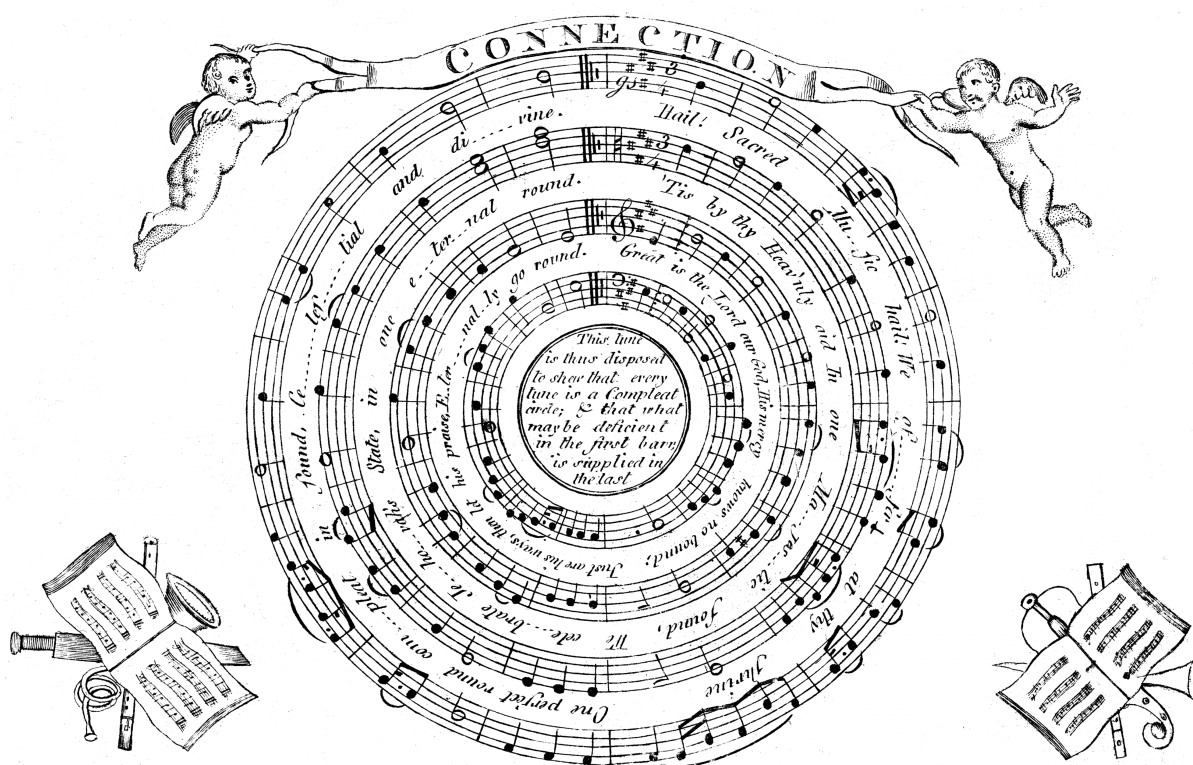


Annual Meeting of the Society for Christian Scholarship in Music

February 12-14, 2015
Emory University



The Society for Christian Scholarship in Music is an association of scholars interested in exploring the intersections of Christian faith and musical scholarship.

We are an ecumenical association, reflecting the worldwide diversity of Christian traditions, and seeking to learn from scholars outside those traditions.

As scholars of Christian convictions, we are dedicated to excellence in all our work as musicologists, theorists, and ethnomusicologists.

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Special thanks for generous support and assistance to Dean Jan Love, Dean Ian McFarland, Prof. Don Saliers, and Alice Tarkington of the Candler School of Theology; Dr. M. Patrick Graham, Dr. Richard Manly Adams, Jr., and Rebekah Bedard of Pitts Theology Library; the Emory Music Department, especially Prof. Dwight Andrews, Annie Carey, Prof. Eric Nelson, Kathy Summers, and members of the selection committee for the McDowell Lectures in Music; and Lewis Fuller of the Schwartz Center for Performing Arts.

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www.scsmusic.org

February 12-14, 2015
Emory University
Atlanta, Georgia

PROGRAM

Thursday, February 12

10:00 a.m. - 1:15 p.m. Registration (Pitts Library Entrance, 2nd floor lobby)
10:00 a.m. - 1:00 p.m. Pitts Library Tours (meet at the Circulation Desk)

1:15-1:45 p.m. Welcome and Opening Remarks (Pitts Library, Room 360)

1:45-3:30 p.m. SESSION 1

A – Bach and Before (Pitts Library, Room 360)

Mark Peters, Trinity Christian College, chair

- ❖ “Hebrew Temple or Apostolic Community as Model for Post-Reformation Church Music?”
Joyce L. Irwin, Princeton Research Forum
- ❖ “Fear and Hope: Contemplating the *Parousia* in J. S. Bach’s Church Cantatas”
Eduardo Solá, University of Toronto
- ❖ “Bach’s Dialogic Imagination: Polytextuality and Textual Polyphony in Johann Sebastian Bach’s Vocal Works”
Markus Rathey, Yale University

B – American Hymnody (Ginden Arts Commons, Schwartz Center for Performing Arts, Room 208)

Peter Mercer-Taylor, University of Minnesota, chair

- ❖ “Mather Byles and the History of the Boston Appendix”
Charles E. Brewer, Florida State University
- ❖ “Lowell Mason and the Ecclesiology of ‘Scientific’ Music, 1822–1859”
Todd Jones, University of Kentucky
- ❖ “The Old Time Way: Singing *Dr. Watts* Hymns in the African-American Church”
Erica Watson, University of Memphis

3:30-4:00 p.m. Coffee break (Candler Atrium)

4:00-5:15 p.m. **Keynote Address** (Pitts Library, Room 360)

**The Introduction of Congregational Song in Wittenberg:
A New Look at an Old Source**

Robin A. Leaver
Visiting Professor, Yale Institute of Sacred Music
Honorary Professor, Queen's University, Belfast, Northern Ireland
Emeritus Professor, Westminster Choir College, Princeton

Vernacular congregational song that remains a fundamental element in the worship of various Protestant denominations has its roots in the German hymns created by Luther and his colleagues in Wittenberg, beginning in 1523. Although a significant body of hymns was fairly quickly assembled, how successful were these reformers in introducing them into the new patterns of worship they were developing? A number of modern writings suggest that it took some time before hymn-singing became truly congregational. As evidence it is noted that the first published hymnal in Wittenberg was in fact a set of part-books to be used by a choir rather than a congregation, the so-called *Chor-Gesangbuch* of Johann Walter (Wittenberg, 1524). Further, it is pointed out that it took a further five years before a hymnal, specifically prepared for congregational use, was published (Wittenberg, 1529). However, discovered toward the end of the nineteenth century a single copy of a Wittenberg hymnal published in 1526 challenges this interpretation, since it states on the title page that it was intended "for the laity."

Although referred to in a variety of sources this small hymnal has generally not been extensively researched, but when the contents are examined in detail two things become clear: (1) most of the hymns are the same, and in the same sequence, as Walter's 1524 *Chor-Gesangbuch*, and (2) that there had to have been an least one earlier edition (1525 or earlier), since the title page states that it is "gebessert," improved. The lecture examines these issues in order to demonstrate that, contrary to the widely-held view that the Wittenberg hymns were first introduced by the choir on behalf of the congregation, both choir and congregation were involved in the singing from the beginning.

5:30-7:00 p.m. Reception (Candler Atrium)

7:00-9:00 p.m. Executive Committee Dinner Meeting (Pitts Library, Room 368)

Friday, February 13

- 8:00-8:45 a.m. Registration (Candler Atrium)
- 8:00-8:45 a.m. Continental Breakfast (Candler Atrium)
- 8:45-9:00 a.m. Opening Remarks (Pitts Library, Room 360)
- 9:00-10:15 a.m. SESSION 2

A – Graduate Student Panel (Pitts Library, Room 360)

Bo kyung Blenda Im, University of Pennsylvania, chair

- ❖ “Calling and Discernment: Navigating the (Academic) Job Market”

B – Lecture-Recital (Organ Balcony, Emerson Concert Hall, Schwartz Center for Performing Arts)

Andrew Shenton, Boston University, chair

- ❖ “More than Mere Quotation: Gregorian Chant in Olivier Messiaen’s Organ Works”
Jens Korndörfer, First Presbyterian Church, Atlanta and Agnes Scott College

- 10:15-10:45 a.m. Coffee Break (Candler Atrium)

10:45 a.m. - 12:30 p.m. SESSION 3

A – Constructing Catholic Communities (Pitts Library, Room 360)

M. Jennifer Bloxam, Williams College, chair

- ❖ “The Musical Body as ‘Part-icipation’”
Bennett Zon, Durham University
- ❖ “Liberation Theology: Affirmation and Homage in Three Brazilian Popular Masses”
Cathy Ann Elias, DePaul University

B – Symphony and Psalms (White Hall, Room 101)

Siegwart Reichwald, Converse College, chair

- ❖ “More than a Compositional Exercise: An Exploration of Anton Bruckner’s *Psalm 112*”
Megan Francisco, University of Washington-Seattle
- ❖ “Stravinsky’s Text-Setting in his *Symphony of Psalms*: A Neo-Classic Approach”
Ellen Olsen George, Pierce College
- ❖ “Finding God in Los Angeles: Sacralization of the Secular in Arvo Pärt’s Fourth Symphony”
Gabrielle Cornish, Eastman School of Music

- 12:30-1:45 p.m. Lunch and Business Meeting (Math and Science Center Atrium)

1:45-3:30 p.m.

SESSION 4

A – Forging Christian Identities (Pitts Library, Room 360)

Tala Jarjour, University of Notre Dame, chair

- ❖ “Struggling to Be Creole: A Case Study of Musical Contextualization in French Caribbean Evangelical Churches”
Ruth Labeth, Montréal, Québec
- ❖ “Theology and Drumming: Negotiating the Local and Global in Christian, Muslim and Hindu Religious Festivals of Kerala, India”
Katherine Morehouse, Liberty University
- ❖ “Amnesia and Anamnesis: Voicing an Alternative Modern Christian Subjectivity in South Korea”
Bo kyung Blenda Im, University of Pennsylvania

B – Humility, Ascent, and Transformation in Early Music (White Hall, Room 101)

Timothy Steele, Calvin College, chair

- ❖ “‘That she might not set herself up in arrogance of mind’: A Study of the Intersections between Knowledge, Temptations, and Humility in Hildegard of Bingen’s *Ordo virtutum* and *Liber vitae meritorum*”
Alexis VanZalen, Eastman School of Music
- ❖ “Ascent, Centering, and Self-Similarity: A Modern Conception of Spatial Design in the ‘Benedictus’ from Josquin’s *Missa L’homme armé super voces musicales*”
Patricia A. Burt, Valparaiso University
- ❖ “There’s Something about Barbara: The Adaptation and Reuse of Marian Motets”
Aaron James, Eastman School of Music

3:30-3:45 p.m.

Coffee Break (Candler Atrium)

4:00-5:00 p.m.

Lecture-Concert (Tharp Rehearsal Hall, Schwartz Center for Performing Arts)

“Singing Emory’s Special Collections”

Stephen Crist with Eric Nelson and the Emory University Concert Choir

5:30-7:30 p.m.

Conference Dinner (Math and Science Center Atrium)

Saturday, February 14

8:15-9:00 a.m. Continental Breakfast (Candler Atrium)

9:00-10:45 a.m. SESSION 5

A – Telling Sacred Stories (Pitts Library, Room 360)

Chelle Stearns, The Seattle School of Theology, chair

- ❖ “Mendelssohn, Saul, and Paul: The Use and Significance of Chorales in *Paulus*”
Helen Hoekema Van Wyck, Trinity Christian College
- ❖ “Incarnation, Redemption and Resurrection in the Early Works of Halim Abdel Messieh El-Dabh”
Laurel Myers Hurst, Kent State University
- ❖ “Christ in the Concert Hall: Transforming the Passion in Settings by James MacMillan, David Lang, and Osvaldo Golijov”
Kevin Laskey, Stony Brook University

B – Sacred Harp (Cannon Chapel)

Joshua Waggener, Southeastern Baptist Theological Seminary, chair

- ❖ “Hymns of Joyful Praise: Sacred Harp Singing in Athens, Georgia”
Joanna Smolko, University of Georgia and Athens Technical College
- ❖ “Musical Conservatism and Material Modernity in *Original Sacred Harp* (1911)” (A Lecture and Participatory Singing)
Jesse P. Karlsberg, Emory University

10:45-11:15 a.m. Coffee Break (Candler Atrium)

11:15 a.m. – 12:30 p.m. SESSION 6

A – Contemporary Congregations (Pitts Library, Room 360)

Don Saliers, Emory University, chair

- ❖ “Musical Change amidst Liturgical Tradition: Congregational Song in Response to a Crisis in Catholic Churches”
Emilie Coakley, Yale Divinity School and Yale Institute of Sacred Music
- ❖ “Why Live Music Still Drives Worship in the Digital Age”
Deborah Justice, Syracuse University

B – Sacred Song and South Africa (White Hall, Room 101)

Dwight Andrews, Emory University, chair

- ❖ “Musical Evangelists: Inspectors, Singing Schools, and the Tonic Sol-fa Movement in Colonial South Africa”
Erin Johnson-Hill, Yale University
- ❖ “The Black Atlantic AME Church: Musical Performance between Social Uplift and Indigenous Orality”
Johann S. Buis, Wheaton College

12:30-1:00 p.m. Final Remarks (Pitts Library, Room 360)

1:00-3:00 p.m. Sacred Harp Sing (Cannon Chapel)

ABSTRACTS

Session 1A **Bach and Before**

Hebrew Temple or Apostolic Community as Model for Post-Reformation Church Music?

Joyce L. Irwin
Princeton Research Forum

J. S. Bach, in one of his biblical annotations, indicates that I Chronicles 25, which describes the musical duties of the Levites, is the “true foundation of all God-pleasing church music.” Michael Praetorius had described temple worship at the time of Kings David and Solomon as “glorious and ornamental” and believed that David brought in great and glorious organs. Other Lutherans followed Praetorius in regarding Hebrew temple music as the model by which music of their time should be judged. Reformed thinkers and German pietists, on the other hand, took New Testament worship as the model. Calvin, following early church fathers, believed that the grandeur of temple music was a concession to the Jews in their immature faith and that the fullness of revelation in Jesus made such sensory attractions unnecessary. In a similar vein, German pietists looked to the New Testament, which says nothing about musical instruments, for their model of Christian community.

The differing positions reveal the struggle of early Protestants to define the church in relation to both Jewish and Catholic practice. The treatise on organs by Gisbert Voetius, a prominent seventeenth-century Dutch Reformed theologian, is an important source not only for the Reformed position but for the wealth of references to other writers. A key theological question is whether instrumental music was a component of ceremonial law that is abrogated with the coming of Christ or existed prior to the giving of the law and thus will endure into eternity.

Fear and Hope: Contemplating the *Parousia* in J. S. Bach’s Church Cantatas

Eduardo Solá
University of Toronto

In spite of the seemingly exhaustive musicological writings on Bach’s sacred cantatas, little space is dedicated to a comprehensive study of the biblical doctrine of *parousia* (Christ’s Second Advent). This research differs from previous literature in that it approaches eschatological events as a collection of multiple and thematically interdependent episodes, acknowledging their individual significance for eighteenth-century German Lutheranism and its placement within Bach’s oeuvre. The *parousia* is contemplated here in relationship to both its immediate and general doctrinal contexts.

This study draws upon a phenomenological approach to the either fearful or hopeful Lutheran expectation of Christ’s return, evaluating how these opposing affects are treated in Bach’s libretti and music. The Lutheran expectation of death and the *parousia* are regarded here as analogous but essentially different projections of the chronological, linear future. This research

entails a phenomenological analysis of the Lutheran experience and perception of chronological time, discussing the “present” as a potential appropriation of the near future. An assessment of the *parousia* as a theme will derive from an understanding of the similarities and differences between the distinct expectations of death and the Second Coming.

Furthermore, this study evaluates the appearance of the *parousia* throughout the liturgical calendar, in light of its doctrinal significance for Lutheranism. It also establishes a dialogue between Luther’s writings and those by theologians contemporary of Bach. Finally, this research proves innovative in that it illuminates an overlooked aspect of musicological scholarship on Bach’s cantatas, thus attempting to cover this gap in scholarly literature.

**Bach’s Dialogic Imagination:
Polytextuality and Textual Polyphony in Johann Sebastian Bach’s Vocal Works**

Markus Rathey
Yale University

Johann Sebastian Bach’s use of polytextuality – the simultaneous use of several texts in one piece – is one of the celebrated features of his vocal works. While numerous commentators have highlighted Bach’s extraordinary skill at layering different texts at the same time, the pieces have rarely been explored in a systematic way.

Bach was not the first composer to use polytextuality. In fact, it was already a dying genre when he composed his first polytextual piece in 1708. However, for a composer like Bach, who was fascinated with polyphonic complexity in his works, the idea of a “textual polyphony” must have been a particularly intriguing challenge. Polytextual pieces in Bach’s oeuvre range from his early works in Mühlhausen to his later compositions in Leipzig in the 1730s. However, in the last decade of his life, Bach seemed to have lost interest in the layering of different texts.

The Russian literary critic Mikhail Bakhtin has described the function of different voices in a novel as “dialogic.” Bakhtin’s approach is helpful for an understanding of Bach’s polytextual pieces. The works represent more than just a compositional exercise. By layering the different texts, Bach brings the two linguistic layers into a dialogue. Often it is the dialogue between the individual believer (represented by free poetry) and the church (represented by a chorale). In other cases, it is the dialogue between the biblical word in one voice and the response of the congregation in another.

This paper will present the dialogic patterns of Bach’s polytextual pieces and will outline the theological framework in which they were created. It will illustrate how Bach employs musical devices to facilitate textual understanding within a complex polyphonic texture and how Bach’s own mastery of polytextuality evolved between 1708 and 1738.

Session 1B

American Hymnody

Mather Byles and the History of the Boston Appendix

Charles E. Brewer
Florida State University

Often bound with Brady and Tate's *New Version of the Psalms* in the later eighteenth century is the "Appendix Containing a Number of Hymns." In earlier scholarship there have been inaccurate descriptions of this Appendix concerning its compilers and expansion.

Starting in 1754 with 30 hymns for the Brattle Street Church, it was expanded to 76 hymns in 1755 for New North, documented in existing copies and church records. An important new source, however, is Mather Byles's personal copy, which he annotated by indicating both the authors and which hymns had been "collected" by Samuel Cooper and Andrew Eliot. Byles also added his own "Supplement" for the Hollis Street Church, including three of his own hymns and radically "altered" selections from Watts's hymns and lyrics, occasionally adding his own verses. Byles's "Supplement" did not gain acceptance from other congregational churches in Boston, and contrary to earlier scholarship, documents indicate that the final addition of 27 hymns was made in 1761 for Old Brick by Thomas Foxcroft and Charles Chauncy. Their selection was perhaps the most radical, given the conservative position of the churches toward non-literal translations; 22 of their selections were from Watts's Psalms, and five from Doddridge's 1755 hymns. After the war, a few more editions were published until 1807, but the changing hymnody of the churches soon made the Appendix an anachronism. During its half-century of influence, however, it became identified with Boston's congregational worship and was an important inspiration for William Billings's earliest hymn settings.

Lowell Mason and the Ecclesiology of "Scientific" Music, 1822–1859

Todd Jones
University of Kentucky

Of the dozens of church music collections produced by Lowell Mason (1792–1872), two publications may claim primary historical importance. *The Boston Handel and Haydn Society Collection of Church Music* (1822) helped establish Mason's national reputation – and also helped spread the usage of the musical style Mason and his publishers championed as "scientific." *The Sabbath Hymn and Tune Book* (1859) helped unify American hymnody, both in format and in performance forces, for over a century. Together the two collections illustrate both the reality and the limits of what historian Nathan O. Hatch calls the "democratization" of American Christianity.

The two collections are at once fundamentally similar and fundamentally different. The similarity is aesthetic: throughout his career, Mason had retained and refined his method of what Peter Mercer-Taylor aptly calls "translating" European art music to make it suitable for American evangelical use. The difference was ecclesiological: the two collections made radically different assumptions about the nature of the musical church. While the earlier collection was for highly trained choirs, Mason and his cooperating text editors Edwards A. Park and Austin

Phelps intended the later collection, at least in theory, for every church attendee in evangelical America.

Using archival material from Mason's personal papers and from a range of sources relating to both collections, this paper will situate the two collections in the context of religious movements promoting "scientific music" and congregational singing. Style, repertoire, and authorial tone of the two collections will help show the democratization of American church music.

**The Old Time Way:
Singing *Dr. Watts* Hymns in the African-American Church**

Erica Watson
University of Memphis

African-Americans utilize the moniker *Dr. Watts* to reference a repertoire of hymns by Isaac Watts, Charles Wesley, *et alia*, that are lined out and mostly sung a cappella. These hymns represent some of the earliest African-American sacred music, but ironically, have not been subjected to the extensive analysis spirituals have received. Despite preferences for the more polished sounds of contemporary black gospel, this hymn singing continues to be an integral part of many black worship services. My examination of the tradition reveals that the hymns serve as a signifier of *old landmark* identity. *Old landmark* in black religious discourse, specifically the black folk church, is a metaphor for the *first* church where one is introduced to religious practice, but also is used to express a sense of cultural and religious *rootedness*. Thus, I posit the hymn performances for the tradition bearers not only serve religious purposes but also are political acts. The performance or non-performance of these hymns illustrates 1) how parishioners negotiate their history in sacred space, 2) what sorts of cultural practices are privileged in the Black church, and 3) conflicting notions of black religiosity. By utilizing my fieldwork and drawing upon the works of Walter Pitts, William Dargan, and others, I will demonstrate that the perpetuation of this overlooked, but venerable tradition, creates for the black church parishioner an experience of *old landmark* religion, in essence, allowing the individual to serve God as well as honor the African-American past.

**Session 2A
Graduate Student Panel**

Calling and Discernment: Navigating the (Academic) Job Market

Samantha Arten, Duke University
Bo kyung Blenda Im, University of Pennsylvania, chair
Joyce Irwin, Princeton Research Forum
Tala Jarjour, University of Notre Dame
Adam Perez, Yale University
Timothy Steele, Calvin College

"So, what will you do after you graduate?" The perennial question, on the one hand seemingly mundane, is on the other hand potentially unsettling, as it calls for a confrontation with our

biases and assumptions about Christian labor and vocation. The diverse group of SCSM members featured at this year's graduate student panel will help us explore issues of increasingly pressing concern to humanities trainees envisioning life after graduation. Christian scholars in music generally have talents, passions, and personalities that complement careers not only in teaching and research – the traditional domains of academic work – but also in administration, librarianship, performance, editing, and church ministry. Multiple career trajectories, both within and outside of the academy, are conceivable for music scholars.

This panel proposes to revisit conceptualizations of Christian scholarly vocation by posing questions such as:

1. Who is a Christian scholar?
2. What do music scholars have to offer to the wider world?
3. What are some challenges, old and new, confronting students seeking academic work in North American institutions?
4. How might research agendas influence the interventions that Christian scholars make within and outside of the academy?
5. What are some less frequently trodden tracks for which current students may prepare?

We thus aim to address the practical and strategic aspects of the job market navigation, but always in conjunction with the notion of Christian calling as it pertains to “the life of the mind.”

Session 2B **Lecture-Recital**

More than Mere Quotation: Gregorian Chant in Olivier Messiaen's Organ Works

Jens Korndörfer
First Presbyterian Church, Atlanta
Agnes Scott College

The importance of Gregorian plainchant for Olivier Messiaen is evidenced both in his writings and by numerous chant quotations and paraphrases throughout his oeuvre. The existing scholarship has been focused on direct quotations and theological discussions of the text involved.

This lecture-recital provides evidence that chant was not just a source of melodic or textual inspiration for Messiaen, but provided a much larger technical and philosophical background to his output.

Based on my analysis of Messiaen's writings and compositions, I will explore how chant has informed Messiaen's musical language in hitherto unknown ways. For example, if the compositional features identified as being usually employed in chant quotations (such as texture, registrations, note values and tempo indications) can be found in sections that do not contain a chant quotation, the question arises to what extent this is a mere coincidence or

conscious planning by the composer. Examples from Messiaen's organ cycles strongly indicate that the inclusion of these "chant-inspired" elements was probably carefully crafted in at least some instances. The study of these examples reveals how these features allowed Messiaen to

- express abstract concepts such as the Trinity,
- create a dreamlike – almost eternal – atmosphere, and
- include joyful dances in his music.

During the recital part, I will perform excerpts from major cycles by Messiaen, such as *La Nativité du Seigneur* and *Le Livre du Saint-Sacrement*. These compositions will illustrate aurally how Messiaen used chant quotations and compositional techniques derived from chant in order to express his Catholic faith on a grander scale.

Session 3A

Constructing Catholic Communities

The Musical Body as "Part-icipation"

Bennett Zon
Durham University

In "The Body and the Liturgy" (2000), Benedict XVI takes umbrage at Second Vatican definitions of participation, claiming that "part-icipation" better depicts the diverse yet unified nature of congregational involvement in the liturgy. Much has been written about congregational participation in light of Second Vatican documents, frequently emphasizing the historical process which drove terminological distinctions between actual and active participation (Reid, "Active participation and pastoral adaption," 2006, and "Sacred Music and Actual Participation in the Liturgy," 2012; Mahrt, *Musical Shape of the Liturgy*, 2011). But seldom does this literature explore the theology of embodiment undergirding Benedict's concept of congregational part-icipation; neither does it assess its implications for interpreting the meaning of liturgical music.

To acquire that understanding of music, Benedict focuses on the transubstantive action of God in the Eucharist, in which the distinction between *actio Christi* and *actio humani* is entirely dissolved. Benedict urges that Eucharistic part-icipation signals a hyphenated mystery between man and God, not different species of human action. As an emblem of this Eucharistic relationship, liturgical music part-icipates in the Body of Christ acting through the body of men. Music as part-icipation literally embodies man in the action of God through the Body of Christ.

Drawing upon work by Vincent Twomey and others (*Benedict XVI and Beauty in Sacred Music*, 2012), this paper examines Benedict's concept of the musical body as part-icipation; it introduces theologies of embodiment; and it explores Benedict's theology of embodiment as part-icipation.

**Liberation Theology:
Affirmation and Homage in Three Brazilian Popular Masses**

Cathy Ann Elias
DePaul University

I will discuss three popular masses in their historical, cultural, and theological context. Two masses, *Missa da Terra Sem Males* and *Missa dos Quilombos* are apologetic. Dom Pedro Casaldáliga, a liberation theologian, and Pedro Terra composed the texts for these masses. Archbishop Câmara, also a supporter of Liberation Theology, commissioned them. *2 IHU Kewere: Rezar* is a celebratory mass using Amerindian languages including translations into Tupí by Dom José de Anchieta.

The *Missa da Terra Sem Males* uses traditional South American melodies arranged by Martin Coplas. The *Missa dos Quilombos* has original music by Milton Nascimento, while in *2 IHU Kewere: Rezar*, Marlui Miranda reinterprets Amerindian chants. Besides their musical qualities, these masses are also important as necessary artifacts in the healing process of injustices done to the Brazilian Indians and to the descendants of African slaves. Their texts, the history of their creation, and the rhetorical processes used – both in the text and in the music – are embedded in a complex network of historical, social, political, and theological motivations, influences, and struggles that extend from early colonial times to the Brazilian military dictatorship from 1964 to 1985. The reception of these works – by the public, by the Vatican, and by the military governing Brazil – provides an unusual insight to the interactions between religion, music, and a long-lasting struggle for individual and racial freedom.

**Session 3B
Symphony and Psalms**

**More than a Compositional Exercise:
An Exploration of Anton Bruckner's *Psalm 112***

Megan Francisco
University of Washington-Seattle

The sacred music of Anton Bruckner has long been a subject of musicological scrutiny; however, several early pieces composed during his years studying orchestration are conspicuously absent from existing scholarship. This lack of intellectual engagement with these pieces epitomizes the scholarly devaluing of Bruckner's compositional exercises in his overall repertoire. This paper seeks to fill this void in scholarship by analyzing one of his five psalm settings, *Psalm 112*.

While putting particular emphasis on its musical form and text painting, the paper will demonstrate that this early composition is more than just a compositional exercise. The exploration of the biblical psalm's structure in juxtaposition to the musical structure will make clear that Bruckner's *Psalm 112* aims to interpret the psalm from Bruckner's own religious perspective as an Austrian Catholic in the late nineteenth century.

Drawing from the work of biblical scholars such as J. Clinton McCann, this paper reviews formal analysis of the biblical Psalm 112, discusses the theological implications of the psalm, and highlights the changes Bruckner made when setting the sacred text. The analysis will consider the macro-level of musical form as well as manipulations of the biblical text on a micro-level of individual verses and single words. Finally, Bruckner's use of text painting is briefly explored. By analyzing both the musical and scriptural aspects of the piece, this paper will demonstrate how *Psalm 112* is more than a simple exercise and deserves increased recognition in the analysis of Bruckner's sacred repertoire.

**Stravinsky's Text-Setting in his *Symphony of Psalms*:
A Neo-Classic Approach**

Ellen Olsen George
Pierce College

In 1930 Stravinsky completed the *Symphony of Psalms*, a work for chorus and orchestra in which he set Psalm 150 and portions of Psalms 38 and 39 from the Latin Vulgate. The work was dedicated to the Boston Symphony and "composée à la gloire de DIEU." It was a product of both Stravinsky's maturing aesthetic and his return to the Russian Orthodox Church of his youth, and serves as indicator of his desire to retain order and a sense of tradition in both his personal life and in his art.

This paper explores the intersection of Stravinsky's setting of an antiquated text within the melodic and rhythmic styles of his neoclassical idiom. This presentation draws upon Gretchen Horlacher's observations of "repetition and continuity," Pieter van den Toorn's analysis of the "rhythmic-metric design" in Stravinsky's writing, and Margarita Mazo's description of the ritual in *Les Noces* in tandem with Stephen Walsh's judgment of the *Symphony of Psalms* as "severely, ritualistically sacred." Other considerations will include Stravinsky's writing for equal forces of chorus and orchestra, and comparisons with Stravinsky's contemporary settings of Slavonic and nonreligious Latin texts. Finally, this presentation will attempt to show how Stravinsky juxtaposed the Davidic psalms of extreme emotional expression with a musical style of intentionally suppressed emotional excess.

**Finding God in Los Angeles:
Sacralization of the Secular in Arvo Pärt's Fourth Symphony**

Gabrielle Cornish
Eastman School of Music

Arvo Pärt's music, while often studied for its religious elements, has been linked with its surrounding political circumstances for nearly the entirety of his career. Coming to prominence in Soviet Estonia during the regime of state atheism, he was forced to conceal his Russian Orthodox beliefs in his music through the practice of "Holy Minimalism." His tintinnabular method of composition embodies this concept and has been the subject of much recent scholarship. In 2009, nearly forty years after the premiere of his Third Symphony, Pärt unveiled his Fourth Symphony, subtitled *Los Angeles*. The symphony, dedicated to Russian political prisoner Mikhail Khodorkovsky, advances a decisively politicized program. In it, Pärt

juxtaposes and develops diametrically opposed ideas – sacred and secular, old and new, spontaneous and organized – to embody a universal Christian experience.

This paper examines aspects of religion and time in the symphony from a variety of methodological approaches. Though the work is wordless, Pärt claims he drew much inspiration from a Russian Orthodox text, “Canon to the Guardian Angels.” Thus, I incorporate literary theory to discuss the logogenic synthesis of the work, as well as musical analysis to discern traces of a chiastic structure – pervasive in the New Testament – throughout the final movement. Finally, I focus on the listening experience of the symphony, a sort of “musical sermon” of endless potential but no impetus, which defies our standard temporal expectations and, in doing so, reinforces Pärt’s Christian idealism.

Session 4A **Forging Christian Identities**

Struggling to Be Creole: A Case Study of Musical Contextualization in French Caribbean Evangelical Churches

Ruth Labeth
Montréal, Québec

This study focuses on one particular aspect of my recent doctoral thesis, *Music in the Evangelical Worship Service in the Creole setting*. It examines the challenges that French Caribbean Christian communities encounter regarding their own musical heritage.

Evangelical communities in the Caribbean increasingly seek the reconciliation of faith and culture. Traditional music styles originating from Africa, while spurned until recently, are now becoming, in some local churches, a promising source of worship liturgy, well adapted to the cultural context of the worshipper.

Examples of musical contextualization will illustrate ways in which Guadeloupean Christians are opening up to cultural awareness through the incorporation of indigenous musical idioms in the Church. Since traditional musical styles, and especially those performed with the beats of drums, were not well accepted by earlier missionaries and churchgoers, it comes as no surprise that this new way of praising brings tension among local Christian communities. This paper maintains that the controversy over such a change of musical practice, while more appropriate with the cultural identity of the Creole worshipper than the one brought by the North American missionaries, has its roots in a complex identity context coming from post-colonialist attitudes.

**Theology and Drumming:
Negotiating the Local and Global
in Christian, Muslim and Hindu Religious Festivals of Kerala, India**

Katherine Morehouse
Liberty University

Christian, Muslim, and Hindu communities in Kerala, India are dealing with the challenge of balancing local and the global influences on religious worship (services) and entertainment (festivals/recordings). Musical performance is a constructive tool religious communities use to represent themselves in the context of their local society. At the same time music also serves as a responsive and resonating statement of how these same communities view themselves to be in relationship with broader worldwide religious traditions.

Methodologically, this particular study uses a single instrument, the chenta (drum), as the lens for culling out social cohesions and tensions that arise when these global, top-down, religious traditions are forced to mesh with local traditions and social expectations. What motivates the musical choices of these Hindu, Islamic, and Christian communities? All utilize the chenta, but in different ways and for unique reasons – some very different from one another. Even within a single religious community, there are driving theological, social, political, and economic forces competing with one another to decide what kinds of music will be accepted and rejected for use in festival contexts. While touching on each of these forces briefly, this paper focuses on the theological and communal motivations that affect religious communities' negotiations of global and local musical expression.

**Amnesia and Anamnesis:
Voicing an Alternative Modern Christian Subjectivity in South Korea**

Bo kyung Blenda Im
University of Pennsylvania

What ideals of modern subjectivity are articulated in songs of faith? This paper examines the intervention of gospel music group Heritage Ministries in the South Korean soundscape. In his ethnography of Korean Presbyterians in Seoul, cultural anthropologist Nicholas Harkness (2014) demonstrates how the "clean" voice, that is, singing in the bel canto Western classical style (*sōngak*), has come to symbolize South Korea's spiritual enlightenment and ethnonational progress. Yet, while *sōngak* is a key component of upper- and middle-class urban Protestants' musico-liturgical repertoire, practices that occur outside authorized Sunday morning time-spaces deserve critical attention. Such musical practices voice countermelodies that sound against the teleological narrative of Enlightenment modernity.

This paper demonstrates how Heritage Ministries renegotiates the sounds of black American spirituality to articulate an alternative modern Korean Christian subjectivity. Heritage, whose sonic signature is clearly distinguishable from the "clean" style of *sōngak* has since 1998 insistently promoted a musical style that differentiates itself from the authorized sounds and ethics of Korean Protestant worship. By reading multiple primary sources alongside secondary literature ranging from Korean historiography to Caribbean theory, this paper demonstrates how Heritage Ministries counters the *amnesia*, or collective misremembering of colonial

modernity, by promoting the *anamnesis*, or collective remembrance of suffering. By re-historicizing the heart-mind complex (*maūm*). Heritage facilitates a confrontation with and embrace of multiple aspects of modernity at a crucial juncture in Korean history.

Session 4B

Humility, Ascent, and Transformation in Early Music

**“That she might not set herself up in arrogance of mind”:
A Study of the Intersections between Knowledge, Temptations, and Humility
in Hildegard of Bingen’s *Ordo virtutum* and *Liber vitae meritorum***

Alexis VanZalen
Eastman School of Music

As the earliest extant example of a musical morality play, and with its large cast of characters and dramatic plot where Virtues battle against the Devil to save a lost soul, Anima, it is not surprising that Hildegard of Bingen’s (1098–1179) *Ordo virtutum* has received a great deal of critical attention. Surprisingly, despite the multiplicity of characteristics and contexts of the work that have inspired interpretations of it, scholars have previously neglected one obvious source of meaning: Hildegard’s other vision of conflict between the Virtues and the Devil and his Vices which are described in her second theological book, *Liber vitae meritorum*.

I argue that *Liber vitae meritorum*’s expanded treatment of *Ordo virtutum*’s theme clarifies an aspect of Hildegard’s theology that is only hinted at in the shorter play; the book demonstrates that Hildegard understood humility as true knowledge of the self and of God, explaining why all the Devil’s temptations in the play center around the theme of knowledge. Hildegard’s understanding of humility is also reflected in her explanation of her call to write down her visions, described in her first book, *Scivias*. Thus the significance of this project is both to introduce *Liber vitae meritorum* as a rich and relevant source for the interpretation of *Ordo virtutum*, and to relate the moral lessons of the play to Hildegard’s personal experience as one who was, as she describes, “[laid] low on the earth, that she might not set herself up in arrogance of mind.”

**Ascent, Centering, and Self-Similarity:
A Modern Conception of Spatial Design in the “Benedictus”
from Josquin’s *Missa L’homme armé super voces musicales***

Patricia A. Burt
Valparaiso University

What goes up doesn’t come down. This is a unique and pervasive feature in Josquin’s *Missa L’homme armé super voces musicales* and one that creates some interesting musical problems. For each section of the mass, the *L’homme armé* tune, which serves as source material for the cantus firmus, is transposed up the degrees of the natural hexachord (C-D-E-F-G-A), forming a large-scale linear ascent that takes place over the course of the entire mass. The musical shape of the “Benedictus,” a pair of ascending melodic lines, is a local reflection and intensification of what was a highly innovative and novel treatment of the cantus firmus. This connection suggests

that, in the “Benedictus,” spatial motion plays a significant role in creating both the structure and musical meaning of the piece. Using a method I’ve created for the analysis of registral space, this paper elucidates the intricately formed spatial design of the “Benedictus,” and explores the problems of closure and balance that are introduced by its asymmetry. This method borrows, from the visual arts, the concepts of positive and negative space, likening the placement of a pitch shape within a composition’s range to a painted object framed by the edges of a canvas. Through this nontraditional approach, aspects of the piece are revealed that would otherwise be overlooked by a more conventional modal, contrapuntal, and cadential analysis. Finally, certain features of the registral form of the “Benedictus” may serve as musical representations of Christian rites and imagery.

**There’s Something about Barbara:
The Adaptation and Reuse of Marian Motets**

Aaron James
Eastman School of Music

In motet collections of the mid-sixteenth century, the re-texting of motets dedicated to Mary or other saints is a familiar phenomenon. To allow previously written music to be used in Protestant worship, well-known liturgical texts were rewritten with a Christological focus, so that settings of Marian texts such as the *Salve Regina* could be sung using the words *Salve Rex* or *Salve Jesu Christe*. A less familiar practice of adaptation, however, is the reuse and transformation of Marian motet texts in the cult of Saint Barbara. A study of motets for this saint reveals a longstanding tradition of adapting Marian piety for Saint Barbara, constructing new texts using allusions to familiar Marian antiphons and sequences. This tradition reaches its arguable culmination in two motets by Pierre Moulu with texts parodying the complete *Salve Regina*, a prestigious borrowing that portrayed Saint Barbara, like Mary, as a powerful intercessor capable of aiding her earthly supplicants.

Motets that adapted Marian language for Saint Barbara were themselves subject to further adaptation by Protestant musicians: Moulu’s *Salve Barbara martyr* first circulated in the 1530s but reappeared as late as 1564 with the new text *Veni sponsa Christi* and an attribution to Benedictus Ducis. This hitherto unnoticed concordance sheds new light on the Protestant reuse of Marian motets, suggesting that this Reformation-era practice is in fact deeply rooted in an older tradition of adapting existing music and text for local saints.

Session 5A

Telling Sacred Stories

Mendelssohn, Saul, and Paul: The Use and Significance of Chorales in *Paulus*

Helen Hoekema Van Wyck
Trinity Christian College

Felix Mendelssohn's devotion to the music of J. S. Bach is well documented, particularly with regard to Mendelssohn's revival of the *Matthäuspassion* in Berlin in 1829. Of particular interest is Mendelssohn's approach to chorale melodies and their inclusion in his major choral-orchestral works, particularly the oratorio *Paulus*. In this paper, I will investigate the ways in which the musical settings of these chorales reflect Mendelssohn's admiration of Bach and his work. I will also trace Mendelssohn's use of chorale melodies in *Paulus*, attending to the details of their musical settings as well as their place in the dramatic context of the oratorio. Of additional interest is the theological significance of Mendelssohn's choice of chorales for *Paulus* as a reflection of his Jewish heritage and his conversion to Lutheran Protestantism. Because *Paulus* tells the story of Saul, a Jew, and his conversion to Christianity, the oratorio is sometimes regarded as having autobiographical qualities. Within the larger context of recent research into Mendelssohn's relationship with Judaism and with Christianity, my paper will trace the placement of these chorales in the drama of the *Paulus* story and discuss ways in which Mendelssohn's use of chorales in the overall structure of the work reflects both his ethnic and theological heritage.

Incarnation, Redemption and Resurrection in the Early Works of Halim Abdel Messieh El-Dabh

Laurel Myers Hurst
Kent State University

Halim El-Dabh (b. 1921) has been known as Egyptian expatriate, Arabic pianist, pioneering electroacoustic composer, African drummer, advocate of negritude and avant-garde twentieth century philosopher. Because, as an artist, El-Dabh is uncommonly multifaceted, few of his collaborators have drawn connections between the extremely disparate attributes of his persona. Least touted of El-Dabh's distinctions is his Christian heritage. Although El-Dabh associates freely with pagans, polytheists and humanists, the fundamentals of Christian doctrine shine through in some of El-Dabh's works. "Born from the World" (1967) explores the incarnation of Christ. *Theodora in Byzantium* (1965) recounts a redemptive tale similar to that of the biblical Hosea and Gomer. *Clytemnestra* (1958), commissioned and performed by the Martha Graham Dance Company, takes liberty with the epic Greek tale of the house of Atreus. In El-Dabh's *Clytemnestra*, the leading lady's son ends the cycle of familial violence and revenge not by justifiable homicide, but by effecting Clytemnestra's resurrection. El-Dabh's eclectic spirituality allows for the imaginative retelling of these familiar stories to reinforce the themes valued by the composer – the unity of humanity and divinity, the redemptive power of unconditional love and the restoration of hope that springs eternal.

**Christ in the Concert Hall:
Transforming the Passion in Settings by
James MacMillan, David Lang, and Osvaldo Golijov**

Kevin Laskey
Stony Brook University

As art music moved from the church and court to the concert hall in the late eighteenth century, classical composers took advantage these new secular spaces to reimagine traditional sacred forms – most notably masses and requiems – as vehicles of personal expression. In more recent decades, classical composers have reapproached the passion form. However, the narrative and ecclesiastical specificity of the passion presents unique challenges to composers – how does one make the form appropriate for a secular audience without corrupting its essential character?

Since the turn of the last century, three leading composers – James MacMillan, David Lang, and Osvaldo Golijov – have dealt with the problems of concert passions through their own settings. Like their nineteenth-century forebears, each composer takes advantage of the secular setting to explore a more personal take on the passion narrative through textural interpolation. These interpolations reflect distinct views on what the passion narrative means in a secular culture, views that can be encapsulated by the categories outlined in H. Richard Niebuhr's *Christ and Culture*. While MacMillan's interpolation of the *Improperia* prayer in his *St. John Passion* suggests a view of Christ in opposition to culture, Lang's substitution of Hans Christian Andersen's children's story in *Little Match Girl Passion* suggests a view of Christ in agreement with culture. Golijov's *Pasión según San Marcos* contrasts with both, drawing from vernacular Spanish translations of Mark's gospel in order to transform the concert hall into a new kind of religious space, reflecting the view of Christ as transformer of culture.

***Session 5B*
Sacred Harp**

**Hymns of Joyful Praise:
Sacred Harp Singing in Athens, Georgia**

Joanna Smolko
University of Georgia
Athens Technical College

As a university town surrounded by rural spaces, Athens, Georgia functions as a nexus both for the continuation of traditional singing practices and for scholarly research into the Sacred Harp and other shape-note hymnals. Though rock music of the area has been explored extensively in recent literature, little attention has been given to Athens as a space for the preservation and dissemination of shape-note hymnody. The singers in the Athens area actively participate in the diasporic Sacred Harp community as articulated by Kiri Miller, but my attention is on the fruitful collaboration between institutions, researchers, and traditional singers within a bounded geographical space. This study uses archival research and oral histories to explore the distinctive nature of the Athens area singings, focusing on key historical moments, individuals, and venues. The local practice of the tradition diminished over the twentieth century, revived in

the early 1970s with the republication of *The Social Harp*, and blossomed into multiple singings that continue to the present. The Athens tradition is characterized by its locations outside of the traditional church grounds for singings, such as the State Botanical Gardens of Georgia and local homes, and by its use of multiple hymnals including *The Sacred Harp*, *The Social Harp*, *The Christian Harmony*, and more recently, *The Georgian Harmony* (2010, rev. 2012). This presentation will conclude with a consideration of the wider “Athens Music Project” sponsored by the Willson Center to explore how Athens can serve as a model of engagement between universities and local music communities.

**Musical Conservatism and Material Modernity in *Original Sacred Harp* (1911):
A Lecture and Participatory Singing**

Jesse P. Karlsberg
Emory University

This lecture-participatory singing will feature a presentation on the history, music, and religious milieu of the 1911 *Original Sacred Harp*, followed by participatory singing from my new facsimile edition of the tunebook published by Pitts Theology Library. *Original Sacred Harp* is a major revision of the nineteenth-century *Sacred Harp* shape-note book, edited by Atlanta lawyer and businessman, Joseph Stephen James. In this lecture-participatory singing I will analyze selected songs from *Original Sacred Harp* to describe how the book’s conservative musical style and historical notes invoked idealized memories of the antebellum South and an invented narrative of Protestant thought connected to its editor’s interpretation of muscular Christianity. I will also address how the book’s modern design expressed James’s desire to make Sacred Harp singing relevant to an urban audience in the industrial, modernizing “New South.” The final day of the 2015 Society for Christian Scholarship in Music meeting coincides with Emory University’s annual all-day Sacred Harp singing, where we will launch the *Original Sacred Harp: Centennial Edition*. SCSM meeting attendees will be joined by dozens of shape-note singers from Georgia, Alabama and beyond to sing from the new facsimile edition, seated together in Sacred Harp’s characteristic hollow square.

**Session 6A
Contemporary Congregations**

**Musical Change amidst Liturgical Tradition:
Congregational Song in Response to a Crisis in Catholic Churches**

Emilie Coakley
Yale University
Yale Institute of Sacred Music

Musicologist and practicing Catholic Thomas Day wrote *Why Catholics Can’t Sing* (1992), problematizing the state of congregational music in the Roman Catholic Church in America. More than two decades later, musicologist Peter Jeffery echoes a similar tension between contemporary liturgy and tradition in the “liturgy wars,” proposing that Catholic social teaching can become a site for respect of difference. Jeffery and Day speak to systemic issues in the contemporary Roman Catholic Church, for which music has the potential to act as a

mediating force. Accordingly, I will be looking at a site that serves as a paradigmatic example of Catholic social thought codified in song: Saint Thomas More (STM) Catholic Chapel at Yale University, where music is seen as “a source of solidarity, creating a vibrant and welcoming community.” Situated a mere five hundred yards from the tangible tradition of their patron saint—a Latin prayer book possessed by Saint Thomas More (circa 1530)—STM rings with a musical theology which intones the social justice mindset of their mission. Citing Judah Cohen’s critique of the role of musical specialists, I posit that liturgical specialists at STM employ the choir as an agentive microcosm of their desired macro-community. This creates a trickle-down effect where choir, congregational participation, repertoire choice, and space enable the congregation to become a more vibrant worshipping body. Galvanized by the theology they sing, the congregation projects this vitality into the community at large, serving as a prime example of Catholic social teaching enacted through music, encouraging service and respect through congregational song.

Why Live Music Still Drives Worship in the Digital Age

Deborah Justice
Syracuse University

Technological mediation has become increasingly pervasive during worship. In many churches, sermons have become multimedia presentations sitting at the intersection of religion, media and the global market. Frequently filled with clips from popular music and Hollywood movies, Sunday morning messages often create feedback loops between the “religious” and contemporary globalized media. Growing numbers of pastors also deliver their media-laden sermons to multi-sited congregations via video feed. The vast majority of multi-sited churches in the United States operate on this model: a senior pastor preaches the sermon live in one location and branch campuses within the multi-site church receive this sermon via video.

Yet, even within the heavily mediatized environment of today’s multi-sited church, the music must be live. Contrasting with video sermons, different live bands play at each satellite congregation within such conglomerate multi-sited churches. Technologically speaking, it would be easy to broadcast music with the sermon. Yet, no multi-sited megachurch in the United States regularly relies on recorded music.

This paper analyzes how live music anchors media-centric multi-sited congregations. To address these issues, I bring my ethnographic fieldwork into conversation with ethnomusicologist Thomas Turino’s (2008) work on live vs. recorded sound, performance scholar Philip Auslander’s (1998, 2008) conclusions regarding “liveness,” and “audible omnivorism” from sociologists Ellingson (2007) and Wiliford (2012). Following mediatization theories of Baudrillard (1981), Jameson (1991), and Auslander (1998, 2008), I suggest that the combination of live and video presence transforms relationships between participants, environment, morals, and media to influences both messages and social contexts that produce them.

Session 6B

Sacred Song and South Africa

Musical Evangelists: Inspectors, Singing Schools, and the Tonic Sol-fa Movement in Colonial South Africa

Erin Johnson-Hill
Yale University

For nineteenth-century British missionaries, music was often employed as a “tool of control for evangelism and civilization” (Charles McGuire, *Music and Victorian Philanthropy* [2009]). Indeed, the use of hymn-singing as a medium for communal bonding and as a means of enhancing if not accelerating the process of conversion to Christianity, has been well established. Yet the relatively unknown pedagogical tool employed by many Victorian-era missionaries and singing school teachers that has hitherto received less scholarly attention was the alternative notational system “of the lower classes” known as the Tonic Sol-fa method. First invented by Sarah Glover (1785–1867), and made into an unprecedentedly lucrative music publishing venture in the later nineteenth century by John Curwen (1860–1880) and his son John Spencer Curwen (1847–1916), the Tonic Sol-fa system resonated with missionaries in particular because the Curwens emphasized its accessibility to musically illiterate converts by replacing standard staff notation with simple alphabetical letters representing solfège scale degrees. Additionally, the low reproduction costs of a visually simpler notation system enabled the cheap mass-production of hymnals. However, the very accessibility of Tonic Sol-fa notation was also a means of musical limitation, especially as Tonic Sol-fa singing schools in South Africa became increasingly associated with “black” worship, and singing from “elite,” “white,” and what became constructed as the “secular” alternative of standard staff notation became progressively more politicized. This paper draws upon archival material from Cape Town, South Africa, as well as Victorian newspapers to contextualize theological representations of race through Victorian missionary singing schools.

The Black Atlantic AME Church: Musical Performance between Social Uplift and Indigenous Orality

Johann S. Buis
Wheaton College

Rarely, if ever, has black Atlantic studies examined the work of one person who taught in the post-Reconstruction HBCU context and then recorded both black American spirituals and indigenous songs with the same singers at the end of the third decade of the twentieth century in Africa. The context of the African Methodist Episcopal (AME) denomination produced a remarkable South African black music migrant: Francis Herman Gow (1887/1890–1968). The son of a Jamaican-born photographer and ordained preacher, Francis Macdonald Gow, he migrated from South Africa to the USA by steamer, registering as a student at Tuskegee Institute, Alabama (1905–07), an AME institution. Thereafter, he was the first person of color to be trained at the preparatory “academy” of Miami University, Oxford, Ohio (1907–09), he traveled while he served in World War I (1914–18) and then he migrated to Tuskegee (1920–24), employed as organist and voice teacher. Gow’s role as voice teacher is significant in understanding the evidence presented in this paper.

Gow wholeheartedly embraced Booker T. Washington's (1856–1915) post-slavery, Reconstruction philosophy of social uplift. As a voice teacher at Washington's Tuskegee Institute, Gow migrated this philosophy of social uplift to a musical aesthetics through refined art-song delivery of black spirituals; undoubtedly the Dvořák-Burleigh legacy.

How would he implement this refined art-song approach with indigenous students at Wilberforce Institute, Evaton, Transvaal, upon migrating back to South Africa in 1925? The answer lies in a treasure trove of recordings he made. In 1930 Columbia Records released 78 RPM recordings of fourteen songs sung by the Wilberforce Institute Singers, directed by Gow. Recorded in July 1929 in South Africa and manufactured in the UK, these recordings served as migratory commodification for the South African market, and perhaps elsewhere in the British Commonwealth.

These recordings reveal the remarkable shifting musical landscape in performance practice of black American and black South African song interpretation done by the *same* indigenous singers. The five American spirituals are sung in a "refined" art-song style, while the nine indigenous songs are sung in a decidedly "non-refined" vocal style. This musical code-switching reveals the shifting of the repertoire through inverting the soundscape of the performance: choral spirituals adhering to the refined Dvořák-Burleigh legacy, then discarding this vocal style in singing indigenous-language songs. Side by side we hear Booker T. Washington's musical aesthetics migrated through Gow's interpretation of dialect-free renderings of black American spirituals with indigenous-language songs by John Knox Bokwe, Reuben Caluza, Moses Mphahlele, and traditional indigenous songs. These indigenous-language songs are interpreted revealing the performance practice of indigenous oral transmission distinctly different from the dialect-free, refined black American spirituals. This paper problematizes the philosophy of social uplift, using musical evidence, in a context of indigenous orality in South Africa.