

**Annual Meeting  
of the**



**SOCIETY FOR CHRISTIAN SCHOLARSHIP IN MUSIC**



**March 2-4, 2023  
Duke Divinity School  
Durham, North Carolina**

The Society for Christian Scholarship in Music promotes the exploration of connections between Christian faith and the academic study of music. We are a cross-disciplinary society including ethnomusicologists, music theorists, musicologists, scholars of liturgy and of church music, theologians, and practicing church musicians. The Society understands itself as having an ecumenical Christian identity, reflecting the worldwide diversity of Christian traditions. The Society also sees it as vitally important to learn from scholars outside those traditions, and scholars who do not identify as Christian are welcome to join as full members.

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Chelle Stearns (The Seattle School for Theology & Psychology), vice president  
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Glenn Stallsmith (Duke Divinity School)

The Society would like to thank the following people for their generous support and assistance: Dr. Jeremy Begbie and the Duke Initiatives in Theology and the Arts program; Rev. Dr. Luke Powery, Dean of the Chapel (Duke University); Zebulon M. Highben and the Duke Chapel Schola Cantorum; Dr. Ken Keathley and the Southeastern Center for Faith and Culture; Dr. John Witvliet and the Calvin Institute for Christian Worship; Duke student volunteers; the session chairs, the presenters, and the panelists.

# PROGRAM

*Unless otherwise indicated, all events will take place in the Duke Divinity School.*

## Thursday, March 2

**11:00 a.m.–1:00 p.m. Meeting of the Executive Committee**

**12:00–1:15 p.m. Registration (Goodson Chapel lobby)**

**1:15–1:35 p.m. Welcome & opening remarks (Goodson Chapel)**

**1:45–3:30 p.m. Session 1 (concurrent)**

A. Meaning and Interpretation in Baroque Sacred Music (York Room)

*Mark Peters (Trinity Christian College), chair*

- ❖ Dismemberment and Devotion: Christ, Orpheus, and Viol Consort Mysticism in Buxtehude's *Membra Jesu nostri* (BuxWV 75)  
Malachai Bandy, Pomona College
- ❖ The Proto-Pietism of Heinrich Schütz: An Analysis of *Die Sieben Worte Jesu Christ am Kreuz*  
Sarah Waters, New Orleans Baptist Theological Seminary
- ❖ The Power of Music: Handel's Experiment of 'Ancient Music' Idea in His Oratorios  
Yiyun Liu, University of Sheffield

B. Shaping Christian Song in the Twenty-First Century (Alumni Memorial Conference Room (AMCR))

*Steve Guthrie (Belmont University), Chair*

- ❖ Studying the Worshipscape: A Diachronic Approach to Understanding Spiritual Soundscapes  
Austin Testerman, Florida State University
- ❖ "Do It Again": Chart-Topping Worship Songs and the Industry Behind Them  
Adam Perez, Belmont University, and Shannan Baker, Baylor University
- ❖ Old Toys, Bent Circuits, and True Worship: David Crowder Pulls the Safety Valve on Evangelical Performance Anxiety  
Joshua Kalin Busman, University of North Carolina at Pembroke

**3:30–4:00 p.m. Coffee Break (Goodson Chapel lobby)**

**4:00–5:15 p.m.**

**Keynote Address (Goodson Chapel)**

*Introduction: Jeremy Begbie (Duke Divinity School, Duke Initiatives for Theology and the Arts)*

*Every Time I Feel the Spirit: The Music and Message of the Unknown Black Bards*

Rev. Dr. Luke Powery, Dean of the Chapel (Duke University)

**The Rev. Dr. Luke A. Powery** is the Dean of Duke University Chapel and Associate Professor of Homiletics at Duke Divinity School. He also holds a faculty appointment in the Department of African and African American Studies. A national leader in the theological study of the art of preaching (homiletics), Powery regularly delivers sermons at Duke Chapel as well as at churches throughout the United States and abroad. He is often a keynote speaker and lecturer at educational institutions, conferences, symposia, and retreats. His teaching and research interests are located at the intersection of preaching, worship, pneumatology, and culture, particularly expressions of the African diaspora. He is the author of *Spirit Speech: Lament and Celebration in Preaching*; *Dem Dry Bones: Preaching, Death, and Hope*; *Ways of the Word: Learning to Preach for Your Time and Place* (with Sally Brown); *Rise Up, Shepherd! Advent Reflections on the Spirituals*; *Were You There? Lenten Reflections on the Spirituals*; and most recently, *Becoming Human: The Holy Spirit and the Rhetoric of Race*. He is also a general editor of the nine-volume lectionary commentary series for preaching and worship titled *Connections: A Lectionary Commentary for Preaching and Worship*. Powery was ordained by the Progressive National Baptist Convention and has served in an ecumenical capacity in churches throughout Switzerland, Canada and the United States. He received his Bachelor of Arts in Music with a concentration in vocal performance from Stanford University, his Master of Divinity from Princeton Theological Seminary, and his Doctor of Theology with a focus on homiletics from Emmanuel College at the University of Toronto.

**5:30–6:30 p.m.**

**Conference Dinner (Divinity Café)**

**7:00–8:30 p.m.**

**Concert (Duke University Chapel)**

*Lord, Hear My Cry: An Evening of Spiritual Songs*

Duke Chapel Schola Cantorum

Chad Fothergill and Daniel Jacky, organ and piano

Zebulon M. Highben, conductor

Black spirituals and German chorales are disparate genres of sacred music, separated by centuries and continents. Yet both genres share a communal orientation, and a theological concern with justice and hope. This concert will juxtapose settings of spirituals and chorales — both historical and contemporary, in arrangements for chorus, organ, and assembly — interspersed with thematic commentary.

**Zebulon M. Highben** is a conductor, composer, and scholar of sacred music, who serves as Director of Chapel Music at Duke University and as Associate Professor of the Practice of Church Music at Duke Divinity School. He conducts the Duke University Chapel Choir and the Duke Chapel Schola Cantorum, teaches courses in sacred music and hymnody, edits the Music from Duke Chapel choral series with MorningStar Music/ECS Publishing, and oversees Duke Chapel's extensive music program. Highben studied at Ohio State University, Luther Seminary, and St. Olaf College, and holds the DMA in conducting from Michigan State

University. He is a past recipient of the Dale Warland Award in Choral Conducting from The American Prize, and the Raabe Prize for Sacred Composition from the Association of Lutheran Church Musicians.

**9:00 p.m. Graduate Student Reception (Location off campus TBA)**

**Friday, March 3**

**8:00–8:30 a.m. Registration**

**8:30–10:15 a.m. Session 2 (concurrent)**

**A. The Music of Theology (0013 Westbrook)**

*Cathy Elias (DePaul University), chair*

- ❖ *Nobilior Modus Est: The Importance of Music in the Theology of Thomas Aquinas*  
Dominic McGann, Exeter College, University of Oxford
- ❖ *The Office of Musician Within the Ecclesial Structure of the Roman Catholic Church*  
Kevin O'Brien, University of Maryland
- ❖ *Free Jazz and Christian Virtue*  
Kevin Jackson, Fordham University

**B. The Language of Devotion (0015 Westbrook)**

*Dianne McMullen (Union College), chair*

- ❖ *Many a swete verse: David, Orpheus, and the Psalms in a Tudor Sonnet*  
Daniel Bennett Page, independent scholar
- ❖ *The Wazobia Gospel Genre: Negotiating a Multilingual Approach to Congregational Singing in Nigeria*  
Adekunle Oyeniyi, Baylor University
- ❖ *Does God Have Preferred Pronouns in our Worship?: A Phenomenological Analysis of Worship Lyrics Through the Lens of Speech-Act Theory*  
Jordan Covarelli, Southwestern Baptist Theological Seminary

**10:15–10:45 a.m. Poster Session and Coffee Break (AMCR)**

*Shannan Baker, convener*

*Join us for coffee and dialogue with our poster presenters featuring their research.*

- ❖ *Soundscapes of the Spheres: Pre-Modern Christian Thought in Sound Studies Today*  
Renée Barbre (Yale University)
- ❖ *"Old Hundredth" and Christian Narrative in Three Works for Wind Ensemble*  
Samantha Inman (Stephen F. Austin State University)
- ❖ *Halleluja!: Analyzing Theological and Compositional Approaches in Bruckner's Psalm 150*

- James Plenty (Morris Brown College; Southwestern Baptist Theological Seminary)
- ❖ “This Is Amazing Grace”  
Will Shine (University of Georgia)
- ❖ Freirean Pedagogy in Music Education  
Tyler Slamkowski (University of New Mexico)
- ❖ John Calvin’s Use of the Church Fathers to Promote Singing  
Daniel Webster (Welch College; Southwestern Baptist Theological Seminary)

**10:45 a.m.–12:30 p.m.                      Session 3 (concurrent)**

**A. Individuals Shaping Music Culture (0013 Westbrook)**

*Siegwart Reichwald (Westmont College), chair*

- ❖ Glimpses into Two Swiss Reformed Hymnals Published at Basel in the Middle of the Nineteenth Century  
Dianne McMullen, Union College
- ❖ Going Russian Crazy: The Introduction and Reception of Russian Sacred Choral Music in the United States during the Close of the 19th Century  
Mikel Hill, St. Tikhon's Monastery
- ❖ Gender Power in a Woman Religious: The Musical Legacy of Isabel Taylor in Formosa  
Chia-An (Victor) Tung, Emmanuel College, University of Toronto

**B. Panel Discussion: Reimagining Theology Through Music and the Arts: Evaluating Jeremy Begbie’s Theological Legacy (0015 Westbrook)**

*Chelle Stearns (The Seattle School for Theology & Psychology), moderator*

*Daniel Train (Duke Initiatives in Theology & the Arts)*

*Jonathan Anderson (Duke Initiatives in Theology & the Arts)*

*Respondent: Jeremy Begbie (Duke Initiatives in Theology & the Arts)*

This panel aims to explore and evaluate Jeremy Begbie’s theological legacy through his innovations in theology and the arts. Even when others have disagreed with and critiqued him (e.g., Brown and Sholl), the discipline of theology has benefited from more robust discussions and novel insights into theological concepts that have become static and worn. Begbie’s foundational contributions have been musical – as a scholar, musician, composer, and conductor – but he has also broadened and deepened theological discourse in literature, visual art, dance, etc. His impact stems not only from his theological writing but also, perhaps most importantly, through his capacity to gather theologians, biblical and interdisciplinary scholars, practicing artists and musicians, pastors, and lay people, enabling and inspiring others to think, write, and create around chosen theological themes. This has resulted in the production of new works of art and theology, sometimes commissioned for these events, and sometimes inspired by Begbie’s conferences and gatherings. Throughout his career, Begbie has had an undeniable and vital influence on the conversation around theology and the arts in the 21st century.

The members of this panel will look specifically at how Begbie’s work has impacted theological discourse through engagement with literature, visual art, and music. They are all

part of a current book project focusing on various appellations of the Holy Spirit through the arts. Each will use their contribution to the project as a starting point for evaluating Begbie's theological legacy and the establishment of a distinctive discipline of theological engagement with the arts.

- ❖ When Music "Thinks" Theologically: Olivier Messiaen and Jeremy Begbie's Theological Framework (Chelle Stearns)
- ❖ Adopted by and for God's Good Pleasure: The Theological Legacy of Jeremy Begbie and the Holy Spirit's Gift in Kamasi Washington's *Harmony of Difference* (Daniel Train)
- ❖ Sound Art, Modernity, and God (Jonathan Anderson)

**12:30–1:45 p.m.**

**Lunch and Business Meeting (AMCR)**

**2:00–2:50 p.m.**

**Session 4 (plenary) (Goodson Chapel)**

Panel Discussion: Redefining Sacred Music in the 19th Century – Panel and Book Presentation

*Joshua Waggener (Southwestern Baptist Theological Seminary), moderator*

*Jeremy Begbie (Duke Divinity School)*

*Eftychia Papanikolaou (Bowling Green State University)*

*Markus Rathey (Yale University)*

The nineteenth century has a bad reputation among students of sacred music. In the aftermath of the French Revolution and influenced by an increasing critique of organized religion, music seemed to lose its religious voice and moved from the church into the concert hall. This common picture is incomplete as it does not consider the broad variety of musical expression in the nineteenth century.

A new book, published in conjunction with SCSM, tackles these issues. Co-edited by SCSM members Eftychia Papanikolaou and Markus Rathey, the book *Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall* (Lexington Books, 2022) explores different musical traditions and their reactions to the changing attitudes towards religion in the nineteenth century. In addition to works written for the concert hall, the book discusses the presence of religious topics in compositions for the operatic stage and in the trenches of the American Civil War.

The panel will discuss the book as well as broader perspectives of nineteenth-century scholarship on sacred music. In addition to the two editors of the SCSM volume, the panel will also feature Jeremy Begbie. Begbie is not only one of the primary experts on the relationship of music and religion, but he has also been involved in a multi-year research project on music and theology between 1740 and 1850, which explores similar questions, and which has resulted in the volume *Theology, Music and Modernity: Struggles for Freedom* (Oxford UP, 2021; co-edited by Begbie, D. Chua, and M. Rathey).

**3:00–3:45 p.m.**

**Session 5 (plenary) (Goodson Chapel)**

Presentation: Using New Sacred Music as a Resource for Practical Theology, Biblical Interpretation, and Ecumenical/Interfaith Dialogue: An Interactive Introduction to Deus Ex Musica  
*Delvyn Case (Executive Director, Deus Ex Musica)*

In this interactive presentation, Delvyn Case will introduce Deus Ex Musica, a unique organization that promotes the use of contemporary sacred music as a resource for engaging with the Bible. Participants will listen to and discuss brand-new psalm-inspired compositions written by a diverse collection of composers for Deus Ex Musica events over the past four years.

**Delvyn Case**, Deus Ex Musica founder, is an American musician, scholar, writer, speaker, and educator. He has spent 25 years developing projects for religious and secular audiences that explore music's unique power to explore questions of spirituality in the contemporary world. His writings on music, faith, and theology have appeared in *The Christian Century*, *Sojourners*, *Books and Culture*, and his Patheos column "Alleluia! Music and the Christian Life." He has collaborated on musical projects with the Yale Institute for Sacred Music, Hebrew College, the Cambridge Interfaith Programme, Boston College, Wheaton College (Illinois), the Oxford Interfaith Forum, and the parish of St Martin in the Fields (London), and many others. As a composer, his music has been performed by over 80 orchestras across the world, as well as by the Borromeo Quartet, the Mivos Quartet, the New York Virtuoso Singers, and Grammy-winning artists Richard Stoltzman and the Chestnut Brass Company. A graduate of Yale College and the University of Pennsylvania, Dr. Case is Professor of Music at Wheaton College Massachusetts, a secular liberal arts school founded in 1834.

**3:45–4:15 p.m.**

**Coffee Break and Discussion (Goodson Chapel Lobby)**

SCSM Publication Trajectory and the State of the Art  
*Peter Mercer-Taylor (University of Minnesota)*  
*Eftychia Papanikolaou (Bowling Green State University), facilitator*  
*Chelle Stearns (The Seattle School for Theology & Psychology)*

**4:15–6:00 p.m.**

**Session 6 (concurrent)**

A. Music, Culture, and Religion in the Twentieth Century (0013 Westbrook)  
*Pedro Aponte (James Madison University), chair*

- ❖ Japan's Messiaen: The *Sept haikai* as Ecological and Ecumenical Tourism  
Stephen Armstrong, Trinity United Methodist Church, Durham
- ❖ Christian Asceticism, T.S. Eliot, and Sofia Gubaidulina's ...*The Deceitful Face of Hope and of Despair*  
Phoebe Robertson, Arkansas Tech University
- ❖ Joseph Stephen James's Interdenominational Imagination: Race, Place, Religion, and Modernity in *Sacred Tunes and Hymns* (1913)  
Jesse Karlsberg (Emory University)



- B. Panel Discussion: Building on *A History of Contemporary Praise and Worship: New Directions in the Study of Contemporary Worship* (0015 Westbrook)  
Glenn Stallsmith (Duke Divinity School), chair

Jonathan Ottaway (Duke Divinity School)  
Adam Perez (Belmont University)  
Debbie Wong (Duke Divinity School)

- ❖ “Way Maker”: Methods for Contemporary Praise and Worship Studies in Ruth and Lim’s *A History*  
(Adam Perez)
- ❖ “I’ll Bring You More Than a Song”: Theologies of Worship and Meaning-Making in Contemporary Worship Music  
(Jonathan Ottaway)
- ❖ Augustine Sings Hillsong: A Working Practical Theology of “Whoa-oh-oh”s  
(Debbie Wong)

6:00–7:30 p.m.

**Dinner (On your own)**

7:30 p.m.

**Book Celebration: Panel Discussion and Dessert Reception (York Room)**

*A History of Contemporary Praise and Worship*, by Lester Ruth & Swee Hong Lim  
Adam Perez (Belmont University), moderator  
Jeremy Begbie (Duke Divinity School)  
Ross Wagner (Duke Divinity School)  
Valerie Cooper (Duke Divinity School)

The Contemporary Praise and Worship movements have reshaped the faith and musical practices of global Christianity over the last 70 years. In the last decade, research on this phenomenon has begun to constitute an emerging, interdisciplinary area of study at the intersection of musicology, theology, and the history of Christianity, among other fields. Lester Ruth and Swee Hong Lim's recent book *A History of Contemporary Praise and Worship: Understanding the Ideas that Reshaped the Protestant Church* (Baker Academic, 2021) presents a landmark historiography of the phenomenon that promises to resource researchers across disciplines in this emerging area of study. This panel of Duke Divinity School faculty highlights the significance of the work and explores new avenues of inquiry that the book makes available to researchers. A dessert reception to follow, sponsored by the Calvin Institute of Christian Worship.

**Saturday, March 4**

8:30–10:15 a.m.

**Session 7 (concurrent)**

- A. Musical Climax as Theological Expression (0013 Westbrook)  
Hannah Denecke (Florida State University), chair

- ❖ “Amen!!!...”: The Dresden Amen and its Role in the Reshaping of Liturgical Musical Asseveration  
Efrat Urbach, Bar-Ilan University

- ❖ Terminally Climactic Form and the Evocation of the Afterlife in the Music of Thrice  
Andrew Moenning, Duke University
- ❖ Gloria's Revelation: Lamentation to Glorification and Christian Love in G.E.M.'s *Revelation*  
Xieyi (Abby) Zhang, Georgia State University

B. Musical Meaning in Cultural Context (0015 Westbrook)  
*Joshua Busman (University of North Carolina at Pembroke), chair*

- ❖ "From Life's First Cry to Final Breath": Examining How the Narrative Hymns of Getty and Townend Captured the Church's Attention in the New Millennium  
James Cheesman, Southwestern Baptist Theological Seminary
- ❖ "You Never Stop Working": Singing the American Work Ethic to the God Who Rests  
Jeremy Perigo, Dordt University
- ❖ Organized Religion and Cultural Expression: A Case Study  
Lucy Church Stoltzfus, independent scholar

**10:15–10:45 a.m.                      Coffee Break**

**10:45 a.m.–11:30 a.m.              Lecture-recital (AMCR)**  
*Joshua Waggener (Southwestern Baptist Theological Seminary), chair*

Korean Hymns, Contemporary Christian Songs, and the Folk Song *Arirang*  
Sunny Choi, soprano (*Southwestern Baptist Theological Seminary*)  
Rachel Kyejung Park, piano (*Jacksonville State University*)

**11:30 a.m.–12:20 p.m.              Session 8 (plenary) (0016 Westbrook)**

Graduate Student Panel: Beyond Academia: Music and Scholarship in Public Life  
*Stephen Armstrong (Trinity United Methodist Church, Durham)*  
*Shannan Baker (Baylor University)*  
*Matt Bickett (Yale University), moderator*  
*Hannah Porter Denecke (Florida State University)*  
*James Anthony Plenty (Morris Brown College, Atlanta)*  
*Phoebe Robertson (Arkansas Tech University)*

While scholars and musicians spend a large part of their time working in academic contexts, music scholarship also plays important roles among religious institutions and in popular culture. Our panelists for this year's Graduate Student Panel reflect on their experiences interacting with contexts beyond the academy and look to the future of music scholarship in public life.

**12:20 p.m.                              Valediction (0016 Westbrook)**

## ABSTRACTS

### Session 1A. Meaning and Interpretation in Baroque Sacred Music

#### **Dismemberment and Devotion: Christ, Orpheus, and Viol Consort Mysticism in Buxtehude's *Membra Jesu nostri* (BuxWV 75)**

Malachai Bandy (Pomona College)

Dieterich Buxtehude's *Membra Jesu nostri* (1680) comprises a cycle of seven Passion cantatas, each dedicated to a different body part of Jesus, crucified. The manuscript source – one of few in Buxtehude's hand – contains a scoring irregularity: only five of his 122 vocal works include viola da gamba, and this is one of just two to employ full viol-consort texture. Buxtehude relegates this "special" scoring only to the sixth cantata, "Ad Cor" (To [Christ's] Heart). And intriguingly, while no source indicates that Buxtehude played stringed instruments, the 1674 painting containing his only known image depicts him not at the organ, but the viol.

Eva Linfield has documented the seventeenth-century viol consort as steward of the Italian *lamento* style in German Passion works, while Isabella van Elferen demonstrates the centrality of Petrarchan *dolendi voluptas* (pleasant agony) to Lutheran musical-textual paradox within this repertoire. This thematically recalls two viol-related myths: Hermes' invention of the first lyre out of the body parts of a tortoise, and the Orpheus legend, both of which feature eroticized physical dismemberment. The viol itself connects these threads in its seventeenth-century Latin name: *chelys* – "lyre" – from the Greek word for "tortoise."

These artifacts necessitate a reinterpretation of the viol as a Christian symbol – sonic embodiment of paradoxes central to Lutheran *unio mystica* theology. Rejoining the viol with its rich symbolic history uncovers a literally *crucial* theological discourse in *Membra Jesu nostri*; retracing Buxtehude's philosophical influences sharpens our sense of his personal faith, by revealing new depth in its musical rendering.

#### **The Proto-Pietism of Heinrich Schütz: An Analysis of *Die Sieben Worte Jesu Christ am Kreuz*** Sarah Waters (New Orleans Baptist Theological Seminary)

Heinrich Schütz's *historia* of 1645, *Die Sieben Worte Jesu Christi am Kreuz*, was composed after Schütz's second visit to Venice, and employs many early Italian Baroque techniques. Schütz's vision of the Cross, however, offers a specifically Protestant Christology. As the seventeenth century progressed, Lutherans bitterly debated the merits of Pietism versus Orthodoxy. Where should Schütz be located on this interpretative continuum? This paper will argue that Schütz's theology may best be described as proto-Pietistic, and he embeds this theology not just in the texts he chooses, but in the distinctive compositional decisions embedded throughout this musical work. This solemn but emotionally charged choral work preaches to its hearers both overtly through its sung text, and with more subtlety, through its delicate but exacting musical communication.

The primary source for this analysis is the score itself. *Die Sieben Worte* is a masterfully constructed composition, both on the macro level of musical structure and the micro level of melodic and contrapuntal motion. Schütz uses the Baroque technique of rhetoric, a kind of semantic code behind his musical gestures. Schütz's composition is not a dry, abstract imitation of Italian models, however. Despite the severe limitations imposed upon Schütz's

music by the privations of the Thirty Years' War, *Die Sieben Worte* is a meaningful and contemplative choral work for Easter week.

### **The Power of Music: Handel's Experiment of "Ancient Music" Idea in His Oratorios**

Yiyun Liu (University of Sheffield)

In early eighteenth-century England, by straddling the fence between music for the church and music for the stage, Handelian oratorio undoubtedly broke through the bounds of existing genres of its day and encountered controversy from the genre-conscious writers of that era. The development of Handel's oratorios was not as plain sailing as often assumed.

In previous research, Ruth Smith (1995) led scholars to pay attention to the intellectual background of Handel's oratorios, bringing to the fore the ideas behind his compositions. Her research revealed the English moral and aesthetic norms of Handel's age that art must be instructive and rational delivered by poetry and the use of religion themes. Therefore, she argued that Handelian oratorio's poetic verses and sacred themes, given by the playwrights, were separate from Handel's secular and dramatic music. In contemplating Smith's assertion, this study takes into account the choral settings of Handel's oratorios amid the historical context of English dramatic tradition, and it aims to explore the composer's response to his contemporary artistic value.

This study examined how Handel's novel use of sacred polyphonic styles and discussions of 'the power of music' meant that he never had to face any serious competition from his rivals. Moreover, this result further showed how Handel, with a club of theatre composers (represented by Pepusch) in the Academy of Ancient Music, considered the national identity of English opera and situated their dramatic works within the artistic norms of instructive and rational music that surrounded the Elizabethan church, thereby redefining the term 'ancient music' from its old music taste to a patriotic idea.

## **Session 1B. Shaping Christian Song in the Twenty-First Century**

### **Studying the Worshipscape: A Diachronic Approach to Understanding Spiritual Soundscapes**

Austin Testerman (Florida State University)

The term "worshipscape" was used at this conference last year by Adekunle Oyeniyi to discuss musical style as a community building tool in churches. The idea that a church houses its own unique spiritual atmosphere in which worship happens is not new to the field of congregational music studies; however, focusing solely on musical style and demographic appeal leaves other aspects open to further study. Building on this idea, a worshipscape must include not only the people worshipping and their chosen style of music, but also fundamentally the spaces in which this spiritual sounding is happening. We must gain an understanding of how these physical spaces change over time, and music's function in making them places where spiritual meaning is made.

This study conducted at a Southern Baptist church in Plant City, Florida is the result of a multifaceted attempt at unearthing multiple layers of influential factors important to understanding a worshipscape and how it changes over time. Worshipsapes are hard to represent holistically due to their constant evolutions and changes over time. While many

churches maintain historical records, these do not always include musical documents or recordings. Assessing other documents, photos, and oral histories helps realize what worship was like during the various eras of the church and what congregants felt were important during these different decades. Through various archival works, interviews, participant observation, and personal reflection, I was able to piece together a meaningful representation of a particular worshipscape and how members understood its function in their lives.

### **“Do It Again”: Chart-Topping Worship Songs and the Industry Behind Them**

Adam Perez (Belmont University) and Shannan Baker (Baylor University)

What is the relationship between practitioners of contemporary praise and worship (CPW) and the industry that dominates the supply of CPW songs? Some recent scholars have attempted to understand the way contemporary praise and worship music expresses and forms congregations (Woods and Walrath, 2007; Ruth 2008; Ingalls, 2018; Packiam, 2020; etc.). Andrew Mall (2020) and Daniel Thornton (2021) have addressed the ways contemporary worship has had a dynamic relationship with the industry. To date, the conversation has yet to address the complexities of how industry practices influence the way worship leaders make those repertory choices at the local level. Given that the familiarity of a song and its appearance on popularity charts is a strong indicator of how many worship leaders choose songs for congregational worship, it is critical that the industry-side mechanisms related to a song’s popularity are better understood.

This paper presents the findings of the first phase of research in a larger project addressing the sources, use, and reception of contemporary praise and worship songs. In this paper, we identify the small number of contributors responsible for the majority of chart-topping songs between 2010 and 2020. Second, we explore the relationship between overall output by those contributors during the study period and the number of songs that ultimately appear on top charts. Methodologically, this paper employs a more inclusive and timelier model than is often used in CPW scholarship by compiling a comparative list of three of the most influential charts documenting song popularity (CCLI, Praise Charts, and Planning Center Online). What the data reveals is that the songs that ultimately rise to prominence come from fewer sources than ever and represent a very small minority of songs released by these groups. Further still, songs that were released as singles were more likely to appear on popularity ranking charts, thus reinforcing their popularity in the local congregations that use these charts to inform repertoire choices.

### **Old Toys, Bent Circuits, and True Worship: David Crowder Pulls the Safety Valve on Evangelical Performance Anxiety**

Joshua Kalin Busman (University of North Carolina at Pembroke)

In worship music, there is a near-constant tension between ideals of “worship” and “performance” (Turino, 2008). The goal of music in a church or parachurch setting is to achieve “worship,” ushering the congregation into the presence of God. “Performance,” on the other hand, carries with it connotations of pretense or artifice; as ethnomusicologist Monique Ingalls has observed, evangelical worship leaders are constantly on guard against accusations of “performing” during services. But David Crowder\*Band took a consistently different approach throughout their live and recorded output. Instead of attempting to erase performance, DC\*B often placed performative elements front-and-center through calculated use of sound, lighting, and instrumentation in both live and recorded contexts.

One would assume that such gestures towards performance would radically inhibit the audience's ability to experience Crowder's music as "worship," but to some extent, it is explicitly naming the most performative aspects of praise and worship music that enables his audience to worship in the first place. Crowder's self-conscious performance acts as what Žižek calls a "safety-valve," which he sees as endemic to so many ideological structures in late capitalism (Žižek, 2009). Because the moments when he is "performing" are so explicit, the congregation can rest easy in the moments that are properly "worshipful." While Matt Redman in his famous song "Heart of Worship" felt that worship leaders needed to "strip away" all the unnecessary materials from their music, David Crowder clearly understands that he needs to build a wall first, so that as the crowd watches him tear it down, they can be assured of his sincerity.

## Session 2A. The Music of Theology

### ***Nobilior Modus Est: The Importance of Music in the Theology of Thomas Aquinas***

Dominic McGann (Exeter College, University of Oxford)

The second article of the 91<sup>st</sup> question of Thomas Aquinas' *Summa Theologiae* is dedicated to a discussion of the role and value of music in teaching and preaching about God. Whilst Aquinas is keen to dismiss the notion that music has *no* value in religious services, a fact that is unsurprising given that he was the composer of a number of hymns, he nevertheless states that, in all cases, language is of 'a more noble kind' than music as far as methods for gaining an understanding of the divine are concerned.

This paper presents a reading of Aquinas' treatment of the value of music in religious teaching and preaching about God that reinterprets this claim in ST II-II, q.91, a.2 within the wider context of Thomas' bibliography. Whilst his proclamations in the 91<sup>st</sup> question make it seem as if Thomistic philosophy leads to a hierarchical view of music and language with respect to their value for the religion, Aquinas' works in the *Summa contra Gentiles*, *Commentary on the Sentences*, and the later questions of the *Summa Theologiae* present a different story. Through an understanding of Aquinas' writings on 'contemplation' a more complex and thorough treatment of music can be outlined. Far from simply presenting an argument for the superiority of language over music for the purpose of gaining religious understanding, this paper argues that Aquinas' wider literary corpus on the subject of contemplation provides both implicit and explicit support for the parallel value music and language.

Drawing from discussions of the beatific vision and the role of intellect as seen in the works of Hoyer (1975), and the more contemporary scholarship of Bauerschmidt (2021) and Nieuwenhove (2021), this paper concludes by framing Aquinas as a theologian with a deep appreciation for the value of music in the fulfilment of Christian life. Insofar as this paper seeks to present a reading of Aquinas that highlights the importance of material things for his philosophy of contemplation, the author situates this paper within an ongoing dialogue regarding the relative importance of the material and the intellectual in Aquinas' religious philosophy.

## **The Office of Musician Within the Ecclesial Structure of the Roman Catholic Church**

Kevin O'Brien (University of Maryland)

Musicians have had a significant role in the shaping of the work and identity of the Roman Catholic Church. But the nature of the musician's role within the Catholic ecclesial structure has never been clear, and perhaps never less clear than today. Fifty years ago, Paul VI in his *moto proprio*, *Ministeria quaedam*, officially suppressed the so-called minor orders. This edict did little more than codify a centuries-old understanding: the major orders of bishop, priest, and deacon were the true goals of ordination, and the minor orders of acolyte, exorcist, porter, and reader, irrespective of their patristic origin and constant if inconsistent history, were superfluous steppingstones. This decision was part of a larger theological, pastoral, and legal campaign to align the Church's structure and hierarchy with the needs of the modern world. This ecclesial revitalization came with an unforeseen yet seismic consequence for sacred music: for the first time ever, the office of cantor – sometimes an independent minor office, and sometimes subsumed with the office of reader – was stripped of the sacramental elements of its essence.

The paper examines the office of musician within the Roman Catholic Church. The history of clerics/musicians will be outlined, including both advantages and problems in various epochs. Differences between the current Roman Catholic conception of the office of musician and those of other communions will be addressed. Major and minor writings on ecclesiology, orders, and music, from Vatican II as well as those of theologians associated with the Council will be examined. A principal goal of this paper is to consider the current state of sacred music within the Catholic Church not in light of music *per se*, but as the product of a distinct body ministers within the Church. That is, this paper hopes to consider if current issues in sacred music might actually be, at least in part, issues of ecclesiology.

## **Free Jazz and Christian Virtue**

Kevin Jackson (Fordham University)

Free jazz engages a more radical style of improvisation than that employed in traditional jazz. My paper asks whether the radical pursuit of individual freedom bound up with such a free-form style runs counter to, or is it harmonious with, the expression and cultivation of Christian virtue?

Jeremy Begbie notes how jazz involves interplay between order, disorder, and a third dynamic he terms "non-order." The notion of non-order (something unpredictable yet not destructive) corresponds to what David Ford dubs the "jazz factor" – the way the Holy Spirit introduces new things out of old. Building upon his earlier reflections concerning how music fosters "temporal virtues" such as faithfulness, vigilance, and patience (Begbie 2000), Begbie observes that various Christian virtues are engaged and cultivated through conventional jazz performance. Such virtues relate to: trusting and loving others, making something out of what is given, finding freedom by working within constraints, re-creating "wrong" notes (forgiveness), and enlisting conflict to create beauty and reach resolution (allaboutjazz.com).

However, Begbie's analysis of these virtue-fostering capabilities focuses on traditional jazz improvisation. Here the performer builds upon associated harmonic, melodic, and rhythmic structures of a standard tune, improvising material to fit within an established framework. My paper investigates free-form performance – exemplified by artists such as Ornette Coleman, Sun-Ra, Cecil Taylor, John Coltrane, and others – the kind that celebrates "freedom with a capital F" (Litweiler). Accordingly, my paper weighs in on arguments back-

and-forth concerning whether free-form jazz is contrary to, or consistent with, Christian virtue?

## Session 2B. The Language of Devotion

### Many a swete verse: David, Orpheus, and the Psalms in a Tudor Sonnet

Daniel Bennett Page (independent scholar)

In one of the earliest sonnets in English, the Tudor courtier and amateur man of letters Henry Parker, Lord Morley, directs Orpheus, Mercury, and Apollo to put aside their music in the face of King David's superior verses. But Morley's sonnet—based on a Latin *carmina* on the usefulness of the psalms, and offered around 1540 as a New Year's gift to the future Queen Mary I—was carefully tailored to the religious and personal priorities of its royal recipient, who shared Morley's particular devotion to the Vulgate psalter. Orpheus's secular "musyke" and his "pryde" are contrasted with the psalms' "swete holy lay," while a reference to the adage "trueth tryde" alludes to the humbled princess's motto, "Truth, the daughter of Time." Thus, our sonnet (possibly the first English example named as such in its original source) addresses both universal characteristics of the psalms and the concerns of one of their most fervent devotees.

This analysis is based on a close reading of Lord Morley's sonnet and its Latin original, as well as on the little-studied context of Lady Mary's documentable attachment to the psalm-based Divine Office. Lord Morley's musical sonnet points to several consequential literary and devotional discourses of the Renaissance and Reformation, including the continued resonance of the figure of Orpheus, the enduring importance of the psalms (especially Latin recensions) among late humanists, the earliest history of sonnets in English (especially non-amorous examples), musical-literary gift-giving at the Tudor court, and the status of psalms as sung prayer.

### The Wazobia Gospel Genre: Negotiating a Multilingual Approach to Congregational Singing in Nigeria

Adekunle Oyeniyi (Baylor University)

Language has played a vital role in the success of 19th and 20th Century missionary activities. The translatability of the Scripture is considered a catalyst in the contextualization of Christianity and a vehicle that has fostered national identity in the global South regions (Sanneh 2003, 2009). This is especially true in Nigeria, where language expression comes in multiple forms. Wazobia is an idiomatic expression within the Nigerian context to represent a confluence of the three regionally recognized local dialects: Yoruba, Igbo, and Hausa. Wazobia is also a signification of diverse ethnicity represented in about twelve principal linguistic groups within Nigerian social structure. Studying congregational singing in cosmopolitan cities (like Lagos, Nigeria) is a complex venture due to multiple local linguistic expressions within singing. Despite the complex linguistic situation within Nigeria, many scholarly studies focus on the social collectivity of music solely in monolingual contexts. These studies neglect the current upsurge of Nigerian gospel artists who largely supply congregational song repertoires in mixed languages and dialects. Drawing insights from research on evangelical worship music, ethnomusicology, and liturgical studies, this paper argues that multilingual



singing elicits a convergence of identity, hospitality, and spiritual formation. The paper closely examines song texts from three proponents of the Nigerian gospel Wazobia genre. I analyze accounts from YouTube videos and, social media reception, along with interview responses from selected Lagos congregants to reveal the influence of Wazobia genre. Reflecting on the analytical study of the intersection of music and culture in a Nigerian multilingual setting will contribute to Christian scholarship in music of this understudied region of the world.

### **Does God Have Preferred Pronouns in our Worship?: A Phenomenological Analysis of Worship Lyrics Through the Lens of Speech-Act Theory**

Jordan Covarelli (Southwestern Baptist Theological Seminary)

Contemporary praise and worship music (CPWM) has seen a centuries-old debate rise again over the last several decades. Liturgists, music ministers, and worship pastors have frequently been concerned with how much congregations should sing about God versus to God. For example, both John Wimber and Robert Webber each proposed different models of the contemporary worship “song set” to create a natural progression and balance between horizontal and vertical worship. However, in actual liturgical practice, the varied use of second-person and third-person language in CPWM has caused songs of adoration to have third-person language (“He”) and songs of invitation to slip in second-person language (“You, God”). Similarly, concerns have also risen about the balance of language about *God* versus language about *ourselves* in CPWM (see James K. A. Smith and N. Burgraff).

I wish to propose a new paradigm to finesse the sometimes-myopic concerns over appropriate vertical/horizontal and He/me focus in songs of worship. Drawing from the works of J. L. Austin, John Searle, and Nicholas Wolterstorff in philosophy as well as Kevin Vanhoozer and Jeremy Begbie in theology, I seek to apply speech-act theory to worship theology. Simply expressed, speech-act theory argues that words *do* something and that actions *say* something. Applying this discipline, simply looking at the number of first-person, second-person, and third-person nouns in a song does not adequately capture the songs’s phenomenological effects as they are experienced. From a speech-act perspective songs about God can still offer adoration to God and songs to God in a corporate assembly can still testify to the rest of the congregation about God’s faithfulness. From a phenomenological perspective, a speech-act theory proposes the death of both the vertical-horizontal dichotomy and the He vs. me debate.

## **Poster Sessions**

### **Soundscapes of the Spheres: Pre-Modern Christian Thought in Sound Studies Today**

Renée Barbre (Yale University)

In the past few decades, *sound studies* has become a lively interdisciplinary conversation, if not a self-standing academic field. Scholars in sound studies consider all sounds, not just music, to be culturally significant; the focus of their conversation is *sound* and *soundscapes* in cultural and historical context. I propose that Christian scholars could extend this conversation by drawing on the works of pre-modern Christian music theorists.

First, I will discuss why Christian scholars of music should pay attention to the

literature in sound studies, which consider the physical properties of sound in conjunction with human culture's shaping of the soundscape. Following the cultural mandate in the Biblical creation story, Christians should acknowledge humanity's power and responsibility to shape nature (which includes the phenomenon of sound), into a well-stewarded ecology. I will draw from Jeremy Begbie's theology to argue that it behooves all Christian scholars of music (music theorists, musicologists, ethnomusicologists, and theologians alike) to consider thinking about their research topics in the holistic cultural and ecological context which is fostered by sound studies.

Christians have much to contribute to sound studies because some key aspects of the conversation have been considered at length by pre-modern Christian thinkers. Last century, R. Murray Schafer and others developed a modernized secular humanist version of the medieval approach to music theory commonly known as the "harmony of the spheres." The philosophical implications of Schafer's ideas were not endorsed by all scholars in sound studies, but some of the premises remain implicit in the ongoing conversation. For example, more recent scholars, such as Jonathan Sterne and Emily Thompson, demonstrate in their methodologies *that sound can be studied as a cultural ecology*. In a similar vein, Christian writers from Augustine to Boethius to Hildegard had much to say about the relationships between *music, the cosmos, and divine Providence*. These pre-modern Christian voices are not prominent in the current conversation on sound. However, I will argue that their work is still relevant, and that it is not only possible but potentially fruitful to develop modern perspectives on sound studies which are rooted in centuries-old Christian scholarly thought.

### **"Old Hundredth" and Christian Narrative in Three Works for Wind Ensemble**

Samantha Inman (Stephen F. Austin State University)

Quotation of Christian hymn tunes abounds in wind ensemble music of the twentieth and twenty-first centuries. Repertoire lists highlighting this fact appear in dissertations (Moore 2001, Dykes 2018) as well as the book *Winds and Hymns* (Timothy and Phyllis Paul 2009). Analytic work often compares several works sharing the same tune, including "Ein Feste Burg" (Tucker 2001), "Lasst uns Erfreuen" (Thompson 2001), and "Wondrous Love" (Ivey 2020). Such studies explore both compositional technique as well as programmatic meaning. Another hymn commonly quoted is "Old Hundredth," which appears in wind works ranging from humble arrangements to David Maslanka's magisterial Symphony No. 4. Originally appearing in the Genevan Psalter in 1551 and currently ranking first in the "Most Popular Tunes" list on Hymnary.org, "Old Hundredth" is often referenced as "the Doxology" or by the first line of the text it most often carries: "Praise God, from whom all blessings flow."

This paper compares three wind ensemble works based on "Old Hundredth," focusing on how the tune's treatment and musical context contributes to extramusical meaning. Claude T. Smith's "Variations on a Hymn by Louis Bourgeois" employs fragmentation, diminution, octave displacement, modal shifts, and fughetta. The tonal design and the coda's reworking of the introduction suggest stability and permanence within and through change, underscoring the eternity of praise. In notes on "On the Third Day: A Celebration of Life," Patrick Roszell prompts his audience to imagine an Easter morning in the joyous outer sections. "Old Hundredth" only appears in the darker middle of the work that uses modal mixture to express trial in the midst of faith. David R. Holsinger's "Fantasy on Old Hundred" moves from darkness to light. The tune struggles to gain a foothold in the minor-mode opening section. Hope enters with a major-mode central section featuring an inversion of the full tune, leading to a jubilant ending that combines the complete tune with a major-mode reworking of material

from the opening. The hymn tune and its associations intersect with compositional design to express different narratives in these three works, each of which emphasizes facets of the Christian life.

### ***Hallelujah!: Analyzing Theological and Compositional Approaches in Bruckner's Psalm 150***

James Plenty (Morris Brown College; Southwestern Baptist Theological Seminary)

Psalmody is the art of singing psalms. During biblical times, proficient singers chanted psalms during Jewish religious services. Conductor John Maclay (2015) asserts, "the Psalms of David have been the muse of composers from the beginnings of Western music." Throughout modern history, composers have used the psalm text to share novel musical ideas with the listening world. Often set to music is Psalm 150. Comprised of six verses, Psalm 150 poetically provides instructions for praising God. Significant musical settings of this psalm are included in the works of Heinrich Schütz, César Franck, Lawrence Sisk, and Anton Bruckner.

A fervently religious man, Josef Anton Bruckner (1824-1896) made his confessional commitment to God apparent in his compositions. Bruckner's sacred works include a *Te Deum*, a Magnificat, numerous motets, and multiple masses. Bruckner also composed five psalm settings: *Psalm 22*, *Psalm 112*, *Psalm 114*, *Psalm 146*, and *Psalm 150*. Bruckner composed his setting of Psalm 150 between March and June 1892. Though *Psalm 150* was commissioned for a secular event, this work is championed as one of Bruckner's most celebrated sacred works. Bruckner accepted the commission to compose this piece on the condition that he was permitted to use a sacred text. Employing the psalm text from the Martin Luther translation of the Bible for this work, *Psalm 150* would be Bruckner's last sacred composition.

What analytical and theological insight can one gather from studying Bruckner's *Psalm 150*? For the benefit of 21st-century sacred music practitioners, this paper aims to explore Bruckner's theological moorings while addressing his compositional intent and analyzing specific compositional techniques in *Psalm 150*. This paper contributes to Christian scholarship in music through careful attention to the question of Bruckner's religiosity and his use of sacred music genres for artistic presentation.

### ***"This Is Amazing Grace"***

Will Shine (University of Georgia)

In this presentation, I illuminate ways in which "Amazing Grace" evolved from a quasi-autobiographical hymn text into a multifunctional, American commodity and brand. This development, I argue, is the paradoxical cause and result of its utility *as* cultural capital. "Amazing Grace" is a tool for both constructing and subverting American identity; both indicating its reproducers' positionality as much as affording them the opportunity to transcend it. As a growing commodity and brand, "Amazing Grace" empowers and authorizes objects that share its name, cyclically increasing its value as cultural capital.

To illustrate my claims, I take a hermeneutical approach, offering readings of both Aretha Franklin's (1972) recording/performance of "Amazing Grace" and Judy Collins (1970) recording of the same. I then examine aspects of "Amazing Grace's" inception and dissemination integral to understanding its evolution as a commodity and cultural capital. To conclude, I reiterate ways in which Franklin's performance/recording of "Amazing Grace" continues to authorize its subsequent utility.

There is an abundance of literature about the inception and dissemination of the hymn "Amazing Grace." Additionally, commentaries on the musics and key individuals that feature

in this paper are numerous and thorough. While much of what I detail about “Amazing Grace” and those caught up in its (re)production draws upon these previous scholarly efforts, I have yet to come across any work that has synthesized the abundance of “Amazing Grace” materials and commentaries to make the claim I now advance. It is my borrowing and slight reconfiguration of Pierre Bourdieu’s theory of “cultural capital” – by which I treat Amazing Grace *as* a symbolic element of cultural capital that can be accessed and wielded for socio-political, economic, religious, etc. purposes – that demonstrates a unique scholarly contribution. Finally, it is my supposition and hope that this paper will inspire broader reevaluations of how musical materials and other cultural products with “Christian” origins both take hold and even morph into affective social tools.

### **Freirean Pedagogy in Music Education**

Tyler Slamkowski (University of New Mexico)

Paulo Freire was a Brazilian educator who melded Latin American liberation theology with education in order to confront injustice, exploitation, and violence. This study explores how music teachers might implement Paulo Freire’s theories in their classrooms, as well as best practices in Freirean music teaching.

This is a qualitative, multiple case study rooted in grounded theory. The three participants in this study worked in the same large, Southwestern district. Participants were selected based on how their teaching fit with characteristics of Freirean Pedagogy. Three music educators, Robert, Eliza, and Jackie, the participants in this study, stood out among their peers in this regard.

Per the inductive approach employed in this study, data was gathered via structured interviews, document analysis, and observation. Themes began to emerge through the data collection process, and these data categories became the main motifs in the study’s findings. The themes – accessibility, conscientization, co-learning, teaching as a political act, and love – represent how Freire’s theories manifested themselves in the participants’ classrooms and might suggest best practices for Freirean Pedagogy in music education. By employing Freirean Pedagogy, music educators could begin exploring strategies to pursue biblical justice and liberation in their classrooms.

### **John Calvin’s Use of the Church Fathers to Promote Singing**

Daniel Webster (Welch College; Southwestern Baptist Theological Seminary)

**Error! Reference source not found.** John Calvin’s (1509–1564) belief that music should be “regulated” or “moderated” due to its potential to be a “deadly and devilish poison” may cause some to view this French theologian and pastor as an ill-tempered curmudgeon and killjoy. But as Jeremy Begbie has noted, “If we take the trouble to spend time with him . . . we will discover a rather more nuanced and thought-provoking approach to music than we might first imagine” (2013). The church fathers profoundly influenced the doctrine and practice of Calvin, and his more than 3,000 citations of the fathers demonstrate this influence. Anthony Lane, who has provided an in-depth treatment of Calvin’s use of the fathers, calls him one of the greatest patristic scholars of the sixteenth century (1999). Given his mastery of the ancient church, to what extent did the fathers influence Calvin’s views on singing?

While there is much research to establish the significance of the church fathers in Calvin’s writings on many topics, my essay examines Calvin’s use of the fathers in an overlooked area—singing. Calvin’s reliance on the fathers in the promotion of singing, as seen

in his *Letter to the Reader* and the *Institutes* 3.20.31–32, not only reveals Calvin's deliberate attempts to nurture continuity between the church in Geneva and the church of the first five hundred years of Christianity, but also helps us better understand Calvin's approach to singing.

### **Session 3A. Individuals Shaping Music Culture**

#### **Glimpses into Two Swiss Reformed Hymnals Published at Basel in the Middle of the Nineteenth Century**

Dianne McMullen (Union College)

In the 1850s and 1860s, Basel, a Swiss city bordering Germany and France, was a hub of activity. Since the late 1400s it had been a mecca for book publication, taking its place in that field soon after Gutenberg's invention. The city's location on the Rhine attracted many nineteenth-century entrepreneurs eager to build factories. Pastors concerned about the spiritual and intellectual development of factory workers established Sunday School, an all-day affair, for the workers and their children. They also opened a missionary school that came to have international recognition.

This is the environment in which Adolf Sarasin (1803-1885), a Swiss Reformed pastor and the main subject of this paper, thrived. He was, simultaneously, involved with book and hymnal publications, the factories, the Sunday School, and the missionary school. In this paper I focus on two hymnals that Sarasin compiled, one for the church congregation and one for Sunday School children. Important social and political movements were at play when Sarasin was compiling these hymnals. The half-cantons, Basel-Stadt (city) and Basel-Land (countryside), were at war, a war that affected Pastor Sarasin personally. With his congregational hymnal he sought to bring the two sides together. His Sunday School hymnal, with a different repertoire from the congregational hymnal, has a breadth of musical styles, intended for children of all ages and varying music abilities.

During the summer of 2022 I had the opportunity to study documents and music scores in person at the Universitätsbibliothek Basel and the Basel Staatsarchiv, materials that are available nowhere else. I uncovered fascinating information about congregational and Sunday School music in the Basel area in the middle of the nineteenth century. I also visited the village in Basel-Land where Sarasin served as pastor during those turbulent times, adding new dimensions to what I learned in the Basel archives. In this paper I will expound on some of the discoveries I made, and I will demonstrate some of the unique musical characteristics of Sarasin's two hymnals, publications that influenced other works.

#### **Going Russian Crazy: The Introduction and Reception of Russian Sacred Choral Music in the United States during the Close of the 19th Century**

Mikel Hill (St. Tikhon's Monastery)

Russia has long captivated the imagination of Americans. Yet, while Russia's contributions to America's concert halls have been widely celebrated, her rich and diverse culture of sacred choral music has largely escaped the notice of musicologists. The few examples of scholarship that exist either focus on sacred music in Russia alone (Morosan, 1986; Zvereva, 2001), or the dissemination of the Russian choral tradition in the wake of the 1917 Bolshevik Revolution

(Reid, 1983; Zelinsky, 2019). A subject that is nearly barren of any study is the introduction and enthusiastic reception of Russian sacred choral music in the United States in the late 19th century. This paper seeks to partially fill this void by relating the fascinating narrative surrounding the establishment of a robust choral music culture at St. Mary's Russian Orthodox Church in Minneapolis beginning in 1891. Guided by an examination of primary documents from the life and work of Paul Zaichenko (1873–1961), a Russian immigrant and St. Mary's first music director, this study explores the unique pedagogical formation of St. Mary's choir, their public performances, and the notoriety they earned among the musical community of Minneapolis. At the same time, it also uncovers an unsettling pattern in which the unique musical traditions of immigrant communities were exchanged for the dominant musical practices of church administrations. Challenges to lay ownership and authority, ethno-religious identity, and the preservation of local cultural expressions are thus exposed, challenges still facing American churches today.

### **Gender Power in a Woman Religious: The Musical Legacy of Isabel Taylor in Formosa**

Chia-An (Victor) Tung (Emmanuel College, University of Toronto)

My paper is an examination of the relationship between evangelical Christianity and historical musicology. This is reflected in the extraordinary life of Miss Isabel Taylor (1909–1992), also known as the “Mother of Piano in Taiwan.” Isabel Taylor was one of several missionaries sent by the Presbyterian Church of Canada to Taiwan in the aftermath of the ground-breaking mission of the Reverend George Leslie Mackay (1844–1901). Drawing on my extensive fieldwork in Presbyterian missions in Taiwan and Knox College Archives in Toronto, my paper calls attention to the impact of Miss Taylor's work. This reflects the ideals of a “woman religious.” I will demonstrate how the Presbyterian Missionary Movement was advanced by this unmarried woman who not only successfully promoted the gospel, but also enhanced the dignity, identity, and liberation of young Taiwanese females. This came about through Taylor's personal artistic aesthetics and her conceived sacred music pedagogies. By addressing the years of Isabel Taylor's church music ministries (1931–1973), I show how congregations, and specifically her students, transformed the internal issues of women's dignity through musicking in an early Taiwanese social context. As a result, Eastern-Western cultural practices were mutually negotiated. To this end, my research presents how Miss Taylor struggled, celebrated, and ultimately built a musical legacy within the Presbyterian Church of Taiwan. Miss Taylor's dedication to her ministry and her advocacy for music education, is a testament to this Canadian woman in Taiwan. To this end, she established a gender dialogue nurturing young Taiwanese students to become educated, enlightened, modern, and well-invested with “social capital” (Bourdieu and Wacquant 1992).

## **Session 3B. Reimagining Theology Through Music and the Arts: Evaluating Jeremy Begbie's Theological Legacy**

### **When Music "Thinks" Theologically: Olivier Messiaen and Jeremy Begbie's Theological Framework**

Celle Stearns (The Seattle School for Theology & Psychology)

Jeremy Begbie's work engages musicians and composers who think theologically through their music. This work revolves around two connected questions: 1) how does music "think" theologically? and 2) how does music help *us* think theologically? One of his most important contributions is how he analyzes, articulates, plays, and incorporates music into theological discourse, demonstrating how a robust engagement with music on its own terms can enrich and enliven the discipline of Christian theology.

For Begbie, Olivier Messiaen is one of the supreme "theological musicians" (*Resounding Truth*). As he argues, though Messiaen was well steeped in biblical and theological sources, "it remains true that Messiaen is first and foremost a musician, and it is in the medium of sound that the subtlety and depth of his theological imagination is most clearly displayed" (*Resounding Truth*, 165-6). Begbie's engagement with Messiaen is interwoven in much of his writing and in his public speaking and performing and has inspired noteworthy performances and theological output (as well as creative work from others).

This paper will evaluate both Messiaen's impact on Begbie's theology and how Begbie's engagement with Messiaen re-imagines (re-sounds) core theological issues such as time, eternity, and the apocalyptic. The work of art addressed specifically in this paper will be Olivier Messiaen's "The Kiss of the Virgin" from *Vingt Regards sur L'Enfant-Jesus* in order to explore the roll of the "hovering Spirit" in the life of Mary and the infant Jesus. This paper will turn to music to guide theological discourse about the Holy Spirit into new modes of thought, "helping us to 're-imagine a too-familiar theology' ... music can liberate our theology of some of its worst bad habits, and refresh it for the future" (*Beholding the Glory*, 139). Thus, when music leads our theological thinking, as Begbie has often argued, the message of the gospel can be reinvigorated and the discipline of theology can be renegotiated "in fresh and telling ways" (*Beholding the Glory*, xiii).

### **Adopted by and for God's Good Pleasure: The Theological Legacy of Jeremy Begbie and the Holy Spirit's Gift in Kamasi Washington's *Harmony of Difference***

Daniel Train (Duke Initiatives in Theology & the Arts)

This paper draws on Jeremy Begbie's contributions in theology and music to examine the theological dimensions and capacities of Kamasi Washington's *Harmony of Difference*, an album which was first conceived as an audio/visual exhibition for the 2017 Whitney Biennial. Washington's multi-media work offers a unique opportunity to: 1) highlight some of the most generative insights from Begbie's influential oeuvre, 2) explicitly articulate fruitful connections between Begbie's work in music and other artistic media, and 3) extend an account (through the arts) of the Holy Spirit's ongoing work as drawing us ever deeper into a familial relationship with God.

Washington's *Harmony of Difference* began as an attempt to offer an alternative to the seeming impossibility of having any constructive dialogue surrounding the 2016 election. As

even just the title suggests, Washington's timely album beautifully illustrates Begbie's central contention that the arts have a unique capacity to counteract our reductive, "zero-sum" tendencies in speaking of Christ's creative and redemptive work and the life of the Triune God. Beyond this, I argue that the album can helpfully draw out some of the implicit political/social implications of Begbie's work and can exemplify how other art forms, in their own ways, might contribute to theological vision at the heart of Begbie's scholarship.

In an effort to honor and extend these insights, the essay then develops a framework for understanding the work of the Holy Spirit in and through the Arts in conversation with German Catholic theologian Matthias J. Scheeben. Writing in the 19th century, Scheeben seeks to counter distortions on both sides of the Nature and Grace debate by refocusing our attention on the biblical account of humanity's adoption as co-heirs with Christ into the family of God. As I seek to demonstrate in this paper, Scheeben's work offers both 1) a viable framework to address questions related to Nature and Grace in the context of Art making and receiving, and 2) an illuminating description of the Holy Spirit's ongoing work that is clearly contiguous with the theological contributions of Jeremy Begbie.

### **Sound Art, Modernity, and God**

Jonathan Anderson (Duke Initiatives in Theology & the Arts)

In his book *Music, Modernity, and God* (2013), Jeremy Begbie highlights and develops several ways in which modern theology benefits from paying careful attention to music and, conversely, modern musicology benefits from paying careful attention to theology. In several pivotal points in his argument, he clarifies the ways in which sonic spatialities function differently than visual spatialities – and thus open other forms of spatial reasoning than the predominantly visual ones that have tended to be determinative in the development of modern social orders, modern philosophical thought, and modern theological debates. In the process, he demonstrates how “the world of music is capable of yielding highly effective ways of addressing and moving beyond some of the intractable theological aporias that modernity has bequeathed to us.”

The task of this paper is to draw Begbie's insights and arguments in this book back into the domain of the visual arts, specifically by allowing them to open new lines of (theological) inquiry into (1) how sound operates in modern and contemporary art and (2) how his account of the interfacing of music, modernity, and theology might reveal similar interfacing within the history of modern and contemporary art.

## **Session 6A. Music, Culture, and Religion in the Twentieth Century**

### **Japan's Messiaen: The *Sept haïkai* as Ecological and Ecumenical Tourism**

Stephen Armstrong (Trinity United Methodist Church, Durham)

On 19 June 1962, Olivier Messiaen and Yvonne Loriod boarded an airplane for Tokyo, Japan, where they engaged in a month of concerts, ornithological research, and tourism that inspired Messiaen's *Sept haïkai*. Messiaen and Loriod were immediately enamored of Japan, and they remained incurable Japanophiles for the rest of their days. But why did Messiaen find Japan so congenial, and why were Japanese audiences so enthralled by Messiaen's music? Messiaen's religious self-fashioning has obscured these secular connections; musicologists have all-too-



frequently taken Messiaen's extreme rhetoric at face value, as Robert Fallon has noted. Yet Fallon and others are examining the worldly engagements of Messiaen's music, writings, and biography with increasingly critical scrutiny.

In this paper, I explore the complex web of tourist, literary, and spiritual connections implicated in Messiaen's relationship with Japan. The *Sept haïkai* appear at the intersection of several hidden histories, including postwar tourist exchange between France and Japan, contemporary literary and philosophical connections, and the interfaith dialogue between Catholicism and Zen Buddhism surrounding Vatican II (1962–1965). By contextualizing the *Sept haïkai* within these wide-ranging narratives, I argue that Messiaen's project of translating an idealized Japan into his own compositional and theological idioms positioned him within the leading edge of Catholic intellectuals and postmodern French philosophers, whose ranks include such luminaries as Thomas Merton, Alexandre Kojève, and Roland Barthes. In the same way, Japanese audiences saw Messiaen as part of an idealized French tradition that provided an alternative to American hegemony, and the popularity of French writers such as Jean-Paul Sartre and François Mauriac paved the way for Messiaen's celebrity in Japan. In the *Sept haïkai*, Messiaen sought to translate the Shinto reverence for nature and the Zen Buddhist intuition of eternity into his own compositional and theological languages, resulting in a tourist narrative that incorporates elements of Japanese musical structures, yet remains grounded in Messiaen's avant-garde style.

### **Christian Asceticism, T.S. Eliot, and Sofia Gubaidulina's**

#### ***...The Deceitful Face of Hope and of Despair***

Phoebe Robertson (Arkansas Tech University)

Born in 1931 to atheist parents in Chistopol, Russian-Tatar composer Sofia Gubaidulina discovered her faith in Christ in early childhood, recognizing Him in an icon. Later in adulthood, she was baptized in the Russian Orthodox Church. She calls the Eucharist "most holy, most necessary in [her] life" (Lukomsky and Gubaidulina 1998, 32), and many of her works since the 1970s have explicitly dealt with her faith. Gubaidulina is well aware that her instrumental compositions would not be welcomed in Russian Orthodox liturgy, saying nevertheless that "all [her] works are religious."

Gubaidulina's 2005 flute concerto *...The Deceitful Face of Hope and of Despair* draws its name from T.S. Eliot's penitential poem *Ash Wednesday*. In its third stanza, Eliot describes a "shape ... struggling with the devil of the stairs who wears the deceitful face of hope and of despair." Rodgers (1970) makes the case for the stairs being a reference to the twenty-sixth *canto* of Dante's *Purgatorio*, in which Dante is counselled on the virtues of asceticism. The image of devil-as-deceiver itself is drawn from Revelation 12:9.

In this paper, I uncover the relationship between the concerto's title and its musical content. First, Gubaidulina is known to be a person of great self-discipline, both in her musical life and her spiritual life, at times verging on the ascetic (Kurtz 2007, 42), and I interpolate this into the concerto's structure, pacing, and form. Second, Gubaidulina's musical style within this concerto is itself ascetic, and as a flutist, I offer performance interpretations of how performers may approach its veritable lack of expressive markings. Finally, Gubaidulina is fascinated by the beauty and drama created by opposition, including that opposition present in the states of "hope" and "despair" within Christian life, and I demonstrate how such oppositions point to scriptural interpretations put forth by theologians such as Nikolai Berdyaev.

The resulting paper is a powerful demonstration, through musical examples from the

concerto, of the richness that results when a Christian composer is inspired by a Christian poet when creating a piece of instrumental music.

**Joseph Stephen James's Interdenominational Imagination: Race, Place, Religion, and Modernity in *Sacred Tunes and Hymns* (1913)**

Jesse Karlsberg (Emory University)

Joseph Stephen James's *Sacred Tunes and Hymns* (Atlanta, 1913) represented an attempt to fuse the interdenominational social worship context of Sacred Harp singing with congregational singing. This paper examines how ideas about race, place, and modernity inflected the compiler's interdenominational aspirations for this unusual hymn compilation. This paper draws on diverse evidence including James's writing in tunebooks and historical texts, an original dataset documenting the contents and sources of James's music books, and comparative analysis of contemporaneous hymn compilations. I build on historical musicological scholarship on modernity, religion, and sacred vernacular song including Campbell (1997; 2004), Goff (2002), Vinson (2006), and Karlsberg (2015) to ask: how did the context of modernity, religious change, and racial politics impact James's interdenominational imagination and how does James's relationship to the denominational landscape locate his work in the broader context of Christian music publishing in the early twentieth-century South?

A member of the white, male business and political elite in the modernizing "New South" capital of Atlanta, James (1849–1931) led a reimagining of Sacred Harp singing for an early-twentieth century urban audience. James regarded this largely white, rural community singing practice featuring *The Sacred Harp* (1844), a shape-note tunebook, as representing values he saw as missing from contemporaneous worship. Published after James's *Original Sacred Harp* (1911) had become the most popular early twentieth century revision of the tunebook, with *Sacred Tunes and Hymns*, James attempted to extend elements of Sacred Harp singing to congregational song by identifying a common ground between these corpora. James articulated features he believed this shared repertoire embodied including statistical evidence of cross-denominational popularity, association with the antebellum period, and an ability to provoke intense religious feeling. His selections ranged from revival spirituals to gospel choruses; from eighteenth-century English Protestant hymns to newly written gospel texts.

This wide-ranging repertoire and the mismatch between the collection's interdenominationality and the needs of denominational churches limited the work's audience. Yet *Sacred Tunes and Hymns* helps us understand how sacred music selections relate to race and place, how they appropriate or invent alternative modernities, and how these contexts contour conceptions of the interdenominational.

## **Session 6B. Building on *A History of Contemporary Praise and Worship*: New Directions in the Study of Contemporary Worship**

### **“Way Maker”: Methods for Contemporary Praise and Worship Studies in Ruth and Lim’s *A History***

Adam Perez (Belmont University)

How shall we study Contemporary Praise and Worship (CPW)? One central conversation in the field of liturgical studies, and practical theology more broadly, is the relationship between “primary” and “secondary” theology. Pioneered by Aiden Kavanaugh and further developed by his student David Fagerberg, this distinction in modes of theological reflection aims to position the professional or “formal” theologian in dynamic relationship – and sometimes, tension – with the theology experienced and believed by lay persons. However, without “official” documents norming a tradition (as is the case with practitioners of CPW), how should scholars navigate this relationship? Furthermore, insofar as musicologists are engaged in the study of CPW, how should theology and historiography accompany an examination of musical objects and practices?

In *A History of Contemporary Praise and Worship*, Ruth and Lim model a kind of forensic liturgiology. It is forensic in that it is making an argument or case – the first of its kind – for the reality of CPW history. (Previously, liturgical scholars had presumed the sufficiency of anecdotal evidence.) It is a form of liturgiology in that it is interested in the philological history of liturgical theological texts, especially the development of core elements of two dominant streams that have shaped a majority of worship practices today. Because this historiography is interested in texts, it is focused on popular publications from well-known pastors and speakers who are bearers of the traditions. Ruth and Lim’s work reveals a closer relationship between the teaching of these leaders and the worship practices engaged by lay people and, in the process, disrupts the traditioned scholarly distinctions between “primary/secondary” theology. The work is also deeply engaged in social history, constructed through extensive interviews (rather than the ethnographic interviews that characterize ritual studies) in addition to the examination of published texts and other media. Indeed, it centers theological history as a pre-existing framework that shapes CPW “musicking.”

Thus, while Ruth and Lim’s conclusions in *A History* challenge the accepted narrative history in the field, their research methods similarly challenge the dominant modes of scholarly inquiry.

### **“I’ll Bring You More Than a Song”: Theologies of Worship and Meaning-Making in Contemporary Worship Music**

Jonathan Ottaway (Duke Divinity School)

Much of the recent research on contemporary praise and worship has focused upon its musical repertory as the key data to be analyzed. Scholars have particularly relied upon CCLI’s biannual list of the most popular 100 or 25 songs. This list provides a barometer of what many Evangelical and Pentecostal churches are singing and the key content that churches are incorporating or omitting from their worship. As such, musical repertory is often judged to be a helpful way of understanding what worship means and does in Evangelical and Pentecostal

churches.

However, this paper suggests though that a sole reliance on congregational song repertoires in the study of contemporary worship has a potential methodological weakness. What worshipers mean and do when they worship is never entirely constrained to the liturgical or musical texts that are enacted, nor to its performance. Instead, worshipers approach the worship service with preformed theologies of worship. These theologies interact with the content of the service and its performance in unpredictable ways. Fundamentally, when worshipers sing contemporary worship music, they mean more than what the text of the song says. This paper will provide a brief case study of worship at the International House of Prayer in Kansas City (IHOPKC). It will describe the preexisting theology of worship that underpins their practice of 24/7 worship. In particular, IHOPKC emphasizes their worship as an enactment of the biblical Tabernacle of David and sees their ministry of 24/7 worship as preparing the church for Christ's imminent return. When they sing contemporary worship music, this theology shapes what their songs mean and do. It provides deeper layers of meaning that exist alongside the text and the performance of the song.

Ultimately, while studying song repertory remains a valuable way of gaining insight into contemporary worship, this paper will argue that a wider lens needs to be adopted to understand contemporary worship more holistically.

### **Augustine Sings Hillsong: A Working Practical Theology of "Whoa-oh-oh"s** Debbie Wong (Duke Divinity School)

Since the 2000s, Contemporary Praise and Worship songs have increasingly featured what Zac Hicks has called the "congregational whoa" — a section of the song in which the congregation erupts into a melismatic chorus of "whoa oh oh"s. The "congregational whoa" has been heavily criticized as meaningless filler syllables, the result of poor songwriting and the infiltration of secular pop music culture into the church. Yet, as Joshua Busman has shown in his analysis of Hillsong's "With Everything," the "congregational whoa" is experienced by many as a climax of spiritual intensity and significance.

In this paper, I put the modern musical development of the "congregational whoa" in conversation with Saint Augustine's comments on the ancient *jubilus* (especially as expressed in Psalm 33), arguing that — at its best — it functions as an overflowing of the song of the heart. At the heart of debates over the "congregational whoa" are questions concerning the authenticity of planned spontaneity, the function of music in congregational worship, and the role of the emotions in congregational singing. I briefly show how Augustine's reflections on rhetoric, the theatre, and music can provide insight into these same issues, and begin to construct a practical theology that can provide guidance on using the "congregational whoa" well. In particular, I focus on Augustine's notion of misdirected love, and argue that the faithfulness of a "congregational whoa" depends in large part on its being properly directed toward God — a direction that worship leaders can help to encourage.

## Session 7A. Musical Climax as Theological Expression

### **“Amen!!!!”: The Dresden Amen and its Role in the Reshaping of Liturgical Musical Asseveration**

Efrat Urbach (Bar-Ilan University)

Amen, a word representative of the act of asseveration, may be found throughout the Christian world set across a range of musical expressions, from a whispered, private response to extensive choral and orchestral progressions. Its various musical guises and garbs offer an interesting way to examine questions of faith and theology, especially after functional harmony and instrumentation took hold of institutionalized prayer houses across the Western houses of worship. This paper follows a slice of this vast that developed at the seam between church and stage, highlighting a path trod by other religious themes during the Enlightenment and the nineteenth century. It will concentrate on the best-known and most frequently quoted Amen formula, the “Dresden Amen,” a formula which not only migrated from the church to the concert hall and opera stage but had by then already transgressed the denominational schism between Catholicism and Lutheranism. To explain its wide appeal, transcription-like instances of the Dresden Amen incorporated in the Romantic repertoire will be analyzed, in order to understand how such a unique figure was even admitted into the sphere of choral Amen traditions. The formula as we know it today will be analyzed using a cognitive approach to music, reframed as a musical climax. As the original cantus firmus was lost during the process of harmonization, an unlikely hybrid unit evolved. As a result, “Amen” became synonymous not with asseveration but with desire – an evolution which left an indelible mark on the world of liturgical music and worship.

### **Terminally Climactic Form and the Evocation of the Afterlife in the Music of Thrice**

Andrew Moenning (Duke University)

In his 2013 article, “Subverting the Verse-Chorus Paradigm: Terminally Climactic Forms in Recent Rock Music,” music theorist Brad Osborn introduces the concept of Terminally Climactic Form (TCF), where new musical material is added at the end of a song that functions as the song’s climax. Osborn cites numerous examples of TCF in rock songs of the early 2000s to illustrate the prevalence and flexibility of the form. However, while Osborn acknowledges the *potential* for TCF to enhance lyrical climax, his discussion leaves room for exploration into the specific nature of the relationship between TCF and the lyrical narratives of rock songs. This paper seeks to build upon Osborn’s theoretical formulations by analyzing the use of TCF in the music of crossover Christian rock band Thrice, a contemporary of the bands Osborn cites. Specifically, I demonstrate the way Thrice’s use of TCF supports and depicts a common narrative trajectory in their music – the transition from death to a heavenly afterlife. Using formal and harmonic musical analysis alongside considerations of narrative development, I explore the use of TCF in three Thrice songs: “Firebreather” (2007), “Wood and Wire” (2009), and “Disarmed” (2011). In each case, Thrice’s use of TCF reveals the interrelatedness of form and text in the production of musical narrative. My paper closes by theorizing the abilities of such musical evocations of the afterlife to amplify musical and spiritual experiences in listeners. (231)

**Gloria's Revelation: Lamentation to Glorification and Christian Love in G.E.M.'s *Revelation***  
Xieyi (Abby) Zhang (Georgia State University)

This paper traces—through harmony, form, and timbre—the narrative of Godly love across the album *Revelation* (启示录, 2022) by Chinese pop singer G.E.M. (邓紫棋). The entire album forms, in her words, a “sacred musical,” telling a story of God’s love: the protagonist laments, God responds, and the protagonist accepts this love. The album concludes with an explicit religious reference: “All Glory to God.”

The first part, “Letters to Heaven,” contains a set of laments, and features vocal strain, tonal ambiguity, and formal deformations. By contrast, the second half, “Letters from Heaven,” provides God’s response, and features tonal clarity, unrestrained vocals, and teleological formal techniques. The paper closes with an examination of how the artist moderates these Christian concepts within mainland China in her interviews and music videos to provide a rare global Christian perspective from a region where such views are often unseen.

**Session 7B. Musical Meaning in Cultural Context**

**“From Life’s First Cry to Final Breath”: Examining How the Narrative Hymns of Getty and Townend Captured the Church's Attention in the New Millennium**  
James Cheesman (Southwestern Baptist Theological Seminary)

Since 2001, when Keith Getty and Stuart Townend released “In Christ Alone,” modern hymns have risen to a place of prominence in the realm of congregational music. There are currently six Getty Music hymns in the CCLI Top 100, including “In Christ Alone,” which is in the top 20. Getty and Townend hymns have ministered in an array of settings and been sung by diverse artists including Shane & Shane, Owl City, Newsboys, the Booth Brothers, and the Lagos Community Gospel Choir. Yet what was it about their hymns that first captured the church’s attention? At a time when many were concerned about the lack of theologically rich songs, how did Getty and Townend bridge the gap between Praise & Worship songs of adoration and expression and traditional, didactic hymnody?

To explain their mercurial rise in popularity and acceptance, this paper explores two underdiscussed facets in the hymns “In Christ Alone,” “The Power of the Cross,” and “Joy Has Dawned.” First, building upon the ideas of Robert Webber and James K. A. Smith regarding the importance of narrative in speaking to the human imagination, this study will examine narrative in these three hymns, the lack of narrative songs at the end of the 20<sup>th</sup> century, and the similarities between these hymns and other classic narrative hymns. Secondly, an examination of musical novelties, including rock harmonies, instrumental hooks, and innovative use of form will also help reveal how these hymns have successfully ministered to the 21<sup>st</sup>-century church.

**“You Never Stop Working”: Singing the American Work Ethic to the God Who Rests**  
Jeremy Perigo (Dordt University)

At a worship conference in the Middle East in late 2019, a diverse group of two hundred attendees passionately sang Sinach’s “Waymaker,” repeating the bridge over a dozen times. “You never stop working” echoed throughout the basement prayer room as Middle Eastern worshippers led by an American worship leader celebrated the God who is always working even when we don’t see it. Immediately after the gathering, conversations with a Jerusalem-based Messianic believer highlighted theological and liturgical dissonance, “You Americans may believe God never stops working, but as a Jewish Christian, I believe in the God who rests ... the God who stops working, and my community celebrates this every week at Shabbat.” Theological and liturgical analysis of lyrics of the most popular worship songs reflects that American Christians may be singing the American work ethic to the God who rests. Employing Brueggeman’s *Sabbath as Resistance* and Heschel’s *The Sabbath* alongside Kaemingk and Willson’s *Work and Worship*, this paper presentation seeks to answer the following: 1) do the current most utilized congregational songs in America reveal a God who rests, and 2) what lyrical or musical possibilities exist to embody a theology of sabbath rest. This analysis will highlight liturgical and theological dissonance, while exploring musical and lyrical models that display a God who rests in an overworked culture.

**Organized Religion and Cultural Expression: A Case Study**  
Lucy Church Stoltzfus (independent scholar)

In 1992, the Constitution of the Anglican Church in Aotearoa, New Zealand, and Polynesia was revised to reflect the “Māori renaissance” of the latter half of the twentieth century. Taking its cue from The Anglican Church’s Thirty-Nine Articles of Religion, it emphasized “principles of partnership and bicultural development,” which “require the Church to:

- a. organise its affairs within each of the tikanga (social organisations, language, laws, principles, and procedure) of each partner;
- b. be diligent in prescribing and in keeping open all avenues leading to the common ground;
- c. maintain the right of every person to choose any particular cultural expression of the faith” (Constitution of the Anglican Church in Aotearoa, New Zealand and Polynesia)

Thus, the Church sought explicitly to develop an Anglicanism in which cultural expression was not only tolerated but strongly encouraged.

This paper examines the ways in which Māori cultural expression was (or was not) found in Anglicanism in New Zealand prior to the Māori cultural Renaissance before asking if and how the Renaissance concretely changed the Church. Many questions arise in the process of this examination, including: Are there specific arts that lend themselves more readily to religious expression through multicultural means? Are there places in which the colonial influence was not easily shaken off? Are there any boundaries placed on cultural expression? How much of accepted Māori cultural expression has roots in Māori spiritual practice, and to what extent might that compete with the doctrines of Anglicanism? Which Māori musical style characteristics have been incorporated into Anglican worship? Does the Anglican Church in New Zealand look tangibly different than that of England as a result of this mindset?

There are only a few recent scholarly works that tell the story of Māori Anglicanism, but none focus explicitly on the intent of English church leaders in incorporating Māori

tradition, or on the larger implications of doing so. It is my hope that this paper would begin a broader dialogue about the merging of colonial/ historical tradition and indigenous/popular cultural tradition within the framework of organized religion.

## Lecture-Recital

### Korean Hymns, Contemporary Christian Songs, and the Folk Song *Arirang*

Sunny Choi, soprano (Southwestern Baptist Theological Seminary)

Rachel Kyejung Park, piano (Jacksonville State University)

In South Korea, along with the explosive Christian revival movement in the 1960s and 1970s, the Korean Praise Movement began under the influence of gospel songs from the United States. As American hymns and gospel songs were translated and introduced into South Korea, numerous Korean hymns and contemporary Christian songs have been composed incorporating traditional Korean folk tunes and cultural sentiments and began to influence Korean Christian worship music. *Arirang* is a representative Korean folk song, which is known worldwide and has recently been arranged and composed anew in different regional styles.

How much do new combinations help explore connections between the Christian faith and traditional Korean music? What might we learn from the confluence of Western Christian music with Korean hymns and contemporary worship songs?

Through the research and presentation of Korean hymns, Korean contemporary Christian songs, and versions of *Arirang*, this recital will present both original arrangements and traditional songs. In the first stage, three Korean hymns and one Korean contemporary Christian songs will be performed. In the second stage, a piano hymn arrangement will be performed. In the last stage, two versions of *Arirang* songs will be introduced. Through this research and recital, we seek to demonstrate the originality and distinguished musical characteristics as well as the deep spirituality of Korean praise songs and art songs.

#### Recital Program

##### **I. Korean Hymn and Contemporary Christian Song**

Unto Hearts in Deep Night Pining (어둔 밤 마음에 잠겨).....	Donghoon Lee
All Year in Our Home the Spring Breezes Blow (사철의 봄바람 불어 잇고) .....	Duhui Koo
God's Great Grace (지금까지 지내온 것 주의 크신 은혜라).....	Jehun Park
Mission (사명).....	Kwonhui Lee

##### **II. Piano Hymn Arrangement**

Jesus, the Light of Gentiles ( <i>Amazing Grace</i> and <i>Arirang</i> ).....	Arr. Rachel Park
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##### **III. Korean Folk Song: *Arirang***

New <i>Arirang</i> (신 아리랑) .....	Dongjin Kim
May- <i>Arirang</i> (메이 아리랑).....	Wonju Lee



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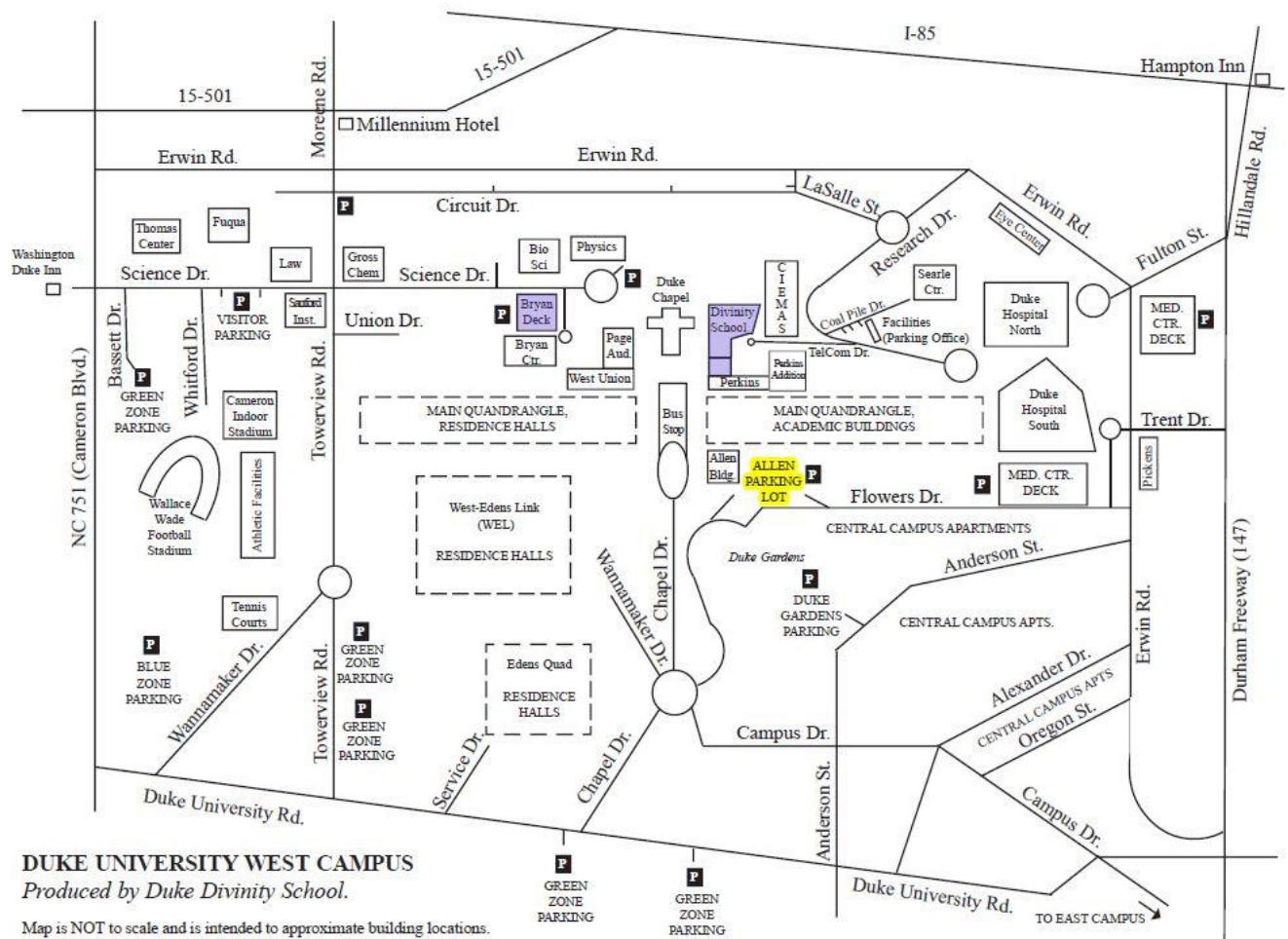
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