



Newsletter of the
SOCIETY FOR CHRISTIAN SCHOLARSHIP IN MUSIC

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From the President

M. JENNIFER BLOXAM

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Our upcoming annual conference marks a wonderful milestone for the SCSM—it will be the first time we meet beyond US borders! The University of St. Michael's College in the University of Toronto will host us, thanks to the efforts of member-at-large and local arrangements chair Michael O'Connor: see pages 3–4 in this newsletter for more information about the conference. The program committee (David Heetderks, chair, joined by Richard Strauch, Emily Thelen, and Joshua Waggener) is busy reviewing a bumper crop of proposals even as I write, from which they will distill a variety of thought-provoking and inspiring sessions for us. Stayed tuned for details in the weeks ahead!

Our meeting in Toronto will also mark a particularly notable “changing of the guard” in the SCSM leadership team: three of the four officers will change, and four of the six members-at-large positions will also turn over. Such transitions are extremely important for the health of the Society, bringing fresh ideas and energy to bear on our mission, and I strongly encourage you to vote in the upcoming biennial

election, scheduled for late November. I am very grateful to the nominating committee (chaired by Effie Papanikolaou and including Andrew Shenton and Tim Steele, *ex officio*) for assembling such a strong slate of candidates, and to all the excellent nominees who have agreed to run.

In addition to the new officers and members-at-large who will join the Executive Committee at the Toronto meeting, we will also welcome Hannah Porter Denecke as the next graduate student representative, succeeding Megan Francisco who is stepping down after four tremendous years of service. Hannah, who will complete her Masters of Music in Historical Musicology at the University of Florida in Gainesville this coming spring, will assist Megan with planning the graduate student-related activities for the Toronto meeting and otherwise “learn the ropes” of this crucial position.

Supporting our graduate student members in their scholarly pursuits has long been a priority for SCSM, and I am delighted to announce that the



St. Michael's College, courtesy of University of Toronto

Graduate Travel Fund initiative launched by Andrew Shenton will be implemented for the first time for the Toronto 2019 meeting. We are indebted to the Ad Hoc Graduate Travel Fund task force (chaired by Joanna Smolko and including Megan Francisco, Joseph Turner, and Zig Reichwald, *ex officio*) for their recommendations on how to administer this subsidy. Award application details will be shared with all graduate student presenters in due course.

Finally, let us celebrate the wonderful work of the current officers and members-at-large whose names appear at the end of this newsletter, and give a special shout-out to the Communications Team (Chelle Stearns, Chad Fothergill,

Adam Perez, and Megan Francisco), whose achievements this year include the launch of the SCSM Blog, the publication of the Spring and Fall newsletters, and continuing enhancements to the curated list of Graduate Programs in Music and Religion (available on the website).

Enjoy reading, stay in touch, and come celebrate Valentine's Day in Toronto with your SCSM colleagues! ■



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>

Invitation to the 2019 Society for Christian Scholarship in Music Annual Meeting

MICHAEL O'CONNOR

The next annual meeting of the Society for Christian Scholarship in Music will be held February 14–16, 2019, at the University of St. Michael's College in the University of Toronto, Canada. St. Michael's is delighted to be hosting the first SCSM annual meeting to be held in Canada, and eagerly anticipates welcoming attendees to its campus at the heart of one of the world's most diverse cities.

The SCSM conference will include a keynote address, a concert, and inspiring presentations and recitals.

The keynote address will be delivered by Right Rev. Mark MacDonald (see sidebar at right), the Anglican Church of Canada's first National Indigenous Anglican Bishop. Titled "The Musics of Indigenous Christians in North America," Bishop MacDonald will explore interactions between Indigenous music-making and Christian missions in North America in the past and present, including the use, adaptation, and translation of European hymnody by Indigenous Christians, and the use of Indigenous music-making in Christian devotion and worship. Moving from practical examples, Bishop MacDonald will articulate the key theological principles that underpin these practices, noting areas for future research in this growing field.

There will also be an opportunity for participants to view the Donovan Collection of contemporary art, an extensive and imaginatively curated collection of North American painting, photography, and sculpture, displayed throughout the St. Michael's campus. Further details of conference events will be posted on the Society's website as they become available.

We encourage you to book early and join us for what promises to be an exciting conference exploring music, theology, and culture. Additional information about registration and accommodations is found on page 4 of this newsletter. ■



The Right Rev. **Mark MacDonald** became the Anglican Church of Canada's first National Indigenous Anglican Bishop in 2007, after serving as bishop of the US Episcopal Diocese of Alaska for ten years. Bishop MacDonald holds a BA in religious studies and psychology from the College of St. Scholastica in Duluth, MN, an MA in divinity from Wycliffe College, Toronto, and did post-graduate work at Luther-Northwestern Theological Seminary in Minneapolis.

He has had a long and varied ministry, holding positions in Ontario, Minnesota, Wisconsin, Oregon, and the southeast regional mission of the Diocese of Navajoland. Immediately prior to his ordination to the episcopate, Bishop MacDonald was canon missionary for training in the Diocese of Minnesota and vicar of St. Antipas' Church (Redby, MN) and St. John-in-the-Wilderness Church, Red Lake (Red Lake Nation, MN).

Among his published works are "Native American Youth Ministries," in *Resource Book for Ministries with Youth and Young Adults* (Episcopal Church Center, 1995) and "It's in the Font: Sacramental Connections between Faith and Environment" (*Soundings* 16.5, 1994). In addition, he co-edited *The Chant of Life: Inculturation and the People of the Land* (Church Publishing, 2003) and has contributed to several edited collections including *Holy Ground: A Gathering of Voices on Caring for Creation* (Sierra Club, 2008), *The Gospel after Christendom: New Voices, New Cultures, New Expressions* (Baker, 2012), and *Green Shoots Out of Dry Ground: Growing a New Future for the Church in Canada* (Wipf and Stock, 2013).



MICHAEL O'CONNOR is Associate Professor in the Christianity and Culture program, sponsored by St. Michael's College at the University of Toronto.

Annual Meeting Information

Registration

To register, please visit the URL below: note that all amounts are in Canadian dollars.

<https://www.eventbrite.ca/e/scsm-annual-meeting-tickets-51419773928>

Accommodations

Rooms are being offered at a discount rate at The Chelsea Hotel, a short walk from the campus. To qualify for the special conference rate, please use the URL listed below.

<https://gc.synxis.com/rez.aspx?Hotel=59052&Chain=10316&start=availresults&arrive=2/14/2019&depart=2/16/2019&adult=1&child=0&group=UNI021418>

Alternatively, you may call 1-800-243-5732 (toll free) or 416-595-1975 and reference “SCSM annual meeting” before you make your reservation.

About St. Michael's

In mid-nineteenth-century Toronto, there were no institutions of Catholic higher education for the quarter of the city's 23,500 residents who identified as Catholic. With the help of clergy from his native France, and several orders of religious sisters, a vision of Bishop Armand-François-Marie de Charbonnel (1802–1891) became reality when the first classes were offered in the fall of 1852. With the donation of four lots from his estate, Captain John Elmsley (1801–1863) provided St. Michael's with land directly adjacent to the University of Toronto, and a new campus and church were opened—some of these buildings are the oldest in continuous use on the entire university campus. Illustrious former faculty include Etienne Gilson, Jacques Maritain, and Marshall McLuhan.

All of St. Michael's undergraduates are members of the University of Toronto, a world-ranking research-intensive public university. At the graduate level, the Faculty of Theology is part of the Toronto School of Theology (TST), one of the largest ecumenical centers for theological education in the English-speaking world. Within the TST, neighboring Emmanuel College sponsors a Masters in Sacred Music program. ■



Just Off the Avenue, Fifty-Third Street, May 1916, by American impressionist Childe Hassam (1859–1935).

Singing Our Christian Citizenship: Congregational Song and Political Identity

JONATHAN WELCH

Politics and religion. Something almost instinctual encourages many to avoid conversations on each subject. In *The Righteous Mind: Why Good People are Divided by Politics and Religion*, social psychologist Jonathan Haidt, who specializes in morality and politics, addresses politics and religion primarily because they are widely considered “two of the most important, vexing, and divisive topics in human life.”¹ Even for those who want to proceed with caution in discussion of either subject, mixing politics and religion is considered to be culturally taboo. Americans commonly pride themselves on the separation of church and state. Any mention of politics and religion in the same sentence conjures feelings akin to Nazi Germany or an American Christian

nationalism typified by a version of “God” that favors some American political candidates and policies over others.

Yet, since the late 1990s, a resurgence of scholarship in Protestant political theology seeks to reconsider the relationship of politics and religion. Such studies should hold particular merit for scholars interested in studies of music and Christian worship, because these studies validate the impact of congregational song beyond the corporate worship gathering. Studies in political theology affirm that the liturgical action of congregational song cultivates the political identity of the body of Christ in the world.

Three theologians, in particular, have engaged and advanced a Protestant political theology. Anglican theologian Oliver O’Donovan is a pioneer in this form of public theology. In his seminal work *The Desire of Nations: Rediscovering the Roots of Political Theology*, O’Donovan laments the general incoherence of a contemporary political discourse often characterized by an inattention to authority. O’Donovan’s remedy is a biblical-theological description of authority, obtained by connecting political history to the history of the “reign of God.”² Baptist theologian Jonathan Leeman utilizes biblical-theological and historical-theological methodologies to substantiate the political dimension of the church in *Political Church: The Local Assembly as Embassy of Christ’s Rule*. Reformed philosopher James K. A. Smith appropriates

liturgical nomenclature to many non-cultic scenarios throughout his *Cultural Liturgies* trilogy, demonstrating the complexities of authentic spiritual formation. Smith’s most recent work, *Awaiting the King: Reforming Public Theology*, endeavors to examine “the political (broadly construed) through the lens of liturgy.”³ O’Donovan, Leeman, and Smith all turn to liturgy, arguing that liturgy is the central location for the formation of Christian identity within society.

For each scholar, the political is described from a Christian perspective with God as the architect of societies, authority structures, and citizenship. Consider the explanation provided by Leeman, which serves to summarize a common position in Protestant political theology:

Political obligation is built into the very structure of our existence, which means that all of life is political in a broad sense of the term. It also means that that most religious of acts, worship, is political in its very essence. We are, by creation, worshipers (and by the fall, antiworshipers). To bow the knee in worship is an act of political fealty—an affirmation of God’s persons, activities, and judgments. Indeed, humanity’s political mandate, in a word, is to worship. It is to corporately reflect the Trinity’s own holiness, justice, love, unity, and glory through the process of bringing God’s generously authorizing rule to all creation.⁴

THE DESIRE OF THE NATIONS

Rediscovering the roots of political theology

But the Lord of Hosts is
'our search
exalted by judgement, and
is for true
by righteousness the Holy
political concepts'
God reveals his

OLIVER
O'DONOVAN



Jonathan Leeman



POLITICAL CHURCH

The Local Assembly as Embassy of Christ's Rule



STUDIES IN
CHRISTIAN
DOCTRINE
AND
SCRIPTURE



CULTURAL LITURGIES
VOLUME 3

Awaiting the King

REFORMING PUBLIC THEOLOGY

James K. A. Smith

Citizenship, then, contains a heavenly and an earthly dimension for the Christian. While heavenly citizenship (Phil 3:20) should take priority over the earthly citizenship, the authors featured here would agree that earthly citizenship should be engaged and certainly not disregarded. They find support for such positions by revisiting Augustine's *City of God* and Calvin's *Institutes*. Some find additional support in the life and works of Abraham Kuyper, the Dutch neo-Calvinist pastor-theologian who served as Prime Minister of the Netherlands from 1901 until 1905.

Protestant political theology provides insight into ritual studies and the function of music in worship. Congregational song plays a vital role in the formation of the body of Christ in the world. By approaching this liturgical element through the lens of political theology, I offer three brief considerations in answer to the question—how does the liturgical event of congregational song relate to the cultivation of Christian citizenship?

First, Christian congregational song brings glory to the true King, Jesus Christ. Theologians remind us that truly Trinitarian worship is Christocentric. O'Donovan's striking analysis parallels the Kingship of Jesus in the New Testament and the Kingship of YHWH in the Old Testament, demonstrating the political rule of the triune God.⁵ This point holds particular importance against the emergent forms of narcissism in our present age. Images that strike "awe" in the current cultural milieu frequently pertain to celebrity culture, material wealth, exhilarating experiences, or even various forms of self-deification. Social media boasts a treasure trove of evidence in support. Yet, through the practice of congregational song, the idols of the local community are exposed and supplanted with the gospel of Jesus our King, the only Sovereign worthy of awe, reverence, and praise (Col 1:13–20; 1 Tim 6:15–16; Rev 1:5, 19:16).

Second, Christian congregational song presents an overt statement of the corporate nature of Christian identity, standing in contrast to the ultra-individualized idolatries germane to Western society. Independence remains particularly hardwired into the ethos of the American psyche. Should we want further evidence, let us look no further than the preponderance of selfies and the individualized competitions of reality television. Thomas Bergler draws out the progressive individualization of American Christianity, noting, "to put it simply, they [i.e. Christians today] continue

to believe what they learned in adolescence ... God, faith, and the church all exist to help me with my problems. Religious institutions are bad; only 'my personal relationship with Jesus' matters."⁶ Congregational song can counter such overly-individualized narratives with a resoundingly corporate activity—a body of people singing together as one. Indeed, congregational song can produce a multifaceted unity, due to music's unique ability to unite diverse people with common lyrics, pitch, and rhythm. The remarkable relationship of harmony and melody reinforce this point, a simultaneous embodiment of unity and diversity. In corporate worship, even one glance around the room—no matter how small or large—is a physical reminder that the essence of Christian identity is plural. Salvation, worship, and the Christian life are all meant to be realized as a part of God's chosen people (1 Pet 2:9–10).

Third, Christian congregational song affords expressions of our allegiance to God's kingdom and our faithful and enthusiastic participation as heavenly citizens. The living God is alive and reigns over all creation. After all, he is the one who institutes and allows earthly authority structures (Rom 13:1). As the people of God sing, the functions of congregational song cultivate political identity in Jesus Christ by reminding God's people of our heavenly citizenship (Eph 2:19; Heb 11:13–16) and providing an opportunity to declare theological realities as both a personal profession of identification and a public declaration to others. Through congregational song, God's people are effectively pledging their allegiance to the true King and his kingdom, which means ultimate allegiance cannot belong to anything or anyone else. As we see and hear through corporate worship the truths of God's advancing kingdom, congregational song provides an opportunity for God's people to declare their willingness to follow Jesus no matter the cost (Matt 16:24; Mark 8:34; Luke 9:23) and make disciples of all nations (Matt 28:18–20). Such statements of purpose convey political ramifications, that participation in the mission of God's redemptive work is the primary purpose for God's people, not individual health, wealth, or comfort.

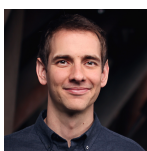
As we can see, congregational singing affects the political identity of the worshiper. While the status of heavenly citizenship belongs to Christians at conversion, heavenly citizenship on this earth can be qualitatively cultivated and even evaluated to the extent that Christians live out such theological truths. Theologian Craig Bartholomew affirms

that this concept of Christian faith and identity being nourished and cultivated through our ultimate Christian citizenship finds support in the theology of Kuyper. Bartholomew identifies, in Kuyper's work, the nourishing and motherly role that the church plays in the life of the believer, a concept inherited from the work of John Calvin.⁷ Indeed, a renewed interest in heavenly citizenship should lead to more—and not less—loving engagement in our earthly citizenship, as we pursue the command of our King to love our neighbors as ourselves (Luke 10:27).

Herein lies an invaluable point that connects what we do in corporate worship to the rest of the week and the rest of our everyday lives. Congregational song affects the decisions of Christian citizenship; corporate worship cultivates Christian citizens. For the days and moments where scholars might wonder whether or not our research matters, forays into political theology remind us of the practical ramifications of our research. As more musicologists, liturgical scholars, and theologians of all types explore the interplay of political theology, local communities will undoubtedly see and feel the impact. ■

NOTES

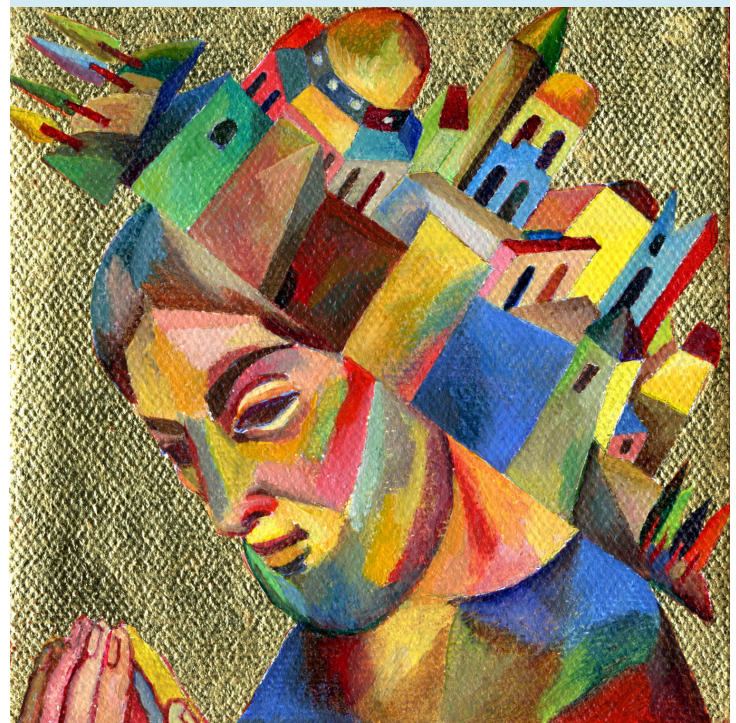
- 1 Jonathan Haidt, *The Righteous Mind: Why Good People are Divided by Politics and Religion* (New York: Pantheon, 2012), xviii.
- 2 Oliver O'Donovan, *The Desire of Nations: Rediscovering the Roots of Political Theology* (Cambridge: Cambridge University Press, 1999), 19 ff.
- 3 James K. A. Smith, *Awaiting the King: Reforming Public Theology* (Grand Rapids: Baker, 2017), 13.
- 4 Jonathan Leeman, *Political Church: The Local Assembly as Embassy of Christ's Rule* (Downers Grove: IVP Academic, 2016), 171.
- 5 O'Donovan, *The Desire of Nations*, 93–119.
- 6 Thomas Bergler, *The Juvenilization of American Christianity* (Grand Rapids: Eerdmans, 2012), 224.
- 7 Craig Bartholomew, *Contours of the Kuyperian Tradition: A Systematic Introduction* (Downers Grove: InterVarsity, 2017), 162.



JONATHAN WELCH is a PhD student in Theology and Worship at Southeastern Baptist Theological Seminary and director of the Summit Institute in Raleigh-Durham.

Further Reading

- Richard Bauckham, *The Bible in Politics: How to Read the Bible Politically* (Louisville: Westminster John Knox, 1989)
- Amy E. Black, ed., *Five Views on the Church and Politics* (Grand Rapids: Zondervan, 2015)
- William T. Cavanaugh, *Migrations of the Holy: God, State, and the Political Meaning of the Church* (Grand Rapids: Eerdmans, 2011)
- William T. Cavanaugh, Jeffrey W. Bailey, and Craig Hovey, eds., *An Eerdmans Reader in Contemporary Political Theology* (Grand Rapids: Eerdmans, 2012)
- Stanley Hauerwas and William H. Willimon, *Resident Aliens: Life in the Christian Colony, Expanded Edition* (Nashville: Abingdon, 2014)
- Sandra F. Joireman, ed., *Church, State, and Citizens: Christian Approaches to Political Engagement* (New York: Oxford University Press, 2009)
- David T. Koyzis, *Political Visions and Illusions: A Survey and Christian Critique of Contemporary Ideologies* (Downers Grove: IVP Academic, 2003)
- James W. Skillen, *The Good of Politics: A Biblical, Historical, and Contemporary Introduction* (Grand Rapids: Baker, 2014)
- Bernd Wannenwetsch, *Political Worship* (New York: Oxford University Press, 2004)
- Nicholas Wolterstorff, *The Mighty and the Almighty: An Essay in Political Theology* (New York: Cambridge University Press, 2012)



Daniel, by Tanja Butler, © Tanja Butler, <http://tanjabutler.com>.

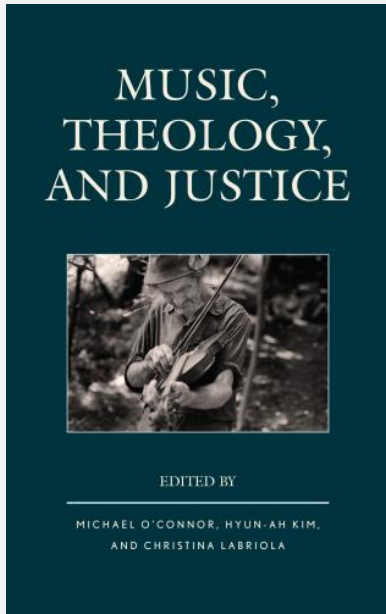


Image courtesy of Lexington Books

A Prophetic Role for Music: Protest and Liberation

CHELSEA HODGE, "Turning Hymns into Protest: Zilphia Horton and the Role of Musical Memory in Labor in the New Deal Era"

MICHAEL J. IAFRATE, "Punk Rock and/as Liberation Theology"

MAEVE LOUISE HEANEY VDMF, "Mercy, Music, and the Prophetic Voice of Theology: Jon Sobrino's *Extra Pauperes Nulla Salus*"

C. MICHAEL HAWN, "A Prophetic Role for Music: A Response and Synthesis"

A Pastoral Role for Music: Creating Community

MICHAEL TAYLOR ROSS, "Sacred Love: The (Eco)Theology of Sting"

AWET IASSU ANDEMICAEL, "Music, Religion, and Peacebuilding: The Pontanima Choir of Sarajevo"

JEREMY E. SCARBROUGH, "Breaking Stereotypes and Building Bridges: Nihilism, Lament, and Theodicy Within the Extreme Metal Music Culture"

BRUCE T. MORRILL, "A Pastoral Role for Music: Sacramental and Salvific Powers"

A Priestly Role for Music: Reconciliation and Restoration

JESSE SMITH, "Random Access Liturgies: Daft Punk as Robotic Priests Restoring Humanity"

CHRISTINA LABRIOLA, "Recalling the Original Harmony of Paradise: The Nexus of Music, Ethics, and Spirituality in Hildegard of Bingen's *Ordo Virtutum*"

ELLA JOHNSON, "The Nightingale of Christ's Redemption Song: Mechthild of Hackeborn's Musical Apostolate"

DON E. SALIERS, "Music as Theology: Singing Prophetic Truth, Sounding the Reign of God"

ANN LOADES, "A Priestly Role for Music: Concluding Reflection"

The Music, Theology, and Justice Project: A Role for Music in the Coming of God's Kingdom

CHRISTINA LABRIOLA

In the fall of 2014, I was privileged to be involved in a fruitful and memorable international music theology conference, both as a member of the steering committee and as a presenter. The *Music, Theology, and Justice Conference*, hosted over two days by the University of St. Michael's College in the University of Toronto, Canada, attracted an enthusiastic group of emerging and established scholars alike from around the world, keen to discuss, via a stimulating variety of perspectives and methodologies, the question of a theological perspective of music in relation to justice. From the early planning stages right into the sessions themselves, the unique appeal of this question, its multivalent applicability, and the interdisciplinarity required to approach it, was evident. The initial impetus—how might music intersect with a Christian conception of justice?—elicited a great number of responses, remarkable in their range. Presenters drew from musicology,

ethnomusicology, history, philosophy, worship/liturgy, and theology; they engaged with styles diverse as chant, protest songs, hymnody, punk, death metal, folk, funk/soul/jazz, the music of Sting, and Daft Punk; they brought to bear issues of gender, interfaith dialogue, liberation theology, ecological concerns, social justice, ethics, and moral theology. Clearly there was much here in the way of possibilities for further reflection and application!

Inspired and bolstered by the conference's success, and eager to ride the wave of momentum it had created, Michael O'Connor (who graciously spearheaded the project), Hyun-Ah Kim (another committee member), and I (then a grad student), entered into discussions around the possibility of a book, which would both draw from and extend the insights stirred up by the conference.¹ The book was to be a collection

of essays on the theme of music, theology, and justice, embracing a multidisciplinary approach, a cross-genre focus, a global perspective, and an ecumenical, Christian outlook.

While *Music, Theology, and Justice* (Lanham: Lexington Books, 2017) grew out of and was inspired by the groundwork of the conference, the book took shape organically and became something wholly new as it came together. The contributions of Andemicael, Hawn, Heaney, Hodge, Iafate, Johnson, Labriola, Loades, Morrill, Ross, Saliers, Scarbrough, and Smith each conceive of and frame the music-theology-justice triad slightly differently, resulting in a rich diversity of perspectives. The essays seek to get to the heart of the nexus point of music, theology, and justice by engaging with music through a theological lens, as a decidedly embodied and social practice, with ethical implications. These implications are teased out through reflection on music-making in a variety of forms: within the context of Christian worship and liturgy, as a form of social protest and prophetic witness, as part of interfaith dialogue and peacemaking, as a dialogue partner for theology, and as a tool in building solidarity, forging identity, nurturing freedom, and shaping the Christian experience of faith.

As editors, O'Connor, Kim, and myself sought to generate even more possibilities for conversation by grouping the chapters according to a particular structure: that of the three-fold ministerial model (derived from the Old Testament, applied to Jesus) of prophet (or teacher), shepherd (or king), and priest. Attesting to the prophetic, pastoral, and priestly dimensions of music, this format provided a line-through argument for the potency of music as an agent of transformation and instrument of ministry, with a view towards the perfection of justice in the “already/not yet” of the reign of God. The result was fruitful and sometimes surprising juxtapositions, combinations, and connections.

Part I, under the heading of the *prophetic* role of music, considers the ways in which music-making functions as a means of critique and protest of an unjust society and as a positive force in the movement towards liberation. Part II, concerned with music's *pastoral* role, reflects on the power of music to create and strengthen just and inclusive communities. Finally, Part III, on music's *priestly* role, imagines music's involvement in reconciliation and restoration, on micro- and macro-cosmic scales.

Witnessing to the myriad possibilities of justice-oriented musical theologizing and theological music-making, it is my hope that this collection of essays will prompt even more theo-musicological reflection and action through music for justice, as we await, work for, and sing the coming kingdom into being. ■

NOTE

- 1 The Music, Theology, and Justice blog, <https://musictheologyjustice.wordpress.com>, was also initiated as a way of extending the project's vision and aims.



CHRISTINA LABRIOLA recently completed doctoral work (Regis College, Toronto) on the sacramentality of music, and serves as a Roman Catholic church musician.

Review:

Music, Theology, and Justice

ALEXANDER ZARECKI

Michael O'Connor, Hyun-Ah Kim, and Christina Labriola, eds., *Music, Theology, and Justice* (Lanham: Lexington Books, 2017)

With a title as direct as it is provocative, *Music, Theology, and Justice* invites conversation, speculation, and connection across human stories. In this collection of essays, Michael O'Connor, Hyun-Ah Kim, and Christina Labriola—three scholars at the intersection of Christian theology and music—order writings into three parts for their readers: the prophetic, the pastoral, and the priestly. While the boundaries between these archetypal categories are at times held gently, this structure gives way to an intentional dimensionality of awareness regarding “latent relationships between diverse topics and themes” (xiv). The ambition of this mapping first emerges not only in a thoroughly scriptural argumentation for understanding justice as a theological category, but more wholly by framing music as “an irreducibly *social* practice” with bodily accountability, transience, and repercussions” (ix, emphasis original).

The connective undercurrent of the prophetic category highlights this well in stories “articulating protest against injustice, lamenting loss, and offering consolation” (xiv).

Right at the start, historian and flautist Chelsea Hodge delivers an essay on American unionism in the first half of the twentieth century that balances a naming of injustices with nuance toward remaining faithful. In this way, Hodge sets a tone that remains true throughout the collection. This essay places focus on the story of Zilphia Horton, the musician and activist credited with bringing momentum to the labor movement by layering new words upon known religious music. By focusing on her narrative, readers are invited into a meta-sensibility that exemplifies speaking truth to power with love, perhaps best evidenced in her nuanced utilization of a song otherwise quite critical of religious leadership titled “The Preacher and the Slave.”

This motion of emergent, self-aware critique is carried on in theologian and songwriter Michael J. Iafrate’s attention to the latter half of the same century. With a thorough historicizing of punk music and ideology, framed as not merely derivative but a renewed iteration of liberation theology, Iafrate offers opportunity to connect personal agency with shaping community by way of musical expression. This is not limited to momentary acts of expression, but includes the thick culture that can surround both performance of and response to honest, incisive art forms. Theologian, musician, and composer Maeve Louise Heaney, in one of the more daring entries, puts forth an original work, complete with a hyperlink to an audio file on SoundCloud and mid-text excerpts from the score. Focus is shifted from the wider musical ethos of punk to a singular musical composition, but reflection through both leads to a reordering of the theological imagination, again especially as reordered in light of the poor and/or marginalized.

This reorientation, or more acutely this response to theological and societal blind spots, continues in the pastoral category as entries explore “creating and sustaining community, building peace, [and] fostering harmony with the whole of creation” (xiv). The music of Sting is held up for examination by theologian and guitarist Michael Taylor Ross. Found in the same gesture that brings Sting’s work into a more expansive understanding of religious responsibility (i.e., inclusive of our natural, nonhuman world), Ross identifies the very motion that he argues leads Christian scholarship to here miss out. He cites how recent scholarly attention to the theology of U2 remains largely uncritical of key churchly assumptions. Whereas scholarship on U2 tends to be more anchored by “certain faith in Jesus’s redemption

of a troubled world,” a wandering capaciousness within the theology of Sting’s work “points to certain faith as the *cause* of much of this trouble” (88, emphasis original). Theologian and musician Awet Iassu Andemicael follows this call to intentional unease with a glimpse into the socio-religious landscape of modern Bosnia and Herzegovina. Ethnic and religious norms are challenged by the Pontanima Choir of Sarajevo, who sings songs from across local Muslim, Orthodox, and Catholic traditions with a constitution that exemplifies this diversity, all while, Andemicael argues, an individual distinctiveness of faith is “uncover[ed] fully” (108). Readers are further invited into this overarching ethic of challenging internalized biases with musician, philosopher, and theologian Jeremy E. Scarbrough’s thorough entry on extreme metal music. Following this thread can lead to a more intimate picture of lament and more generous framing of neighborly dialogue.

The final movement, the priestly category, with its emphases on “reconciliation and sanctification” and “offering prayers of praise and intercession to God,” proves perhaps the most ambitious and most nebulous of the three (xiv). It begins with theologian Jesse Smith’s thoughtful consideration of Daft Punk as priestly in the ritual of their live performance, turning attendees on to “discovering a shared humanity in the face of an alienating technological culture” (159). A sharp turn is then made roughly a millennium into the past with back-to-back entries focused, respectively, on Hildegard of Bingen and Mechthild of Hackeborn. In the former, theologian and musician Christina Labriola presents readers with a depiction of music as vehicle for inward reordering toward the divine. In the latter, theologian Ella Johnson names the surprising method of connecting a Neoplatonic imagination back to a modern sensibility of justice. In a gesture true to the often-subversive mode of art, Johnson invites readers to use Mechthild’s work to “critically examine the philosophical presuppositions and assumptions that underpin ... thought on the relationship between music and justice” (190).

It is in the final primary entry by theologian and musician Don E. Saliers that *Music, Theology, and Justice* proves just how far forward this collection stands in the discourse. Saliers runs back along the well-worn grooves of 1964’s civil rights era music and a psalmic U2, highlighting “the tension between the world *as it is* and the world *as it ought to be*” (197, emphasis original). A far-reaching lens on Christendom and

a current socio-cultural denial of lament leads Saliers out of repeated dialogue and into a dire framing: “Music both inside and outside religious communities stretches toward justice—and singing out of these traditions may well be the most vulnerable and necessary political act in which we human beings engage” (206–207). Each of the three categories contains a helpful summary entry—from scholars C. Michael Hawn, Bruce T. Morrill, and Ann Loades, respectively—but it is Saliers that delivers the recapitulation, a benedictive call to action.

For scholars of all disciplines and confessions, *Music, Theology, and Justice* bears historical precision and ideological nuance commensurate with any earnestly constructive endeavor, landing with an aspiration for continued attentiveness rather than paltry solution. For leaders amidst the church-at-large, this collection emboldens the convictions of a cultural (sub-)consciousness, demonstrating through example and argument that music, especially songs, are fundamental to both the understanding and expression of a responsible faithfulness. For musicians in and apart from the church, there is left a weighty encouragement that the whole ordered depth of one’s humanity is, by means of careful measure of craft, responsible to the divine work of justice in a shared world. ■

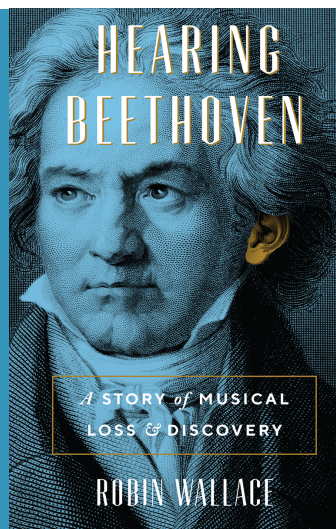


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Do you have new publications, grants, presentations, blogs, premieres, or performances to share? If so, please let us know!

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

In this issue, we are pleased to feature five SCSM members who completed their doctorates in 2018. They include:

Samantha Arten, PhD (Musicology)

Duke University

Dissertation: “*The Whole Booke of Psalmes*, Protestant Ideology, and Musical Literacy in Elizabethan England”

Rev. David J. Calvert, PhD (Theology and Worship)

Southeastern Baptist Theological Seminary

Dissertation: “Liturgical Speech Acts: How to Do Things with Words in Worship”

Christina Marie Labriola, ThD

Regis College, Toronto School of Theology

Dissertation: “Music as ‘Sacramental’: Foundations for a Theology of Music in the Spiritual Life”

Nathan Myrick, PhD (Church Music)

Baylor University

Dissertation: “The Relational Ethics of Church Music”

Marcell Silva Steuernagel, PhD (Church Music)

Baylor University

Dissertation: “Church Music Through the Lens of Performance: The Embodied Ritual of Sacred Play”

And where are they now? Dr. Arten is a Faculty Affiliate at the Center for Medieval and Renaissance Studies, St. Louis University; Dr. Calvert serves as Worship Leader and Creative Arts Director at Grace Community Church in Angier, NC; and Dr. Steuernagel was recently appointed Assistant Professor of Church Music and Director of the Sacred Music Program at the Perkins School of Theology and Meadows School of the Arts of Southern Methodist University in Dallas.

In addition, we congratulate members **Delvyn Case** (Wheaton College Massachusetts) whose chorale work *Tenebrae facte sunt* was released on Coro Volante’s 2018 album *New Choral Voices, Vol. 2* (Ablaze Records), and **Robin Wallace** (Baylor University) whose new book, *Hearing Beethoven: A Story of Musical Loss and Discovery*, is now available from the University of Chicago Press.

From the Editors

Each year on November 1—or, alternatively, on the month’s first Sunday—many Christian communities mark All Saints Day, a centuries-old festival that commemorates all who have died in Christ, the great cloud of witnesses that Philip Pfatteicher characterizes in his *New Book of Festivals and Commemorations* (Minneapolis: Fortress Press, 2008) as “a vast communion that spreads beyond all bounds of race and language and human condition, beyond even time and space, across the barrier of death” (533). Or, as the twentieth-century hymn sings, saints can be met: “in school, or in lanes, or at sea, in church, or in trains, or in shops, or at tea” (*The Hymnal 1982*, no. 293, st. 3).

In addition to All Saints Day, the liturgical year is filled with festivals and commemorations that orient us toward the issues of political engagement, justice, and public ministry explored by contributors in this issue of the SCSM newsletter. Throughout the fall season, Episcopal, Roman Catholic, and Lutheran calendars have marked the lives of, among many others: Hildegard of Bingen (September 17), the twelfth-century abbess who confronted emperors and popes; Dag Hammarskjöld (September 18), the Secretary General of the United Nations whose sense of vocation was rooted in a deep spirituality; Francis of Assisi (October 4), who rejoiced in the full majesty of God’s vast creation; and the evangelist Luke (October 18), a physician whose gospel teaches of Jesus’s power to heal and restore bodies—both individual and collective—that are wounded by division and injustice.

The coalescence of liminal spaces on All Saints Day—a meeting of the living and dead, past and present, known and unknown, individual and communal—also presents opportunity for Christian scholars to ponder central themes of the preceding pages: of singing as dual earthly and heavenly citizens, of sounding forth God’s kingdom come and the kingdom yet to be, of considering the public implications of one’s individual (and oftentimes private) scholarship. For Pfatteicher, within “each faithful person the Christian proclamation has concrete realization, for this is the Christian gospel: to call people to believe that they, in company with the multitude of others, might become holy” (533). May the witness of saints past, saints among us, and saints yet to come continue to guide our work and play, scholarship and service, and all that we do as members of the body of Christ in the world. ■

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