Annual Meeting
of the
Society for Christian Scholarship in Music

February 14-16, 2019
Saint Michael’s College
University of Toronto
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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The Society would like to thank the following people for their generous support and assistance: Dr. David Sylvester, President and Vice Chancellor and Dr. Randy Boyagoda, Principal and Vice President, University of St. Michael’s College; Fr. Morgan Rice, John Paul Farahat, and Michael Pirri, and all the staff and community of St. Basil’s Church; Fr. Dan Donovan; The Sheptytsky Institute of Eastern Christian Studies; Chartwell’s; Adrian Ross and Ensemble, and the University of Toronto Faculty of Music; all student volunteers; and the session chairs, the presenters, and the panelists.
PROGRAM

THURSDAY, FEBRUARY 14

12:30-1:30 p.m. Registration CHARBONNEL

1:30-1:50 p.m. Welcome & opening remarks

2:00-3:45 p.m. Session 1 (concurrent)

A. Musical Symbolism MADDEN
   Cathy Ann Elias, DePaul University, chair

   ❖ Music Incarnate: The “Theme of God” as Theological Symbol
     in Olivier Messiaen’s Vingt Regards sur l’Enfant-Jésus
     Christina Labriola, Regis College, University of Toronto

   ❖ “Ante faciem tuam”: Stars, Hexagrams, and the Arithmetic of Mystical Desire
     in Buxtehude’s Quemadmodum desiderat cervus (BuxWV 92)
     Malachai Komanoff Bandy, University of Southern California

B. Music in Community CHARBONNEL
   Reid Locklin, St. Michael’s College, University of Toronto, chair

   ❖ Punto de Convergencia: Migration, Music, and Refuge
     in the Chinese Christian Church of Panama
     Corey Blake, University of California, Riverside

   ❖ A Community of Listeners: Musical, Liturgical, and Spiritual Responses
     to BBC Radio 3’s Choral Evensong on The New Radio 3 Forum
     Martin V. Clarke, The Open University, UK

   ❖ The Onini Bamboo Ensemble:
     A Powerful Tool for the Musuhapa Siraya Movement in Tainan City, Taiwan
     Chia-An Tung, Emmanuel College, University of Toronto

3:45-4:15 p.m. Coffee break CHARBONNEL
The Musics of Indigenous Christians in North America

Right Rev. Mark MacDonald
The Anglican Church of Canada

This lecture explores historical and contemporary interactions between indigenous music-making and Christian missions in North America, including the use, adaptation, and translation of European hymnody by Indigenous Christians, and the use of Indigenous music-making in Christian devotion and worship. Moving from practical examples, Bishop MacDonald will articulate the key theological principles that underpin these practices. He will also briefly identify some areas for future research in this growing field.

The Right Rev. Mark MacDonald is the Anglican Church of Canada’s first National Indigenous Anglican Bishop. Bishop MacDonald was appointed to this position in 2007, after serving as bishop of the U.S. Episcopal Diocese of Alaska for ten years. Following studies in Duluth and Toronto, Bishop MacDonald did graduate work at Luther-Northwestern Theological Seminary in Minneapolis; he holds a Doctor of Ministry degree from Church Divinity School of the Pacific. Bishop MacDonald has had a long and varied pastoral and educational ministry, holding positions in Mississauga, Ont., Duluth, Minn., Tomah, Wis., Mauston, Wis., Portland, Ore., and the southeast regional mission of the Diocese of Navajoland. He is a third order Franciscan. He has published works on mission and ministry, faith and sacraments, multiculturalism, inculturation, creation and environment.

5:45 p.m. Reception

Dinner on your own

Graduate student reception
FRIDAY, FEBRUARY 15

8:00-8:45 a.m.  Registration & continental breakfast  

8:45-10:30 a.m.  Session 2 (concurrent)  

A.  The Enduring Legacy of the Early Church  
Swee Hong Lim, Emmanuel College, University of Toronto, chair  

❖ Liturgical-Musical Practices of Ordinary Christians in Late Antiquity: The Case of Singing Psalms for the Dead in Late Fourth-Century Antioch  
Carl Bear, independent scholar  

❖ Harmonia: Music, Architecture, and Christian virtue in Gregory of Nyssa  
Aron D. Reppmann, Trinity Christian College  

❖ A Humble Matrix: Alexander Agricola’s Si dedero and Christian Piety in the Renaissance  
Jennifer Thomas, University of Florida  

B.  Modern Worship Music as an Avenue for Theological Reflection  
John Paul Ito, Carnegie Mellon University, chair  

❖ Theological Meanings in Phrase Rhythm: Select Songs by Paul Baloche  
Samuel Ng, University of Cincinnati  

❖ “Your Peace Will Meet Me There”: Resolution Overflow, Open Eschatologies, and the “Terminal Bridge” in Contemporary Christian Worship Music  
Xieyi Zhang, The Graduate Center, CUNY  

❖ Music Learning within Contemporary Christian Church Praise Bands  
Laura Benjamins, Western University  

10:30-11:00 a.m.  Coffee break  

11:00 a.m.-12:15 p.m.  Session 3 (plenary)  

Graduate Student Panel: On Publishing  
Megan Francisco, University of Washington, chair  

M. Jennifer Bloxam, Williams College  
Blenda Im, University of Pennsylvania  
Erin Fulton, University of Kentucky  
Chelle Stearns, The Seattle School of Theology & Psychology  

12:15-1:30 p.m.  Lunch and business meeting
1:30-3:15 p.m.  Session 4 (concurrent)

A. Ecumenical Liturgies
   Christina Labriola, Regis College, University of Toronto, chair

   ❖ The Popularity of the Plagal-Amen Cadence in Nineteenth-Century Britain and Beyond
      Jason Terry, Bradley University

   ❖ Aspects of the Integration of Mass into the Lutheran Liturgy:
      Harrer’s Presentation of Zelenka’s Mass in Leipzig
      Kiko Matsuhashi, Tokyo University of the Arts

   ❖ High Church Singing in Baptistland:
      Localization of Anglican Congregational Singing in Texas
      Joel West, Cranmer Theological House

B. Music as Agent of Social Change and Imagination
   Darren Dias, St. Michael’s College, University of Toronto, chair

   ❖ Do You Hear What I Hear: Understanding Sacred Music and the Community
      Danielle Rathey, New York University, & Markus Rathey, Yale University

   ❖ “Psalms, Hymns, and Spiritual Songs”:
      Biblical Interpretation with an Ethnomusicological Ear
      Amy Whisenand, Duke Divinity School

   ❖ The Formation of “Imagined Community”:
      A Case Study on Hong Kong Contemporary Christian Music
      Enoch Lam Yee-lok, Hong Kong Baptist University

3:15-3:45 p.m.  Coffee break

3:45-5:30 p.m.  Session 5 (concurrent)

A. Oratorio in the Seventeenth and Eighteenth Centuries
   Siegwart Reichwald, Converse College, chair

   ❖ Panel: Giacomo Carissimi
      – A Close Reading of the Biblical and Musical Interactions
         in Carissimi’s Jephte and Jonas
         Cathy Ann Elias, DePaul University

      – Carissimi’s Jephte and Jesuit Spirituality
         Alice V. Clark, Loyola University New Orleans

   ❖ Poetry, Music and Religion in the Works of August Hermann Niemeyer
      Joyce Irwin, Princeton Research Forum
B. Finding Theology in Unexpected (Musical) Places
   Joshua Waggener, Southeastern Baptist Theological Seminary, chair

   - The Impassible Dream: Theology, Science, and the Evolution of Music
     Bennett Zon, Durham University

   - The Dark Side of Oz as Allegory of Spiritual Transformation
     Matthew Arndt, University of Iowa

   - I Got A New Complaint: Protest and Lament in Grunge Rock
     Gregory Walshaw, Emmanuel College, University of Toronto

6:00-7:30 p.m.     Conference dinner
8:00 p.m.           Concert

     Charpentier, *Litanies de la Vierge*
     and music by Couperin and de Grigny
     with singers and instrumentalists from the Faculty of Music
     directed by Adrian Ross

     Retiring collection for the SCSM Graduate Student Travel Fund, to support the participation of graduate students in the annual conference.

SATURDAY, FEBRUARY 16

8:15-8:45 a.m.     Continental breakfast
8:45-10:30 a.m.    Session 6 (concurrent)

A. Contemporary, Classical … and Christian
   Brian Butcher, St. Michael’s College, University of Toronto, chair

   - In Memoriam: James MacMillan’s *Violin Concerto* as Modernist Lament
     Chelle Stearns, The Seattle School of Theology & Psychology

   - Function or Art? The Artistic Potential of the Singing Congregation
     Manfred Novak, Kunstuniversität Graz

   - Sir John Tavener as a Composer of Orthodox Liturgical Music
     Alexander Lingas, City, University of London
B. On the Power of Music from Plato to Augustine: Ethos, Virtue, and the Temporal Structure of Desire

Aron Reppmann, Trinity Christian College, chair

- Musical Ethos and Rhythm in Ancient Musical Thought
  Fr. Andreas Kramarz, LC, Legion of Christ College of Humanities

- Augustine’s De musica on Temporal Transcendence in Rhythm and Virtue
  Jessica Wiskus, Duquesne University

- Time, Desire and Rhythm in Augustine
  Felix Concubhair Ó Murchadha, National University of Ireland Galway

10:30-11:00 a.m. Coffee break

11:00 a.m.-12:45 p.m. Session 7 (concurrent)

A. “You Tell Me It’s the Institution…”:
  Worshipers Respond to Changing Human Authority
  Becca Whitla, Emmanuel College, University of Toronto, chair

- “That Hart May Sing in Corde:” Poetic Paraphrase of the Psalms as Defense of Church Music in Matthew Parker’s The Whole Psalter Translated into English Metre (1567)
  Sonja Wermager, Columbia University

- The Rise of the Worship Degree: Pedagogical Changes in the Preparation of Church Musicians
  Jonathan Ottaway, Duke Divinity School

- The Concert in The Catholic Church: The Case Reopened
  Kevin O’Brien, University of Maryland

B. Byzantine Chant and Anglophone Worship

Eftychia Papanikolaou, Bowling Green State University, chair

- Byzantine Chant and Identity in the Anglosphere: Tradition, Anti-tradition, and “Right Singing” in English-Language Orthodox Christianity
  Richard Barrett, Saint John of Damascus Society & AGES Initiatives

- Lecture–Recital. Beyond 1s & 0s: The Challenges of Rendering Traditional Byzantine Chant into Modern English
  John Michael Boyer, Saint John Koukouzelis Institute for Liturgical Arts

12:45-1:00 p.m. Valediction
Music Incarnate: The “Theme of God” as Theological Symbol in Olivier Messiaen’s Vingt Regards sur l’Enfant-Jésus
Christina Labriola, Regis College, University of Toronto

Comprised of twenty musical meditations, Olivier Messiaen’s piano cycle, Vingt Regards sur l’Enfant-Jésus (1944), envisions the Christ-child from a panoply of perspectives both cosmic and intimate, each “regard” a musical expression of the theological truth of the Child-God. This paper attends to one major musical theme, the “Theme of God,” by identifying its symbolic elements and in tracing its occurrences, iterations, transpositions, transformations, and theological significations, throughout the work. In the process, I seek to reinforce a Catholic perspective on the profound relevance of the Incarnation for an integrative and embodied “musical spirituality.” With reference to the theological aesthetics of Hans Urs von Balthasar, I argue that the consequences of the Incarnation of God in Jesus are in fact foundational to a religious conception of art and the beautiful and thus to the very notion of musical “sacramentality” – that is, the possibility of music to bear theological truths and to provide a locus of encounter with God. In tandem with this, I contend that Vingt Regards operates on the level of the “spiritual senses” by transposing the metaphor of “seeing” or “gazing” to the level of “hearing” or “listening” through musical enactment, thus granting a validity, through the Incarnation, of bodily and sensory ways of knowing and experiencing the God who is Emmanuel (God-with-us).

“Ante faciem tuam”: Stars, Hexagrams, and the Arithmetic of Mystical Desire in Buxtehude’s Quemadmodum desiderat cervus (BuxWV 92)
Malachai Komanoff Bandy, University of Southern California

Piet Kee, Stephen Ackert, and Carol Jarman have documented, with compelling consistency, symbolic numerical structures in Dieterich Buxtehude’s solo organ works. But in the absence of text, concrete meaning ultimately proves elusive. This study, however, reveals extensive connections between text and number in Buxtehude’s ostinato setting of Psalm 41/42, Quemadmodum desiderat cervus (BuxWV 92). Informed by contemporary philosophical writings of Andreas Werckmeister, Athanasius Kircher, and Robert Fludd, a thorough analysis reveals theologically significant quantities of measures and notes, embedded Pythagorean ratios, palindromic numerical sequences, and striking appearances of “figural” numbers in far-reaching symmetry across the work. These numerical underpinnings continually derive meaning from accompanying text, while symbiotically supporting it with clarity rivaling more overt musical elements like counterpoint and rhetorical figure. “Star” numbers—especially 37 and 73—feature particularly prominently within the work’s structural core and textual imagery, in geometrical opposition to the ostinato pattern’s circular repetition. If understood as the product of conscious intention rather than pure chance, this would suggest a fundamentally mathematical design for this work, and at least five others in Buxtehude’s catalog that exhibit near-identical features. Investigation of meaningful intersections between numbers and theology in Buxtehude’s craft thus might ultimately necessitate reform not only
of our concept of his compositional process, but of numerology’s importance in the larger seventeenth-century intellectual environment that fostered it.

**Session 1B. Music in Community**

*Punto de Convergencia: Migration, Music, and Refuge in the Chinese Christian Church of Panama*
Corey Blake, University of California, Riverside

Amid the economic crisis occurring in Venezuela, massive migration continues to take place to countries throughout Latin America. In Panama, an average of 10,000 Venezuelan migrants per month has led to tensions within the country, resulting in widespread discrimination and hostility towards these refugees. For Venezuelans of Chinese descent, such discrimination becomes compounded with existing discrimination and marginalization of citizens of Chinese descent in Panama. Despite these socioeconomic hardships that accompany the difficulties of migration, many migrants have found refuge through the Chinese Christian Church of Panama, a union of evangelical Christian churches throughout the country that offer services in Cantonese and Spanish and support a primarily Chinese and Chinese descendant congregation. Not only do these churches operate as solace in times of chaos, but they help ethnic Chinese migrants find community and belonging amidst the heated debates about immigration and rampant xenophobia taking place. The churches become a *punto de convergencia* for migrants seeking support in a new social environment and are often one of the first places new migrants go to for help. Importantly, music plays a critical role in these services, demonstrating the significance of a shared ethnic and linguistic history for migrants of Chinese descent to find comfort amidst loss and tragedy. This research emerges from ethnographic fieldwork within the Chinese diasporic community of Panama over the course of a year, including attendance at the 2018 annual Holy Week retreat for the Chinese Christian churches throughout Panama.

*A Community of Listeners: Musical, Liturgical, and Spiritual Responses to BBC Radio 3’s Choral Evensong on The New Radio 3 Forum*
Martin V. Clarke, The Open University, UK

This paper draws on the Listening Experience Database project to explore and understand people’s engagement with music and the meanings and value they attribute to it. It examines the listening experiences of contributors to The New Radio 3 Forum concerning BBC Radio 3’s Choral Evensong. Focusing on the musical, liturgical, and spiritual content of the experiences, the paper argues that they represent a community of engaged and knowledgeable listeners. While participants demonstrate a willingness to discuss musical matters in depth, their commitment to the programme as a religious broadcast indicates respect for the liturgical office, which is explored as a parallel to recent research on growth in attendance at choral evensong in British cathedrals.

The paper also demonstrates that engagement with the forum is central to the extended listening experience for regular contributors. While listeners demonstrate a variety of musical preferences and attitudes towards religion, their loyalty to Choral Evensong overrides such
differences, enabling them to engage in informed debate. The paper draws on research into online special-interest groups and online Christian communities in particular to argue that the committed listening community that has developed on the forum and the nature of its interactions exist in a symbiotic and self-sustaining relationship. The richness of the listening experiences generates the strong sense of community and is enabled and perpetuated by it. The paper furthers understanding of the role music plays in shaping responses to Christian worship, and how it encourages strong community bonds through a commitment to sharing and discussing experiences.

The Onini Bamboo Ensemble: A Powerful Tool for the Musuhapa Siraya Movement in Tainan City, Taiwan
Chia-An Tung, Emmanuel College, University of Toronto

“Musuhapa” is an appropriate word for a pressure movement. It means to germinate in the Siraya language. Over many years, the Siraya have been subjected to massacre, forced eviction, enslavement, government suppression in the schools of both the Taiwanese and aboriginal languages. They have also seen unfair expropriation of their ancestral lands. The struggle of the Siraya for national official recognition is therefore an ongoing battle. Thus the Filipino-Taiwanese musician Edgar Macapili is well-known as he uses his music as a tool to ensure the survival of Sirayan culture. As a result, this culture is now undergoing a period of revitalization. My study will detail the work of the Taiwanese Presbyterian Church and others so dedicated, against great odds, to the advancement of the Sirayan cause. I also intend to explore how Mr. Macapili’s music mediates in different contexts with special reference to contextualization. I will also discuss how Macapili composed hymns for the New Presbyterian hymnal using Siryan melodies to promote collective pride. To achieve this goal, I will explore the circumstances upon which the Macapilis formed the Onini Bamboo Ensemble, represented by Siraya of all ages. I plan to show and demonstrate how music can be a powerful cultural and political tool. To this end, Siraya music has therefore motivated the next generation, while nurturing a new sprout that will thrive well into the future.

Liturgical-Musical Practices of Ordinary Christians in Late Antiquity: The Case of Singing Psalms for the Dead in Late Fourth-Century Antioch
Carl Bear, independent scholar

This presentation analyzes Christian practices of singing psalms for the dead in late fourth-century Antioch. It differs from much previous study of early Christian music that attended to elite practices of psalm-singing in the eucharist and daily prayer, especially as precursors to medieval mass and office chants. Instead, the practices of singing psalms for the dead are viewed through the lens of social history as a window into the liturgical-musical practices of ordinary Christians in late antiquity. The analysis focuses on how psalms for the dead were performed by ordinary Christians, and what the psalms meant and signified in this context. Attention is given to psalmody both for the ordinary dead, as part of funeral rituals,
and for the extraordinary dead, as part of rituals surrounding the cult of the martyrs. Evidence for these practices includes the homilies of John Chrysostom, the histories of Theodoret of Cyrrhus, the orations of Libanius, the church order known as the Apostolic Constitutions, and archaeological excavations. This evidence is analyzed in dialogue with recent social-historical research on fourth-century Antioch.

Key findings include 1) psalms for the dead were a prominent part of liturgical-musical participation by ordinary Christians; 2) psalms for the dead served important memorial functions and brought the realms of the living and dead together in distinct ways; 3) the interpretation of psalms for the dead was contested among elite and ordinary Christians; and 4) psalms for the dead were an important tool for marking differences between Christians and non-Christians.

**Harmonia: Music, Architecture, and Christian Virtue in Gregory of Nyssa**

Aron D. Reppmann, Trinity Christian College

Ancient philosophical writers frequently drew connections among musical, cosmological, and anthropological or moral uses of the Greek term *harmonia*, “harmony.” This linking of the various senses of harmony continued to be a commonplace among early Christian writers who adopted and adapted images and patterns of thinking from the philosophical tradition for both dogmatic and pastoral contexts. St. Gregory of Nyssa is no exception; while he sometimes discusses musical harmony focally, he also resorts to the concept of harmony in discussing the constitution of the cosmos and the proper ordering of human life.

Gregory is unusual, however, in also tracing the concept of *harmonia* to a prior architectural metaphor, that of the “joining” or “fitting together” of two pieces of building material. While he makes use of this meaning of *harmonia* in a specific and restricted way in his *Letter 25* (describing a construction project), he also links it to the more common set of harmonic associations (musical and moral) in his *Homily 4 on the Lord’s Prayer*. In the latter context, Gregory makes use of the architectural meaning of harmony to emphasize the inherent structural vulnerability of a “harmonic” construction, and develops this structural observation into an account of the musical and moral challenges of responding to that vulnerability. In this way Gregory’s unusual treatment of *harmonia* offers both a deepening of our understanding of ancient musical theory and greater complexity to the ways in which this musical concept is relevant for a particularly Christian moral framework.

**A Humble Matrix: Alexander Agricola’s *Si dedero* and Christian Piety in the Renaissance**

Jennifer Thomas, University of Florida

Alexander Agricola’s three-voice song-style motet from the 1480s, *Si dedero*, seems an unlikely candidate for stardom. Musically commonplace and textually perplexing, its style and scope skirted the late-fifteenth-century contrapuntal developments that took pride of place in musical establishments and in musicological attention. How did *Si dedero* thrive in a remarkable twenty-seven sources—as many as Josquin des Prez’s icons of the burgeoning imitative style?

*Si dedero* served as a matrix in which ideas and practices from the past, present, and future gathered, combined, and developed, embracing musical genres from chanson to mass. Its music gave rise to a network of sacred and secular works of all genres that permeated musical establishments from north to south. Its text makes sense only in a larger context—liturgical, scriptural, or cultural. *Si dedero*’s textual traits and messages resonate with the
The rhetoric of St. Augustine and other church fathers—writings at the foundation of Renaissance Christian humanist thought. *Si dedero’s* modest musical structure follows Augustine’s counsel to eschew rhetorical pride, to let pious actions speak more eloquently than words, and to recognize that the sacred and profane are “intermixed with one another in this present world.” The humble song-like motet seems to have taken Augustine’s teachings to heart, imparting a subtle lesson in how Christian rhetoric may have taken on musical form, and, like Augustine’s teachings, bequeathed an outsized legacy.

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**Session 2B. Modern Worship Music as an Avenue for Theological Reflection**

Theological Meanings in Phrase Rhythm: Select Songs by Paul Baloche
Samuel Ng, University of Cincinnati

As Jeremy Begbie (2000) has argued, temporal constructions in music have much to teach us about Christian theology. My aim in this paper is to expound on his thesis by showing how theological concepts may be expressed through phrase-rhythmic progressions in select contemporary Christian songs. To accomplish this task, I propose in the first part of my paper a theory of phrase-rhythmic space modeling a tripartite taxonomy of phrase-rhythmic categories consisting of beginning-accented, end-accented, and mixed phrase types. Several preliminary examples from classical instrumental music demonstrate large-scale linear and cyclic progressions in this space to delineate form and narrative. The main analysis then focuses on how this space measures changes in phrase rhythm in several songs by contemporary worship songwriter, Paul Baloche, and how these changes express theological meanings. In one song, “Offering” (2003), Baloche’s lyrics articulate three central components of the Christian gospel message: (1) the inability of mankind to stand before the holy God; (2) the salvific work of Christ; and (3) man’s response to God by bringing Him an offering of worship. All three sections, as it turns out, are set to different phrase-rhythmic categories, each reflecting the meaning of the text through the shifting locations of hypermetrical downbeats within the phrases. These locations are tracked on the proposed phrase-rhythmic space to reveal a metric narrative that outlines the progressive transformation from fear to hope as a sinner is saved by the blood and mercy of the Lord.

“Your Peace Will Meet Me There”: Resolution Overflow, Open Eschatologies, and the “Terminal Bridge” in Contemporary Christian Worship Music
Xieyi Zhang, The Graduate Center, CUNY

Contemporary Christian Music (CCM) is commonly understood to conform to formal and harmonic trends in mainstream pop-rock music; but in reality, this music often departs from such popular conventions. One common and evocative distinction is the “terminal bridge.” Unlike the conventional bridge, which must lie between other formal sections like the verse or chorus, CCM’s terminal bridges resemble conventional bridges in every way, and are identified as such by their songwriters, but close the song instead. This usage, unique to CCM, embodies theological messages by fusing medial and closing formal functions. This paper analyzes songs deploying terminal bridges by Bethel and Hillsong, identifying biblical images
conveyed when middle-functioning units are cast as points of closure. I investigate these terminal bridges as they interact with formal sections such as the (a) terminal climax, (b) post-chorus, or (c) two-part song forms. Each of these (non-) closures invokes Begbie’s concept of resolution overflow, allowing CCM to embody the openness of theological eschatology (end-time theology).

**Music Learning within Contemporary Christian Church Praise Bands**
Laura Benjamins, Western University

Worship music has been an integral part of Christian liturgy from its beginnings and continues to be a central and vibrant practice within Christian communities worldwide today. Church music, specifically in terms of contemporary Christian church praise bands, can be seen to impact the musical learning of both leaders and participants, yet there is a significant lack of literature surrounding informal music learning and contemporary Christian music (CCM). This paper discusses the topic of music learning in relation to CCM – Christian praise and worship music based on popular music styles – specifically looking at how worship leaders and praise band participants acquire and develop their musical skills within the church, as well as contemporary Christian musicians’ musicking practices that may impact their learning.

This research presentation will stem from the preliminary results of an exploratory case study of church musicians from two Christian churches in Ontario, Canada. The qualitative case study is theoretically framed according to Small’s (1998) framework of relational musicking, as well as Green’s (2001, 2008) framework of informal music learning. As this study aims to investigate church musicians’ musicking practices, the relationships that are involved in praise bands are addressed. This concept of relational musicking will be extended in terms of encounter and dialogue with God, forming an I-Thou relationship (Buber, 1958). This research will contribute to the understanding of the church as a significant societal institution in North America where music teaching and learning takes place today.

**Session 4A. Ecumenical Liturgies**

**The Popularity of the Plagal-Amen Cadence in Nineteenth-Century Britain and Beyond**
Jason Terry, Bradley University

Most nineteenth-century hymns in the Anglo-American tradition ended with the congregation singing amen, which was almost always associated with the plagal cadence. *Hymns Ancient & Modern* (1861) helped this take root by publishing the “amen cadence” after nearly each hymn. Subsequently, this practice was heavily adopted among English denominations and their respective hymnals, as well as many in America. Although singing this cadence declined during the twentieth century, it was not until the 1990s that the plagal-amen cadence all but disappeared from hymnals. This demonstrates the far-reaching effect of this tradition.

This research presents the context of the plagal-amen cadence through its history, particularly throughout the long nineteenth century. The connection of amen and the plagal cadence was already being discussed among English religious leaders and in British publications during the late eighteenth century, and the plagal-amen cadence only grew in popularity from that time forward.
This paper suggests that the music of Thomas Tallis led to the significance of the plagal-amen cadence in nineteenth-century society. Tallis’s influence was felt among his contemporaries and posterity, all of whom were well aware of his compositional styles and techniques. Then came the revival of his music in nineteenth-century England which had an even greater impact on the plagal-amen tradition. As the father of English cathedral music, Tallis was favored by supporters of the Oxford Movement. Thus, with society’s view of Tallis, the simple IV–I cadence he paired with amen attained a greater value and expanded beyond the British Isles.

Aspects of the Integration of Mass into the Lutheran Liturgy:
Harrer’s Presentation of Zelenka’s Mass in Leipzig
Kiko Matsuhashi, Tokyo University of the Arts

A careful source study demonstrates that Johann Gottlob Harrer’s score copy of Zelenka's Missa Sancti Spiritus (ZWV 4) originated from nonextant parts in Dresden and Harrer's set of parts were made from the score copy after 1750 in Leipzig. While no alterations are found in Harrer’s copies with respect to the Latin texts and the length of each movement, a few changes such as rearrangements of vocal soli and tuttis are made so that they make the music more dramatic. Moreover, the additional doublings of the choir parts in the Basso Continuo parts of the fugue movements not only make their fugal structure more audible but also must have helped the non-professional choirs in Leipzig. Despite those changes, however, Harrer copied the Mass with the text “Gloria in excelsis” intact, which might be a rather remarkable practice because, when Masses were performed during services in Leipzig, the phrase had usually been omitted.

These findings may explain how the drastic transformation of the liturgical repertoire at Lutheran churches in Leipzig, i.e., more frequent performances of Masses especially after Harrer’s appointment in 1750, took place. Not only were concerted Masses played in place of German Congregational hymns of the Ordinary, Masses were presented as the “hauptmusik,” or the primary music of the liturgy, after the sermon. In this way, Harrer’s presentation of Zelenka’s Mass exemplifies the integration of Mass into the Lutheran liturgy, which, in turn, might have prompted the transformation of Mass from liturgical music to part of the concert repertoire.

High Church Singing in Baptistland:
Localization of Anglican Congregational Singing in Texas
Joel West, Cranmer Theological House

Localization is the process by which a local church adapts global universals to its local context. On the one hand, the Christian faith is defined by a common set of beliefs passed on and maintained over the centuries. On the other hand, in each local context, a group of worshippers makes context-specific adaptations as to how that faith is expressed in practice.

This study develops and applies a fourfold typology of localization: the national church, the local context, a church’s vision and the day-to-day choices it makes to implement that vision. Using this typology, it examines the effect of how the first three levels combine with local choices made for a specific aspect of parish worship, the nature of congregational singing.

The study examines six Anglican churches in Texas, spanning a ranges of sizes, local contexts and the two largest Anglican jurisdictions in the US. Based on observations of 18
worship services and 37 interviews with clergy, music leaders and congregation members, it considers the local tradeoffs made in the choice of music between novelty and familiarity, beauty and participation. From this, it identifies the effects of top-down choices by church leadership, enduring aspects of a particular congregation’s identity, and the preferences of individual members.

Session 4B. Music as Agent of Social Change and Imagination

Do You Hear What I Hear: Understanding Sacred Music and the Community
Danielle Rathey, New York University, & Markus Rathey, Yale University

How do we teach sacred music in a time of increasing conflict, magnified inequities, and public outcry? When racial and social tensions dominated the news and day to day life on campus, students at a university in the northeast asked critical questions and demanded change. As faculty committed to student voice, a course that offered an introduction into an immersive experience with diverse congregations was developed.

We introduced students to qualitative research alongside in-depth study of views of sacred music within diverse denominational and cultural traditions in an effort to give voice to community congregations. After embedding in off campus congregational culture for several weeks, students expressed the importance of using a critical lens to give voice to congregants as most interviewees proclaimed a sense of “voicelessness” in their environments prior to engaging in this research process.

The course provided a space for gaining perspective on how congregants make meaning of their experiences in their social and denominational contexts with and through music. Our students not only immersed themselves in others’ cultures, they began to ask our research questions about themselves. This process yielded unexpected change in our students as they engage with their musical programming, research processes while challenging their own identities and assumptions.

This talk will provide a narrative of the social context that inspired our course; the process, methodologies and content; and how engaging with students in a responsive environment fuels scholarly advancement while breaking down the ivory tower.

“Psalms, Hymns, and Spiritual Songs”:
Biblical Interpretation with an Ethnomusicological Ear
Amy Whisenand, Duke Divinity School

The triadic phrase “psalms, hymns, and spiritual songs” (Col 3:16, Eph 5:19) peppers the prefaces of countless hymnals. Debates about musical practice in the church often turn to this phrase and to reconstructions of psalms, hymns, and spiritual songs for inspiration. Biblical commentaries contribute to this pattern by speculating about the type, form, and substance of these musical forms. However, given the limitations of our historical knowledge about early Christian worship, this pattern of identifying the historical shape of psalms, hymns, and spiritual songs and then relating them to today limits fruitful dialogue in theological conversations regarding worship practices.

Recent ethnomusicological work contributes a more helpful framework for the biblical
interpretation of singing psalms, hymns, and spiritual songs. Ethnomusicological studies draw attention to the act of singing as both instantiation of and contribution to the social imagination into which the singer/participant is initiated. This relationship between musical practice and social imagination encourages us to interpret the biblical exhortation to sing psalms, hymns, and spiritual songs as musical practice which derives from the socio-theological imagination found in the letter as a whole, as well as a practice which contributes to the formation of that imagination. For instance, reading the exhortation to sing “psalms, hymns and spiritual songs” in the larger theological context of the letter to the Colossians draws attention to them as Christologically-oriented musical practices which contribute to the formation of the imagination.

The Formation of “Imagined Community”:
A Case Study on Hong Kong Contemporary Christian Music
Enoch Lam Yee-lok, Hong Kong Baptist University

For more than 30 years, the Hong Kong Association of Christian Music (HKACM) has been very active in producing Cantonese Contemporary Christian music, songs with Christian contents written in contemporary style and sung in Cantonese, the local dialect of Hong Kong. Many local worship leaders have been using the songs of HKACM in their weekly worships. Besides producing music, HKACM has organized many worships in various places. I argue that an “imagined community” (Anderson, 1983) of HKACM has emerged from local Christians’ singing and listening to the organization’s songs over a period of time. As songs from different eras of HKACM were usually sung in large-scale worships taken place in stadiums, such large-scale worships provided good opportunities for HKACM’s forming and expanding the “imagined community” with supporters of different age groups.

In this paper, I will exam HKACM’s large-scale worships as a formation and expansion of its ‘imagined community’ through auto-ethnography as choir coach as well as ethnography, interviewing its participants. I note the following essential qualities of the community: 1) admiring the group’s long-term efforts in promoting local contemporary Christian music, 2) experiencing spiritual transformation or inspiration during the group’s worships, and 3) loving the group’s songs. I argue that the Cantonese contemporary Christian music of HKACM functions as the cohesion of the imagined community which also reflects the identity of local Christians. Moreover, I suggest that some devoted members of the imagined community can later become members of the real community as musicians or volunteers.

Session 5A. Hymn and Oratorio

Poetry, Music and Religion in the Works of August Hermann Niemeyer
Joyce Irwin, Princeton Research Forum

To the extent that Niemeyer has been studied, he is known primarily for his pedagogical writings and his accomplishments in reviving the Halle schools founded by his Pietist grandfather, August Hermann Francke. Yet he also wrote religious poetry and oratorio texts and reflected on the close relationship among poetry, music and religion. As a university student in Halle, he was influenced by new developments in biblical hermeneutics under
Johann Jakob Semler and others. No longer following Francke’s guideline of finding Christ in the whole Bible, Niemeyer treated the Bible as source material for human religious struggles. His multi-volume Charakteristik der Bibel examines the faith and feelings of personalities rather than prophecy or doctrine.

Accordingly, his oratorio texts show biblical characters such as Abraham, Jephtha, and Lazarus struggling with faith in times of crisis. These texts were set to music by Johann Heinrich Rolle, member of a Magdeburg circle of poets and musicians with whom Niemeyer associated. These poets of the age of Empfindsamkeit shared with Pietism a focus on religious feelings. Niemeyer believed new hymns could better awaken religious feelings for the people of his time. Yet he was also pedagogically and pastorally sensitive in recognizing the different levels of educational and spiritual development in any congregation. For this reason he advocated retaining familiar old hymns while introducing new ones. His goal was to bring the congregation together in wonder and praise of God through church music.

Panel: Giacomo Carissimi

A Close Reading of the Biblical and Musical Interactions in Carissimi’s Jephte and Jonas
Cathy Ann Elias, DePaul University

There are many historical and musical studies of Carissimi’s oratorios. Yet, too often, musical studies gloss over the extensive amount of biblical exegesis—going back centuries—that Carissimi, an ordained priest working in a scholastic setting of an intellectual religious order, was familiar with. In this paper I will address various biblical interpretations and versions of the texts used by Carissimi in his oratorios focusing on specific passages in Jephte and Jonas. Considering the biblical exegesis current at the time, and examining the versions of the texts he used, gives us important tools to understand many of the compositional and musical choices in the setting of these biblical stories. I will provide a close reading of the original texts—both Christian and Jewish—and the versions Carissimi used, and I will discuss the extensive interaction of musical figures and textual meanings in these oratorios.

Carissimi’s Jephte and Jesuit Spirituality
Alice V. Clark, Loyola University New Orleans

The lament that ends Giacomo Carissimi’s Jephte is frequently anthologized and taught in undergraduate surveys, and it is justly famous for its emotional impact. Its potential spiritual effects, though, are less fully explored. Although it is generally thought to have been composed for performance at the Oratorio del Santissimo Crocifisso in Rome, Jephte could later have been used in other settings, and Carissimi’s strong ties to the Collegio Germanico-Ungarico and its associated church, where he spent over 40 years as maestro di capella, encourage a reconsideration of the lament through a lens of Jesuit spirituality. Both Jesuit school drama and the use of visual images to facilitate “composition of place” as defined in the Spiritual Exercises of Ignatius Loyola show an emphasis in participatory spiritual practices that can be usefully compared with Carissimi’s music, especially in the final section of the work, where the members of the chorus, representing the natural world, extend, then resolve the daughter’s lament, participating in her preparation for martyrdom.
Impassibility stems from the Greek *apatheia*, which describes a range of ideas defining God’s apparent inability to feel emotion. The Greek Fathers used the word *pathos* (passion) to describe the suffering of Christ, and in the early church its opposite, *apathes*, came to mean an incapability to suffer, and by extension the inability to experience emotion. Since emotion involves change and God is unchanging emotion is incompatible with the nature of God.

According to most theologians (Keating and White, Moltmann, Scrutton, Weinandy) God remained impassible from the beginning of the church until the early twentieth century. There was a long transition in the nineteenth-century, however, and in the broadest sense this paper explores how and why music influenced that period of Christian theological transition. Music helps us interpret this period because it provides Victorian evolutionary scientists with a theological surrogate for divine passibility: for Darwin, the emotion of love; for Herbert Spencer, the emotion of sympathy. This paper traces the path of their ideas through a comparative study of long-nineteenth-century theology and evolutionary sciences of the emotions. An introduction covers background on the emotions in theology, science and music; a main section examines music evolution from Schleiermacher to the music evolutionary theories of Spencer and Darwin; and a conclusion reflects on the metaphysical nature of Darwin and Spencer’s music evolutionary project. Ultimately this paper claims that Darwin and Spencer attempt the impossible: they use musical emotion to give human feeling evolutionary purpose while passing divine unfeeling from God to Nature.

**The Dark Side of Oz as Allegory of Spiritual Transformation**
Matthew Arndt, University of Iowa

*The Dark Side of Oz*, the mashup of Pink Floyd’s *The Dark Side of the Moon* and *The Wizard of Oz*, has established itself as an inspiring work of art, giving rise to live shows as well as new music and art. It is also a decidedly open work, having no identifiable author and no generic conventions. Faced with these interpretive challenges, scholars have hardly examined the phenomenon in artistic terms at all, with the exception of John Richardson. But in all cases, virtually the only analytical method brought to bear is borrowed from the blogosphere: identifying sync points.

This study adopts the premise that the meaningfulness of the mashup is grounded not in its sync points as such but in its affordance of a conceptual blending of the album’s musical-lyrical content with the film’s narrative. In this blend, the divergence of the disparate source materials is just as important as their convergence or syncing. This divergence opens up a space of the unknown, the sublime, while the convergence implies its meaningfulness, which is read against the grain of the originals. I interpret this sublimity as spiritual, partly due to the role of faith in executing the juxtaposition. More specifically, as a prism selectively activates color, so the album serendipitously activates elements in the film to present an allegory of spiritual
transformation that closely matches the analysis of this process in St. Theophan the Recluse’s magisterial *The Path to Salvation*.

**I Got A New Complaint: Protest and Lament in Grunge Rock**  
Gregory Walshaw, Emmanuel College, University of Toronto

Grunge rock grew to prominence in the early 1990s and helped shape the next generation of rock music. While holding that all music holds potential for theological insight, Albert Blackwell dismisses grunge as “demonic” and “opposed to the good of the whole”. While opening avenues of theological reflection for heavy metal, punk rock, and other genres of music, Steven Félix-Jäger finds that grunge leads him to a nihilistic dead end when viewed through the lens of the search for the authentic self.

This paper reconsiders grunge as songs of protest and lament, drawing on musicological and theological sources. A brief history of the genre highlights grunge rock’s roots in both heavy metal and punk in the late 1980s Pacific Northwest. The band Nirvana is examined as the paradigmatic example of the genre.

The paper engages Félix-Jäger’s theological approaches to grunge’s antecedents, the implications for grunge, and the critiques of the genre. Protest and lament are put forward as useful vehicles for musico-theological examination of grunge rock. Both text and music participate in the analysis. Not only is musico-theological analysis too often reduced to consideration of text alone, it is often through the music itself that grunge sings in a theological key. Jürgen Moltmann holds that hope is at the core of Christianity. The analysis of Nirvana will show how hope, not nihilism, may also be found within grunge.

**Session 6A. Contemporary, Classical ... and Christian**

**In Memoriam: James MacMillan’s Violin Concerto as Modernist Lament**  
Chelle Stearns, The Seattle School of Theology & Psychology

Arnold Whittall identifies the category of lament as a “generic prototype” of twentieth-century music. David Metzer names this distinctive form as “modernist lament,” which is neither dependent upon a particular style nor religious affiliation.

James MacMillan has composed many works that fit into this prototype of modernist lament. In his lament genre, MacMillan reimagines lament for a fragmented and irreligious age. His threnody works explore three distinct and storied themes: 1) the death of Jesus, 2) the life and death of particular historical (mostly Scottish) persons, and 3) the tragic death of friends, loved ones, or those that impact whole communities.

This paper will explore MacMillan’s Violin Concerto (2009) through the lens of modernist lament and MacMillan’s memorial compositions. The paper will examine MacMillan’s utilization of a twentieth-century genre that has often moved too quickly to despair or even nihilism and how he has reimbued it with meaning. In this concerto – *in memoriam* Ellen MacMillan – grief is not at the forefront but, instead, moves between the complexity of emotions that a son has for and with his mother and the joyful celebration of her life. The violin’s virtuosity and the vibrancy of the orchestra takes the listener on a journey through a whirl of emotions: the sweet, the nostalgic, the surreal, and the anguish of loss. This
ritual of lament performs for the audience what is at once deeply personal and broadly universal in human experience, signifying the interdependent relationship between lament and celebration. This exploration will help scholar and practitioner alike gain a deeper understanding of MacMillan’s multivalent oeuvre of lament, and confirm his role as a liturgist in the secular realm of the concert hall.

**Function or Art? The Artistic Potential of the Singing Congregation**

Manfred Novak, Kunstuniversität Graz

The Second Vatican Council requests composers to write music having “the qualities proper to genuine sacred music” – including the essentially artistic category of “bonitas formarum” (“sincerity of form”, cf. Musicam Sacram 4a) and “providing also […] for the active participation of the entire assembly of the faithful” (Sacrosum Concilium 121) – the latter being a functional category of the liturgy. Facing the dichotomy of autonomous and functional music (cf. Hans Heinrich Eggebrecht, “Funktionale Musik,” Archiv für Musikwissenschaft 30/1 (1973), 1-25), how can composers create true art and consider liturgical-functional prerequisites? How can they pursue artistic aspirations while taking into account the limited musical capabilities of the singing assembly? These two questions will be addressed and possible answers presented.

The dichotomy of artistic concerns (“autonomous music”) and extra-musical concerns (“functional music”) is one of the roots of the ongoing controversial discussion about music for the liturgy after Vatican II. If one wishes to compose liturgical music that agrees with the Council’s requests, this dichotomy needs to be overcome. Eggebrecht in his article acknowledges the possibility of doing so. So does Czech composer Petr Eben in his thoughts on music, whose liturgical compositions also serve as a good example of reconciling both kinds of concerns in practice. In my presentation I will discuss compositions (by Petr Eben and Wolfgang Sauseng) that not only take into account the obvious limitations of the singing assembly, but also understand and use their artistic potential.

**Sir John Tavener as a Composer of Orthodox Liturgical Music**

Alexander Lingas, City, University of London

Following his reception into the Orthodox Church in 1977, Sir John Tavener occasionally expressed a desire to become an “Orthodox Bach” for the Byzantine rite. Yet Tavener composed only three large-scale works explicitly designed for Orthodox liturgical use: The *Divine Liturgy of St John Chrysostom* (1977), the *Orthodox Vigil Service* (1984), and the *Panikhida* (1986). Each was premiered by a different non-Orthodox choir and released soon afterward as a recording on Ikon Records, the label founded by Nicholas Tuckett of the Russian Orthodox Cathedral of the Dormition and All Saints in Ennismore Gardens, London.

This paper will discuss these three works, concentrating on how each relates to Orthodox traditions as Tavener sought to lay the foundations for “an English Orthodox musical language”. In particular, it will examine the extent to which his settings reflected and innovated within the frameworks provided by the Byzantine and Slavic traditions of music for these services. It will also address how the reactions of Orthodox clergy and laity to his liturgical music prompted Tavener to engage more deeply with the living and historical musical traditions of Eastern Christianity, an approach for which he found ideological confirmation in the notions of “sacred tradition” expounded by Philip Sherrard. The changes in approach evident between the Divine Liturgy and the Panikhida effectively chart Tavener’s
creation of the “Orthodox” compositional idiom that he sustained for the remainder of the twentieth century.


At the root of ancient thinking about music in the Western world stands the doctrine of ethos—the conviction that music has a direct effect upon the human person, influencing not only one’s physiological state but also one’s soul, i.e. moods, emotions, and habitual comportment in the world. Recent work in neuroscience and music therapy supports evidence of this ancient insight. But if this power of music, as claimed by the Greeks, is particularly linked with pitch, harmony and timbre – with sensations perceptible to the bodily senses – then why is it that when St. Augustine composes his own treatise on music, De Musica, he focuses not on the sensation of sound but on that which exceeds every present moment – i.e., music’s flowing movement, or rhythm? Indeed, it is perhaps because of this peculiar focus that Augustine’s treatise never received its due attention. Is De Musica merely a rehearsal of ancient texts on rhetoric (because issues of metrics and rhythm were long understood as belonging to that tradition) and nothing of significance for the contemporary scholar who investigates the connection between music and the Christian faith? The members of this panel, on the contrary, discuss whether De Musica was a revolutionary, forward-looking Christian work insofar as it aimed to articulate musical expression in terms of time-consciousness – transforming the Classical notion of ethos into a Christian notion of virtue.

Musical Ethos and Rhythm in Ancient Musical Thought
Fr. Andreas Kramarz, LC, Legion of Christ College of Humanities

The powerful effect that music has on the human person is often explained by specific characteristics of music that resemble human character, or ethos. In Plato’s Republic, we find the first extensive reflection in the Western tradition on how melodic patterns, instruments, and rhythm can change the interior state of the soul—which nowadays we would associate with emotion. Throughout antiquity and beyond, authors have drawn from this observation and applied them to areas such as education, politics, cosmology, and religion.

This paper first develops the concept of musical ethos as proposed by various authors and then describes the place that the various musical parameters take within the spectrum of factors contributing to ethos. However, the discussion of rhythm in antiquity is primarily covered within the context of rhetoric: Plato conspicuously omits a classification of rhythms according to ethos, and neither does Aristotle enter into detail regarding rhythm (in Politics VIII). We do find a notable exception in Aristides Quintilianus (De musica 2.15).

As Aristoxenos first pointed out, the ethos of a musical piece is the combination of the ἔθη of each of its ingredients, including rhythm. Now, pitch, timbre, and harmony flourish in the continuum that time provides, and a melody receives an integral part of its ethos from rhythmical structure. Thus, a deeper reflection on the temporal nature of music allows appreciating better the role that rhythm plays in constituting musical ethos, thus rendering music a potent factor in character formation and the expression of faith.
Augustine’s *De musica* on Temporal Transcendence in Rhythm and Virtue
Jessica Wiskus, Duquesne University

Composed during Augustine’s conversion to Christianity, *De Musica* applies the ratios of Plato’s tetractys (*Timaeus* 35b-c) not to harmony – as we might expect – but to rhythm (*De Musica* I.12). Arguing that rhythm [numerus] is constituted in relation to the succession of sound-sensations, Augustine develops a hierarchy of six types of rhythms pertaining to separate cognitive faculties. He concludes by detailing the influence of these rhythms on the capacity of the soul to practice virtue (*De Musica* VI.16).

Why is it *rhythm* through which Augustine reinvents the Classical doctrine of ethos as a Christian confession of virtue?

Taking up the argument that *De Musica* and the *Confessions* can be read as complementary texts and drawing upon the example of the hymn – *Deus, Creator Omnium* – to which both texts refer, I provide a reading of Book VI in *De Musica* in light of the theory of time-consciousness that reaches final form in Book XI of the *Confessions*. According to Augustine, rhythm is a temporal structure that exceeds what is given as a present sensation, encompassing that which *has been* and that which *is to come*. Rather than reduce music to sound-sensations that impress upon us physiologically, Augustine asks that we consider music in its temporal dimension as opening to transcendence – an opening that promises to help us in developing virtue. For virtue, too, is an expressive movement that partakes of transcendence (*De quantitate animae* 16.28): an orientation toward *what has been* (e.g. justice, temperance) and *what is to come* (e.g. prudence, fortitude).

**Time, Desire and Rhythm in Augustine**
Felix Concubhair Ó Murchadha, National University of Ireland Galway

Augustine’s account of time in the *Confessions* is rooted in a structure of desire: desire of the eternal which time both defers and yet indicates. While for Aristotle time is the measure of change (*Physics*, Bk.4, Ch. 10-14) and fundamentally constitutive of the natural order, for Augustine time is the way in which the world as passing impresses itself on the senses and the mind or soul [*animus*]. The mental attention on such impressions allows the human soul to gain access to a persistence not to be found in things.

These temporal concerns reflect his discussion of rhythm as that movement of opening up and of gathering together that itself reflects the structure of desire. “Music is the science of modulating well” (*De Musica* I.2). This modulation is a bringing into temporal order of a movement from beginning to end, a temporal order which can be understood dynamically as both an energy of beginning and a striving towards completion. This account of rhythm anticipates an understanding of the mortal time of dispersion as indicating the creature’s giving glory in the movement of temporal expectation and remembering, which moves the one who hears or plays music attentively from the senses to contemplation of God’s transcendent beauty. The paper will explore the movement of thought in Augustine from the things of creation to a rhythm prior to them and will attempt to articulate this move phenomenologically as a reduction to the desiring movement or general yearning of creatures for their creator.
Translation of sacred texts is always a dangerous act. In the sixteenth century, translators of the Bible into vernacular languages faced persecution and even execution for their perceived heresy. Nevertheless, when Archbishop of Canterbury Matthew Parker (1504-1575) published his poetic paraphrases of the biblical psalms, for which Thomas Tallis wrote the corresponding psalm tunes, Parker joined a growing number of scholars and clerics risking the translation of scripture under the aegis of the Protestant Reformation. In his paraphrases Parker carefully negotiated between strict translation and poetic interpretation of the text, particularly in regards to musical themes. I argue that in his psalm paraphrases, Parker advanced a musicologically justified defense for the inclusion of music in liturgy during an era when vocal polyphony and instrumental music in sacred settings fomented the suspicion of many proto-Puritan Protestant reformers. Comparison of the printed 1567 text with Parker’s original manuscript held at the Inner Temple Library in London reveals that Parker often chose explicitly musical terms in his paraphrases of the psalms. In doing so, he provided foundational justification for establishing a central role for music in Anglican liturgy, harnessing all the tools of his humanist training to advance his conviction that music, far from distracting congregants, enriched and uplifted them spiritually. Drawing on Rivkah Zim’s and Beth Quitslund’s work on the genre of metrical psalmody, I demonstrate how Parker’s art of translation facilitated his multifaceted defense of church music in the face of increasingly hostile factions within the English Protestant Church.

The Rise of the Worship Degree:
Pedagogical Changes in the Preparation of Church Musicians
Jonathan Ottaway, Duke Divinity School

At the turn of the twenty-first century, studies on the future of sacred music programs in the US provided a bleak prognosis. Accompanying the trend of sharp declines in the overall number of programs and their enrollment since the 1980s, schools were failing to respond to new forms of Christian music and worship and thus, were not preparing students for the professional contexts to which they were training. However, over the last 20 years, Christian music education has entered a renaissance that has largely taken place outside of the traditional academic mainstream as evangelical colleges developed formal education programs in “worship arts.” Today, these programs have eclipsed previous degree programs which trained musicians for Christian ministry. This paper will provide both a historical narrative of this growth and development of the worship degree (against the backdrop of the less-sanguine predictions of sacred music’s future) and a snapshot of the current state of undergraduate degree programs for Christian music ministry within the CCCU. The paper will then describe some of the sites of continuity in the ascendancy of these new programs (e.g. the ways in which Christian universities reorganized existing courses and departments to form new
worship degrees) and the sites of major discontinuity. These include a fundamentally-altered relationship to accreditation boards (particularly, the National Association of Schools of Music) and an emphasis on new pragmatically-focused skills (e.g. networking) with a corresponding reduction in standards of musical rigor with the aim of making the programs employment-oriented.

The Concert in The Catholic Church: The Case Reopened
Kevin O’Brien, University of Maryland

Do concerts belong in church sanctuaries? The Roman Catholic Church issued its long statement on the topic, Concerts in Church on 5 November 1987. When this Vatican letter was discussed at the 1988 gathering of the Conference of Roman Catholic Cathedral Musicians it raised more questions than it answered. Though some received it in a spirit of solicitude and good will, others received it as conceived in a spirit of hostility. To them it seemed the next step in the suppression of trained musicians and art music that had begun at the Second Vatican Council. Old wounds from the reforms of the 1960s and -70s that had begun to heal were reopened.

This paper examines the issue of concerts in church sanctuaries within the Roman Catholic communion by way of revisiting Concerts in Churches against some historical and theological considerations. Two lacunae of historical research will be visited: the use of sanctuaries for non-liturgical purposes; and the rise of the concert in modern secular culture, concomitant to the Catholic Church’s retreat from that culture. Against this historical backdrop, some theological issues will be raised concerning: the nature and purpose of “sacred actions” performed within a sanctuary, the place of music in the Church’s larger pastoral/ecclesial agenda, and the unique spiritual power resident in sacred music. Magisterial pronouncements from both before and after Concerts In Churches will provide the principal theological framework, with additional reference to the theologies of Niebuhr, Pelikan, and others.

Session 7B. Byzantine Chant and Anglophone Worship

Byzantine Chant and Identity in the Anglosphere: Tradition, Anti-tradition, and “Right Singing” in English-Language Orthodox Christianity
Richard Barrett, Saint John of Damascus Society & AGES Initiatives

As demonstrated by current compositions and recordings in a variety of genres, textures, translation choices, notational approaches, and distribution mechanisms, the current generation of Anglophone teachers, cantors, and composers of Byzantine chant in the Orthodox Church is producing a body of work that self-consciously adopts English as a fitting language for Orthodox worship and Byzantine chant as the musical idiom fitting for Anglophone worship. These efforts are described by the producers with the language of “tradition,” but they are a thoroughly contemporary phenomenon. They occur within the context of a revival of Byzantine music, not only within Greek Orthodox communities in the United States that are themselves changing, but even in major Greek Orthodox centers such as Mount Athos. In addition, Byzantine chant serves as a chronotope and a signifier of a Byzantine
imaginary for a non-Eastern Mediterranean cultural setting, establishing criteria for “right singing,” and the specifics of performance practice (ὑφος “style”) serve to connect English-language chant in America to Greek language chant in centers such as the Ecumenical Patriarchate in Istanbul.

At the same time, Anglophone Byzantine music is situated in, to say nothing of aided by, the modern context of globalism, as well the context of the “anti-tradition tradition” of American modernity characteristic of various aspects of Orthodox Christianity in the United States. Elements that reflect this “anti-tradition tradition” include the English language itself, advocacy by converts, performance by lay women, pedagogy, notation, and extensive use of technology.

Lecture–Recital. Beyond 1s & 0s:
The Challenges of Rendering Traditional Byzantine Chant into Modern English
John Michael Boyer, Saint John Koukouzelis Institute for Liturgical Arts

During the brief history of the Orthodox Christian Church in the English-speaking world, practitioners of Byzantine Chant have attempted to set traditional melodies in English to various degrees of success. Increasing demand for liturgical services in the vernacular has spurred proliferation of and creativity in the art, which in turn have led to various approaches in composition, transcription, adaptation in order to meet the challenges presented by the differences in linguistic structure between English and the music’s original Greek.

In the first decade of the 21st century, the analytical and compositional work of Archimandrite Ephraim of St. Anthony’s Monastery in Florence, Arizona represented a quantum leap forward in the discipline, specifically his catalogue of Byzantine Music Formulae indexed by musical mode and syllabic pattern, analyzing melodic phrases in the original Greek in terms of accented syllables (1s) and unaccented syllables (0s). This work has proven invaluable to composers of Byzantine Music in English; however, it fails to address several nuances of the English language, including long and short syllables, diphthongs, accented monosyllables, consecutive accented syllables, and secondary accented syllables.

My lecture-recital will explore various approaches to addressing these issues in the world of Byzantine Chant in English, and will include sung examples by a small ensemble.
EVENTS

Wednesday, February 13
4:00 p.m. Tour of the Donovan Collection at St. Michael’s College. To register, email emmak.graham@utoronto.ca.
6:00 p.m. Great Vespers, sung by members of Cappella Romana, St. Sophia Chapel, Elmsley Hall.

Thursday, February 14
6:30 p.m. Vespers, sung by members of Cappella Romana, St. Sophia Chapel, Elmsley Hall.

EXHIBITS

At the Kelly Library at St. Michael’s, and other libraries across campus: The Canadian Fine Press Exhibit celebrates a wide range of letterpress publications, hand-printed ephemera, chapbooks, and other fine-press works to be found within the university’s special collections and libraries.

At the Pratt Library (next door at Victoria College): The Use and Re-Use of Music in Early Printed Books – shows how music was used in print and how it received new life. Until Feb 20.

RECOMMENDED RESTAURANTS

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<th>Downtown Restaurants (within walking distance)</th>
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<tr>
<td>Pizza Nova, 997 Bay St.</td>
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<td>Tabriz Persian Cookhouse, 995 Bay St.</td>
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<td>Freshii, 56 Wellesley St. W</td>
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<td>The Wickson Social, 5 St. Joseph St.</td>
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<td>Ethiopian House, 4 Irwin Avenue</td>
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<td>Avocado Sushi, 1105 Bay St.</td>
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<td>Firkin On Bay, 1075 Bay St.</td>
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<td>Okonomi House Restaurant, 23 Charles St. W</td>
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<th>Other Recommended Restaurants</th>
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<td>Near the Chelsea Hotel:</td>
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<tr>
<td>Bangkok Garden, 18 Elm St.</td>
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<tr>
<td>Frascati, 13 Elm St.</td>
</tr>
<tr>
<td>Queen and Beaver Public House, 35 Elm St.</td>
</tr>
<tr>
<td>Red Lobster, 20 Dundas St. W</td>
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<tr>
<td>Accessible by car, or 10+ minute walk:</td>
</tr>
<tr>
<td>Mercatto, 101 college St. Toronto</td>
</tr>
<tr>
<td>Planta Toronto, 1221 Bay St.</td>
</tr>
<tr>
<td>Cibo Wine Bar, Yorkville, 133 Yorkville Ave.</td>
</tr>
<tr>
<td>Sassafras, 100 Cumberland St.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Local Coffee &amp; Treats</th>
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</thead>
<tbody>
<tr>
<td>Second Cup, 1000 Bay St.</td>
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<tr>
<td>Tim Hortons, 56 Wellesley St W</td>
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<tr>
<td>Aroma Café, 1110 Bay St.</td>
</tr>
<tr>
<td>Starbucks, 47 Charles St. W</td>
</tr>
<tr>
<td>Ned’s Café, 150 Charles St. W</td>
</tr>
</tbody>
</table>