

# 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.*

Note: If you are having trouble with Zoom, please visit the Zoom support pages at [zoom.us/support](file:///C:\Users\mpeters\AppData\Local\Microsoft\Windows\INetCache\Content.Outlook\XIDN65P9\zoom.us\support). You can test your Zoom settings in advance by going to [zoom.us/test](file:///C:\Users\mpeters\AppData\Local\Microsoft\Windows\INetCache\Content.Outlook\XIDN65P9\zoom.us\test). Email [scsm.webmaster@gmail.com](mailto:scsm.webmaster@gmail.com) if you are have other conference-related questions.

***Thursday, February 25***

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

**[Click to Join via Zoom](https://us02web.zoom.us/j/83845969553?pwd=Q0NuU1pqNW90ZTNQT1JOdHU4ZURMdz09)**

**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*

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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*

[**Click to Join via Zoom**](https://duke.zoom.us/j/94767864676)

“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*

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“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*

[**Click to Join via Zoom**](https://duke.zoom.us/j/94767864676)

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*

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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*

**[Click to Join via Zoom](https://duke.zoom.us/j/94767864676)**

*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*

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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*

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Paraliturgical Songs of the Greek Islands

*Panayotis League, Florida State University*

Session 5b Lecture Recital

*Mark Peters, Trinity Christian College, chair*

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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*

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“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*

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“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 Snavely, 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*

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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*

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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*

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Theological Contexts for Virtuosity: Listening to Messiaen’s *Vingts 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*

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Burmese Christian Musicking and the Two-Fold Legacy of Adoniram Judson

*Heather MacLachlan, University of Dayton*

Localization versus Globalization:

Appraising the “Noise” in Ghanian 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*

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“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*

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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*

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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*

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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*

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Aretha's Amazing Grace:

Symbol of African American Religious and Cultural Identity

*Dr. Mellonee Burnim, Indiana University, professor emirita*

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

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Brief SCSM updates, including announcement of Graduate Student Paper Prize