

## Curriculum Vitae

**FRANK BURCH BROWN**

[fbrown@cts.edu](mailto:fbrown@cts.edu)

931-2343

### Education

University of Chicago, Ph.D. (Religion & Literature), 1979,  
Dissertation: "Transfiguration: Poetic Metaphor and the Languages of Religious Belief,"  
Nathan A. Scott, Jr., advisor.

University of Chicago, M.A. (Religion & Literature), 1972.

Georgetown College, KY, B.A.—Summa Cum Laude (Philosophy/English), 1970.

### Professional Experience

University of Chicago Divinity School, Alexander Campbell Visiting Professor of Religion and  
the Arts, spring terms 2008, 2009, 2011 (one course each term).

Saint John's University School of Theology—Seminary (Collegeville, MN), Fall Semester:  
Inaugural Luce Visiting Professor of Theology and Art, 2003.

Cambridge University (Center for Advanced Religious and Theological Studies), Fall Term  
Visiting Fellow in the Faculty of Divinity, and Wolfson College, Cambridge University,  
Visiting Scholar, 2000.

Christian Theological Seminary (Indianapolis, IN):  
Interim Academic Dean, July–December, 2008;  
Advisor for arts tracks in the Master of Arts in Specialized Ministries, 2002–present, and  
in the Master of Arts in Educational and Arts Ministry;  
Frederick Doyle Kershner Professor of Religion and the Arts, 1994–present;  
Director of the Master of Arts in Church Music Program, 1994–2006;  
Director of the Cantors choral group, 1994–2000.

Wabash College (Crawfordsville, IN), McGreggor Visiting Scholar/Artist, November 1-7, 1999.

Blacksburg (Virginia) Presbyterian Church, Principal Organist, and Composer, 1991–94.

Iliff School of Theology (Denver, CO), Summer Faculty, 1984.

Virginia Polytechnic Institute and State University, Assistant Professor, Associate Professor, and  
then Full Professor of Religion and Humanities, 1979–94.

Meadville Theological Seminary (Chicago, IL), McCormick Theological School (Chicago, IL), and the Chicago Cluster of Theological Schools, Adjunct Professor of Worship & the Arts, part time, 1977–78.

Composer-in-Residence and Music Director, University Church, United Church of Christ and Disciples of Christ, Chicago, IL, 1976–79.

### **Fellowships, Grants, and Awards**

Christian Theological Seminary: Faculty Award (annual, for outstanding service to CTS) from the CTS Student Association, May 2011.

Wabash Center for Teaching and Learning: Theology and Religion grant for the project “Teaching Theology through Music,” directed by Charlotte Kroeker, part of which is being used to sponsor a performance of *Four Loves* (see above) in May 2004.

Stickley Foundation: supplemental grant (\$2,000) secured by Charlotte Kroeker to underwrite the University of Notre Dame performance of *Four Loves* (see above), Spring, 2004.

Indiana Arts Commission: grant (\$2,500) to the Institute for Church Life, University of Notre Dame, to fund two performances of original, 25-minute composition *Four Loves: Themes and Variations* for piano, oboe, violin, and cello, 2003–2004.

Association of American Publishers: Honorable Mention for *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life* (New York: Oxford University Press, 2000), placing it among the three “most outstanding” professional/scholarly books published in philosophy and religion in the year 2000.

University of Louisville and the Louisville Presbyterian Theological Seminary: Grawemeyer Award in Religion for *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life* (New York: Oxford University Press, 2000), (2001, 2002, 2003).

Association of Theological Schools: Henry Luce III Fellow in Theology. Area: Theology and the Arts. Project: “Good Taste, Bad Taste, and Christian Taste,” 1996-97

Phi Beta Kappa, Mu of Virginia Chapter: Sturm Award for Excellence in Faculty Research for the most influential research in the humanities and social sciences by a member in the Virginia Polytechnic Institute and State University College of Arts & Sciences (800 faculty) within a five-year period, 1994.

Virginia Polytechnic Institute: Humanities, Summer Stipend for work on the theme of forgiveness in Mozart operas, 1992.

National Endowment for the Humanities: Fellowship (Fellowships for College Teachers) for work on a book on religion and aesthetics, 1984–85.

National Endowment for the Humanities: Summer Stipend for work on nonverbal metaphor in arts and religion, 1982.

Virginia Polytechnic Institute and State University: Certificate for Excellence in Teaching, 1981.

### **Professional Associations**

American Academy of Religion.

Architecture, Culture, and Spirituality Forum.

Asian Art Society, the Indianapolis Museum of Art.

Reader/referee for Oxford University Press, Yale University Press, University of Chicago Press, Westminster John Knox Press, Abingdon Press, Baker Academic, Wadsworth, Routledge, Penn State University Press, University Press of Virginia, University of Illinois Press, Catholic University of America Press, and I.B. Tauris.

American Guild of Organists (intermittent).

Martin Marty Center, University of Chicago Divinity School, Advisory Board, 2009-present (the Marty Center being the major research and program division of the University of Chicago Divinity School).

Austrian Science (*Wissenschaft*) Fund, senior-level evaluator (the primary national funding agency for grants in the sciences and humanities for Austria), April, 2011.

American Academy, Peer Juror for Senior Scholar Fellowships Berlin, Germany (2008-present).

Indianapolis Symphonic Choir, Board of Directors, 2005–2009.

Society for the Arts in Religious and Theological Studies, charter member, 2004; member of board of directors.

Society for the Arts, Religion, and Theological Studies, Board of Directors, 2004–present.

*ARTS* magazine (Arts in Religions and Theological Studies), Editorial Board, 2003–present.

Center of Theological Inquiry, Princeton, NJ, Mid-Atlantic Region, Resource Theologian for Pastor-Theologian Consultations, February 2003, and Southeast Region, March 2003.

University of Cape Town, South Africa, international referee for juried faculty book award competition, May, 2002.

Indianapolis Symphonic Choir, Grants Consultant, 2000-2006.

Indianapolis Symphonic Choir, Search Committee for Artistic Director, 2000–02.

Theology through the Arts Project, Cambridge University, Board of Advisors, 1997-2000; St. Andrews University, Scotland, 2001–03; Music and Theology Consultation within Theology through the Arts, 2002-2003.

Berkshire Institute for Theology and the Arts, Board of Directors, 1997–2008.

Disciples Divinity House, the University of Chicago, Alumni/ae Council, 1997-2000.

Art and Christianity Enquiry, member (by invitation) since 1995.

Studies in Religion and Culture series, University of Virginia Press, Editorial Board, 1995-present.

University of Virginia Press, Board of Directors, 1992–94.

*Religious Studies Review*, Editorial Board, (area: Arts, Literature, Religion, and Culture), 1988–93.

Society for the Arts, Religion and Contemporary Culture, Fellow, elected 1987.

National American Academy of Religion, Co–Chair for the Arts, Literature, and Religion Section, 1984–86. With S. Happel.

Association of Disciples [of Christ] for Theological Discussion, member (elected 1984).

American Academy of Religion, Arts, Literature, and Religion Section, five-year evaluation, 2002 (with Larry Bouchard); also (solo) in 1983.

American Academy of Religion, Chair of the Arts, Literature, and Religion Section of the Southeast Region, 1980-83.

## **Publications**

*The Arts of Forgiveness: The Aesthetics of Judgment, Compassion, and the Forgiving Life*, Forthcoming.

Frank Burch Brown, ed., *Oxford Handbook of Religion and the Arts*, (editor also authored Introduction and one chapter.) (New York: Oxford University Press, forthcoming 2011).

*Inclusive Yet Discerning: Navigating Worship Artfully*. Calvin Institute of Christian Worship liturgical studies series (Grand Rapids, MI: Eerdmans, 2009).

*Good Taste, Bad Taste, Christian Taste: Aesthetics in Religious Life*, (New York: Oxford University Press, 2000).

*Religious Aesthetics: A Theological Study of Making and Meaning* (Princeton, NJ: Princeton University Press, 1989).

*The Evolution of Darwin's Religious Views* (Macon, GA: Mercer University Press, 1986).

*Transfiguration: Poetic Metaphor and the Languages of Religious Belief* (Chapel Hill, NC: University of North Carolina Press, 1983).

Frank Burch Brown, ed. in Arts, Media, Culture & Religion (1993-98), *Religion in Geschichte und Gegenwart (Religion Past and Present)* (Tübingen: JCB Mohr [Paul Siebeck], 1998-2004, and Boston: Brill, 2005-2008).

### **Selected Chapters in Books**

“The Dynamics of Poetic Structure: *Four Quartets*.” In *The Chelsea House Library of Literary Criticism: Twentieth Century American Literature*, vol. 2, edited by Harold Bloom. New York: Chelsea House, 1987. First published in *Transfiguration*, Chapel Hill, NC: University of North Carolina Press, 1983.

“Varieties of Religious Aesthetic Experience.” In *Morphologies of Faith: Essays in Religion and Culture in Honor of Nathan A. Scott, Jr.*, edited by Mary Gerhart and Anthony C. Yu. American Academy of Religion Studies in Religion, no. 59. Atlanta: Scholars Press, 1990.

“Good Taste, Bad Taste, and Christian Taste.” In *Papers of the Henry Luce III Fellows in Theology*, Vol. 3, edited by Matthew Zyniewicz. Atlanta: Scholars Press, 1999, 33-56.

“Poetry and the Possibility of Theology: Whitehead's Views Reconsidered.” In *Twentieth-Century Literary Criticism*, edited by Jennifer Baise. Farmington Hills, MI: Gale, 2000. First published in *Journal of the American Academy of Religion* 50 (December 1982): 507-20.

“A Matter of Taste.” In *Worship at the Next Level: Insight from Contemporary Voices*, edited by Tim Dearborn and Scott Coil. Grand Rapids, MI: Baker, 2004, 180-92. First published in *Christian Century*, September 13-20 (2000).

“Religious Meanings and Musical Styles: A Matter of Taste?” In *Music in Christian Worship: At the Service of the Liturgy*, ed. Charlotte Kroeker. Collegeville, MN: Liturgical Press, 2005, 135-55. Revised and expanded from *Christian Century*, September 13-20, 2000, 904-11.

“How Important Are the Arts, Theologically?” In *Arts, Theology, and the Church: New Intersections*, edited by Kimberly Vrudny and Wilson Yates. Cleveland, OH: Pilgrim Press, 2005, 29-49.

- “The Startling Testimony of George Steiner.” In *Contemporary Literary Criticism*, vol. 221, edited by Jeff Hunter. Warren, MI: Thomson-Gale. July 2006. First printed in *Theology Today* 47 (January 1991): 419-23
- “On Being Beautiful and Religious at the Same Time: Plotinus’s Aesthetics for the Present.” In *The Subjective Eye: Essays in Culture, Religion, and Gender*, edited by Richard Valantasis and Janet F. Carlson. A Festschrift for Margaret Miles, Princeton Theological Monograph Series 59. Eugene, OR: Wipf and Stock—Pickwick Publications, 2006, 17–32.
- “Is Good Art Good for Religion?” In *Theological Aesthetics after von Balthasar*, edited by Oleg Bychkov and James Fodor, London: Ashgate, 2008, 153–68.
- “Natural Theology and the Arts.” In *The Oxford Handbook of Natural Theology*, ed. Russell de Nye. New York: Oxford University Press, 2011.
- “Music, Religion, and Emotion.” In *Oxford Handbook of Religion and Emotion*, edited by John Corrigan. New York: Oxford University Press, 2008, 200-222.

### **Selected Articles**

- “Transfiguration: Poetic Metaphor and Theological Reflection.” *Journal of Religion* 62 (January 1982): 39–56.
- “Poetry and the Possibility of Theology: Whitehead’s Views Reconsidered.” *Journal of the American Academy of Religion* 50 (December 1982): 507–20.
- “‘The Progress of the Intellectual Soul’: Eliot, Pascal, and *Four Quartets*.” *Journal of Modern Literature* 10 (March 1983): 26–39.
- “The Evolution of Darwin’s Theism.” *Journal of the History of Biology* 19 (Spring 1986): 1–45.
- “Sin and Bad Taste: Aesthetic Criteria in the Realm of Religion.” *Soundings: An Interdisciplinary Journal* 70 (Spring/Summer 1987): 65–80.
- “The Beauty of Hell: Anselm on God’s Eternal Design.” *Journal of Religion* 73 (July 1993): 329–56.
- “Characteristics of Art and the Character of Theological Education.” Sacred Imagination: The Arts and Theological Education Special Issue, *Theological Education* 31 (Autumn 1994): 5–11.
- “Making Sacred Places and Making Places Sacred.” *Encounter* 59 (Spring–Summer, 1998): 95–117.

- “A Matter of Taste? Religious Meanings and Musical Styles.” *Christian Century* (September 13–20, 2000): 904–11.
- “Musical Styles and Christian Cultures.” Charlottesville, VA: Mars Hill Audio, audio journal in *Christianity and Culture*. (Spring 2001).
- “Enjoyment and Discernment in the Music of Worship.” Issue on Worship, *Theology Today* 58, (October 2001): 342–58.
- “Aesthetics, Music, and Theology.” Review article. *ARTS: The Arts in Religious and Theological Studies* 13, no. 2 (December 2001): 32–35.
- “Radical Orthodoxy and the Religions of Others.” *Encounter*, Festschrift for Clark Williamson, 63 (Winter/Spring 2002.): 45–53.
- “Memorial Tribute to Stephen Happel.” *Religious Studies News-AAR Edition* (January 2004).
- “How Moveable Is the Feast?” *The Hymn: Journal of the Hymn Society of North America and Canada* 55, no. 4 (October 2004): 8–14.
- “Christian Music: More than Just the Words.” The Medium and the Message series, *Theology Today* 62 (July 2005): 223–29.
- “On Not Giving Short Shrift to the Arts in Liturgy: The Testimony of Pope Benedict XVI (Cardinal Ratzinger).” In Reflection series, *ARTS* 17, no. 1 (October 2005): 13–19.
- “Religious Music and Secular Music: A Calvinist Perspective, Re-formed.” *Theology Today* 63, no. 1 (April 2006): 11–21.
- “Lenten Practice in a Musical Mode.” *Interpretation: A Journal of Bible and Theology* 64, no. 1 (January 2010): 18–29.

### **Articles in Dictionaries and Encyclopedias**

- “Aesthetics.” In *A New Handbook of Christian Theology*,” edited by Donald W. Musser & Joseph L. Price, 17–22. Nashville: Abingdon, 1992.
- “Aesthetics,” revised. In *New and Expanded Handbook of Christian Theology*, edited by Musser and Price, 19–23. Nashville: Abingdon, 2003.
- “Christian Theology’s Dialogue with Culture.” In *Companion Encyclopedia of Theology*, edited by Leslie Houlden and Peter Byrne, 314–34. New York: Routledge, 1995).
- “Religious Music in the West.” Mircea Eliade’s *Encyclopedia of Religion*, Vol. 9, 2<sup>nd</sup> ed., edited by Lindsay Jones, et al, 6307–6314. New York: Macmillan Reference Editions, 2005.

“Poetry and Religion,” Mircea Eliade’s *Encyclopedia of Religion*, Vol. 11, 2<sup>nd</sup> ed., edited by Lindsay Jones, et al, 7203–7209. New York: Macmillan Reference Editions, 2005.

“Aesthetics,” “Architecture and Spirituality,” “Art and Spirituality,” and “Beauty.” In *The New Westminster Dictionary of Christian Spirituality*, ed. Philip Sheldrake. Louisville: Westminster John Knox Press, 2005.

“Aesthetics and Theology,” “Arts and Theology,” and “Music and Theology.” In *New Westminster Dictionary of Christian Theology*, ed. Brian Gerrish and Dawn DeVries, in consultation with Kathryn Tanner and Schubert Ogden. Louisville: Westminster John Knox Press, 2005.

### **Musical Work Published**

“Invocation,” from *Four Loves*. In *ARTS: The Arts in Theological and Religious Studies*, April 2004.

### **Presentations Over 80 Invited Lectures, including (earliest to latest)**

“Can Aesthetics Be Christian?” Centre for the Study of Literature and Theology, University of Durham, England, June 1987.

“The Place of Aesthetics in Theological Education.” Conference on the Role of the Arts in Theological Education, Yale Divinity School, April 1988.

“Questioning the Classics: Norms and Canons in Religion and Art,” University of Chicago Div. School, February 1990.

“The Aesthetics of Religious Expression: Western Perspectives,” Henry Jackson School of International Studies, University of Washington, May 1990.

William Daniel Cobb III Memorial Lectures, Lexington Theological Seminary. Three lectures on the church and the arts, November 1990.

William Henry Hoover Lectureship, Disciples Divinity House of the University of Chicago, April 1990.

“Artistic Expression and the Experience of God,” with Carol Burch–Brown, Berkshire Institute for Theology and the Arts, September 1991. Featured in “Arts Commentary,” *Christian Science Monitor* October 1, 1991, 6–7.



Revised version of above, Yale Institute of Sacred Music, November 1991.

“Teachers, Mediums, and Magi: Christian Scholars in Humanities and the Arts,” one of three lectures inaugurating a Lilly Fellows Program supporting Christian scholarship and teaching, Valparaiso University, October 1991.

Oreon E. Scott Lecture, “Music and the Voices of God: Theological Sense in the Art of Sound,” Christian Theological Seminary, March 1992.

The 1993 Walter Hussey Lecture in Christianity and the Arts, University of Oxford: “Mozart and the Music of Forgiveness,” May 1993.

“Artistry, Theology, and the Sense of God” (with Carol Burch–Brown), the University of Cambridge, May 1993.

Keynote Address: “Good Taste, Bad Taste, and Christian Taste.” Seminary Musicians Conference, July 1994; and American Guild of Organists, Indianapolis, March 1995.

Keynote Address: “Artistry and Discipleship,” Conference on Art and Spirituality, Modern Churchpeople’s Union, Hoddesdon, England, July 1995.

“Handel’s *Messiah* and Christian Imagination.” Four public Advent lectures sponsored by Christ Church Cathedral, Indianapolis, November–December, 1995.

“Communities of Taste and Communities of Faith,” co- sponsored by Union Theological Seminary, NYC, and Park Avenue Christian Church, March, 1996.

“Worship, Music, and Popular Culture.” Conference on Worship, Music, and Popular Culture, co-sponsored by Christian Theological Seminary, First Baptist Church, the Interchurch Center, and Second Presbyterian Church, Indianapolis, April 1996.

“Worship, Culture, and Catholicity: Raising the Questions,” plenary address, The Institute of Liturgical Studies with the Church Music Seminar, Valparaiso University, April 1997.

Gerhardt C. Mars and John C. Shaffer Lectures 1997, with Geoffrey Hill, Lucien J. Richard, Ben Frank Moss, and Dorothee Soelle, “The Taste for Art and the Thirst for God” Northwestern University, May 1997.

“Making Sacred Places,” plenary address at the Sixth International and Interdisciplinary Conference on Built Form and Culture Research, University of Cincinnati, on Making Sacred Places, October 1997.

Inaugural Henry Luce Lectures in Theology and the Arts, United Theological Seminary of the Twin Cities, November 1997.

Jonathan Edwards Lecture 1998, Andover Newton Theological Seminary, Newton Centre, MA 02159, April 1998.

“Arts in Theological Education,” guest lecture for seminar at the Wabash Center for Teaching and Learning in Theology & Religion, Wabash College, July 1998.

“Religious Art in India,” two lectures in conjunction with the Indianapolis Museum of Art’s exhibition, “The King of the World: A Mughal Manuscript,” Christian Theological Seminary, November 1998.

“Dying to Live: Aesthetics for Lent,” along with performance and discussion of original composition for chamber ensemble, *Canticles and Exhortations*, Princeton Theological Seminary, February 1999.

Keynote address: “What Art Makes of Culture,” spring conference of Butler University faculty on Change and Tradition, March 1999.

Moderator and Panelist for “Music and Inspiration,” with two conductors of the Cleveland Orchestra (Jahja Ling and Steven Smith), composer Bernard Rands of Harvard, and Melva Costen of the Interdenominational Theological Center. Cleveland Orchestra Concert for the National Council of Churches of Christ, 50<sup>th</sup> Anniversary Celebration, November 1999.

Invited presenter on “Church Music in a Time of Transition,” for internet conference, “Transforming Ministry in a Time of Transition,” Wayne E. Oates Institute, February 2001.

Keynote address: “Publics and Publicity: Integrity and Accessibility in Theological Scholarship,” Lilly Fellows in Theology Conference, February 2001.

“Bach’s Mass in B Minor: Listening Religiously,” Symposium on the Mass in B Minor sponsored by the Indianapolis Symphonic Choir and Christian Theological Seminary, March 2001.

“Cultivating Ecumenical Taste,” Berkshire Institute for Theology and the Arts, Stockbridge, Mass., July 2001.

“What Christians Do with the Arts,” *Traditio* curriculum guest lecture, Notre Dame University, July 2001.

“Architectural Symbolism and the Liturgy,” Yale Institute of Sacred Music, October 2001.

- “The Divine Comedy and the Gothic Cathedral,” Spirit and Place Festival, Indianapolis/Christian Theological Seminary, November 2001.
- “The Ways of Art and the Paths to God,” Mystical Moment series, Washington DC Consortium of five Episcopal churches, Grace Episcopal Church, February 2002.
- Presenter and consultant to “Empowering Congregational Music: Linking Thought and Practice,” Topic: “Church Music in a Time of Ferment,” South Bend, Indiana, February 2002 (consulting ongoing).
- Performance/Lecture: “Does Music Make a Difference, Religiously?: Music as a Christian Practice,” Forum, Disciples Divinity House of the University of Chicago, May 2002.
- Plenary Address: “Images and Religious Imagination: Selected Works at the Art Institute of Chicago,” National Homiletics Festival, Chicago, IL, May 2002.
- “How Important Are the Arts, Theologically?”, Arts and Theology Consultation, United Theological Seminary of the Twin Cities, September 2002.
- Symposium leader (with Michael Sells), “Voices of Hope,” with composers Kyle Gann and Morten Lauridsen, discussing their world premiere and Indianapolis premiere compositions for the Indianapolis Symphonic Choir and Indianapolis Chamber Orchestra, October 2002.
- F. Royal Humbert Lecture, “Sacred Music and Secular Music: Exploring the Difference,” Eureka College, November 2002.
- Plenary, Keynote address: “Religious Music and Secular Music: What Is the Difference?”, annual meeting of the North American Academy of Liturgy, Indianapolis, January 2003.
- Lecturer and panelist (two lectures) for the annual Institute for Sacred Music, University of Iowa School of Music, February 2003.
- “Religious Music and Secular Music: A Reformed Perspective,” Institute for Reformed Theology, Union Theological Seminary, Richmond, VA., March 2003.
- Opening plenary address: “How Moveable Is the Feast?”, annual, international meeting of the Hymn Societies of USA and Canada, Great Britain and Ireland, and of the International Society of Hymnology (approximately 36 countries represented), August, 2003.
- Concluding plenary address: “Art and the Four Loves,” conference on “A Sense-able God,” St. John’s University School of Theology-Seminary, October 2003.

- “Musical Taste and Musical Theology,” Norman Mealy Workshop/Lecture series in church music, St. Mark’s Episcopal Church, Berkeley, CA, November 2003.
- “Diversity and Discernment in Church Music,” St. John’s Abbey (to the monastic community), Collegeville, MN, November 2003.
- “Is Good Art Good for Religion?,” Yale Institute of Sacred Music, March 2004.
- “The Ways of Art and the Paths of God,” the Woods Lectures (three), University of Dubuque Theological Seminary, Dubuque, Iowa, April 2004.
- “Theological Aesthetics and Teaching Theology through Music,” conference on Teaching Theology through Music, Syracuse, Indiana, May 2004, sponsored by the Institute for Church Life at the University of Notre Dame.
- “Four Loves, in Theology, Art, and Music,” conference on Music in Catholic Worship, Institute for Church Life, University of Notre Dame, Indiana, June 2004.
- Same lecture as above, revised, presented at Magdalen College, University of Oxford, July 2004.
- “Music, Emotion, and the Paths to God,” two seminar sessions, Center for Life Enrichment, Highlands, North Carolina, June 2005.
- “Theological Aesthetics and Artistic Imagination: Recovering the Arts in Systematic Theology,” for a session (on Theological Aesthetics) of the Systematic Theology Section of the AAR, Philadelphia, November, 2005.
- “Sacramental Sound: Theological Aesthetics in a Musical Mode,” for a session (on Sacramental Arts) of the Arts, Literature, and Religion Section of the AAR, Philadelphia, November 2005.
- “What on Earth Are Christians to Make of Beauty?,” and “Beauty Transformed and Transforming: Musical Reflections,” two primary lectures for the conference “Toward a Theology of Beauty,” with Alejandro Garcia-Rivera, sponsored by Imago Dei, at the St. Paul School of Theology, Kansas City, MO, February 24-25, 2006.
- “Ethics in the Aesthetic Milieu: Or Why It Might not Be such a Bad Thing for Ethics and Aesthetics to Consort,” keynote address, the Ethics Club, University of Chicago Divinity School, March 4, 2006.
- “Is Good Art Good for Religion?,” keynote address, International Conference on Theological Aesthetics (Sponsored by Franciscans and St. Bonaventure University), Denver, May 25-28, 2006.

“Navigating Worship Artfully,” Plenary address, Calvin Symposium on Worship: Word, Music, Vision, Action (international and interdenominational, over 1500 in attendance from 34 countries), Calvin Institute of Worship, Calvin College, Grand Rapids, MI, January 25-27, 2007.

Invited Panelist for day-long seminar on “Beholding to Transforming: Beauty and the Arts,” Calvin Symposium on Worship (see above).

“Inclusive yet Discerning,” two presentations/workshops for the Calvin Symposium on Worship 2007 (see above).

“Immanent and Transcendent Space: A Dialogue between FBB and Mark Torgerson,” Calvin Symposium on Worship 2007 (see above).

“Communion and the Arts,” Trinity Episcopal Church, Indianapolis, scheduled for March 14, 2007.

“Music among the Arts of Worship,” Northminster Presbyterian Church, Indianapolis, scheduled for April 19, 2007.

“Is Good Music Good for Christians?,” an address to the conference on “Singing God’s Song Faithfully,” Center for Church Life, University of Notre Dame, April 12-15, 2007.

“Is Good Art Good for Christian Worship?,” plenary address to the Southwest regional conference of Christianity and Literature, Arlington, TX, September 28, 2007.

Panelist/presenter for consultation on teaching in Theology and Arts, Wabash Center for Teaching and Learning, March 2009.

Two keynote presentations at Symposia on Theology and the Arts in Practice, sponsored by the Archdiocese of Chicago with funding from the Louisville Institute, April 29<sup>th</sup> and May 13<sup>th</sup>, 2009.

Panel presentation (in absentia, due to death of wife), “Music Composition in Interfaith Dialogue,” symposium on the role of the arts in Interfaith Dialogue, United Theological Seminary of the Twin Cities, November 2009.

**Internet Work** Participant in an internet conference on the psychology of worship sponsored by the Wayne Oates Foundation, Louisville, Ky., March 2003; two interviews published as online journal articles: in *DisciplesWorld* (March 2006, on the original composition “Mary with Jesus” and its use of a Muslim nativity text) and on the website of the Calvin Institute of Christian Worship (January 2007, on inclusive yet discerning approaches to the arts in worship).

## **Public Performances/Exhibitions**

Over 20 commissioned compositions, including:

“Mary with Jesus—from *The Muslim Jesus*,” an 8-minute work for soprano solo, mixed choir, flute, cello, and piano; commissioned by the Indianapolis Symphonic Choir and its director Eric Stark; premiered December 3, 2005, at the ISC Festival of Carols, St. Luke’s United Methodist Church, Indianapolis. Previewed and reviewed in the *Indianapolis Star*, December 2 and December 4, 2005; reported (with interview) in *DisciplesWorld*, January 6, 2006, and again in January, 2008, after performances by choir of the American University, Beirut, Lebanon, made up of Muslims and Christians (among others). Among four works featured in Indianapolis Symphonic Choir performance for the American Choral Directors Association, Midwest Conference, Chicago, March 2006. Aired on FM Radio, WICR, Indy Arts Program on the ISC, March 13, 2006. Included on the Indianapolis Symphonic Choir’s professionally recorded CD, *From East to West* (released fall 2006). Performed by the Sacramento Master Singers (and others) in 2008, and included on the CD *Gloria* by the Sacramento Master Singers, *Obesa Cantavit* OCR 106, 2008.

*Ritual Compass*, a 24-minute work for piano, oboe, violin, and cello, dedicated to Mircea Eliade and premiered December, 1984, commissioned for the celebration of the 75th Anniversary of the American Academy of Religion. Cited favorably by Eliade in his *Diary* and in Vol. 2 of his *Autobiography* ( University of Chicago Press).

*Canticles and Exhortations*—a 23-minute work for soprano solo, flute, violin, cello and piano, in memory of James Luther Adams, sponsored by the Society for the Arts, Religion, and Contemporary Culture, premiered at the House of the Redeemer, NYC, in November, 1996.

*Four Loves*—a 22-minute work for liturgical dance commissioned by the Kara Esposito, former director of the Omega Dance Company of the Cathedral of Saint John the Divine, New York City; premiered at the theology and arts festival “A Sense-able God,” Saint John’s University, Collegeville, MN, October, 2003; performed May 28, 2004, at conference on Teaching Theology through Music; June 16, 2004, at the conference on Music in Catholic Worship, University of Notre Dame; July 31, 2004, at Magdalen College Chapel, Oxford University (sponsored by Templeton Oxford Seminars on Science and Christianity Seminar and the Ian Ramsey Centre, Oxford); performed at the 75<sup>th</sup> anniversary celebration of the Chapel of the Holy Grail, Disciples Divinity House, University of Chicago, October, 2005.

### **Musical Work Professionally Recorded**

“Mary with Jesus,” 8 minutes, for soprano, mixed choir, flute, cello, and piano; commissioned by the Indianapolis Symphonic Choir and recorded on the choir’s CD *From East to West*, released October 2006.

“Mary with Jesus,” on *Gloria* by the Sacramento Master Singers, conducted by Ralph Hughes, *Obesa Cantavit* OCR 106, 2008.

### **Courses Taught at CTS**

Theology and the Arts (including theological aesthetics)

The Church and the Arts (in history and practice, including attention to contemporary issues)

Cantors (a seminary choir), 1994–2000

World Religions (with an emphasis on arts)

Hinduism and Buddhism

Culture and Christian Values (medieval & modern, with one unit on film/video)

Spirituality and Artistic Creation (including student artistry)

Religion and Modern Literature

The *Divine Comedy* and the Gothic Cathedral

Music, Theology, and Spirituality

Architecture, Theology, and Spirituality

Visual Arts, Theology, and Spirituality

Ministry capstone course, X-815 (team taught three times: with Carmelo Alvarez; with Felicity Kelcourse; and with Marti Steussy)

Academy of Christian Learning—Christianity & World Religions

Master of Theological Studies Colloquium (with Marti Steussy): Forgiveness

Master of Theological Studies Colloquium (with Marti Steussy): Eden

Master of Theological Studies Colloquium (with Marti Steussy): Religious Pluralism—Problems and Possibilities

Master of Theological Studies Colloquium (with Marti Steussy): Nature, Religion, and the Arts

Guided Research (as requested by students): Sacred Dance, Choral Music, Sacred Dramatic Music, Christian Images and Imagination; Music and Theological Aesthetics, Christian Drama, Literature and the Problem of Evil, Women's Art and Spirituality, Patterns of Religious Meaning in Visual and Architectural Design, The Spiritual Lives of Artists—Frieda Kahlo and Visual Spirituality & Vincent van Gogh and Visual Theology; Drama and Religious Community; The Art and Spirituality of Thomas Merton; Spirituality in Modern Secular Art.

**Courses Taught at the University of Chicago Divinity School**

**Religious Aesthetics: Artistic Ways of Being Religious (2008)**

Music, Theology, and Spirituality (2009)

The Aesthetics of Forgiveness: Imagining Forgiveness Artistically (2011)

**Course Taught at St. John's University School of Theology- Seminary**

**Fall 2003** Arts, Theology, and Spirituality

**Doctoral Thesis** Union Theological Seminary, Graduate Theological Union

**Committee Service** (current), University of Chicago Divinity School (current)

**Courses Taught at Virginia Tech,**

**1979-94** Aesthetics (Philosophy Dept.); World Religions, Western Religious Traditions, Conflicting Value Systems, Religion and the Modern World, Religion and Science Fiction, Religious Classics of the West (Religion Dept.); Humanities and the Arts, Creativity and the Arts, Classical Greece, Medieval World, Modern World (Humanities Program)