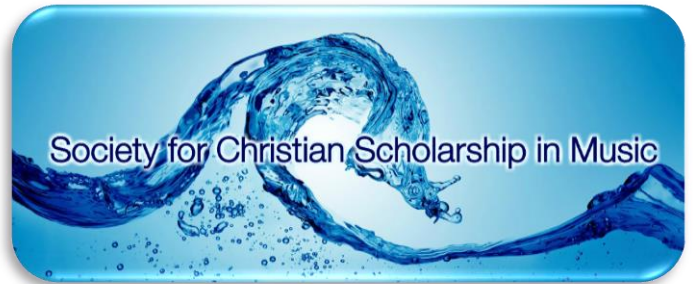


SCSM NEWSLETTER



Annual Meeting Report: SCSM 2015

Joshua A. Waggener

This year's meeting of the Society for Christian Scholarship in Music, held at Emory University, brought together a fascinating representation of scholars from many places to discuss an immense range of musical topics, demonstrating a wide range of viable approaches for study today. Participants hailed from many parts of North America, including both the Atlantic and Pacific coasts and cities located from Canada to the American Northwest, Midwest, Northeast, and South. Due to the meeting location, the Southeast was particularly well represented. We were also honored to have members from the United Kingdom present. Participants represented large universities and small colleges, both secular and religious in affiliation, and were senior scholars as well as emerging researchers.

These attendees engaged in discussions on musical topics both historical and contemporary. The topics ranged from Medieval Christian music to Renaissance masses and motets to Reformation music, along with Baroque masterworks and Romantic and Modern choral/symphonic works. Papers such as "Struggling to Be Creole: A Case Study of Musical Contextualization in French

Caribbean Evangelical Churches" helped us explore Christian song worldwide. Paper topics and sessions also represented a broad spectrum of Christian traditions, both Protestant and Roman Catholic. We heard about the earliest Lutheran vernacular hymns for the laity, Bach cantatas, and American hymnody, as well as issues in Catholic liturgical renewal, congregational song/chant, Messiaen's organ works, and innovative Brazilian Mass settings. Additional topics included the South Korean adoption of Black Gospel, Kerala Indian drumming, and singing schools in Colonial South Africa. Special presentations included Robin A. Leaver's keynote address, "The Introduction of Congregational Song in Wittenberg: A New Look at an Old Source," and the graduate student panel, "Calling and Discernment: Navigating the (Academic) Job Market," chaired by Bo kyung Blenda Im. Thanks to the SCSM Program Committee—M. Jennifer Bloxam (chair), John Paul Ito, Tala Jarjour, and Peter Mercer-Taylor—for preparing such a feast of topics for us to engage.

Papers presented also evinced a wide range of methodologies, drawing from musical, historical, theological, and ethnomusicological

Issue No. 4, Spring 2015

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disciplines. In various papers, presenters analyzed and compared music, identified and dated historical documents, investigated and interpreted theological ideas, and incorporated presentations of fieldwork, case studies, and oral histories. Perhaps most enjoyable were presentations which involved musical performance, including a lecture-recital demonstrating plainchant in Olivier Messiaen's organ works, a lecture-concert by Stephen Crist with the Emory Concert Choir ("Singing Emory's Special Collections"), and a lecture and participatory singing of Sacred Harp music. Thanks to Stephen Crist and Jesse Karlsberg for coordinating the SCSM meeting with Emory's regular shapenote gathering and with the release of a scholarly edition of the *Original Sacred Harp* hymnal.

All of these activities were graciously hosted by Emory University at the beautiful Candler School of Theology, which featured meeting spaces adjacent to a spectacular

exhibit of rare musical items from the Pitts Theological Library. Thanks to Stephen Crist and his local arrangements team for graciously facilitating our meeting. The Emory campus, with its sunshine and greenery, provided a welcome change of setting for many attending from colder climes, especially our "snowed-in" Boston contingent. All in all, SCSM 2015 provided intriguing conversations with colleagues old and new over musical topics from age to age and place to place, all serving to expand the enlarging methodological realm of Christian scholarship.



Joshua A. Waggener is Assistant Professor of Music and Christian Worship at Southeastern Baptist Theological Seminary in Wake Forest, NC.

Panel Report: "Calling and Discernment: Navigating the (Academic) Job Market"

Mark Peters

The 2015 SCSM annual meeting featured the graduate student panel, "Calling and Discernment: Navigating the (Academic) Job Market." The annual graduate student panel fosters discussion on issues relevant for students, but relies on participation from both current students and senior scholars. This year's was the second annual graduate student panel, following last year's panel on "Mentorship and Christian Scholarship."

The panel was chaired by Bo kyung Blenda Im, Ph.D. candidate in Ethnomusicology at University of Pennsylvania, with panelists Samantha Arten (Duke University), Joyce Irwin (Princeton Research Forum), Tala Jarjour (University of Notre Dame), Adam Perez (Yale University), and Timothy Steele (Calvin College).

Im opened the panel by framing the topic thus: In what ways might we consider careers in music scholarship from a distinctly Christian perspective? Im presented this question in light of SCSM's mission not only to bridge various disciplines related to music scholarship (including ethnomusicology, historical musicology, liturgical studies, music theory, and theology), but also to connect the church and the academy. Im further expanded the way we think about a job search through the concept of vocation, grounded in the perspective that our scholarship is a response to a call in service to God, to others, and to the world.

Following Im's introduction, each of the panelists presented a brief statement on the topics of calling and discernment and their relation to employment in the field of music scholarship. Samantha Arten, Ph.D. student in musicology at Duke University, introduced two theses: 1) scholarship has always been a fundamental part of Christianity, and 2) "the Christian community understands its scholarship to have a public dimension." Arten's statement focused on the idea of public scholarship—and public musicology in particular—as both natural and desirable for the Christian scholar. Emphasizing a strong conceptual link between scholarship and public service, Arten stated: "As Christian scholars, we have, or ought to have, an impulse toward the public good, born of our sense of lived community."

Adam Perez, a master's student in music and religion at the Yale Institute of Sacred Music, focused on vocation as "a broad view of life, of which a career is only a part, though an important part." Perez posited that the life and vocation of a Christian scholar cannot be only a life of the mind, but must embrace an embodied life in relation to God, creation, self, and others. Perez offered the reminder that "it is through the body, the senses, that we do our academic work, as it is part of God's good creation." He concluded: "Wherever we respond to God's call, whether it seems great or small, that is where the work of Christ is

to be done. That is Christian vocation.”

The panel continued with statements from three senior scholars working in different contexts: at a Christian liberal arts college, as an independent scholar, and at a large research institution. Timothy Steele framed his own calling as growing out of both his Christian perspective and his love for music. Steele emphasized the way institutional structures and cultures influence our scholarship and argued that a Christian college at its best can be “a laboratory for working out the relationship between music and theology” and a place to form scholars in Christian and cross-disciplinary perspectives.

Joyce Irwin presented from the perspective of a scholar who began in the academy before spending the majority of her professional life as a church musician and independent scholar. Irwin focused on Christian virtues, considering how such virtues can be cultivated in academic and ecclesial settings and how some contexts (such as a competitive market structure) are less amenable to cultivating Christian virtues. Irwin advocated for church work as “an important way of bringing music and Christian faith to the wider world.”

Finally, Tala Jarjour spoke as a Christian scholar at a large research university. Jarjour’s perspective was framed by

the question: How does one live out a Christian vocation in a competitive professional world? In situating scholarship within everydayness—social relationships and larger world context—Jarjour emphasized elements that she argued are fundamentally Christian but also central to music scholarship: creativity, relationship, community, “world-awareness,” and a sense of fundamental “human-sameness.”

The panel offered space for music scholars in a wide range of disciplines and life situations to explore together the idea of Christian vocation in relationship to a life of scholarship. Reflecting on the panel, Im stated, “For me, the panel affirmed that there are different ways to be a ‘Christian scholar’—these ways of being are contingent upon factors such as individual temperament, talents, passions, interests, and life situations and opportunities afforded us within larger socio-political structures—and I believe this to be extremely encouraging and affirming.”



Mark Peters is professor of music at Trinity Christian College, Palos Heights, IL.

Graduate Student Prize, 2015: Bo kyung Blenda Im



The SCSM awarded the Graduate Student Prize for 2015 to Bo kyung Blenda Im for her paper “Amnesia and Anamnesis: Voicing an Alternative Modern Christian Subjectivity in South Korea,” presented at the society’s annual meeting at Emory University.

The Graduate Student Prize is an award for the most distinguished paper presented at the annual meeting of the Society for Christian Scholarship in Music. The prize is open to all graduate students whose papers are accepted for presentation at the meeting. To be considered for the prize, students must submit their materials one month in advance of the meeting.

The Graduate Student Prize committee for 2015 was composed of Joanna Smolko (chair), Pamela Starr, and Joshua Waggener. The committee found Im’s paper to be clear and nuanced, drawing from a number of different methodologies as it examined cross-cultural influences on worship music.

Bo kyung Blenda Im is a Ph.D. candidate in Ethnomusicology at the University of Pennsylvania. Her research interests include sacred musics, critical race theory, postcoloniality, and diaspora. During the 2015-16 academic year, she will be in Seoul conducting fieldwork for her dissertation, tentatively titled “Modern Faith: Intersections between Christianity, Race, and Music in Korea.” She will engage with diverse music practitioners—gospel musicians, Pentecostal congregants, and transnational immigrants—to explore South Korean modernity through the vectors of religion and race.

The Graduate Student Prize Committee awarded an honorable mention to Kevin Laskey of Stony Brook University for his paper “The Personal and the Political in Passion Settings by James MacMillan, David Lang, and Osvaldo Golijov.” Laskey’s work explored the ways in which a traditionally sacred genre has been transformed when written for a secular performance venue.

SCSM 2015: Program

February 12-14, 2014

Emory University, Atlanta, GA



Thursday, February 12

Session 1A – Bach and Before – *Mark Peters, Trinity Christian College, chair*

- ❖ “Hebrew Temple or Apostolic Community as Model for Post-Reformation Church Music?”
Joyce L. Irwin, Princeton Research Forum
- ❖ “Fear and Hope: Contemplating the Parousia in J. S. Bach’s Church Cantatas”
Eduardo Solá, University of Toronto
- ❖ “Bach’s Dialogic Imagination: Polytextuality and Textual Polyphony in Johann Sebastian Bach’s Vocal Works”
Markus Rathey, Yale University

Session 1B – American Hymnody – *Peter Mercer-Taylor, University of Minnesota, chair*

- ❖ “Mather Byles and the History of the Boston Appendix”
Charles E. Brewer, Florida State University
- ❖ “Lowell Mason and the Ecclesiology of ‘Scientific’ Music, 1822–1859”
Todd Jones, University of Kentucky
- ❖ “The Old Time Way: Singing *Dr. Watts* Hymns in the African-American Church”
Erica Watson, University of Memphis

Keynote Address

- ❖ “The Introduction of Congregational Song in Wittenberg: A New Look at an Old Source”
Robin A. Leaver, Visiting Professor, Yale Institute of Sacred Music; Honorary Professor, Queen’s University, Belfast, Northern Ireland; Emeritus Professor, Westminster Choir College, Princeton

Friday, February 13

Session 2A – Graduate Student Panel – *Bo kyung Blenda Im, University of Pennsylvania, chair*

- ❖ “Calling and Discernment: Navigating the (Academic) Job Market”
Panelists: Samantha Arten, Duke University; Joyce Irwin, Princeton Research Forum; Tala Jarjour, University of Notre Dame; Adam Perez, Yale University; and Timothy Steele, Calvin College

Session 2B – Lecture-Recital – *Andrew Shenton, Boston University, chair*

- ❖ “More than Mere Quotation: Gregorian Chant in Olivier Messiaen’s Organ Works”
Jens Korndörfer, First Presbyterian Church, Atlanta and Agnes Scott College

Session 3A – Constructing Catholic Communities – *M. Jennifer Bloxam, Williams College, chair*

- ❖ “The Musical Body as ‘Part-icipation’”
Bennett Zon, Durham University
- ❖ “Liberation Theology: Affirmation and Homage in Three Brazilian Popular Masses”
Cathy Ann Elias, DePaul University

Session 3B – Symphony and Psalms – *Siegwart Reichwald, Converse College, chair*

- ❖ “More than a Compositional Exercise: An Exploration of Anton Bruckner’s *Psalm 112*”
Megan Francisco, University of Washington-Seattle
- ❖ “Stravinsky’s Text-Setting in his *Symphony of Psalms*: A Neo-Classic Approach”
Ellen Olsen George, Pierce College
- ❖ “Finding God in Los Angeles: Sacralization of the Secular in Arvo Pärt’s Fourth Symphony”
Gabrielle Cornish, Eastman School of Music

Session 4A – Forging Christian Identities – *Tala Jarjour, University of Notre Dame, chair*

- ❖ “Struggling to Be Creole: A Case Study of Musical Contextualization in French Caribbean Evangelical Churches”
Ruth Labeth, Montréal, Québec
- ❖ “Theology and Drumming: Negotiating the Local and Global in Christian, Muslim, and Hindu Religious Festivals of Kerala, India”
Katherine Morehouse, Liberty University
- ❖ “Amnesia and Anamnesis: Voicing an Alternative Modern Christian Subjectivity in South Korea”
Bo kyung Blenda Im, University of Pennsylvania

Session 4B – Humility, Ascent, and Transformation in Early Music – *Timothy Steele, Calvin College, chair*

- ❖ “‘That she might not set herself up in arrogance of mind’: A Study of the Intersections between Knowledge, Temptations, and Humility in Hildegard of Bingen’s *Ordo virtutum* and *Liber vitae meritorum*”
Alexis VanZalen, Eastman School of Music
- ❖ “Ascent, Centering, and Self-Similarity: A Modern Conception of Spatial Design in the ‘Benedictus’ from Josquin’s *Missa L’homme armé super voces musicales*”
Patricia A. Burt, Valparaiso University
- ❖ “There’s Something about Barbara: The Adaptation and Reuse of Marian Motets”
Aaron James, Eastman School of Music

Lecture-Concert

- ❖ “Singing Emory’s Special Collections”
Stephen Crist with the Emory University Concert Choir, directed by Eric Nelson

Saturday, February 14

Session 5A – Telling Sacred Stories – *Chelle Stearns, The Seattle School of Theology, chair*

- ❖ “Mendelssohn, Saul, and Paul: The Use and Significance of Chorales in *Paulus*”
Helen Hoekema Van Wyck, Trinity Christian College
- ❖ “Incarnation, Redemption, and Resurrection in the Early Works of Halim Abdel Messieh El-Dabh”
Laurel Myers Hurst, Kent State University
- ❖ “Christ in the Concert Hall: Transforming the Passion in Settings by James MacMillan, David Lang, and Osvaldo Golijov”
Kevin Laskey, Stony Brook University

Session 5B – Sacred Harp – *Joshua Waggener, Southeastern Baptist Theological Seminary, chair*

- ❖ “Hymns of Joyful Praise: Sacred Harp Singing in Athens, Georgia”
Joanna Smolko, University of Georgia and Athens Technical College
- ❖ “Musical Conservatism and Material Modernity in *Original Sacred Harp* (1911)” (lecture and participatory singing)
Jesse P. Karlsberg, Emory University

Session 6A – Contemporary Congregations – *Don Saliers, Emory University, chair*

- ❖ “Musical Change amidst Liturgical Tradition: Congregational Song in Response to a Crisis in Catholic Churches”
Emilie Coakley, Yale Divinity School and Yale Institute of Sacred Music
- ❖ “Why Live Music Still Drives Worship in the Digital Age”
Deborah Justice, Syracuse University

Session 6B – Sacred Song and South Africa – *Dwight Andrews, Emory University, chair*

- ❖ “Musical Evangelists: Inspectors, Singing Schools, and the Tonic Sol-fa Movement in Colonial South Africa”
Erin Johnson-Hill, Yale University
- ❖ “The Black Atlantic AME Church: Musical Performance between Social Uplift and Indigenous Orality”
Johann S. Buis, Wheaton College

SCSM 2015: Photo Gallery



Resources on the Arts in Christian Perspective: *Called to the Life of the Mind* Mark Peters

For several decades, Richard J. Mouw—professor of Faith and Life and past president of Fuller Theological Seminary—has been a leading voice in discussions of Christian scholarship and cultural engagement. His new book, *Called to the Life of the Mind: Some Advice for Evangelical Scholars* (Grand Rapids, MI: William B. Eerdmans, 2014), presents a clear and succinct summary of Mouw’s beliefs about why Christian scholarship is vital for both the church and the broader culture. It also offers advice and encouragement for those who have been “called to the life of the mind.”

Mouw begins by sharing his own calling to intellectual life—a life of teaching and scholarship—including his early struggles with this calling in the midst of an evangelical Christian culture that was largely anti-intellectual, sometimes stridently so. While Mouw frames the volume within the context of evangelicalism, his affirmation of the life of the mind as a Christian calling is encouraging for Christian scholars of any tradition and at any stage of life. I highly recommend *Called to the Life of the Mind* both for the wisdom and encouragement it provides for Christian scholars and as an accessible entry point for engaging ideas of, and perspectives on, Christian scholarship with students.

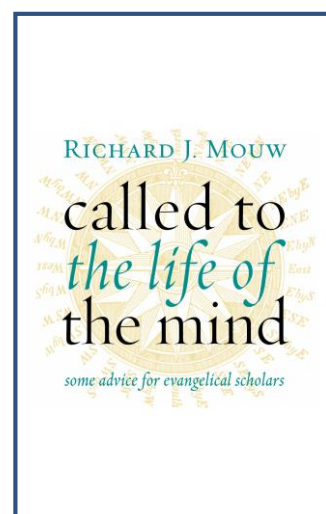
This brief volume (just 74 pages) is composed of 19 short chapters. In the remainder of this review, I will highlight three of the chapters that particularly captured my attention.

In Chapter 5, “Not Too Much Haste,” Mouw argues for the inherent value of intellectual pursuit, a value that is not dependent upon pragmatic application of knowledge. He cites Cardinal John Henry Newman’s statement that a “cultivated intellect” is “a good in itself” (qtd. p. 16), and continues: “My own sense is that while we should certainly hope for an ultimate integration of knowing and doing, we ought not to be too worried that our knowing will somehow go to waste if we do not connect it to an immediate doing” (p. 17). He further affirms that we may trust God will use such knowing to further Christ’s kingdom whether we see how that will specifically be done or not.

Chapter 9, “A Communal Task,” provides great encouragement for our work in SCSM, affirming the importance of communities of Christian scholars who

“bear witness in their own scholarly lives to the connections among academic tasks, spiritual virtues, and communal worship” (p. 30). Mouw argues, in fact, for networks of Christian scholars, such as the one we enjoy in SCSM, with “good patterns of communication and mutual edification” among “scholars who are pursuing their vocations in diverse contexts” (p. 32).

Finally, in Chapter 19, “A Loom for Weaving,” Mouw urges us to both humility and hope in our scholarly endeavors as we work in trust that all reality holds together in God’s “clear and comprehensive knowledge of all things” (p. 71). Such a belief allows us to “explore that reality with a profound love for that which we are studying” (p. 71), while approaching with patience the complexities of our study. Mouw concludes: “Jesus Christ has created all things, and ‘he sustains all things by his powerful word’ (Hebrews 1:3). That conviction provides us with powerful motivation for taking on the demanding tasks of Christian scholarship” (p. 72).



The catechism of the Roman Catholic Church states that scientific discoveries “invite us to even greater admiration for the greatness of the Creator, prompting us to give him thanks for all his works and for the understanding and wisdom he gives to scholars and researchers” ([Part 1, Section 2, Chapter 1, Article 1, Paragraph 4](#)). In *Called to the Life of the Mind*, Richard Mouw affirms this statement and celebrates the many ways that the life, work, and discoveries of Christian scholars serve to draw us to, and to worship, God: “A Christian understanding of human flourishing has to cherish a world in which there is good poetry, proper historical understanding, and the benefits of scientific research. . . . We ought to want a world in which that kind of knowledge is valued. It is a good thing simply to cultivate insights into the deep patterns of God’s creation—and doing it as people who have been called to love what God has created” (p. 18).

Looking for Beauty in All the Wrong Places

Emmett G. Price III

The study of music is full of excitement, mystery, and numerous portals through which we begin and re-enter the journey. For most, the study of music, whether formal or informal, began through a season of instrumental study or intense listening. Eventually, should we choose to continue the journey, we are introduced to the language of music, the mechanics of music, and diverse approaches to music-making. Of course, our journey can matriculate from undergraduate preparation through graduate training and on to a number of professional streams that all humble us to stay reminded that the more we learn, the more there is to learn.

Unfortunately, the study of music as a whole is challenged by a number of disciplinary privileges that are often at play in our pragmatic course of study: Is theoretical analysis more important than cultural milieu? Is historical context more important than textual analysis? Is a thorough Schenkerian analysis of a score as informative as

an ethnographic study of its origin? The quick answer is that they are all equally important in different ways. However, not too many people ask the question: How important is the consideration of spirituality as an integral component of a musical selection or greater work? Too often, our aesthetic inquiry trumps our desire to discern the spiritual underpinnings of a piece, and this, I believe, can be detrimental to our desire to understand not only how the music works, but also what it says.

I am convinced that Negro spirituals are some of the most complex and difficult repertoire to deal with, relative both to performance and analysis. Negro spirituals are songs that reflect communal pain and collective suffering, while simultaneously projecting an embedded hope for progress, healing, and—sometimes—heaven. The Negro spiritual is fully spiritual, connoting a definitive relationship with the divine, and sometimes religious, denoting a theological praxis of an organized religion. The Negro spiritual “Sometimes I Feel Like a Motherless Child” is a perfect example of a selection that is fully spiritual and not at all religious. Rather than being trained to hear the audible and non-audible indicators of spirituality within a performance, we are taught that its aesthetic beauty is measured by an effective execution of the score and the tone, texture, timbre, phrasing, and articulation of the voice. Unfortunately, to date, spirituality can be scored. Besides, how can a Negro spiritual ever sound beautiful? In the case of “Sometimes I Feel Like a Motherless Child,” there is no beauty in the haunting lament of one who articulates the sense of not belonging. No matter what clever arranger adapts the captivating melody or what voice sings the well-known text, there is nothing beautiful about feeling like “a motherless child a long way from home.” Unfortunately, the spiritual aspect of the message often falls on deaf ears to those who are enamored by the seductive sounds of pain masked by the efficacy of a powerful performance.

Similarly, many find Thomas Dorsey’s “Precious Lord, Take My Hand” to be a moving articulation of the need for God’s guidance during moments of exasperation and immense distress. Clearly, the song is spiritual in nature, but it is also religious, as it is based in a paradigm where there is an explicit theology that is at work within the context and content of the song. Dorsey’s hymn is an articulation of his unbridled pain after learning the news of the death of his wife Netti and their unborn child during childbirth. The power of the song is found in



Mahalia Jackson and Thomas Dorsey
[Black Art Depot Today](#)

Dorsey's unrelenting trust in God and the ability of the vocalist to express Dorsey's excruciating pain through his text. During the 1950s and 1960s, until his death, Rev. Dr. Martin Luther King, Jr. found this song to be one of the most potent, spiritually empowering, and provocative selections that aided him in his darkest and most challenging moments. It was not a perceived beauty of the piece that inspired King, it was the utterly painful reality that our hope is found in a divine relationship with a God who hears our cries, cares about our hurts, and responds in our time of need. Looking for beauty in such a hymn is a potential deterrent from experiencing the amazingly strong sense of spirituality that transcends race, class, and religion.

More recently, Kendrick Lamar's *To Pimp a Butterfly* offered a fresh and vibrant critique on race, class, and the lack of political, economic, and social justice within the United States and beyond. It is not commonplace to look for beauty in the realm of Hip Hop; neither is it the norm to analyze the spiritual underpinnings thereof. Yet, *To Pimp a Butterfly*, with all of its overt socio-political commentary, n-word infested musings, and innovative demands for equality, love, and justice, is full of spirituality. The album presents a myriad of painful situations and circumstances that can only be reconciled by divine intervention upon the human consciousness of those who are vested in the oppressive strictures of economic and justice warfare. The bitter anger that is heard and felt is less of an indictment upon the failures of humanity to be humanitarian to one another, and more of a distressing lament, with the subtle petition for divine intervention from the unknown, unnamed, and unseen spiritual creator of all. Different from the Negro spiritual and the hymn, *To Pimp a Butterfly* reveals the failures of a beauty-based analytical mode that minimizes the potential importance of other less-embraced indicators of excellence, efficacy, and potency.

Whether one agrees with these three brief readings of the spiritual underpinnings of three well-known and beloved works is not the point. The point is that African American music and its now global derivatives have always been spiritual, and our failure to see and sense the spirituality leads to a failure in our ability to grasp and gain insight from the rich traditions from which these works spring. Without the sincere appreciation for the spiritual journeys shared through these three works, we will clearly miss the implicit fact that each work in many ways articulates the notion that Black Lives Matter. From the child whose step-mother, America, refuses to love her/him, to Dorsey's sundering from his wife and unborn child, to Lamar's urgent critique of a nation invested in maiming and

murdering Black and Brown males, it seems we continue to look for beauty in all the wrong places.

Let us commit and recommit on a daily basis to use our intellectual platforms to bring awareness, equity, and healing to the world. We must accept the challenge to allow our Christian journeys to inform, inspire, and empower our research and teaching, even if we are not able to "come out of the closet," per se. Whether we teach undergraduates, graduates, professionals, or the like, there is a unique reality that we bring when we can challenge some (not all) of the unknown mysteries of music as the presence of spiritual underpinnings that can, if allowed, change our perspectives not only on how we hear and experience the music, but on how we research and teach it as well.

Suggestions for reading and listening

Reading

Harris, Michael W. *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church*. Oxford: Oxford University Press, 1994.

Johnson, Andre, E. *Urban God Talk: Constructing a Hip Hop Spirituality*. Lanham, MD: Lexington Books, 2013.

Thurman, Howard. *Deep River and the Negro Spiritual Speaks of Life and Death*. Richmond, IN: Friends United Press, 1975.

Listening

Jackson, Mahalia. *Bless This House*. Columbia Records, 1956.

Lamar, Kendrick. *To Pimp a Butterfly*. Interscope Records, 2015.

Robeson, Paul. *Paul Robeson: The Complete EMI Sessions 1928-1939*. EMI Classics, 2008.



Emmett G. Price III is associate professor of ethnomusicology & music industry at Northeastern University in Boston, MA. He is the author of *Hip Hop Culture* (ABC-CLIO, 2006), executive editor of the *Encyclopedia of African American Music* (Greenwood Press, 2011), and editor of *The Black Church and Hip Hop Culture: Toward Bridging the Generational Divide* (Scarecrow Press, 2012). He is the former editor-in-chief of the *Journal of Popular Music Studies*.

New Leaders in the SCSM

At this year's annual meeting, the Society for Christian Scholarship in Music extended thanks to those ending their terms of leadership service: Stephen Crist, president; Bo kyung Blenda Im, graduate student representative; and Peter Mercer-Taylor, Chelle Stearns, and Benita Wolters-Fredlund, members at large. These colleagues have led us with grace and excellence, and we are grateful for their service.

The society also welcomed these new members to the executive committee:



M. Jennifer Bloxam, vice-president

M. Jennifer Bloxam is the Herbert H. Lehman Professor of Music at Williams College, where she has taught since 1986. She earned her B.Mus. from the University of Illinois in 1979, and her Ph.D. in musicology from Yale University in 1987. Her projects focus on sacred music of the 15th and early 16th century, especially the intersection and interaction of sacred monophony and polyphony in ritual context. In addition to contributing to a variety of international journals and essay collections (forthcoming essays will appear in the *Cambridge History of 15th-Century Music* and *The Book of Requiems* from Leuven University Press), she maintains an ongoing collaboration with the Dutch vocal ensemble Cappella Pratensis, directed by Stratton Bull, on multimedia projects dedicated to rebuilding the ritual frame around late medieval sacred music. The first fruits of this collaboration, *The Sounds of Salvation: A Re-creation of the Mass for St. Donatian by Jacob Obrecht* (comprising a DVD+CD, website, and lecture-concert tours), won a Diapason d'or découverte in 2010; currently underway is a DVD+CD project focused on the musical sources and services of the great Marian confraternity in 's-Hertogenbosch. Her research has been supported by grants from the Fulbright Foundation, the National Endowment for the Humanities, and, most recently, by a 2013-14 Fellowship in Sacred Music, Worship, and the Arts at the Yale Institute of Sacred Music. Bloxam served on the program committee for the SCSM's annual meeting in 2014 and chaired the program committee for the 2015 meeting.



Megan Francisco, graduate student representative

Currently pursuing her Master's in Musicology at the University of Washington, Francisco has been a part of the SCSM community for five years. Most recently, she presented a paper on Anton Bruckner's *Psalm 112* at the 2015 annual meeting held at Emory University. A devout lover of post-romantic Viennese music, Megan also holds a Master of Arts in Music and Religion from the Yale Divinity School and its Institute of Sacred Music, as well as a Bachelor of Music in Music History from Wheaton College. Along with her studies, she teaches "Writing about Music," a course for undergraduates at the University of Washington. Megan plans to write her thesis and eventual dissertation on the symphonies of Gustav Mahler, looking particularly at the spirituality present in these works and the reactions it has elicited.



John Paul Ito, member at large

John Paul Ito is assistant professor of music theory in the School of Music at Carnegie Mellon University. His main area of research is meter and hypermeter and their connections with cognition, performance, and the history of musical style. Some of his recent publications can be found in *Bonner Beethoven-Studien*, *College Music Symposium*, *The Journal of Musicology*, *The Journal of Music Theory*, and *Music Perception*; his book *Focal Impulse Theory: Musical Expression, Meter, and the Body* is under contract with Indiana University Press in the series *Musical Meaning and Interpretation*. He has attended and presented at meetings of the SCSM, and he served on the program committee for the 2015 meeting. His other explorations of the intersections of faith and scholarship include a Harvey Fellowship from the Mustard Seed Foundation, participation in the colloquium on music and theology convened by Jeremy Begbie and an essay in the volume *Resonant Witness*, and writing for *Books and Culture*.

**Andrew Shenton, president**

Andrew Shenton is a scholar, performer, and educator based in Boston, MA. Born in England, he first studied at The Royal College of Music in London, and holds bachelor, masters, and doctoral degrees from London University, Yale University, and Harvard University respectively. In addition to diplomas in both piano and organ, Shenton holds the Choir Training diploma of the Royal College of Organists. He has toured extensively in Europe and the U.S. as a conductor, recitalist, and clinician, and his two solo organ recordings have received international acclaim. Moving freely between musicology and ethnomusicology, Shenton's scholarship is best subsumed under the heading "music and transcendence." His pioneering work on Olivier Messiaen includes a monograph *Olivier Messiaen's System of Signs* (Ashgate, 2008), which won the 2010 Miller Book Award; and a collection of essays which he edited entitled *Messiaen the Theologian* (Ashgate, 2010). His work on Arvo Pärt includes several lectures and recitals, and publications such as *The Cambridge Companion to Arvo Pärt* (Cambridge University Press, 2012), which he edited. Shenton is Associate Professor of Music at Boston University, Artistic Director of the Boston Choral Ensemble, and Director of Music at St. Peter's Episcopal Church in Weston, MA. He has served for the past two years as vice-president of SCSM.

**Joanna Smolko, member at large**

Joanna Smolko is a musicologist who specializes in various streams of American music, including shape-note hymnody, film music, popular music, and classical music. She teaches music courses in the humanities department at Athens Technical College and in the musicology department at the University of Georgia. She earned her Ph.D. in musicology at the University of Pittsburgh, where she worked at the Center for American Music. She is coeditor of *Stephen Collins Foster: Sixty Favorite Songs* (2009), and served as a contributing editor, researcher, and writer for the *Grove Dictionary of American Music*, 2nd ed. (2013). Her recent publications include "Southern Fried Foster: The Intersection of Race and Place in Looney Tunes' Borrowings of Stephen Foster Songs" (*American Music*, 2012), and "'Living in Harmony'?: American Music and Individualism in *The Prisoner*," in *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press, 2014), a chapter coauthored with Tim Smolko. Recently, she has worked with the Music in Athens project, engaging Sacred Harp communities in the Athens, GA, area through oral histories and a symposium. For SCSM, she has served on the Graduate Student Prize Committee (2013), authors the "Graduate Student Profiles" column for the newsletter (2013-present), and chaired the 2015 Graduate Student Prize Committee.

**Joshua Waggener, member at large**

Joshua Waggener serves as Assistant Professor of Music and Christian Worship at Southeastern Baptist Theological Seminary in Wake Forest, NC, where he teaches courses in music history and worship studies. He also directs music ensembles and coordinates degree programs at the undergraduate level, while working with Ph.D. students in a new Theology and Worship track. He holds undergraduate and graduate degrees in music and church music from Trinity University (Texas), the University of Georgia, and Southeastern. His Ph.D. is from Durham University, where he studied music, theology, and aesthetics, with a thesis entitled "Mendelssohn and the Musical Sublime." Waggener's chapter "C.P.E. Bach's *Heilig* and 'the Holy' of Rudolf Otto: An 18th-century experience of the *Mysterium Tremendum*" will appear in *Music and Transcendence*, ed. Férdia J. Stone-Davis (Ashgate, 2015). He has been an active member of SCSM since 2009, presenting papers at annual meetings from 2010 to 2013. Waggener also served on the 2015 Graduate Student Prize Committee.

Annual Meeting 2016

The next meeting of the SCSM will be hosted by Boston University (local arrangements chair, Andrew Shenton) in February 2016. Watch www.scsmusic.org for the specific dates and the call for papers.

News from Members

Douglas Bachorik conducted the Asian and Philippines premiere of Dan Forrest's *Requiem for the Living*. In recent months, he has presented a series of lectures on theology and music in South Korea and China.

Having completed the M.A.R. in Religion and Music at the Yale Institute of Sacred Music, **Martha Brundage** will begin a Ph.D. in theology at Boston University's School of Theology this fall, concentrating in theological aesthetics as she continues to explore intersections between theology and music.



Having completed the M.A.R. in Religion and Music at the Yale Institute of Sacred Music, **Emilie Coakley** will begin Ph.D. studies in music, with a focus in ethnomusicology, this fall at the University of Pittsburgh.



Coakley looks forward to continuing her studies in music and religion—particularly looking at questions of faith and nation in the music of Indonesian Catholics—and to playing in the University Gamelan.

Robert Copeland presented the paper "Mozart and Magic Theatre:

Music in Hermann Hesse's *Steppenwolf*" at the Kent Invitational Conference on Historical Musicology, Kent State University, April 25, 2015.

Richard Gard reports that the Center for Music and Liturgy, recently established at Saint Thomas More Chapel and Center at Yale University, will present a gala inaugural concert in the Stern Auditorium/Perelman Stage at Carnegie Hall in New York City on Monday, June 29, at 7:00 p.m. Entitled *Alleluia!*, the celebration features the world premiere of the *Mass of the Divine Shepherd* by Julian Darius Revie, the Center's composer in residence.

Maeve Heaney presented the paper "A Case for Taste: Music within a Lonergan Framework of Theology" at the 30th Annual Fallon Memorial Lonergan Symposium, held April 9-11, 2015, at Loyola Marymount University, Los Angeles, CA.

Kevin Holm-Hudson presented a four-day series of lectures, "The Janus Decade: Past, Present, and Future in Progressive Rock, 1969-1981," March 16-19, 2015, at Kaunas University of Technology in Kaunas, Lithuania.

Deborah Justice published "The Festival of World Sacred Music: Creating a Destination for Tourism, Spirituality, and the Other" in Springer's *The Changing World Religion Map: Sacred Places, Identities, Practices and Politics*, edited by Stanley D. Brunn (2015). This multi-volume set includes a wide range of articles, many of which feature music prominently.

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Society for Christian Scholarship in Music

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