

Plenary Sessions:

Lecture 1

Introductory Lecture: The Music of the Kingdom of God

The first lecture will consist of two parts. It will introduce the Biblical theology of music in Holy Scripture, as well as overview the liturgical rationale for music in the worship of God. Music from the very beginning of the Holy Scriptures has a special place in the worship life of humanity. The Biblical Liturgy appears with music throughout. After all, the largest book of the Bible is one-hundred-fifty set prayers called, *Psalms*. Significantly, all are intended to be sung. So is most of the liturgy of heaven. In this part of the first lecture, we will consider several aspects or principles of the Biblical theology of the music of the Kingdom of God. In the second half, we will discover that the music of worship in the Bible becomes the standard for the worship of the Kingdom of God (i.e. the Church) through history. To this end, we will overview the theology and how music is used (i.e. the liturgical rationale) in the Divine Liturgy, focusing particularly on the Anglican liturgy. We'll consider the Office, Morning and Evening Prayer, as well as the Blessed Sacrament of the Lord's Supper.

Lecture 2:

Music in Creation, Music in Worship

George Steiner has asserted that "To ask 'what is music?' may well be one way of asking 'what is man?'" The experience of music has unique capacities to engage both body and mind. It is simultaneously deeply personal and profoundly communal. It informs us that we must be taken us out of ourselves to find ourselves. Thus it isn't surprising that music has long been associated both with the idea of cosmic order *and* with the worship of God. This introductory lecture will develop a description of what music is, drawing from a range of biblical, theological, and philosophical resources.

Lecture 3:

The Headwaters of Liturgical Song

Although music is a significant part of worship in almost all contemporary churches, most Christians are unaware of what the early Church taught about music and how its practices took shape. In recent years, many theologians have recognized that our theology and liturgical practices have been significantly deformed by influences of the Enlightenment. Sadly, very little attention has been given to how the shape of our musical lives reflects dubious Enlightenment assumptions. This lecture will look at music in the early and medieval Church, including early Christian hymnody, pastoral concerns about music and the "passions," the codification of plainchant in the Church's liturgy, the surprising arrival of the organ in churches, and the development of multi-part singing in medieval polyphony.

Lecture 4:

Renaissance and Reformation

It is often assumed that the most important “religion story” of the sixteenth century is the Reformation, with all of the theological and ecclesiastical drama it unleashed. From the standpoint of Church music, the Reformation is big news. But the *musical* developments of the sixteenth century — both before and after 1517, and in both Protestant and Roman Catholic settings — had profound consequences for the life of the Church, and for Western culture more generally. This lecture will examine the great discoveries involving the intertwining of melodic lines made by Renaissance composers, the liturgical reforms launched by Luther, the first generations of distinctively Anglican composers, the advent of and the groundwork laid for the remarkable achievements of the great Baroque composers.

Lecture 5:

Psalms, Hymns, and Spiritual Songs

While Anglicanism has characteristically appropriated musical resources from non-Anglican sources, one of the distinctive musical developments within our tradition is Anglican chant. Most frequently used to chant Psalms, it is also commonly employed for the canticles that are part of the Morning and Evening Prayer liturgy. Another musical gift of Anglicanism to the Church’s life is the Wesley family. This lecture will look at very different styles of chanted psalmody and Wesleyan hymnody (and its non-conformist cousins) as two fundamental poles of Anglican worship.

Lecture 6:

Church Music in a Secular Age: Revolution or *Ressourcement*?

One of the effects of modernity on musical culture in the West is the shift from perceiving music as a way of representing and experiencing the order of the cosmos to treating music as a means of personal expression. As Alasdair MacIntyre has demonstrated, modern culture has come to regard all judgements about value — aesthetic *or* moral — as expressions of personal preference. The rise of new communications technologies in the 20th century also promoted the notion that music is a *consumer* product, not a cultural inheritance but a commodity or fashion accessory valued for its role in discovering and projecting personal identity. Music is assumed to be about *style*, but not about deep meaning. This lecture will discuss how churches have made their way amid these new cultural assumptions, and how the Anglican legacy might inform wise navigation of these strange waters.