

SAMANTHA ARTEN

November 2022

2819 Brazeau Ave.
St. Louis, MO 63144

+1 603-809-1778
samantha.arten@gmail.com
www.samanthaarten.com

ACADEMIC APPOINTMENTS

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

EDUCATION

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

Peer-Reviewed

- 2022 “‘To be songe to the tune of [the] 25th psalme’: Adapting *The Whole Booke of Psalmes* for Personal Devotion and Communal Singing,” *Reformation* 27, No. 1 (2022), 65-84.
- 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.

Co-Edited Journal Issue

- 2022 “Mid-Tudor Scriptural Verse—Words, Music, and Reception,” *Reformation* special issue, co-edited with Scott Lucas. Articles by Lucía Martínez Valdivia, Scott Lucas, Anne Heminger, and Samantha Arten. With introduction: Scott Lucas and Samantha

Samantha Arten

Arten, “Delyght in the holy songes of veritie”: mid-Tudor scriptural verse—words, music, and reception,” *Reformation* 27, No. 1 (2022), 1-3.

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.

FORTHCOMING

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), forthcoming in 2022.

“The ‘Ballad Controversy’ Revisited: Anti-Ballad Sentiment and Praises of Music,” book chapter for *Elizabethan and Jacobean Praises of Music*, ed. Samantha Arten and Katherine Butler, forthcoming in 2023.

“Performing Religious Reform in the Tudor Parish Church,” co-authored with Anne Heminger, book chapter for *Early Modern Performance Beyond the Public Stage: Extra-Theatrical Forms and Spaces*, ed. Jennifer Wood and Amrita Sen (under contract with Bloomsbury Arden)

UNDER REVIEW

“‘A knowledge easely taught, and quickly learned’: Learning to Sing in Byrd’s England” (submitted to the journal *Early Music*, October 2022)

WORKS IN PROGRESS

Reading The Whole Booke of Psalmes (monograph)

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

PRESENTATIONS

Conference Panels Organized

- 2021 “Morality and Popular Song in Early Modern England,” Medieval and Renaissance Music Conference, Lisbon/virtual, July 5-9, 2021. Samantha Arten, Joseph Mann, and Katherine Butler.
- 2021 “English Reformation Attitudes Toward Music,” Renaissance Society of America Conference, Philadelphia, April 2-4, 2020. Anne Heminger, Samantha Arten, and Joseph Mann. *Panel originally accepted for the 2020 conference (cancelled due to COVID-19).*
- 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.*
- 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 “Anti-Ballad Sentiment in Tudor Collections of Metrical Scriptural Paraphrase,” Medieval and Renaissance Music Conference, Lisbon/virtual, July 5-9, 2021.
- 2021 “The ‘Ballad Controversy’ Revisited: Anti-Ballad Sentiment and Praises of Music in the Tudor Period,” Renaissance Society of America Conference, virtual, April 13-15 and 20-22.
- 2021 “‘Who do you say that I am?’ Signifying ‘Jesusness’ in James MacMillan’s *Passions*,” Society for Christian Scholarship in Music Conference, virtual, February 25-27, 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 please, 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.
- 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 Sainly 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.

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. Youtube recording: <https://youtu.be/bKePHLpzm78>
- 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.

TEACHING EXPERIENCE

Lecturer in Musicology, Washington University in St. Louis

Spring 2021, 2022, and 2023: Music History I (to 1700)

Lecturer in Musicology, Maryville University

Fall 2021 and 2022: Music in Western Civilization I (to 1750)

Spring 2022 and 2023: Music in Western Civilization II (1750-present)

Lecturer in Musicology, Southern Illinois University Edwardsville

Fall 2020 and 2022: History of Music II (1750-present)

2019-2020: Graduate Music History Review, Introduction to Graduate Study in Music

Samantha Arten

Guest Lecturer, Saint Louis University

2019: “Storytelling in Sound” (Religions of the World: Senses and Stories), “Writing in Dialogue” (Theological Foundations)

Instructor of Record, Duke University

2016–2017: Sound in Sacred Spaces (first-year writing seminar), Collegium Musicum (early music vocal ensemble)

Teaching Assistant, Duke University

2013-2016: 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

2021	Maryville Teaching Academy, Maryville University
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

2022	New York Public Library Short-Term Research Fellowship
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
2015	“Conversions: Medieval and Modern” Travel Grant (Duke Center for Medieval and Renaissance Studies) for dissertation research travel

Samantha Arten

2014 Duke Graduate School Summer Research Fellowship

ADMINISTRATIVE EXPERIENCE

- 2022– Administrative Manager, Masterworks Chorale and Children’s Chorus, Belleville, IL
- 2018–2022 Project Administrator, Lived Religion in the Digital Age (funded by the Henry Luce Foundation), Department of Theological Studies, Saint Louis University
- 2019–2021 Administrative Director, Stellar Music Space (community music school), Brooklyn, NY
- 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

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

- 2022 Byron Adams Travel Grant Committee, North American British Music Studies Association Biennial Conference, July 21-24, 2022
- 2021-2022 Program Committee, North American British Music Studies Association Biennial Conference, July 21-24, 2022
- 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)

Samantha Arten

Peer Review

2022 Book proposal reviewer for Oxford University Press

2020–2021 Peer Reviewer for *Reformation* journal

PROFESSIONAL AFFILIATIONS

2010– American Musicological Society

2011– Society for Christian Scholarship in Music

2013– North American British Music Studies Association

2018– Renaissance Society of America

REFERENCES

Research References

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

Phone: 530-443-6854

Email: jaowens@ucdavis.edu

Kerry McCarthy, Visiting Scholar, Reed College

Phone: 503-290-8162

Email: kerry.r.mccarthy@gmail.com

Beth Quitslund, Professor of English, Ohio University

Phone: 740-593-2829

Email: quitslun@ohio.edu

Teaching References

Dolores Pesce, Professor of Musicology, Washington University in St. Louis

Phone: 314-935-5592

Email: dpesce@wustl.edu

Andrew Greenwood, Associate Professor of Musicology, Southern Illinois University

Edwardsville

Phone: 618-650-2026 (or 224-725-9900 if teaching remotely)

Email: agreenw@siue.edu

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

Phone: 314-977-2893

Email: pauline.lee@slu.edu

Performance Reference

Jeff Noonan, Professor Emeritus of Musicology, Southeast Missouri State University &
Founder/Director of Early Music Missouri

Samantha Arten

Phone: 314-368-0382

Email: jjnoonan@sbcglobal.net