

**Annual Meeting  
of the**



**SOCIETY FOR CHRISTIAN SCHOLARSHIP IN MUSIC**



**March 3-5, 2022  
Mercer University  
Macon, Georgia**

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.

#### Officers

Joshua Waggener (Southeastern Baptist Theological Seminary), president  
Chelle Stearns (The Seattle School of Theology and Psychology), vice-president  
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Adam Perez (Duke University Divinity School), webmaster

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#### Student Prize Committee

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Martin Clarke (The Open University, UK)  
Cathy Ann Elias (DePaul University), chair

#### Local Arrangements

Nathan Myrick (Mercer University)

The Society would like to thank the following people for their generous support and assistance: The Faculty, Staff and Students of the Townsend School of Music, Mercer University; Mulberry United Methodist Church; Mercer Music at Capricorn.

## PROGRAM

### Thursday, March 3

11:30 a.m.-12:30 p.m. Meeting of the Executive Committee (McCorkle Music Building - Fishbowl)

12:30-1:30 p.m. Registration (McCorkle Music Building)

1:30-1:50 p.m. Welcome & opening remarks (Fickling Hall)

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

#### A. Engaging Pop Culture (Fickling)

*Hannah Porter Denecke (Florida State University), chair*

- ❖ The Grateful Dead's Music and Tolkien's Theory of Secondary Creation [Online]  
Melvin Backstrom (Independent Scholar)
- ❖ The Ears of the Heart: Music's Universal Role in Shaping Our Worldview  
Jordan Covarelli (Southwestern Baptist Theological Seminary)

#### B. Contemporary Practices of Worship (Newton Chapel)

*Glenn Stallsmith (Duke Divinity School), chair*

- ❖ "What is 'Contemporary Praise and Worship'? Lexical Challenges in Defining an Emerging Area of Study"  
Adam Perez (Duke University)
- ❖ "Where Everybody Is Somebody" – James Cleveland, The Gospel Music Workshop of America, Inc., and the Ethos and Ecosystem of 20th -Century Black Gospel Choral Music.  
Michael Huerter (Baylor University)
- ❖ What Makes a Contemporary Worship Song Popular?: A Musical and Statistical Analysis of the CCLI Top 25 lists from 2010-2020  
Shannan Baker (Baylor University)

3:45-4:15 p.m. Coffee break

**4:15–5:30 p.m.**

**Keynote address (plenary) (Fickling Hall)**

*Community Resurgence:  
Translating, Interpreting, and Domesticating the “Worship Song.”*  
**Jean Kidula (University of Georgia)**

*Few doubt that most of the Christian world in the 20<sup>th</sup> century was ‘united’ in song through hymns. Translating the hymn texts into other languages as part of Christian mission strategy embedded western musical performance practices more deeply into other worldviews while also demonstrating diverse musical and cultural ends. In this way, a ‘Christian community’ was fashioned with hymns as both agglutinative yet also disjunctive frameworks. The 21<sup>st</sup> century has brought to the fore an alternative unifying rubric – different from the popular understanding of a hymn. Included in this rubric are genre names such as ‘praise and worship.’ Promotion and dissemination of these repertoires by the global media, economy, industry, and politics lend a ‘unifying’ reading of trending repertoire. Translating the resultant artistic package through diverse cultural performance practices seem to serve purposes similar to those of the hymns. Drawing from video recordings of Sinach’s “Way Maker,” I will investigate, problematize, and theorize on Christian community being created but not necessarily united through a “worship” song that became a global anthem especially from 2020 onward. By reading the song through the work of scholars such as Lamin Sanneh, I suggest that audio and visual interpretations of “Way Maker” may seem to flatten the artistic and community virtues of the piece; however, they challenge notions of translation that made the Christian hymn a ‘uniting’ emblem of the 20<sup>th</sup> century.*

**6:00–6:45p.m.**

**Mercer Kaleidoscope Concert**  
**(Fickling Hall)**  
*Free Admission*

**7:00–8:30 p.m.**

**Conference Banquet (Presidents Dining Room [PDR] –  
University Center)**

**Friday, March 4**

**8:00–8:45 a.m.**

**Registration (McCorkle)**

**8:45–10:30 a.m.**

**Session 2 (concurrent)**

**A. Music As Formation: Unity, Diversity, Inclusion (PDR)**

*Michael Dodds (University of North Carolina School of the Arts), chair*

- ❖ Congregational song and the work of ecumenism: repertoire and practice [Online]  
Martin Clarke (The Open University)
- ❖ Teaching Music History for All Persons  
Mark Peters (Trinity Christian College)
- ❖ Hymns as Character Development and Narrative Function in the Plays of Horton Foote  
John S. Sebestyen (Trinity Christian College)

**B. Church Music: Race and Ethnicity (Newton Chapel)**

*Peter Fielding (Kennesaw State University), chair*

- ❖ The Sonic Color Line between Spirituals and the Classical Canon: The Germany Tour of the Fisk Jubilee Singers in 1877/78 [Online]  
Markus Rathey (Yale University)
- ❖ Preaching, Praying, and Singing Together: Black Church and Pentecostal Influences on Evangelical Worship Services  
Glenn Stallsmith (Duke Divinity School)
- ❖ Thai Christian Musicking in Transcultural Community in Chicagoland  
Matthew Werstler (Northern Illinois University)

**C. Panel: Possibilities and Potentialities: An Exploration of Theological, Musical, and Linguistic Boundaries in Evangelical Worship (Fickling Hall)**

*Adam Perez (Duke University), chair*

- ❖ “We Are a Garden, Walled Around”: Theological Boundary in the Reception of Isaac Watts’ *Hymns and Spiritual Songs* [Online]  
Daniel Johnson (University of Leicester)
- ❖ “Loves Like a Hurricane”: Consent and Boundaries in Contemporary Worship Music [Online]  
Anneli Loepp Thiessen (University of Ottawa)
- ❖ “This is Amazing Grace: Boundaries and Inclusion in Contemporary Worship Music-Making Facilitation” [Online]  
Laura Benjamins (Western University)
- ❖ “The Sound of Worship™: The Social Becomes Sonic in the Genrefication of Worship”  
Joshua Kalin Busman (University of North Carolina at Pembroke)

**10:30–11:15 a.m.**

**Poster session and coffee break (McCorkle Music Building - Fishbowl)**

*Marcell Silva Steuernagel (Southern Methodist University), convener*

*Join us for coffee and dialogue with poster presentations featuring ethnographic studies and other research.*

- ❖ The Diversity of Musical Colors in the Maronite Catholic Church  
Maroun Azar (Baylor University)
- ❖ Church Alive: Creating a Community of Young Adults Through Congregational Music  
Adekunle Oyeniya (Baylor University)

- ❖ Navigating Worship Music Ministry in a Culturally Diverse Congregation: A Case Study in the Presbyterian Reformed Evangelical Church of Indonesia (GPRII)  
Antonius Priyanto (Baylor University)

**11:15 a.m.–12:15 p.m.**

**PLENARY:**

**Ethnographic Research and the Study of Christian Music (plenary)  
(Fickling Hall)**

*Nathan Myrick (Mercer University), chair*  
*Alison Mc Letchie (South Carolina State University)*  
*Andrew Mall (Northeastern University)*  
*Joshua Busman (University of North Carolina – Pembroke)*  
*Marcell Steuernagel (Southern Methodist University)*  
*Maren Haynes Marchesini (Carroll College)*

*The recent turn to ethnography in various disciplines has prompted renewed reflection on the basis of knowledge for scholars of religious music; how do we know what we know about the practices of devotees and worshippers? Is it enough to comprehend their writings or their practices? What about the demonstration of belief through actions and the cultural proficiencies required by scholars to comprehend them? As the burgeoning field of congregational music studies demonstrates, ethnomusicology can provide fruitful insights in the study of Christian music; but what considerations must be made in relation to the employment of this particular methodological toolkit? Join us for a rousing conversation on the role of ethnomusicology and both its contributions and limitations in the study of religious musicking.*

**12:15–1:30 p.m.**

**Lunch and Business Meeting (PDR)**

**1:45–3:30 p.m.**

**Session 3 (concurrent)**

**A. Music and Faith in Suffering (Fickling Hall)**

*Eftychia Papanikolaou (Bowling Green State University), chair*

- ❖ Faith, Hope, and Torture: Music in the Prisoner of War Camps of North Vietnam  
Angela Brunson (University of Memphis)
- ❖ The Unsung Violence of a “Völkisch” Hymnal [Online]  
Alexandra Dreher (Yale Institute of Sacred Music)
- ❖ The Sound of COVID-19 Grief: Jamaican Gospel Music as Surrogate to Touch in Pandemic Mourning  
Abigail Lindo (University of Florida)

**B. Live Traditions of Church Music (PDR)**

*Cathy Ann Elias (DePaul University), chair*

- ❖ Reconstructing the Intangible Cultural Heritage of Mission San Luis de Talimali [Online]  
Sarah Eyerly (Florida State University)

- ❖ From the Movie Theatre to the Church: A Study on the Christian Devotional Songs among the Syrian Christians of Malabar  
George Pioustin (UCLA Herb Alpert School of Music)
- ❖ Challenging Hymn Canons of Christian Otherness: The Nigerian Christian Songs Project as Means of Musical Decolonization [Presented by Shannan Baker]  
Monique Ingalls (Baylor University)

**C. Worship and Performance (Newton Chapel)**

*Joseph Sargent (University of Alabama), chair*

- ❖ A Liturgical History of the Organ Prelude in Presbyterian Churches  
Jonathan Hehn (University of Notre Dame)
- ❖ Performing Steuernagel: Elucidations & Implications of Church Music Through the Lens of Performance for Music in Worship  
Jeremy Perigo (Dordt University)
- ❖ The Acadian Chansons of Cape Breton: A Liturgical Survey and Pedagogical Assessment  
Peter Fielding (Kennesaw State University)

**3:30–3:45 p.m.**

**Coffee break**

**3:45–6:00 p.m.**

**Session 4 (concurrent)**

**A. Music Theology I (PDR)**

*Chelle Stearns (The Seattle School of Theology and Psychology), chair*

- ❖ Toward a Trinitarian Poetics of Music  
Matthew Arndt (University of Iowa)
- ❖ The “New Song”: A Jam Session with Music and Theology  
Andreas Kramarz LC (University of Notre Dame)
- ❖ Music at the Limits of Theological Writing: Toward a Decolonial Music Theology  
Matt Bickett (Yale Divinity School)

**B. Music Theology II (Newton Chapel)**

*Jonathan Hehn (University of Notre Dame), chair*

- ❖ All Orthodox liturgical art constantly aspires to the condition of music  
Harrison Russin (St. Vladimir’s Orthodox Theological Seminary)
- ❖ Time for God: Interpreting Temporalities of Transcendence  
Kevin Jackson (Fordham University)

- ❖ Elgar as theology: Gregorian chant and kenotic imaginary [Online]  
Bennett Zon (Durham University)

### C. Composition (Fickling Hall)

*Siegwart Reichwald (Converse College), chair*

- ❖ Mendelssohn's Faith and Music: His First Oratorio St. Paul [Online]  
Esther Park (Texas State University)
- ❖ "Reflecting on Romans and Hearing Hope in Teddy Niedermaier's Spe Salvi"  
[Online]  
Thomas Kernan (Roosevelt University)
- ❖ Authenticity and Improvisation in Recreations of Historical Liturgies: Implications  
for a Theology of Worship  
Michael Dodds (University of North Carolina School of the Arts)

### Dinner on your own

7:00 p.m.

#### Lecture-Recital

Isaac Johnson (University of Colorado Boulder)

**Gregorian Chant Revival and the Organ Mass:  
Liszt, Tombelle, and the Struggle for a New Identity**  
(Mulberry Street United Methodist Church: at 719 Mulberry St, Macon, GA 31201)  
*Introduction: Nathan Myrick (Mercer University)*

8:30 p.m.

#### Grad Student Reception (Mercer Music at Capricorn)

Capricorn is located at 540 Martin Luther King Jr Blvd, Macon, GA 31201  
*Free Admission*

### Saturday, March 5

8:00–8:30 a.m.

#### Breakfast on your own

8:45–10:30 a.m.

#### Session 5 (concurrent)

### A. Church Music Education (Newton Chapel)

*Joshua Kalin Busman (University of North Carolina at Pembroke), chair*

- ❖ Music as More than Mental Mechanism: An Analysis of Imagination in the  
Hymnody of Thomas Hastings  
Kimberly Arnold (Southwestern Baptist Theological Seminary)
- ❖ Competing Visions for Congregational-Singing reform in the eighteen-century  
Netherlands  
Jacob Fuhrman (Georgia Southern University)



- ❖ “How Their Genius Shall Be Turned to Praise”: The Legacy of the College of Church Musicians  
Joseph Sargent (University of Alabama)

**B. Hymnology/Context/Localization (PDR)**

*Mark Peters (Trinity Christian College), chair*

- ❖ “Wir pflügen, und wir streuen”: Its Reception in Germany, England, the United States, and Korea [Online]  
Sa Ra Park (Texas State University)
- ❖ Enharmonic Transubstantiation: Music as Speculative Theology in Late Imperial Russia  
David Salkowski (Kennesaw State University)
- ❖ Moravian and Halle Pietist Sounds from the Late Eighteenth Century: A Hymnological Comparison  
Dianne McMullen (Union College)

**10:30–11:00 a.m.                      Coffee break (McCorkle Music Building)**

**11:00 a.m.–12:00 p.m.              GRADUATE STUDENT PANEL (Fickling Hall)**  
**Beyond Academia: Alternate Careers for Post-Graduate Students**

Kim Arnold (Southwestern Baptist Theological Seminary)  
Hannah Denecke (Florida State University), *panel leader*  
Peter Fielding (Kennesaw State University)  
Jacob Fuhrman (Independent Presbyterian Church, Savannah, GA)  
Kevin Jackson (Fordham University)  
Isaac Johnson (University of Colorado-Boulder)  
Abigail Lindo (University of Florida)  
Dianne McMullen (Union College, NY)

As the job market continues to shift and change, many researchers, scholars, and musicians are seeking employment in places beyond the university tenure track. Our panelists for this year's graduate student panel are excited to talk about the changing job market and the variety of career paths that comprise our SCSM membership.

**12:00 noon–12:30 p.m.              President's Remarks & Closing (Fickling Hall)**

## ABSTRACTS

### Session 1A. Engaging Pop Culture

#### **The Grateful Dead's Music and Tolkien's Theory of Secondary Creation**

Melvin Backstrom (Independent Scholar)

For many, the music of the Grateful Dead is hardly amenable, if not completely antithetical, to Christian aesthetics. Highly improvised, with extensive sections characterized by atonality and lack of meter, as well as strong associations with psychedelic drugs and the countercultural movements of the 1960s, it differs significantly from even the various strands of contemporary Christian music that share its popular provenance. Furthermore, although there are some Christian references in the lyrics of their songs, none of the group's members were committed believers. Despite these facts, there is a way to understand the Grateful Dead's music in Christian terms, or at least compatible with Christianity, through the lens of J.R.R. Tolkien's concept of "secondary creation." Tolkien rejected the belief that the depiction of moral darkness and evil in art was anti-Christian. Instead, he argued that they have a vital role to play in the creation of fantasy, since their lack compromises its believability, fatally damaging its worth as a secondary world, in which the "inner consistency of reality" (his words) is of vital importance to prepare the way for the "eucatastrophe" – the "sudden joyous turn" at their conclusion. Similarly, although the Grateful Dead consistently explored dark, chaotic sonic spaces, these were always parts of musical journeys that began with familiar song forms and ended in their joyous return. Instead of celebrating the darkness and chaos they evoked, as some may think, what characterized their music was, rather, its honest exploration – refuting jejune ignorance of its existence or power – followed by its joyous overcoming, reflecting Christ's triumph over sin and death.

Although Tolkien's concept of "secondary creation" has been widely discussed within scholarship on literary fantasy, it has seen little (if any) use by musical scholars. This paper therefore offers not only a new perspective on the music of the Grateful Dead, one of the most significant popular music groups of the late 20<sup>th</sup> century, but also suggests new ways to understand other seemingly non-Christian music from a Christian perspective.

#### **The Ears of the Heart: Music's Universal Role in Shaping Our Worldview**

Jordan Covarelli (Southwestern Baptist Theological Seminary)

Jamie K. A. Smith rightly critiques worldview language because it tends to paint an incomplete anthology of "heads on a stick." Smith prefers Charles Taylor's term "social imaginary" rather than "worldview" because, as they both argue, we operate more at the level of the imagination than ideas. I propose a further critique of both worldview and social imaginary language. Thus far, philosophers speak of *worldview* and social *imaginary* with only the visual metaphor. However, our loves and our desires are shaped by more than just the "lust of the eyes." When Smith describes the mall and other cultural institutions as liturgies of desire offering pre-cognitive visions of the good life, his emphasis on the *vision* of the good life still gives a limited anthropology. To continue his mall-as-liturgies analogy, anyone who has smelled Bath & Body Works candles while walking by has experienced *scents* of the good life. Anyone who has eaten

a perfectly cooked filet mignon knows there are *tastes* of the good life. Anyone who has had a full body massage knows there are *touches* of the good life.

In this paper I intend to examine the *sounds* of the good life. I will argue that music has a universal power to shape our social imaginary. As my example song, I will use “Royals” by Lorde. First, I will look at “Royals” to demonstrate how music possesses a universal power to counter-inform lyrical meaning, reinforcing, and redefining the very desires the lyrics of a countercultural song claim to espouse or reject. Here, I will build on the work of Nicholas Cook and Jeremy Begbie. Second, drawing on music therapy research, I will assess how music inherently and universally helps us process pain, not just escape it. Third, returning to Smith, Taylor, and Begbie, I will show that music’s universal teleological predisposition resonates with our own human craving for a purpose and goal.

## **Session 1B. Contemporary Practices of Worship**

### **“What is ‘Contemporary Praise and Worship’?: Lexical Challenges in Defining an Emerging Area of Study”**

Adam Perez (Duke University)

Ingalls and Yong (2018) suggest that nearly one-quarter of the world’s Christians currently practice a related form of “praise and worship.” Yet, in the rapid growth of recent scholarship around this phenomenon, a variety of terms have been employed. Recent scholarship in this area has emerged through work in the fields of ethnomusicology (Porter 2017; Ingalls 2018), musicology (Busman 2015; Mall 2018), religious studies (Reagan 2015), liturgy (Ruth and Lim 2021), and sociology (Chaves and Eagle, 2015; Miller 1997) and scholars have struggled to establish a shared lexicon. Scholarly terms attempting to define similar phenomena in current use include “praise and worship,” “contemporary worship,” “modern worship,” “contemporary Christian music,” “contemporary congregational songs,” and simply “worship.” “Contemporary praise and worship” has been recently suggested by Lim and Ruth as an umbrella term to describe the collapse of “contemporary worship” and “praise and worship” liturgical practices since the early 2000s. How can scholars seeking to study contemporary praise and worship – including but not limited to its music -- know we are speaking about the same thing(s)?

This paper seeks to clarify the methodological interests and boundaries of the variety of terms in current scholarly use. I do this through a closer look at the particular liturgical and musical history of Praise and Worship. Defining Praise and Worship as a phenomenon with a discrete history will act as a sounding board for defining these other terms and their disciplinary boundaries within the broader area of contemporary praise and worship studies.

### **“Where Everybody Is Somebody” – James Cleveland, The Gospel Music Workshop of America, Inc., and the Ethos and Ecosystem of 20<sup>th</sup> -Century Black Gospel Choral Music.**

Michael Huerter (Baylor University)

This paper introduces aspects of Black American gospel choral music. It explores James Cleveland's impact in building The Gospel Music Workshop of America

(GMWA) and developing the style of performance and ministry approach established by previous gospel musicians. Cleveland's legacy, as an individual musician and as founder of the GMWA, had profound influence on gospel music and is worthy of consideration for those seeking to understand this genre of sacred music.

In this paper, I argue that James Cleveland's musical career and The Gospel Music Workshop of America, Inc. offer an important lens for understanding gospel music in the United States from the mid-20th century on. I propose three reasons for this thesis. First, this is a useful angle of inquiry because of the particular relationship between solo performers and choral and congregational singing in the gospel tradition; second, because of the gospel tradition's emphasis on oral tradition, its limited use of written musical scores, and its performance practice that needs to be experienced, not transcribed; and third, because of the gospel tradition's emphasis on community, encouragement, preaching, and ministry as inextricable from the role of the choir and from the music itself. All three of these dynamics are exemplified in the life and work of James Cleveland, and in what is perhaps his most significant legacy, the Gospel Music Workshop of America, or GMWA. Drawing on historical sources, pedagogical choral materials, and analysis of recorded performances, this research highlights distinctive characteristics of gospel choral music and music ministry leadership.

### **What Makes a Contemporary Worship Song Popular?: A Musical and Statistical Analysis of the CCLI Top 25 lists from 2010-2020**

Shannan Baker (Baylor University)

The Christian Copyright Licensing International (CCLI) Top 25 lists have been studied by many scholars. These top lists reveal the most used songs over a period of time which begs the question what makes a song chart in these coveted top 25 spots. Even further, is there something that sets apart the number one song on each list? While the CCLI lists date back to 1988, the lists examined will focus on the last decade 2010-2020. This paper will attempt to answer the question musically: Is there something intrinsic in the songs musically that makes them chart in the top 25 spots? The answer will be determined by analyzing data collected using a customized Python script that mines chord chart data collected from SongSelect. This data was analyzed using popular music methods from Alan Moore<sup>1</sup> and Drew Nobile<sup>2</sup>. Lastly, a statistical predicative model was used to determine if one could predict whether a song would chart on a CCLI Top 25 list. This paper details the common musical elements of the top 25 songs and provides the findings of the predictive model.

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<sup>1</sup> Alan F. Moore, *Song Means: Analysing and Interpreting Recorded Popular Song* (New York: Routledge, 2012).

<sup>2</sup> Drew Nobile, *Form as Harmony in Rock Music* (Oxford Scholarship Online, 2020).

## **Session 2A. Music as Formation: Unity, Diversity, Inclusion**

### **Congregational song and the work of ecumenism: repertoire and practice**

Martin Clarke (The Open University)

Congregational song is both rich in ecumenical potential and a tool for demarcating ecclesial identity and theological or doctrinal beliefs. The opportunities it offers for encouraging unity or preserving difference are most obviously connected to congregational song's verbal content – the words and phrases that convey meaning and sentiment and which articulate states of activity, such as praise, penitence, or intercession. However, congregational song is more than words. Just as ecumenism is both a matter for intense theological scrutiny and debate through formal channels by specially appointed representatives of ecclesiastical institutions and something practised locally whenever Christians of different traditions meet together to share in worship, prayer, or study, so too are the practices and repertoires of congregational song both significant in understanding its value and meaning in the lives and activities of individual Christians and the ecclesial communities to which they belong.

This paper draws on the work of Geoffrey Wainwright and Karen Westerfield Tucker on the intersections of the ecumenical and liturgical movements in the twentieth century to explore some of the different ways in which congregational song has been employed in the pursuit of Christian unity. It uses the music of the Taizé Community, the work of the Consultation on Ecumenical Hymnody and the Cantate Domino series of hymnals of the World Student Christian Federation and World Council of Church as three brief case studies to argue that repertoire (including matters of textual content and musical style) and practice need to be considered in order to fully understand the opportunities and limits of congregational song in ecumenical thought and action. The case studies point to congregational song's ability to traverse the possible gap between formal ecumenical dialogue at institutional level and localised expressions of ecumenism in practice. However, the paper also addresses the limits of congregational song in the work of ecumenism, arguing that the same factors that have made it such a feature of ecumenical activity, that is, text, music and practice, simultaneously present challenges, sometimes unrecognised, in terms of theology, power and cultural context.

### **Teaching Music History for All Persons**

Mark Peters (Trinity Christian College)

Over the past three years, my institution – a Christian liberal arts college outside one of America's largest cities – has probed the question, "How can our vision for the good life include all human persons?" This paper explores how seeking to live more fully into this institutional vision for Christian teaching necessitated a change in approach to my general education music history course, *Music in Context*, in 2020. It describes transformations to the course to connect more closely with all students, changes inspired by the college's mission and revised general education learning outcomes and informed by broader societal trends, most notably the more widespread naming of systemic racism in the US after the murder of George Floyd.

After introducing these backgrounds and motivations, the paper presents two significant kinds of change I made to Music in Context in 2020 and offers examples of each. The first was to seek to more fully represent all human persons in the course's listening repertory by assigning primarily music composed by women and persons of color. In contrast to textbooks for this kind of course that focus almost entirely on music by white men, about three-quarters of the course's listening examples now represent women and persons of color. The second change was to shift the course's pedagogy to give up control of some listening examples and invite students to share their own music in connection with course topics (an approach informed by bell hooks's *Teaching to Transgress: Education as the Practice of Freedom*). Students now generate more, and more varied, listening examples than when I assigned all listening, and they engage topics more fully and personally by relating them to their own lives and music.

This paper, then, offers an example of how probing a Christian perspective can transform the teaching of music history. It reflects, in particular, my own institution's Christian vision for teaching and learning that includes all human persons and that calls students and professors alike to "undertake, in community, academic practices that form the whole person in response to God" (general education learning outcome).

### **Hymns as Character Development and Narrative Function in the Plays of Horton Foote**

John Sebestyen (Trinity Christian College)

"Do you like hymns?," asks an elderly Carrie Watts of a new acquaintance in Horton Foote's play *The Trip to Bountiful*. "Jessie Mae says that they've gone out of style, . . . but I don't agree." Based on the number of times that hymns are sung, hummed, or referenced in Horton Foote's sixty-plus plays, it is clear that Foote had an abiding affection for the Protestant hymns of his rural Texas childhood in the early to mid 20th Century. While Foote is perhaps best known for being the Oscar-winning screenwriter for the films *To Kill a Mockingbird* and *Tender Mercies*, he was also a prolific author of plays. His playwriting earned both critical admiration and prestigious awards, including the Pulitzer Prize for Drama.

This presentation highlights three examples of how Foote uses hymns to function as developers of character or engines of storytelling - with specific focus on unreciprocated voices longing for connection, silenced or ignored voices of the marginalized, and de-mystified voices of the other. Foote's plays contain echoes, or outright calls, of the human yearning for justice and equity. Re-visiting his scripts in the contemporary cultural moment, Foote's plays ask us how we can better and more deeply understand societal and communal realities of brokenness, injustice, equity, and redemption. Throughout his plays, Foote uses music as a tool to facilitate these understandings.

## **Session 2B. Church Music: Race and Ethnicity**

### **The Sonic Color Line between Spirituals and the Classical Canon: The Germany Tour of the Fisk Jubilee Singers in 1877/78**

Markus Rathey (Yale University)

The years around the Civil War witnessed a re-evaluation of African American music: Frederick Douglass had powerfully described the spiritual as the authentic reflection of the suffering and injustice of slavery, and Allan, Ware, and Garrison published the *Slave Songs of the United States* (1867), codifying hitherto orally transmitted songs to the printed page. The public reception of the slave songs reached a new phase when the Fisk Jubilee Singers, starting in 1871, transplanted the spirituals from the church and the private home to the concert stage. The Jubilee Singers toured nationally and internationally and when the ensemble embarked on a concert tour to Germany in 1877/78, the spirituals sounded on the same stages that usually hosted the symphonies of Beethoven, Mozart's Masses, and Bach's sacred vocal works. Contemporary reviews highlight the religious character of the spirituals and reflect on the historical and social significance of the pieces. At the same time, the public perception draws a sharp line between the spiritual import of the music of the classical canon on the one hand and the "exotic" songs performed by the former slaves. Reviews of the concerts pit the religious message of the slave songs directly against the "sublime" and "churchly" works of the classical canon. While the reviewers appreciate the significance of the spirituals (and even praise the musical skills of the performers), the reviews also reaffirm the supremacy of the classical canon against the exoticism of the slave songs. The paper will analyze the demarcation of the sonic color line on the concert stage and the complex relationship between inclusion and exclusion, and cultural identity and otherness, and the struggle of African American sacred music in the musical discourses of the later nineteenth century.

### **Preaching, Praying, and Singing Together: Black Church and Pentecostal Influences on Evangelical Worship Services**

Glenn Stallsmith (Duke University)

Influences on evangelical worship come from a variety of sources: Puritan piety of the seventeenth century, Methodist camp meetings from the eighteenth century, and the New Measures of the nineteenth. This presentation will focus on two more recent influences, with an interest in how each is implicated in the development of the other: Black Church worship and Pentecostalism. In the twenty-first century these two streams have been connected through evangelical churches' attempts at racial reconciliation, often by hiring Black musicians to signal their commitment to diversity. By inviting diverse staff members to lead worship, and by giving them freedom to perform according to Black church practices, some evangelical churches have become more like Pentecostals in their worship.

This presentation will use video recordings from worship services of a Southern Baptist church in the USA to illustrate how preaching, exhortation, prayer, and singing are combined by preachers and song leaders in ways that are consistent with both Black Church and Pentecostal practices.

**Thai Christian Musicking in Transcultural Community in Chicagoland**  
Matthew Werstler (Northern Illinois University)

For most Thai Americans these places would be Buddhist temples but for small minority, Thai churches also serve as a place where Thais in Chicagoland can negotiate identity and their Christian faith in an urban community. Through musicking, Thai Christians in Chicagoland participate in a transnational process of identity formation and community relation. By establishing place, the musicking in religious place allows for cross-cultural exchange but fortifying of Thai Christian identity. From the religious place, Thai Americans also bring their respective communities to participate and host outreach events into spaces outside the boundaries of the religious places where musicking is involved. Within and outside the religious place, musicking is a part of the Thai American experience.

This research was conducted from 2019 through 2021. Focusing on musicking experience by the St. Paul Thai Lutheran Church (St. Paul) in Chicagoland. Even throughout the COVID-19 pandemic, St. Paul continued their practices, imagining, sustaining, and performing their “Thai” identity to varying degrees, which was seen in the Chicagoland area prior to the appearance of the pandemic. These performances show an importance for the need of Asian voices in the public forum amid violence against Asians. While the Thai membership is clearly living their Thainess within Christianity, their identity as Christians amongst other members of different cultural identities, embracing the element of a transcultural Thai church, a Through varied musicking experiences, Thai diaspora communities, like St. Paul, discover opportunities to perform and negotiate their Thainess through religious places that carry out functions transcending their proscribed practices. This research was conducted from 2019 through 2021. Focusing on musicking experience by the St. Paul Thai Lutheran Church (St. Paul) in Chicagoland. Even throughout the COVID-19 pandemic, St. Paul continued their practices, imagining, sustaining, and performing their “Thai” identity to varying degrees, which was seen in the Chicagoland area prior to the appearance of the pandemic. These performances show an importance for the need of Asian voices in the public forum amid violence against Asians. While the Thai membership is clearly living their Thainess within Christianity, their identity as Christians amongst other members of different cultural identities, embracing the element of a transcultural Thai church, are joined together through the musicking experience.

**Session 2C. “Possibilities and Potentialities: An Exploration of Theological, Musical, and Linguistic Boundaries in Evangelical Worship”**

**Possibilities and Potentialities: An Exploration of Theological, Musical, and Linguistic Boundaries in Evangelical Worship**

This panel seeks to address the role of boundaries in evangelical church worship settings. Boundaries inherently exist in every worship setting; for worship communities to be enacted and understood as a “community”, boundaries of some form are present. Each paper in this panel considers the challenges of approaching and interrogating boundaries in different aspects of worship, from the presence of boundaries in performative practices and structures



of power to the “genrefication” of worship in evangelical churches. They examine what type of boundaries exist in worship and their possibilities and potentialities, questioning why they might be present and who or what such boundaries are excluding. The papers embrace the challenge of “walking” such boundaries and question how, and why, boundaries might be opened up through a consideration of language, consent, theology, music-making decisions, and evangelical traditions.

Concepts of boundaries and inclusion/exclusion will be explored through four larger case studies spanning from Isaac Watts’ 1707 *Hymns and Spiritual Songs* to present day Contemporary Worship Music repertoire. The first paper will begin by examining theological boundaries in the reception of hymn writer Isaac Watts’ hymn book, further considering implications for ecclesiastical boundaries created through worship songs and hymns today. Drawing from object theory, the second paper will consider connections between aggressive language in Contemporary Worship Music, boundaries and consent, and modern evangelical worship. Paper three will then explore worship leader facilitation in evangelical worship, considering the leader’s enactment and defense of boundaries from a pedagogical lens. Lastly, the fourth paper will examine tensions generated by the “genrefication” of worship in American churches, exploring the phenomenon of genre formation and its relationship with sonic signifiers. These four papers will approach the theme of boundary in conversation with one another, opening up a space to consider and problematize theological, musical, and linguistic boundaries in evangelical worship today.

**“We Are a Garden, Walled Around”: Theological Boundary in the Reception of Isaac Watts’  
*Hymns and Spiritual Songs***

Daniel Johnson (University of Leicester)

This paper will consider the function of worship songs in creating theological boundaries, using the publication and reception of Isaac Watts’ *Hymns and Spiritual Songs* (1707) as a case study. Watts published his *Hymns* in 1707, and they were instantly adopted across the ecclesiastical spectrum on both sides of the Atlantic. By his death in 1748, Watts’ hymn book had been published in Britain fourteen times, and his hymns also became the basis of many other hymn collections (such as Wesley’s 1737 *Collection of Psalms and Hymns*).

This paper will discuss the reception of Watts’ hymns within the context of the Trinitarian controversies that followed the Toleration Act of 1689 and the Salters Hall debates in 1719. There is a breadth of opinion among the academic community as to the lateral function of Watts’ hymns; on the one hand they established the boundaries of nonconformity, functioning as sung creeds, and on the other they were embraced by those outside of his ecclesiastical tradition.

This paper will argue that, at a time when orthodox understandings of the Trinity were under attack, Watts’ hymns could be sung by those with a broad range of convictions. This paper will show that Watts’ hymns were sung by both Unitarians and Trinitarians, heterodox and orthodox alike, throughout the English-speaking world, as the hymns were edited to suit differing theologies.; The irony, however, is that the very hymns that initially crossed ecclesiastical boundaries were then used to create new boundaries. Worship songs and hymns continue to have a boundary-making function today, and the insights from Watts’ reception history offer a vantage point to consider the contemporary implications of this inherent function.

## **“Loves Like a Hurricane”: Consent and Boundaries in Contemporary Worship Music**

Anneli Loepp Thiessen (University of Ottawa)

When contemporary worship music emerged over 50 years ago, it was born in part out of the desire for more intimate worship (Ruth and Lim 2017). Widely adopted by white evangelicals, intimate lyrics have granted the genre the nickname of “Jesus is my boyfriend” music. Recently, language for God’s love has depicted an aggressive, overwhelming force through words like “reckless” and “insatiable.” This paper will examine connections between this language, boundaries and consent, and evangelical worship. Jenell Williams Paris’ research (2007) compares intimate language in worship with the American romance narrative, describing how worshippers view a God that acts as the ultimate boyfriend, wooing and strong, while they enact the role of a helpless and doting girlfriend. Patriarchal language that asserts dominant power to God and minimal agency to humans is damaging to women, robbing them of authority and autonomy (Procter-Smith 1990, Ruether 1983). This dichotomy of power is prevalent in all types of congregational song, but its implications are more striking in the intimate lyrics of contemporary worship music.

Object theory has been used to examine how the relationship between a person’s object relations with God is similar to their object relations with other people (Lynch 2010). It could indicate that language describing relationship with the divine could translate to human relationships, which becomes problematic when an unhealthy spiritual relationship is depicted. In one song, worshippers sing that God’s love is like a hurricane, under which we are bending trees (“How He Loves,” 2005). By comparing God’s love to a natural disaster, the song depicts a God whose love cannot be controlled by human actions, who does not seek permission before moving in. If a masculine God is portrayed with exclusive power and authority in song lyrics, do masculine humans also maintain this power and authority? If God’s love is reckless, is it appropriate for men’s love toward their partners to be reckless? After examining how this language could influence evangelical perspectives on consent, this paper will suggest how language and worship structures could be altered to provide respect, agency, and authority to God and worshippers, of all genders.

## **“This is Amazing Grace: Boundaries and Inclusion in Contemporary Worship Music-Making Facilitation”**

Laura Benjamins (Western University)

Community music-making involves a sense of boundary in its approach to active music making and knowing outside of formal teaching and learning contexts. While characteristics of community music have been seen to include an emphasis on people, participation, context, and equality of opportunity, less research has analyzed how these aims might be accomplished through a musical facilitator’s practices, particularly in religious settings. Music-making practices can implicitly strategize behaviours such as inclusivity, accessibility, or empowerment. Some may accomplish this through repertoire choices, performance modes or through participative practices linked to race, age, gender, or ability. Scholars have recently called for an increased emphasis on musically inclusive strategies and a greater awareness of the relationship between the facilitator and participants. There is an increased need, then, to analyze one’s practices through a lens of boundary, considering the boundaries that are placed and enacted through community music-making.

Church music, in particular, presents various levels of complexities that question who can make or lead music, to what benefit, why, and what the boundaries and rules of inclusion

are. Contemporary Worship Music (CWM) genres may be seen by some to place a greater emphasis on participation, inclusivity, and accessibility for musicians through its association with nonformal learning and popular musical instruments. The worship leader, typically the lead vocalist or instrumentalist, plays a particular role in the selection and facilitation of CWM repertoire. In leading church musicians through rehearsals, musical techniques, and decisions, the worship leader can be understood as a community music facilitator, grappling with the paradox of opening up and defending boundaries in this community music setting. This paper considers how a worship leader might “walk the boundaries” of church worship through their practices using Bourdieu’s theory of practice. It examines how two churches’ contemporary music-making practices both reflect and respond to the musical and theological fields in which they are located. Further, this paper explores how musical behaviours reflect and shape habitus formation both institutionally and individually through a Bourdieusian lens, considering the strategization of musical behaviours. Finally, it acknowledges various theological and musical implications for musicians and the greater worshipping community in each church case.

### **“The Sound of Worship™: The Social Becomes Sonic in the Genrefication of Worship”**

Joshua Kalin Busman (University of North Carolina at Pembroke)

During the 1980s and early 1990s, American evangelicalism was racked by a series of so-called “worship wars” that centered on questions about the spiritual and strategic value of pop- and rock-inspired musical forms. Opponents of the newer pop-inspired music argued that the form of “rock and roll” was not morally neutral and therefore was incapable of conveying a Christian message. But proponents of the music saw no moral content inherent within its form, arguing for its potential use as a powerful tool of Christian evangelism. As the advocates of praise and worship emerged from the worship wars with the upper hand, it became clear that this attitude of neutrality towards musical forms had become what ethnomusicologist Monique Ingalls describes as a “core tenet of evangelical musical ontology: that music, in and of itself, is a morally neutral carrier of the Christian message” (2011).

At the same time, however, “worship music” was becoming one of the most popular subsets of the North American Christian recording industry, representing more than 10% of the total Christian market share beginning in 2003 and nearly 15% by 2014. So, as worship music was slowly gaining theological momentum on the grounds of musical-stylistic neutrality, it was also forging a strong stylistic identity for itself through record sales and radio play. Therefore, within the “worship” part of the market, the rhetoric of neutrality that emerges from the worship wars has not represented the opening up of myriad new genre possibilities, but rather the establishment of a new musical orthodoxy that simultaneously attempts to erase its own lineage. The result of this is that “worship,” as a category of music-making, has a sound. That is to say, because of the establishment of normative stylistic markers within praise and worship as a genre, the activity of worship actually has its own clearly-bounded sonic signature.

By drawing on my ethnographic work with evangelical worship leaders, I use this chapter to explore the tensions generated by the “genrefication” of worship in American churches and explore the broader phenomenon of genre formation as a process that concretizes social relationships into sonic signifiers.

## Poster Sessions

### **The Diversity of Musical Colors in the Maronite Catholic Church**

Maroun Azar (Baylor University)

The fusion of Eastern and Western music has been a controversial issue. The sound of the quarter tones and ornaments accompanied by western instruments and chord progressions creates both a unique and a diverse musical color. The Maronite Church, one of Christianity's oldest liturgies, is nowadays characterized by its Syro-Antiochene and Western music amalgam, indubitably with the preservation of the authentic Syro-Maronite chants. Drawing on the work of Father Youssef Khoury (1992) and Father Louis Hage (2004) on the Maronite Chants and the harmonization of quarter tones, this paper argues that fusing the Eastern chants with Western music is limited but possible. This paper closely examines the methods required to combine these two diverse musical styles, offering a brief introduction to Maronite chants' characteristics and their scales ("maqams"). Although the main focus of my research is on the musical analysis of this repertoire, I also consider its place in the unique history and rich liturgy of this Eastern Antiochene Church.

### **Church Alive: Creating a Community of Young Adults Through Congregational Music**

Adekunle Oyeniyi (Baylor University)

This paper examines the role of contemporary Christian music in creating a community of young adults. Drawing from the works of Ingalls (2018), Williams (2019) and Ruth (2021), as well as ethnographic fieldwork and liturgical studies, I argue that contemporary Christian music plays a role in creating a community of young adults and elicits young people's participation in church life. In a church with worshipscape tailored toward young people, a reconsideration of musical style, choice of songs/musical instruments and methods of delivery, come to focus. This paper closely examines musical expressions at Highland Baptist Church located in Waco, Texas, observed for twelve consecutive Sundays with a careful focus on the demographics of Sunday worship attendance and the role of congregational music as an aid to the worship experience. I analyze interviews conducted with church leadership and some young adult congregants (those from early adulthood, ages 18 to 25), worship reviews posted on the church website, along with fieldnotes written during my ethnographic study of the congregation. The paper presents narrative from my sample population of the selected evangelical church. I hope this attempt will stimulate further research on the fruitfulness of church music in re-envisioning church revitalization.

### **Navigating Worship Music Ministry in a Culturally Diverse Congregation: a Case Study in the Presbyterian Reformed Evangelical Church of Indonesia (GPRII)**

Antonius Priyanto (Baylor University)

The diversity of languages and cultural backgrounds represented in some local churches is an interesting phenomenon that has attracted the attention of many scholars. Much has been written about potential challenges and opportunities faced by multicultural and multi-ethnic congregations. In the case of Indonesia, churches exist in a highly diverse society in which 1300

ethnic groups have been identified. In urban places, where people from various cultural backgrounds congregate in local churches, the tension between majority and minority regarding cultural preferences is obvious. Such pressure often creates division in local churches more than any other factor. The distinction of various local churches based on cultural preferences, including musical ones, is inevitable. The lack of information among local church leaders tends to provoke misunderstanding and hostile suspicion toward the music director's attempt to use musical elements unfamiliar to the previously accepted musical tradition. This paper draws insight from Jeremy Begbie's work on the intersection of theology, music, and culture and Michael Hawn's work on cultural diversity in worship. The central argument of this writing is that a careful, creative, and redemptive effort in acknowledging, respecting, and celebrating cultural diversity in worship music programming will enrich the congregation's worship experience. Local church leaders play a critical role in developing a positive attitude toward cultural differences among their congregation. Through in-depth interviews with two key leaders and one member representing different cultural backgrounds, combined with my insight from six years of direct involvement in the local church under observation, I found intriguing complexity of cultural interplay in the local church and local community that heavily impact the music ministry. By identifying the pattern of undercurrent cultural tension and its impact on musical programming decision-making, I wish to promote better understanding and strategy in navigating music ministry in culturally diverse local churches in Indonesia.

### **Session 3A. Music and Faith in Suffering**

#### **Faith, Hope, and Torture: Music in the Prisoner of War Camps of North Vietnam** Angela Brunson (University of Memphis)

North Vietnam's cruel treatment of captured American pilots included music torture which rivaled the CIA's program in Guantánamo Bay, but the aural persecution suffered for nearly a decade by the American prisoners of war has never been documented. Unlike other victims of music torture, the prisoners consistently turned to music as a healing, empowering, and unifying force, which raises several questions. Why did the POWs fare better than Guantánamo detainees? Can music reverse the trauma that music torture caused? How do we determine which music will cause harm and which music will heal?

Through numerous interviews with repatriated POWs and extensive research of memoirs, biographies, and military sources, I evaluate the damage caused by musical torture, the effectiveness of musical propaganda, and the ability of music to counteract the damage it caused. First, I show how faith (in God, country, family, and other prisoners) was key to survival, inspiring POWs to risk punishment and death for the chance to express their faith musically. Next, I demonstrate their incredible methods of creating, performing, and teaching music in hostile environments to keep hope alive. Finally, I examine the torture techniques utilized by the North Vietnamese, analyzing their music torture and propaganda programs to determine why their attempts at brainwashing failed and why the POWs suffered no long-term effects.

**The Unsung Violence of a “Völkisch” Hymnal**  
Alexandra Dreher (Yale Institute of Sacred Music)

During the Nazi era, wide parts of society were subject to racial cleansing, and hymnody was not exempt from this project. When it came to revising the Protestant hymnal for the Nazi church, the focus was not on the melodies but rather on the words of hymns. References to Judaism and Hebraisms (such as “Hallelujah”) were eliminated and replaced with generic German terms. Published by the Institute for the Study and Elimination of Jewish Influence on German Church Life in 1941, *Großer Gott wir loben dich* was to serve as the official hymnbook of the German Christians. Scholarship in Christian music has not focused extensively on the idea of sonic absence in a hymnal. Analyzing hymns from *Großer Gott wir loben dich* alongside statements by Nazi theologians, I argue that the hymnal of the German Christians marked a sonic manifestation of eliminating and dehumanizing Jews. I develop the terminology of sonic absence as an analytical category that expresses a type of negative space where the person or object holding the potential for silence or sounding has been removed. I further claim that the sonic absence in the hymnal attempted to reshape congregant listening practices and consequently informed how individuals related to one another. By examining the absence of the Jewish tradition in the Nazi hymnal, this case study allows us to consider, in other contexts, the violence accomplished through what does not sound and to think about how it might contribute to welcoming discriminatory practices and supporting ideological frameworks.

**The Sound of Covid-19 Grief: Jamaican Gospel Music as Surrogate to Touch in Pandemic Mourning**

Abigail Lindo (University of Florida)

There is something so necessary, so cathartic about touch in the wake of loss. My uncle’s body, surrounded by floral arrangements, sat as isolated as my family’s socially distanced bodies in the pew of the church as we gathered to celebrate his life in September 2020. The cancer that uncontrollably ate away at his stomach was as unsettling as the confusing social performance of family and friends in the church, filled with customary quiet cries and muffled communication heard behind masks worn in light of justifiable COVID-19 fear. The key element connecting guests and humanizing this gathering of the living for the dead was a blend of hymns and contemporary gospel selections performed by two worship singers accompanied by a pianist and saxophonist throughout the service with varying levels of fervor, matched in voice and bodily movement.

Guided by prior research on Jamaican Pentecostalism and music as healing, I argue that in the face of pandemic-imposed isolation and grief, sound acts as a surrogate for touch, promoting healing and the continuation of bereavement practices connected to Jamaican-American cultural identity. Beyond presenting an ethnography of this specific case of grieving, I will discuss the role of music in Jamaican Pentecostal religious celebrations, specifically funerals and graveside ceremonies, and the mechanisms for fostering connections in communities of Jamaican immigrants in the United States, contextualizing Jamaican gospel music and grief with the impossibility of touch (related to the pandemic) to demonstrate how music mediates physical distance and promotes familiarity in our present strangeness.

## **Session 3B. Live Traditions of Church Music**

### **Reconstructing the Intangible Cultural Heritage of Mission San Luis de Talimali**

Sarah Eyerly (Florida State University)

From 1656 to 1704, Mission San Luis de Talimali was the western capital of Spanish Florida and the largest mission community on the Spanish northern frontier. It was a center of the Apalachee nation, and home to more than 1,400 Apalachees, as well as the Spanish deputy governor of Florida, Franciscan friars, Spanish soldiers, and families resettled from coastal areas around St. Augustine. Today, Mission San Luis is the only reconstructed mission community in Florida outside of St. Augustine. It currently serves as a living history museum managed by the Florida Department of State, providing an important opportunity to educate the public about Florida's Indigenous and Hispanic past.

This paper discusses a collaborative public history project by students and faculty in musicology and archaeology at Florida State University to reconstruct the intangible cultural heritage of this important Christian community through a series of interactive sound installations available on the museum grounds and via mobile application. The project employs a wide variety of musical and technological approaches (digital mapping, soundscape compositions, field recordings, and historically informed recordings of spoken texts and music), joined with analysis of archaeological data and historical research, to reconstruct the Hispanic and Apalachee musical culture and broader sound-ways of Mission San Luis in the late seventeenth century. As Cynthia Radding has argued, the frontier spaces of the Spanish borderlands provided opportunities for new and hybrid cultures of hearing and listening (Radding 2014, 2015), despite the pressures of colonization. In response, sound installations for spaces such as the Apalachee Council House, the mission church and friary, the public plaza, and Spanish and Apalachee domestic and industrial buildings, are designed to elucidate how mission residents may have responded to physical co-presence in Spanish-Indigenous communities such as Mission San Luis. Restoring sound to the museum's spaces is also an important act of public history that will hopefully encourage museum visitors to further engage with the complexity of Florida's mission history. And, for scholars interested in creatively re-sounding historic Christian music traditions and soundscapes, this project will hopefully inspire further explorations of the sonic diversity of Christian communities and archaeological sites.

### **From the Movie Theatre to the Church: A Study on the Christian Devotional Songs among the Syrian Christians of Malabar**

George Pioustin (UCLA Herb Alpert School of Music)

The Syrian Christians are an indigenous community of Christians in the Indian state of Kerala who believe that their church originated with the evangelistic activity of St. Thomas the Apostle. Historically, they were in ecclesiastical allegiance with the Church of the East, forming a community with Syriac as the liturgical language. A classic example of syncretism, the liturgy of the community featured melodious Syriac chants and a highly performative Eucharist which was an amalgamation of West Asian and native practices. The Portuguese Colonialism in the sixteenth century attempted to Latinize the native Christians and made

significant changes in their religious and social life. The resistance from within sections of the natives resulted in divisions within the church. Later, Indian Nationalism and freedom struggle coincided with the Vatican Council, all of which urged for the decolonization of the natives and the following years saw reformations in the liturgy. The newly vernacularized liturgy stressed on the necessity of congregational participation, and often adopted songs from popular cinema into the liturgy. How did this influence the formation of a new genre of Christian devotional songs? How did the composers of this era use techniques and aesthetics of popular films in the liturgical music? How has the Christian composers shaped the film songs on the other hand? This paper, while dealing with the above questions would also look at what happens to the ancient traditions in this process.

### **Challenging Hymn Canons of Christian Otherness: The Nigerian Christian Songs Project as Means of Musical Decolonization**

Monique Ingalls (Baylor University) [Presented by Shannan Baker]

The authors of Transformative Digital Humanities (2020) argue that the Digital Humanities (DH) not only carries the potential to revolutionize research methods, but also to promote causes of self-representation and social justice through “reexamination and reconstitution of existing [cultural] canons.” This paper describes the DH project Nigerian Christian Songs, whose genesis stems from critical examination of one such musical canon: a body of non-Western Christian hymns labeled “global song.” Many North American Christians sing global song in an attempt to identify with co-religionists across geographical distance and cultural difference. Marissa Moore (2018) and Lim Swee Hong (2019) note, however, that a small number of self-appointed global song curators and publishers exert a disproportionate influence in determining what is included in the repertoire, often reinforcing essentialist stereotypes.

Through curricular and co-curricular activities, North American Christian universities and seminaries have been complicit in perpetuating this musical canon of Christian Otherness. But how might these institutions instead enable cross-cultural understandings of congregational musicking as complex and contested? How might they encourage greater local control of cultural representation, engaging students, religious leaders, and churchgoers in knowledge creation? This paper addresses these questions by chronicling the creation of Nigerian Christian Songs, an interactive, multimedia website created by music doctoral students at Christian universities in Nigeria and the USA. During the 2020-21 academic year, Nigerian students employed hybrid ethnography and various DH methods to construct a new “canon” that showcases the diversity of songs and styles sung in their churches. The project highlights the transformative potential of digital humanities to aid in decolonization efforts by amplifying previously unheard voices within the discourse and practice of congregational music-making.



## Session 3C. Worship and Performance

### **A Liturgical History of the Organ Prelude in Presbyterian Churches**

Jonathan Hehn (University of Notre Dame)

Despite a plethora of scholarship on the musical theory and general history of the organ prelude repertoire, there has been very little scholarship looking at the liturgical context of instrumental preludes in Protestant communities, that is, to music that happens before the beginning of the service proper. Documents from the Roman Catholic Church historically provided clear guidelines for the playing of preludes at the beginning of worship, notably in the various editions of the *Caeremoniale Episcoporum*. By contrast, however, analogous guidelines in Protestant churches are difficult to find, if they exist at all. Nonetheless, ample evidence from the past few centuries of Protestant church history witnesses to the widespread practice of the organ prelude, whether or not that practice was officially sanctioned.

This paper will present original (though preliminary) research into the liturgical history of the organ prelude with a special focus on the Presbyterian family of churches, situating the particulars of Presbyterian practice within the wider context of Protestantism in Europe and North America. It will not focus on the related and already well-researched practice of playing chorale preludes as a way of intoning congregational song. The focus on Presbyterian practice is partly due to the particular expertise of the author. However, the use of the organ in Presbyterianism is also a generally interesting topic for church musicians, given the denomination's historical prohibition on the use of musical instruments in worship and the well-documented controversy over the organ in particular in the 19th century.

In addition to original research using primary sources, this paper will draw on important contemporary works of secondary scholarship, including writings by Joseph Herl, Nicholas Temperley, Peter van Dijk, Casper Honders et al., and others. Primary sources will include official denominational worship books, various iterations of canon law, orders of worship, and contemporary descriptions of worship from the 16th to 20th centuries.

### **Performing Steuernagel: Elucidations & Implications of Church Music Through the Lens of Performance for Music in Worship**

Jeremy Perigo (Dordt University)

Within popular-level worship training resources, “performance” is often a dirty word. Yet, in his recent monograph, Marcell Steuernagel proposes in worship, “all participants are performing in church music.” Through an interdisciplinary approach focused on performance studies, Steuernagel opens up fresh frameworks for viewing music, identity, and congregational worship. For worship leaders, church musicians, and undergraduate students in worship arts, the cost of a monograph and the challenge of understanding the necessary academic nomenclature limit accessibility to this important cutting-edge scholarship.

Through a podcast-style interview with Steuernagel, I aim to draw out meanings and key considerations from this new work for those planning and performing church music. Against

the backdrop of undergraduate texts such as Cherry's *Worship Architect*, Leisch's *The New Worship*, and the Reinstras' *Worship Words*, we will review Steuernagel's core content elucidating implications for the performance of Christian worship. Utilizing taxonomies, such as "performing faith," "performing community," and "performing tradition," our collaborative discussion argues against a bifurcation between worship and performance in the musicking of local churches.

The review and extension of this new work through our discussion will broaden perspectives in current worship resources to integrate scholarly work into liturgical discernment in local contexts and deepen shared meanings around the practice of Christian worship. In addition, this session will explore new pedagogical approaches in the collaborative exploration of "the intersections of Christian faith and musical scholarship" via a new media format. 4 The discussion will be recorded for a future podcast and is partially supported via a Calvin Institute for Christian Worship grant.

**The Acadian Chansons of Cape Breton: A Liturgical Survey and Pedagogical Assessment**  
Peter Fielding (Kennesaw State University)

The Acadian chansons of Nova Scotia are a collage of traditional song repertoire spanning historical, local cultural, and liturgical sources. Realizing that this orally transmitted repertoire was threatened, the Reverend Father Anselme Chiasson and Reverend Brother Daniel Boudreau gathered these Acadian song repertoires from numerous Cape Breton (Nova Scotia) communities where they served. This collection would be published as *Chansons d'Acadie*, a project that would grow to span eleven volumes and 566 songs. Despite being the largest single collection of Acadian chansons in print, scant attention has been paid to this repertoire. This presentation will highlight the collection's song repertoire portraying liturgical themes, as evidenced in song titles and lyrics, identify religious iconography printed in the song anthologies, and highlight the pedagogical applications of select songs for use as Christian-themed song repertoire in undergraduate aural skills classes as sight singing materials.

**Session 4A. Music Theology I**

**Toward a Trinitarian Poetics of Music**  
Matthew Arndt (University of Iowa)

Chelle Stearns has recently called attention to the need to reconceptualize unity as it pertains to music in a less hegemonic, more holistic way, drawing on Trinitarian theology. A promising development for this purpose is Andrew Robinson's discussion of the parallelism between the Trinity and C. S. Peirce's phenomenological categories of firstness, secondness, and thirdness. Firstness is a particular possibility or quality of experience. Secondness is an actuality that lends distinctness to a particular quality. Thirdness is the mediation of a quality by an actuality. Firstness, which we know only through secondness, is like the Father, whom we know only through the Son, and thirdness is like the Holy Spirit, who is our advocate or mediator. I will propose an outline of a musical poetics that draws in equal measure on Peirce and the image of the Trinity. Firstness in poetry is a unifying idea – not necessarily the idea of a poet but simply a quality that is ascribed to its presentation. That presentation or word is

secondness in poetry — of course, the Son is also widely understood as the Word. Finally, thirdness in poetry is spirit, the breath that carries the word amongst us. In musical poetry in particular, word and spirit or breath designate word-like Gestalten interpreted and conveyed in performance through breath-like phrasing. Like linguistic words, musical words embody multiple communicative codes, including grammar, symbols, and semantics, but the message conveyed is irreducible to these codes. I will briefly illustrate an application of this poetics to interpretation of Olivier Messiaen's "Praise to the Eternity of Jesus." The three parts of the form as Gestalten and with their internal Gestalten encode a narrative of Jesus' eternal life with the Father; his life, death, and resurrection on earth as the Son; and his eternal life in us through the Holy Spirit. But of course a temporally encoded eternity can be neither understood nor indeed praised except through actual interpretive experience, which can be only gestured at. It will be seen that the proposed poetics provides a philosophical-theological-theoretical key to understanding music as a holistic unity.

**The "New Song":  
A Jam Session with Music and Theology**  
Andreas Kramarz LC (University of Notre Dame)

The "New Song" makes multiple appearances in Holy Scripture, from Isaiah down to the book of Revelation, but especially in the Psalms. Several questions arise, both regarding "song" and "new": What is this mysterious "new song"? Do the biblical instances refer to the same or to different "new" songs? Is there any possibility of determining the musical nature of this song (or the songs), especially in heaven (see Rev. 5:9; 14:3)? And what is meant in each case by "new"? How can a song remain "new" when it is much repeated over time, such as the popular congregational hymn *Sing a New Song* by Dane Schutte, composed in 1972? Patristic authors tend to understand "New Song" in a metaphorical sense, as Calvin Stapert (*A New Song for an Old World*, 2007) and others have pointed out. The perhaps most prominent text in this regard is found in the *Protrepticus* by Clement of Alexandria who identifies the New Song with Christ, on whom the harmonies of the cosmos and of the human being depend.

This paper addresses the abovementioned questions, based on a careful exegetical examination of the pertinent passages and Patristic commentary, with particular attention to Clement's account. Previous studies of the text (Halton, 1987; Stapert, 2007; Hofer, 2015) are enriched by further analysis, including the concept of newness as used in antiquity (see D'Angour 2015) and the ways in which the "divine symphony" (Clement) is reflected through Christ in human music and life. In doing so, the paper is also meant to serve as an example for a fruitful synthesis between musicological, classical, and theological scholarship. It further opens a path to a deeper understanding of the relation between earthly and heavenly harmony and offers some pastoral and liturgical conclusions.

**Music at the Limits of Theological Writing: Toward a Decolonial Musical Theology**  
Matt Bickett (Yale Divinity School)

This paper points to colonial rationality at the heart of recent approaches to musical theology and demonstrates the necessity of reframing the project of musical theology as a decolonial one. In this paper, I explore how theologians might turn to musical practices in the present as resources for undertaking systematic theological writing that contests colonial modernity. I start by demonstrating the possibilities of aligning the attempt to encounter musical practices

in the present with attempts to recover premodern thought in the Christian tradition, which John Webster terms theologies of retrieval. However, employing Gary Tomlinson's critiques of musicological writing, I show some problems in uncritically replacing Christianity's historical texts with musical sources in a musical cognate to theologies of retrieval. Further, I use Sylvia Wynter's work to show the difficulty that such a mode of theology faces in avoiding a reinvestment in colonial rationality. As a path forward, I present Ashon Crawley's concept of "otherwise worlds" as an aid in understanding the task of engaging music in systematic theological writing that contests colonial rationality.

## Session 4B. Music Theology II

### **All Orthodox liturgical art constantly aspires to the condition of music**

Harrison Russin (St. Vladimir's Orthodox Theological Seminary)

A magnifying, but problematic, conservatism seems to be dominating Orthodox liturgical and aesthetic considerations today, especially in new publications and in internet discourse. One aspect of this conservatism is an appeal to the capacity of the Orthodox (or Byzantine) icon to convey unchanging meaning. 1 The argument goes that if the icon serves as a paradigm for all Orthodox art, Orthodox art in general is thus inherently conservative and unchanging in meaning. Those who challenge this conservatism have been called "post-structuralist" and "deconstructivist." 2 Particularly looking at the treatment of music, I argue that a richer understanding of music qua music as a paradigm supplies a rich and new language for approaching a theory of Orthodox liturgical art, and pushes away from a conservative ethos for the sake of liturgical conservatism. Sergei Glagolev claimed that "all liturgical art aspires to the condition of iconography." 3 Perhaps it is time to return Orthodox artistic and musical theory to Pater's original paradigm: all art constantly aspires toward the condition of music.

The actual theological content of Orthodox music has not been taken seriously in the way that the theological coding of other music has. 4 I propose that an evaluation of Orthodox music through the lens of music theology helps to drastically change the terms of this conversation, moving music predilections away from conservatism for conservatism's sake and addressing our musical and liturgical-aesthetical questions on theological terms. Drawing on the theoretical framework laid by Bennett Zon, Maeve Heaney, and Jeremy Begbie, among others, I question how musical objects of Orthodox music composition embody the same characteristics they represent in theology. 5 If it is possible that musical meaning can serve as a paradigm for Orthodox liturgical art, we can begin to build a robust theology of Orthodox liturgical art that is not based merely on preserving tradition, but one that acknowledges the power and limitations of art to produce theological content.

### **Time for God: Interpreting Temporalities of Transcendence**

Kevin Jackson (Fordham University)

The paper contributes to Christian musical scholarship by investigating the role of temporal structures in creating a sacred (transcendent) dimension within music. The author critically examines alternative interpretations of time-value-(dis)engaging techniques purportedly

aimed at and/or succeeding in creating and intercepting sacred musical value across classical and popular genres. Among the structures analyzed concerning their roles in establishing or maintaining sacred contexts of time-value are: 'metric waves' (Begbie), 'linearity/nonlinearity' and 'harmonic stasis' (Frith, Kramer), nonretrograde rhythm (Brown & Hopps), 'spatialization' of time (Scruton), and 'virtual time' (Langer).

At center stage in the analysis is a critical treatment of arguments from scholarly literature relating to how temporality figures into a conception of music as 'extravagance,' i.e., as straying beyond boundaries or surpassing limits (Brown & Hopps). Integrating philosophical, musicological, and Christian scholarship, the paper elucidates and assesses competing claims about the nature of 'temporalities of transcendence' across a broad spectrum of classical and popular musical works. Some scholars maintain (following Augustine) that the dimension of time is a divine gift of the Creator. As such, arguably all temporal musical structures – even those in 'secular' musical forms -- are at root 'sacred' in some important metaphysical sense. Other scholars disagree. Moreover, concerning religious temporal configurations in music, some scholars assume a 'catechetical' stance that narrows "religious significance to a matter of correspondence between 'content' and doctrinal criteria" (Brown & Hopps, p. 163). Begbie, for instance, restricts the revelatory capacity of music to its connectivity to Scripture.

By providing a philosophical framework for mediating such debates about temporal musical structures – the study reveals various biases of both culture and religious denomination (e.g. Scruton's wholesale rejection of any theological value in pop music). It is proposed that contested claims about transcendent dimensions of temporality in music are, in the end, interpretive. While such differing views about transcendent temporality involve empirical assertions of (musicological) fact, they also advance philosophically (and theologically) contested normative claims about time-value and ultimately, other values as well.

### **Elgar as theology: Gregorian chant and kenotic imaginary [Online]**

Bennett Zon (Durham University)

A devout young Catholic writes deeply religious music; becomes increasingly disillusioned with Catholicism; gravitates towards Anglicanism; gravitates towards atheism; then possibly relents on his death bed. Musicologists are largely agreed on the downward spiritual trajectory. Adams describes it as 'spiritual and psychological corrosion' ('Elgar's Later Oratorios'); Begbie, as vacillation between 'confidence and anxiety' ('Confidence and Anxiety'). McGuire hints at an alternative reading, suggesting that 'No matter what the state of his faith, Elgar was – and remained – culturally Catholic.' (Elgar's Catholic Avatars'). This paper explains why – and perhaps more importantly, how – how an increasingly unreligious composer came to use the epitome of religious music to suffuse his compositions with religious meaning; how Elgar used chant to permeate even his most incontestably secular compositions with sacred musical meaning.

As John Butt and John Allison show, Elgar uses chant throughout his life – in early liturgical music; in the litany in *Gerontius*; the opening 'Constitues eos' in *The Apostles*;

'O sacrum convivium' in *The Kingdom*; and the *Anglican New Cathedral Psalter*. There is a strong resemblance between the D major single chant, *They are at Rest* (1909) and *The Spirit of England* (1915–1917), and between the double chant for psalm 68, the Violin Concerto (1910) and Symphony No. 2 (1911). "I Sing the Birth" (1928) is another good example, with austere modality, free rhythmical technique, stylistic economy and pentatonic melodic simplicity – characteristics found also in the Cello Concerto (1919), the Soliloquy for Oboe (1930) and sketches for the Third Symphony.

But how do we interpret these similarities theologically? Are the cello and violin concertos works of sacred music, therefore? In a two-part study, I aim to prove it, taking us from an introductory study of Christology and kenosis to the heart of Elgar's use of chant. I propose that Elgar composed kenotically – that he empties plainchant into his compositions in the same way that God empties himself into his Son. Elgar lived during a high-point in kenotic thinking, and he did in music what kenoticists did in theology – and what he did dramatically revises our Christian musicological understanding of a downward, anti-Catholic theological trajectory.

#### Session 4C. Composition

##### Mendelssohn's Faith and Music: His First Oratorio St. Paul

Esther Park (Texas State University)

Mendelssohn's oratorio *Elijah* (1846) is well-known as one of Mendelssohn's large choral works. *St. Paul* (1836), on the other hand, is lesser known, as its existence is overshadowed by *Elijah*. *St. Paul* was composed ten years earlier than *Elijah* and was praised enthusiastically in Germany as well as in England. Why did Mendelssohn choose *St. Paul* as his first oratorio's figure? The Biblical figure *St. Paul* has a dramatic character: he persecuted Christians, but dramatically met Jesus Christ on the way to Damascus. Then, he converted to Christianity and became a missionary for the Gentiles. There are some similarities between *St. Paul* and Mendelssohn: they were both Jews and converted to Christianity. This helps us to interpret the oratorio *St. Paul* in theological and musical aspects. This paper will focus on the relationship between the two figures and Mendelssohn's faith. On the other hand, we can observe a relationship between the music of Mendelssohn and the music of Bach. It is well known that Mendelssohn revived Bach's music as he performed Bach's *St. Matthew Passion* in 1829. Five years later, in 1834, Mendelssohn started to compose his first oratorio, *St. Paul*. Therefore, it is no surprise to find that Bach's *Passion* served as a model for *St. Paul*. For example, Mendelssohn used Bach's Chorale "Wachet auf" in the entire overture as well as in the chorus. My goal of this paper is to share Mendelssohn's synthesis between his Christian faith and music influenced by Bach.

## **Reflecting on Romans and Hearing Hope in Teddy Niedermaier's *Spe Salvi***

Thomas J. Kernan (Roosevelt University)

In November 2007, Pope Benedict XVI published his second encyclical, *Spe Salvi*, the incipit drawing from Saint Paul's letter to the Romans, "*Spe salvi facti sumus*," in hope we were saved. (Romans 8:24) At this time American composer Teddy Niedermaier (b. 1983) had spent recent months meditating on this same chapter as he responded to a commission from a one-time classmate with whom he had participated in the Juilliard Christian Fellowship. Completing this commission by turning to St. Paul seemed appropriate for at least two reasons: first, the composer's prior experiences in Christian fellowship with his commissioner had him thinking about connecting the work to a scriptural meditation; and second, at that moment in his life – then a DMA candidate – he had a sense of unsettledness known acutely to doctoral students, and to which he found consolation in Romans.

Late in the composition of what would become Niedermaier's *Spe Salvi*, for piano quartet (2007–2008), Pope Benedict's exegesis arrived, and the composer read press accounts examining the essential questions of Christian hope posed by the Pontiff. The questions reified some of what Niedermaier was asking, even if they did not alter the musical plotting of the composition. In this paper I argue that converting the encyclical's structural questions into a framework for musical analysis allows one to employ a useful hermeneutic of Christian hope. For example, Benedict's reminder that theological hope is a virtue, and as such it is strengthened through habitual repetition, can help the listener to recognize Niedermaier's particular use of developing variation. Similarly, the composition's profound longing benefits from being understood as an element of its essential structure; it is no mere product of routine dissonance resolution, but the work's goal and the means to move toward that goal. In this paper I employ Benedict's examinations in order to aide in hearing performative Christian hope musically arrayed by Niedermaier. I offer a comparative close reading of Benedict's and Niedermaier's texts to demonstrate how the potential relationship can assist listeners in hearing the compositional choices as mediations on hope.

## **Authenticity and Improvisation in Recreations of Historical Liturgies: Implications for a Theology of Worship**

Michael Dodds (University of North Carolina School of the Arts)

Historically informed improvisation poses a conundrum: how can something produced spontaneously by a living musician be considered historically authentic? For example, although organ music played a crucial role in Roman Catholic liturgy from the high Middle Ages through the Baroque, only a tiny fraction of the music played survives in notation: almost all solo liturgical organ music was improvised. Thus, in order to be historically authentic, recreation of historical liturgies requires improvisation. The liturgical context raises a complication, however: when enacted in worship, organ playing constitutes a form of prayer – prayer through the fingers rather than with the voice. Can historically informed liturgy be adjudged "authentic" not only historically but also from ecclesial, theological, and subjective spiritual perspectives?

In his 1995 *Authenticities: Philosophical Reflections on Musical Performance*, Peter Kivy identifies four types of authenticity vis-à-vis historical informed performance. These four authenticities correspond to the familiar trinity of composer, performer, and audience, plus the

“sound itself,” which putatively mediates between performer and audience. Applying Kivy’s construct to improvisation requires collapsing the roles of composer and performer into one: improviser. Musical worship, on the other hand, introduces a fourth party: God. With God as audience, the roles of composer, performer, and audience revolve: the improvising organist assumes the role of composer and the people join the musicians as “performers.”

Viewed in light of Hans-Georg Gadamer’s notion of play as clue to the ontology of the artwork (Truth and Method, 1960), Kivy’s revolving triangle comes to life. From this fundamental notion, Gadamer proposes that play is the mode of being of the work of art itself; that the subject in play is play itself; that all playing is a being-played; that the particular nature of a game lies in its rules and playing field; that play comes into its consummation as art through transformation into structure; and that the original essence of a festival is always to be something different. Gadamer’s perspective not only offers liberating freedom to the historically informed improviser, but also – especially if we substitute the word “worship” for “play” – illuminates the nature of worship itself.

## Lecture-Recital

### **Gregorian Chant Revival and the Organ Mass: Liszt, Tombelle, and the Struggle for a New Identity**

Isaac Johnson (University of Colorado-Boulder)

The 19th-century Gregorian chant revival and principles of its interpretation in the Cecilian movement and Solesmes Abbey are well-understood and appreciated in scholarly circles. So, too, are Organ Masses of pre-Revolutionary France. However, scholars have paid less attention to the combination of these two worlds: how the conservative Chant revival affected the French organ Mass, long known to be a musically exorbitant genre. In this lecture-recital, I will perform two forgotten organ works – Franz Liszt’s *Missa pro Organo*, and Fernand de la Tombelle’s *Interludes dans la tonalité Gregorienne*, which contains organ settings of *Missa Orbis Factor* (Mass XI) and *Missa Magnae Deus Potentiae* (Mass V) – from a forgotten era of Catholic liturgical music. Both of these composers lived within a context in which the Parisian Use and its Organ Masses were falling out of favor, replaced by strict adherence to Roman Use and to a newfound chant-based musical restraint, at the behest first of the Cecilian Movement and then by the monks of Solesmes. In this liturgical context, the venerable French practice of covering Low Mass with hymns, or singing a Mass *in alternatim* with organ, faced the threat of abrogation. Liszt’s *Missa* (1880), written in Cecilian Germany and under Liszt’s confessed Parisian influence, is a demonstration of a Romantic composer striving to find his tonal and creative place in this newfound liturgical conservatism. As Jonas Lundblad has demonstrated, Liszt, who wrote this piece to accompany Low Mass, did not base it on chant, but tried to conform, to a point, to the modality of Cecilianism. Still, Liszt could not fully refrain from the chromatic brilliance found in his earlier organ works. Tombelle’s two Masses (1906), however, come from an era where Solesmes had gained full papal approval (in Pius X’s 1903 *motu proprio Tra le sollecitudini*). Solesmes’ call for the primacy of chant, as promulgated universally by the pope, had much greater influence than in Liszt’s time, and as such, Tombelle sought to find a new place for the organ Mass in conformity to this new era by accompanying and embellishing the Chant Masses with optional *in alternatim* singing.



Repertoire (for organ):

Franz Liszt, *Missa pro organo lectarum celebrationi missarum adjumento inserviens*, S. 264 – approx. 17-20 minutes

Fernand de la Tombelle, *Interludes dans la tonalité Grégorienne et harmonisation des versets pour la messe: "Dominicus Infra Annum"* (avec psalmodie ad libitum pendant les interludes) & *Interludes dans la Tonalité Grégorienne et harmonization des versets pour la messe de doubles: "Magne Deus"* – approx. 20 minutes.

## Session 5A. Church Music Education

### **Music as More than Mental Mechanism: An Analysis of Imagination in the Hymnody of Thomas Hastings**

Kimberly Arnold (Southwestern Baptist Theological Seminary)

Nineteenth-century American hymn composer Thomas Hastings was influential in both hymn writing and hymnbook publication. Hastings lived during the Second Great Awakening and often discussed the importance and engagement of emotions, mind, and heart in worship, which was reflected in his hymn compositions. Ultimately, Hastings reasoned the imagination to be the conduit that combined right application between the heart and mind.

Theologians Kevin Vanhoozer, Leland Ryken, and Alison Searle have discussed the importance of a sanctified imagination in the life of a believer, stating that the imagination shapes a person's worldview through the utilization of all human faculties. According to Vanhoozer and Searle, the imagination is the framework through which the believer's life is lived. Previous to these theologians, many nineteenth-century writers discuss this topic, as well, including Charles Spurgeon, Henry Ward Beecher, and Scottish theologian George Morrison.

The purpose of this paper is to examine Thomas Hastings's use of the imagination in his writings and compositions, specifically highlighting his ten most published hymns. The paper will begin by defining biblical imagination, which will also include a discussion on the meaning of "imagination" in nineteenth-century writings. The use of imagination in hymnody will then be explored, revealing Hastings's employment of the imagination in his hymns. This paper will argue that Thomas Hastings utilized both literary and musical devices in his hymn compositions that emphasized the importance of imagination in worship.

### **Competing visions for congregational-singing reform in the eighteenth-century Netherlands**

Jacob Fuhrmann (Georgia Southern University)

Today's "style wars" over the music church congregations ought to sing and how that music should be accompanied can appear superficially to be recent developments, and plausible reasons for a recent emergence are easy to postulate. But in fact, congregational singing has undergone attempts at improvement almost since the Reformation made it a fixed element of Christian liturgy. The singing-reform project carried out in the eighteenth-century Netherlands

is especially well documented, and it can be instructive for us today.

This paper follows European work in the field (especially that of Jan Luth and his circle) but chiefly draws on the present author's recent translations of eighteenth-century works by Dutch musicians and pamphleteers. The latter writers were engaged in a century-long project of congregational-singing reform that reached a high ebb in the 1770s. Though they have idiosyncrasies that defy precise categorization, at a high level the arguments they offer for their proposals respond to at least one of two questions: 1) how can congregational singing be made more aesthetically pleasing, variously defined; and/or 2) how can it be made more accessible? Untangling these foundational questions and their implications can clarify the nature of congregational singing. Perhaps it can also lead to more constructive discussion. In particular, by appealing to concrete musical phenomena rather than more-difficult-to-define taste or style, this paper seeks to ground the discussion of congregational singing in terms that are truly debatable and resistant to polemic.

### **“How Their Genius Shall Be Turned to Praise”: The Legacy of the College of Church Musicians**

Joseph Sargent (University of Alabama)

From 1962 to 1969, Washington National Cathedral housed an innovative program for advanced study in church music. The College of Church Musicians was noteworthy for being a graduate-level program that was connected to a cathedral, rather than a traditional university. It also espoused a distinctive master-apprentice pedagogy that emphasized practical experience in working as a church musician, as opposed to collegiate organ and choral programs oriented more toward the training of teachers. The CCM was ecumenical in terms of welcoming all faith traditions, but selective in its admissions – only a few, highly qualified students were chosen each year for its rigorous, two-year master’s degree program. Students essentially served as adjunct members of the cathedral’s music staff, while the CCM’s roster of teachers and guest artists – Leo Sowerby, Paul Callaway, Richard Wayne Dirksen, David McK. Williams, Ronald Arnatt, Healey Willan, Alec Wyton, John Corigliano – was a virtual who’s who of American church music luminaries.

Endowed with such impressive credentials, the CCM nevertheless lasted for only seven years. Why did an institution with such auspicious prospects close so quickly? And how, despite this short time frame, did it nevertheless deeply affect American church music? Drawing upon wide-ranging documentation associated with the college’s founding, its activities, and its closure, as well as an oral history interview with a still-active member of CCM’s first class of students, this paper critically assesses the college’s history, distinctiveness, and impact. It further contextualizes the CCM’s activities within the broader framework of 1960s-era debates over the function, style, and aesthetics of American church music. As a nexus for musicians intent on elevating the artistic standards of sacred music, the CCM consolidated Washington National Cathedral’s status as a national magnet for such activity beyond the traditional New York-centric sphere. Yet the CCM’s very elitism may have been a contributing factor in its demise, having emerged during a time of dramatic upheaval in Christian sensibilities toward church music.

## Session 5B. Hymnology/Context/Localization

### **“Wir pflügen, und wir streuen”: Its Reception in Germany, England, the United States, and Korea**

Sa Ra Park (Texas State University)

At the festival on Thanksgiving Day, the hymn *We Plow the Fields, and Scatter* is sung with great pleasure. It is contained in the current German hymnal of 1993, which begins in German *Wir pflügen, und wir streuen*. The text of the church hymn originates from Matthias Claudius (1740-1815). Among many song collections, the collection for children *Lieder für Volksschulen*, which was published in 1800 by Hoppenstedt, serves as a relevant source for the German, American, and Korean hymn books. Later, the text was translated into English by Jane Montgomery Campbell (1817-1878) and was included in the collection *Garland of Songs* (1861). According to Claudius, the melody which is set to his lyrics originates from Italy. However, this was not adapted in other song collections. Instead, the melody contained in the *Lieder für Volksschulen* enjoyed great popularity.

This paper aims to present not only the original text and melody, but also to explore how the German hymn was transmitted to other countries. For this research, the German sources, the English translation of Campbell, and the Korean translation will be compared, in order to find out how the original text was adapted and modified. Through this comparison, one can recognize the possible reasons for the modifications. Concerning the melody, the one which is combined with Claudius' text and the one contained in the *Lieder für Volksschulen* are presented. In addition, the melodic analyses will help to understand why the melody contained in the *Lieder für Volksschulen* was preferred.

### **Enharmonic Transubstantiation: Music as Speculative Theology in Late Imperial Russia**

David Salkowski (Kennesaw State University)

After decades of inactivity, the repertoire of Russian Orthodox liturgical music exploded in the Late Imperial Period, with over one thousand new pieces published between the 1880s and 1917. This new style of music, known as the New Direction, was written for liturgy but increasingly performed in concert, and it embraced traditional chants as *cantus firmi* and pseudo-medieval harmonizations, as well as forays into advanced, chromatic voice leading. Along with this new style of music came a new genre of criticism that sought to account at once for the technical innovations of the music and for its liturgical backdrop. While a handful of studies have explored the theoretical and stylistic characteristics of this music, (Frolova-Walker 2007, Gulianitskaia 2002) no study has yet considered it within the hybrid discourse of music theory and liturgical theology in which it was first received.

In this presentation, I will reconstruct this discourse through a meta-analysis of responses to two of its most characteristic works, Alexander Grechaninov's "Beneath a Wave of the Sea" and Semyon Panchenko's "We Hymn Thee." Drawing upon contemporaneous Russian music theory, as well as liturgical commentaries, I demonstrate that concepts such as enharmonicism and motivic transformation helped image and explicate the complex interplay between

representation and divine presence in the Orthodox liturgy. Such a reading, I argue, allows not only for an aesthetic reconsideration of this neglected repertoire, but also demonstrates the degree to which secular and sacred epistemologies were intertwined in a moment when the religious experience was being reconceived.

### **Moravian and Halle Pietist Sounds from the Late Eighteenth Century: A Hymnological Comparison**

Dianne McMullen (Union College)

Theological connections between Halle and Herrnhut, tense at times and amiable at others, were vigorous throughout the eighteenth century. This paper explores musical connections between the two places in the late eighteenth century through the most representative music publication from each place: Freylinghausen's *Geist=reiches Gesang=Buch* of 1771 and Gregor's *Choralbuch* of 1784. Separated by only thirteen years, these publications, each one with melody and basso continuo lines, reveal interesting differences in the singing of the same body of hymns at the end of the eighteenth century.

Johann Anastasius Freylinghausen (1670-1739) published two *Gesangbücher*, *Geist=reiches Gesang=Buch* (19 editions, 1704-1759) and *Neues Geist=reiches Gesang=Buch* (4 editions, 1714-1733). These were the most influential German Lutheran *Gesangbücher* of the early eighteenth century, as seen by the fact that Johann Sebastian Bach (1685-1750) borrowed melodies from them for the 1736 *Schemelli Gesangbuch*. Christian Gregor (1723-1801) published a collection of hymns for use by organists, his *Choralbuch* (2 editions, 1784-1799), that was also influential. Used by Moravians in Europe and America, Gregor had compiled it at the bidding of the Herrnhut elders following his work on a *Gesangbuch* without printed music that appeared in 1778.

The nucleus of this study is a group of hymn melodies that made their debut in Freylinghausen's first *Gesangbuch*. The melodies were not the same across its nineteen editions. What appears in Freylinghausen 1771, which was the second edition of a compilation of the two Freylinghausen *Gesangbücher*, is different from what one sees in the first edition of Freylinghausen's first *Gesangbuch* (1704). Likewise, the Gregor 1784 versions of these melodies differ from the various Freylinghausen editions. A study of the melodies in Freylinghausen 1771 and Gregor 1784, in the context of prevailing trends of the time, is informative. I will demonstrate the contrasting sound worlds of Pietist Halle and Moravian Herrnhut in the late eighteenth century through short music examples.