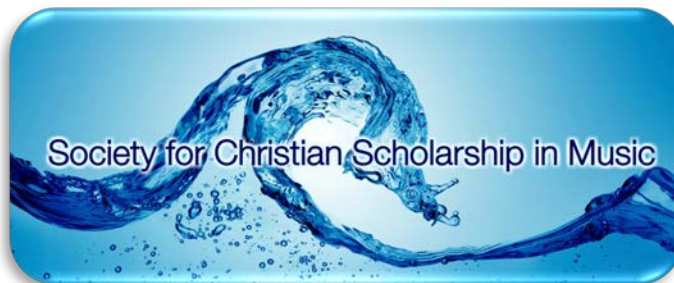


SCSM

NEWSLETTER



Reflections on SCSM 2017

Emilie Coakley

The 2017 Annual Meeting at Scripps College in Claremont, CA, left me as many Society for Christian Scholarship in Music conferences have: simply, beyond words. From the warm welcome and expert organization of the local arrangements committee to a finely crafted, diverse program and thought-provoking keynote address, this annual meeting was as unique and yet familiar as the people who make up the society itself.

Beginning with a panel on transnationality, the first plenary session highlighted the work of emerging scholars speaking from and of transnational musical experiences from Australia and Brazil to Mozambique and Central America. In the keynote address that followed, Dr. Craig Russell invited those present to "travel back in time to Mission-Period California," and reimagine the cosmopolitan soundscape created by the composer and progenitor of the Early Mission Style, Friar Juan Bautista Sancho. Detailing the influences which informed Sancho's "Schubertian" *Misa en sol* and "Haydnesque 'Gloria,'" Dr. Russell included reference to the theological implications of the cultural exchanges between Sancho and his Chumash and Salinan interlocutors.

The keynote ended with Dr. Russell's galvanizing call to employ both scholarly tools and religious convictions in musical scholarship. This call to inclusivity and listening across lines of difference was echoed in Dr. Sarah Eyerly's paper about inter-cultural exchange in "Musical and Theological Exchange in the Moravian Mohican Missions."

Similarly bridging perceived binaries and divides, Friday morning began with a panel session on "Five Hundred Years of Exegetical Polytextuality," embracing this new method through an ecumenical, multi-lingual discourse. At the same time, the session on "Music, Theology, Philosophy" highlighted cases for the "Christian Veneration of Music," alongside ideas of "Congregational Song as Liturgical Speech Act" and "The Salvific Power of Music." Speaking to denominational and theological diversity, the Friday afternoon concurrent session presented perspectives on both "American Hymnody from the 18th to the 21st Centuries" and "19th- and 20th-Century Christian Song in Britain."

Throughout the conference, the importance of materiality and ephemerality in performance resounded. Be it through a detailed

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case study of “The Impact of Neale’s *Hymnal Noted* on 20th Century American Hymnody” or a comparative analysis of eschatological intimations in “George Crumb’s *The River of Life*,” we were again reminded that material matters. Affirming this dedication to a historically and theologically contextualized study of music and texts, Dr. Michael O’Connor’s attempt to parse the origins of “Anne Boleyn’s Song Book,” provided a sensitive account of how musical material itself can embody the fears and struggles of ruling women. Similarly, sounding the importance of re-voicing women’s contribution to church music through the centuries, the Saturday evening concert featured both original and contemporary settings of Saint Hildegard von Bingen’s *De virginibus* and the West Coast premiere of Derek Holman’s song cycle based on texts from the *Revelations* of theologian and mystic Julian of Norwich.

Just as the concert dissolved into darkness with the performance of François Couperin’s *Leçons de ténèbres*, the conference likewise came to a resonant end the following day. With the valediction—offered in words of parting from newly-installed Society president Dr. M. Jennifer Bloxam and a performance of Arvo Pärt’s *Für Alina* by Dr. Andrew Shenton—the 15th Annual Meeting of the Society for Christian Scholarship in Music came to a close, to reconvene at Southeastern Baptist Theological Seminary in Wake Forest, North Carolina, next February.



Emilie Coakley is a second-year Ph.D. student in ethnomusicology at the University of Pittsburgh.

SCSM 2017, Graduate Student Panel

Adam Perez

"Knowing When to Say No: A Discussion on Balance" Graduate Student Panel, SCSM 2017

Panelists: Emilie Coakley (Ph.D. candidate, University of Pittsburgh), Chad Fothergill (Ph.D. candidate, Temple University), Markus Rathey (Yale University), Joshua Waggener (Southeastern Baptist Theological Seminary)

Sometimes it seems as though we are forced to choose between a life we enjoy and completing the tasks that are demanded of us. These demands seem to come from all sides: advisors, friends, family, administration, and the body itself. According to this year’s Graduate Student Panel, finding balance in the life of academic labor depends on finding restful activity and learning to say “no.”

Chad Fothergill and Markus Rathey emphasized that one must get to know one’s own bodily rhythms and needs: take stock of where you work well, how much caffeine is sufficient, and how often you check emails or social media. Fothergill also noted that keeping up with being a substitute organist and a writer for Augsburg Fortress is a way of staying connected to his vocation and bridging the gap he sees between the academy and the worship practices of the local church. Joshua Waggener encouraged the group to remember not just *what*, but *who* matters most.

The sometimes isolated nature of academia can also become overwhelming at times. Emilie Coakley reflected on the role of healthy community and social life on her wellbeing. Just at those moments when she thought she needed to just push through the pile of seemingly insurmountable work, what she really needed was to take a step back. Good rest made both her work and her hobbies more fruitful and enjoyable. Rathey added that doing things that “don’t have to do with what you’re doing” can actually help by nourishing the rest of your mind and body.

Rathey, who teaches in four different departments, offered some very practical advice. He reminded the group that everyone wants you to think they have the most pressing demands on your life and time. Instead of always saying “yes,” prioritize for yourself. Don’t just start writing book reviews, for example; rather, say “no” and work on a good article instead. Waggener also reminded us that “it really is okay to say ‘no’ because you’ve already said ‘yes’ to other important things like your studies, jobs, families, etc.”

Waggener left us with an important point on perspective: Look into your work of teaching and research not as simply teaching *music* or *theology*. Instead, remember that you are teaching *students*. The shift is subtle, but reminds us of the humanity of our work as teachers and scholars.



Adam Perez is a first-year doctoral student in liturgical studies at Duke Divinity School.

SCSM 2017: Photos



Graduate Student Prize, 2017: Emilie Coakley

The student paper prize committee, consisting of Cathy Ann Elias, Felicia Sandler, and Robin Wallace, awarded this year's prize for best student presentation at the SCSM Annual Meeting to Emilie Coakley for her paper "Time for Prayer or Time for Work?: Nostalgia, Memory, and the Changing Reception of Church Bells in a City Soundscape," an ethnomusicological study of the bells of St. Paul's Cathedral in the Oakland neighborhood of Pittsburgh, PA. The committee writes: "Coakley's paper is refreshing and innovative in the way it shows how musical phenomena tied to church, but situated in the world, can

affect the everyday lives of people who experience them in myriad individual ways. An appreciation of how musical experiences can be tied to one's understanding of the divine outside of worship is a promising avenue for future research, as is the idea of a 'McDonaldized' culture in which such understanding is perhaps more commodified than communal. We hope that Coakley and others will be inspired to research further in this direction."

SCSM 2017: Program

February 9-11, 2017

Scripps College, Claremont, CA



Thursday, February 9

Session 1 – Christian Song in Transnational Communities –

Joshua Waggener, Southeastern Baptist Theological Seminary, chair

- ❖ From Australia to Brazil: Tracing the Transnational Connections of Christian Worship Music
Marcell Steuernagel, Baylor University
- ❖ Missio-Musica: Developing Disciples through Contextualized Worship in Mozambique
Megan Meyers, Fuller Theological Seminary
- ❖ *Son de Dios*: Vernacular Masses for the Family of God in Central America
Bernard Gordillo, University of California, Riverside

Keynote address

Friar Juan Bautista Sancho: Tracing the Origins of California's First Composer and the Early Mission Style
Dr. Craig H. Russell, Professor of Music, Cal Poly, San Luis Obispo

Friday, February 10

Session 2A – Five Hundred Years of Exegetical Polytextuality: Motets, Masses, and Cantatas – *M. Jennifer Bloxam,*

Williams College, organizer; Cathy Ann Elias, DePaul University, chair

- ❖ *Obediens usque ad mortem*: The Passion of Christ in the Fourteenth-Century French Motet
Alice V. Clark, Loyola University New Orleans
- ❖ Saints and the Sanctus: Exegetical Strategies in Multiple Cantus Firmus Masses c.1500
M. Jennifer Bloxam, Williams College
- ❖ In Dialogue with the Liturgy: Bach's Use of Liturgical Melodies in his Polytextual Compositions
Markus Rathey, Yale University

Session 2B – Music, Theology, Philosophy – *Ellen K. Rentz, Claremont McKenna College, chair*

- ❖ A Phenomenological Case for Christian Veneration of Music
Christopher C. Rios, University of Notre Dame
- ❖ Congregational Song as Liturgical Speech Act: Applying Speech Act Theory to Christian Congregational Singing
David Calvert, Southeastern Baptist Theological Seminary
- ❖ "We want to perfect ourselves spiritually": The Salvific Power of Music
Chelle Stearns, The Seattle School of Theology & Psychology

Session 3 – Graduate Student Panel: "Knowing When to Say No: A Discussion on Balance" – *Megan Francisco,* *University of Washington, chair*

Panelists: Emilie Coakley, University of Pittsburgh; Chad Fothergill, Temple University; Markus Rathey, Yale University;
Joshua Waggener, Southeastern Baptist Theological Seminary

Session 4A – Perspectives on American Hymnody from the 18th to the 21st Centuries – *Russell Knight, Scripps College,* *chair*

- ❖ *Tganniatarecheu* and *Tassawachamen*: Musical and Theological Exchange in the Moravian Mohican Missions
Sarah Eyerly, Florida State University
- ❖ The Impact of Neale's *Hymnal Noted* on 20th Century American Hymnody
Joel West, Cranmer Theological House
- ❖ The Boundaries of Music and Ecumenism: Contemporary Worship Music in N.A. Mainline Protestant Hymnals, 1982-2013
Adam Perez, Duke Divinity School

Session 4B – Perspectives on 19th- and 20th-Century Christian Song in Britain – *Andrew Shenton, Boston University, chair*

- ❖ Eschatology and the Victorian Musical Future
Bennett Zon, Durham University
- ❖ Christian Art of a Pantheist: Arnold Bax and the Name above Every Name
Christopher Little, University of Kentucky
- ❖ *Little Requiem for Father Malachy Lynch* (1972): An Analysis of a Roman Catholic Priest's Influence on the Musical Style of Sir John Tavener
Ralph Lorenz, Kent State University

Pre-Concert Lecture and Round Table – *YouYoung Kang, Scripps College, moderator*

Panelists: Anne Harley, Scripps College; Ellen K. Rentz, Claremont McKenna College; Andrew Shenton, Boston University

Concert, Claremont United Church of Christ

Hildegard of Bingen: *O pulchrae facies* (ca. 1150)

Jodi Goble: *O dulcissime amator* (2012)

Derek Holman: Excerpts from *Revelations of Julian of Norwich* (2013)

François Couperin: *Leçons de ténèbres* (1714)

Sopranos: Jennie Kampani and Anne Harley, Scripps College

Cello: Roger Lebow, Pomona College

Organ and piano: Andrew Shenton, Boston University

Saturday, February 11

Session 5A – Women, Song, and Songbooks – *Anne Harley, Scripps College, chair*

- ❖ Anne Boleyn's Song Book: Where did it come from?
Michael O'Connor, St. Michael's College, University of Toronto
- ❖ "One More River to Cross": Heavenly Expectations in George Crumb's *The River of Life*
Amy L. Fleming, Eastman School of Music

Session 5B – Old and New Church Music in 19th-Century Europe – *David Rentz, Chaffey College, chair*

- ❖ A Most Unwilling Reformer: Mendelssohn's *Domchor* Compositions as a Catalyst for the Restoration Movement in Prussian Church Music
Siegwart Reichwald, Converse College
- ❖ "Introducing Ancient Modes into Modern Harmony": The Franco-Belgian *tonalité grégorienne*
Nathan Lam, Indiana University

Session 6 – Sounds of Contemporary American Religious Experience – *YouYoung Kang, Scripps College, chair*

- ❖ Kanye West's "808s & Heartbreak" as Hip Hop's Wisdom Literature
Matthew Linder, National University
- ❖ Passin' the Faith Along: The Gaither Vocal Band as the Pinnacle of Southern Gospel?
Jacob Sensenig, Baylor University
- ❖ Time for Prayer or Time for Work? Nostalgia, Memory, and the Changing Reception of Church Bells in a City Soundscape
Emilie Coakley, University of Pittsburgh

The Deeper Imagination

Chelle Stearns

“The job of the poet is to draw up out of the unconscious an awareness of something that is greater than anything that can be expressed in words. ... To surprise you. To shake you up. To renew your sense of wonder at your being, and God’s being, and the mystery of creation.”ⁱ

I once asked a group of students to define the Christian imagination. Even though we had discussed this concept for a number of weeks, they quickly got stuck. They couldn’t seem to answer the question. In fact, their overriding response was, “There is no such thing.” I was a bit confused and frustrated. How were they not able to answer such a core question of the class?

As I dug a little deeper, they acknowledged that there were Christian artists whose work was inspiring and amazing, but most Christian art and music they had seen and heard was lackluster, predictable, and often insipid. For a faith based on exciting and life-giving stories, the output of the popular Christian imagination appeared dull and uninspiring.

C. S. Lewis had a similar opinion about the Christian imagination in his era. To combat his dreary experience, Lewis turned to writing children’s stories: “I thought I saw how stories of this kind could steal past a certain inhibition which had paralysed much of my own religion in childhood. ... But supposing that by casting all these things into an imaginary world, stripping them of their stained-glass and Sunday school associations, one could make them for the first time appear in their real potency? Could one not thus steal past those watchful dragons? I thought I could.”ⁱⁱ

Lewis believed that stories should awaken an enchanted sort of longing within the human soul (what he called *Sehnsucht*) and form a “deeper imagination” to inspire and enliven one’s faith.ⁱⁱⁱ Many of my students who are not so sure about Jesus find they can believe in Aslan. Aslan seems to hold and form their desire for God’s presence in their lives. While I would never advocate a Church of Narnia, I do recognize that many people who are searching for some kind of meaning in a confusing and often violent world require, even desperately need, works of the Christian imagination to awaken a longing that moves past the limited vision of their experience.

In a similar vein, trauma theorist, Bessel van der Kolk, claims that one of the most pressing public health concerns of the early twenty-first century is that of the post-traumatic. He argues, in *The Body Keeps the Score*, that those who suffer from Post-Traumatic Stress Disorder require a purposeful engagement and re-formation of the

imagination. Imagination is necessary to see beyond the after effects of trauma in the body. Moreover, van der Kolk maintains that it is the path into and through the embodied imagination where resilience and healing are initiated and fashioned. Thus, music, art, poetry, and haptic engagement (i.e., touch and movement) are not just nice additions to one’s life, they become critical medicine for the healing of the contemporary mind, body, and soul.^{iv}

With this awareness, it is no surprise that a Christian artist like Makoto Fujimura has begun to talk and write about the connection between beauty, trauma, desire, and healing. Like Lewis, Fujimura advocates for artists to work toward the awakening of desire for that which we do not yet know (*Sehnsucht*). He claims the task of the artist is to deepen the Christian imagination by engaging the senses “incarnationally” and to initiate a “sanctification of the senses.” To this end, Fujimura purposely paints colors that have to be seen with the human eye and are impossible to photograph. Green should never just be green, but should be a color that can only be known in a particular moment and in a particular light and experience.^v He argues that we must be re-sensitized to see, to hear, to taste, and to smell what he refers to as “the aroma of the new.” As he once admonished in a commencement address: “The best of the arts ... probe through our senses to the ‘memory and desire,’ hovering between life and death, despair and hope. And yet, the best of the arts also point to, or even re-define, the World to come, causing us to rise up, like Lazarus, from the dark tomb of cynicism and despair.”^{vi} Thus, we might say that the Christian imagination must be viscerally prophetic so that we can take advantage of Fujimura’s invitation to “Come and dance, play and paint upon your Ground Zero ashes. ... Then the stench of death will be replaced by the aroma of the New.”

I’ve witnessed this awakening of the senses in my students as they engage with the artwork of Fujimura and other artists. Much like with the stories of Lewis, my students can find the work of artists more theologically compelling than many theologians. Artists seem to be able to create a kind of public theology that communicates the beauty of the gospel to a generation who has chosen to leave the church. The works of two artists come to mind: Scottish composer James MacMillan and American artist Steve Prince.

James MacMillan’s short string quartet, *Memento* (1994), was written in memory of David Huntley, a friend of Boosey Hawkes. He uses close harmonies, passing dissonance, and overlapping voices (much akin to the singing style of Gaelic Psalmody still active in the Outer

Hebrides) to disorient and then reorient the emotions of the listener. This piece remains in the memory of my students with more efficacy than many of my lectures, awakening a longing they often can't articulate as it communicates viscerally the mixed terrain of death, life, and hope. He gives no easy or pat answers about death. Sorrow and remembrance are held and honored in this lament for a friend. Simultaneously, one's sense of hearing is, as Fujimura advocates, sanctified and awoken, unafraid to let emotions overlap like unpredictable waves on the shore.

In a similar manner, Steve Prince's graphite drawing, "Katrina's Dirge" (2006, image below), stirs the ashes at Ground Zero in New Orleans in the aftermath of Katrina.^{vii} In the process of making this work (as well as the whole *Katrina Suite*) Prince went to the centers of the diaspora to gather stories and create in the midst of the community. His instinct seems to be that of an embodied witness, visualizing the shattered pieces of the life and memory of the community so that viewers can find healing and restoration. Meaning can be *re-membered* in this making.

In "Katrina's Dirge," Prince depicts a traditional dirge down Elysian Fields Avenue in New Orleans. He imagines the four horsemen of the apocalypse as the pallbearers of New Orleans, telling the stories of historic oppression and injustice that were laid bare in the storm (after all, "apocalypse" in Greek means to unveil or uncover). For Prince, it is at Ground Zero that we must complain and lament in the first line of the dirge before we can progress to the second line of dance and celebration (see the rest of his *Katrina Suite* for images of the dancing horsemen—amazing!). As Beth McCoy puts this, "Prince asks observers to move from spectatorship to witness. And he welcomes

them to dance, to participate in the making of meaning, and, in doing so, to consider the possibilities and limits for renewal not only in the world of the flesh, but also of the spirit."^{vii}

The task of engaging music (and the other arts) through Christian scholarship is vital for the Christian imagination. As a theologian, I am grateful for my formation as a musician. I can't think of a richer inheritance for the development of my theological mind, and I now see that this formation was absolutely vital for my theological vocation. I wish I could say that my study of theology prepared me to teach students who self-identify as "nones" and "dones," but, instead, it was the study of music that enabled me to find new language to bear witness to the presence of God today. Music, poetry, and the other arts are rich theological ground to reawake our senses to God's ongoing work in the world. Sometimes my students (and myself) seem weary, but artists such as Lewis, Fujimura, MacMillan, and Prince can refocus and reinvigorate us for the central task of doing theology: to grow in wonder and awe at the beauty and glory of the God of all of creation.



Chelle Stearns is associate professor of theology at The Seattle School of Theology & Psychology in Seattle, Washington. Please see p. 12 of this newsletter for some of the readings she recommends on theology and the arts.

Notes

ⁱ Kathleen Norris, "A Word Made Flesh: Incarnational Language and the Writer," in *The Incarnation*, S. T. Davis; D. Kendall, SJ; and G. O'Collins, SJ, eds. (Oxford University Press, 2002): 312.

ⁱⁱ C. S. Lewis, *On Stories* (Harcourt, 1982), 47.

ⁱⁱⁱ Lewis, *On Stories*, 14.

^{iv} Bessel van der Kolk, *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma* (Penguin Books, 2015).

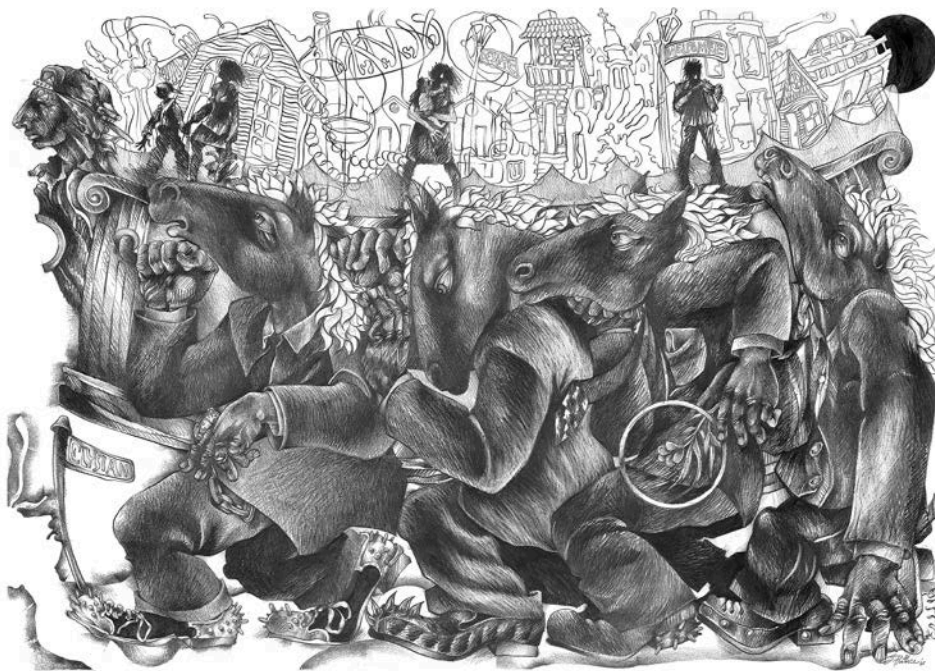
^v Makoto Fujimura, "The Pastor-Artist Relationship: Mark Labberton and Makoto Fujimura," at Cascadia Worship Conference, Seattle, WA, February 25, 2017.

^{vi} Makoto Fujimura, "The Aroma of the New," Commencement Address at Belhaven University, April 30, 2011.

<https://www.youtube.com/watch?v=1eU0xfTQZI>.

^{vii} Image used by permission: Steve Prince, *Katrina's Dirge*, 2006. Graphite on paper. 32 x 42 inches. All works © Steve Prince.

^{viii} Beth McCoy, "Second Line and the Art of Witness: Steve Prince's *Katrina Suite*," in *Image* 78 (Summer 2013): 64.



Review of *Teaching and the Christian Imagination* Johann Buis

TEACHING AND CHRISTIAN IMAGINATION



David I. Smith and Susan M. Felch

David I. Smith & Susan M. Felch. *Teaching and Christian Imagination*. Grand Rapids, MI: William B. Eerdmans, 2016.

David Smith and Susan Felch invited their colleagues Barbara M. Carvill, Kurt C. Schaefer, Timothy H. Steele, and John D. Witvliet to contribute in producing the recently-published *Teaching and Christian Imagination*. What should one expect from a book that Calvin College faculty members put together? Would one see discreet articles, each focusing on their respective specialties? Would one see an anthology of readings illuminated from their respective disciplines of Education (Smith), English (Felch), German (Carvill), Economics (Schaefer), and Music (Steele and Witvliet)? Not at all.

Instead, the volume is divided into three parts of binary pairings with topical headings for each chapter. “Journeys and Pilgrimages,” the title of Part One, contains four chapters with two questions (“Setting Our Feet on the Road,” “Are We Tourists or Pilgrims?,” “Walking the Path,” and “What Sustains the Journey?”). The second part is constructed as meditations on nurture and community under the title “Gardens and Wilderness.” These chapters start with “Clearing the Ground,” followed by a philosophical expression on teaching as

wonderment: “Generous Beauty: Is Your Classroom a Royal Garden?”. “Shaping the Soul” and “The Just Community” close Part Two. From these headings, one sees the trajectory of the book unfolding toward the final section: “Buildings and Walls.” This section is predicated on propositions of action: “Drawing Blueprints,” “Laying the Foundations,” “Building the Walls,” “Climbing the Steps,” “Entering the Sanctuary,” and “Setting Up House.”

Given all these metaphors of journeys, gardens, and building, one is tempted to expect chapters of aspirational pronouncements. Instead, the authors attack this possible pitfall head-on:

As we worked together we found ourselves very clear about what we did *not* want to produce. A traditional collection of scholarly essays on the importance of metaphor seemed too pedantic. We wanted to avoid an exhausting enumeration of past Christian images—we were not trying to write a history, even though we were drawing deeply from historical sources. At the same time we did not want to end up with something vaguely inspirational in a greeting card kind of way—we felt that there should be some provocative details and spiky corners rather than everything tied neatly together. (8-9)

The authors then declare their conclusion thus:

The result is that if you approach this book expecting a tight logical argument, a masterly survey, a quick collection of practical tips, or a consistent set of answers you are likely to experience disappointment. We offer instead a more loosely linked collection of reflections, close reading, and examples of practice in the hope that as you ponder the harmonies and dissonances that emerge they might serve as a playground for your imagination. (9)

The result is a compendium of essays that draw on key historical documents that enlighten contemporary issues in teaching, amplified with imaginative creative case studies, and proposing speculative, yet thoughtful, questions. At times the anecdotal current illustrations seem fascinating, almost in a manner akin to legal scholars citing case histories. At other times, the illustrations seem well-intended, but might have unintended consequences. Might the example of classroom prayer assume that the readership of this book is limited to Christian school educators? (182) Might Christian educators in non-Christian settings have been overlooked? Perhaps an intentional attempt at addressing a broad audience of teachers at all levels and in secular settings would broaden the readership beyond the implied Christian college perspective from which the authors speak. In all fairness, if I overlooked any reference to an intended audience, I could only deduce such an audience from the perspective of the authors (for instance, references to Senior Seminar on 55 and undergraduates on 98).

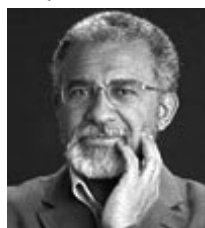
And yet, at times, the guided suggestions seem to imply a readership that is not exclusively intended for a university audience. The copious suggestions that start with prompts such as "Let your mind wander. What images do you see?" (141) might be intended as thought exercises for instructors at all levels. Occasional references to secondary school contexts (e.g., 98) could be expanded and to avoid uncertainty of the intended audience. Nonetheless, inspiring conclusions, anecdotes, and insights fill these pages with due respect for wonder revealed through academic inquiry (see, e.g., 89-99).

Returning to the concept of metaphor, I must commend this very readable book for its rich use of inspiring metaphorical imagery. Take, for instance, the question, "What if my classroom is a cathedral?" Then the author follows up with practical, if not mundane, examples and then elevates these examples with further elaboration of the cathedral metaphor, saying, "If I consciously think about my classroom in this way [as a cathedral], I will construct the space, the syllabus, the assignments, and the daily rhythm in such a way that through all the smoke and dirt and barking dogs and fluctuating florescent lights, students encounter Christ in my course and grow in their understanding of what his life and death means for them" (182). One comes across these didactic flights of fancy that emanate from metaphors.

Undoubtedly, the most captivating aspect of this book is the rich variety of source material upon which it draws. The medieval and later sources take on a new freshness with contemporary applications that make the writing a veritable compendium of valuable iconographical material, a kind of refresher course. In the chapter "Walking the Path," a fifteenth-century print "evokes those moments when life is poignantly Y-shaped" (43). A long meditation on references from antiquity, Scripture, and the pursuit of virtue ensues. In the section titled "The Walled Garden," the *Frankfurter Paradiesgärtlein* (Little Paradise Garden from Frankfurt), the fifteenth-century painting that appears on the book's cover, is examined and questions raised. Some of these questions include: "Do our classrooms foster attentiveness to the world's beauty? Do they invite us to look and then look again, to move beyond the superficial glance? Do they inspire our students to face evil with hope?" (116)

The authors' contemplation of historical images produce many thought-provoking questions that emerge in nearly all chapters. For instance, at the end of the section titled "The Divine Architect," the authors raise the following questions: "What if we imagine ourselves not as the builders, let alone the architects, of our syllabi, lesson plans, and even students, but rather as living stones who, with our students, are being built up into a spiritual house? How, like God in the ancient icon [on 151], do we cradle our students as we mark out the span of the day's learning?" (154). By far my two personal favorite images included in the book are those that appear in the Chapter titled "Climbing Steps." Here, Gregorius Reisch's tower of knowledge taken from *Margarita Philosophica* (1503) and another tower of wisdom explicate Proverbs 9:1: "Wisdom has built her house; she has set up its seven pillars." In the first case, the arduous levels of learning eventually result in successfully completing a degree in theology. In the second case, the densely elaborate image shows the tower's foundation as humility, the width as charity, the height as perseverance in the good, and so on (171). This latter tower appeared in many historical handbooks of university students. It served as a teaching device of intellectual facts, but at the same time the "tower invited believers to meditate and examine their conscience and moral conduct" (172). The reason why these iconographic stimuli appeal to a reader, I would venture to guess, is the historical grounding of the foundational premise: the Christian imagination.

Teaching and Christian Imagination is an exciting addition to the body of scholarship that emerged in the early 1980s in part with the publication of Leland Ryken's anthology, *The Christian Imagination: The Practice of Faith in Literature and Writing*. Smith and Felch's *Teaching and Christian Imagination* draws upon source material from a diversity of scholarly disciplines. They offer creative re-imaginings of the materials, applying these ideas to contemporary classroom situations, and the authors liberally draw upon biblical applications of historical sources. This book is a treasure trove of materials to meditate upon, materials to reorient one's own teaching (whatever your role might be), and materials to return to again and again. I commend the book most highly. I agree with the authors, that "While the book may be read from start to finish, we suggest it might be best digested at intervals during a semester, an academic year, or a summer or two. Perhaps focusing on just one of the images for a season" (10).



Johann Buis is associate professor of music and coordinator of the music history area at Wheaton College.

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: Andrew Shenton, president; and Johann Buis, Tala Jarjour, and Bennett Zon, members at large. These colleagues have led us with grace and excellence, and we are grateful for their service.

The society welcomes the following colleagues into new leadership roles:



Jennifer Bloxam, 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 interaction of sacred monophony and polyphony in ritual and cultural contexts. In addition to contributing to various journals and essay collections (recent articles appear in *Exploring Christian Song* from Lexington Press and *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism* from Cambridge University Press), Bloxam 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*, won a Diapason d'or découverte in 2010. Subsequent collaborations include the CDs *Celebrating the Annunciation in Renaissance Rome* and *Visions of Joy: The Chapel of Hieronymus*. Her research has benefited greatly from support from the Fulbright Foundation, the National Endowment for the Humanities, and the Yale Institute of Sacred Music.



Mark Peters, vice-president

Mark Peters is professor of music at Trinity Christian College in Palos Heights, IL. His primary area of research is church music of the Baroque period, and he is author of the monograph *A Woman's Voice in Baroque Music: Mariane von Ziegler and J. S. Bach* (Ashgate, 2008). His other publications include articles in *Bach: Journal of the Riemenschneider Bach Institute* and the *Yale Journal of Music and Religion*, and the monograph *Claude Debussy As I Knew Him and Other Writings of Arthur Hartmann* (University of Rochester Press, 2003), with Samuel Hsu and Sidney Grolnic. He has presented at meetings of the American Musicological Society, American Bach Society, Bach Colloquium, and Society for Christian Scholarship in Music. His current research explores theological, liturgical, poetic, and musical perspectives on the Magnificat in eighteenth-century Germany. Peters has served as secretary-treasurer of the American Bach Society and on the executive committee of the SCSM (2009-2013). He has served on the program committee for SCSM's annual meeting three times and, with Yudha Thianto, hosted the 2014 annual meeting at Trinity Christian College. Peters is also the founding editor of the *SCSM Newsletter*.



Deborah Justice, member at large

Deborah Justice holds a Ph.D. in ethnomusicology from Indiana University, a masters from Wesleyan University, also in ethnomusicology, and dual undergraduate degrees in Music and Middle Eastern Studies from the College of William and Mary. Her research analyzes white middle-class worship in the United States, particularly within mainline denominations. She focuses on issues of tensions between tradition and modernity, as well as the shifting hegemony of whiteness and organized religion within the U.S. In addition to research, ringing handbells, and playing Irish and old-time music, Justice manages the Cornell Concert Series at Cornell University in Ithaca, NY.



Michael O'Connor, member at large

Michael O'Connor enjoys a dual vocation as a musician and theologian. He is an Associate Professor, Teaching Stream, at St. Michael's College, University of Toronto. He teaches a variety of courses on Christianity and the Arts, especially music, in the Christianity and Culture undergraduate program. He holds theology degrees from the Gregorian University, Rome (STB, STL) and Oxford University (DPhil). Outside the classroom, Michael takes a lead role in musical activities on campus, and directs the college's Schola Cantorum—an auditioned choir of 25 voices specializing in Renaissance and Baroque liturgical/devotional music. Previous employment includes a five-year term as senior academic officer of the Royal School of Church Music.

O'Connor's publications include *Music, Theology, and Justice*, a collection of essays co-edited with Hyun-Ah Kim and Christina Labriola (Lexington, 2017) and *Cajetan's Biblical Exegesis: Motive and Method* (Brill, 2017).



Eftychia Papanikolaou, member at large

Eftychia (Effie) Papanikolaou is Associate Professor of Musicology at Bowling Green State University, where she also serves as Musicology Coordinator and Graduate Advisor. Her publications (from Haydn and Schumann to Brahms and *fin-de-siècle* Vienna) focus on the interconnections of music, religion, and politics in the long nineteenth century, with emphasis on the sacred as a musical *topos*. She has written on the genre of the Romantic symphonic Mass, and on the spiritual element in Mahler's Eighth Symphony. In her secondary area of music and film, she has published essays that discuss the music in Martin Scorsese's *The Last Temptation of Christ*, the TV series *Battlestar Galactica*, and aspects of trauma and memory in Ken Russell's biopic *Mahler*. She holds a B.A. in English Philology and Literature from the University of Athens, Greece, and a Ph.D. in Musicology from Boston University.

University of Athens, Greece, and a Ph.D. in Musicology from Boston University.



Chad Fothergill, newsletter co-editor

Chad Fothergill is a Ph.D. student in musicology at Temple University, Philadelphia, where he researches the Lutheran *Kantor* tradition in both its Reformation-era and present-day contexts. He is a frequent contributor—both as writer and composer—to worship-planning resources of the Association of Lutheran Church Musicians (ALCM) and Evangelical Lutheran Church in America (ELCA). Fothergill has served on faculties at the University of Delaware, Gustavus Adolphus College, and the Lutheran Summer Music Academy and Festival, and has taught a variety of secondary, undergraduate, and graduate courses in history, theory, organ, and church music. In addition, he remains active as an organist and harpsichordist in solo, collaborative, and liturgical settings and has performed or presented papers and workshops at gatherings of the American Guild of Organists,

ALCM, ELCA, Haydn Society of North America, North American Conference on Nineteenth-Century Music, and Society for Christian Scholarship in Music.



Chelle Stearns, newsletter co-editor

Chelle Stearns is Associate Professor of Theology at The Seattle School of Theology & Psychology. She holds a BFA in Music from Pacific Lutheran University in Tacoma, WA; a MCS in Christianity and the Arts from Regent College in Vancouver, BC; and a Ph.D. in Constructive Theology from The University of St. Andrews in St. Andrews, Scotland. Stearns's research focuses on theological dialogue and engagement with 20th and 21st century music and art. She is currently working on a project on the language of lament as found both in the Bible and in the work of artists and musicians. Her recent research has focused on Pneumatology and Contemporary Art, dissonance and lament, Schoenberg and Schopenhauer, and theology and trauma studies. She is an enthusiastic (if not always accurate) amateur violinist, and chamber music is one of her abiding loves. Stearns has been a member of SCSM since 2007.

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Recommended Reading: Theology and the Arts

Chelle Stearns

- ❖ Balthasar, Hans Urs von. *Mysterium Paschale: The Mystery of Easter*. Ignatius Press, 2000.
- ❖ Fujimura, Makoto. "Psalms and Lamentations: Fallen Towers and the Art of Tea." *Image* 32 (Fall 2001).
- ❖ Fujimura, Makoto. *Silence and Beauty*. InterVarsity Press, 2016.
- ❖ Goroncy, Jason A., ed., 'Tikkun Olam' – *To Mend the World: A Confluence of Theology and the Arts*. Wipf & Stock, 2013.
- ❖ Husbands, Mark, Roger Lundin, and Daniel Trier, eds. *The Beauty of God: Theology and the Arts*. IVP Academic, 2007.
- ❖ Johnson, Mark. *The Meaning of the Body: Aesthetics of Human Understanding*. University of Chicago Press, 2007.
- ❖ Rambo, Shelly. *Spirit and Trauma: A Theology of Remaining*. Westminster John Knox Press, 2010.
- ❖ van der Kolk, Bessel. *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. Penguin, 2015.
- ❖ Young, Frances. *Construing the Cross: Type, Sign, Symbol, Word, Action*. Cascade, 2015.

From the Editor

Mark Peters

In 2013, I happily took up the task of creating a newsletter for the Society for Christian Scholarship in Music. This commissioning came to me through the vision and work of SCSM president Stephen Crist, who pushed the society to be more engaged with each other throughout the year, not only at the annual meeting. One of the ways Stephen saw this could happen was through publications, including a biannual newsletter. I thank Stephen for the impetus to start the newsletter, for trusting me with the task, and for giving me the freedom to explore varied ways such a newsletter might serve the SCSM.

With the conclusion of the present issue, I happily turn over editorship of the *SCSM Newsletter* to Chelle Stearns (associate professor of theology, The Seattle School of Theology & Psychology) and Chad Fothergill (Ph.D. candidate in musicology, Temple University). Both Chelle and Chad have been active in the SCSM and look forward to taking up their shared work as newsletter co-editors. Please contact Chelle with ideas or submissions for the newsletter: cstearns@theseattleschool.edu.

In addition to Stephen Crist, I'd like to thank subsequent SCSM presidents, Andrew Shenton (2015-2017) and Jennifer Bloxam (2017-2019), both of whom have been very supportive and encouraging to me in my work as editor. Timothy Steele (secretary), Siegwart Reichwald (treasurer), and Adam Perez (webmaster) have also assisted my work with the newsletter in many ways. Thank you finally to the many contributors whose writings have appeared in the newsletter's first eight issues. I look forward to seeing Chelle and Chad's work in future issues!

Society for Christian Scholarship in Music

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SCSM website, scsmusic.org

Please submit newsletter ideas
and inquiries to Chelle Stearns
cstearns@theseattleschool.edu