

CFP (essays): *Sacred Contexts in Secular Music of the Long Nineteenth Century*

The [Society for Christian Scholarship in Music](#) is inviting the submission of abstracts for essays to be included in an edited scholarly volume titled *Sacred Contexts in Secular Music of the Long Nineteenth Century*. Whereas tropes of cross-fertilization of the sacred and the secular are evident in a variety of repertoires and genres from the western art tradition, and have been the focus of specialized studies, this volume aims to address instances where religious contexts (of diverse traditions) have influenced secular compositions of the long nineteenth century. Religious features may not be limited to those of Christian traditions only or of sacred music per se; in fact, studies that emphasize the inclusion of or allusion to non-Christian religious elements in secular music are particularly welcome. This project provides timely musical and ideological intersections by engaging with genres, narratives, religions, and ideologies that have traditionally been left out of similar studies of western art music.

The editors, Markus Rathey (Yale University) and Effie Papanikolaou (Bowling Green State University), invite submissions that use a variety of methodologies and approaches (historical musicology, ethnomusicology, music theory, theology, liturgical studies, etc., as well as cross-disciplinary perspectives).

Suggested topics include, but are not limited to:

- Religion, music and literature
- Religious language in music theory and aesthetics
- Music criticism (E. T. A. Hoffmann, A. B. Marx, Eduard Hanslick, and others)
- The concert hall as sacred space
- Absolute music as metaphysical construct
- Sacred contexts/references/borrowings/allusions in non-sacred compositions
- Musical borrowings from non-Christian traditions (Jewish, Eastern, other)
- Non-Christian traditions and problems of exoticism and cultural appropriation
- The chorale in secular music
- Intersections of genre and the sacred
- Religion and devotion on the operatic stage
- The sacred body: ballet and the sacred
- Intimations of the sacred in the domestic sphere: art song, piano music, etc.
- Ritualistic elements and the performative
- The sacred roots of theater and music
- Inter- and intracultural aspects of the sacred
- Religion and nation
- Religion and folk music

Please submit an abstract no longer than 350 words to scsm.collection2021@gmail.com by **15 October 2020**. Contributors will be notified by **30 November 2020**. Essays of around 7,000 words will be due 1 April 2021, with an expected publication date of Fall 2021. Further details can be found [here](#) and questions may be addressed to the editors at the e-mail above.