



## Newsletter of the SOCIETY FOR CHRISTIAN SCHOLARSHIP IN MUSIC

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FALL 2017

### Contents

- 1 **From the President**  
M. JENNIFER BLOXAM
- 3 **Invitation to the 2018 Society for  
Christian Scholarship in Music  
Annual Conference**  
JOSHUA WAGGENER
- 4 **SCSM and CIVA in Dialogue**  
CHELLE STEARNS
- 7 **Graduate Student Profiles**  
MEGAN FRANCISCO
- 8 **Review: Found Theology**  
CHELLE STEARNS
- 10 **Member News**
- 11 **From the Editors**

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### From the President

M. JENNIFER BLOXAM

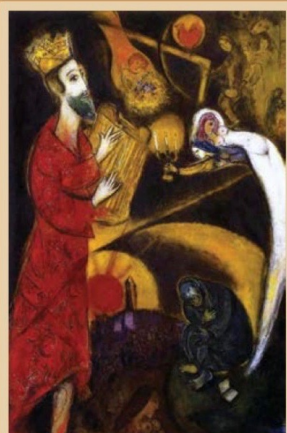
It has been an action-packed eight months since the 2017 annual meeting at Scripps College this past February: projects initiated during Andrew Shenton's term as president have come to fruition, several new projects are nearing completion or underway, and plans are coalescing for a terrific 2018 annual meeting at Southeastern Baptist Theological Seminary in Wake Forest, NC.

This past June, Lexington Press released our first book publication, a collection of essays entitled *Exploring Christian Song*; eleven scholars drawn from among SCSM presidents, past keynote speakers, and selected winners of the Graduate Student Prize contributed. Although Andrew and I shared the editing work, Andrew was the driving force behind the project, and I could not have asked for a more satisfying collaboration. We are immensely grateful to all the contributors for their fine work, cooperation, and good humor.

Andrew also initiated our active pursuit of tax-exempt status for the Society, and I am thrilled to report that the application for 501(c)(3) status was

approved this past July! We are now in a position to fundraise more effectively in order to sustain the Graduate Student Prize Fund and to grow the Graduate Student Travel Fund to the point that we can begin to provide travel grants to assist graduate student presenters to attend the annual meeting. So check out the updated contribution page on the SCSM website, where you can now send in your targeted, tax-exempt donation! Webmaster Adam Perez, Treasurer Zig Reichwald, and member Bob Judd were instrumental in helping to achieve this important milestone.

Three recent initiatives are coming to fruition this fall. First, I am delighted to announce that an up-to-date database of graduate programs relevant to those interested in pursuing the scholarly study of sacred music will have a permanent home on the Resources page of the website as a benefit to anyone who wishes to consult it. Graduate Student Representative Megan Francisco deserves sole credit for assembling this wonderful new resource. ►



## Exploring Christian Song

Edited by  
M. Jennifer Bloxam  
and Andrew Shenton

Introduction: "Contemplating Christian Song in Context"  
M. JENNIFER BLOXAM and ANDREW SHENTON

"Song as a Sign and Means of Christian Unity"  
KAREN WESTERFIELD TUCKER

"The Late Medieval Composer as Cleric: Browsing Chant Manuscripts with Obrecht"  
M. JENNIFER BLOXAM

"Reading Ottaviano Petrucci's Early Motet Prints as Devotional Books"  
MELODY MARCHMAN SCHADE

"Theology and Musical Conventions in the Arias of J. S. Bach"  
STEPHEN A. CRIST

"Apocalyptic Visions and Moral Education in the Age of Enlightenment: Earthquakes and the Sublime in Oratorios by Carl Philipp Emanuel Bach and Georg Philipp Telemann"  
MARKUS RATHEY

"Zoltán Kodály's *Geneva Psalm 50*: The Composer as Prophet in an Age of Crisis"  
TIMOTHY H. STEELE

"*Magnificat*: Arvo Pärt the Quiet Evangelist"  
ANDREW SHENTON

"Sounding Belief: 'Tuning Up' and 'the Gospel Imagination'"  
BRAXTON D. SHELLEY

"Songs are Sermons that People Actually Remember": *Homo Liturgicus* and Hymnody in the 268 Generation"  
JOSHUA BUSMAN

"Bridging the Old and the New in Contemporary Contexts: The Creative Task of the Christian Scholar"  
J. H. KWABENA NKETIA

Image © Lexington Books

Also completing its work this fall is the Ad Hoc Committee for Constitution and Bylaws Review, formed this past spring. Committee members John Paul Ito (chair) joined by Tala Jarjour and Ellen Olsen George have crafted an update to our mission statement, which the Executive Committee expects to offer to the membership for its approval prior to the annual meeting. This is a most important and timely exercise, offering an incentive for us all to reflect on our shared priorities and goals going forward.

The 2018 Graduate Student Prize Selection Committee, consisting of continuing members Robin Wallace (chair) and Cathy Ann Elias joined by new member Joanna Smolko, have provided a great service to the Society by drafting a detailed set of guidelines for prize applicants. Following review and approval by the Executive

Committee this fall, these will be posted on the website and provided to all graduate student presenters in November.

Maintaining and growing our membership base remains an ongoing priority, and new initiatives are under discussion with the Executive Committee, including expanding our categories of membership. We are truly blessed to have such an excellent group of people willing to serve as members of this committee!

Finally, we can look forward to another terrific annual conference this coming February! The 2018 Program Committee, comprised of Mark Peters (chair), Deborah Justice, Richard Strauch, and David Heetderks, has been hard at work choosing the papers we will enjoy hearing from among the many fine proposals submitted, and

Local Arrangements chair Joshua Waggener has exciting news for us elsewhere in this newsletter.

Speaking of this newsletter—congratulations and thanks to our new co-editors, Chelle Stearns and Chad Fothergill, on the publication of this, their inaugural issue! ■

M. JENNIFER BLOXAM is the Herbert H. Lehman Professor of Music at Williams College, where she has taught since 1986.



*If you would like to join or renew your membership, or make a tax-exempt contribution to SCSM, please visit our updated contribution page at:*

<http://www.scsmusic.org/joinrenew-2>



Image © Capital Area Preservation, Raleigh, NC

## Invitation to the 2018 Society for Christian Scholarship in Music Annual Conference

JOSHUA WAGGENER

The next annual meeting of the Society for Christian Scholarship in Music will be held February 8–10, 2018, on the campus of Southeastern Baptist Theological Seminary in Wake Forest, NC, a 25-minute drive from Raleigh-Durham International Airport (RDU).

The Southeastern Center for Faith and Culture will host the conference, which will include a keynote address, a feature concert, and many fine presentations. Additional sponsors for the conference include Duke Divinity School's Duke Initiative in Theology and the Arts and the Virginia Tull Music and Arts Series.

This year's keynote address will be delivered by Steven Guthrie, Professor of Theology at Belmont University. Dr. Guthrie writes on the intersection of music, theology, and contemporary culture and plans to address how music can assist in our current "aural crisis."

The feature concert will be presented by Christopher Jacobson and the Duke University Evensong Singers. The program, "Lighten Our Darkness," includes J. S. Bach's Cantata 22, "Jesus nahm zu sich die Zwölfe," as well as works by William Byrd, Benjamin Britten, William Walton, and John Rutter. The choir will be accompanied by orchestra and the historic pipe organ

(renovated in 2016) at Wake Forest Baptist Church.

Following the October 1 deadline for proposals, Mark Peters and the program committee will be completing their work and announcing the paper sessions. Full details will be posted to the website once they are available. We encourage you to book early and join us for what promises to be an exciting conference exploring music, theology, and culture. ■

JOSHUA WAGGENER is Assistant Professor of Music and Christian Worship at Southeastern Baptist Theological Seminary.



**Steven Guthrie** is Professor of Theology at Belmont University, Nashville, where he also directs the Religion and Arts and the Worship Leadership programs. He earned his B.Mus. in Music Theory from the University of Michigan, and worked as a musician and minister of music for seven years before going on for graduate study in theology. His doctoral dissertation from the University of St. Andrews was on the theology of music, and he served as postdoctoral fellow and then as a Lecturer at the Institute for Theology, Imagination, and the Arts, at the University of St. Andrews. He is author of *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Grand Rapids: Baker, 2011), and co-editor with Jeremy Begbie of *Resonant Witness: Conversations Between Music and Theology* (Grand Rapids: Eerdmans, 2011). He continues to lead worship at his church, and play music professionally in the Nashville area.



## SCSM and CIVA in Dialogue

CHELLE STEARNS

This is a momentous year for two societies dedicated to Christianity and the arts. Both the Society for Christian Scholarship in Music (SCSM) and Christians in the Visual Arts (CIVA) have published thoughtful essay collections that contribute well to ongoing scholarship between theology, music, visual art, church practice, and faith. To celebrate, I wanted to interview the editors of both volumes.

If I were to describe what distinguishes each society, I would say that SCSM is dedicated to creating robust and diverse dialogue around Christian scholarship in music while CIVA strives to establish a thoughtful and vibrant community for Christian artists, scholars, and collectors in the visual arts. I am in both societies (and have an essay in the CIVA volume), so I'm excited to introduce CIVA to those of you in SCSM who have never encountered this wonderful organization.

M. Jennifer Bloxam and Andrew Shenton, eds., *Exploring Christian Song* (Lanham, MD: Lexington, 2017)

**SCSM:** What was the vision for the book?

**AS:** To bring high quality scholarship to a broader audience from a diverse group of scholars, and to honor our keynote speakers and our student prize winners. We also wanted further the reach and the profile of SCSM, and to provide another outlet beyond our conferences. This is part of a proposed ongoing increase in publication by the Society in many formats (including the newsletter and website).

**SCSM:** What kind of conversation did you want to cultivate with the essays?

**AS:** Any! But in particular: where is the field now, where is it going, and how can we meaningful dialogue with disparate partners? We also wanted to explore how can we increase the avenues for expression among our membership.

**JB:** I would just add that bringing such a variety of approaches between two covers is also an invitation, asking us to consider how the questions and methodologies that colleagues bring to bear on other repertoires of Christian song might inform our own scholarly investigations.

**SCSM:** What kind of conversation do you want to cultivate with the book outside of SCSM?

**AS:** Any! We hope it may broaden the impact of the scholars in this collection and also the Society and its ongoing work—helping to shape its identity and the work it does.

**SCSM:** How do you think this collection of essays contributes to the broader conversation around theological engagement with the arts?

**AS:** It's diverse and eclectic, but at the same time it touches universal strands of the ongoing conversations in this broad conversation. Individual essays do this more than others, but as a whole it does represent a particular and broad engagement with "song." This collection of essays was conceived as the first of three possible collections. This volume is for the fifteenth anniversary, the next for the twentieth, and then finally one for the twenty-fifth. It's possible the next ones (if they happen) could be more narrowly engaged with a single topic.

**JB:** I hope we can build in an opportunity for conversation around the publication at the conference in February.

Taylor Worley and W. David O. Taylor, eds., *Contemporary Art and the Church: A Conversation Between Two Worlds* (Downers Grove, IL: IVP Academic, 2017)

**SCSM:** Please give us a short introduction to CIVA.

**TW and DT:** The organization puts their mission and vision as follows: "Founded in 1979, the organization's longstanding vision is to help artists, collectors, critics, professors, historians, pastors, and arts professionals explore the profound relationship between art and faith. With this as a point of beginning, CIVA's broad range of conferences, exhibits, programs, and publications exists to help the art and faith movement flourish both in the Church and in culture. CIVA encourages Christians in the visual arts to develop their particular callings to the highest professional level possible; to learn how to deal with specific problems in the field without compromising our faith and our standard of artistic endeavor; to provide opportunities for sharing work and ideas; to foster intelligent understanding, a spirit of trust, and



## CIVA

CHRISTIANS IN THE VISUAL ARTS

SERIOUS ART. SERIOUS FAITH.

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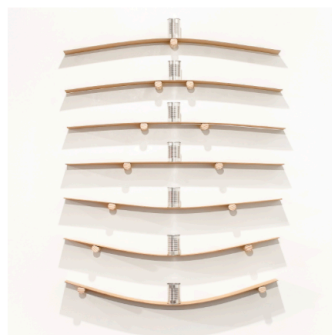
## 2017 CONFERENCE



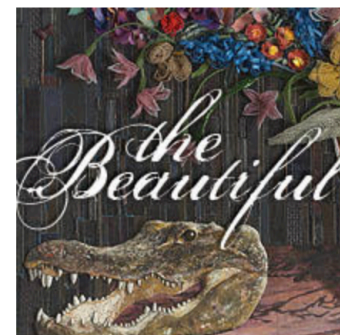
## MAKING BLOG



## FEATURED ARTIST



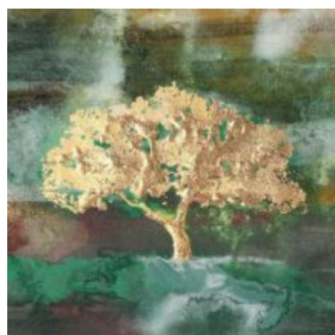
## CALLS FOR ART



## PUBLICATIONS



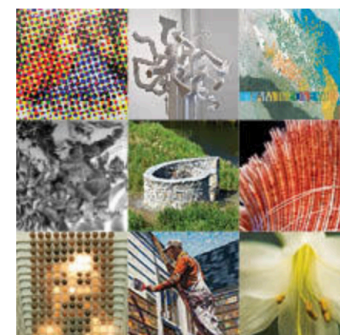
## EXHIBITS



## EVENTS



## MEMBERSHIP



civa.org

a cooperative relationship between those in the arts, the Church, and culture; and ultimately, to establish a Christian presence within the secular art world.”

**SCSM:** What is your relationship with CIVA?

**TW and DT:** We have both been members of CIVA for some time and have also served in leadership roles for the organization. David has served as a member of CIVA’s board of directors in the past and was the principal organizer of the 2015 biennial conference from which our volume came. Taylor currently serves on the board and helps to lead the publications strategy team. As we say in the preface to the book, we have both benefited greatly from the friendship, fellowship, and solidarity we have experienced with the CIVA

community. At the end of the day, it’s a network of colleagues and friends seeking to be faithful in many different places.

**SCSM:** What was your vision for the 2015 conference? What kind of conversation did you want to cultivate within CIVA?

**DT:** The story of the Church’s relation to the contemporary arts is complicated and, for many Protestants and Catholics, an often contentious one. We sub-titled this book “Between Two Worlds” in order to reckon seriously with the fact that they are two worlds, with their own logics, their own gravitational fields, their own ecologies, and their own motley collection of communities. Each of these two worlds requires careful investigation in order to understand them well; the hope is also that we might love them well. ►

Within the world of the Church, leaders of local congregations, seminaries, and other Christian networks rarely know how to make sense of works by artists like Banksy and Chris Ofili, or Marina Abramovic and Barbara Kruger. Not only are these kinds of artists mostly unknown to churchgoers, their work, when seen—if ever seen—generates a disdain or a quizzical guffaw. Many contemporary artists, on the other side, lack any meaningful experience with the Church today and are mostly ignorant of her mission. Not infrequently, these artists regard religion as irrelevant to their art practice. They feel no motivation to trust the church and its leaders. And, as often as not, they have experienced personal rejection from these communities. Misunderstanding and mistrust are the unfortunate but common characteristic of the relations between these two worlds.

It is this multifaceted role, played out in the complex relationship between the worlds of the church and the worlds of contemporary art, that CIVA's 2015 Biennial Conference at Calvin College set out to explore. During our four days together, we examined the misperceptions that we have about each other, we sought to create a hospitable space to talk and listen, and we imagined the possibility of a mutually fruitful relationship between contemporary art and the Church. With these lofty goals in mind, the conference provided a range of case studies that, in some fashion, exemplified the kinds of programs, partnership, and patronage that might serve the greater good. Meanwhile, where the difference between these two worlds was felt to be too great to overcome, the conference sought to build bridges that would cultivate understanding and mutual respect. In other words, our goal was to find common ground for the common good since we (as Christians at work in the visual arts) believe that this is what God, in Christ, would have us to do.

**TW:** The dialogue represented by the conference was our attempt as an organization to model a new trajectory of conversation that seeks to emphasize the parallels and de-escalate aspects of the conflict. Jon Anderson's essay in the book goes a long way in helping with this, because he adapts the sociological categories of "bounded sets vs. centered sets" to reset our thinking about contemporary art's relationship to religion. That's just one example from the conference and book. We have a nice host of theorists and theologians, mentors and makers, and curious curators that model such winsome engagement throughout the book.

**SCSM:** How do you think this collection of essays contributes

to the broader conversation around theological engagement with the arts?

**TW:** The conversation is much broader and deeper than many might assume. We had to group the offerings in the book around four broad topics: starting points, theology, worship, and culture. Although all of the pieces deal with similar issues, each section develops those concerns along surprisingly different trajectories. We hope to show the wider discourse of religion and the arts a few key insights that we gained through our conversation. Namely and firstly, theological resources can and should be applied in a more creative fashion. Secondly, attention and sensitivity to not only artists and art movements but also art criticism and theory can go a very long way in cultivating mutual understanding and learning for all parties. Thirdly, the conversation will languish without the wisdom of both veteran leaders in the movement as well as the deeply embedded and engaged practitioners of today. The Church of the here and now that wants to be faithful in our society stands to benefit greatly from all three. ■

CHELLE STEARNS is Associate Professor of Theology at The Seattle School of Theology and Psychology.



W. DAVID O. TAYLOR is Assistant Professor of Theology and Culture at Fuller Theological Seminary and director of Brehem Texas, Fuller's regional campus based in Houston.

TAYLOR WORLEY is Associate Professor of Faith and Culture as well as Associate Vice President for Spiritual Life and Ministries at Trinity International University in Deerfield, IL.



### For Your Library

- Sandra Bowden and Marianne Lettieri, eds., *Seeing the Unseen: Church Gallery Handbook* (CIVA, 2015)
- Robert MacSwain and Taylor Worley, eds., *Theology, Aesthetics, and Culture* (Oxford University Press, 2012)
- Michael O'Connor, Hyun-Ah Kim, and Christina Labriola, eds., *Music, Theology, and Justice* (Lanham, MD: Lexington, 2017)
- James Romaine and Linda Stratford, eds., *ReVisioning: Critical Methods of Seeing Christianity in the History of Art* (Cascade, 2014)
- W. David O. Taylor, *For the Beauty of the Church* (Baker, 2010)
- W. David O. Taylor, *The Theater of God's Glory: Calvin, Creation, and the Liturgical Arts* (Eerdmans, 2017)

## Graduate Student Profiles

MEGAN FRANCISCO



**David Calvert**

Ph.D. in Theology and Worship  
Southeastern Baptist Theological  
Seminary

### *Research Interests*

My research interests focus on applying speech act theory to the liturgical language of corporate worship. I'm also interested in the formativity of corporate worship and the implications for congregational song. As a worship leader in a local church, the implications of my research and the scholarship on contemporary worship are fascinating. I'm currently writing a dissertation titled "Liturgical Speech Acts: How to Do Things with Words in Worship."

### *Experience with SCSM*

My experience with SCSM was initiated by Dr. Joshua Waggener, who encouraged me to pursue relationships outside my methodological box (theology and philosophy). I attended SCSM 2016 in Boston and was thoroughly challenged and encouraged in my research interests by the musicologists, hymnologists, and ethnomusicologists I met. I then had the honor of presenting a paper (now a chapter of my dissertation) at SCSM 2017 in Claremont, and was again both challenged on my weaknesses and encouraged in my strengths with my work in congregational song.



**Marissa Glynias Moore**

Ph.D. in Ethnomusicology  
Yale University

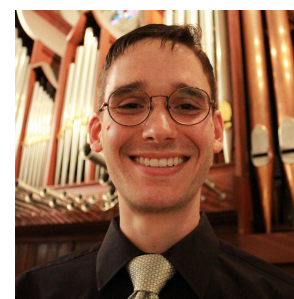
### *Research Interests*

I bring an ethnographic approach to the study of current congregational singing practices, focusing primarily on mainline Protestant and so-called "liberal" Christian denominational spaces. My dissertation, "Voicing the World: Global Song in American Christian Worship," specifically examines the use of non-Western music called "global song." I consider questions of the repertoire's foundation and its construction as a Euro-American genre of hymnody, as well as how the music is used and understood in practice by song-leaders and congregants alike. I'm particularly committed to exploring how the ethics of representation and appropriation are navigated within global song practice, and how American Christians, who are beginning to recognize the unequal histories of colonialism and missionization, sing global song as a way of negotiating a new positionality within the globalized world. My dissertation work is part of a larger project on congregational voicing, in which I investigate the practice of congregational singing through

philosophical and performative theories of voice.

### *Experience with SCSM*

I really enjoyed presenting at SCSM at the 2016 conference in Boston! It was the first place that I presented parts of my dissertation research, and I was thrilled to get such valuable feedback and to participate in such a thriving scholarly community.



**Christopher Rios**

Ph.D. in Systematic Theology  
University of Notre Dame

### *Research Interests*

My research interests lie at the intersection between systematic theology and contemporary Continental thought, and more specifically at the intersection(s) between systematic theology and Continental philosophy of art, philosophy of music, and aesthetics.

### *Experience with SCSM*

I had the pleasure of participating in the February 2017 annual meeting in Claremont, California, as both presenter and new member. I look forward to next year's gathering, as I am sure that it will be as enriching an experience as this past year's gathering.



## Review: Found Theology

CHELLE STEARNS

Ben Quash, *Found Theology: History, Imagination, and The Holy Spirit* (London and New York: Bloomsbury T&T Clark, 2014)

In *Found Theology*, theologian Ben Quash searches out new theoretical grounds for a theological engagement with the arts. To do this, he develops a pneumatology that embraces embodied and somatic ways of discovery and knowing. He focuses on how the human imagination encounters historical instances of turbulence and trauma, and how the Holy Spirit enables dynamic and extraordinary insight and innovation during such moments in history. Quash's primary assumption throughout is that God is active in the world and enlivens the human imagination in all areas of life.

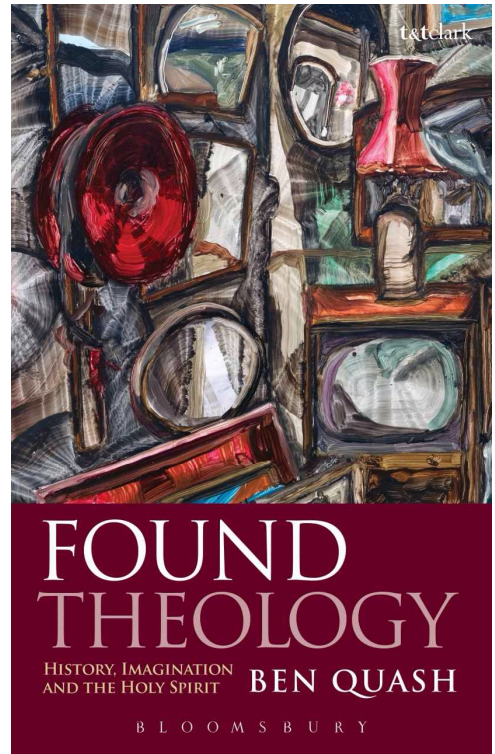
Toward the beginning of *Found Theology*, Quash illustrates the purpose of his theological exploration with the metaphor of a person carrying a well-stocked rucksack down a trail. He argues that the "found" or the "given" of history is in "the rucksack," and "the path" is where and how the human imagination is engaged and "finds" meaning, that is what is "found." Thus, he claims, the path of history is where the Holy Spirit invites humanity to "relate the given to the found."<sup>2</sup> Core to this work is the development of an active pneumatology, which has enough capacity to hold the ongoing agency of the Spirit in the world with the sometimes "vertiginously unsettling"<sup>3</sup> awakening of the human imagination in the midst of the human story. In this pneumatology, givens are not threatened or diminished by the findings along the path because all

Spirit inspired finding is a revelation of the active work of the one God revealed in Jesus Christ. The God of the givens is the same God of the found.

In Quash's pneumatology, the Spirit is the person of the Trinity that disrupts our stayed ways of being and releases "unusual imaginative energy and awaken[s] exceptional creative resources" to meet humanity in even our deepest traumas.<sup>4</sup> He argues these confounding experiences are often the very places where we find "the basis for new settlements and new theological thought."<sup>5</sup> Thus, by looking at a number of historical theological innovations he demonstrates the generative presence of the Spirit in harrowing times.

Quash moves between two major locations of this vertiginously unsettling work of the Spirit in the Christian imagination. The first is in individual and cultural trauma. For example, he provocatively refers to "the 'founding trauma' of modern English Christianity" as the very location of Thomas Vaughn's fretful yet hopeful poetry.<sup>6</sup> Thus, Vaughn's Christian imagination was enlivened by his cultural trauma without dismissing the seriousness of his sorrow and misery.

The second location of the Spirit's work is in the experience of art and music. He advocates an, "art which draws us to ask questions, which awakens desire or fear or hope or commitment in us, which prompts our sympathetic imaginations to project different possible ways of living, speaking, and relating, is art working in line with the 'coulds,' 'shoulds,' 'mays,' and 'wills' of our



language-freighted existence. It thereby reconstitutes us (and equips us) as the historical beings we really are, disciplining us against our habitual instinct to suppose that we live in a fixed element."<sup>7</sup> Thus, we are literally mixed or shaken up by our encounter with art and in this moment are simultaneously open to the Spirit. Though he never says this overtly in the book, Quash provides a model of artistic experience that is not reliant upon an aesthetic of the sublime or the transcendent but, instead, of the tangible immediacy of the work of the Holy Spirit in the empirical. In other words, when humans experience art, our ears, hearts, and bodies become open to the leading of the Spirit.

Key for any theological engagement with the arts, in his thinking, is an

assumption that the triune God is actively at work and always “approaching” humanity.<sup>8</sup> Moreover, because this God is active and has been at work throughout all human history, then it can be affirmed that the Holy Spirit is the “leader” of what C. S. Peirce calls “the abductive mind.”<sup>9</sup> Quash reminds us that it is the day-to-day of history where we relate the givenness of tradition and history to the foundness of life in the Spirit today. This means that the Holy Spirit is actively placing “things to be found” along the pathway of human history, and this is how the Holy Spirit interacts with and enlivens the human imagination.

For Quash, the Holy Spirit rarely acts directly, thus human ways of knowing often have to linger in places of uncertainty and tumult in order for humans to hear and follow the Spirit. He argues that often the most productive human attentiveness takes place in the periphery of our vision, in the process of “abduction,” or in the “thirdness” of experience and things.<sup>10</sup> Both trauma and art cause us to pay attention to this thirdness, but traumatic experience forces us to live and rely upon the intuitive nature of abductive reasoning, while music and art invite us into this realm.

In this book, Quash seeks out the theoretical foundations for the history of major theological innovations and shifts. Along the way, he also points out that artists regularly situate themselves in these moments of dislocation because they are typically seeking truth and inspiration through the more intuitive territory of abductive reasoning. In the end, he develops a theology and a spirituality deeply dependent upon an embodied leading of the Holy Spirit. Although artists and musicians are typically left out of how

we think about theology, Quash reminds us that artists are often at the innovative intersections of past and future, trauma and life, theology and spirituality. Artists, then, give us language and experience by which we can move more fully into the ever moving and active God who is the giver of good gifts and who is waiting to be found. ■

#### NOTES

<sup>1</sup> Some ideas in this review are borrowed from Chelle Stearns, “‘Human Beings are Constantly Invited to *Relate the Given to the Found*: Exploring Ben Quash’s *Found Theology* through Ann Hamilton’s Playful Participation in the event of a thread and the common *SENSE*,” presented at Christians in the Visual Arts Conference, Calvin College, June 2015; and idem, “(Con)Founded Theology: A Haptic Pneumatology for Contemporary Art,” in *Contemporary Art and the Church: A Conversation Between Two Worlds*, edited by David Taylor and Taylor Worley, 103–116 (Downers Grove, IL: IVP Academic, 2017).

<sup>2</sup> Quash, *Found Theology*, xiv.

<sup>3</sup> *Ibid.*, 256.

<sup>4</sup> *Ibid.*, 169.

<sup>5</sup> *Ibid.*, 169.

<sup>6</sup> *Ibid.*, 168. Vaughn lived at the point in English history when Oliver Cromwell’s movement had deemed illegal the worship of the “episcopally led church of England” (170), thus his devotional and sacramental life was one of forced isolation and exile.

<sup>7</sup> *Ibid.*, 168.

<sup>8</sup> *Ibid.*, xvii.

<sup>9</sup> *Ibid.*, 215: “The Holy Spirit is the ‘leader’ of the abductive mind, and is, moreover, equipped to do this by its special role in the primal origination of the whole created order; its shaping of the terms of the world’s very existence.”

<sup>10</sup> *Ibid.*, 217–221.

## Share your news with us!

### SCSM Member News

New publication? Successful conference paper? Receiving a grant or award? New commission or performance? Then let us know: we'll be happy to broadcast your news so you don't have to!

\* Required

#### Your Information

First Name \*

Your answer

Last Name \*

Your answer

E-Mail Address \*

Your answer

Institutional Affiliation \*

Your answer

#### Your News

What's the news you'd like to share? \*

Feel free to be as casual or formal as you'd like: we'll take care of the rest.

Your answer

#### Images

You're also welcome to submit images for your post—you looking nice, you presenting, you performing, a score title page or header, or anything else that you can think of. Please send images to [scsm.news@gmail.com](mailto:scsm.news@gmail.com) after submitting this form.

#### Tags and Links

Last, feel free to provide any social media tags, handles, or web addresses for conferences, publishers, publications, foundations, etc. that can be linked to your post.

Your answer

SUBMIT

*Do you have new publications, grants, presentations, blogs, premieres, or performances to share?*

*If so, please let us know!*

*Use the link below to submit news, announcements, or items of interest for inclusion in the next newsletter:*

<https://goo.gl/forms/9mcD8tYTXTJ2WbZJ2>

## SCSM Member News

**Jenny Bloxam** (Williams College) published “The Late Medieval Composer as Cleric: Browsing Chant Manuscripts with Obrecht” in *Exploring Christian Song*, the SCSM anniversary volume she co-edited with Andrew Shenton. During the spring, she also gave a series of lectures exploring the impact of liturgy and ritual on the composition of Mass polyphony ca. 1500 at the University of California, Davis, the University of Florida (Gainesville), and the national meeting of the Renaissance Society of America in Chicago. In July, she presented “... a number symphony, a cathedral in tone for Our Lady ...”: Hearing Obrecht’s *Missa Sub tuum presidium* in Ritual Context” at the Medieval and Renaissance International Music Conference in Prague as part of the session “Ritual Matters: Composition, Revision, and Transmission in Renaissance Music for the Mass” which she co-organized with Jessie Ann Owens.

**Johann Buis** (Wheaton College) was recently featured in a podcast by Fine Music Radio, Cape Town. The program—which references SCSM!—describes his professional journey that started in apartheid South Africa including his role as the first professional oboist of color in South Africa. The podcast also marks the beginning of his twentieth season as a pre-concert lecturer with the Chicago Symphony Orchestra. Listen here: <https://itunes.apple.com/us/podcast/people-of-note-dr-johann-s-buis/id1140856028?i=1000389719995&mt=2!>

**Chad Fothergill** (Temple University) was a plenary presenter for the biennial gathering of the Association of Lutheran Church Musicians this past July. His two-part address, “Re-Membering the Role of the Cantor” focused on the vocations of Lutheran cantors, both past and present. Another portion of this study was read in September at Baylor University colloquium, “Church Music and the Reformation.” In August, he presented a workshop, “Singing the Church’s Song in iCulture,” at a national gathering of rostered leaders from the Evangelical Lutheran Church in America.

**Richard Gard** (St. Thomas More Chapel, Yale School of Music) continues to help lead the development of the *Cloud Hymnal* project, <https://cloudhymnal.org>. The site now features a search box at the top of every page and audio examples for all entries that include music. (If you choose to sing along, a Mac computer using Chrome can also detect if you are on pitch or not!) The project will soon feature the complete libraries of OneLicense (GIA, OCP, etc.) and the complete chant base of Gregobase.

A monograph on Arvo Pärt by **Andrew Shenton** (Boston University) will soon be available from Cambridge University Press. Titled *Arvo Pärt’s Resonant Texts*, the book surveys the horizons of Pärt’s work, detailing in particular the choral and organ music as well as chapters on Pärt’s theology and issues of performance practice. Shenton also contributed an essay on performance to the collection *Arvo Pärt’s White Light: Media, Culture, Politics* (ed. Laura Dolp,

### Arvo Pärt’s Resonant Texts

Choral and Organ Music 1956–2015

Andrew Shenton



Image © Cambridge University Press

available from Cambridge University Press) and presented at the Pärt Conference hosted by the Royal Academy of Music in London in September.

**Robin Wallace** (Baylor University) recently completed a collection of annotated translations of reviews of Beethoven’s ninth symphony, Op. 125, up to 1830. The work is available as a free download from The Center for Beethoven Research, Boston University: <http://www.bu.edu/beethovencenter/the-critical-reception-of-beethovens-compositions-by-his-german-contemporaries-op-125/>. This is the first installment of several projected online publications that will complete the *Critical Reception* series begun in 1999. ■



## From the Editors

At the close of our first co-edited issue, we would be remiss if we did not thank our predecessor, Mark Peters, and the SCSM executive committee for facilitating such a smooth editorial transition. Mark's detailed notes, in particular, offered expert guidance and we hope that we have been able students and stewards of the wisdom he so graciously shared. Likewise, Jenny Bloxam gracefully responded to several questions as we figured out the logistics of our new coast-to-coast operation between Philadelphia and Seattle. And not least of all, we are thankful for those whose who helped us write and compile this installment of the SCSM newsletter.

If you have budding ideas for future issues, suggestions for books or resources to review, quibbles, comments, or want to write something, please contact us at [scsmnews@gmail.com](mailto:scsmnews@gmail.com). You may also use the new online form, <https://goo.gl/forms/u079ILkaGz8YaaZu2>, to submit member news at any time. We know that many of you took part in conferences and performances that marked this year's Reformation anniversary: tell us about them! Case in point, we encourage you to read the recently published interview, "Music Lessons from the Reformation," featuring SCSM members Adam Perez and Markus Rathey: <https://congregational song.org/music-lessons-reformation/>.

And speaking of the Reformation: five hundred years ago, an Augustinian monk and university professor proposed a theological debate concerning his questions about certain church practices. The rest of the story is—like Martin Luther himself—complex, varied, and sometimes vitriolic. But given that he was both a scholar and musician, we'd like to imagine that he'd revel in the intersections of theological, musicological, theoretical, and ethnomusicological strands that inform and shape our members' work and interests.

May we, both individually and as an organization, continue to be inspired and nourished by questions such as: Was ist das? What is that? What does this mean? May we continue to place music, faith, and theology alongside one another so that we, in the words of St. Paul, continue to "encourage and build one another up." ■

CHELLE STEARNS  
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