



TE KĀRETI IRIRI O CAREY

CAREY
BAPTIST COLLEGE

Tuning our hearts
to the
Psalms

How the Bible's songbook can shape worship and witness in Aotearoa

17-19 JULY 2024

WAIPUNA CONFERENCE CENTRE, TĀMAKI MAKĀURAU AUCKLAND





Contents

WELCOME	4
DAY ONE SCHEDULE	6
DAY TWO SCHEDULE	8
DAY THREE SCHEDULE	10
KEYNOTES	12
THURSDAY EVENING	14
PAPERS	14
WORKSHOPS	20

Welcome

*“Waiatatia he waiata hou ki a Ihowa:
waiata, e te whenua katoa, ki a Ihowa.”*

*“O sing to the LORD a new song;
sing to the LORD, all the earth!” (Psalm 96:1)*

Kia ora and welcome to Tuning Our Hearts to the Psalms, a conference exploring how the Bible’s songbook can shape our worship and witness here in Aotearoa. We’ve been preparing for this gathering for well over a year and are so honored that you would join us for these three days.

Our deep desire is that we would all gather around the psalms, and then create and imagine together how to sing and pray psalm-inspired songs and prayers in the heart languages and cultures of our communities.

*We look forward to learning from you and with you.
Welcome!*



MICHAEL J. RHODES

INTERNET ACCESS

Wifi is available in the conference venue.
Use network "Guest".

ROOM LAYOUT

Banquet Room 1 is the main plenary room.
Workshop and Paper sessions will take place
in Banquet Rooms 1 and 2 (downstairs), plus
Conference Room 1, 2, and 3 (upstairs).

- ◇ Tea/Coffee and lunch will be served outside the main plenary room.
- ◇ You are welcome to eat in the conference rooms, but not outside in the foyer areas.
- ◇ Notepad and pens are provided.

WHO DO I ASK FOR HELP?

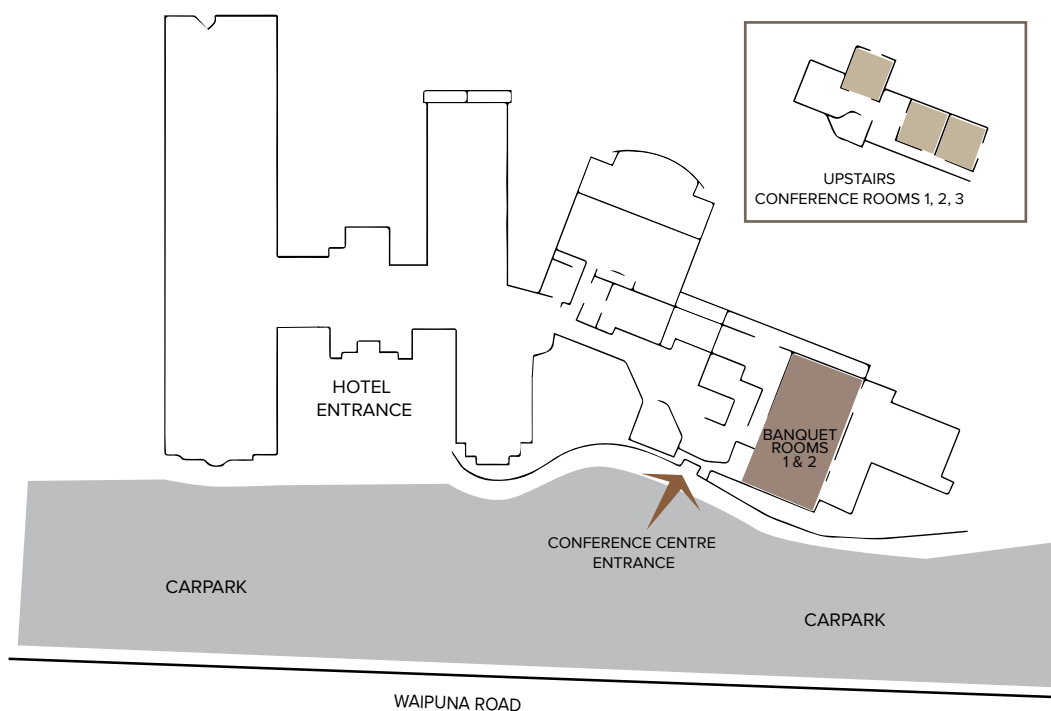
- ◇ Event co-ordinator:
Gathoni Wang'ombe 022 095 8542
- ◇ Conference Leader:
Michael Rhodes 022 420 6507
- ◇ Waipuna Conference Duty Manager
09 526 3021

RECORDING & CREATING

All the main plenary sessions will be recorded and will be made available on the Carey Baptist College website www.carey.ac.nz after the event.

As mentioned in Michael's welcome, our deep desire is that conference attendees would begin to create together new psalm-inspired songs, prayers, liturgies, art, pastoral care practices, and more, in the heart languages and cultural forms of Aotearoa. Together, we hope to create gifts rooted in the psalms that can be shared across our communities.

For this reason, conference attendees are encouraged and welcomed to submit any creative artifact created out of their encounter with the psalms within the next six months (song, liturgy, artwork, prayer, poem, etc). Carey will then make these artifacts publicly available on our webpage. This will allow us to begin resourcing one another with, for instance, a growing body of worship songs rooted in the psalms and created here in Aotearoa.
Email to psalms@carey.ac.nz.



Day One

WEDNESDAY 17 JULY

TIME	TOPIC / EVENT	PRESENTER(S)
8.30am	Arrival and Registration at main entrance	
9.00am	Mihi whakatau	
9.30am	Kai and coffee	
9.45am	Psalm singing The Strange New World within the Psalms (Zoom)	Luke Kaa-Morgan Brent Strawn
11.05am	Nothing to Invent, Everything to Get Right: On the Slow Arts of Translation, Preaching, and Collaborative Thinking	Ellen Davis
12noon	Lunch	
1.00pm	Songwriting Hub & Workshops: Session 1	
2.00pm	Songwriting Hub & Workshops: Session 2	
3.00pm	Afternoon tea	
3.15pm	Psalm 77: He Hīmene nā Ahapa mai i te Hīkoi (A Sacred Song of Asaph, from the Journey)	Michael Rhodes, Eugene Fuimaono, Tanya Lameta, Luke Kaa-Morgan, Jonathan Robinson, and Emma Stokes
4.30pm	End of day one	

Workshops

1.00PM AND 2.00PM

WORKSHOP SESSION 1 Banquet Room 1	1.00pm	What Can the Psalms Teach Us About Congregational Singing	Malcolm Gordon
	2.00pm	Soul Scribbles: Using the Psalms as Inspiration for Scribing Personal Poetry	Sina Steele
WORKSHOP SESSION 2 Banquet Room 2	1.00pm	Preaching the Psalms	Paul Windsor
	2.00pm	Planted by Psalmic Streams: Challenges and Opportunities for Prayer Shaped by the Psalter	Dale Campbell
WORKSHOP SESSION 3 Conference Room 2 & 3	1.00pm	When Psalms Become Scaffolds for Longing and Lament	Miriam Jessie Fisher
	2.00pm	Singing and Songwriting Inspired by the Psalms	Kassidy Kinvig
WORKSHOP SESSION 4 Conference Room 1	1.00pm	Songwriting Hub	Luke Kaa-Morgan
	2.00pm	Songwriting Hub	Luke Kaa-Morgan

Day Two

THURSDAY 18 JULY

TIME	TOPIC/EVENT	PRESENTER(S)
9.00am	The Psalms and Māori Worship	Te Hira and Anameka Paenga
10.15am	Morning tea	
10.45am	Psalms Papers: Session #1	
12.15pm	Lunch	
1.15pm	Praying Uncomfortable Emotions: Anxiety, Anger, Hate, Shame, Guilt, Disappointment with God	Jill Firth
2.05pm	Songwriting Hub & Workshops: Session 1	
3.30pm	Songwriting Hub & Workshops: Session 2	
4.30pm	End of day two	

Psalms Paper Session #1

10.45AM

We encourage attendees to remain in one break-out room for the entire session. While this may mean missing other papers you might like to hear, it will minimise disruption for the presenters. Please reach out to any presenters whose presentations you missed to request a copy of their work, or chat with them over tea or lunch.

<p>PAPER SESSION</p> <p>1</p> <p>Banquet Room 1</p> <p>HOST Glenn Melville</p>	<p>Psalms/ Ko Ngā Waiata: A Response to Colonialism in Aotearoa</p>	<p>Puna Wano-Bryant & Alistair Reese</p>
	<p>Configuring Collections: the Narrativizing of Conflict in the Psalter and its Mimetic Implications</p>	<p>David Ray</p>
	<p>The Meaning Behind the Meaninglessness: The Psalms of Lament in the Contemporary Christian Life</p>	<p>Malcolm Gordon</p>
<p>PAPER SESSION</p> <p>2</p> <p>Conference Room 2</p> <p>HOST Christa McKirland</p>	<p>Psalms for/from the Nahua People</p>	<p>Michelle Navarette</p>
	<p>The Environmental Sphere of Air and Animate Life in the Hallel Psalms—Psalms 146-150</p>	<p>Sarah Hart</p>
	<p>And Darkness is My Friend: Interrogating an Attempt to Reintroduce Psalm 88 as Christian Congregational Lament</p>	<p>W.H. Chong, G. Geoffrey Harper, and Kit Barker</p>

Workshops

2.05PM AND 3.30PM

There will be a short afternoon tea break between sessions

WORKSHOP SESSION 1 Banquet Room 1	2.05pm	Singing the Psalms at Eastgate	Nathan Bird
	3.30pm	Singing the Psalms in Pukapukan and English: An Intercultural Presentation	Kevin Salisbury with Nio Teopenga and friends
WORKSHOP SESSION 2 Conference Room 3	2.05pm	When Friends Become Foes: Betrayal at the House of God (Psalm 55)	Lindy Jacomb
	3.30pm	Pilgrimaging towards Transformation, Flourishing, and God via the Psalms of Ascents	Phil Halstead and Allison Davidson
WORKSHOP SESSION 3 Conference Room 2	2.05pm	“It’s a Cold and It’s a Broken Hallelujah”: What Can Today’s Psalmist’s Learn from Leonard Cohen	Grant Norsworthy
	3.30pm	We sing what?...	Josiah Carr and Sacha Olson
WORKSHOP SESSION 4 Conference Room 1	2.05pm	Songwriting Hub	Luke Kaa-Morgan
	3.30pm	Songwriting Hub	Luke Kaa-Morgan

Thursday Evening

7.00PM AT 3C CHURCH ELLERSLIE

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An Evening of praise, worship, teaching, and reflection featuring Dr Ellen Davis as keynote speaker, with responses from Dr Brian Kolia and Lani Alo.

This evening session is a free event, and all are welcome.

Day Three

FRIDAY 19 JULY

TIME	TOPIC/EVENT	PRESENTER
9.00am	How do we Worship Without Forgetting Those who Suffer? Learning from the Song of Ascents	Rico Villanueva
10.15am	Morning tea	
10.30am	Songwriting Hub & Psalms Papers: Session #2	
12.00noon	Lunch	
12.30pm	Closing reflections & whakawātea	
2.00pm	End of conference	

| Notes:

Psalms Paper Session #2

10.30AM

We encourage attendees to remain in one break-out room for the entire session. While this may mean missing other papers you might like to hear, it will minimise disruption for the presenters. Please reach out to any presenters whose presentations you missed to request a copy of their work, or chat with them over tea or lunch.

<p>PAPER SESSION</p> <p>1</p> <p>Banquet Room 1</p>	<p>Retrieving Bonhoeffer’s Prayerbook: Towards a Post-Holocaust Christological Reading of the Psalms</p>	<p>Mike Mawson</p>
	<p>How Goodly are your Dwellings: Psalm singing in Athanasius and the <i>Vita Antonii</i></p>	<p>Ryan Lang</p>
	<p>Shepherding Well: A Theology of Interpersonal Power and Authority</p>	<p>Christa McKirland</p>
<p>PAPER SESSION</p> <p>2</p> <p>Banquet Room 2</p> <p>HOST Denise Tims</p>	<p>Prayers and Providence: Reading the Psalms with Donald McLean (1820-1876), The Bible, Settler Colonialism, and the Limits of Spiritual Formation</p>	<p>Andrew Clark-Howard</p>
	<p>How do we Sing in a Virtual Land? Theology, Imagination and Psalms in Digital Spaces</p>	<p>Stephen Garner and Miriam Fisher</p>
	<p>Singing with David in Psalm 40</p>	<p>Mark Keown</p>
<p>PAPER SESSION</p> <p>3</p> <p>Conference Room 2</p> <p>HOST Nicola Mtfort Griffiths</p>	<p>Ngā Waiata: Savage Interpretations: Robert Maunsell’s Translation of the Psalms</p>	<p>Emily Colgan, Te Aroha Rountree, and Andrew Picard</p>
	<p>Today if you will Hear his Voice’: Psalm 95 in Ancient Israel, the New Testament and Today</p>	<p>Philip Church</p>
	<p>The Psalms of Ascent as a Preaching Resource for the Long Obedience in the Same Direction (with help from Eugene Peterson)</p>	<p>Ken Keyte</p>
<p>SESSION</p> <p>4</p> <p>Conference Room 1</p>	<p>Songwriting Hub</p>	<p>Luke Kaa-Morgan</p>

Keynote Speakers



Ellen Davis
Nothing to Invent, Everything to Get Right: On the Slow Arts of Translation, Preaching, and Collaborative Thinking.
Duke Divinity School

Dr Ellen F. Davis is the Amos Ragan Kearns Distinguished Professor of Bible and Practical Theology at Duke Divinity School. The author of eleven books and many articles, her research interests focus on how biblical interpretation bears on the life of faith communities and their response to urgent public issues, particularly the ecological crisis and interfaith relations. She is currently collaborating with professional dancers, musicians, and painter Makoto Fujimura on interpreting the Psalms through the arts.



Dr Jill Firth
Praying Uncomfortable Emotions: Anxiety, Anger, Hate, Shame, Guilt, Disappointment with God.
Ridley College

Dr Jill Firth (PhD, Australian College of Theology) is lecturer in Hebrew and Old Testament at Ridley College, Melbourne. She has ministered in Western Australia, the Northern Territory, Hong Kong, and Melbourne, and is an Anglican priest and a trained spiritual director. She has edited her PhD on lament psalms for publication and is currently writing a commentary on Jeremiah.



Anameka Paenga
The Psalms and Māori Worship
Te Wānanga Ihorangi

I pakeke mai ahau i ngā rekereke o aku tīpuna ki Ōpōtiki. He tamaiti ahau nā ōku pakeke, i waimaria ahau i ngā whakaakoranga maha o te kāinga. Ko te kapa haka tētahi o aua kura.

Anameka is the current Co-Principal of Te Wānanga Ihorangi formally Oati, who specialises in teaching, curriculum development, and resource creation. She is leading out the development and the creation of curriculum with a Theology and Te Reo Māori focus.



Te Hira Paenga
The Psalms and Māori Worship
St John's Theological College

Ko ōna kāwai nō Te Taitokerau nō Ngāti Hine, Te Kahu o Torongare, Ngāti Rangī, Te Māhurehure, Ngāti Rāhiri, Ngāi Tawake, Te Matarahurahu, Ngāpuhi. Ki te Rāwhiti ko ōna hapū ko Ngāti Konohi, Ngāti Rangī, Te Whānau a Ruataupare ki Tūpāroa, me Ngāti Kahungunu. Te Hira is the Tikanga Māori Dean at St John's Theological College and is currently completing his PhD through the University of Otago with a focus on theology and kapahaka.



Brent Strawn
The Strange New World Within the Psalms
Duke Divinity School

Dr Brent Strawn (PhD, Princeton Theological Seminary) is a professor of Old Testament at Duke Divinity School in North Carolina with particular interests in the Psalms, Old Testament theology, Israelite religion, and ancient Near Eastern iconography. He has published over 250 academic works and regularly speaks and preaches in churches across the United States.



Rico Villanueva
How do we Worship Without Forgetting Those that Suffer?
Learning from the Song of Ascents
Langham Publishing

Dr Rico Villanueva (PhD, Trinity College/University of Bristol) is a pastor, seminary teacher, editor, and author. His book "It's OK to be NOT OK" applies his research on Psalms of lament. Currently, he serves as Commissioning Editor for Langham Publishing and Pastoral Care Coordinator for Asian scholars of Langham Partnership. He was previously General Editor of the Asia Bible Commentary series and teaches part-time at Asia Graduate School of Theology and Ateneo de Manila University.

Carey Baptist College Team

*Psalm 77: He Hīmene nā Ahapa mai i te Hīkoi
(A Sacred Song of Asaph, from the Journey)*



Eugene Fuimaono
*University of Otago
Ōtākou Whakaihū Waka*

Eugene Fuimaono is currently pursuing a PhD at Otago University, where his research focuses on the intersection of Māori epistemologies and colonial Christian practices. His scholarly journey is driven by a profound commitment to exploring how Māori knowledge systems can inform, strengthen, and potentially correct colonial interpretations within Christian contexts, seeking to contribute to a broader understanding of how indigenous knowledge can contribute to reconciliation and social justice in contemporary contexts. Eugene was on Carey staff, and is a professional musician. He has cultivated a deep appreciation for cultural expressions and narratives, which enriches his academic inquiries into the complexities of Māori cultural identity and spirituality.



Luke Kaa-Morgan
*Te Pouarataki mā te hīkoi
Carey Baptist College*

Luke Kaa-Morgan provides leadership for Carey Baptist College and its Tiriti hikoi. He guides Carey's Ministry Training Team as it seeks to develop practices of leadership formation that embrace Kaupapa Māori and embody the vision of Te Tiriti. He nurtures Carey's community life and seeks to develop and identify emerging Māori leaders in need of theological formation and ministry training.



Tanya Lameta
*Pasifika Cultural Partner
- Kia Puta Ora Emerge Aotearoa*

Tanya is Co-lead pastor with her husband for Hosanna Lighthouse Baptist in Otahuhu. She is Chairperson of Baptist Women NZ, was previously on staff at Carey, and is Carey Alumni—class of 2017. Tanya is currently studying her Masters in Social work (Massey), and has Postgraduate diplomas in Counselling and Education (Massey) and in Violence & Trauma (AUT). Tanya is a grand-daughter of the late Rev. Savea Siuleo Pouesi. Musical composition for SATB choral structures is a skill that the Pouesi family are well known for within Samoan traditional churches. As a worship leader, Tanya is excited about how the book of Psalms can be used to frame song selections for Sunday worship services.



Jonathan Robinson
*New Testament Lecturer
Carey Baptist College*

Jonathan Robinson is the lecturer in New testament at Carey Baptist College. He came to Aotearoa in 2006 from the UK. He has worked in pastoral ministry in the UK and NZ and has performed and composed music in a range of contexts and styles. He lives in Glendowie with his family and a dog of uncertain heritage.



Michael Rhodes
*Old Testament Lecturer
Carey Baptist College*

Michael teaches Carey's Old Testament courses. He holds a PhD in Divinity from the University of Aberdeen/Trinity College Bristol. His dissertation explored how the Deuteronomic tithe meal and Corinthian Lord's Supper served as morally transformative feasts that shaped the community for holiness, justice, mercy, and solidarity. Michael spent 7 years working for Christian community development programmes, first in Kenya, and then in the economically impoverished South Memphis community where his family lives. Additionally, he has also been involved in racially and economically diverse church plants since 2009, and is an ordained pastor in the Evangelical Presbyterian Church. Michael's passion is to help the church hear and respond to God's call in Scripture to become a community that embodies Jesus's good news for the poor. As a result he has studied and published works on economic discipleship, racial justice, and poverty in Scripture, at both the academic and popular level.



Emma Stokes
*Bible and Mission Lecturer
Carey Baptist College*

Emma is lecturer in Bible and Mission at Carey Baptist College. She is driven by a deep conviction that the gospel of Jesus Christ has the power to transform lives and communities. Alongside teaching, she leads Mission Track, facilitating the formation of students preparing for participation in God's mission in a variety of settings. Emma serves on the Boards of GC3 and Bright Hope World and is part of the adjunct faculty at Pathways Bible College. Alongside her husband Mark, she also serves as a Partnership Facilitator for Bright Hope World in S.E. Asia.

Thursday Evening Keynotes



Ellen Davis
*Praising God Against the
 Background of Death*
 Duke Divinity School

Dr Ellen F. Davis is the Amos Ragan Kearns Distinguished Professor of Bible and Practical Theology at Duke Divinity School.

Abstract: In the past year, as I have participated weekly in the prayers of mourning (kaddish) at my neighbourhood synagogue, I have reflected on the power of praising God in the face of death. In this lecture I will consider several aspects: praising God in defiance – though not denial – of the known facts, even the facts our personal history; coming to know the true nature of God through praise; praising God as an assertion of my own identity *coram Deo*. Insights will be drawn from several Psalms.



Brian Fiu Kolia
 Dr Brian Fiu Kolia is a second-generation Australian-born Samoan. He is a lecturer in Hebrew Bible at Malua Theological College. He holds a PhD from the University of Divinity, Melbourne, Australia.

Brian is interested in reading the text from decolonising, Pasifika/Moana cultural, and indigenous/native perspectives. More importantly, he is a husband to Tanaria and a father to Elichai.



Lani Alo
 Lani Alo has quickly become a prominent figure in the music scene, profoundly impacting the Samoan and Pacific communities worldwide. He is a key figure in the

Samoan and Pacific music scene, particularly in Aotearoa New Zealand, and his work has earned him numerous accolades in the music industry. Lani continues to perform at various events and festivals, captivating audiences with his dynamic presence and vocal prowess. His music not only entertains but also resonates deeply with cultural pride and identity.

Paper Abstracts and Speakers

In order of presentation



Psalms/ Ko Ngā Waiata: A Response to Colonialism in Aotearoa

Puna Wano-Bryant
Te Rautitikura, Parininihi ki Waitōtara (“PKW”)

Alistair Reese
University of Otago/Ōtākou Whakaihū Waka

Puna has a background in the law, Te Tiriti o Waitangi issues and iwi taiao development and is dedicated to te reo o Taranaki me ōna tikanga. Puna was the Chairperson of the Parihaka Papakāinga Trust and lead their unique reconciliation process with the Crown in 2017 which resulted in Te Kawenata o Rongo, the ceremony He Puanga Haeata - the New Dawn and Te Ture Haeata ki Parihaka legislation. Puna is an uri of Parihaka, a Taranaki matauranga Māori practitioner and custodian of tāinga kawa and ceremony. As a follower of Christ and the teachings of her tūpuna Puna believes in the kōrero “I am an indivisible product of God and my tupuna” “E kore au e taea he uri nō Hōhepa, nō ngā tūpuna.” Puna’s heart is for reconciliation. Based on her experience and involvement in tribal leadership she always challenges us to unpack what is required to achieve genuine reconciliation through what can be very divisive and disruptive yet inspiring and unifying events in our history.

Alistair is of Scottish, Welsh, Irish, and English descent, Alistair Reese was born and raised in Kirikiriroa (Hamilton), Aotearoa, New Zealand. His eponymous ancestor Alexander sailed to Christchurch from Glasgow in 1867. After high school Alistair spent ten years as a peripatetic traveller, including a two-year sojourn with the SV Fri Pacific Peace Odyssey. On his return to Aotearoa, he settled in the Bay of Plenty in the Tapuika district of Paengaroa, and has farmed there with his wife Jeannie (she is of Canadian-Lebanese-Mi’kmaq descent) for the past forty years. His daughter Naomi and son-in-law Koro Nicholas and their baby son Akaripa Sean live nearby; they dream together of a better future for all who live in this land. Alistair has postgraduate degrees in Theology, History

and Tikanga Māori. He is a Research Affiliate at the University of Otago, and his research and speaking interests centre on New Zealand colonial history, with a particular focus on the Treaty and reconciliation.

Abstract: The influential Whakatōhea kaumatua Ranginui Walker, once described Christianity as ‘total colonisation--in that it involved cultural invasion and colonisation of the minds of the invaded as well’. Undisputedly, Scripture has been employed as a colonising instrument of Empire, used in Aotearoa NZ to dehumanise, patronise and to justify violence not only by the Crown but also as part of the church’s civilising mission.

An understandable response by some has been an indigenous rejection of Christianity *per se* and by others the use of an hermeneutic of suspicion to interpret the Scriptures in service of a post-colonial agenda. Counterintuitively, we shall via an historico-theological and tūpuna kōrero [indigenous ancestral wisdom] lens demonstrate that Māori have also employed an hermeneutic of trust to engage with Scripture in general and the Psalms in particular as an activity of resistance. The Psalms of David have been and continue to be a source of comfort, encouragement, and an expression of mana motuhake [autonomy] since the 1830s to the present day. Here we shall highlight some significant historical uses by Māori of the Psalms and conclude with some recent examples of Psalmody in te ao Māori.



Configuring Collections: the Narrativizing of Conflict in the Psalter and its Mimetic Implications

David Ray

University of Divinity (St Francis College, Brisbane)
david.cameron.ray@gmail.com

David is an early career researcher, based in Darwin, Northern Territory. He recently joined St Francis College (Milton, Qld) as University Scholar of the University of Divinity. Over the last couple of years, David served as tutor of online courses in Hebrew Bible and concentrated on publishing his doctoral research on Conflict and Enmity in the Asaph Psalms (FAT II 145, Tübingen: Mohr Siebeck, 2023).

Abstract: Form in the Psalter has typically been associated with lament and descriptive/declarative praise and/or ancient cultic practices. This paper considers form as the intentional shaping of collections of Psalms for didactic purposes. By approaching the proto/deutero-Asaph Psalms with an eye to its conflict patterns, a narrativ reading of the Asaphite collections is presented as a form in itself. Underpinned by lamentations of

misunderstanding, the breaking-in of divine truth and a self-reflection on how the ingathered ought trust the divine judge, the Asaphite collections might then serve as examples of worship creativity, potentially steering us from synthetic forms and formulae.



The Meaning Behind the Meaninglessness: The Gift of the Psalms of Lament in Contemporary Christian Life

Malcolm Gordon

*First Church of Otago –
Presbyterian Church of Aotearoa New Zealand*

Malcolm is a parish minister and songwriter who serves at First Church in Dunedin, planting a new faith community called ‘The Common.’ He recently completed his doctoral studies on early Christian engagement with the Psalms of lament.

Abstract: The Psalms of lament are full of complaints and questions like ‘God, why!?’ and ‘how long?!’ They are common in the book of Psalms, but not so common in the life of contemporary Christians. Given that we see God’s saving action and self-giving kindness in Jesus, can Christians really charge God with accusations like those in the Psalms of lament?

But what happens if we don’t engage with these Psalms? Perhaps we might lose our ability to articulate how broken our world is, and how incomplete God’s promises seem to be in our lived experience. It could be that these Psalms allow us to straddle faithfulness to God and faithfulness to our own human experience, and to navigate this time between the now and not yet of God’s kingdom.



Psalms for/from the Nahua People

Michelle Navarrete

Emory University/Proskuneo Ministries
michelle.navarrete@emory.edu

Michelle Elizabeth Navarrete is the daughter of Mexican immigrants, born and raised in the Chicagoland area of the United States. She is a doctoral student at Emory University in Hebrew Bible/Old Testament focusing on the Psalms. Her identity as a Latina, musician, and academic is tied to her calling, which is to bridge spaces between church and academy. She lives in the most diverse square mile of the US in Clarkston, Georgia, where she actively participates as a teacher and worship leader in a house church through a nonprofit called Proskuneo Ministries, committed to multicultural, multigenerational, multilingual worship in community.

Abstract: The history of indigenous Mexico at the height of Spanish colonization can be a tricky field to navigate. Years after the conquest of Tenochtitlan in 1521, assumptions spiralled that the indigenous people were “successfully” converted into a monolithic Catholicism of the Spanish friars. Historians, however, have now shown that 1) Spanish Catholicism itself revealed its own hybridity and complexities and 2) indigenous concepts and frameworks never truly dissipated from the Catholic religion after colonization. These two things worked together to create an integration of the frameworks of Nahua people and the Catholic friars—a “Nahuatlization of Christianity”—still present in modern day, postcolonial Mexico. This paper will then attempt to show the complexities of translation through selected Psalms for the sake of exposure in a postcolonial setting, and then it will propose a practical application of reclaiming the Psalms for the sake of thriving in healthy community.



The Environmental Sphere of Air and Animate Life in the Hallel Psalms—Psalms 146-150

Sarah Hart

Te Kupenga- Catholic Theological College

Sarah Hart lectures biblical studies at Te Kupenga-Catholic Theological College, Ponsonby, Auckland. As a professional violinist she has worked in orchestras in Europe and Australasia. Amongst ongoing music and biblical interests, she is at the cutting edge of current environmental issues with involvement in a family sheep and beef farm in the Central Hawkes Bay.

Abstract: Ecology and the environment are a major contemporary global topic in both secular and religious communities. In modern Western thought three environmental spheres essential for animate life are earth, air, and water. Humans and animate life ie beings with flesh and breath, share the three environmental spheres. The psalms and Hebrew Bible contain many verses on the relationship between animate beings and earth. However, few verses obviously address the relationship between air, or water, and animate life. This suggests that biblical thinking is conceptually different to contemporary Western thinking. How does biblical Hebrew express modern concepts of air or animate life? This paper explores biblical references to animate life and air in the Hallel or praise psalms ie Psalms 146-150. The interest of this paper is to explore the environment of air in the Hallel psalms and the relationship between animate life and air.



And Darkness is My Friend: Interrogating an Attempt to Reintroduce Psalm 88 as Christian Congregational Lament

W.H. Chong

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Geoffrey Harper

*Sydney Missionary and Bible College
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Kit Barker

*Sydney Missionary and Bible College
 kbarker@smbc.edu.au*

W. H. Chong is a PhD candidate in the Department of Theology at the University of Otago and author of “Learning from “J.B.” and Job Through Pain and Pandemic” in *Stimulus: The New Zealand Journal of Christian Thought and Practice* (Laidlaw College, 2020). As a pastor, worship leader and musician, he regularly reflects on the appropriateness (and absence of) lament in contemporary gathered worship. In partnership with Geoff and Kit, in 2019 he helped produce an arrangement of Psalm 88 that was later selected by The Gospel Coalition for their recommended “Songs of Comfort for Anxious Souls” during the COVID-19 pandemic.

Dr Geoff Harper is Director of Research and Lecturer in Old Testament at Sydney Missionary and Bible College. Dr Kit Barker is Director of Teaching and Learning and Lecturer in Old Testament at Sydney Missionary and Bible College. Together, Geoff and Kit are co-editors of *Finding Lost Words: The Church’s Right to Lament*, a collection of essays that explores the theology and practice of Psalmic lament (Wipf & Stock, 2017). The volume challenges the absence of individual and corporate lament in contemporary Western spirituality and explores pathways to recover this mode of communion with God in prayer, song, and preaching.

Abstract: “Your terrors strike and flood with doubt, and darkness is my friend.” Can you remember singing words like these with your congregation in a worship service? Not likely! The significant lacunae in contemporary worship songs which “dive into the pool of sustained lament” spurred us to commission, arrange and share “You Are the God Who Saves Me”, a contemporary lament covering the theological and emotional terrain of Psalm 88. Using an interdisciplinary approach, this paper presents a

reception-historical study of the theology and praxis of turning the notoriously dark words of Psalm 88 into a congregational worship song, and presents qualitative feedback from Christians who engaged with it personally and corporately amidst global and personal trials.



Retrieving Bonhoeffer's Prayerbook: Towards a Post-Holocaust Christological Reading of the Psalms

Mike Mawson

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Michael Mawson is the Maclaurin Goodfellow Associate Professor of Theological and Religious Studies at Waipapa Taumata Rau/ University of Auckland. He has written and edited a number of books on Dietrich Bonhoeffer and Christian ethics.

Abstract: This presentation will explore and reflect upon Dietrich Bonhoeffer's engagements with the Hebrew Bible, particularly the Psalms. On the one hand, I will examine the charge that Bonhoeffer's Christological approach to the Psalms, along with his related reliance on a promise/fulfilment schema, is deeply problematic, that is, as part of a broader Christian history of failing to attend to these texts on their own terms. On the other hand, drawing on some recent work on Luther's hermeneutics, I will explore how Bonhoeffer's approach presses him into the texts and their substance in ways that have at least some resonances with Jewish messianism and practices of halakah.



How Goodly are your Dwellings": Psalm Singing in Athanasius and the Vita Antonii

Ryan Lang

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Ryan Lang lives in Māngere Bridge, Auckland, with his wife Ashleigh, a nurse and artist. Ryan teaches theology at Laidlaw College. His doctoral thesis, entitled *Songs in the Night: Exploring the Song of the Church*, considers some of the riches of the Christian tradition when it comes to song as a form of expression. Ryan loves conversations about faith and life, grief and hope, Christian imagination and the beauty of God. He is passionate about the Church growing in love for God and for the world.

Abstract: Why do Christians sing? Our tradition offers some profound answers to this question. Athanasius' account of Saint Antony's life, recorded in the *Vita Antonii* (Life of Antony), left a defining imprint on Christian spirituality and includes one beautiful vision of Christian song. Psalm-singing is vital to Antony's life in this influential text. Psalm-singing became a hallmark of the monastic movement that emerged in the Egyptian desert, spread from East to West, and looked to Antony as a founding figure. Why did Antony the monk sing the Psalms? This paper explores Athanasius' theology of song as it comes to expression when the Antony of the Vita sings. For Athanasius, the song of the Church is a song of praise, a song of prayer, and a song that participates in the redemption of the world.



Shepherding Well: A Theology of Interpersonal Power and Authority

Christa McKirland

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Christa L. McKirland is a Lecturer in systematic theology at Carey Baptist College in Tāmaki Makaurau Aotearoa. She is also the Executive Director of Logia International which encourages women to pursue postgraduate theological education for the sake of the academy and church. Her current research is on power and authority as it relates to our theological anthropology and ecclesiology. Her book on this topic will release in November 2025 with Baker Academic Press.

Abstract: The metaphor of God as Israel's Shepherd (Psalm 23), leaders of Israel as shepherds of the people of God (both good and bad), Jesus as the Good Shepherd (and sacrificial lamb), the church as the flock that knows Good Shepherd's voice, and NT leaders as undershepherds, provides a pastoral throughline across the Christian Scriptures. But what is the relationship between the Shepherd, undershepherds, and sheep meant to be like today? Using this metaphor as a lens, we will look at interpersonal power and authority, and I will propose that each member of the flock is meant to hear the Shepherd's voice, but not in isolation. We need the flock, especially members of the flock that know the Shepherd well and are living a life worthy of imitation. These other flock members do not have authority over the flock or individual sheep, but they do have power to point other members to the Chief Shepherd. Importantly, every member of the flock has the potential to guide other sheep to the Chief Shepherd. We will conclude with a prayer from the sheep that we might tune our hearts to hear the Good Shepherd's voice.



Prayers and Providence: Reading the Psalms with Donald McLean (1820- 1876), The Bible, Settler Colonialism, and the

Limits of Spiritual Formation

Andrew Clark-Howard

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Andrew Clark-Howard is a PhD Candidate in the School of Theology at Charles Sturt University. His interests lie at the intersections of modern theology, decolonisation, liberation and political theologies. In the final throes of writing his thesis on the theology of Dietrich Bonhoeffer, he has recently moved back with his partner Steph from Sydney to Tāmaki Makaurau. They currently live on the rohe of Ngāti Whātua-whānui.

Abstract: The Bible is a foundational text for Christian spirituality. And of all the books within the biblical canon, the Psalms are among the most directly devotional in which their regular reading is often prescribed as a core spiritual practice. This paper draws off Lauren Winner’s account of the limits of Christian practice by offering a contextual reading of New Zealand Native Secretary and Land Purchase commissioner Donald McLean in whose letters and journals Psalm reading played an important part. Despite his seemingly earnest practice of reading the Psalms, within the same documents McLean narrates his participation within the settler colonial project as an act of divine providence. Rather than suggesting that the practice of Psalm reading has no use for Christian spirituality, the primary claim of this paper is more modest: that accounts of the formational power of Psalm reading and prayer must take seriously the political limits of spiritual practice and the ways in which spiritual practice goes wrong.



How do we Sing in a Virtual Land? Theology, Imagination and Psalms in Digital Spaces

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Stephen Garner is a Senior Research Fellow at Laidlaw College and a consultant at thirdSpaces Consulting. With backgrounds in theology, computer science, and higher education, his research and writing engage with theology, technology, media, ethics, and public and context theology. For 25 years, he’s worked with people developing practical wisdom for living faithfully and ethically with digital technology, media, and culture. He is married to Kim and worships at Massey Presbyterian Church.

Abstract: As digital technologies and media evolve, their integration into religious and spiritual practice also progresses. These technologies are typically used in worship, discipleship, and education, presenting both challenges and opportunities for faith communities. However, digital developments also provide new ways to explore faith creatively, merging theological reflection, faithful practice, imagination, and the arts. The Psalter is a rich resource for this exploration, with psalms being interpreted as performance, poetry, and expressions of worship, lament, and advocacy.

Drawing on our expertise in digital technology, Christian theology, and the arts we examine how the Psalms’ voices influence and are influenced by digital culture. We explore what it means to engage with the psalms in a virtual environment, using “The Blessing” virtual choir as an example. Considering the character of digital media characteristics and our context of Aotearoa, we highlight how digital spaces can facilitate theological reflection and faithful practice, fostering diverse voices locally and globally.

Miriam Jessie Fisher is Lecturer at Laidlaw College. Her Masters in Theology, focused on recovering the voices of women in the Bible through poetry, textiles, and whakapapa (genealogy). She is interested in the stories of, and enduring honour shown to, women and those on the margins in the Bible. Based in Ōtautahi/ Christchurch, her teaching and research explores creativity and the arts in education and engagement between theology, the arts, and the imagination. She is interested in creative theological expression that honours the context of Aotearoa New Zealand, bicultural partnerships, using Te Reo Māori and integrating New Zealand Sign Language.

Abstract: In this workshop participants will use whole psalms and verses of psalms around which to shape poetry and prayer attending to meaningful moments of their lives, or for their private spiritual practice. Marrying together significant moments from our lives with portions of psalms of praise, longing and lament will be the central activity of the workshop. These offerings and creations may then be offered to companions who seek words when their own fall short. Participants need no prior experience with writing prayer or poetry, but a willingness to play with words, take risks and offer listening to others will be expected. The workshop will be introduced with poetry and punctuated with performance poetry from the presenter’s own practice.



Singing with David in Psalm 40

Mark Keown
*Director of Evangelistic Leadership
Laidlaw College*

Formerly a minister and then NT lecturer for 18 years, Mark is now the Director of Evangelistic Leadership at Laidlaw College. Mark is passionate about God, the Scriptures, and considering how we might share the gospel today. He is also a singer, songwriter, and guitarist, regularly playing with his band All-Ready Not Yet. Mark is married to Rev Dr Emma Keown, has three children, two grandchildren, a cat, and a dog.

Abstract: This paper will consider Psalm 40 in its original setting, the way in which it spoke into my life to my life utilizing a combination of autoethnography and peshar hermeneutics and include my own composed songs of response. I will briefly consider the original context and meaning of Psalm 40. Next, I will share how the passage shaped my life toward my becoming a biblical scholar. Further, I will consider how such a Psalm can speak today and stimulate creativity in the composition of musical material that proclaims Christ beyond the walls of the church and a more diverse range of songs used within church worship. As I do, I will share several original acoustic compositions.



“Ngā Waiata: Savage Interpretations: Robert Maunsell’s Translation of the Psalms

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Te Aroha Rountree
Trinity Theological College

Andrew Picard
Carey Baptist College

Emily Colgan is a Pākehā researcher in biblical studies from Aotearoa. She lives in Tāmaki Makaurau and works at Trinity Theological College as the Academic Director and Senior Lecturer in Biblical Studies (Hebrew Bible). Her research focuses on the relationship between the Bible and contemporary social imaginaries, exploring the ways in which ideologies within biblical texts continue to inform

communities in the present. She is the author of *Jeremiah: An Earth Bible Commentary* (forthcoming) and co-editor of *The Routledge Companion to Eve* (2023) and the multi-volume work, *Rape Culture, Gender Violence, and Religion* (2018).

Andrew Picard is a graduate of Carey, and after serving in pastoral ministry he returned in 2010 to teach on staff at Carey. Andrew’s current work examining the intersection of theology and whiteness is the result of relationships and conversations forged in the classroom, staff room and dining room at Carey, where vital questions were raised about the settled structures of church, society, and theological education.

Abstract: Robert Maunsell was a renowned CMS missionary, educationalist, archdeacon, and linguist who is celebrated for establishing mission schools in Aotearoa New Zealand and translating the Bible into te reo Māori. In his own day, Maunsell was widely regarded as one of the foremost experts on te reo Māori and was awarded an honorary doctorate from Trinity College in Dublin for translating the Hebrew Bible into te reo Māori. Our histories remember his “exceptional knowledge” of te reo Māori, which “made him more sensitive to Māori culture than most Europeans. He respected and was respected by many Māori” (Dictionary of NZ Biography).

Such conclusions overlook the ambiguities of Maunsell’s legacy. Maunsell believed Māori customs, culture, and language were inherently inferior to British customs, culture, and language. Māori, he argued, were wild and ferocious savages until civilized through British Christianity. He belittled “their [Māori] filthy waiatas” as simplistic tunes that were little more than “monstrous croaking”, and sought to erase and supplant their lyrics with songs “more worthy of our Lord” (Maunsell, Letters). Maunsell deemed te reo Māori to be a primitive language and, at the completion of his translation, he noted that revisions of his translation would be needed every ten to fifteen years as primitive languages change through encounter with the process of civilisation.

Recent decolonial discourse has employed the term epistemicide to describe the intellectual genocide and erasure of indigenous knowledges through colonisation. All translation is an act of interpretation, and Maunsell’s attitudes cannot be abstracted from his translation. This paper asks: to what extent did Maunsell’s epistemicide impact his translation of the Hebrew Bible into te reo Māori? We examine portions of his translation of the Psalms through the lens of epistemicide to assess how it influenced his translations and their legacy. This is an important historic as well as contemporary question, as Maunsell’s translations remain central to the contemporary worshipping life of Māori Christian communities without wide knowledge or critique of this violent colonial heritage.



Today if you will Hear his Voice': Psalm 95 in Ancient Israel, the New Testament and Today

Philip Church

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Philip Church taught Biblical Studies at Laidlaw College for 15 years before his retirement at the end of 2016. He has a deep interest in the psalms and has preached many sermons on different psalms. His major research interest is the book of Hebrews, a book which quotes and interprets several psalms, including Psalm 95, the subject of this presentation. Philip is part of Royal Oak Baptist Church. He is married to Dorothy, and they have three grown children and four grandchildren.

Abstract: In Psalm 95:7b–11, a prophetic announcement interrupts a group of worshippers with a warning drawing on the example of the faithless wilderness generation excluded from God's rest for their hard-heartedness. The gathering worshippers are warned against similar hard-heartedness, suggesting that they cannot take their relationship with God for granted. In Hebrews 3:7–11, the Holy Spirit speaks this warning to the readers of Hebrews, and in 3:12–4:11, the writer applies it to his readers to encourage them to persevere. The warning in the psalm retains its relevance "as long as it is called today" (Heb 3:13), and comes to us in our "today", as the Holy Spirit applies it to us. The paper examines the psalm in the Psalter and in Hebrews and demonstrates how its application to a first-century congregation can be used as a model for applying it to contemporary congregations in Aotearoa New Zealand.



The Psalms of Ascent as a Preaching Resource for the Long Obedience in the Same Direction (with help from Eugene Peterson)

Ken Keyte

Cambridge Baptist Church

Ken has been a Baptist Pastor for 21 years ministering in Te Puke, Auckland Baptist Tabernacle, and presently in Cambridge. He loves helping people in church community navigate their way towards Jesus and his coming Kingdom. Ken has found the Psalms of Ascent to be a particularly helpful preaching resource for lifelong discipleship. Married to Raewyn, with four children and two grandchildren, Ken likes running and cycling through the Cambridge countryside and around the Cambridge velodrome.

Abstract: Eugene Peterson describes the Psalms of Ascent as 'songs of transition, brief hymns that provide courage, support and inner direction for getting us to where God is leading us in Jesus Christ.' As such, these Psalms provide a wonderful preaching resource for helping the church community navigate their 'Long Obedience in the Same Direction.' This paper will interact with Eugene Peterson's book by the same title to explore how the preacher might draw from the Psalms of Ascent, with assistance from Eugene Peterson, to develop a preaching series on these Psalms for the road. We will view the ancient Hebrew pilgrimage to Jerusalem for the triannual worship festivals as an object lesson in lifelong discipleship. We will examine the 15 titles Eugene Peterson gave each Psalm and how he relates them to the present-day disciple. Concluding with some creative possibilities for inspiring the congregation's lifelong pilgrimage toward Jesus Christ.

Workshop Abstracts

In order of presentation



What Can the Psalms Teach Us About Congregational Singing?

Malcolm Gordon

First Church of Otago, Presbyterian Church of Aotearoa NZ

Malcolm is a parish minister and songwriter who serves at First Church in Dunedin, planting a new faith community called 'The Common.' He recently completed his doctoral studies on early Christian engagement with the Psalms of lament.

Abstract: Over a period of 18 months, Malcolm wrote a song from a Psalm every day, as a spiritual discipline. This opened up the Psalms as a songbook for the soul, and offered insights into how our congregational singing could grow to be more Psalm-like:

- by entering into the experiences of other people rather than focussing on our own,
- by prioritising honesty about both God's faithfulness and human experience that seems to deny it,
- how to make room for questions and doubts,
- and how to embrace the metaphorical world of the Psalms and a more imaginative faith.

Malcolm will share some of the songs he wrote as part of this workshop, and (time allowing) make space for participants to start writing their own.



Soul Scribbles: Using the Psalms as Inspiration for Scribing Personal Poetry

Sina Steele
Her Mustard Faith

Sina Steele is a Christian creative based in the Waikato. She is of Samoan and Pākehā heritage, and is on faculty at Eastwest College of Intercultural Studies. Sina is the founder of Her Mustard Faith, a creative writing ministry that reaches many around the world. Her kaupapa in writing is to encourage and inspire people towards God. Her two poetry books, 'Flourishing' and 'Soul Scribbles', read like modern-day, personal psalms and are inspired by her favourite book of poetry, Psalms.

Abstract: This interactive workshop will give participants the opportunity to explore the Psalms and use them as a source of inspiration and a starting point from which to write their own poetry. I will lead participants to connect with themes in the Psalms, highlighting the various categories that speak to the depth of the human experience. I will share my own journey of interacting with the Psalms and writing Christian poetry books. I'll then provide an opportunity for participants to create their own poetic expressions. The workshop will finish with discussion and reflections in small groups.



Preaching the Psalms

Paul Windsor
Langham Preaching
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Whether it be as a pastor (in Invercargill), a lecturer (at Laidlaw), a principal (at Carey), or in his current role as the international programme director of Langham Preaching—training preachers has been the common denominator across Paul's working life. He was raised in a missionary family in India, before going on to complete an MDiv (TEDS, in the USA) and then a DMin on 'The Role of Intrigue in the Communication with Sceptics'. Paul is married to Barby, with five children and ten grandchildren. They are members of Mt Roskill Baptist Church (Auckland).

Abstract: In preaching and teaching from the Bible there are principles that apply wherever you are—but also ones that apply depending on where you are. Different genre evoke different approaches. This is especially true of the Old Testament book quoted more often in the New Testament than any other book—the Psalms. It has various unique features—like the way 'it speaks for us and not just to us' (Athanasius). This workshop will explore those features, with special reference to the Psalms of Ascent and with a heart turned towards the preacher and preaching.



Planted by Psalmic Streams: Challenges and Opportunities for Prayer Shaped by the Psalter

Dale Campbell
Auckland Church Network
& 24-7 Prayer Aotearoa New Zealand

Dale is Prayer Leader for Auckland Church Network and Auckland Coordinator for 24-7 Prayer Aotearoa NZ. His former roles include Tearfund, The Justice Conference, and Baptist pastoring. His Master's Thesis (Carey Graduate School) looked at Baptist Worship in Aotearoa NZ. A keen musician, he has been involved in leading, planning and tinkering with gathered worship for around 25 years, and is passionately curious about the different ways churches from various liturgical traditions structure and fill their gatherings.

Abstract: The Psalms give us language to prayerfully navigate every situation. They lead us through a liturgical and prayerful terrain that will not allow our prayers to remain calm, tidy and measured. Contemporary worship has yet to fully take advantage of the disturbing resources of the Psalter. The range of liturgical traditions and approaches to planning and participating in gathered worship only complicate this. This session will blend biblical theology with liturgical practice, both surveying the challenges and opportunities presented by the content of the Psalms, and provide a range of tools and frameworks for pastors, worship planners, worship leaders and anyone passionate about contributing to the life of gathered worship; experimenting with different ways that the Psalms can be woven into, enrich and shape Christian worship in a variety of church contexts.



When Psalms Become Scaffolds for Longing and Lament

Miriam Jessie Fisher
Laidlaw College

Miriam Jessie Fisher is Lecturer at Laidlaw College. Her Masters in Theology, focused on recovering the voices of women in the Bible through poetry, textiles, and whakapapa (genealogy). She is interested in the stories of, and enduring honour shown to, women and those on the margins in the Bible. Based in Ōtautahi/Christchurch, her teaching and research explores creativity and the arts in education and engagement between theology, the arts, and the imagination. She is interested in creative theological expression that honours the context of Aotearoa New Zealand, bicultural partnerships, using Te Reo Māori and integrating New Zealand Sign Language.

Abstract: In this workshop participants will use whole psalms and verses of psalms around which to shape

poetry and prayer attending to meaningful moments of their lives, or for their private spiritual practice. Marrying together significant moments from our lives with portions of psalms of praise, longing and lament will be the central activity of the workshop. These offerings and creations may then be offered to companions who seek words when their own fall short. Participants need no prior experience with writing prayer or poetry but a willingness to play with words, take risks and offer listening to others will be expected. The workshop will be introduced with poetry and punctuated with performance poetry from the presenter's own practice.



Singing and Songwriting Inspired by the Psalms

Cassidy Kinvig
Tearfund NZ
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Cassidy Kinvig is a young Māori woman who loves to sing. She grew up singing hymns in her small church up North, and her love for worship grew. She does musical theatre, is writing and releasing her own pop music, and is currently serving on the worship team at Equipppers Church in Auckland city. Kinvig taught songwriting after she studied level 4 theology at Equipppers College with Laidlaw and she loves to share those practical skills with others. Get ready to do some singing and writing together!

Abstract: Do you want to learn to write a Psalm-song but are unsure of where to start? This workshop is an opportunity to learn and apply some practical steps in a supportive environment. Anyone is welcome, regardless of ability or experience. This workshop will teach you how to incorporate the Psalms into a song structure; how to draw inspiration from scripture; how to tell a story through song; how to make your lyrics reflect the type of song you want to write; and how to listen for what God might want to say through your song. You will leave the workshop with practical tips on how to write a song, how to use the psalms within your song, and will be encouraged to start or keep going on your Psalm-song writing journey.



Songwriting Hub

Luke Kaa-Morgan
Carey Baptist College

Luke Kaa-Morgan provides leadership for Carey Baptist College and its Tiriti hikoi. He guides Carey's Ministry Training Team as it seeks to develop practices of leadership formation that embrace Kaupapa Māori and embody the vision of Te Tiriti. He nurtures Carey's community life and seeks to develop and identify emerging Māori leaders in need of theological formation and ministry training.

Abstract: The Songwriting hubs are for the creatives among us. Each session will be an

intensive songwriting hub offering unique collaborative opportunities as we take inspiration from our keynote presentations. Our driving force is to provide a resource to enrich and shape worship in local churches and faith communities in Aotearoa.



Singing the Psalms at Eastgate Baptist

Nathan Bird
Eastgate Christian Centre
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Nathan Bird is a husband and father of two young children, and is one of the assistant pastors at Eastgate Christian Centre. He has lead the church worship team over the last 6 years, and has also lead the worship teams at Elim Christian College for 7 years. Nathan recently graduated with a Graduate Diploma in Theology from Carey Baptist College. He also has a Bachelor of Music, and a Certificate in Christian Ministry from a worship-focused program at Equipppers College. Nathan plays guitar, piano, sings, writes songs, preaches, and is passionate about God's Church and the use of musical worship within it.

Abstract: At Eastgate we are spending 10 weeks studying the Psalms, and we started the teaching series by sharing songs that our team has written out of the Psalms. Attending this workshop will leave you encouraged and inspired, with practical ideas about how you could allow the Psalms to inform your church on how they engage in musical congregational worship. There will also be some practical tools specifically around songwriting.



Singing the Psalms in Pukapukan and English: An Intercultural Presentation

Kevin Salisbury with Nio Teopenga and friends
Wycliffe Bible Translators NZ

Kevin: As a musician I have always been attracted to the Psalms. For several years I found solace, comfort and renewal as I spontaneously sang the entire book of Psalms in a monthly cycle. A byproduct of this sustained activity was a corpus of Psalm settings in a variety of musical styles. Participation in the translation of the Psalms into the language of Pukapuka (Cook Islands) drew on my training and experiences in cross-cultural musicology. Our aim has been to see Psalms as translated reflect the rhythms and metres of musical genres, with the aspiration that the published texts would be suitable for singing.

Abstract: We present a variety of Psalm settings in English and Pukapukan to illustrate aspects of rhythmic and metrical organisation in traditional musical styles and genres. Both approaches to setting Scripture utilise the natural rhythms of speech with generally predictable melodic lines that are readily learnt. These principles are applicable to any musical culture. Cook Islands composers are renowned for their skill in incorporating Scripture quotations and allusions in their *imene tuki*. Pukapukan wrestling chants are performed in a “speech-song” style (similar to Māori haka). The translation of Psalm 120 suits this genre, as does the NIV text. A lament (*tangi*) such as Psalm 74 can be readily performed in the intoned chanting style appropriate for times of calamity. Psalm 116 (NIV) is set in its entirety with a recurring refrain and contrasting sections in declamatory style. Workshop participants will be encouraged to sing along and contribute with questions and comments.



Pilgrimaging towards Transformation, Flourishing, and God via the Psalms of Ascents

Phil Halstead
Carey Baptist College

Allison Davidson
Carey Baptist College

Phil lectures at Carey Baptist College in pastoral care and counselling. He is also on staff at St Augustine’s Church.

Allison has a Masters Degree in Applied Theology, focusing on motherhood and faith. She has served in a variety of ministries at Hills Church.

Abstract: Are you tired of surviving rather than thriving? Is there a deep hunger in you to move from mediocracy and splashing around in the shallows to a richer and more satisfying life? Does the journey of transformation interest you but you do not know where to start and how to go about it? Do you long to connect more intimately with God? If you answered yes to any of these questions this workshop is for you. We will use the Psalms of Ascents and the stages of pilgrimage to map out the transformational journey that promises to help you blossom and deepen your connection with God.



When Friends Become Foes: Betrayal at the House of God (Psalm 55)

Lindy Jacomb
Olive Leaf Network

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Lindy Jacomb is part of the Olive Leaf Network, a charitable entity that provides support for people who have experienced spiritual abuse, and for former members of high-demand religious groups. With personal experience in both of these areas, Lindy has long found comfort in the Book of Psalms, especially the songs of lament. Lindy also trained as a pastor through Carey Baptist College, and pastored for several years at Karori Baptist Church in Wellington. She loves to walk in Wellington’s hills with her husband Tim, their two young kids and dogs, and three other life-loves are gardening, a good flat white, and words.

Abstract: What do we do when a faithful friend becomes a frightening foe? How can we respond when a trusted ally betrays us, especially when we have a shared faith? Human history is filled with stories of betrayal, but there is a unique pain that is felt when the betrayer is not just anyone, but a companion with whom we once enjoyed ‘sweet fellowship at the house of God’. Psalm 55 gives us raw insight into this particular pain, as the Psalmist wrestles with intense fears, emotions and desires after experiencing betrayal from a close friend of shared faith. This workshop will encourage us to experience the deep lament of Psalm 55 through stories and tactile responses, and will remind us that before we can ask ‘where to from here?’ we must ask ‘where are we now?’ Engaging with Psalm 55 will comfort anyone who has experienced betrayal or spiritual abuse, especially from a person of shared faith, and will equip us to better support those who have experienced injustice, trauma or abuse from those who claim the name of God.



“It’s a Cold and It’s a Broken Hallelujah”: What Can Today’s Psalmist’s Learn from Leonard Cohen?

Grant Norsworthy
More Than Music Mentor

Grant Norsworthy produced the “The Blessing Aotearoa/NZ” “virtual choir” song video of which became an online and NZ Christian Radio/TV hit during 2020. Previously, with Aussie origins, and USA-based from 2002 until 2018, Grant achieved considerable success as a professional musician with the Paul Colman Trio and Sonicflood. Now conducting global ministry work from his home in Nelson, Grant encourages audiences to deeper faith in Christ and good works. As “More Than Music Mentor”, he provides training for the heart and the art of worshipping musicians.

Abstract: King David is arguably history’s most influential song lyricist. His God-inspired poetry remains with us to this day through the Psalms. Originally released in 1984, singer-songwriter

Leonard Cohen's song "Hallelujah" beautifully, skilfully and poetically weaves together elements of King David's story with the human and holy longings of the songwriter. Since its release, "Hallelujah" has become perhaps the most popular song of praise to God outside the church, although not widely admired by Christians. Having being covered by numerous artists, Cohen's "Psalm" cuts deeply to the hearts and minds of countless listeners. Why? And why does this song— that openly recognises and praises God—connect so deeply where so-called Christian "worship songs" do not? And what can today's song-writing "Psalmist" learn from the ancient, Biblical Psalms and Leonard Cohen's dark, poetic, beautiful, broken "Hallelujah"?



We sing what?...

Josiah Carr

Te Puke Baptist Church

Sacha Olson

Henderson Baptist Church

Both **Sacha** and **Josiah** are worship practitioners and pastors, currently serving in lead pastor roles in the Baptist Church of Aotearoa, New Zealand. They both studied at Carey Baptist College, completing their Pastoral Leadership track in the same cohort. Josiah and Sacha are both passionate about exploring the way singing can and should shape our gathered worship. Before studying at Carey, Josiah worked as a professional musician both writing and performing music in church and non-church contexts.

Abstract: In this presentation, Sacha and Josiah hope to facilitate a conversation exploring the relationship between the Psalms and contemporary worship. They'll be guiding this workshop in a way that will compare how the emotions, feelings, and relationship with God is portrayed in both the Psalms and our contemporary worship songs. The aim will be to provide a framework for thinking through how we might go about selecting songs for our gathered worship, as well as exposing some of the gaps there might be in our current song selection. Their hope is that the tool used in this workshop can then be taken back to local church contexts and be used with music teams to help them think through how the Psalms could shape and form the way we sing together.

Thank you for joining us



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