

From the President Mark Peters

In her presidential address at the SCSM's 2019 annual meeting, M. Jennifer Bloxam highlighted the many persons who had helped to further the work of the society in the previous year. It was an impressive report and included more than half of the SCSM's non-student members. In the spirit of that celebration, I want to briefly highlight here some of the people who have been and are hard at work on behalf of the SCSM.

I begin on a somber note as we continue to remember Bob Judd, celebrate his life, and mourn his death. In addition to his faithful service as executive director of the American Musicological Society, Bob was instrumental in working with others to found the SCSM, and he hosted its first annual meeting at the University of Pennsylvania in 2003. Thank you to Stephen Crist, who will on behalf of SCSM introduce and accompany the singing of "For All the Saints" during the November 1 celebration of Bob's life at AMS. Please plan to join this celebration if you are attending AMS (please also join us at the SCSM reception directly after the celebration of Bob's life).

Since beginning as SCSM president in February, I have seen much more how consistently the society's leadership works year-round. Thank you to Eftychia Papanikolaou (secretary), Siegwart Reichwald (treasurer), Hannah Denecke (graduate student representative), Adam Perez (webmaster), Joshua Waggener (vice-president), Chelle Stearns and Chad Fothergill (newsletter editors and blog curators), and the members of the executive committee for their ongoing service to the SCSM.

I'm excited to note the SCSM's new logo, which appears already on the newsletter, blog, and website. The logo was designed by Mariah Nelesen, a senior student at Trinity Christian College majoring in Graphic Design and Spanish.

Thank you also to all those preparing for the SCSM's annual meeting at Baylor University, especially our hosts, Monique Ingalls and Robin Wallace, and the members of the program committee: Jonathan Kregor,

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Annual Meeting: Baylor 2020

by Robin Wallace

The SCSM will hold its 18th annual conference at Baylor University on February 6-8, 2019. Like our previous meeting at Baylor in 2008, this one will be held in the visually and acoustically striking environment of Baylor's Armstrong-Browning Library, one of the most celebrated architectural monuments in Texas. Baylor is a private Christian University whose acclaimed School of Music is home to several nationally recognized ensembles and grants a wide variety of performance degrees; its program in Church Music trains future leaders in the field, and it also offers academic degrees in musicology, music theory, and composition. It has about 375 students and 65 full-time faculty members. More information is available at <https://www.baylor.edu/music/>. Conference attendees will have the opportunity to hear a performance by the Baylor Wind Ensemble and to attend a Sacred Harp sing sponsored by the Church Music program.

Because 2020 marks the 250th anniversary of the birth of Beethoven, the conference program will focus on music and disability. Baylor musicology professor Robin Wallace (Professor of Musicology, Baylor University) will give the keynote address, combining insights he gained while writing his book *Hearing Beethoven: A Story of Musical Loss and Discovery* with others from the field of disability theology. This will be followed by a panel of experts on disability, who will discuss their own work and its implications for hearing, writing, and understanding music. The remaining sessions will cover a wide variety of topics, and will include an SCSM first: a poster session, at which presenters will be able to talk individually with others interested in their work.

Watch the [SCSM website](#) for conference pricing and registration information. Conference fees will include two catered meals and other refreshments. Baylor is located in Waco, TX, a city of close to 150,000 which has a small airport with connecting flights to Dallas-Ft. Worth. There are several hotels with easy access to the Baylor campus, including Hotel Indigo (254-754-7000), Marriott Residence Inn (254-714-1386), Red Roof Inn (254-752-3388), Hilton Waco (254-754-8484), and La Quinta Inn and Suites (254-756-2929). Tourism in Waco has increased dramatically in recent years due to the popularity of the Magnolia Market (the silos) run by Chip and Joanna Gaines, of Fixer-Upper fame, so it is recommended that you make reservations early. Waco also has a large number of comfortable bed and breakfasts.

From the President continued...

Nate Myrick, Emily Thelen, and Joshua Waggener (chair). The committee received one of our highest numbers of proposals ever and is at work now finalizing the program. Please see the SCSM's website later in November for program and registration details. We look forward to seeing you at Baylor in February!

Thank you also to Andrew Shenton and Joanna Smolko, who are at work as co-editors of the SCSM's next book, a collection of essays entitled *Sacred Music in the Americas*. The book, which we anticipate will be published in 2020, will be the second published by the SCSM, following *Exploring Christian Song*, edited by M. Jennifer Bloxam and Andrew Shenton (now available in [paperback](#).)

This book project and other publication initiatives are being supported by the SCSM's newly formed publications committee. I'm also grateful for two ad hoc committees now at work, one exploring the possibilities of an online journal for student and early career scholars and the other exploring ways the SCSM can be more welcoming to scholars outside musicology and particularly to persons of color.

Please let me know if you're willing to serve in relation to any of the initiatives outlined here or if you have other ideas the SCSM might pursue. Finally, please remember to renew your membership for 2019 if you haven't already, and please consider donating to the Student Travel Fund or the Graduate Student Prize funds. You can do both through the [SCSM website](#). Thank you!



Mark Peters is professor of music and director of the Center for Teaching and the Good Life at Trinity Christian College.



James MacMillan Turns 60!

This has been a monumental year for Scottish composer, Sir James MacMillan. In celebration of his 60th birthday, his works have been featured at festivals throughout 2019, including the BBC Proms, The Edinburgh International Festival, and the White Light Festival at Lincoln Center for the Performing Arts in New York. Works such as his popular percussion concerto, *Veni, Veni, Emanuel*, and his work for Choir and orchestra, *Seven Last Words from the Cross*, were featured throughout the year, as well as performances of his lesser known concertos for Trombone and Saxophone.¹ In addition, MacMillan has written a memoir about his life and music, *A Scot's Song*, a short but inspiring read. The first academic book on MacMillan was published this summer, which traces and comments up on his compositional development, Phillip A. Cooke's *The Music of James MacMillan*. Also, look out for *The Cambridge Companion to James MacMillan* next March or April, edited by George Parsons and Robert Scholl. If you have never discovered Sir James MacMillan's work, this is the year!

This past summer saw two new works by MacMillan premiered. The first was "Toccata," for solo organ commissioned and premiered by John Scott Whiteley, Organist Emeritus of York Minster, at the Three Choirs Festival in Gloucester on July 29, 2019.² The second was his new symphony, Symphony No.5 "Le Grand Inconnu" (the Great Unknown).³ The symphony is a mediation on the Holy Spirit inspired by biblical texts, the ancient hymn tune "Veni Creator Spiritus," and the poetry of St. John of the Cross. The symphony was commissioned by philanthropist John Studzinski specifically for Harry Christophers and The Sixteen. Christophers conducted the premiere on August 17, 2019 at Usher Hall for the Edinburgh International Festival, which featured The Sixteen, Genesis Sixteen, and The Scottish Chamber Orchestra. This symphony is exemplary of MacMillan's ability to bring sacred themes into the concert hall with both generosity and personal conviction.

MacMillan's work often bridges the sacred and the secular. He is mindful that others do not always share his religious convictions, so

is purposeful to leave room for multiple interpretations of his music. As one commentator from the Guardian notes, James MacMillan is "...a composer so confident of his own musical language that he makes it instantly communicative to his listeners," while another commentator gloried that in his Violin Concerto, "MacMillan's Catholicism was kept well under wraps."⁴ Regardless, he does not shy away from incorporating ancient hymn tunes and liturgical intent, yet, he asserts, his first concern is the music language. Music, in his mind, should not conform to extra musical themes or ideas but develop as music does. He believes music requires its own logic and way of thinking, and refers (rather provocatively!) to the transformation of extramusical material into pure music as a kind of "transubstantiation," thus attributing a sacramental weight to his compositional process.⁵

Overall, Sir James MacMillan is an intriguing spiritually inspired and theologically informed composer, whose music is also a joy to hear. If you are looking for a place to begin your listening, I highly recommend Harry Christophers and The Sixteen's CD, *Miserere*, which features the wondrous titular work (the last minute or so of this piece is worth the entire album) as well as his Strathclyde Motets. The SCSM Blog will be featuring various works by MacMillan, so visit us at <https://medium.com/society-for-christian-scholarship-in-music> for more listening.

If you are looking for an opportunity to hear both MacMillan and his music in person, you are in luck. At the upcoming White Light Festival at Lincoln Center on November 7th, 2019, SCSM's own Andrew Shenton will be interviewing MacMillan before Harry Christophers leads the Britten Sinfonia and The Sixteen in the US premiere of MacMillan's *Miserere* and *Stabat Mater*.⁶

Chelle Stearns teaches theology at The Seattle School of Theology & Psychology. She has an essay on MacMillan's Violin Concerto in the forthcoming *The Cambridge Companion to James MacMillan*.

Resources: Sir James MacMillan

Compiled by Chelle Stearns



Anyone who has researched a living composer knows how difficult it is to track down and find accurate resources, even in the “information age.” Phillip Cooke has pointed out that in his survey of doctoral work on MacMillan, many of the US dissertations contained inaccurate

biographical information, which then was repeated in other academic work (!). Listed here is a short list of current resources on the life and music of Sir James MacMillan, many of which are available online.

Books:

Cooke, Phillip A. *The Music of James MacMillan*. Boydell Press, 2019.

MacMillan, James *A Scots Song: A Life of Music*. Birlinn Press, 2019.

Scholl, Robert; and George Parsons, eds. *The Cambridge Companion to James MacMillan*. Cambridge University Press, 2020.

Ph.D. Dissertations:

Parsons, George. “Metaphor as a Tool for Theologically-Informed Musical Analysis of Sir James MacMillan's Triduum.” PhD Thesis, University of Sheffield, 2016, <http://etheses.whiterose.ac.uk/15760/1/Parsons%20PhD%20Final%20Corrected%20Version.pdf>.

Wells, Dominic Peter. “James MacMillan: Retrospective Modernist.” Ph.D. Thesis, Durham University, 2012, http://etheses.dur.ac.uk/5932/1/James_MacMillan_-_Retrospective_Modernist.pdf?DDD23.

Interviews:

Boyce, Cary. “Composer James MacMillan.” Indiana Public Media website, *Profiles*, November 26, 2006, <https://indianapublicmedia.org/profiles/james-macmillan/>.

Hamilton, Katy. “Interview: Sir James MacMillan in Conversation at ISM Members Day 2018.” Incorporated Society of Musicians at LSO St. Lukes, April 26, 2018, <https://www.ism.org/videos/interview-sir-james-macmillan-in-conversation-at-ism-members-day-2018>.

McGregor, Richard. “James MacMillan: a conversation and commentary.” *The Musical Times* 151:1912 (Autumn 2010), 69-100.

Mitchell, Joylon. “Sound of Heart.” *Third Way* 22/5 (1999), 18-21.

MacMillan Essays and Talks:

MacMillan, James. “God, Theology, and Music.” In Stephen Darlington and Alan Kreider, eds. *Composing Music for Worship*, 35-50. Canterbury Press, 2011, 40.

_____. “Public Lecture: The Spiritual in Music.” Sawatsky Visiting Scholar at Conrad Grebel University College, Waterloo, Ontario, March 1, 2016. <https://www.youtube.com/watch?v=E9POMZrleVE>.

_____. “On Being a Christian Composer.” *Sounding the Passion: Encounters in Poetry, Theology, and Music Symposium*. Duke University, Durham, NC, April 10, 2014.

_____. “Why Sacred Music Endures.” *Image Journal* 63 (Fall 2009), 81-88. <https://imagejournal.org/article/sacred-music-endures/>.

James MacMillan...continued...

Endnotes:

1. For a list of all of the 2019 concerts which featured MacMillan’s music, go to <https://www.jamesmacmillan.co.uk/performances>. To peruse MacMillan’s scores, go to: https://www.boosey.com/cr/perusals/powersearch_results.cshtml?search=james+macmillan&input.x=0&input.y=0.
2. James MacMillan, “Toccatà,” Boosey & Hawkes website, 2019, <https://www.boosey.com/cr/music/James-MacMillan-Toccatà/102921>.
3. James MacMillan, “Symphony No.5 ‘Le Grand Inconnu,’” Boosey & Hawkes website, 2018, <https://www.boosey.com/cr/music/James-MacMillan-Symphony-No-5-Le-grand-Inconnu/102048>.
4. The Guardian quote is from the Boosey & Hawkes website, <https://www.boosey.com/composer/james+macmillan>. Edward Seckerson. “London Symphony Orchestra / Gergiev, Barbican Hall, London.” *The Independent*, May 13, 2010. <https://www.independent.co.uk/arts-entertainment/classical/reviews/london-symphony-orchestra-gergiev-barbican-hall-london-1972513.html>.
5. See James MacMillan and Richard McGregor. “James MacMillan: a conversation and commentary.” *The Musical Times* 151:1912 (Autumn 2010), 69-100.
6. For more information see, <http://www.lincolncenter.org/white-light-festival/show/macmillan-stabat-mater>.

TheoArtistry: Theologians and Composers in Creative Partnership.

by George Corbett

The typical postwar *zeitgeist* of British conservatories and musical departments has been that music is “complete in itself” and

any outside influence—such as religion—is “extraneous and irrelevant.” Sir James MacMillan, an overtly religious composer, has lamented this divorce of music from any extra-musical inspiration, whether religious or not. In 2015, he joined the Institute for Theology, Imagination and the Arts (ITIA), in the University of St Andrews’ School of Divinity, as a part-time professor. I sought to find a way with him to re-engage composers and musicians with the creative inspiration that can come from an encounter with Scripture, theology, and Christian culture.

Toward this end, I founded TheoArtistry (<http://theoartistry.org/>) in 2016, and collaborated with MacMillan on our first TheoArtistry Composers’ Scheme. We selected six composers from almost 100 applicants, and gave them the opportunity to collaborate with theologians in ITIA, leading to six new choral works. Today as in the past, some composers and musicians have faith commitments, while others are atheist or agnostic. And often, it can be difficult to pigeonhole them either way. For the collaborations, we did not request that *either* the theologians *or* the composers had any faith background. Instead, we actively encouraged any engagement with the Christian tradition (reverent, irreverent, playful, provocative, etc.) in the confidence that, as in the past, such engagement would be creatively fruitful.

We did establish, however, a strict framework for the theologian-composer partnerships, and we commissioned a video documentary (<https://youtu.be/U2NoaJHcp2E>) to chart the scheme. In the first two months, the theologians researched passages in the Old Testament. Over the next three months, the theologians and composers collaborated together through one-to-one meetings (via Skype) and continued email correspondence. In the final month, the first drafts of the new compositions were rehearsed in a workshop with MacMillan. Finally, the six new compositions were recorded



The book launch of Annunciations at the Musica Scotia Conference in May. From the left, James MacMillan, Seán Doherty, Michael Downes, Rebekah Dyer, George Corbett (standing), and Mararet McKerron

(<https://www.amazon.co.uk/Annunciations-Sacred-Music-21st-Century/dp/B079FLTV1V>) alongside five works by MacMillan and four works by his contemporaries or key influences.

What happens in the artistic encounter with theology? I like the scriptural image of water and wine: there is a sense, I think, in which music can be transformed by the encounter. Music that sets a sacred text goes far beyond it, revealing the mysteries of religion in a way that words alone cannot. Music can come not to *serve* theology but to be theology or, more exactly, *theoartistry*, insofar as it may reveal God in a new way through artistry.

If you are interested in these collaborations, I invite you to read the reflections by those involved in the project, and listen to the printed

scores, via our open-access volume *Annunciations: Sacred Music for the Twenty-First Century* (Cambridge: Open Book Publishers, 2019) (<https://www.openbookpublishers.com/product/994>). We think this may be a first also for musical publishing (i.e. where you can read the musical score, and listen to the music, at the click of a button).

The project was so fulfilling for the theologians, composers and musicians involved that this year we are launching a new collaborative [MLitt in Sacred Music](#) at the University of St. Andrews, with our first cohort starting in September 2020. Please spread the word!



George Corbett is Senior Lecturer in Theology and the Arts at the University of St. Andrews.



Conference Report

St. Michael's College, Toronto, ON February 14-16, 2019

By Chad Fothergill

February's annual meeting at the University of Toronto was the society's first gathering held beyond U.S. borders since its founding in 2002. The three-day conference brought together scholars from at least seven countries such as Austria, Canada, Germany, Ireland, and Japan. Among this year's attendees were: undergraduate students; graduate students; independent scholars; church musicians; as well as teaching faculty from research universities, colleges, seminaries, and conservatories representing a broad range of affiliations with the Christian tradition. With the implementation of the Travel Fund, the society was able to reimburse seven attendees for 25% of their respective travel costs. We continue to be appreciative of those at the University of St. Michael's College for their preparation, organization, and hospitality, especially the staff that prepared and served meals, assisted with technology, the staff and community of St. Basil's church, and the local arrangements team chaired by Michael O'Connor.

On Thursday afternoon, members heard a plenary address by the Most Rev. Mark MacDonald, the Anglican Church of Canada's first National Indigenous Anglican Archbishop, an office he has held since 2007. In his plenary, "The Musics of Indigenous Christians in North America," MacDonald described the hymn singing traditions of Indigenous communities, noting that these traditions together comprise a "quiet and subtle resistance to colonization and oppression" and, as such, challenge long-standing tendencies to explain indigenous expressions with Western terminology. In indigenous thought, theological work happens in music, song, and story: singing is not an adjunct *to* theology, but *is* theology.



Archbishop Mark MacDonald during his keynote at St. Michael's College

On Friday evening, members were treated to an exquisite concert of French Baroque music. From the chancel of St. Basil's church, conductor and harpsichordist Adrian Ross led an ensemble of graduate students from St. Michael's College and members of St. Basil's Schola Cantorum in compelling performances of works by Charpentier, Couperin, and de Grigny that also featured organist Stefani Bedin.

Members and students also had occasion to explore the opportunities, challenges, and changing landscape of publishing during the annual graduate student panel. Led by Megan Francisco (University of Washington), members Jenny Bloxam (Williams College), Blenda Im (University of Pennsylvania), Erin Fulton (University of Kentucky), and Chelle Stearns (The Seattle School of Theology & Psychology) explored topics such as publication opportunities for graduate students and ways in which to enhance the publication section of one's *curriculum vitae*. Some of the most valuable advice included: setting long range "bucket" goals—i.e., a two-year bucket and a five-year bucket—for one's

research and publications; the value of clarity in writing; of understanding where one's writing is situated in wider conversations; of sharing material with peers before submission; of having conversations with editors to better understand what their needs are; and of seeking balance between a sense of credibility and a sense of self-fulfillment.

At the annual business meeting, several leadership changes became effective following the previous year's elections. Mark Peters (Trinity Christian College) succeeded Jenny Bloxam (Williams College) as president, and Joshua Waggener (Southeastern Baptist

Conference report continued...

Theological Seminary) assumed the role of Vice President following a four-year term as a Member-at-Large. In addition to Waggener, John Paul Ito (Carnegie Mellon) and Joanna Smolko (Athens Technical College, University of Georgia) also completed their four-year terms as Members-at-Large while Effie Papanikolaou (Bowling Green State, Ohio) succeeded Tim Steele (Calvin College) who had served as SCSM secretary for the past nine years. Deborah Justice (Cornell University) and Michael O'Connor (University of Toronto) will continue their service as Members-at-Large alongside those starting their four-year terms: Pedro Aponte (James Madison University), Cathy Ann Elias (DePaul University), and Marcell Steurnagel (Southern Methodist University). Megan Francisco (University of Washington) concluded two terms as graduate student representative, and the society welcomed Hannah Denecke (University of Florida, Gainesville) as her successor. In addition, Adam Perez (Duke University) will serve another term as webmaster, Zig Reichwald (Converse College) will begin his sixth year as Treasurer, and Chelle Stearns (The Seattle School of Theology & Psychology) will continue as editor of the newsletter.

During the business meeting, Sonja Wermager (Columbia University) was named recipient of the 2019 Graduate Student Prize for her paper, “‘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).” At the close of his remarks as incoming president, Mark Peters announced that the next annual meeting will take place in February 2020 on the campus of Baylor University in Waco, Texas. The meeting concluded with a prayer by Thomas Aquinas, whose words continue to guide our vocations:

Come, Holy Spirit, Divine Creator, true source of light and fountain of wisdom! Pour forth your brilliance upon my dense intellect, dissipate the darkness which covers me, that of sin and of ignorance. Grant me a penetrating mind to understand, a retentive memory, method and ease in learning, the lucidity to comprehend, and abundant grace in expressing myself. Guide the beginning of my work, direct its progress, and bring it to successful completion. This I ask through Jesus Christ, true God and true man, living and reigning with You and the Father, forever and ever. Amen.



Chad Fothergill (Birmingham, Alabama) is presently writing a dissertation on the role of the Lutheran *Kantor* throughout the sixteenth, seventeenth, and eighteenth centuries. In addition, he is editor of *CrossAccent*, journal of the Association of Lutheran Church Musicians, and has served on faculties at Gustavus Adolphus College (2009–12), the University of Delaware (2013–15), and the Lutheran Summer Music Academy and Festival (2018–).

Honoring Bob Judd (1956-2019)



By Mark Peters

With deep sadness, the Society for Christian Scholarship in Music joins the many others mourning the death of Bob Judd. We are thankful for his long and faithful service as executive director of the American Musicological Society and also for his role as one of the founding members of the SCSM.

Bob was instrumental in working with others to found the society (initially known as the Forum on Music and Christian Scholarship), and he hosted its first annual meeting at the University of Pennsylvania in 2003. In addition to his participation in annual meetings, Bob served many years as the society’s first treasurer. Past SCSM president Johann Buis writes: “Every past president (and the board members) of the SCSM can vouch for the significance of Bob’s contribution to the society. He was the ‘(in)visible hand’ behind the vision, the logistics, and the inspiration that we all depended on as the SCSM leadership.”

Bob’s life and service were characterized by gentleness and humility, generosity, dependability, good humor, and optimism. We will certainly miss him, and we express our deepest condolences to Cristle Collins Judd and to all Bob’s family. In lieu of flowers, they request contributions to the American Musicological Society (“Robert Judd Fund”) or the charity of your choice.

2019 SCSM Graduate Student Prize

by Joel West

The SCSM Graduate Student Prize is awarded annually to a graduate student for a distinguished scholarly paper presented at the annual meeting of the Society. Recent recipients have included Andrew Janzen (2018) for “The Good Road: Indigenous Christian Songs, Senses and Place of Identity”; 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.

Sonja Wermager, “‘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)”

The Society for Christian Scholarship in Music is pleased to introduce Sonja Wermager, a third-year PhD student in Historical Musicology at Columbia University and recipient of this year’s Graduate Student Prize. Sonja’s selection was announced at the SCSM business meeting this past February at the University of St. Michael’s College in the University of Toronto, Canada.

Her paper was selected by a committee chaired by Cathy Ann Elias (DePaul University) that also included Michael Alan Anderson (Eastman School of Music), Jonathan Kregor (College-Conservatory of Music, University of Cincinnati) and consultant Peter Mercer-Taylor (University of Minnesota).

After growing up in Northfield, Minnesota, Wermager earned a BA in Music and History at St. Olaf College. She then received a scholarship to the University of Birmingham (UK), where she completed a Masters in Renaissance, Reformation, and Early Modern Studies. Her current research considers religious music, especially mass settings, in the context of nineteenth-century Kunstreligion. Beyond research and teaching, she enjoys cooking, running, British murder mystery shows, and playing chamber music with friends.

Drawing on her master’s thesis, her prize-winning paper provided a window into the oft-disputed theology of the sixteenth-century English Reformation, and in particular, the early reign of Elizabeth

I, who became the fourth sovereign in a decade with the death of her sister Mary Tudor.

Wermager studied the book of psalms paraphrased by Matthew Parker, Elizabeth’s first archbishop of Canterbury from 1559 until his death in 1575. She explained how chanting the psalms was an acceptable compromise for both the Reformed and Catholic factions of the English church. At the same time, the (proto-Puritan) expatriates returning from Geneva brought back strong Calvinist beliefs on what should and should not be sung in church — which would later lead to the smashing of choir stalls and organs by Cromwell’s army during the English Civil War.

Parker’s *The Whole Psalter Translated* provided both a set of psalms suitable for singing, as well as a window into his theology. The book included four-part settings for eight psalms by Catholic composer Thomas Tallis — one of which was made famous by Vaughan Williams in his *Fantasia on a Theme by Thomas Tallis*. Wermager played two recordings in order to demonstrate the contrast between the austere unison singing of the Genevan Psalter with the rich harmonies of a Tallis setting.

Her presentation focused on the theology of four psalms that specifically mention music: Psalms 9, 57, 92, and 150. By comparing Parker’s original manuscript (held at the Inner Temple Library in London) to the 1567 published edition, Wermager showed how Parker changed the paraphrase in Psalm 67 to allow for instrumental accompaniment.

She also contrasted his psalter to two Calvinist metrical paraphrases — the Genevan Psalter and the popular *Whole Booke of Psalms* by Sternhold and Hopkins. Compared to the Calvinist texts, Parker’s versions of Psalm 92 and Psalm 150 emphasized instruments — including



Sonja Wermager during her presentation

SCSM Member News, 2019



In June, **Matthew Arndt** (University of Iowa) taught composition and musicianship at the Orthodox Music Masterclass sponsored by the [Society of St. Romanos the Melodist](http://www.societyromanos.org). He will be a featured clinician again in June 2020. In July, Arndt traveled to the Republic of Georgia to study Georgian singing and visited the fifteenth-century Shemokmedi Monastery, home of the Shemokmedi school chant, a special interest in his research. This fall, he continues his study of Georgian chant while on sabbatical.



In June of this year **Richard Barrett** attended the biennial conference of the International Society for Orthodox Church



Music at the University of Eastern Finland in Joensuu, Finland. Participants came from all over Europe and the Americas, including **John Michael Boyer**, who was his co-panelist at SCSM in Toronto this last February. The overall theme for 2019 was “The Sounds of the Holy: From Manuscript to Performance,” understood as covering a wide range of perspectives, including topics such as performance studies and

Orthodox church music, the sensorium in Orthodox liturgical life, the study of manuscripts in their liturgical / performance context, soundscapes in historical and contemporary liturgical-performance studies and Orthodox church music, the importance of historical performance / historically-informed performance in Orthodox church music and so on.

Student Graduate Prize continued...

modern instruments — and even (consistent with 2 Samuel 6:14) dancing.

While Parker’s book sold poorly, he established Elizabeth’s middle way for the theology of worship as the norm in the English church for centuries to come. Wermager concluded by reading Parker’s closing collect from *The Whole Psalter Translated*, addressed to “Most laudable and merciful God, the sweet tenor of all our harmony.”



Joel West is a student at Cranmer Theological House, a traditional Anglican school of ministry operated under the auspices of the Diocese of Mid-America of the Reformed Episcopal Church. He maintains the blog

<http://anglicanmusic.blogspot.com>.

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Since our Toronto conference this past February, **M. Jennifer Bloxam** (Williams College) has presented several lectures, among them: in March, “A Saint’s Translation: Reading Musical and Visual Relics of Mary Magdalene from the Renaissance” at Emory University, Atlanta; in July, “O Dulciz Maria: Listening to a Late Medieval Ivory Relief” at the [Medieval and Renaissance International Music Conference](#), Basel; as well as three invited pre-concert lectures for programs by [Cappella Pratensis](#), [Stile Antico](#), and [Cappella Mariana](#) in August at the [Laus Polyphoniae Festival](#), Antwerp.



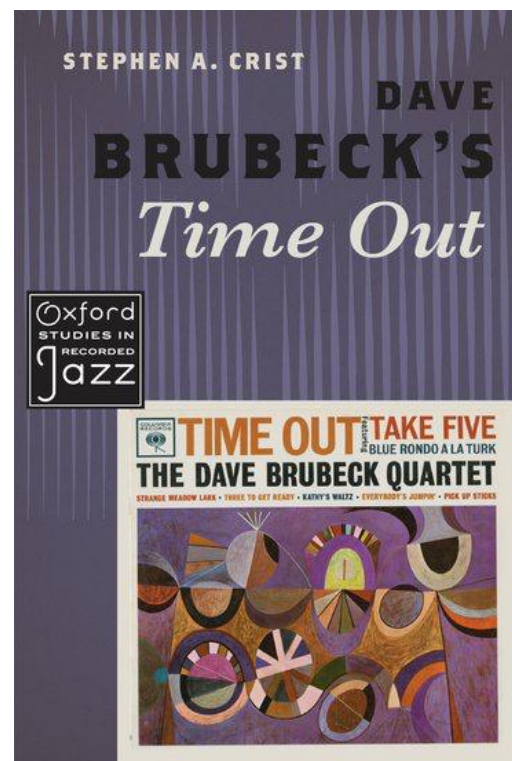
David Calvert (Southeastern Baptist Theological Seminary and Grace Community Church) presented “Liturgical Speech Acts in Congregational Singing” at the [Emerging Scholars Forum](#) during the 2019 meeting of The Hymn Society in Dallas, Texas. His presentation reflected on what we do with words in congregational singing.

In September, Oxford University Press published a new book—[Dave Brubeck’s Time Out](#)—by **Stephen Crist** (Emory University). Later this fall, Crist will speak on the topic “Pushing the Limits: Bach and the Aesthetics of Excess” at the University of Cambridge and conduct Bach-related research at the Bach-Archiv, Leipzig.

If you have news, publications, conferences, and/or pictures to share with your fellow SCSM members, please email: scsm.news@gmail.com

Cathy Ann Elias has a chapter, “Pietro Aretino and his Musical World” coming out in Paola Ugolini and Marco Faini (eds.), *Brill Companion to Pietro Aretino*. Publication date 2020. She attended the Medieval and Renaissance Music Conference at the University of Basel, Switzerland in July and chaired a session on the Madrigal. She also hosted the 4th Annual Madrigal Symposium at DePaul University in October 2019, and presented a paper on Antonio Buonavita which included performances of some of her transcriptions.

In February, **Chad Fothergill** (Birmingham, Alabama) was named editor of *CrossAccent*, journal of the [Association of Lutheran Church Musicians](#). In October, he presented “A High and Holy Calling: The Lutheran Cantor in the Twenty-First Century” as the keynote address at the Lectures in Church Music hosted by Concordia University Chicago and their [Center for Church Music](#).





Erin Fulton (University of Kentucky) began working as music bibliography associate for the Emory Center for Digital Scholarship initiative [Sounding Spirit](#), compiling a list of sacred music publications issued in the South between 1850 and 1925 to be included in a major digitization initiative. In addition, she lectured on

antebellum social worship music in connection with the twentieth annual Minnesota State Sacred Harp Winter Singing (Saint Paul, MN) this past February. Her additional paper presentations have included: in February, “Hymn Parodies and the Metatextual Resonance of Anti-Slavery Songsters” at the Contested Frequencies conference in Richmond, which will be published in the forthcoming conference proceedings; in March, “Innovation and Tradition in an Unpublished Composition Treatise by Lowell and William Mason” at the Society for American Music, New Orleans; and in August, “Justina Bean’s ‘Songs of Zion’ as a Document of Lived Religion” at the [Christian Congregational Music](#) conference in Oxford.



On October 7, **Bo kyung Blenda Im** successfully defended her PhD dissertation, “Transpacific Modernity and the Challenge of Belonging: Negotiating Race, Music, and Faith in Seoul,” at the University of Pennsylvania. She has accepted a position as Lecturer in Ethnomusicology at the Yale Institute of Sacred Music

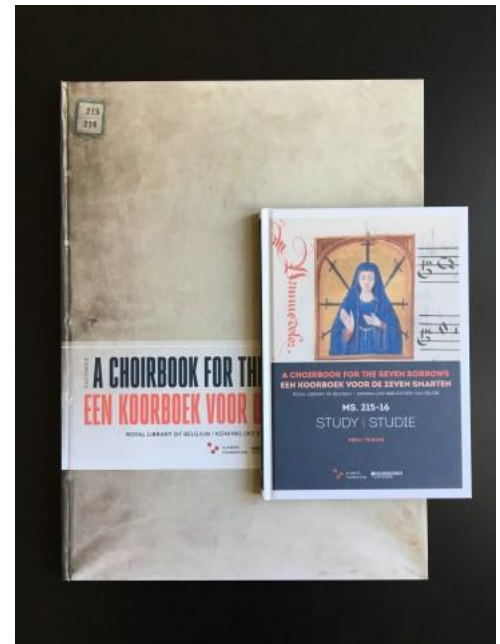
and Yale Divinity School for the Spring 2020 term.

This past April, **Charles King**, director of the Concert Choir at [Trinity International University](#) (Deerfield, Illinois), received the President’s Award for Excellence in Teaching. In addition to his conducting responsibilities, King teaches courses in music history, church music, music appreciation, and world music.

This fall, **Sebastian Moreno** (York University) embarked on research for a master’s thesis that explores musical training available for seminarians at the [Toronto School of Theology](#) (TST) at the University of Toronto. The TST is a collective of seven seminaries and theological colleges that represents four denominations: Roman Catholic, Anglican, United, and

Presbyterian. Moreno’s project will survey current and past musical education provided for students and investigate how the presence of music, or lack thereof, may or may not be affecting student perspectives on music’s importance in worship.

Emily Thelen (Independent Scholar) has published a new book, *A Choirbook for the Seven Sorrows, Facsimile and Study: Royal Library of Belgium Ms. 215–16*, as part of the [Leuven Library of Music in Facsimile](#) series. The choirbook is part of the Alamire corpus, a group of richly illuminated manuscripts preserving sixteenth-century sacred and secular music from the Low Countries.



In August, **Markus and Danielle Rathey** (Yale University and New York University) presented a paper, “Do You Hear What I Hear,” at the [Christian Congregational Music](#) conference in Oxford, UK. The paper explored innovative pedagogical approaches to teaching and researching congregational music in a diverse society.



A number of other SCSM members also presented at the Christian Congregational Music Conference, including **Bo kyung Blenda Im** (“Affect, Vulnerability, and the Surfacing of the Ecclesial Body: Contemporary Worship Music in Transpacific Modernity”), **Joshua Busman** (“Whereof one cannot speak, thereof one must be silent’: A Theological Salvo from a Vulgar Materialist”), **Nathan Myrick** (“White, comma... : The Ethics of Whiteness in Christian Communities”), **Emilie Rook** (“Mapping Catholic Congregational Music Material in Indonesia: Power, Politics, and a Post-Colonial Social Poetic”), **Marcell Silva Steuernagel** (“Brown Worshiper in White Skin: Perspectives on the Body in Church Music Practices”), **Bennett Zon** (“Music Theology as the Mouthpiece of Science: Methodologizing Congregational Music Studies”), **Erin Fulton** (“Justina Bean’s ‘Songs of Zion’ as a Document of Lived Religion”), and **Adam Perez** (“Contemporary Praise and Worship Leader Training: Implicit and Explicit Curriculum in 1980’s Worship Conference Guidebooks”). Looks like a great conference, and the next one will be in 2021!



Chelle Stearns (The Seattle School of Theology & Psychology) has recently published a new book, *Handling Dissonance: A Musical Theological Aesthetic of Unity* with Pickwick Press ([https://wipfandstock.com/handling-](https://wipfandstock.com/handling-dissonance.html)

[dissonance.html](https://wipfandstock.com/handling-dissonance.html)), which explores and critiques Arnold Schoenberg’s Compositional Philosophy of Unity. She has also presented “*In Memoriam: James MacMillan’s Violin Concerto as Modernist Lament*,” at the *Musica Scotia* conference in Stirling, UK (SCSM members **Seán Doherty** and **Andrew Shenton** also presented on MacMillan, with **James MacMillan** as the keynote); “A Trauma-Informed Christology: Telling the Auld Story Anew,” keynote at *Christ and Trauma: Doing Theology East of Eden* conference in St. Andrews, UK; “Handling Dissonance: Sounding Out God’s Redemptive Work in the Music of James MacMillan,” at the Emerging Scholars Colloquium at the *Duke Initiatives in Theology and the Arts 10* conference organized by **Jeremy Begbie** (with SCSM members **Amy Whisenand** and **Adam Perez** also presenting); and “‘My Heart Flows on in Endless Song’: Lament and Hope Through a Trauma-Informed Theology,” for the *Grenz Lecture* at The Seattle School of Theology & Psychology.

From the Editor

I love that SCSM members are out in the world, going to conferences, writing books, teaching classes, leading congregations, composing, performing beautiful music, and generally doing the good work of pursuing Christian scholarship in music. I want to invite each and everyone one of you to not only share your news but to be inspired to write up short notes about interesting conference, new music you hear, intriguing new scholarship that would be beneficial to the society. In the meantime, consider joining us for our conference at Baylor University in February 2020. The level of scholarship is typically high and the conversation lifegiving.

Before I sign off on this newsletter, I wanted to take a moment to thank my fellow co-editor, Chad Fothergill. His collaboration and companionship over the past few years has been insightful, rigorous, and enjoyable. Though he will continue to collect member news, he has chosen to resign from his co-editor role with SCSM because he was offered the editor role for *CrossAccent*, the journal of the Association of Lutheran Church Musicians. Everyone who knows Chad, knows that he is a dedicated Lutheran organist and church musician, so this feels like a wise choice for him. Chad, congrats to you! Thank you for all of your hard work on our newsletters, you will be missed!!

I’ll leave you all with the refrain of one of my favorite hymns:

*No storm can shake my inmost calm
while to that Rock I’m clinging.
Since Christ is Lord of heaven and earth,
how can I keep from singing?*

Peace,

Chelle Stearns