Shaker women and men, the manuscript hymnals served as a creative vehicle for the preservation of thousands of sacred songs that might otherwise have been forgotten. Shaker brothers and sisters no longer worship in the Village at Pleasant Hill, but the "music of angels" that they created will resonate for generations to come.

**The Mass "Transubstantiated" into Music:  
Quotation and Allusion in James MacMillan's Symphony No. 4**  
Sean Doherty, Dublin City University

Scottish composer James MacMillan has insisted that his Symphony No. 4 (2015) is 'essentially abstract'. I will show Symphony No. 4, however, to be nothing less than the Pauline Mass, to use MacMillan's phrase, 'transubstantiated' into music. I will explicate this programmatic structure by an analysis of MacMillan's quotation of, and allusion to, pre-existing music – of the sixteenth-century Scottish composer Robert Carver, plainchant, liturgical recitative, Jewish cantillation, Wagner, and self-quotation. The aim of this analysis is not merely to reduce the work to a ground-plan of liturgical correspondences, but to give it its due as a profound meditation on the subjective experience of sacred ritual.

Commentators have accepted MacMillan's description of the work as 'essentially abstract', and none have shown the work's formal layout to parallel closely the Pauline Mass. This analysis will demonstrate the continuity of Symphony No. 4 with MacMillan's previous symphonic and orchestral works in its use of programmatic elements and of pre-existing music, and show it to reflect the composer's longstanding approach to incorporating liturgy in orchestral music, an approach that he adopted in his triptych of works for Rostropovitch and the London Symphony Orchestra, entitled *Triduum*: 'It takes liturgy as the starting point and allows the music to develop its own drama.' Indeed, Symphony No. 4 represents an apotheosis of the composer's approach to liturgical stimuli, as the near continuous chain of quotation and allusion allows him to operate simultaneously on an objective level, reflecting unfolding of the liturgy, and on a subjective level, expressing his own personal emotional reaction to the ritual, in such a way that the Mass is 'transubstantiated' into music. I will contextualise the work within the composer's wider campaign to restore the primacy of chant-based worship, including his establishment of the organization, Musica Sacra, Scotland.

## **Music in Gregory of Nyssa's *On the Inscriptions of the Psalms* and Its Implications for His Christian Vision**

Aron Reppmann, Trinity Christian College

St. Gregory of Nyssa (c. 335 – c. 395), in his *Commentary on the Inscriptions of the Psalms*, describes both creaturely reality in general and human life in particular as musical in character, properly ordering in harmony and rhythmic concord the various constituent elements of creaturely and human existence. He describes fallen humanity's plight as our separation from participation in this music, and interprets the biblical book of Psalms as a remedy for this disordered, unmusical quality of fallen human life: through its specific sequence (both the overall sequence from Psalm 1 to Psalm 150 and the stage-by-stage sequence represented in the five books that make up the whole collection), the book of Psalms presents a formation program to bring about the reformation of humanity, its restoration to the proper music of creation. This orderly formation program consists not only of the words of the Psalms and the topical ordering of their sequence; Gregory represents the specifically musical elements (such as melody, harmony, and rhythm) as integral to the Psalms' way of bringing about human transformation.

In a recent series of publications, Hans Boersma has interpreted Gregory of Nyssa's spirituality as oriented to the progressive overcoming, and ultimate elimination, of *diastema*, humanity's subjection to the conditions of space and time, expressed in distension, alternation, and diversity in contrast to God's unity. According to Boersma, for Gregory *diastema* is characteristic only of fallen humanity, not of God's original purpose or eschatological destiny for humanity. Although Boersma specifically discusses the *Commentary on the Inscriptions of the Psalms* in making this argument, he curiously overlooks the "diastematic" elements that are – in Gregory's own representation of music – intrinsic to music itself. In this paper, I examine Gregory's treatment of such musical elements as melody, polyphony, and rhythm, and argue that attentiveness to Gregory's musical sensibility offers a serious challenge to Boersma's representation of the character and orientation of Gregory's Christian vision.

### **Songs With and Without Music:**

#### **Moral Roles of Musical Texts in the *Chroniche* of Giovanni Sercambi (1348-1424)**

Cathy Ann Elias, DePaul University

Giovanni Sercambi's *Croniche*, is not only a history of Lucca but a narrative of both real and fictional events that functions like a series of homilies. He combines parables, literary allusions, commonplaces, illustrations, and references to presumably well-known music to accomplish his goals. I will provide specific examples among the numerous references to musical texts – *laude*, *ballate*, *madrigali*, *canzone morale*, and more – used to gloss and trope the short narratives. I will illustrate the uses of music and poetry as moral reinforcements of messages, as ways to preach proper behavior, and as methods that expose wrongdoings of the people. The descriptions of musical performances also illuminate the structure of the performances, and the status of the performers and listeners extant social contexts.

Sercambi's use of *poesia per musica*, as moral exemplars show that the genre is not inferior poetry, but an interesting and important part of the *Trecento* literature. These texts, studied stripped of their musical scaffolds, are simpler cultural artifacts, where the dislocated *locus* helps the remaining parameters become salient. I will examine the moral intentionalities, stylistic devices, expected ways the text would resonate with the audience, and performative aspects of the text, and gain a better understanding of Italian *Trecento* culture.

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

Alla Generalova, 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.

### **Session 5B. Christian Congregational Song in Global Contexts**

#### **"The Good Road": Indigenous Christian Songs, Senses of Place and Identity**

Andrew Janzen, University of Toronto

Several recent publications (e.g., Clatterbuck 2017 and Hamill 2012) detail how Indigenous Christian songs have become integral to a combined Indigenous and religious identity. These Indigenous hymns are not translated hymns, but songs within traditional musical styles, sung in Indigenous languages and expressing Christian sentiments. An obvious question for many encountering these hymnodies is: Why do Indigenous people adopt the religion of their colonizers? A select few scholars have recognized that through Indigenous hymnody, Indigenous peoples create locally relevant meanings and experiences (Diamond 2008, McNally 2000). Following ethnomusicologist David Samuels' understandings of Apache country musicians, my presentation examines what the performance of Indigenous Christian songs accomplishes for those who sing them.

I explore how Indigenous Christian songs, such as Kiowa, Cheyenne/Crow and Plateau hymns, mediate relationships between the local and the global, by expressing locally specific ethnic identities together with a desire to belong to the global church. Personal narratives of Indigenous Christians are found in three unique books: *The Jesus Road: Kiowas, Christianity, and Indian Hymns* (Lassiter, Ellis and Kotay 2002), *Crow Jesus* (Clatterbuck 2017), and *Songs of Power and Prayer in the Columbia Plateau* (Hamill 2012). A close listening to these voices details the significance of these songs in everyday faith practices. Taken together, their accounts point to the acceptance of elements of Christianity without total acceptance of another culture, which James Clifford refers to as "indigenous articulations" (2013).

The voices and songs of Indigenous peoples who are Christians are less commonly studied within the academy and often ignored by the church as a whole. I suggest that this is at least in part due to longstanding assumptions of forced assimilation, cultural genocide and cultural inferiority. My study, then, adds to emerging interest in Christian congregational music (Bloxam 2017, Porter 2014, Ingalls 2013), as well as the ongoing struggle for multicultural churches (Marti 2012), in an effort to gain more nuanced perspectives on Christianity as practiced by Indigenous peoples.

**Reinventing *Highlife*: Yorùbá Gospel Highlife Music in Nigerian Pentecostalism**  
Oluwafemi Ayodeji, Durham University

The Yorùbá Gospel Highlife Music (YGHM) genre was developed in the 1960s to attract new members into Yorùbá Pentecostal churches and to cater for young Christians who were becoming drawn towards the increasingly popular *highlife* music genre. Indicative of the success of this endeavour is the fact that many Yorùbá Pentecostal churches still feature this kind of music. In this presentation, I will discuss the eclectic nature of *highlife* music: I will explore the connections that exist between *highlife* and Christianity in Yorùbáland and trace the development of YGHM, drawing on examples from my fieldwork in South-west, Nigeria. In particular, I will analyse audio recordings of the choral works by Daniel Olukoya, a prominent YGHM composer who was mentored by two of the genre's pioneers. YGHM compositions retain basic *highlife* features such as an extensive application of syncopated rhythms, a 4-beat meter, as well as a harmonic pattern often based on the Western tonic, subdominant and dominant chords; however, distinctive characteristics such as structural patterns, musical form and themes will be assessed. This paper fills a lacuna in the study of Yorùbá Gospel Music (YGM) and new forms of Nigerian Gospel Music (NGM), thereby, addressing a need already highlighted in scholarship (Adedeji 2004).

**Session 6. Lecture-Recital**

**Late Style and Last Things in Johannes Brahms's Op. 122 Chorale Preludes**  
Chad Fothergill, Temple University

In March 1902, days before the fifth anniversary of Brahms's death, his longtime publisher advertised a forthcoming edition of chorale preludes, Op. 122, billed as "the only musical legacy of the master." While these preludes have endured as a staple of the organ repertoire, musicological literature has tended to regard them from a distance, referencing the collection as a whole yet excluding individual chorales from studies of Brahms's late style, engagement with religious topics, and penchant for esoteric allusion.

This lecture-recital situates select Op. 122 preludes beside stylistic, cultural, and religious contexts established in Brahms studies by Beller-McKenna (2004), Notley (2007), and Berry (2014), as well as theories of "lateness" by Edward Said (2006) and "late self-fashioning" that Linda and Michael Hutcheon (2015) have identified in aging composers. Like Brahms's other late works, contrapuntal virtuosity and use of the C-L-A-R-A motif invite discussions of artifice, introspection, and enigmatic juxtaposition throughout the Op. 122 collection.

Brahms's return to the organ by way of an exegetical (and Lutheran) genre offers insight into his response to significant cultural shifts in late nineteenth-century Vienna,

especially the rise of populism. Noteworthy is Brahms's tendency to construct distinct musical spaces through dynamic contrast, manual changes, and registral shifts: correlations between text and gesture suggest a demarcation between physical, earthly existence (often *forte*) and a spiritual, heavenly realm (often *piano*). Movements between these spaces may be read as attempts to navigate the gulf between them, a deliberate "untethering" from Brahms's increasingly dystopian surroundings.

#### Program

##### I. Lateness and Artifice

"Mein Jesu, der du mich," Op. 122.1

"Schmücke dich, o liebe Seele," Op. 122.5

##### II. Allusion: The Schumanns

"O wie selig seid ihr doch," Op. 122.6

##### III. Last Things: Conscience and Soul

"O Gott, du frommer Gott," Op. 122.7

"O Welt, ich muss dich lassen," Op. 122.11

## Session 7. Workshop

### *Oxford Handbook of Music and Christian Theology*

Steve Guthrie, Belmont University, and Bennett Zon, Durham University

The advent of Oxford Handbooks has given academic disciplines an opportunity to crystalize historical thought, deepen conceptual awareness and open new channels of critical discourse. While some disciplines within the genre are well represented – history, literature, science and musicology, for example – more recent fields, like Music Theology, are not. The two conveners of this panel are planning to fill the gap by editing an *Oxford Handbook of Music and Christian Theology* (OHMCT). As a landmark publication in the field OHMCT aims to transform Christian scholarship in music.

Like all Oxford Handbooks, however, OHMCT presents its editors with a fundamental methodological challenge: how to organize and structure material meaningfully without sacrificing breadth and depth. This panel is our first step. It will give conference delegates the opportunity to express their opinions in an interactive workshop, and help us shape a project that reflects the consensus of our colleagues insofar as possible.

The workshop (2 hours) will comprise five parts:

1. A brief introduction (5 minutes) will provide an overview of the project, including background information, current status and schedule to completion
2. A brief introduction (10 minutes) to the genre of Oxford Handbooks, and a comparative exploration of three relevant examples including the *Oxford Handbook of Nineteenth-Century Christian Thought*, *Natural Theology* and *Music and World Christianities*
3. Small group break-out sessions (45 minutes); delegates will be divided into three small groups and asked to draft and methodologically rationalize a table of contents
4. Small group presentations (10 minutes each): each group briefly introduces their table of contents

5. Round-up session (30 minutes) – open discussion

Information gathered from the workshop will feed directly into formative discussions at the handbook's first editorial planning committee meeting (to be held in late summer 2018).

# SHUTTLE SCHEDULE

Note: Times listed are for the first available shuttle to the last available shuttle.  
*Shuttles graciously provided by Wake Forest Baptist Church and volunteer drivers.*

## Thursday, February 8

11:00 a.m.-2:00 p.m. Hampton Inn to Patterson Hall

6:00-7:30 p.m. Patterson Hall to Hampton Inn

## Friday, February 9

7:30-8:30 a.m. Hampton Inn to Patterson Hall

3:30-5:30 p.m. Patterson Hall to Hampton Inn to Patterson Hall

9:00-10:00 p.m. Wake Forest Baptist Sanctuary to Hampton Inn

## Saturday, February 10

7:30-8:45 a.m. Hampton Inn to Patterson Hall

12:30-2:00 p.m. Wake Forest Baptist Sanctuary to Hampton Inn

## CAMPUS MAP: Southeastern Baptist Theological Seminary

