



SOCIETY FOR CHRISTIAN SCHOLARSHIP IN MUSIC

Annual Meeting February 25-27, 2021

Schedule is in Central Standard Time.

All sessions will be online.

Zoom links will be shared with all persons registered for the annual meeting.

Thursday, February 25

9:30-9:40 a.m. Welcome

9:45-11:15 a.m. Plenary session

Session 1 Music and Racial Identity in the U.S. Church (plenary)
Emmett Price, Gordon Conwell Theological Seminary, chair

Mourning, Judgement, and Resurrection: Christian Imagery in Reconstruction Era Music
Thomas Kernan, Roosevelt University

Will Marion Cook: Song Writer and Theologian
Michael Chikinda, University of Utah

My Chains are Gone: Images of Enslavement and Freedom in Contemporary Worship Music
Anneli Loepp Thiessen, University of Ottawa, and David Bjorlin, North Park University

12:45-1:45 p.m. Concurrent sessions

Session 2a New Music for Our Present World
Deborah Justice, Cornell University, chair

“The Angel of Doubt”: Ancient Wisdom Poetry in the Music of the Punch Brothers

Hannah Porter Denecke, Florida State University

Chembe Cha Moyo (Arrow in my Heart): Song in a Strange Land, 2020
Jennifer Thomas, University of Florida

Session 2b *Improvisation and the Holy Spirit*
Donté Ford, Wheaton College, chair

“Reclaiming our Pentecostal Identity?” Music and Charisma in Ghana Methodist Churches
John Dankwa, Wesleyan University

When a Song is a Prayer (and also a Song): The Bleeding Categories of Evangelical Worship Service Structures
Glenn Stallsmith, Duke University Divinity School

2:00-3:30 p.m. Concurrent sessions

Session 3a *Church Music of Immigrant Communities*
Adam Perez, Duke University Divinity School, chair

Virtual 'Aaraathanai:' Assimilation Practices in Dallas Tamil Church Worship, August-November 2020
Rachel Schuck, University of North Texas

Anglican Church Music in the United States: Tracing the Diaspora of English Traditions from the Eighteenth to the Twenty-First Century
Matthew Hoch, Auburn University

Songs in a Foreign Land: A Saga of Wendish Lutheran Hymn Singing in Nineteenth-Century Texas
Benjamin Kolodziej, Southern Methodist University

Session 3b *CCM (Churches Controlling Music)*
Joshua Waggener, Southeastern Baptist Theological Seminary, chair

A “Musical Dictator”: Leo Sowerby’s Authoritarian Philosophy of Church Music
Joseph Sargent, University of Alabama

The Search for Musical Identity: The Journey of the Southern Baptist Convention to Establish Denominational Standards in Its Musical Practices (1938-1944)
Andrew Lucius, Southeastern Baptist Theological Seminary

Satan Sounds: The Ontology and Efficacy of the Sonic in Evangelical Anti-Rock Literature
Philip Bixby, Yale University

Friday, February 26

9:30-10:30 a.m. Concurrent sessions

- Session 4a Transmissions of Christian Song
Pedro Aponte, James Madison University, chair
- Missa Baclayana* and 19th C. Hispanic Philippine Liturgical Repertoire:
Reconciling *music ficta* and Compositional Practices
Peter Fielding, Kennesaw State University
- Between Embodied Performance and Digital Media: Theorizing Carpatho-Rusyn
Chant
Peter Kohanski, University of North Texas
- Session 4b Contemporary Passion Settings
Chelle Stearns, The Seattle School of Theology & Psychology
- Christ in the Concert Hall: The Resurrection of the Passion in the 21st Century
Breck McGough, Baylor University
- “Who do you say that I am?”: Signifying “Jesusness” in James MacMillan’s
Passions
*Samantha Arten, Washington University in St. Louis, and Isaac Arten, Saint Louis
University*

10:45-11:45 a.m. Concurrent sessions

- Session 5a Lecture Recital
Eftychia Papanikolaou, Bowling Green State University, chair
- Paraliturgical Songs of the Greek Islands
Panayotis League, Florida State University
- Session 5b Lecture Recital
Mark Peters, Trinity Christian College, chair
- New Sacred Music as an Ecumenical Resource for Faith Formation: An Interactive
Introduction to *Deus Ex Musica*
Delvyn Case, Wheaton College (Massachusetts), Deus Ex Musica

1:00-2:00 p.m. Concurrent sessions

- Session 6a Simplicity and Silence, or . . . ?

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

"A Puzzle to Myself": Augustine and Musical Simplicity
Bennett Zon, Durham University

Familiarity and Discomfort: Silence and Noise in Musical Worship
Michael Huerter, Baylor University

Session 6b Listening to Learn
Vicki Bell, Asbury University

"We'll Understand it Better By and By": African American Spirituals in the Theory Classroom
Lauren Hartburg, Florida State University

The Global Encounter as *Communitas*: Inter-Pilgrim Musicking along the Contemporary Camino de Santiago
Hannah Snavelly, University of California, Riverside

2:15-3:15 p.m. Plenary session

Session 7 Panel discussion: Liturgies for Change
Hannah Porter Denecke, Florida State University, chair

In a year that has been rife with disease, violence, racism, political tension, injustices and inequalities of all kinds, many have turned to liturgy to find their place in the world. Musical and prayerful lament, both private and public, have come to characterize many of the religious spaces in which we find ourselves. Whether in our homes and personal lives, or in our churches, classrooms, and workspaces, each of us engages with liturgy. In this panel, church musicians, graduate students, and professionals come together in conversation about personal and public liturgies that can lead us towards restoration and justice for the broken world we live in today.

Anneli Loepp Thiessen, graduate student and church musician, pursuing the PhD in Interdisciplinary Music Research, University of Ottawa

Jordan Mance, church musician, Alpha & Omega Missionary Baptist Church, Chicago, IL

Stephen Michael Newby, Professor of Music; Director of Composition; Director of the Center for Worship at Seattle Pacific University

Emmett G. Price III, Professor of Worship; Executive Director of the Institute for the Study of the Black Christian Experience at Gordon-Conwell Theological Seminary; pastor; musician

Shanice Richards, church musician, New Life United Methodist Church & Florida A&M University Wesley Foundation; College of Music administrative staff at

Florida State University

Chelle Stearns, Associate Professor of Theology, The Seattle School of Theology & Psychology (cstearns@theseattleschool.edu)

3:15-4:00 p.m. Plenary session

Session 8 Poster session (brief presentations, followed by discussion)
Cathy Elias, DePaul University, chair

Changes in Contemporary Worship 1990s-2015
Shannan Baker, Baylor University

Harmony and the Transcendentals: How a Trinitarian Understanding of Music Could Heal a Broken World
Andreas Kramarz, Legion of Christ College of Humanities

Psalms of Lament as Response to Suffering in the context of Korean Lament Psalms to express *Han*
Deborah Park, University of Toronto

The Ecumenical Movement and its Impact of Current American, German, and Korean Protestant Hymnals
Sa Ra Park, Texas State University

The Symphonizing of Theosis in Igor Stravinsky's *Symphony of Psalms*
Sylvia Santoso, Southern Baptist Theological Seminary

Seeking an Anglican Theology of Music
Joel West, Cranmer Theological House

Saturday, February 27

9:30-10:30 a.m. Concurrent sessions

Session 9a Theoretical Perspectives on Twentieth-Century Sacred Music
David Heetderks, University of North Texas, chair

Theological Contexts for Virtuosity: Listening to Messiaen's *Vingt regards sur l'enfant-Jésus* (1944)
Stephanie Venturino, Eastman School of Music and David Keep, Hope College

Non-functional Triadic Syntax in 20th-Century British Choral Music
Christopher Blakey, Durham University

Session 9b Local and Global

Marcell Steuernagel, Southern Methodist University, chair

Burmese Christian Musicking and the Two-Fold Legacy of Adoniram Judson
Heather MacLachlan, University of Dayton

Localization versus Globalization:
Appraising the “Noise” in Ghanaian Charismatic Congregational Worship
Eric Amouzou, Baylor University

10:45-11:45 a.m. Concurrent sessions

Session 10a Sacred Music for the Nineteenth-Century Concert
Siegwart Reichwald, Converse College, chair

“The Artist’s Highest Goal:” Navigating the History and Potential of Church Music
in Robert Schumann’s *Missa Sacra*, Op. 147 (1852)
Sonja Wermager, Columbia University

Felix Mendelssohn’s *Lobgesang*: “Imaginary Church Music” or a Sublime
Symphony?
Joshua Waggener, Southeastern Baptist Theological Seminary

Session 10b New Perspectives on Modern Worship Music
Nathan Myrick, Mercer University, chair

Can Worship Songs About Me Be Good? The Surprising Value of the “CCM”
Movement as Viewed through Marion’s Phenomenological Lens
Christina George, Xavier University

Of Animatronic Praise Bands and Worship Leading Chickens:
Locating the Sacred through Evangelical Christian Worship Music Parodies
Monique Ingalls, Baylor University

12:45-1:45 p.m. Concurrent sessions

Session 11a Histories of Modern Worship Music in the Global South
Cory Hunter, Eastman School of Music, chair

Marcos Witt’s “Trono de Alabanza:” An Initial Exploration into the Musical and
Theological History of Latin American Praise and Worship
Adam Perez, Duke University Divinity School

Negotiations of Identity and Faith in Brazilian Christian Music from the 1960s to the
1980s
Marcell Silva Steuernagel, Southern Methodist University

Session 11b Arvo Pärt

Andrew Shenton, Boston University, chair

Arvo Pärt's *Stabat Mater*: Musical Sighs Amidst the Mantric Minimalist Trope
Aleksandra Drozzina, Purdue University Fort Wayne

Pärt, the Cosmic Artisan: Tintinnabuli as a "Sober Gesture"
Tyler Thress, Ohio University

2:00-3:00 p.m. Plenary session

Session 12 Keynote address
Markus Rathey, Yale University, chair

Aretha's Amazing Grace:
Symbol of African American Religious and Cultural Identity
Dr. Mellonee Burnim, Indiana University, professor emerita

3:00-3:15 p.m. Closing

Brief SCSM updates, including announcement of Graduate Student Paper Prize