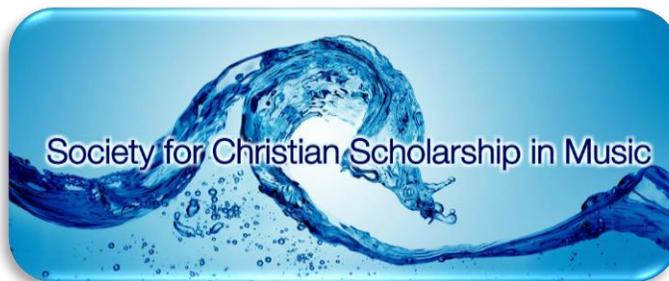

SCSM

NEWSLETTER



Reflections on SCSM 2016

Megan Francisco

The annual meeting of the Society for Christian Scholarship in Music, hosted at the Boston University School of Theology, provided an opportunity for scholars and musicians to gather for meaningful conversations focused on Christian perspectives on music. SCSM has carved a place in the never-ending circuit of academic conferences as a welcoming, interdisciplinary society that features papers by both prestigious scholars and graduate students. Since my first SCSM conference in 2011 (hosted by Wheaton College when the society was still named the Forum on Music and Christian Scholarship), I have had the privilege of watching the society expand in numbers, sessions, and paper topics. This year SCSM experienced a record number of graduate student attendees (undaunted by the brisk Boston air) and welcomed both new and returning members for a weekend poised to tackle new research and methodologies.

Held February 11-13, this conference featured a range of time periods and viewpoints, showcasing the society's remarkable flexibility of topics. Several papers—such as Marissa Glynias's "Global Song: Diversity or Homogenization?"—explored contemporary issues and showcased

a movement in Christian music studies toward modern congregational song. Other papers—found in sessions focused on Gregorian chant or the early Renaissance—focused on making composers and music of the distant past relevant once more in today's society. Some papers—Ellen Exner's "The Godfather: Georg Philipp Telemann, Carl Philipp Emanuel Bach, and the Family Business" in particular—provided new ways to study well-loved composers, while others—including Nathan Myrick's "Compound Ritual Entrainment"—brought alternate methodologies to bear on the conversation.

As SCSM's graduate student representative, I had the honor of arranging a panel to discuss the benefits and issues surrounding graduate studies and faculty positions at both Christian-affiliated and secular institutions. Graduate students Martha Brundage and Aaron James each provided insight into their experiences studying at these institutions, including that of studying religious music in various contexts. Faculty members Peter Mercer-Taylor, Mark Peters, and Deborah Justice expanded the conversation to include such considerations as publications and finding "the right fit."

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Contents

Reflections on SCSM 2016 Megan Francisco	1
SCSM 2016: Photo Gallery	2
Graduate Student Prize, 2016	3
SCSM 2016: Program	4
The God of In-Between Spaces Steven R. Guthrie	6
Resources on the Arts in Christian Perspective Mark Peters	8
Introducing Studies in Theology and the Arts David McNutt	10
News from Members	12

One highlight of the conference was a panel led by SCSM President Andrew Shenton discussing Herbert Howells's *Requiem* and David Lang's *Little Match Girl Passion*, both of which were performed later that night by the Boston Choral Ensemble under Shenton's direction. The panel, addressing such aspects as the minimalistic tendencies of Lang's music and the text based on Hans Christian Anderson's "Little Match Girl," featured panelists Ian Copeland from Harvard University and Boston University's Karen Westerfield Tucker (also the conference's keynote speaker) and Dean Mary Elizabeth Moore. During the panel, conference attendees were able to preview Lang's score and study the music under Shenton's guidance, an insightful preview of the concert.

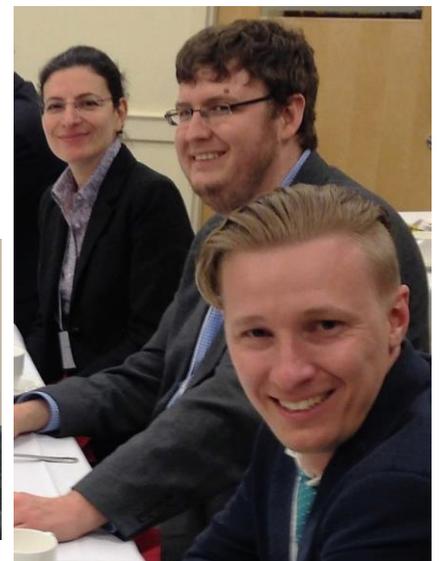
As the conference concluded, I found myself considering the role that SCSM has had, and will continue to have, in my academic life. Though significantly smaller than national societies like the American Musicological Society, the Society for Ethnomusicology, or the Society for Music

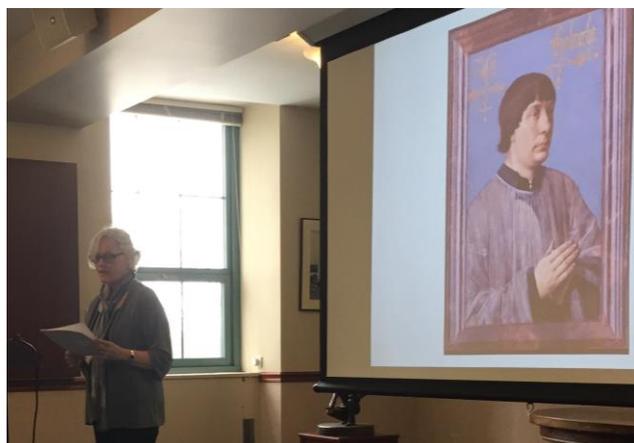
Theory, the Society for Christian Scholarship in Music fosters a welcoming and encouraging environment where presenters are able to share their research without fear. Because of this environment—which reflects not only our paths as scholars, but also our calling as Christians—I find myself eager to attend each conference whether I'm presenting a paper, chairing a panel, or simply enjoying the hard work of fellow scholars. As I look forward to next year, I'm excited not only for the warm weather of California (the meeting will be held at Scripps College in Claremont, CA, in February 2017), but also for interactions with SCSM members as we explore recent research related to Christianity and music.



Megan Francisco is a graduate student in musicology at the University of Washington and graduate student representative to the SCSM's executive committee.

SCSM 2016: Photo Gallery





Left. Photo By Jake Belcher, courtesy of BU Today.



Graduate Student Prize, 2016: Braxton Shelley

The SCSM awarded the Graduate Student Prize for 2016 to Braxton Shelley for his paper “Tuning Up: Towards a Gospel Aesthetic” presented at the society’s annual meeting at Boston 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 student paper prize committee was composed of Cathy Elias, Felicia Sandler, and Robin Wallace (chair). The committee stated: “Shelley’s paper presents a topic that is fresh and interesting to a wide audience, musicians and beyond. Through a close reading of video recordings of a sermon and a gospel song, the author illustrates nicely the interplay between preaching practice, rhetoric, and musical gestures. The paper is engaging, informative, and well researched, yet fits nicely into the format of a conference presentation. Shelley breaks new ground in his understanding of ‘tuning up’ as a collective cultural experience. We look forward eagerly to reading more of his work on this subject.”

Braxton Shelley, a 2012 graduate of Duke University, is a Ph.D. Student in the University of Chicago’s Department of Music, and an M.Div. student in the University’s Divinity School. His dissertation project, *Sermons in Song: Richard Smallwood, the Vamp, and Contemporary Gospel Performance*, develops an analytical paradigm for contemporary gospel music that draws on resources from cognitive theory, ritual theory, and studies of repetition, form, rhythm, and meter.

Tuning Up: Towards A Gospel Aesthetic (abstract)

Although a host of scholars have noted the interrelation of African American preaching and African American gospel music, few studies use this relationship to theorize these practices. In this paper, I argue that “tuning up,” a colloquial referent for a preacher’s shift from speech into song, is restricted neither to the sermon nor to the preacher. I propose that this practice is a constituent of a more broadly held way of relating to the divine – what I will call “the gospel aesthetic.” I will analyze excerpts from three sermons – Bishop James Morton’s “The Lazarus Conspiracy,” Rev. Dr. Gina Stewart’s “Am I My Brother and My Sister’s Keeper,” and Dr. Gardner Taylor’s “A Wide Vision from a Narrow Window” – to demonstrate the various forms “tuning up” can take. I will use homiletics, ritual theory, practice theory, and phenomenology to argue that the essence of this way of preaching acquires its power from a way of being: it facilitates a brand of communal perception. I will then extend “tuning up” from black preaching, and fashion it as an analytic for contemporary gospel performance. A close reading of vignettes from Richard Smallwood’s “Healing,” Myrna Summer’s “Oh How Precious,” and Brenda Moore’s “Perfect Praise” will reveal how the vamp, the repetitive ending cycle that is one of gospel’s central features, musically performs the process of “tuning up” for the entire congregation, such that individual emotions are synthesized into the shared affective structure of celebration.

SCSM 2016: Program

February 11-13, 2016

Boston University



Thursday, February 11

Session 1A – Negotiated Meanings: Bach, Bantock, and Denisov – *Andrew Shenton, Boston University, chair*

- ❖ “Bach’s Benediction: The ‘St. Anne’ Fugue and the Christian Funeral Liturgy”
Chad Fothergill (Temple University)
- ❖ “The Shulamite and the Shepherd: Legitimizing a Love Affair in Granville Bantock’s *The Song of Songs*”
Christopher Little (University of Kentucky)
- ❖ “Musical Modernism and Christian Faith during the Soviet Stagnation: Edison Denisov’s *Requiem*”
Zachary Cairns (University of Missouri – St. Louis)

Session 1B – Colliding Cultures – *Nelson Cowan, Boston University, chair*

- ❖ “Mein Gott, My God: Old and New Liturgical Practices of German Immigrants at Marienkirche in Cincinnati, Ohio”
Stephen Guokas (University of Cincinnati)
- ❖ “Anti-Semitism and Hebrew Music in Carl Engel’s *Music of the Most Ancient Nations* (1864)”
Bennett Zon (Durham University)
- ❖ “Global Song: Diversity or Homogenization?”
Marissa Glynias (Yale University)

Keynote Address

- ❖ “Song as a Sign and Means of Christian Unity”
The Reverend Doctor Karen Westerfield Tucker, Professor of Worship, Boston University

Friday, February 12

Session 2 – Graduate Student Panel – *Megan Francisco, University of Washington, chair*

- ❖ “Comparing Church-Related and Secular Institutions”
Panelists: Peter Mercer-Taylor (University of Minnesota), Mark Peters (Trinity Christian College), Deborah Justice (Syracuse University), Martha Brundage (Yale University), and Aaron James (Eastman School of Music)

Session 3A – Georgian Chant and its Polyphonies – *Bennett Zon, Durham University, chair*

- ❖ “Harmony and Voice Leading in Shemokmedi School Georgian Chant”
Matthew Arndt (University of Iowa)
- ❖ “Monophony or Polyphony: The Short Life of the Byzantinist Movement in the Georgian Chant Revival”
John A. Graham (Yale University)
- ❖ “A Curious Case of Inculturation: Jean Langlais, Joseph Gelineau, and Vatican II”
Vincent E. Rone (St. Peter’s University)

Session 3B – Packaging and Presenting Worship Music – *Tala Jarjour, University of Notre Dame / Yale University, chair*

- ❖ “The Bay Psalm Book as a Transnational Artifact of American National Identity”
Emilie Coakley (University of Pittsburgh)
- ❖ “Singing the Faith in Salt City: Congregational Shifts in Worship Music since World War II”
Deborah Justice (Syracuse University)
- ❖ “Worship Capital, Evangelicalism, and the Political Economy of Congregational Music”
Andrew Mall (Northeastern University)

Session 4A – Jazz, Gospel, and Popular Song – *Mark Peters, Trinity Christian College, chair*

- ❖ “Tuning Up: Towards A Gospel Aesthetic”
Braxton D. Shelley (University of Chicago)
- ❖ “Mary Lou Williams: At the Intersection of Jazz and Catholicism”
Christopher Capizzi (University of Pittsburgh)
- ❖ “‘We’ve Been Traveling over Rocky Ground’: Hymns, Spirituals, and Social Justice in the Music of Bruce Springsteen”
Joanna Smolko (University of Georgia and Athens Technical College)

Session 4B – Between Christian Song and Christian Congregation – *Joshua Waggener, Southeastern Baptist Theological Seminary, chair*

- ❖ “Compound Ritual Entrainment: Entrainment, Enculturation, and the Emotional Efficacy of Congregational Song”
Nathan Myrick (Baylor University)
- ❖ “Crossover Evangelism: How Contemporary Christian Music Advanced Post-Christian America”
James A. W. Gutierrez (University of California – San Diego)
- ❖ “Between Kantor and Frontman: Gesture as a Source of Authentication and Context Creation in South Brazilian Lutheran Congregational Worship”
Marcell Steuernagel (Baylor University)

Pre-Concert Lecture and Round Table – *Andrew Shenton, Boston University, chair*

- ❖ Panelists: Ian Copeland (Harvard University), Mary Elizabeth Moore (Boston University), Karen Westerfield Tucker (Boston University)

Concert – Boston Choral Ensemble – *Andrew Shenton, director*

- ❖ Adrian Peacock: *Venite, Gaudete!*
- ❖ Herbert Howells: *Requiem*
- ❖ David Lang: *Little Match Girl Passion*

Saturday, February 13

Session 5 – Late Medieval and Early Renaissance Music and Thought – *Timothy Steele, Calvin College, chair*

- ❖ “The Late Medieval Composer as Cleric: Browsing Antiphoners with Obrecht”
M. Jennifer Bloxam (Williams College)
- ❖ “‘Singing Without Understanding’: The Defense of the Unintelligible in Lefèvre d’Etaples”
Michael O’Connor (St. Michael’s College)
- ❖ “Saints, Sons, and Sovereignty: Mouton’s *Gloriosa Virgo Margareta* in the Court of Anne of Brittany (1477-1514)”
Aimee E. González (New York, NY)

Session 6A – Sacred Song – *Karl Haas, Boston University, chair*

- ❖ “‘Heaven and Earth Collide’: Hillsong Music’s Evolving Theological Emphases”
Nelson Cowan (Boston University)
- ❖ “Dr. Ephraim Amu: Prophet, Witness, and Quiet Revolutionary”
Felicia Sandler (New England Conservatory of Music)

Session 6B – Baroque Topics – *Markus Rathey, Yale University, chair*

- ❖ “Marian Theology in the Church Cantatas of J. S. Bach and His Lutheran Contemporaries”
Mark Peters (Trinity Christian College)
- ❖ “The Godfather: Georg Philipp Telemann, Carl Philipp Emanuel Bach, and the Family Business”
Ellen Exner (New England Conservatory)

The God of In-Between Spaces

Steven R. Guthrie

I have a clear memory of standing next to my parents in the church in which I grew up. I am about eight years old, and we are singing a hymn – although I don't remember which hymn it is particularly. What I do remember is that the congregation is sounding out some long, sustained "ahhh." Perhaps it is the "Ahhh-men" at the end of the Doxology; or perhaps it is one of the "ahhhhh-le-lu-ia's" at the phrase endings of "Christ the Lord Is Risen Today." What stays with me particularly is the experience of looking around – at my mother's open mouth; at the song leader behind the pulpit, his Adam's apple wobbling; at the young and old people standing behind and beside me, all these many mouths hanging loose at the hinges of all these many jaws, the air around me stirring and swelling with a deeply meaningful, wholly inarticulate exhalation of voice – and suddenly being struck by the unutterable strangeness of the whole thing. I thought (although who knows what words, if any, I would have used to articulate this): "What a bizarre and funny and beautiful thing we are all doing right now! How remarkable that a group of human beings would gather in a room and agree to stand and make these particular kinds of sounds with their lungs and throats and mouths!" And stranger still: "How remarkable and how strange that all this breathing and wobbling and 'ahh-ing' would move me so deeply!" Years later, I came across a passage in which Shakespeare muses about the mysterious potency of something as simple as a vibrating string: "Is it not strange that sheep's guts would hale men's souls from their bodies?" (*Much Ado About Nothing*, II.3).

On the first day of class, my freshman music theory professor said: "Music Theory is the study of why the things that sound good, sound good." I thought: "That's exactly what I want to know!" Largely for that reason and in pursuit of that question, I became a music theory major. I had a wonderful time over the course of my undergraduate education, learning to write chorales and fugues and how to do some basic analysis. But at the end of my college career, I realized that I still hadn't found my way to the heart of the question I had been asking. Of course, I was interested in why *this* chord rather than *that* worked in a particular passage. But beyond that, I continued to wonder: why does *anything* sound good? Why should there be such a thing as music? How have I been made, and how has the world been made, that a vibrating string or column of air should move me to tears? "Is it not strange that sheep's guts would hale men's souls from their bodies?"

At some point it occurred to me that the questions I had been asking were not only musical questions; they also were theological questions. Only a certain kind of created being can experience music, and only in a certain kind of created world. So then, how has God so made the world that it should include music? Or as the musicologist Victor Zuckerkandl once asked: "What must the world be like, what must I be like, if between me and the world the phenomenon of music can occur? How must I consider the world, how must I consider myself, if I am to understand the reality of music?" (*Sound and Symbol: Music and the External World*, tr. Willard R. Trask [Princeton, NJ: Princeton University Press, 1956], 6).

So I was excited some years later about pursuing these same questions from the perspective of theology. I approached one of my seminary professors about the possibility of undertaking some sort of theological study of music. He puzzled for a little while before suggesting: "Maybe you could explore the theology of various hymn texts? Perhaps from a particular hymn writer or a particular era?" And indeed, as I began exploring the seminary library, I found that the little bit that had been written about theology and music was mostly devoted to theology and *texts*, albeit ones that had been set to music. Of course, texts of musical works are worth studying. But I had been interested in the music particularly. This wasn't just because of a personal bias toward instrumental music, or something like that. The music *itself* – the fact that such a thing as music would be such a significant part of human existence (and of Christian worship particularly) – seemed theologically important.

As I think about these experiences of studying music and studying theology, what I find most interesting are the ways in which these two areas seem to both lean toward and pull away from one another. In many ways it was the study of music that led me to theology. (Or maybe a better way of putting it is to say that the experience of music posed theological questions.) The world – including the world of human artifacts like music – points beyond itself. We are not wrong to experience sound, song, and music as not only *delightful*, but also *meaningful*. Theological study, likewise, points beyond itself – or at least it should. The work of the theologian is not meant to be the sequestered exploration of arcane intramural disputes. In Jesus Christ, Colossians 1 declares, *all things* hold together. The gospel of Jesus Christ is the point from which

we make sense of all of reality. The calling of the theologian then is to interpret the world in which we live in light of the gospel.

At the same time, as fields of academic study, both music and theology manifest the powerful impulse to stay within the safety of one's own disciplinary domain, to avoid venturing too far outside the conceptual language of one's own academic guild. Of course, to a certain extent this is appropriate and necessary. It's no virtue to pretend that we are qualified to say everything about everything. It is, however, a virtue to listen and to engage in conversation, even (perhaps especially) with those who work in areas where we have little expertise. We do well not only to immerse ourselves in our own areas of study, but also to point to the trajectory our studies trace, out beyond the boundaries of our own competence. This is what is rather blandly called "interdisciplinary work." The term, however, suggests something extracurricular and marginal – existing not in the center but in the "in-between" spaces. But the world in which we live is a whole world. Indeed, the original vision of a university (from *universitas* – "the whole") was precisely to explore and articulate that wholeness.

As Christians we can say more. The very possibility of this sort of conversation across areas of study is a kind of theological testimony. Reality is not merely the product of the words and concepts by which we describe it. The world to which Christianity testifies is one that precedes, and so is larger than, any of the individual human discourses that attempt to give an account of it. We live in a cosmos, not a chaos; a world in which a single reality can be described in many different timbres and voices. If "in [Christ] all things in heaven and earth were created . . . and in Him all things hold together" (Col. 1:16-17), it makes sense that such connections would suggest themselves to us; that musical realities and theological affirmations would gesture toward one another.

And we can say more still. The God Christians speak of is not a vague, undifferentiated "Divine," but the God whose name is "Father, Son, and Spirit." For the Christian, those who study "this-worldly" realities may also speak of God, and those who study God must likewise concern themselves with "this-worldly" realities, precisely because in Jesus Christ, God has concerned himself with this world. Indeed, in Jesus Christ – fully God, fully human – God has bound himself to the created world and has taken the created world into himself. The "in-between" spaces separating God and humanity, heaven and earth, have been drawn together in the person of Jesus Christ. The legitimacy of the connections we regularly make – among physical, cultural, and spiritual realities – are likewise underwritten by a God whose Spirit delights to indwell the dust of the earth (see Genesis 2:7, where the human is given life by being filled with the Breath of God). By the Holy Spirit, God indwells his children, and those children are likewise caught up into the life of God – made sons and daughters of the Most High. God has bound himself to the world, and by the Son and the Spirit has drawn this world into the life of God. In this sort of world, it makes sense to attend to the breath of those singing around us, and to find in it words like "alleluia" and "amen."

Suggestions for Further Reading

Jeremy S. Begbie and Steven R. Guthrie eds., *Resonant Witness: Conversations Between Music and Theology* (Eerdmans, 2011).

Steven R. Guthrie, *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Baker Academic, 2011).

Trevor A. Hart, *Making Good: Creation, Creativity, and Artistry* (Baylor University Press, 2014).

W. David O. Taylor, *For the Beauty of the Church: Casting a Vision for the Arts* (Baker Books, 2010).



Steven R. Guthrie (Ph.D., University of St. Andrews) is Professor of Theology, Religion, and the Arts at Belmont University in Nashville, TN.

Resources on the Arts in Christian Perspective: Jacques Maritain, Martin Buber, Dorothy Sayers

Mark Peters

This column, a regular feature in the *SCSM Newsletter*, seeks to discuss a wide array of resources that address the arts in Christian perspective. It is my hope that this will introduce readers to resources they might not already know, highlight exemplary writings on the arts in Christian perspective, and provide a context for the SCSM's ongoing discussions of Christian perspectives on music scholarship. Furthermore, by discussing a wide variety of such writings, the column seeks to represent the diversity of Christian perspectives on the arts; that is, to recognize that there is no single Christian Perspective on the Arts, but rather a wealth of diverse voices across cultures, time, and different Christian traditions that speak into this issue, and that these many voices are best considered in dialogue with each other.

While the column focuses primarily on recently published resources, in this issue I briefly discuss three classic texts that spoke in important ways into the relationship between religion and the arts in the mid-twentieth century. In addition to their contributions to discussions of religion, culture, and the arts in the twentieth century, all three works have continued to inform those discussions in valuable ways today. While certain elements of language or of the concerns the authors address may seem foreign to us today, engagement with these classic texts can prove valuable in expanding the range of voices in current discourses on Christianity and the arts.

Jacques Maritain, *Art et scolastique (Art and Scholasticism, 1920)*

French philosopher Jacques Maritain (1882-1973) grew up in a Protestant family before converting to Roman Catholicism in 1906. While Maritain published widely in a broad range of philosophical areas, he is particularly remembered for his engagement with the writings of Thomas Aquinas and for his important contributions to the field of aesthetics, including his *Art et scolastique*. *Art et scolastique* appeared first in English in 1947 as *Art and Scholasticism with Other Essays*.

This small, yet influential, volume has continued to be important for any consideration of the arts in Christian perspective. In it, Maritain applies principles of Scholastic philosophy to understandings of art, while simultaneously reaching back to ancient philosophy and engaging the arts of his own time and place.

In his consideration of what Scholastic philosophy has to say about art, Maritain begins by establishing the close connection between art and action, between art and "Making." Maritain states, "The sphere of Making is the sphere of Art," and defines art as "the undeviating determination of works to be made" (Chapter III). The additional essays appended to *Art and Scholasticism* in its English translation include "An Essay on Art" and "Some Reflections on Religious Art," the first providing an engaging and concise introduction to Maritain's aesthetics and the second offering a provocative entry point for discussions of what constitutes "religious art."

While the volume as a whole is brief and clear enough to serve as a starting point for any consideration of the arts in Christian perspective, certain chapters can also be easily excerpted as discussion prompts. Chapter V, "Art and Beauty," for example, provides an excellent starting point for a discussion of a concept hotly contested in the world of the arts today ("[Beauty] would thus like to believe that paradise is not lost."). And Chapter VI, "The Rules of Art," opens up a vast space to consider what, and why, art is.

Last semester, I assigned the reading of, and written response to, Maritain's Chapter VIII, "Christian Art" as the first homework in an Aesthetics course. This brief chapter provided a clear entry point for students in art, music, philosophy, and theology to grapple with what it means to be a Christian artist.

While Maritain does not attempt to offer comprehensive answers to why and how Christians engage the arts, his *Art and Scholasticism* does provide a concise and accessible entry into the conversation.

Martin Buber, *Ich und Du (I and Thou, 1923)*

Born in Vienna, philosopher Martin Buber (1878-1965) studied art and philosophy at the Universities of Vienna, Zurich, and Berlin and taught philosophy at Hebrew University in Jerusalem. His writings—including his best-known work, *Ich und Du*—are clearly grounded in his Jewish faith and heritage. *Ich und Du* first appeared in English in 1937 in translation by Ronald Gregor Smith. A new translation by Walter Kaufmann was published in 1970 (page numbers here reference the Kaufmann translation).

In *Ich und Du*, Buber expounds upon the dialogic of "Ich-Du"—"I-You"—in establishing relationality as the

fundamental mode of human existence: “Alles wirkliche Leben ist Begegnung” (“All actual life is encounter” [62]). For Buber, such encounter—such genuine relationality—takes place between the human self and God, between the human self and other human selves, between the self and objects in the created world, and between the self and objects created by humans, such as artworks.

Buber speaks an important word into today’s world by emphasizing the importance of relationship rather than possession (“Whoever says You does not have something; he has nothing. But he stands in relation” [55]) and of being rather than doing (“The life of a human being does not exist merely in the sphere of goal-directed verbs” [54]).

In relation to religion and the arts, I believe that Buber’s focus on relation, on encounter, offers a distinctly religious perspective on the way we as humans engage artworks. I have used Buber’s conception of encounter to introduce and shape students’ experience of music analysis, applying his tree analogy (57-59) to the study of music and encouraging students in *Form & Analysis* to be open to being drawn into relation with individual works throughout the semester. And while I have not yet explored or applied this in detail, I also believe Buber’s *Ich und Du* offers important perspectives on humans as artistic creators (see, for example, 60-61) that can contribute to our understanding of composition, improvisation, and performance.

Dorothy Sayers, *The Mind of the Maker* (1941)

Dorothy Sayers (1893-1957) was a British novelist, essayist, playwright, and translator best known for her Lord Peter Wimsey detective fiction. Sayers’s Christian faith—she was a member of the Anglican church throughout her life—was foundational for her literary output. Her 1941 monograph *The Mind of the Maker* presents a systematic exploration of creativity and the arts in theological perspective.

Like Mariatrain and Buber before her, Sayers grounds her approach to the arts in the doctrine of creation. And Sayers goes further by offering a comprehensive, logically argued theology of human creativity, one that is founded upon a theology of God as creator and of humans as created in God’s image: “The characteristic common to God and man is apparently . . . the desire and ability to make things” (22). Sayers states her thesis thus: “I shall try only to demonstrate that the statements made in the Creeds about the Mind of the Divine Maker represent . . . true statements about the mind of the human maker” (xiii-xiv).

The Mind of the Maker is founded on Sayers’s exploration of the Trinitarian God—Father, Son, Holy Spirit—as creator. In introducing this concept in Chapter 2 (“The Image of

God”), Sayers not only states that a theological understanding of God as creator can inform our understanding of human creativity, but also that an understanding of human creators can help us better perceive God as creator: “If all this is true, then it is to the creative artists that we should naturally turn for an exposition of what is *meant* by those credal formulae which deal with the nature of the Creative Mind” (30).

In her probing reflection on God as creator and on human beings as created in God’s image as creators, Sayers explores significant theological concepts such as free will, the problem of evil, and human vocation. Her conception of creativity is thus grounded not only in divine creativity, but also in human creation. Such a conception does not deny the problem of evil, but rather presents humans’ creative acts as partnering with God in the redemption of the world: “We must not, that is, try to behave as though the Fall had never occurred nor yet say that the Fall was a Good Thing in itself. But we may redeem the Fall by a creative act” (107).

The Mind of the Maker presents a detailed, complex, and lengthy theology of human creativity and the arts. While certain chapters could be excerpted for use with students (such as Ch. 2, “The Image of God”; Ch. 8, “Pentecost”; Ch. 9, “The Love of the Creature”; or Postscript, “The Worth of the Work”), I commend reading the entire volume as one of the most influential twentieth-century books on the arts in Christian perspective.

Works discussed

Maritain, Jacques. *Art and Scholasticism with Other Essays*. (1920). Translated by Joseph W. Evans. University of Notre Dame, [Jacques Maritain Center](#).

Buber, Martin. *I and Thou*. Translated with a prologue and notes by Walter Kaufmann. New York: Charles Scribner’s Sons, 1970 (1923).

Sayers, Dorothy L. *The Mind of the Maker*. Introduction by Madeleine L’Engle. San Francisco: HarperSanFrancisco, 1987 (1941).



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Introducing Studies in Theology and the Arts by IVP Academic David McNutt

IVP Academic, an imprint of InterVarsity Press, is pleased to announce the launch of Studies in Theology and the Arts (STA), a new series of books that explores the intersection of faith and the arts.

The STA series enables scholars to reflect more deeply upon the complex relationship between Christian faith and the multiplicity of humanity's artistic and cultural expressions. Drawing upon the insights of both academic theologians and artistic practitioners, the series encourages critical discernment and thoughtful engagement with the full variety of artistic media—including visual art, music, literature, film, theatre, and more—which both embody and inform Christian thinking.

Jeremy Begbie, professor of theology at Duke Divinity School and director of Duke Initiatives in Theology and the Arts, states, "This series is an exciting and critically important development in the burgeoning theology and arts field. It promises to advance the discussion in fresh and highly fruitful ways."

The first book in the STA series is *Modern Art and the Life of a Culture: The Religious Impulses of Modernism* by Jonathan A. Anderson, a practicing artist and associate professor of art at Biola University, and William A. Dyrness, professor of theology and culture at Fuller Theological Seminary. As the title suggests, their book is a response to Hans Rookmaaker's groundbreaking *Modern Art and the Death of a Culture*, written nearly fifty years ago. Rather than arguing for a narrative of antipathy in the relationship between faith and modern art, Anderson and Dyrness argue that modern art actually demonstrates deep religious and theological concerns.

The second book in the series will be *The Faithful Artist: A Vision for Evangelicalism and the Arts* by Cameron J. Anderson, director of Christians in the Visual Arts. Drawing upon his years of experience in both the church and the art world, Anderson considers how Christian artists can faithfully pursue their vocational calling in contemporary culture. By tracing the relationship between evangelicalism and modern art—two entities that often found themselves at odds with each other—in postwar America, he raises several issues that confront artists. With skill, sensitivity, and insight, Anderson considers questions such as the role of our bodies and our senses in our experience of the arts, the relationship between text and

image, the persistent dangers of idolatry, and the possibility of pursuing God through an encounter with beauty.

Subsequent volumes in the STA series will reflect upon the complex relationship between Christian faith and the arts in light of music, literature, film, and other artistic media. The series is designed to feature books by both academic theologians and artistic practitioners, as well as work by both established and up-and-coming scholars.

"The Studies in Theology and the Arts series provides Christian scholars, artists, and church leaders with an opportunity to shape our theological perspective on the arts in light of the creative realities of our Maker God," writes Makoto Fujimura, the director of the Brehm Center for Worship, Theology, and the Arts at Fuller Theological Seminary. "These resources can help by extending the salvific narrative into broader creation and new creation narratives, enriching our grasp of the gospel, and revealing how wide and long and high and deep is the love of Christ."

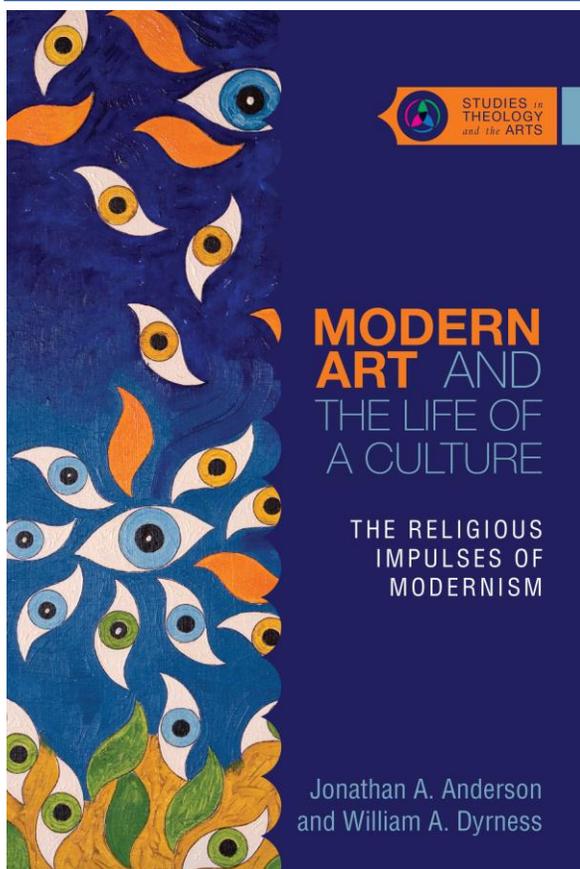
Gregory Wolfe, publisher and editor of *Image*, states, "The Studies in Theology and the Arts series from IVP promises to make an invaluable contribution to this field. It will not only provide a platform for the important work currently being done but also set a standard that will inspire new generations of scholars and critics."

The STA series was initiated by David McNutt (Ph.D., University of Cambridge), who studied theology and the arts at both the University of Cambridge and, prior to that, at the University of St. Andrews in conjunction with its Institute for Theology, Imagination, and the Arts. McNutt presented a paper at the 2011 meeting of the Society for Christian Scholarship in Music held at Wheaton College.

If you have a project to propose for publication in the STA series, please contact David: dmcnutt@ivpress.com



David McNutt is Associate Editor for IVP Academic, an imprint of InterVarsity Press.



Contents

Part I: Critical Contexts

1. Introduction: Religion and the Discourse of Modernism
2. H. R. Rookmaaker, Modern Art and the Death of a Culture

Part II: Geographies, Histories and Encounters

3. France, Britain and the Sacramental Image
4. Germany, Holland and Northern Romantic Theology
5. Russian Icons, Dada Liturgies and Rumors of Nihilism
6. North America and the Expressive Image
7. North America in the Age of Mass-Media

Epilogue

Afterword by Daniel A. Siedell

“This is a book we have needed for a long time. The standard story of modern art, told by religious and non-religious people alike, is that it is the art of secularism and pervaded by nihilism. That was the story told by Hans Rookmaaker more than forty years ago in the book that became enormously influential among evangelicals, *Modern Art and the Death of a Culture*. Anderson and Dyrness tell a very different story. They show that modern art has been pervaded by religious concerns and theological issues. What they have dug up is truly amazing; the book is an eye-opener. They frame their story as a response to Rookmaaker. But the story they tell and the interpretations they offer are for everyone”

– Nicholas Wolterstorff

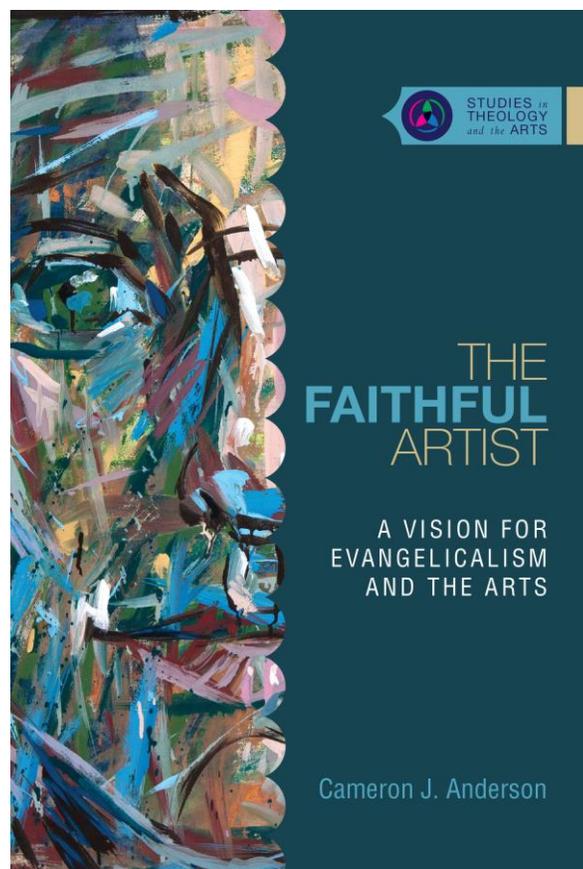
Contents

Introduction

1. A Double-Consciousness
2. The Body They May Kill
3. Secular Sirens
4. Be Careful Little Eyes What You See
5. A People of the Book and the Image
6. A Semblance of a Whole
7. The Music of the Spheres
8. An Aesthetic Pilgrimage

“In *The Faithful Artist* Cam Anderson extends an intellectual welcome to readers who may feel that modern and contemporary art are an exclusive party, a private conversation for an artistic elite. By skillfully unpacking cultural factors leading to the modernist rejection of traditional artistic forms, he reveals some of the reasons for art's estrangement from educated laypersons. Anderson then clarifies for Christians why art still matters in the midst of tensions between traditional religious belief and modern aesthetic sensibility – issuing a compelling call for artists to rediscover their accountability and calling within the body of Christ, broken afresh for the life of the world. Additionally he makes a vital argument for why the church needs art and artists, providing genuine answers for how these might once again find their way into healthy communion with one another.”

– Bruce Herman



News from Members

At its annual meeting in Boston, the **SCSM Executive Committee** voted to establish funds for student travel to the annual meeting and to finance the graduate student prize (awarded annually for the best paper given by a graduate student at the meeting). Some members of the committee donated money to start these funds, and there will be opportunities for giving on the web and in conjunction with payment of dues.

The Chicago Bach Project 2016 of the SDG Music Foundation sponsored two scholarly events prior to their performance of J. S. Bach's B-minor Mass on March 11, 2016:

- "The Mass as a Musical Form: History and Debate" with panelists Martin E. Marty (University of Chicago, emeritus), Jesse Rosenberg (Northwestern University), and Mark Peters (Trinity Christian College)
- "A Bach Briefing: Performer's Perspective" with Markus Rathey (Yale University)

Both events were facilitated by **Johann Buis** (Wheaton College), chair of the SDG board.

Adam Perez completed the M.A.R. in Religion and Music at the Yale Institute of Sacred Music. In the fall, he will begin the Th.D. program in Liturgical Studies at Duke Divinity School.



Joanna and Tim Smolko were awarded the 2016 Hampsong

Educational Fellowship in American Song at the Society for American Music conference in Boston to support work on their book *Atomic Tunes: The Cold War in American and British Popular Music*. The fellowship will be used to develop materials for teaching Cold War history through songs.

David I. Smith and Susan M. Felch, with Barbara M. Carvill, Kurt C. Schaefer, **Timothy H. Steele**, and John D. Witvliet published Teaching and the Christian Imagination. The volume was a collaborative project among six Calvin College faculty funded by the Kuyers Institute for Christian Teaching and Learning at Calvin College.

TEACHING AND CHRISTIAN IMAGINATION



David I. Smith and Susan M. Felch

Emily Snow Thelen's volume *The Seven Sorrows Confraternity of Brussels: Drama, Ceremony, and Art Patronage (16th-17th Centuries)* was published by Brepols and is available online.

In conjunction with the Illinois Philharmonic Orchestra, **Yudha Thianto** hosted, and served as keynote speaker for, the symposium "Religion and the Arts in Contemporary Life," held at Trinity Christian College on April 9, 2016. The event featured papers by SCSM members Johann Buis, David McNutt, and Helen Van Wyck, as well as by Rabbi Paul Caplan.

SCSM

Society for Christian Scholarship in Music

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