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Report on the 2018 SCSM Annual Meeting

DAVID CALVERT

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The 2018 annual meeting of the Society for Christian Scholarship in Music convened on Thursday, February 8 on the historic and picturesque campus of Southeastern Baptist Theological Seminary (SEBTS) in Wake Forest, North Carolina. The seminary has operated on the site since Wake Forest College moved to Winston-Salem in 1956. A portion of the conference also took place in the 183-year-old Wake Forest Baptist Church and featured the facility's newly-refurbished pipe organ. Participants from five different countries and eighteen U.S. states gathered to discuss ideas and research related to music and Christianity: the program committee cultivated a broad spectrum of papers and presenters, provoking much thought and conversation between sessions.

The first concurrent sessions focused on "Theology through Music" and "Music, Beauty, and Christian Faith," respectively, highlighting the diversity of methodologies utilized by SCSM members. For example, as Enya Doyle (Durham University) presented her ethnographic study of women in English cathedral music, Michael

Harland (University of Texas at Austin) theorized the link between expression and belief in his philosophical approach to music as worldview.

Dr. Steven R. Guthrie, professor of theology at Belmont University, delivered the keynote address. Guthrie illustrated the concept of our current "aural crisis" with the help of Glenn Gould's *Solitude Trilogy*, illustrating ways in which loneliness emerges from the current cultural cacophony of competing voices. Even in the midst of the dissonant and aggressive voices, however, God through the Spirit can inspire and create powerful themes that call for response. Indeed, our failure to hear one another—which leads to the experienced loneliness—will only be overcome when we are given "ears to hear" what God speaks and what others are speaking in response.

Friday's full day of papers included a concurrent session on religious music in early nineteenth-century Europe and modern or contemporary worship music. The graduate student panel wrestled with statements of teaching philosophy, while the next concurrent



Conference photographs on pages 2–6 courtesy of Adam Perez

session included papers about the German Lutheran tradition and reflections on specific intersections of music and liturgy. The pre-concert panel prepared the participants for engagement with the evening performance of the Duke Evensong Singers, demonstrating the intention and care in curating selections for the concert.

Saturday morning began with concurrent sessions on music in theological writings and congregational song in global contexts. Of particular note was graduate student Andrew Janzen’s prizewinning paper titled “‘The Good Road’: Indigenous Christian Songs, Senses of Place, and Identity.” Through robust ethnographic work with Native American Christian songs and hymns, Janzen (University of Toronto) posited that the negotiation of indigenous Christian song can be a complex relationship with both the indigenous culture and the evangelizing culture making “concessions” in song that need not be characterized as forced adoption or coercion.

The annual meeting concluded with a lecture-recital by Chad Fothergill (Temple University), who performed and provided insightful comments on Brahms’s Op. 122 chorale preludes. For those who were able to linger, Bennett Zon and Steven Guthrie led a group discussion on the forthcoming *Oxford Handbook of Music and Theology*. This session was a microcosm of SCSM—theologians, musicologists, historians, ethnomusicologists, and philosophers all in dialogue.

Special thanks are due to local arrangements chair Joshua Waggener and the faculty and staff of SEBTS for their

hospitality. Thanks as well to the Center for Faith and Culture at SEBTS for helping to sponsor the keynote address, and to the Duke Initiatives in Theology and the Arts for partnering to bring the Duke Evensong Singers for their Friday evening performance at Wake Forest Baptist Church.

I look forward to the continued work produced by the many scholars of SCSM, and deeply appreciate the fellowship and encouragement offered at each annual meeting. Next year’s meeting in Toronto will continue to celebrate the broad spectrum of scholarship represented by SCSM. ■

DAVID CALVERT recently completed his dissertation at Southeastern Baptist Theological Seminary under the direction of Joshua Waggener.



2018 Graduate Student Prize

Andrew Janzen

“The Good Road: Indigenous Christian Songs,
Senses of Place, and Identity”

The Society for Christian Scholarship in Music is pleased to introduce Andrew Janzen, winner of this year’s Graduate Student Prize. Andrew’s selection was announced at the SCSM business meeting this past February at Southeastern Baptist Theological Seminary.

Janzen grew up in Malaysia and since 2006 has lived and worked as a teacher among indigenous peoples in Brazil. Through personal relationships with indigenous musicians, he has become increasingly involved with musical and artistic projects that help maintain and communicate cultural identity. As a graduate student at the University of Toronto, he has approached ethnomusicology from his background in cultural anthropology and baccalaureate degree in international studies. His work continues to explore issues of identity and race, the material culture of music, indigenous peoples, and the use of music in resistance and co-opting power. Beyond his research interests, he enjoys reading, playing the Native American flute, and spending time with his wife and two children.

The selection committee, consisting of Robin Wallace (Baylor University), Cathy Elias (DePaul University), and Joanna Smolko (University of Georgia), noted in their remarks that Janzen’s paper is a superb example of well-grounded research on an intercultural topic of great significance. By showing the inadequacy of traditional categorizations in describing the hymns of First Nations peoples, Janzen challenges accepted ideas of authenticity and cultural appropriation, offering a meaningful contribution to our growing understanding of the nature and meaning of Indigenous Christianity.

In his presentation, Janzen examined how Indigenous Christian songs—including Kiowa, Cheyenne, Crow, and Plateau hymns—mediated relationships between local and global distinctions by expressing locally specific ethnic identities together with a desire to belong to the global church. Using personal narratives of Indigenous Christians from *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), Janzen found that their accounts point to the acceptance of elements of Christianity without total acceptance of another culture, a concept James Clifford has termed “indigenous articulations” (2013).

Of his findings, Janzen writes: “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.”

The SCSM Graduate Student Prize is awarded annually to a graduate student for a distinguished scholarly paper presented at the SCSM annual meeting. Recent recipients have included Emilie Coakley (2017) for “Time for Prayer or Time for Work?: Nostalgia, Memory, and the Changing Reception of Church Bells in a City Soundscape”; Braxton Shelley (2016) for “Tuning Up: Towards a Gospel Aesthetic”; Bo kyung Blenda Im (2015) for “Amnesia and Anamnesis: Voicing an Alternative Modern Christian Subjectivity in South Korea”; and Cesar Favila (2014) for “Sacred Music and Its Sacred Space: The Early Modern Novohispanic Convent Coro.” The prize is open to all graduate students whose papers are accepted for presentation at the meeting. ■

2018 Presidential Address

Editor's note: the following is a summary of Prof. Jenny Bloxam's address at this year's conference.

The annual presidential address took place on February 9 during the annual business meeting of the Society's 2018 conference at Southeastern Baptist Theological Seminary. Prof. Jenny Bloxam extended a warm welcome to the diverse scholarly assembly, observing that the program included graduate and undergraduate students, independent scholars, church musicians, and teaching faculty from five countries and eighteen states. Educational institutions represented ranged from large public and private research universities to small private colleges to seminaries to conservatories, some with faith associations, and others without.

Noting the love and effort put into realizing this conference by so many people, Prof. Bloxam first expressed gratitude to the hosting institution, especially to Dr. Ken Keathley, Director of the Bush Center for Faith and Culture; his assistant Emily Harrison; Dr. Bruce Ashford and the Provost's Office; and all the wonderful people who cared for those attending in myriad practical ways. She then gratefully acknowledged the generous co-sponsorship provided by Dr. Jeremy Begbie and the Duke Initiatives in the Theology and the Arts program, and thanked Kit Jacobson and the Duke Evensong Choir for the outstanding program they offered in the historic Wake Forest Baptist Church.

Prof. Bloxam also singled out many SCSM members for their invaluable contributions to the conference organization. She applauded the superb work of local arrangements chair Joshua Waggener, and expressed great appreciation to the program committee: Mark Peters (chair), David Heetderks, Deb Justice, and Richard Strauch. She thanked the graduate

student prize committee members: Robin Wallace (chair), Joanna Smolko, and Cathy Ann Elias, as well as the new graduate student prize consultant, Peter Mercer-Taylor. Prof. Bloxam also commended all who proposed papers, presented papers, the session chairs, the panelists, and the tremendous keynote speaker, Dr. Steven Guthrie.

The members-at-large on the Executive Committee were lauded for their hard work, wisdom, and support, as were graduate student representative Megan Francisco and webmaster Adam Perez. Finally, special thanks were tendered to the two most important officers, secretary Tim Steele and treasurer Zig Reichwald, both completing their four-year terms.

Prof. Bloxam next announced that Zig Reichwald has kindly agreed to serve another four-year term as treasurer, and that Adam Perez will continue into another one-year term as Webmaster. Tim Steele has decided to "retire" as secretary at the end of 2018 after two four-year terms, and Effie Papanikolaou has graciously agreed to succeed him in this crucial role.

Turning to highlights from SCSM activities over the past year, Prof. Bloxam first noted the publication of the society's first collection of essays, *Exploring Christian Song* (Lexington Press, 2017), and encouraged members to take advantage of the discount flyer and recommend the volume to their institutional libraries. All royalties will benefit SCSM. Another important milestone, achieved with the help of Cathy Ann Elias and Robin Wallace, was the creation of the graduate student paper prize guidelines along with a new consultant position to provide feedback to applicants who wish to receive it.

Another significant development in 2017 took place with the approval of the society's application for 501(c)(3) status. We are now a tax-exempt, non-profit educational organization, with dues and donations tax-deductible to the full extent of the law! Prof. Bloxam expressed the hope that this new status would encourage members and friends to donate generously to the Graduate Travel and Graduate Prize Funds. ►



Special thanks were offered to Roberts Wesleyan College, who co-sponsored our well-attended reception at the 2017 convention of the American Musicological Society in Rochester, New York. Finally, Prof. Bloxam praised the fine work of the ad hoc committee appointed to revisit the society's constitution: John Paul Ito (chair), Ellen Olsen George, Tala Jarjour, and vice president Mark Peters, *ex officio*. Their thoughtful revisions to the Preamble and Purposes sections of the constitution were overwhelmingly approved by the membership this past November.

In summarizing plans for the year ahead, Prof. Bloxam expressed her desire to grow the society's coffers, especially with respect to the maintenance and disbursement of the Graduate Travel Fund. Continuing to develop a committed and diverse membership base will remain an important focus, with particular attention given to creating institutional and lifetime membership categories. With the help of the Executive Committee and the officers, she hopes to undertake a review and update of the bylaws. The society will continue its annual tradition and host a reception at the joint meeting of the American Musicological Society and Society for Music Theory this November in San Antonio. In other plans for outreach, Prof. Bloxam expressed a desire to cultivate alliances with other scholarly societies devoted to Christianity and the arts.

Developing and refining our methods of communication—the website, the newsletter, and the Facebook page—remains a significant priority, and will be much assisted by the new Communications Taskforce consisting of newsletter co-editors Chelle Stearns and Chad Fothergill, webmaster Adam Perez, and graduate student representative Megan Francisco.

Finally, Prof. Bloxam looked ahead with great anticipation to 2019 SCSM conference, the first to take place beyond U.S. borders thanks to Michael O'Connor, who will serve as local arrangements chair at St. Michael's College in the University of Toronto. In closing, she noted the upcoming biennial elections of the society this fall, in which the membership will choose three new members-at-large and a new vice president, and urged everyone to join or renew their membership, be involved, and stay in touch with each other! ■



M. JENNIFER BLOXAM is the Herbert H. Lehman Professor of Music at Williams College, where she has taught since 1986.



2018 Conference Program

February 8–10, 2018
Southeastern Baptist Theological Seminary
Wake Forest, North Carolina

Thursday, February 8

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

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

Session 1B. Music, Beauty, and Christian Faith

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)

Keynote

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

STEVEN R. GUTHRIE, Professor of Theology, Religion and the Arts, Belmont University



Friday, February 9

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

SIEGWART REICHWALD, Converse College, *chair*

Schubert's Oratorio *Lazarus* in Its Theological Context
YUDHA THIAN TO, 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

Session 2B. Modern Worship Music

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

Session 3. Graduate Student Panel: Statements of Teaching Philosophy

MEGAN FRANCISCO, University of Washington, *moderator*

Panel members

PEDRO APONTE, James Madison University

JOSHUA BUSMAN, University of North Carolina at Pembroke

EFTYCHIA PAPANIKOLAOU, Bowling Green State University

Session 4A. The German Lutheran Tradition

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

Session 4B. Music and Liturgy, Sung and Unsung

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

Pre-Concert Panel

JOSHUA WAGGENER, Southeastern Baptist Theological Seminary, *moderator*

Panel members

JEREMY BEGBIE, Duke Divinity School

STEPHEN CRIST, Emory University

CHRISTOPHER JACOBSON, Duke Divinity School

CHELLE STEARNS, The Seattle School for Theology and Psychology

*Saturday, February 10***Session 5A. Music in Theological Writings and Liturgical Practice**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

Session 5B. Christian Congregational Song in Global ContextsDAVID HEETDERKS, Oberlin College and 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

Session 6. Lecture-RecitalM. JENNIFER BLOXAM, Williams College, *chair*

Late Style and Last Things in Johannes Brahms's Op. 122 Chorale Preludes

CHAD FOTHERGILL, Temple University

Session 7. Workshop: *Oxford Handbook of Music and Christian Theology*

STEVE GUTHRIE, Belmont University

BENNETT ZON, Durham University

If you would like to join or renew your membership, or make a tax-exempt contribution to SCSM, please visit our updated contribution page at:

<http://www.scsmusic.org/joinrenew-2>

CALL FOR PAPERS

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

February 14–16, 2019

ST. MICHAEL'S COLLEGE
IN THE UNIVERSITY OF TORONTO

The Society for Christian Scholarship in Music invites proposals for its upcoming annual meeting, which will take place February 14–16, 2019, at St. Michael's College in the University of Toronto.

Proposals may represent a variety of approaches and perspectives, including history, ethnomusicology, theory and analysis, philosophy and theology, liturgy, and critical theory. Individual papers, panels, and lecture-recitals on any topic related to music and the study of Christianity are welcome. Individual papers are twenty-five minutes long; panels (with three people) are one and a half hours; and lecture-recitals, one hour.

Additional details about types of proposals and submission instructions may be found at:
<https://www.scsmusic.org/scsm-2019-toronto/>.

Inquiries may be directed to program chair David Heetderks at scsm2019conference@gmail.com.

SCSM encourages submissions from current graduate students. A \$250 prize will be awarded for the best paper presented by a graduate student at the 2019 meeting. Application instructions for the graduate student prize will be provided upon acceptance of the paper for the program, and will be posted on the society's website.

The proposal deadline is October 1, 2018.

Theology, Music, Justice: Reflections and Resources Commemorating Martin Luther King Jr. and James H. Cone

CHAD FOTHERGILL, CHELLE STEARNS, and ANGELA PARKER



Image © Cleveland Jazz Orchestra

1968 was perhaps the most tumultuous year in modern American history. In response to the Tet Offensive that commenced in late January, the Johnson administration increased military involvement in Vietnam, fueling antiwar sentiment and sparking new waves of protest. In February, civil rights protests resulted in the deaths of three black males in Orangeburg, South Carolina, and disrupted classes at the University of Wisconsin–Madison and the University of North Carolina at Chapel Hill. In March, thousands of Latino high school students mobilized the so-called “East Los Angeles Walkouts” in hopes of securing curricular and facilities improvements, and Howard University in Washington, D.C., shut down for four days after students seized control of the administration building. Following the assassination of Martin Luther King Jr. on April 4, violence erupted in dozens of cities, one of the most significant waves of civic and social unrest the United States had witnessed since the Civil War. The June assassination of Robert F. Kennedy further exacerbated social and political tensions, resulting in continued protests concerning war, civil rights, and uncertainty about the overall direction of the country.

Smithsonian Magazine has called 1968 “the year that shattered America” and the American Historical Association dedicated portions of its 2018 annual meeting to special panels that explored the year’s events and their continued relevance. And from March through May, C-SPAN aired nine episodes of a series titled “1968: America in Turmoil” that examined the year through topics such as war, civil rights, race relations, women’s rights, liberal and conservative politics, the 1968 presidential campaign, and the role of the media.

Fifty years later, palpable tension and collective unease again exist at the forefront of our national discourse, all while the nation’s character, credibility, and integrity are tested on the international stage. The surface details of 1968 and 2018 may differ, but the underlying themes are all too familiar. Protests about war, politics, law enforcement, civil rights, equal rights, and human rights are no longer distant memories, but fresh wounds. Now aided by instantaneous distribution across vast expanses of social media networks and virtual echo chambers, the characterization and mistreatment of those deemed as “others” continues to erode progress made toward a greater sense of community, of a shared humanity. As a nation, we’ve grown increasingly neglectful of one another, and of creation. Stumbling and broken, we fortify dividing lines along arbitrary labels such as left and right, red and blue, yet remain confused about what it really means to be patriotic or nationalistic, to be free and yet secure, or to be what late Harvard University chaplain Peter Gomes once deemed “both conscientious citizens and faithful Christians.”¹ One could hope that the fiftieth anniversaries of the deaths of King and Kennedy would be centered around commemorations of their lives and accomplishments, of marking some measure of progress, not grieving or lamenting the persistence of attitudes and actions they fought to change or eradicate.

The year after King and Kennedy were assassinated, the Rev. Dr. James H. Cone (August 5, 1936–April 28, 2018) joined the faculty of Union Theological Seminary in New York City. That year and the next saw the publication of his first two books—*Black Theology and Black Power* of 1969 and *A Black Theology of Liberation* of 1970—that would establish Cone as the founder of black liberation theology, what he first summarized in 1969 as “a rational study of the being of God in the world in light of the existential situation of an oppressed community.”² In 1970, Cone expanded this concept, writing that in the Old Testament, “Yahweh sides with the poor within the community of Israel against the rich and other political oppressors. In the New Testament, Jesus is not for all, but for the oppressed, the poor and unwanted of society, and against oppressors.”³ Cone’s theology and focus on justice quickly turned to musical implications in his 1972 book *The Spirituals and the Blues: An Interpretation*, a

hermeneutic reading of biblical images and metaphors in these respective genres. For Cone, spirituals assemble “biblical passages that stress God’s involvement in the liberation of oppressed people”⁴ while the blues express “fortitude in the face of a broken existence.”⁵

The anniversary of the King and Kennedy assassinations, Cone’s death in April 2018, and our current milieu together compel further engagement with ideas, experiences, and resources that emerge from the intersection of music, theology, and justice. In addition to a reflection on Cone’s work by Angela Parker and an interview with Stephen Michael Newby, composer of several works featuring the words of King, the further reading list offers a small sampling of resources that can inform our work as scholars, musicians, theologians, worship leaders, teachers, sisters, brothers, and citizens. Particularly relevant are discussions of the spirituals and the song “Lift Every Voice and Sing,” the influence of which can be seen in Newby’s remarks and whose history is chronicled in a new book by Imani Perry.

For Newby, it is vital that we sing together, an act that, like a family eating together, nourishes both individual bodies and the body of the community. His sentiments echo an observation by Michael Battle, namely that Martin Luther King Jr. “came to understand the reality of history’s long bend toward God’s justice by experiencing the civil rights movement as a worshipping community.”⁶ For Battle—and presumably for King, Cone, and countless others—this worship, this singing “calls for a resistance that exists as an oppositional, contrary witness to a corrupt age.”⁷ May this witness bring grace, healing, and peace to our own troubled present. ■

NOTES

- 1 Peter J. Gomes, “Patriotism Is Not Enough,” in *Strength for the Journey: Biblical Wisdom for Daily Living: A New Collection of Sermons* (New York: HarperCollins, 2003), 120.
- 2 James H. Cone, *Black Theology and Black Power* (New York: Seabury, 1969), 19.
- 3 James H. Cone, *A Black Theology of Liberation* (Philadelphia: Lippincott, 1970), 6.
- 4 James H. Cone, *The Spirituals and the Blues: An Interpretation* (New York: Seabury, 1972; repr. Maryknoll: Orbis, 1992), 33.
- 5 *Ibid.*, 104.
- 6 Michael Battle, “Reconciliation as Worshipping Community,” in *Bonhoeffer and King: Their Legacies and Import for Christian Social Thought*, ed. Willis Jenkins and Jennifer M. McBride (Minneapolis: Fortress Press, 2010), 237.
- 7 *Ibid.*, 238.



Stephen Michael Newby, courtesy of Seattle Pacific University

**“Lift Every Voice and Sing”:
A Conversation in Celebration of the Life of
Martin Luther King Jr. with
Composer Stephen Michael Newby**

On April 4, 2018, selections from Stephen Michael Newby’s *Montage for Martin* were performed at a candlelight service at the Martin Luther King Jr. memorial in Washington, D.C., commemorating the fiftieth anniversary of King’s assassination in Memphis on April 4, 1968. Newby has composed two large-scale works based on the life and writings of King: his 1994 symphony, *Let Thy Mercy Be Upon Us: A Tribute to Martin Luther King Jr.* (tenor solo, orchestra, and choir) and his 1998 oratorio, *Montage for Martin* (chamber orchestra, rhythm section, and chamber singers).

Newby is Professor of Music at Seattle Pacific University, Seattle, Washington. He is a composer, conductor, gospel and jazz vocalist, and pianist. He is a native of Detroit, Michigan, and received his Bachelor of Arts in Vocal Music Education and Flute Performance from Madonna College in Livonia, Michigan. He received a Master of Music in Jazz Composition and Arranging from the University of Massachusetts Amherst. There, his studies in composition were under the

supervision of Robert Sutton, Frederick Tillis, Jeff Holmes, and Robert Stern. He returned to Michigan to complete a Doctor of Musical Arts in Composition at the University of Michigan in Ann Arbor. There, he studied with William Albright, Michael Daugherty, George Wilson, Fred Lerdahl, and Pulitzer Prize winners William Bolcom and Leslie Bassett.

The following remarks are excerpted from a longer, two-part interview with Newby that may be found at the SCSM news and scholarly reflections page, <https://medium.com/society-for-christian-scholarship-in-music>.



SCSM ► *Some members of the African American community have noted that the current generation of young adults don't know "Lift Every Voice and Sing," which is considered by many to be the black national anthem. What does this anthem mean for today?*

SMN ► Some people don't even know what they don't know. But the anthem connects us once again to our story. It is more than a riff, trope, or motif. It's an anthem. Much of our music that hits the mainstream today consists of tropes and riffs, things that have been commercialized, that signify something and then move away from that meaning. The Johnson brothers created this incredible anthem because anthems anchor us. They anchor our souls to our stories. It is indeed important for us. But people don't know it, so they don't know their soul. Especially black Americans. There's a lot of shouting, but to sing—to *sing*—is to embody. Everyone has a voice, and when we can sing it together, it unifies us. It does. It at least puts us on the same page for a minute.

SCSM ► *What is the importance of community, music, and story being bound together in this way?*

SMN ► You show me a human being that doesn't eat, and there is malnutrition. Right? Show me a family that eats together—eating is important in itself—but when you eat together, that's *really* good. The question is, are people singing? It's important that we sing. We are human beings. And we need to be singing together. It's as important as eating food, having a meal together. Singing together is like having a meal together: it feeds us. It's what human beings do. So when you're not singing, that's a problem.

SCSM ► *Tell us about your compositional methodology. Did some of the music that you sang in the Detroit public schools influence your choice to become a musician and composer?*

SMN ► I think it was not only the public school system, but it was the church. I also came from a musical family. My mother was a singer. She was supposed to sing opera, with a four-octave range. My mother was beautiful. I had a love for music from my parents. They really instilled it in me. I didn't know I wanted to become a composer; instead, I thought I wanted to become a lawyer. In high school, I remember telling Bill Wiggins, my band teacher, that I was going to become a lawyer. He looked at me and he laughed—he laughed so hard. He said, "Right! You are going to be a musician. That's what you are going to be, Newby." But I was playing trombone, piano, I was playing in my daddy's church, and I was picking up saxophone and flute. I was always curious. I couldn't land on one single instrument. I was fascinated and intrigued by instruments. I was fascinated by creating and making up songs. I was a songwriter before I was a composer. They are connected, but there is a difference. So, I really started in high school, but my serious career as a composer started after I finished my undergraduate degrees at Madonna University.

SCSM ► *When did you start to incorporate elements of jazz into your compositional style?*

SMN ► It was already there. And that's what the problem was. I was trying to find a degree program that would allow me to write and to express. The only place I could find was the University of Massachusetts Amherst, where I got my master's degree in jazz composition and arranging. I studied gospel music and gospel music history with Horace Clarence Boyer. It was Frederick C. Tillis, a mentor of my teacher, who said: "Write. Write what you hear. Bring all of that in and write!" The master's degree in jazz composition and arranging allowed me the freedom to bring my voice into the mix. Nobody slapped my hand and told me that I had to be like that person over there. Then I went to the University of Michigan and learned how to create this hybrid music. I consider myself an Americanist.

SCSM ► *What motivated you to turn to the words of Martin Luther King Jr. when you were working on the music for your dissertation? It's had a long life and has been performed a number of times!*

SMN ▶ It is interesting that you ask that question because, at the time, I was thinking about longevity, about what really matters. I know for a fact that my faith tied into it. I already knew that other African American composers had put their spin on King and reflected upon his words and writings. I made the decision to use his work because these words are important. “Hatred and bitterness can never cure the disease of fear, only love can do that.” “Every man is somebody’s somebody, because they are a child of God.” I got a compilation that Coretta Scott had created from the words of her late husband, used Psalm 33, created this octatonic scale, and then composed *Let Thy Mercy Be Upon Us*. When I thought about longevity, I didn’t think about writing something that would last. Instead, I realized that King’s words were important—they had longevity on their own. These words still resonate today. I listen to King’s sermons today and think, “How did you know what happened last week in the news?”

SCSM ▶ *We are in a moment, again, aren’t we? The questions that are being asked today address the deep places that we have ignored as a country. We think we have healed, we think that we’ve moved beyond, but the truth is that we’ve just looked away. So in this moment, we are starting to ask, what else can we do?*

SMN ▶ We have to be together. We just have to be together, to be at the table. Last week, I was on Orcas Island conducting a gospel workshop, and the average age had to be about 65 or 68. A woman from Mississippi said, “You know, Dr. Newby, I didn’t know how to deal with the Jim Crow laws at the time and I still feel guilty because I didn’t know what to do.” And I thought to myself, “Wow! Just to confess that, just to say that, to release that is healing.” It is part of the story. And I had never heard an older white woman tell me that before. So when I’m working with this population that has this history with blacks, that is an opportunity to restore, reconcile, redeem. There are a lot of “R” words going on here. To remember, to react, to respond, and to make something positive. Our singing together helps us to remember—it helps us to figure out how to press forward.

SCSM ▶ *In trauma studies, both personal and cultural trauma, theorists talk about explicit memory, or how we tell our story, and implicit memory, or emotional and bodily memory. This is why I think we need to turn to the arts, especially music, because they can excavate this emotional memory, to open otherwise*

hidden places within us. The arts then have the capacity to realign us with one another, especially when we sing together.

SMN ▶ Yes, they do. After King was shot, I remember my mother standing in front of the ironing board, ironing my father’s shirts. I said, “Mama, what’s wrong, what’s wrong?” She said, “They killed him, they killed him. They killed him.” And I knew who it was. She didn’t say his name, but I knew. I remember some things that my mother said, but there is a lot from my childhood that is blocked. I can’t remember it because I think it was just so devastating, so traumatic.

SCSM ▶ *What brought you to Dr. King’s words for your oratorio, Montage for Martin? Why these words?*

SMN ▶ It’s just truth. His words need to be articulated again and again. Look, Martin was a prophet, a twentieth-century prophet just as Billy Graham was a twentieth-century evangelist. The sovereign Lord drops people into humanity that do certain things for a certain time. We know that the words of King are rich, they are right. Like many prophets and prophetesses, they are God’s mouthpieces. King knew he was a vessel, his work wasn’t the end of God’s redemptive movement. That’s why he said, “I’m not afraid to die. Longevity has its place, but I’m not concerned with that right now.” He was so in the moment. It’s that type of passion and focus that inspires all of us, to be present and know what it means to have hope and to live out justice.

SCSM ▶ *In addition to exploring the spirituals and the blues, James Cone also turned to the narrative of King’s life as a type of theological text. By returning to King’s words over and over you are, in essence, doing the same thing through music?*

SMN ▶ Absolutely. When I look at King’s words as a composer and think about what I’ve done in the past, what you are hearing is a hermeneutic, artistic, and exegetical task. I’m interpreting what he said, enlivened by these words. I think that is why I keep returning to these texts.

SCSM ▶ *Any final thoughts?*

SMN ▶ Let’s pay attention to what we are singing, to what happens when we don’t sing together, and to what happens when we do sing together. ■



Rev. Dr. James Hal Cone, courtesy of Union Theological Seminary

Thank You, Rev. Dr. James Hal Cone!

ANGELA PARKER

While I love my work as a Womanist New Testament scholar teaching in a predominantly white institution in the Pacific Northwest, I often reminisce about the time I took Rev. Dr. James Cone's black liberation theology course at Union Theological Seminary in New York. Truthfully, I would not be the scholar that I am today had Dr. Cone not facilitated my transfer to Chicago Theological Seminary where I eventually received my Ph.D. in Bible, Culture, and Hermeneutics. I remain eternally grateful to Dr. Cone.

As a student, I remember Cone telling us of some of the music that he played in the background while writing all of his books. Music served as one of Cone's hermeneutic tools for developing black liberation theology. The imagery in African American music created a space for understanding the ways that blacks living in Jim and Jane Crow South dealt with their reality. Essentially, listening to spirituals and the blues offered a way to enter into the psyche of a people who experienced the trauma of extralegal lynching. As a New Testament scholar, I find continuity in thinking through the trauma of

lynching and the experiences of early Jesus followers during the writing of the New Testament. In books such as *The Cross and the Lynching Tree* Cone acknowledges that the process of trying to reconcile the gospel message of liberation with the reality of black oppression in Jim and Jane Crow South is particularly personal; thus it requires the musical witness of the spirituals and the blues to rightly represent those who created and sang these songs.¹

One song that Cone opened up for me in my study of Galatians is Billie Holiday's "Strange Fruit." Written in the early 1930s by Jewish school teacher Abel Meeropol (also known as Lewis Allen), Billie Holiday began singing the song, thus creating a space where audiences could witness how an African American woman and a Jewish man work together to protest social injustice. Cone argues that Meeropol wrote what white theologians and religious leaders should have said.² The lyrics are:

Southern trees bear strange fruit,
Blood on the leaves and blood at the root,
Black body swinging in the Southern breeze,
Strange Fruit hanging from the poplar trees.

Pastoral scene of the gallant South,
The bulging eyes and the twisted mouth,
Scent of magnolia sweet and fresh,
Then the sudden smell of burning flesh!

Here is fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the trees to drop,
Here is a strange and bitter crop.

Cone was the first to make me think about Billie Holiday's "Strange Fruit" as I began my own work in Galatians since he asks the question: "What if the cross made way for the lynching tree?"

In Jim and Jane Crow South, lynching was a form of extralegal punishment sanctioned by a community against those who were out of the reach of the law.³ So when a black person thought she or he had the right to be treated as an equal to a white, lynching was a way of making sure that the black community knew there was no way that a black person could be equal in the eyes of a white person. Whites also believed that they had the right to control the black population

through lynching and other extralegal forms of mob violence. This belief was grounded in the idea that “America is a white nation called by God to bear witness to the superiority of ‘white over black.’”⁴ The connection between lynching and white Christianity was so prevalent that postcards printed after a lynching often showed white Christians wearing their “Sunday best” clothes because they had just come from church. This practice was widespread enough that an article in the 1930s *Chicago Defender* newspaper once included a similar picture with a caption that simply stated: “American Christianity.” The article declared that, “Christian America must know that all the world points with scorn at a country that spends millions to Christianize other countries while at home the barbarians hold their lynching picnics at regular intervals.”⁵

In the context of my own forthcoming work in the book of Galatians, Cone’s work allows me to think through translation and commentary of the Galatians text vastly different from the way that traditional Western Christianity may translate and interpret it. As I ponder Galatians 3:10–14, Cone’s work allows me to re-imagine my translation as follows:

¹⁰For as many whose sole purpose is to exist under the works of martial law are under a curse. For it has been written, “cursed is everyone who does not abide in all of the things written in the book of Torah in order to do them.”

¹¹But it is clear that no one is made righteous before God by works of martial law, because the righteous, lynched victim will live by faith in Torah.

¹²But martial law instigated by mob violence is not of faith, but the one doing God’s Torah will live by God’s laws.

¹³Christ redeemed us from the curse of martial law, becoming for us a curse, because it is written, cursed is everyone who has been lynched on a tree.

¹⁴So that the blessing of Abraham in Jesus Christ may come to all those who have been deemed “other,” so that we may receive the promise of the spirit through faith.⁶

While many of us had to say goodbye to Rev. Dr. Cone at his funeral on May 7, 2018, we know that the struggle for liberation continues in the academy, in society, and in

churches all over the world. As the Johnson brothers exhort us in “Lift Every Voice and Sing”:

Sing a song full of the faith that the dark past has
taught us,
Sing a song full of the hope that the present has
brought us;
Facing the rising sun of our new day begun,
Let us march on till victory is won. ■

NOTES

- 1 James H. Cone, *The Cross and the Lynching Tree* (Maryknoll: Orbis, 2011), xvi.
- 2 *Ibid.*, 135.
- 3 *Ibid.*, 2–3.
- 4 *Ibid.*, 7. See also Winthrop Jordan, *White Over Black: American Attitudes Toward the Negro* (Baltimore: Penguin Books, 1969).
- 5 Dora Apel and Shawn Michelle Smith, *Lynching Photographs* (Berkeley: University of California Press, 2000), 20–21.
- 6 My translation is part of a larger forthcoming commentary on Galatians as part of the Society of Biblical Literature’s Semeia Series.

ANGELA PARKER is Assistant Professor of Biblical Studies at The Seattle School of Theology and Psychology.



Further Reading

- Elaine Carey, *Protests in the Streets: 1968 Across the Globe* (Indianapolis: Hackett, 2016)
- Eileen Morris Guenther, *In Their Own Words: Slave Life and the Power of Spirituals* (St. Louis: MorningStar, 2016)
- Arthur C. Jones, *Wade in the Water: The Wisdom of the Spirituals* (Maryknoll: Orbis, 1993)
- Cheryl Kirk-Duggan, *Exorcising Evil: A Womanist Perspective on the Spirituals* (Maryknoll: Orbis, 1997)
- Hugh R. Page, Jr., *Israel’s Poetry of Resistance: Africana Perspectives on Early Hebrew Verse* (Minneapolis: Fortress Press, 2013)
- Imani Perry, *May We Forever Stand: A History of the Black National Anthem* (Chapel Hill: The University of North Carolina Press, 2018)
- Bernice Johnson Reagon, *If You Don’t Go, Don’t Hinder Me: The African American Sacred Song Tradition* (Lincoln: University of Nebraska Press, 2001)
- Lawrence Schenbeck, *Racial Uplift and American Music, 1878–1943* (Jackson: University Press of Mississippi, 2012)
- Eileen Southern, *The Music of Black Americans: A History, Third Edition* (New York: W. W. Norton, 1997)

SCSM Member News

On April 20, **David Calvert** successfully defended his dissertation, “Liturgical Speech Acts: How to Do Things with Words in Worship,” with SCSM member Joshua Waggener serving as advisor. On May 11, Calvert became the first student to graduate from the Ph.D. in Theology and Worship program at Southeastern Baptist Theological Seminary in Wake Forest, North Carolina. In November 2018, he will present portions of his dissertation research at the Annual Meeting of the Evangelical Theological Society in Denver.

In April, **Stephen Crist** (Emory University) presented “Bach as Modern Jazz” at the American Bach Society’s biennial meeting on the campus of Yale University. His presentation focused on *Blues on Bach*, a 1974 album by the Modern Jazz Quartet that includes arrangements of five compositions by Bach, as well as four original blues in B-flat major, A minor, C minor, and B major, a progression that forms the name B-A-C-H. Crist also served as a



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judge for the Tenth Biennial Bach Vocal Competition for Young American Singers in Bethlehem, Pennsylvania.

This July, **Enya Doyle** (Durham University) will present a paper titled “Gender Diversity and Anglican Cathedral Music-Making: How Far Have We Come? How Far Can We Go?” at the Gender Diversity in Music Making Conference to be held in Melbourne, Australia.

Erin Fulton (University of Kentucky) presented “The Religious and Regional Significance of Eighteenth-Century Church Music in 1840s Maine” at the April meeting of the New England-Maritimes Region of the American Academy of Religion, and “Hymn Selection within the Thought and Polity of the Church of Christ, Scientist” at the March meeting of the South-Central chapter of the American Musicological Society. She also received the American Congregational Association-Boston Athenæum Fellowship for research into American religious history involving the collections of the Boston Athenæum and the Congregational Library, and has been selected as the 2018 resident intern at the Sacred Harp Museum in Carrollton, Georgia.

Megan Meyers (Fuller Theological Seminary) has published a new book, *Grazing and Growing: Developing Disciples through Contextualized Worship Arts in Mozambique*, in the American Society of Missiology Monograph Series of Pickwick Publications. Later this year, she will

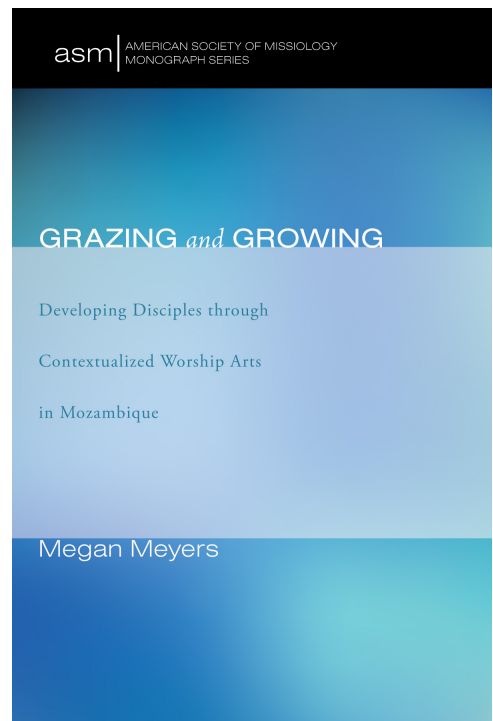


Image © Pickwick Publications

present “Crate-Digging Through Culture: Hip Hop and Missions in Pluralistic Southern Africa,” as part of Fuller Theological Seminary’s 2018 *Missiology Lectures: Global Arts and Witness in Multifaith Contexts*. A promotional video for her lecture is available at <https://youtu.be/mdMotso-TYQ>.

Adam Perez (Duke Divinity School) will deliver his paper, “Beyond the Guitar: The Keyboard’s Contribution to the History of Contemporary Praise and Worship,” as part of the Emerging Scholars Forum at The Hymn Society’s annual conference this July at Washington University in St. Louis.

Arvo Pärt's Resonant Texts

Choral and Organ Music 1956–2015

Andrew Shenton



Image © Cambridge University Press

Andrew Shenton's (Boston University) latest monograph, *Arvo Pärt's Resonant Texts: Choral and Organ Music, 1956–2015*, was published by Cambridge University Press in May. Shenton also contributed essays on Pärt to Cambridge University Press's *Arvo Pärt's White Light: Media, Culture,*



Alexis VanZalen at Versailles with the 1710 Cliquot organ in the background.

Politics (edited by Laura Dolp, 2017) and Ashgate's *Contemporary Music and Spirituality* (edited by Robert Sholl and Sander van Maas, 2016).

Kate Steiner has accepted a position as Assistant Professor of Musicology at Conrad Grebel University College at the University of Waterloo. In addition, her article "Composing St. Columba, Hope of the Scots" appeared in the April 2018 issue of *Plainsong and Medieval Music* (Cambridge University Press).

Supported by a Graduate Music Award from the Presser Foundation, **Alexis VanZalen** (Eastman School of Music) will spend the summer in France conducting research for her dissertation, provisionally titled "The Rhetoric of Timbre in the Organ Music of the French Catholic Reformation." In addition to conducting archival research in Paris, Alexis will visit and take lessons on several historic organs around France in order to learn more about the stylistic delivery of seventeenth-century French organ music.

In November 2017, **Jessica Wan** successfully defended her Ph.D. dissertation, "Can a Woman Be a Music Minister? Bridging the Gap Between Complementarian Theology and Philosophies of Music Ministry," at Southwestern Baptist Theological Seminary in Fort Worth, Texas. In May 2018, she presented a workshop, "A Gospel Dialogue 'in' Worship," at Campus Challenge, a conference of the Asian/Chinese Christian Fellowship (A/CCF) movement in Eastern Canada designed to equip students for campus ministry. ■

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SCSM Member News

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Last, feel free to provide any social media tags, handles, or web addresses for conferences, publishers, publications, foundations, etc. that can be linked to your post.

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SUBMIT

Do you have new publications, grants, presentations, blogs, premieres, or performances to share?

If so, please let us know!

Use the link below to submit news, announcements, or items of interest for inclusion in the next newsletter:

<https://goo.gl/forms/9mcD8tYTXtJ2WbZJ2>

From the Editors

When Chelle led the worship ministry at a small church in Seattle, she once witnessed a series of unexpected deaths and major medical emergencies in the community. Grief and sorrow seemed to follow the members of this congregation. She reached out to Marva Dawn, author of *Reaching Out Without Dumbing Down: A Theology of Worship for This Urgent Time* (Grand Rapids: Eerdmans, 1995) and *A Royal Waste of Time: The Splendor of Worshiping God and Being Church for the World* (Grand Rapids: Eerdmans, 1995), for guidance on how to lead her church through this weary season. Dawn's advice was simple yet profound: "When we worship together we need to learn how to sing songs on behalf of one another."

Sometimes we need to sing songs of joy and at other times we require songs of lamentation and complaint. Whatever we sing together, worship orients the heart, reminding us what is real and true in the midst of a life that does not always reflect the goodness, joy, grace, and mercy of the God of all of creation. As Steven Guthrie argues in *Creator Spirit* (Grand Rapids: Baker, 2011), "in song, community is both incarnated and announced. Song is a shared and participatory experience that in turn gives rise to a sounding emblem of the community."

We hear something similar when James Cone argues in *The Spirituals and the Blues* (New York: Seabury, 1972) that "black music is unity music." He turns to the spirituals and the blues as theological texts because this music articulates the heart of a particular community. As we mark the life of Martin Luther King Jr., it feels fitting to also explore how theologians and musicologists have studied the words and ways of singing the spirituals and the blues.

In this edition of the SCSM newsletter, we celebrate the theological wisdom that arises from the compulsion to sing together, especially in the wake of oppression and dehumanization. From the anthem "Lift Every Voice and Sing" to your favorite Sunday morning music, may we all heed the call in Ephesians to "be filled with the Spirit, speaking to one another with psalms, hymns, and songs from the Spirit. Sing and make music from your heart to the Lord, always giving thanks to God the Father for everything, in the name of our Lord Jesus Christ" (Ephesians 5:19–20). ■

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