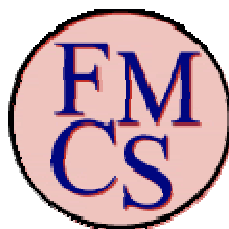




**Forum on Music & Christian Scholarship
Annual Meeting
February 16-18, 2012**



**Calvin College
3201 Burton St SE
Grand Rapids, MI 49546**

FMCS 2012 Conference at a Glance

Thursday, February 16

12:30-1:30 pm	Check-In	Prince Conference Center
1:30-2:45 pm	Session 1 Chair: Johann Buis Presenters: April Vega (Catholic Univ of America), Sean Carey (Clarion University)	Willow Room (PCC)
2:45-3:15	Break	
3:15-4:30 pm	Session 2 Chair: Tim Steele Presenters: Timothy Francis (Univ of Oregon), Karen DeMol (Dordt College)	Willow Room (PCC)
5:00-6:30 pm	FMCS Executive Committee Dinner and Meeting	President's Dining Room (PCC)
7:00 pm	Conference Opening and Evensong Service	Calvin Chapel (on campus)
7:30 pm	Concert of music by Hildegard of Bingen featuring Linn Maxwell & the Hildegard Singers	Calvin Chapel (on campus)
8:30 pm	Reception (Sponsored by the Calvin Institute for Christian Worship)	Spoelhof Atrium (on campus)

Friday, February 17

8:45 am	Welcome and devotions	Willow Room (PCC)
9:00-10:15 am	Session 3 Chair: Benita Wolters-Fredlund Presenters: Peter Mercer-Taylor (Univ of Minnesota), Richard Strauch (Whitworth University)	Willow Room (PCC)
10:15-10:45 am	Break	
10:45-12:00 pm	Session 4 Chair: Stephen Crist Presenters: Samantha Arten (Washington Univ in St. Louis), Joshua Waggener (Durham Univ)	Willow Room (PCC)

FMCS 2012 Conference at a Glance

Friday, February 17

12:00 pm	Catered luncheon and FMCS business meeting	White Pine & Maple (PCC)
1:30-2:45 pm	Session 5 Chair: Mark Peters Presenters: Tala Jarjour (New York University-Abu Dhabi), Markus Rathey (Yale University)	Willow Room (PCC)
2:45-3:15 pm	Break	
3:15-4:30 pm	Session 6 Chair: Chelle Stearns Presenters: Martin Lee (The Hong Kong Institute of Education), Erik Heine (Oklahoma City Univ)	Willow Room (PCC)
6:30 pm	Keynote Lecture by Stephen Schloesser	CFAC Recital Hall (on campus)
8:00 pm	Concert of works by Olivier Messiaen featuring Ensemble Montage and Guest Artists	CFAC Recital Hall (on campus)
9:30 pm	Reception (Sponsored by the Calvin College Dept of Music)	CFAC West Lobby (on campus)

Saturday, February 18

8:30-10:30 am	Session 7 Chair: Bert Polman Presenters: Harry Plantinga (Calvin College), Isaac Arten (Univ of Missouri), Joshua Busman (Univ of North Carolina at Chapel Hill)	Willow Room (PCC)
10:30-11:00 am	Break	
11:00-12:00 pm	Session 8 Chair: Bennett Zon Presenter: Andrew Shenton (Boston University)	Calvin Chapel (on campus)
12:00 pm	Closing remarks, Conference ends by 12:15	Calvin Chapel (on campus)

Thursday, February 16, 2012

Thursday, February 16

1:30-2:45 pm

Session 1

Bringing Popular Music to Church

Chair: Johann Buis

April Vega (Catholic University of America)

Music Sacred and Profane: Exploring the Use of Popular-Secular Music in Evangelical Worship Services

Sacred/secular boundary-crossing has long been a feature of the musical traditions of Western Christianity. This has typically manifested as a musical-vernacular expression of sacred truths; music that was once considered secular may be invited into the sanctuary and has at times even become the musical foundation for an emerging religious sect. My research focuses on a more recent challenge to the sacred/secular musical dichotomy. The music I chose to focus on for this study is what I term “popular-secular”: music that is composed for popular consumption and has no recognizably Christian intent in the lyrics. For this study, I interviewed music directors at eight evangelical churches in the Washington, DC region. I reflect on their responses and suggest a spectrum of how a church understands itself as expressed through the use of this music, and what the general trends might mean for the sacred/secular divide in American culture.

Sean Carey (Clarion University)

Does the Mode of Transmission of Contemporary Christian Worship Music Affect Congregational Interpretation?

This study expands upon my recent graduate thesis, *Musical and Organizational Practices of Contemporary Worship Ensembles in Selected Churches in Western Pennsylvania*, which examined several aspects of organization found in contemporary worship music ensembles. This paper goes beyond the previous work by taking into consideration how the rock and pop music-based worship ensembles present the music to the congregation, and to what end that transmission affects how the congregation interprets that music. Since contemporary worship music has deep and tangled roots in rock and roll, it comes as no surprise that much of the non-linear content of the musical styles performed (association, meaning, and emotion, for instance) is retained and transmitted to the congregation regardless of linear textual and verbal content. Fieldwork conducted for this study consists primarily of interviews with congregants of several churches in western Pennsylvania, and observations of those worship services represented. By surveying congregants about their impressions of contemporary worship music used in worship services, we can discover whether or not congregational interpretation of worship music is influenced by musical style, which is the determining factor in the mode of transmission. The study concludes by establishing the possibility that congregational impressions of contemporary worship music are influenced by the manner in which the music is transmitted from the source to the worshipper's ears.

2:45-3:15 pm

Break

Thursday, February 16, 2012

3:15-4:30 pm

Session 2

Composing the Sacred

Chair: Tim Steele

Timothy Francis (University of Oregon)

Sacred Music by an Agnostic: Vaughan Williams's Portrayal of Christian Themes in the "Benedicite"

Ralph Vaughan Williams (1872–1958) spent part of his life as a strict atheist, only softening to agnosticism sometime during the 1920s. However, a long career of working with church music began when he spent two years editing hymns for the 1906 *English Hymnal*. Vaughan Williams composed using sacred themes only sporadically for the next 15 years, but beginning in 1920 he wrote sacred choral pieces with much more regularity, continuing until his death in 1958. Considering the amount of time he spent working with the church and composing sacred music, the disjunction between his religious beliefs and his musical activities seems paradoxical. However, despite his incredulity, Vaughan Williams was always deeply sensitive to spirituality, as well as to the religious thoughts and perceptions of the people he wrote for. This sensitivity imbued his music with a transcendent quality that prompts a deeper reflection on the meaning of the music.

Although the true nature of his religious beliefs may be difficult to ascertain, studying the ways in which Vaughan Williams portrays textual meaning in his sacred compositions can help clarify which aspects of the chosen text he sought to emphasize, giving us a glimpse of how the composer felt about the text he set. Text-music parallels can manifest themselves in a variety of ways and at different structural levels, making Schenkerian analysis a valuable tool for ascertaining relationships between the text and its setting. In order to demonstrate some of Vaughan Williams's methods of portraying text and religious symbolism, I will use Schenker's methodology to closely examine one of his sacred choral compositions: the *Benedicite*.

Karen DeMol (Dordt College)

"De Profundis": Out of Deep Grief, New Music

Can good come out of grief? We have all heard about—or experienced ourselves—the mysterious ways in which God uses trial and sorrow to refine us. We have also witnessed actions to bring about good, efforts growing out of grief, as when griever's spear-head efforts for greater safety or for disease research. Though less widely known, creative activities can not only aid in healing but also can increase in power during the process of grieving, as has been documented by psychologists.

That certainly seems to be the case for two twentieth-century choral composers, Herbert Howells and Dale Grotenhuis, both of whom responded to the death of sons with the composition of pieces now acknowledged to be their best, pieces which brought their craft to a new and higher level. Howells composed his *Hymnus Paradisi* (1938) as a means of dealing with the sudden death of his nine-year-old son Michael; the piece is based on but transcends his earlier *Requiem*. Grotenhuis composed his *Song of Triumph* (1983) shortly after the accidental death of his son Jack, incorporating some of Jack's musical material.

The great depth and emotional impact of these pieces has been acknowledged by performers, listeners, and critics. This presentation will explore the musical means of that depth and impact: the transformation of earlier material, the expansion of harmonic vocabulary, the intricacy of structure, and the rich engagement with their chosen texts through which these composers, in the midst of deep personal crisis, created these profoundly moving pieces.

Thursday, February 16, 2012

7:00 pm Conference Opening and Evensong Service (Calvin Chapel)

7:30 pm Concert of music by **Hildegard of Bingen featuring Linn Maxwell and the Hildegard Singers**

The Hildegard Singers: Linn Maxwell, Barbara McCargar, Diane Penning, Lisa Walhout
Instrumentalists: Timothy Steele, Calvin Stapert

The largest collection of chants composed by Hildegard of Bingen for a single saint are those she wrote for St. Ursula and her 11,000 companions. Moreover, Ursula was the only *female* saint for whom she wrote new music. The music, consisting of two responsories, nine psalm antiphons, a sequence, and a hymn, survives in two manuscripts, both of which are directly connected to Hildegard and her monastery at Rupertsberg. Together with one other 12th-century Ursula office from Kloster Zweifalten, Hildegard's composed office is a significant addition to the music for this saint, whose cult was especially prominent in the Rhineland Benedictine monasteries. The 12th-century discovery of a large cemetery in nearby Cologne (believed to contain the remains of Ursula and her companions) and the publication of Elizabeth of Schönau's visions of St. Ursula, *Revelatio de sacro exercitu virginum Coloniensium* (1157), probably influenced Hildegard's decision to compose a new Ursula office for her nuns at the newly-founded Rupertsberg monastery.

The music and texts of her Ursula office give voice to Hildegard's theology of the feminine and of virginity, and, together with her written accounts of visions and the images that accompany them, illustrate and illuminate her deeply biblical theology. In this lecture recital, The Hildegard Singers will perform the entire body of Ursula chants, making use of a new translation of the texts, and will explore the significance of this important corpus of chant for understanding Hildegard's leadership and nurturing of the women in her communities at Rupertsberg and Eibingen.

8:30 pm Reception (Sponsored by the Calvin Institute for Christian Worship)
(Spoelhof Atrium—for conference attendees only)

Calvin Institute of Christian Worship

The Calvin Institute of Christian Worship (CICW), located at [Calvin College](#) and [Calvin Theological Seminary](#) in Grand Rapids, Michigan, is an interdisciplinary study and ministry center that promotes the scholarly study of the theology, history, and practice of Christian worship and the renewal of worship in worshipping communities across North America and beyond.

Founded in 1997, CICW is dedicated to using the unique resources of a Christian liberal arts college and theological seminary—with its collegial environment, international faculty and student body, wide interdisciplinary expertise, and culture of ongoing learning—to partner with congregations, denominations, parachurch organizations, professional organizations, and publishers to further our mission. Its programming focuses on three main areas: Resources, Events, and Grants.

For more information, please visit <http://worship.calvin.edu/>

Friday, February 17, 2012

8:45 am Welcome and devotions

9:00-10:15 am Session 3 ***Christianity and Culture in America***
Chair: Benita Wolters-Fredlund

Peter Mercer-Taylor (University of Minnesota)
The Principle of the "Scientific" in Antebellum American Hymnody

In the decades following the 1822 release of Mason's celebrated *Boston Handel and Haydn Society Collection*, the common-practice hymn—anchored in 18th-century European harmony and voice-leading conventions—emerged not only as the preeminent form of US congregational song, but as the leading popular music genre of its era. This was also a period during which hymn tunes lifted from German art music enjoyed a particular aesthetic eminence and commercial appeal, affording many Americans their first exposure to that repertoire.

While the essentials of this story are well known, under scrutiny in this project is a dimension of this phenomenon that has not been sufficiently examined: just what was meant by the term "scientific," often invoked—and much maligned today—both to glorify and to authorize this entire cultural project. As powerful as its commercial force was, the word's precise meaning is intractable, at times describing ostensibly timeless principles of harmony and voice-leading, at others pressing—in an opposite direction—toward principles of progressive development that justified the ongoing enterprise of commercial publication, at still others to function essentially synonymously with the emerging concept of "classical" music. Meanwhile, though the appeal to a "science" established in Europe seemed, to many, tantamount to reducing the US to a cultural colony, it may in fact have been understood to have the opposite effect: appeals to the objectively "scientific" accomplish an uncoupling of musical style from national origin, holding the promise of a level playing field upon which the United States could compete.

Richard Strauch (Whitworth University)
Presbyterians, Passion Plays, and Parsifal: American Christian Reception of Wagner's Final Music Drama

Presbyterians Object to "Parsifal"

CHICAGO, Dec. 14 – The Chicago Presbytery to-day adopted a resolution condemning the production on the public stage of "Parsifal" and other so-called religious plays which depict Jesus Christ subjected to temptation by women.

Was this a prototype for twentieth century conservative Christian protest of controversial or contemporary art, a precursor of modern fundamentalism? A careful examination of the context of this brief item, which appeared in the *New York Times* just days before the Christmas Eve, 1903, opening of *Parsifal* at New York's Metropolitan Opera, reveals a range of American Christian response that suggests something quite different. The 1903 *Parsifal* controversy occurred against a backdrop of a rapidly changing landscape in American Christianity, one in which nineteenth century assumptions about the church's relationship to the broader culture no longer held.

This paper will unfold the evolution of American Christian reception of *Parsifal*, and examine the way that tensions between the emerging Christian "right" and "left," between orthodox conservative Protestants and the broad amalgam of theologically liberal clergy, theologians, mystics, and laity, impacted that reception. While the 1903 *Parsifal* controversy may have been a small skirmish in the cultural conflict between adherents to divergent Christian worldviews, it was significant both for what it revealed about two fundamentally different views of the Christian's relationship to culture, and for how it exposed the extent to which Christian hegemony – or the illusion of hegemony – over American culture had significantly diminished during the last decades of the nineteenth century.

10:15-10:45 am Break

Friday Morning , February 17, 2012

10:45 am -12:00 pm

Session 4

Contextualizing the Sacred

Chair: Stephen Crist

Samantha Arten (Washington University in St. Louis)

Sexual Politics and Sainly Devotion: Contextualizing Barbara Strozzi's "Sacri musicali affetti"

In an age when female musicians were often marginalized and their efforts at composition rarely published, seventeenth-century Venetian composer Barbara Strozzi published no fewer than eighty-two cantatas and arias in eight volumes, more than any of her male contemporaries. Despite Strozzi's status as one of the few women composers commonly acknowledged in musicology, modern scholarship has neglected her sacred music in favor of her secular works. As a result, Op. 5, *I sacri musicali affetti* ("The Sacred Musical Passions," 1655), has been largely overlooked.

This project attempts to decipher Strozzi's motive in composing the *Sacri musicali affetti*, her only published sacred collection, considering that Strozzi's musical activity was limited to the secular *Accademia degli Unisoni* and other private spheres, and she was not affiliated with any of the Venetian churches that were centers of musical activity. I will examine Op. 5 in light of Strozzi's publication history and 17th-century Venetian sexual politics, discussing the assumed sexual availability of women who performed publicly and Strozzi's perceived identity as a courtesan.

I will further explore Strozzi's compositional motivations through an investigation of the possibly self-referential saintly devotion expressed in the final motet of the collection. The parallels between the final motet, *Jubilemus exultemus*, and the first in the collection, *Mater Anna*, suggest that Strozzi had deep and unexpected personal ties both to Venice's neighbor, the city of Padua, and to St. Anthony, its patron saint. These two approaches shed new light on a composer whose biography remains largely incomplete.

Joshua Waggener (Durham University)

Strophic Sublimity for "Devotion and Enjoyment": Moses Mendelssohn's Sublime Aesthetics in the "Cramer Psalms" of C. P. E. Bach

In 1754, Moses Mendelssohn made significant contributions to aesthetic philosophy by formulating a theory of the sublime in art that distinguished between two genera of sublimity. In his essay entitled "On the sublime and naïve in the fine sciences," Mendelssohn first identified an "extensive" sublimity in which objects with "awesome properties" are represented with "noble simplicity" and a "naïve, unaffected expression." Then, he acknowledged an "intensive" sublimity evident when an artist displays "immensity of strength" and "sensuous marks of genius" in the representation of an object. Mendelssohn found examples of both types of sublimity in the poetry of the ancients, including the Psalms.

In 1774, C. P. E. Bach responded to a call for "melodies for singing at the keyboard the Psalm translations of Dr. [Johann Andreas] Cramer for personal edification." He published a collection of forty-two short strophic settings of texts from Cramer's Poetic Übersetzung der Psalmen in highly diverse keys, meters, and styles. In his preface to this collection, Bach acknowledged the "divine content" of the Psalms and his wish that his settings would awake "devotion and enjoyment."

This paper will explore Bach's settings of the Cramer Psalms with respect to Mendelssohn's aesthetic and religious thought, demonstrating how these songs display both of Mendelssohn's genera of sublimity. Attention will be given to the poetic texts as well as Bach's recognized genius as a composer.

12:00—1:30 pm

Catered Luncheon and FMCS Business Meeting

Friday Afternoon, February 17, 2012

1:30-2:45 pm

Session 5

Reading Music, Hearing Theology

Chair: Mark Peters

Tala Jarjour (New York University-Abu Dhabi)

Music and the Mediation of Multi-Dimensional Signification in Worship

In *Theology, Music and Time*, Jeremy Begbie discusses how music contributes to a Christian's theological experience of God and faith on the one hand, and of the temporal world in which she/he lives, on the other. As attempts to place music within theology continue in various West-European and North-American theological discourses, the position of music is equally scrutinized within non-Western and Orthodox theological and doctrinal paradigms. In this paper I draw on Begbie's proposed model of music in theology, and present it in juxtaposition with one derived from Baby Varghese's discussion of liturgical theology in the Syrian Orthodox Church of Antioch. I then examine the above alongside findings from a fieldwork-based ethnographic study of Syriac chant. Based on an examination that considers individual and collective modes of signification among the Syrian Orthodox faithful, I want to argue for additional dimensions in which the positioning of music may gain layers of signification in philosophical and theological paradigms as it mediates the multi-dimensional relationship between: human and God, human and self, and human and human.

Markus Rathey (Yale University)

The Juncture of Past and Future in Bach's "Christmas Oratorio"

The libretto for Bach's *Christmas Oratorio* (BWV 248) is a combination of biblical narrative, familiar congregational hymns, and free poetry (the latter by an unknown author). The libretto has occasionally been labeled as an amalgamation of Lutheran orthodox and Pietist influences. However, if we situate the text (and its setting by Bach) within the theological discourse of the early 18th century, it becomes clear that the piece follows rather strictly the Lutheran orthodox doctrine of the "threefold coming of Christ" as it was spelled out by numerous theologians in the circle around Bach (and can even be found in the ordering of the *Schemelli Hymnal* from 1736 for which Bach provided several compositions). The doctrine assigns the coming of Christ a threefold meaning: the "first coming" is the historical event of his incarnation on Christmas; the "third coming" is the return for the final judgment. The "second coming," which was of major importance for devotion and piety in Bach's time, was the coming of Christ into the believer's heart, called "inhabitation" or "presentia gratiosa."

The talk will outline this theological concept and the understanding of Christmas around 1700 and show how it not only shaped the libretto for the oratorio but also affected Bach's setting of the text. It will become clear that the *Christmas Oratorio* follows a coherent soteriological narrative that leads from the historical event over to presence in the believer's heart to a final eschatological outlook.

2:45—3:15 pm

Break

Friday Afternoon, February 17, 2012

3:15—4:30 pm

Session 6

Resurrection and Rebirth

Chair: Chelle Stearns

Martin Lee (The Hong Kong Institute of Education)

Olivier Messiaen's Propaganda of Catholicism and Eternal Faith in Et exspecto resurrectionem mortuorum—The Eschatological Resurrection

As a devout Catholic and mystic composer, Olivier Messiaen expresses his Catholic belief through his unique and exotic musical language, which includes the modes of limited transpositions and special color chords, colors generated from his synaesthetic experience, Hindu rhythms and birdsongs. It is the case for *Et exspecto resurrectionem mortuorum* when Messiaen accepted the commission from the French Minister of Cultural Affairs André Malraux in 1964 to write for the dead of two World Wars. In order to express the commemorative context and his Catholic belief in eternal life, Messiaen sought inspiration from St. Thomas Aquinas's *Summa Theologica* on resurrection. He quoted biblical inscriptions before movements, which form a narrative portraying how the dead in the Purgatory receive the eternal life in Heaven through Jesus Christ's salvation. Indeed, Messiaen's eternal faith is also revealed in the composition title, which is taken from the end of *the Symbolum Nicaenum-Constantinopolitanum*—the promise for those who overcome and be faithful to enter the heavenly Jerusalem, share the eschatological banquet and praise God loudly.

This paper demonstrates how Messiaen internalizes musically the biblical implications of Christ's resurrection and his second return—the eschatological resurrection. Such eternal faith and Catholic belief are further reinforced by Messiaen's musical language and colors in three ways: i) formal structure; ii) the symbols of lion and victory; iii) the covenant of rainbow. The music portrays the conflicts and (re-)creation within the cosmos. Hence, the longing for the promised return of Christ is finally fulfilled at the end of time.

Erik Heine (Oklahoma City University)

Musical Rebirth in Fearless and The Truman Show

Peter Weir's 1993 film *Fearless* utilized a combination of newly composed music and pre-composed music. One of the most significant sources of pre-composed music is from Polish composer Henryk Gorecki. A portion of the first movement of Gorecki's famous *Symphony No. 3* is used only at the conclusion of the film, and was made available to Weir only after a representative of Gorecki's had viewed the film and deemed it suitable. The conclusion of *Fearless* shows the reaction of Jeff Bridges's character, Max Klein, to the plane crash that is the centerpiece of the film. In the final scene, Max ultimately realizes that he has been living his life without consequences after the crash, and acknowledges that he is, in fact alive; Gorecki's music underscores this scene.

In Weir's next film, 1998's *The Truman Show*, he once again used a combination of newly composed music and pre-composed music. The music of Wojciech Kilar, another Polish composer, is used at the climax of the film, in a similar fashion of Gorecki's music in *Fearless*. In the climax of *The Truman Show*, the character of Truman, played by Jim Carrey, is afforded the opportunity to speak directly to "God," Ed Harris's character, Christof, and ask questions. This scene in *The Truman Show* is analogous to the climactic scene in *Fearless*; Truman's speaking to "God" after crossing an "ocean" is analogous to Klein's reconciliation with God and acknowledgement of life.

Friday Evening, February 17, 2012

6:30 pm

Keynote Address

Stephen Schloesser

CFAC Recital Hall

From *Mystique* to *Théologique*: Messiaen's "*ordre nouveau*," 1935-1939

If one looks at any concert program, review, or advertising for the music of Olivier Messiaen, it is likely that the word "mystic" will be used as an identifier or modifier. Partly, this is an aspect of modernity's lack of a suitable category. However, the question of categorizing Messiaen's music as either "mystical" or "theological" has been an ongoing historiographical question for several decades. Messiaen himself was largely responsible for this since he used interviews from the late 1960s until his death in 1992 to fashion his own public image. In 1979, at age 70, Messiaen said: "Personally, I deeply distrust this word [mysticism]. It doesn't suit me at all ... As soon as one starts talking about mysticism, people think of a diseased state, of a neurotic who has vague sentiments and ecstasies. I don't like that; I'm a devout man and I love the sound, solid gifts of Faith."

Instead of taking Messiaen's later-life pronouncements at face value, my historical narrative returns to the 1930s. There we find Messiaen drawing fully on rhetoric of the "mystical" composer in 1930 as he seeks the titular organist's position at the church of the Trinité in Paris. One of his recommenders is Charles Tournemire, a main proponent of the "mystical" musician (and composer of the massive organ cycle, *L'Orgue mystique* [Paris: Heugel, 1928-1936]); Messiaen himself endorses Tournemire's program while early reviewers christen Messiaen as a "mystic" musician.

However, a rhetorical shift occurs around the year 1935, marked by both Messiaen's composition of *La Nativité* for organ and the foundation of the group La Jeune France ("Young France"). This is a turn toward what Messiaen terms music "at the service of the dogmas of Catholic theology." The vagaries of "mysticism" are gone, as is the "mystical"'s discursive use (since around 1900) for leveling all religions to various expressions of a "religious experience" (William James, *Varieties of Religious Experience*, 1902). Meanwhile, Jeune France calls for a "spiritual violence" on behalf of a new "third way" that would be "as far removed from revolutionary formulas [on the left] as from academic formulas [on the right]." Messiaen is associated by at least one reviewer (typically in that period, a pseudonym — but very likely his close friend, Daniel-Lesur) with Henri Daniel-Rops, associated at this time with this "third way" search for an *ordre nouveau* in Europe as the Great Depression advances.

In 1937, with both the ominous onset of the Civil War in Spain and the collapse of the Popular Front government and its socialist dreams in France, disillusionment set in along with a hard right turn in search of order and stability. In 1938 came Munich; on September 1, 1939, came Hitler's invasion of Poland. Just one week earlier, Messiaen had concluded his remarkably innovative organ cycle, *Les Corps glorieux* [Glorified Bodies], an apocalyptic composition closely following Saint Thomas Aquinas's theology of what bodies will look like in their risen state after the grave. The work would need to wait until 1941, however, to be corrected, typeset, and published. In the meantime, Messiaen would serve in the army, be incarcerated as a POW, and compose his landmark *Quatuor pour la fin du temps* [Quartet for the End of Time], premiered by prisoners in the camp.

I conclude that Messiaen's self-conscious turn away from the "mystical" to the "theological" was his way of preserving the "marvelous"—a term employed by the surrealists among whom he numbered himself a member at that time—while simultaneously embracing the new order called for by apocalyptic times.

Stephen Schloesser received his Ph.D. in History and Humanities from the Stanford University History Department in 1999. His revised dissertation, published in 2005 as *Jazz Age Catholicism: Mystic Modernism in Postwar Paris, 1919-1933*, won the John J. Gilmary Shea prize from the American Catholic Historical Association for the year's "most original and distinguished contribution to knowledge of the history of the Catholic Church." In 2004-2005, along with pianists Hyesook Kim (Calvin College) and Stéphane Lemelin (University of Ottawa), Schloesser received a \$40,000 grant from the Calvin College Center for Christian Scholarship. The funds were used for a lecture-concert traveling circuit to various academic venues in the United States and Canada in which Schloesser gave a lecture on Messiaen followed by Kim/Lemelin performing Messiaen's work for two pianos, *Visions of Amen* (1943). The grant's funds were also used for the professional compact disc recording and editing of the Kim/Lemelin performance; and will be used to distribute the disc in a book authored by Schloesser and to be published by Eerdmans Publishing House, tentatively entitled: *The Theological Aesthetics of Olivier Messiaen*. Since the fall of 2011, Schloesser has been an associate professor in the History Department at Loyola University Chicago.

Friday Evening, February 17, 2012

8:00—9:30 pm

Concert of Works by Olivier Messiaen
featuring Ensemble Montage and Guest Artists

CFAC Recital Hall

Pièce pour piano et quatuor à cordes (1991)

Poèmes pour Mi (1936)

Quatuor pour la fin du temps (1940-41)

Ensemble Montage, Grand Rapids's innovative collective of professional musicians, together with guest musicians Lisa Walhout (soprano), David Reimer (violin) and Nancy Yagiela (viola), will present three works by the French composer Olivier Messiaen in conjunction with Stephen Schloesser's lecture.

9:30 pm

Post-Concert Reception
Sponsored by the Calvin College Department of Music

CFAC West Lobby

The Music Department at Calvin College

The Music Department, as a teaching and learning community, aims for the development of a Christian mind with which to understand and think about music, to make music by means of performance and composition, and to communicate critical thought about music. To accomplish this, the Music Department addresses itself to broadening musical knowledge, increasing musical perceptivity, and deepening musical understanding to the end that critical evaluation will take place from a Christian perspective and that musical practice will clearly reflect that perspective in lives of service. In summary, the Calvin College Music Department is committed to teaching excellence in musical understanding and performance, recognizing that music is a gift of God, a matter for Christian stewardship and Christian critique.

Saturday, February 18, 2012

8:30—10:30 am

Session 7

Approaches to Hymnology

Chair: Bert Polman

Harry Plantinga (Calvin College)

Using Hymnary.org in Christian Scholarship

Hymnody is a central aspect of Christian practice, and it can tell us much about differences between denominations, ethnic groups, and eras that is of interest in Christian scholarship in musicology as well as history, sociology, and other areas.

Hymn *texts* reveal explicit teaching and suggest implicit attitudes in theology, childrearing, marriage, moral values, death, and the afterlife. Studies of hymns over time offer a rich repository of data for discerning shifts that happen within these understandings. For example, an 1879 Methodist hymnal lists 45 hymns on death while a modern hymnal might have only a few. We are prompted to wonder, “When did congregations stop singing about death?” In the 1854 shape-note hymnal *The Southern Harmony, and Musical Companion*, the hymn “Indian Convert,” which begins with the words “In de dark woods, no Indian nigh,” reveals attitudes toward Native Americans at the time. In contrast, more recent hymnals are more appreciative of other cultures, valuing cultural diversity as a preview of paradise, and including tunes based on Native American melodies. We are prompted to wonder, “When and how did attitudes change?”

The *tunes* of North American hymnody are also a revealing historical source. They interpret each text and thus contribute to our understanding of how particular texts might have been experienced. It makes a great deal of difference whether those hymns about death or Native American experience, for example, were set to tunes that are triumphant or contemplative, assertive or interrogative.

Hymnary.org is the most comprehensive, scholarly, and capable database of hymnody, and it is becoming the essential resource for hymnody scholarship now that a National Endowment for the Humanities grant is funding the addition of the Dictionary of North American Hymnology, intended to be a comprehensive index of hymnals published in North America, including 5,000 hymnals and over one million hymn instances. The grant enables us to incorporate the DNAH into Hymnary.org, improve search capabilities, and add page scans of about 2,000 hymnals. In this presentation I will show how Hymnary.org can be used in such scholarship.

Issac Arten (University of Missouri)

Singing Theology: Theological Developments Across Four Generations of Lutheran Hymnals

A Christian denomination’s hymnal serves as the theological manual with which the average Christian churchgoer maintains the most contact. The texts and tunes used in a worship service are not merely ornamental. Instead, they serve as “cue cards” to a denomination’s theological emphases; teach these essential theological points to worshipers; enable the congregation to proclaim, praise, and worship God in a corporate setting; and instill in church members a sense of vocation and mission outside the church service. As a denomination’s theology develops over time, responding to cultural forces, world events and emerging understandings of its work, its hymnal changes as well. These changes both reflect and shape the theology transmitted through music to the worshipers, and through the worshipers to the world.

The Evangelical Lutheran Church in America (ELCA) and, prior to its formation, the churches that would eventually comprise it, has updated its hymnal on a regular basis. A content analysis of the hymns included and excluded over the past four iterations (*The Lutheran Hymnal*, 1941; *Service Book and Hymnal*, 1958; *Lutheran Book of Worship*, 1978; and *Evangelical Lutheran Worship*, 2006) reveals changes in the ELCA’s theological emphasis: earlier hymnals stress missionary activities and basic theological training, while later books celebrate the church as an institution and focus on individual, internal reflection on God. In addition, case studies of three selected hymns, each omitted from consecutively newer editions of the hymnal, demonstrate the church’s wrestling with specific theological issues at the time of each version’s publication.

Saturday, February 18, 2012

8:30—10:30 am

Session 7

Approaches to Hymnology (cont)

Chair: Bert Polman

Joshua Busman (University of North Carolina at Chapel Hill)

Towards an Affective Didacticism: Homo Liturgicus and Hymnody in the 268 Generation

The advent of Contemporary Worship Music (CWM) in America and the UK during the late 1970s represents an important shift in Evangelical Christian liturgical music. Although Evangelical hymns had previously functioned as a way to educate parishioners on the finer points of Christian theology, CWM took the opportunity to use congregational singing as an ecstatic religious experience. But despite the genre's critics who decry what they see as a lack of theological substance within the music, its proponents have made CWM into one of the most popular and influential congregational repertoires in the world today.

Although it is true that many CWM artists eschew the didactic models advocated by their critics, I would like to suggest that this does not represent the abandonment of theological didacticism altogether. Rather, CWM compositions and performances signal the embrace of a new model of Christian education that is primarily affective rather than propositional. Drawing on James K.A. Smith's observations that human beings are fundamentally desiring, affective, even liturgical creatures—rather than simply “thinking things” as Descartes suggested—my paper will examine how CWM performances use their affective power to instruct congregants on points of theological importance. In order to highlight the differences between traditional Evangelical hymnody and the CWM repertory, my study will focus on instances in which traditional Protestant hymns have been re-imagined by artists associated with the Passion Conferences (sometimes called the “268 Generation”). My hope is that a closer reading of these performances will contribute to a more richly textured understanding of evangelical practices and the ways that they interact with religious belief.

10:30—11:00 am

Break

Please get a cup of coffee or tea and move across campus to the Calvin Chapel for the final breakout session and conference close.

Dining Options Near Calvin College

Seoul Garden	(Korean)	Olga's	(Greek)
Red Robin	(American Burgers)	On the Border	(Mexican)
Ucello's	(Italian—Pizza)	Smashburger	(American Burgers)
Newk's	(Deli—sandwiches and salads)		

For more details regarding these restaurants, please see the flier in your conference folder.

Saturday, February 18, 2012

11:00—12:00 pm

Session 8

Lecture Recital

Calvin Chapel (on campus)

Chair: Bennett Zon

Andrew Shenton (Boston University)

Disclosing the Divine: Computer-Aided Analysis of Pärt's Tintinnabuli Technique

Around 1976 Arvo Pärt developed a new compositional technique reminiscent of sounding bells (hence it's appellation 'tintinnabulation'). It is comprised of two musical lines that have a fixed relationship: one uses the notes of the 'tonic' triad, while the other moves largely by step. Tintinnabulation defies analysis using traditional techniques, which not only fail to elucidate the music at a technical level, but are also unable to take into account Pärt's stated intentions or any of the numinous qualities that make his music so popular.

This lecture-recital traces the development of the tintinnabuli technique in the four solo organ works by Pärt, dating from 1976 to 1989. Concentrating on *Annum per annum* (*Year by year*, 1980), I propose an entirely new method for analysis of tintinnabuli music that not only accounts for its technical aspects, but also goes some way in demonstrating how this extraordinary music captures the numinous. Since tintinnabulation is a radical new technique it requires a radical new approach to analysis. By evaluating the degree of dissonance of the tintinnabuli lines and ascribing them a number (called the AP#), it is possible to abstract a kind of DNA profile of Pärt (or of any other composer). I am aided in this work by collaboration with Professor Michael Cuthbert at MIT, and the computer music program *Music21*, which is able to quickly evaluate huge amounts of material. This quantitative and qualitative analysis helps people to listen to this powerful and evocative music with spirit and understanding.

12:00 pm

Closing Remarks

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Seminars @ Calvin Office*

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