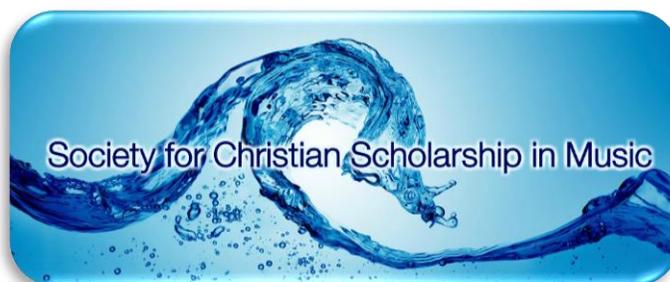


SCSM

NEWSLETTER



From the President Andrew Shenton

The Society for Christian Scholarship in Music is now entering its 15th year, and, in conversation with our membership, the Executive Committee has been working on several ways to expand the work of the Society.

Our annual meeting is the highlight of the year and offers a chance to meet one another and hear exciting new scholarship in our field. Our next meeting will be held at Boston University from Thursday, February 11, to Saturday, February 13, 2016. Further details can be found on page 2 of this newsletter. I invite you to join us for what promises to be an exciting time in Boston.

Our web site continues to grow and in the next few years will become more of a resource for those working at the intersection of music and religion. We continue to cultivate the work of young scholars who have a strong presence on our committee and in our meetings. This year we will again be offering a prize for the best student paper given at the annual meeting.

We plan on developing our publications, and Jennifer Bloxam (Vice President) and I will be editing an anniversary collection of essays by a number of distinguished

scholars in the field as the first in a series of works by members and affiliates of the Society.

Behind the scenes we are working on effective leadership, efficient communication, and archiving the already large body of work supported and promoted by the Society. As always, if you have ideas about the work of the SCSM, please speak to me or another member of the Executive Committee:

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Johann Buis
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John Paul Ito
Tala Jarjour
Joanna Smolko
Joshua Waggener
Bennett Zon

We welcome your input!



Andrew Shenton is Associate Professor of Music and Houghton Scholar of Sacred Music at Boston University.

Issue No. 5, Fall 2015

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Annual Meeting, 2016: Boston University

The next annual meeting of the Society for Christian Scholarship in Music will be held February 11-13, 2016, at Boston University, Boston, MA. Founded in 1869, Boston University is nonsectarian, but is historically affiliated with the United Methodist Church. With more than 3,800 faculty members and 33,000 students, it offers bachelor's degrees, master's degrees, and doctorates, and medical, dental, business, and law degrees through eighteen schools and colleges on two urban campuses.

The program committee for 2016 (Peter Mercer-Taylor, chair; Robert Sholl; Effie Papanikolaou; and Tala Jarjour) is completing its work, following the October 1 deadline for proposals. In addition to the paper sessions growing out of this process, the meeting will feature several special events.

The keynote address will be given by [Karen Westerfield Tucker](#), Professor of Worship at Boston University. Professor Westerfield Tucker is a United Methodist elder (presbyter) and a practicing church musician. In 2002-2003 she was selected as a Henry Luce III Fellow in Theology to study the theological and cultural dynamics of hymnals.



A special concert on Friday evening, February 12, will be a performance of Arvo Pärt's *Passio Domini Nostri Jesu Christi secundum Joannem* (1989) sung by the [Boston Choral Ensemble](#) directed by Andrew Shenton in

Marsh Chapel on Boston University's main campus.



There will be special events for student members and a prize awarded for the best student paper given at the conference. Attendees will also have the opportunity to take in some of the sights in Boston, including the [Museum of Fine Arts](#) and [Symphony Hall](#), home of the Boston Symphony Orchestra.

Details of the program and information about registration will be posted to the SCSM website in November 2015. Early registration is encouraged.

Reflections on "Christian Congregational Music: Local and Global Perspectives" Emilie Coakley

As a graduate student committed to studying music and religion, I have gained a deep appreciation for conferences, like the SCSM annual meetings, that have interdisciplinary dialogue at the heart of their mission. I was grateful to attend one such meeting this summer, the third biennial conference for "Christian Congregational Music: Local and Global Perspectives." Joining scholars, students, and musicians from around the world at Ripon College, Cuddesdon, from August 4 to August 7, 2015, I experienced the deep and interactive dialogue that emerges when theologians, musicologists, liturgists, historians, anthropologists, ethnomusicologists, and others unite to discuss congregational music making. This conference epitomized the hopes of such scholarly gatherings, from which the new methodologies brought to the table, the musics made together, and the

conversations started will continue to fuel new ideas and approaches in this field far into the future.

The program itself was as diverse as the disciplines represented. Students and seasoned scholars presented side by side in panels addressing such topics as transnationalism and theories of communication; participation, music, and the body; and rethinking the sacred, secular, and popular. Broader areas of inquiry included questions of ecumenism, indigenaity, ritual, and gender studies. A forward thinking focus in this year's panel sessions explored the state of the field, including a "Congregational Music Studies Panel," chaired by Bennett Zon, and a paper by Deborah Justice about "(Inter)disciplining Congregational Music Studies." While the panel sessions were concurrent and often left one with

the desire to be in multiple places at once, the entire conference came together for daily plenary sessions. In these sessions, each of seven senior scholars (Teresa Berger, Vicki Brennan, Carol Harrison, Fiona Magowan, Joseph Palackal, Timothy Rommen, and Lester Ruth) gave a forty-five minute lecture, inviting participants to reconsider the study of Christian congregational music through diverse methodologies and intriguing case studies. An engaging new aspect of this year's conference, which expanded it by a day, included the introduction of "Guest Speaker Seminars," in which each conference participant could attend a two and a half hour workshop with the plenary speaker scholar of their choice. These concentrated seminars—in addition to open workshops on Sacred Harp and Convention Gospel and on Gospel Choir—underscored the productive and synergistic work it is to make and study music together through a variety of perspectives.

The conference also included an opportunity to participate in a Choral Eucharist at Christ Church cathedral in Oxford, complete with a sermon on the integral importance of congregational singing in worship. In addition, each day closed with a book preview or launch, highlighting the work of many conference attendees and making known the growing literature in

this field. The conference organizers worked tirelessly to plan a rich and packed program, encourage charged conversation over meals and tea, and propose ways to continue these discussions on the study of congregational music through future conferences and publications. At the end of these four days, I left Ripon College inspired to creatively and critically question the idea of congregational music making, grateful for the incredible diversity of ideas and sincerity of scholarship that I had encountered there, and looking forward to continuing interdisciplinary conversations on congregational music in years to come.

For further information about the 2015 "Christian Congregational Music: Local & Global Perspectives," including program, abstracts, and the photo gallery from which the images on this page were drawn, visit <http://congregationalmusic.org/content/conference>.



Emilie Coakley is a Ph.D. student in Ethnomusicology at the University of Pittsburgh.



Introducing the *Yale Journal of Music & Religion* Markus Rathey

A cursory glance at the programs of the annual meetings of the Society for Christian Scholarship in Music quickly shows that the study of sacred music is not confined anymore to the exploration of the major works of the western canon and their theological significance. Traditional approaches of historical musicology are joined by ethnological explorations of local and international communities of faith; and an increasing number of music theorists study questions of religion and faith from the perspective of their own discipline.

If we broaden the view to music studies at large, it becomes clear that the study of music and religion is an emerging and expanding field. We find more and more sessions dedicated to religious topics at meetings of the American Musicological Society and the Society for Ethnomusicology, and, in recent years, the Mellon Initiative on Religion across the Disciplines has drawn big crowds at AMS meetings.

To provide a forum for this expanding area of scholarship, the Yale Institute of Sacred Music has recently launched a new peer-reviewed journal entitled *Yale Journal of Music & Religion* (YJMR). As Robin Leaver, general editor of the Journal, highlighted in the editorial for the first issue, “the *Yale Journal of Music & Religion* is intended to be an ongoing symposium in which the multidimensional relationship between music and religion—both in the broadest terms and in specific details—can be discussed and disseminated.”

YJMR is an open-access online journal. This not only reduces the cost for readers, but also allows the inclusion of audio and video clips, as well as links to other internet sources. This is particularly important for ethnographic studies, which often deal with sources other than written texts or music.

The journal’s editorial staff includes Robin A. Leaver, general editor; Joanna Murdoch, managing editor; Harry Haskell, copy editor; and Philip Bohlman, Markus Rathey, and Suzel Reily, associate editors.

The journal appears twice yearly. One issue each year is dedicated to one specific topic while the other is open for submissions on all kinds of subjects. The first issue already appeared earlier this year and the second issue, focusing on the relationship of music and preaching, just went online on September 1 (see the sidebar for tables of

contents). I invite you to visit the [website](#) and to peruse the articles. Both the general issue and the thematic issue represent a fascinating variety of approaches and methodologies, ranging from ethnographic studies to historical analyses to theological reflections. The names of the authors will sound familiar; several of them (myself included) have presented their work at SCSM conferences, and I hope that other SCSM members will consider submitting their work, as well.

The journal invites submissions for both the open and the thematic issues. YJMR will consider the following types of articles for publication:

- **Research articles.** Original papers on a range of topics related to the intersection of music and religion that contribute highest-quality scholarship to the disciplines represented by our editorial board and readership.
- **Case studies.** Reports on specific projects or practices with background information, analysis, and implications for a broader audience.

Next year’s thematic issue will focus on processions in different religious traditions. For this issue of YJMR, guest-edited by Suzel Reily (University of Campinas, Brazil), we invite contributions that explore the role of music in religious processions. The issue will address questions such as: (1) “What are the sounds of processions, and how are they linked to the wider processional performance?” (2) “How does music articulate the religious ideals being paraded during religious processions?” and (3) “What sorts of religious experiences do processions promote?” The deadline for submissions for the thematic issue is February 1, 2016.

I invite all SCSM members to consider submitting their work to the YJMR. For more information on the journal and on deadlines for submissions see: <http://elischolar.library.yale.edu/yjmr/>.



Markus Rathey is Associate Professor of Music History at Yale University and the Yale Institute of Sacred Music.



Volume I/1

Susan Boynton, "Restoration or Invention? Archbishop Cisneros and the Mozarabic Rite in Toledo"

Jeffrey W. Cupchik, "Buddhism as Performing Art: Visualizing Music in the Tibetan Sacred Ritual Music Liturgies"

Robin A. Leaver, "More than Simple Psalm-Singing in English: Sacred Music in Early Colonial America"

Daniel R. Melamed, "Bach's Christmas Oratorio, BWV 248, and the Jews"

Don Saliers, "Psalms in Our Lamentable World"

Volume I/2

Barbara Pitkin, "The Reformation of Preaching: Transformations of Worship Soundscapes in Early Modern Germany and Switzerland"

Joyce L. Irwin, "Preaching About Pipes and Praise: Lutheran Organ Sermons of the Seventeenth Century"

Markus Rathey, "Preaching and the Power of Music: A Dialogue between the Pulpit and Choir Loft in 1689"

Emmett G. Price III, "Singing the Sermon: Where Musicology Meets Homiletics"

Thomas H. Troeger, "A Musical Homiletic: Drawing on the Sonic Dimensions of the Word and Spirit"

Graduate Student Profiles

Joanna Smolko



Gabrielle Cornish, *Ph.D. in Musicology at the Eastman School of Music, second year*

Research interests: My research interests broadly encompass music and politics during the twentieth century. More specifically, I am interested in music of the Soviet Union in relation to ideas of post-war urban reconstruction, collective memory and trauma, and monumentalism in music. While I have not yet begun the dissertation process, I am currently working on different research projects on Chaikovsky and Prokofiev.

Experiences with SCSM: The SCSM meeting at Emory University in February, 2015, was my first conference presentation. It was wonderful to meet such a wide variety of scholars from all over the world. The meeting provided a great forum in which to introduce my work on Arvo Pärt and Russian Orthodox spirituality, and the responses from scholars in attendance were incredibly helpful and encouraging.



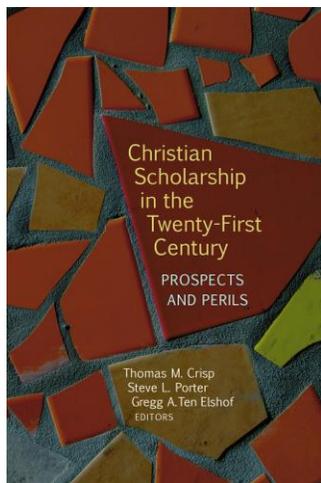
Adam Perez, *M.A.R. in Religion and Music, Yale Institute of Sacred Music, third year*

Research interests: My research interests include Protestant liturgy and music, Christian popular music, contemporary Christian music, Christian worship music, religion in America, and, most prominently, *Hillsong*. I am currently preparing for my thesis work, which will analyze new musical inclusions in Protestant hymnals since about 1975, particularly by contemporary writers and especially songs from contemporary Christian music sources.

Experiences with SCSM: This winter will mark my fifth year attending SCSM. It has been a place of personal and professional encouragement and care around issues in religion and music that are difficult to explore in other settings. The community of SCSM is inspiring and exemplary to students such as myself as we yearn to build lives as faithful Christian scholars. I already feel deeply indebted to so many as mentors and friends.



Joanna Smolko teaches at Athens Technical College and the University of Georgia



Book Review: *Christian Scholarship in the Twenty-First Century* Timothy H. Steele

Thomas M. Crisp, Steve L. Porter and Greg A. Ten Elshof. *Christian Scholarship in the Twenty-First Century: Prospects and Perils*. Grand Rapids, MI and Cambridge, U.K.: Eerdmans, 2014. 196 pp., [\$22.00] (paper), ISBN 9780802871442

Readers of *Christian Scholarship in the Twenty-First Century: Prospects and Perils* are likely to be faculty at Christian colleges and universities where Christian scholarship is an expectation attached to hiring, promotion, and tenure. Most member institutions of the Council for Christian Colleges and Universities (CCCU), as well as many denominational schools, require that faculty not only be Christian, but also teach, write, and research as Christians. And these ten essays challenge those of us in such institutions to think deeply about our vocation as Christian scholars and to wrestle with the inherent ambiguities of both the adjective “Christian” and the noun “scholarship” that it modifies. The authors came together in spring 2012 at Biola University for a semester-long time of discussion coordinated with the launch of Biola’s Center for Christian Thought. The essays, originally presented in a conference in May 2012, are wide-ranging reflections on the state of Christian intellectual life, and the “prospects and perils” facing Christian scholarship. As a musicologist teaching in a Christian college, and one who has repeatedly faced the challenge of demonstrating and defending my own approach to Christian scholarship, I read these essays with considerable interest, and I would urge them to be read by my colleagues in institutions similar to Calvin College, where I teach.

But I hasten to add that these essays are useful to all scholars, whether they identify themselves as Christian or not; especially those for whom the term “Christian scholarship” is a bit mysterious, even off-putting—requiring explanation and, perhaps, justification in secular institutional or disciplinary contexts. The present academic world largely holds that a scholar’s faith commitments must remain private, even in the context of the academic study of religion or theology. Certainly fears about the rejection or distortion of science (think of the reception of climate change science among some

Christians) seem reasonable enough, and the specter of religious intolerance, or associations of Christianity with twentieth-century totalitarianism or imperialism, all loom large. Most of these essays can, in fact, be read as attempts to engage with this gap (or shall I say, chasm) between what faculty and administrators in Christian colleges intend Christian scholarship to be and what the academy at large is prepared to endorse.

What interests me in reading these essays is the authors’ analyses of the state of play in the dynamics of institutional commitment, religious affiliation, pluralism, and the public square, and the various attempts, both descriptive and prescriptive, to identify points of commonality as well as areas of difference. The fact that there is considerable divergence even among the ten authors represented in this book merely underscores the challenge of *defining* Christian scholarship, as opposed to critiquing the general structure of Christian intellectual activity and describing its practices. I say divergence, but there is also considerable family resemblance. Every author affirms the importance of Christianity not just as an intellectual system, but as a faith practice affecting the scholar personally. And most suggest that Christian scholarship is distinct from other scholarly practices, although the type and extent of this distinctiveness depends on a wide variety of factors, including what the author holds to be essential about the nature of Christian faith itself.

The first two framing essays were written by two scholars well known both in Christian higher education and in the academy at large: Nicholas Wolterstorff and Alvin Plantinga. Both men argue for the relevance of Christian faith to the practices and outcomes of scholarship, but there are important differences in content and tone that shed light on the deep uncertainties of Christian scholarship. I’ll try to summarize.

In his essay “*Fides Quaerens Intellectum*,” Wolterstorff affirms that scholarly disciplines are *shared* human practices, belonging to everyone, including Christians: “Thinking and acting with a Christian mind in the practice of one’s discipline is not to be identified with coming up with different views from those of one’s non-Christian colleagues; it is not defined by difference” (10). For his part, Plantinga, following Augustine and Abraham Kuyper, maintains in his essay “On Christian

Scholarship" that "all of human history [is] dominated by a contest between two implacably opposed forces," and, "the contemporary Western intellectual world is an arena in which rages a battle for men's and women's souls" (19-20). So modern psychology ascribes a human being's capacity for moral intuitions, the "moral sense," to evolutionary development—a position Plantinga calls "obviously mistaken from a Christian point of view" (26). Nevertheless, according to Wolterstorff, points of scholarly disagreement are a consequence of differences in how scholars are formed: "We bring with us what we've been formed to be: Americans, participants in a capitalist economy, political conservatives, antireligious, hard-core naturalists, humanists, Christians, whatever" (17). And in the interest of what he calls "dialogic pluralism," Wolterstorff recommends "listening carefully and openly to serious objections posed to one's interpretations and valorizations, changing one's mind when that seems the right thing to do, posing as compellingly as possible one's objections to alternative interpretations and valorizations, probing the sources of disagreement, sometimes bracketing one's disagreement with another scholar so as to explore together the implications of points of agreement, working out one's own position to see where it goes, doing this, if possible, in cooperation with others" (17).

My point is not that these veteran Christian scholars disagree with one another—I don't believe they actually do. But the rhetorical strategies they employ point to a kind of paradox at the heart of Christian scholarship. Scholarship is a task that humans share in common, but Christians are called to participate *as* Christians—that is, as persons formed by Christian beliefs and practices that are not shared by all who practice the discipline. "The Christian scholar should," Wolterstorff writes, "think and act with a Christian mind, and speak with an appropriate Christian voice, as he or she engages in his or her particular discipline and participates in the academy generally" (7). But at the same time, as Plantinga observes, "we Christian scholars must not remain content with being scholars who also happen to be Christian; we must strive to be Christian scholars. And we must pursue our calling with boldness, integrity, courage, imagination, and Christian wisdom" (33). Considering all of this, even after many years of doing what I think is Christian scholarship, I find myself vacillating between what Calvinists refer to as common grace and antithesis. Trying to hold on to both at once makes methodological naturalism actually seem attractive at times.

The book's remaining chapters proceed to work out these themes along several lines: proposals for a distinctly "cross-shaped" Christian philosophy and a theological art

criticism; a typology of methodological strategies for Christian scholars who "strive to bring together their character, convictions, and practices, as shaped by their faith, and their academic disciplines" (100); reflections on the work of Justin Martyr, J. Gresham Machen, and Karl Barth as exemplars of the Christian scholar; a call for "a theological aesthetics of collaborative dissent that encourages more inclusive, socially conscious practices" (150); and an appeal to take stock of the rapid growth of "renewal" (Pentecostal and charismatic) Christianity in the global South, with a call for deeper connection to the person and work of the Holy Spirit in Christian higher education and, by inference, Christian scholarship. The essays are engaging, deeply felt, and rich in ideas.

Unfortunately, although music is mentioned frequently, no musicologists were among those who contributed to this project. Nevertheless, I found two essays to be particularly helpful, and both prompted me to rethink my own response to the challenges of Christian scholarship. Jonathan A. Anderson's chapter, "The (In)visibility of Theology in Contemporary Art Criticism," offers a compelling account of the conditions under which a theologically-oriented criticism becomes necessary for an adequately "thick" critical engagement with artworks. This essay helped me reconsider my tendency to view contemporary theology as the colonial power of Christian scholarship, assimilating disciplines into its own discourse. Similarly, Natasha Duquette's "Dauntless Spirits: Towards a Theological Aesthetics of Collaborative Dissent" offers a rich palette of insights culminating in a statement that seems to me one of the most salient observations in the book: "As Christian scholars in the twenty-first century, we must attend to a hurting world through collaborative writing, speaking, and teaching that both acknowledges the horrors of the past and provides hope for life-affirming, restorative movement into the future" (158). Duquette's passionate and prophetic voice, it seems to me, really does move the conversation forward, and this bodes well for a Christian scholarship of the twenty-first century.



Timothy H. Steele is professor of music and music department chair at Calvin College.

News from Members

M. Jennifer Bloxam joined her collaborators Stratton Bull and the Dutch vocal ensemble Cappella Pratensis in an invited lecture/concert presentation entitled *"With Joy! A Dutch Confraternity Celebrates its Illustrious Lady"* as part of the Festival Laus Polyphoniae and international conference "Petrus Alamire—New Perspectives on Polyphony," held in Antwerp, Belgium, on August 19, 2015.

Cesar Favila's article, "Conceptionist Convent Initiations in Early Modern New Spain and the Limits of Musical Patronage," won the Principe Francesco Maria Ruspoli International Musicological Prize. He traveled to Castello Ruspoli in Vignanello, Italy for the awards ceremony on October 4, where he was also able to attend the semifinals of the Baroque music competition.



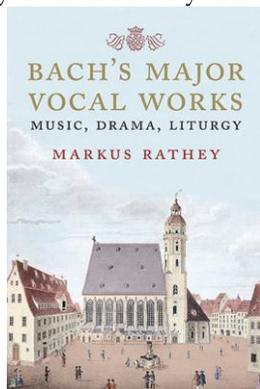
Richard Gard, director of music at St. Thomas More Catholic Chapel at Yale University and lecturer of music at Yale School of Music, spoke about using technology in music education at McKinney and Alief school districts in Texas, October 12-14, 2015.

In July 2015, **Nancy Graham** addressed the Hymn Society of the United States and Canada in New Orleans and The Hymn Society of Great Britain and Ireland in Cambridge on the subject of new

research on African American Spirituals. She has a publication forthcoming on this topic in Spring 2016 by Peter Lang.

John-Bede Pauley, O.S.B., Ph.D., published "The Anglican Choral Heritage and *Lectio Divina*," in *Antiphon: A Journal for Liturgical Renewal* 19:2 (October 2015).

Markus Rathey's monograph *Bach's Major Vocal Works: Music, Drama, Liturgy* will be released in March 2016 by Yale University Press.



The volume "provides an introduction to the music and cultural contexts of the composer's most beloved masterpieces, including the *Magnificat*, *Christmas Oratorio*, and *St. John Passion*" (description from the YUP website). More details available at yalepress.yale.edu.

On October 14, 2015, **Yudha Thianto** presented the Meeter Center Annual Fall Lecture at the H. Henry Meeter Center for Calvin Studies, Calvin College, Grand Rapids, MI. His lecture was entitled "From Geneva to South-East Asia: The Tradition of Singing Metrical Psalms and Ecclesiastical Songs in the Dutch East Indies in the Seventeenth Century." The lecture is available online at the [Meeter Center website](#).

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Society for Christian Scholarship in Music

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Mark Peters (Trinity Christian College)

For membership and other information, please visit the SCSM website, scsmusic.org

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