

# SAMANTHA ARTEN

November 2020

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## ACADEMIC APPOINTMENTS

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- 2021– Lecturer in Musicology, Washington University in Saint Louis  
2019– Lecturer in Musicology, Southern Illinois University Edwardsville  
2018– Faculty Affiliate, Center for Medieval and Renaissance Studies, Saint Louis University

## EDUCATION

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### **Ph.D. Musicology, Duke University, 2018**

Dissertation: “*The Whole Booke of Psalmes*, Protestant Ideology, and Musical Literacy in Elizabethan England”

Graduate Certificate in Interdisciplinary Medieval and Renaissance Studies

Certificate in College Teaching

### **M.A. Musicology, Duke University, 2014**

### **B.Mus. Music History, Washington University in St. Louis, 2011, *Summa cum laude***

Senior Honors Thesis: “Barbara Strozzi’s *Jubilemus exultemus*: A Critical Edition and Commentary”

## PUBLICATIONS

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### **Peer-Reviewed**

- 2019 “Singing as English Protestants: *The Whole Booke of Psalmes*’ Theology of Music,” *Yale Journal of Music and Religion* 5, No. 1 (2019): 1-34. Open access:  
<https://elischolar.library.yale.edu/yjmr/vol5/iss1/1/>
- 2018 “The Origin of Fixed-Scale Solmization in *The Whole Booke of Psalmes*,” *Early Music* 46, No. 1 (Feb., 2018): 149-165.

### **Encyclopedia Entries**

- 2015 “Tavener, John,” in *The Oxford Encyclopedia of the Bible and the Arts* (Oxford: Oxford University Press, 2015), 395–398.

### **Book Reviews**

- 2020 Review of Beth Quitslund and Nicholas Temperley, *The Whole Book of Psalms Collected into English Metre by Thomas Sternhold, John Hopkins, and Others: A Critical Edition*

*of the Texts and Tunes*, 2 vols. (Tempe, AZ: Arizona Center for Medieval & Renaissance Studies, 2018), *Plainsong & Medieval Music* 29, No. 2 (Oct. 2020): 184-189.

### **Other Publications**

- 2018 “Infusing Archival Research into the Undergraduate Classroom: What, How and Why,” blog post. *Versatile Humanists* blog, Duke University. October 16, 2018.
- 2014 “The U.S. Première of James MacMillan’s St. Luke Passion,” *Society for Christian Scholarship in Music Newsletter* 3 (Fall 2014): 10–11.

### **WORKS IN PROGRESS**

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*Elizabethan and Jacobean Praises of Music* (edited collection, co-edited with Katherine Butler; under contract with Routledge’s *Music Theory in Britain, 1500-1700* series)

“The ‘Ballad Controversy’ Revisited: Anti-Ballad Sentiment and Praises of Music” (book chapter for *Elizabethan and Jacobean Praises of Music*, in progress)

*Reading The Whole Booke of Psalmes* (monograph in progress)

*Making Notes: Print, Music, and Readers in Tudor England* (archival research for second book project in progress)

### **PRESENTATIONS**

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#### **Conference Panels Organized**

- 2020 “Tunes and Contrafacts in Early Modern Britain,” Medieval and Renaissance Music Conference, Edinburgh, July 1-4, 2020. Samantha Arten, Ross Duffin, Katherine Butler, and John Milsom. *Conference held online due to COVID-19.*
- 2020 “Polyphonic Reconstruction,” Medieval and Renaissance Music Conference, Edinburgh, July 1-4, 2020. Joseph Sargent, Caitlin Nolan, and Carmela Barbaro. *Conference held online due to COVID-19.*
- 2020 “English Catholicism,” Medieval and Renaissance Music Conference, Edinburgh, July 1-4, 2020. Magnus Williamson, Anne Heminger, and Andrew Johnstone. *Conference held online due to COVID-19.*
- 2020 “English Reformation Attitudes Toward Music,” Renaissance Society of America Conference, Philadelphia, April 2-4, 2020. Anne Heminger, Samantha Arten, and Joseph Mann. *Conference cancelled due to COVID-19.*
- 2019 “Elizabethan and Jacobean Praises of Music,” Medieval and Renaissance Music Conference, Basel, July 2-6, 2019. Katherine Butler, Samantha Arten, Janet Pollack, and Samantha Bassler.

- 2018 “Music prints and misprints in mid-Tudor England,” Medieval and Renaissance Music Conference, Maynooth University, Ireland, July 5–8, 2018. Anne Heminger, John Milsom, Samantha Arten, and Jenni Hyde.
- 2017 “Music in the Long Protestant Reformations,” National meeting of the American Musicological Society, Rochester, NY, November 9–12, 2017. Daniel Trocmé-Latter, Samantha Arten, and Joseph Herl.

### Conference Presentations

- 2021 “‘Who do you say that I am?’ Signifying ‘Jesusness’ in James MacMillan’s *Passions*,” Society for Christian Scholarship in Music Conference, virtual, February 2021. Co-authored with Isaac Arten.
- 2020 “Singing *The Whole Booke of Psalmes*,” North American British Music Studies Association Conference, Illinois State University, Normal, IL, July 23-26, 2020. *Conference held online due to COVID-19.*
- 2020 “Singing *The Whole Booke of Psalmes*,” Medieval and Renaissance Music Conference, Edinburgh, July 1-4, 2020. *Conference held online due to COVID-19.*
- 2020 “‘Godlie men doe musique loue’: Protestants Praising Music in Elizabethan and Early Jacobean England,” Renaissance Society of America Conference, Philadelphia, April 2-4, 2020. *Conference canceled due to COVID-19.*
- 2019 “‘God is pleasde, with such lyke armony’: Protestant Praise of Music in Elizabethan and Early Jacobean England,” Medieval and Renaissance Music Conference, Basel, July 2-6, 2019.
- 2019 “Unruly Protestant Bodies: Practicing Anglicanism with *The Whole Booke of Psalmes*,” Renaissance Society of America Conference, Toronto, March 17-19, 2019.
- 2018 “The Pedagogical Failure of *The Whole Booke of Psalmes*,” Medieval and Renaissance Music Conference, Maynooth University, Ireland, July 5–8, 2018.
- 2018 “Meaning in the Margins of *The Whole Booke of Psalmes*: Annotations, Musical Performance, and Devotional Use,” Lasting Impressions: Music and Material Cultures of Print in Early Modern Europe, University of Salzburg, June 28-30, 2018.
- 2017 “Protestant Advocacy for Musical Literacy: *The Whole Booke of Psalmes* as Music Textbook and Theory Treatise,” National meeting of the American Musicological Society, Rochester, NY, November 9–12, 2017.
- 2016 “‘Faithfully perused and allowed’: John Day’s Claims of Authority and Authorization for *The Whole Booke of Psalmes*,” Gloriana Society, London, UK, November 18–20, 2016.

Samantha Arten

- 2016 “Transitioning from Hexachords to Fixed-Scale Solmization in *The Whole Booke of Psalmes*,” South Central Graduate Music Consortium, Duke University, Durham, NC, September 30–October 1, 2016.
- 2016 “Protestant Advocacy for Musical Literacy in *The Whole Booke of Psalmes*,” Medieval and Renaissance Music Conference, University of Sheffield, UK, July 5–8, 2016.
- 2013 “Traditions for Music and Music for Traditions in the English Reformation,” Duke Graduate Conference in Theology, Durham, NC, October 4–5, 2013.
- 2013 “Catholic and Anglican Theologies in Tallis’s *Cantiones Sacrae* (1575) and Their English Contrafacta,” Society for Christian Scholarship in Music, New Haven, CT, February 14–16, 2013.
- 2012 “Sexual Politics and Saintry Devotion: Contextualizing Barbara Strozzi’s *Sacri musicali affetti*,” Society for Christian Scholarship in Music, Grand Rapids, MI, February 16–18, 2012.

### **Campus Talks**

- 2019 “‘Read and regard this Psalme’: Devotional Practice and Musical Performance of the English Reformation’s Hymnal,” Center for Medieval and Renaissance Studies, Saint Louis University, February 1, 2019.
- 2018 “Writing in Their Books: Readers of Elizabethan Hymnals,” Paleography Working Group, Duke University, April 20, 2018.
- 2017 “‘Very fals printed’: Typesetting Errors in *The Whole Booke of Psalmes* and the Failure of Popular Music Education in Sixteenth-Century England,” Conversions: Medieval and Modern Working Group, Duke University, November 15, 2017.
- 2017 “Music education for ‘all sortes of people’: Sixteenth-century Protestantism’s push for musical literacy,” Conversions: Medieval and Modern Working Group, Duke University, March 22, 2017.
- 2016 “Solmization in *The Whole Booke of Psalmes*: Music Theory and Popular Music Education in Elizabethan England,” Music Department Graduate Colloquium Series, Duke University, October 20, 2016.
- 2016 “How to Sing Like a Protestant: Musical Prefaces in Sixteenth-Century Books of Congregational Song,” Conversions: Medieval and Modern Working Group, Duke University, January 26, 2016.

### **TEACHING EXPERIENCE**

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**2021, Lecturer in Musicology, Washington University in St. Louis**  
Music History I (to 1700)

Samantha Arten

**2019-2020, Lecturer in Musicology, Southern Illinois University Edwardsville**

History of Music II (1750-present), Graduate Music History Review, Introduction to Graduate Study in Music

**2019, Guest Lecturer, Saint Louis University**

Storytelling in Sound” (Religions of the World: Senses and Stories), “Writing in Dialogue” (Theological Foundations)

**2016–2017, Instructor of Record, Duke University**

Sound in Sacred Spaces (first-year writing seminar), Collegium Musicum (early music vocal ensemble)

**2013-2016, Teaching Assistant, Duke University**

Music, Social Life and Scenes (cross-listed with Cultural Anthropology), Composers of Influence (first-year seminar), Music History I (to 1600), Music History II (1600-1800), Making Music Today (first-year seminar), Collegium Musicum (early music vocal ensemble)

**PEDAGOGICAL TRAINING**

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- 2018 “Teaching With Archives,” Rubenstein Library, Duke University
- 2013–2018 Certificate in College Teaching, Graduate School, Duke University
- 2016–2017 Teacher Training as a Graduate Student Instructor, Thompson Writing Program, Duke University

**FELLOWSHIPS, GRANTS, AND OTHER ACADEMIC AWARDS**

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- 2019 Newberry Consortium Travel Grant
- 2017–2018 Duke Center for Medieval and Renaissance Studies Dissertation Completion Fellowship
- 2017 “Conversions: Medieval and Modern” Travel Grant (Duke Center for Medieval and Renaissance Studies) for dissertation research travel
- 2016 Duke Graduate School International Conference Travel Award to present a conference paper in London
- 2016 Duke Graduate School International Dissertation Research Travel Award for dissertation research travel in the United Kingdom
- 2016 “Conversions: Medieval and Modern” Travel Grant (Duke Center for Medieval and Renaissance Studies) for dissertation research travel
- 2016 Duke Graduate School Summer Research Fellowship

Samantha Arten

- 2015 “Conversions: Medieval and Modern” Travel Grant (Duke Center for Medieval and Renaissance Studies) for dissertation research travel
- 2014 Duke Graduate School Summer Research Fellowship

#### **ADMINISTRATIVE EXPERIENCE**

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- 2019– Administrative Director, Stellar Music Space, Brooklyn, NY
- 2018– Project Administrator, Lived Religion in the Digital Age (funded by the Henry Luce Foundation), Department of Theological Studies, Saint Louis University
- 2018–2019 Administrative Manager, Women’s Hope Chorale of St. Louis, St. Louis, MO
- 2015–2016 Graduate Assistant Facilitator, “Conversions: Medieval and Modern” Working Group, Center for Medieval and Renaissance Studies, Duke University

#### **SERVICE TO THE PROFESSION**

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##### **Committee Membership**

- 2017–2018 Biddle Musicology Lecture Series Committee, Duke University
- 2014–2015 Graduate Student Representative, Music Graduate Student Association, Duke University
- 2013–2014 Secretary, Music Graduate Student Association, Duke University

##### **Conference/Symposium Organizing**

- 2019 Project Administrator, “Religion in Place,” academic symposium put on by the Lived Religion in the Digital Age project, Saint Louis University, October 10-12, 2019.
- 2015–2016 Organizing Committee, “Representations of the Ordinary in the Medieval and Early Modern Periods,” North Carolina Colloquium in Medieval and Early Modern Studies, Duke University, February 19-20, 2016.

##### **Working Groups**

- 2020– Convener of the Tudor Music Forum for scholars of early modern English music and its biweekly Zoom meetings. Topics include research projects, early music performance, pedagogical concerns, and our Tudor Book Club (discussing published research by our colleagues)

##### **Peer Review**

- 2020 Peer Reviewer for *Reformation*

### **Conference Panel Moderation**

- 2018            Session Chair, “Music: Networks and Archives,” Digital Matters in Medieval and Renaissance Studies Conference, Duke Center for Medieval and Renaissance Studies, Duke University, Durham, NC, April 6-7, 2018.
- 2017            Session Chair, “Shakespearean Instantiations, Session 1,” Tragedy, Recognition, Conversion Conference, Duke Center for Medieval and Renaissance Studies and Conversions: Medieval and Modern Working Group, Duke University, Durham, NC, October 20-21, 2017.
- 2016            Session Chair, “Operatic Investigations,” South Central Graduate Music Consortium, Duke University, Durham, NC, September 30-October 1, 2016.

### **Public Musicology**

- 2021            “Very Meet to Be Used of All Sorts of People: The First Anglican Hymnal,” Living Tradition: Music and Liturgy at St. Peter’s, St. Peter’s Episcopal Church, St. Louis, MO, January 31, 2021.
- 2012            “Lady Gaga in the Church? Rewriting Secular Tunes for Sacred Use Throughout History,” The Church of St. Michael and St. George Summer Forum, St. Louis, MO, June 24, 2012.

### **PROFESSIONAL AFFILIATIONS**

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- 2010–            American Musicological Society
- 2011–            Society for Christian Scholarship in Music
- 2013–            North American British Music Studies Association
- 2018–            Renaissance Society of America

### **REFERENCES**

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Thomas Brothers, Professor of Music, Duke University (Dissertation Advisor)

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Jessie Ann Owens, Distinguished Professor Emerita of Music, University of California Davis

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Philip Rupprecht, Professor of Music, Duke University

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Samantha Arten

Beth Quitslund, Professor of English, Ohio University

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Kerry McCarthy, Visiting Scholar, Reed College

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### **Teaching References**

Andrew Greenwood, Assistant Professor of Musicology, Southern Illinois University

Edwardsville

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Pauline Lee, Associate Professor of Chinese Religions and Cultures, Saint Louis University

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Amanda Pullum, Assistant Professor in the School of Social, Behavioral & Global Studies,  
California State University, Monterey Bay

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