

# JEREMY SUTHERLAND BEGBIE

BA, BD, PhD, ARCM, LRAM, FRSCM

## CURRICULUM VITAE

### 1. Contact information

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### 2. Current positions

Thomas A. Langford Research Professor of Theology, Duke Divinity School, Duke University  
Director, Duke Initiatives in Theology and the Arts (DITA)  
Senior Member, Wolfson College, University of Cambridge  
Affiliated Lecturer, Faculty of Music, University of Cambridge

### 3. Education and career

#### Education

1987	PhD	University of Aberdeen <i>Dissertation:</i> "Theology, Ontology and the Philosophy of Art, with Special Reference to Paul Tillich and the Dutch Neo-Calvinists" <i>Advisor:</i> Professor James B. Torrance
1982		Ridley Hall, Cambridge (Cambridge Federation of Theological Colleges Examination in Theology)
1981	LRAM	Royal Academy of Music (London) (piano teaching)
1980	BD	University of Aberdeen (Systematic Theology, 1 <sup>st</sup> class honours)
1977	ARCM	Royal College of Music (London) (piano performance)
1977	BA	University of Edinburgh (major: philosophy; minor: music)

#### Career

##### *Duke Divinity School*

2009– Thomas A. Langford Research Professor of Theology  
Director, Duke Initiatives in Theology and the Arts (DITA)

##### *University of St Andrews*

2003–2008 Honorary Professor, School of Divinity

2000–2008	Honorary Reader, School of Divinity Director, Theology Through the Arts (TTA) Associate Director, Institute of Theology, Imagination and the Arts (ITIA)
<i>University of Cambridge</i>	
2007–	Affiliated Lecturer, Faculty of Music
1997–2000	Director, Theology Through the Arts, Centre for Advanced Religious and Theological Studies, Faculty of Divinity
1994–2008	Affiliated Lecturer, Faculty of Divinity
<i>Ridley Hall, Cambridge</i>	
2000–2008	Associate Principal, Lecturer in Christian Doctrine
1993–2000	Vice Principal, Lecturer in Christian Doctrine
1987–1993	Director of Studies, Lecturer in Christian Doctrine
1985–1987	Chaplain and Tutor
<i>Church of England</i>	
1983	Ordained priest
1982–1985	Assistant Curate, St John's, Egham (Church of England, Diocese of Guildford)
1982–1985	Honorary Chaplain, Royal Holloway College, University of London

## 4. Teaching

### Duke Divinity School, Duke University

#### *New courses established and taught:*

2014	The Passion Narratives and the Arts (co-taught with Dean Richard Hays)
2009–2012, 2014	Spirit, Worship, and Mission
2013	Resurrection, Reality and the Re-Shaping of Theology
2012–2013	Theology and Music
2009–2011	Theology and the Arts (introductory course)
2010–	Doctoral Seminars: Karl Barth and the Reformed Doctrine of Creation Major Themes and Theologians in Roman Catholic Theology The Theology of T. F. Torrance Readings in Theology and the Arts

#### *Directed or independent study:*

2010–	Dissertation supervision of ThM, MTS and MDiv students in various topics in systematic theology, theology and the arts
2010–	Various independent and directed studies with individual ThM, MTS and MDiv students

2010–2011	Co-supervision of undergraduate dissertation (Music Department)
2009–2010	Theology of Dostoevsky (Seminar group)
<i>Doctoral advising:</i>	
2010–2011	Principal Advisor to four ThD program students in theology and the arts
2011–	Principal Advisor to six ThD program students in theology and the arts

### **Ridley Hall, Cambridge and the Cambridge Theological Federation**

#### *Courses taught:*

1985–2008	Courses taught in systematic theology, philosophy of religion, Christianity and science, philosophical theology
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#### *New courses established and co-ordinated:*

1993–1995	Ely Music Project (course in contemporary church music, involving teachers from the Royal Academy of Music [London], the Diocese of Ely, and the Cambridge Theological Federation)
1985–1988	Christianity and Science (lecturer: Professor Sir John Polkinghorne; senior honours)

### **University of Cambridge, Faculty of Divinity**

1995–2007	Jesus Christ in Theology Since 1918 (co-taught with Regius Professor of Divinity; Part II Theology and Religious Studies Tripos)
1994–2002	The Eucharistic Theology of John Calvin (Part II Theology and Religious Studies Tripos)
1993–	Supervision of four doctoral students, four masters dissertations, c. 40 BA candidates for various papers in the Theology and Religious Studies Tripos

### **University of Cambridge, Faculty of Music**

#### *New course co-developed and taught:*

2010–	MMus in Choral Studies
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#### *Courses taught:*

2004–2009	Choral Studies: Words and Music in 20 <sup>th</sup> -Century Sacred Music (senior honours; co-taught with Dr Geoffrey Webber)
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#### *Directed study:*

2004–2009	Supervision of three honours dissertations
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### **University of St Andrews**

#### *Course development:*

2000–2008 Co-designed and co-taught three new modules  
 Assisted in the conception and planning of a new part-time distance-based Postgraduate Diploma/MLitt scheme  
 Extensive involvement in discussions concerning the shape of teaching in ITIA in relation to the curriculum as a whole

*Courses taught:*

2000–2008 Supervision of eight doctoral students, two honours dissertations, one masters dissertation  
 2004–2005 The Holy Spirit Today – distance-learning module (masters)  
 2004 The Theology of Karl Barth (senior honours)  
 2001, 2004 Holy Spirit: An Exploration through the Arts (senior honours and masters)  
 2000, 2002 Beyond the Image: Theological Encounters with Literature and the Arts (senior honours and masters)

**Teaching outside Duke Divinity School and the UK**

*University of Cape Town, South Africa*

“Art and Transformation”, a week-long series of lectures and seminars given at the Research Institute on Christianity in South Africa, University of Cape Town, September 1999

*School of Theology, Fuller Theological Seminary, Pasadena, California*

Intensive courses in music and worship, theology and the arts (1992, 1994, 1998)

*Regent College, Vancouver, Canada*

Intensive courses in theology and the arts (1994, 1997, 1998, 2001, 2003, 2006, 2010, 2014)

**External examining**

2001–2005 External Examiner in Systematic Theology, University of Edinburgh  
 2001–2004 External Examiner for BA in Theology, Music and Worship, Brunel University  
 1996–2008 Examiner for various BA degree papers, Faculty of Divinity, University of Cambridge  
 1990–1994 External Examiner in Systematic Theology, University of Aberdeen  
 1990–1993 Chief Examiner in the Philosophy of Religion, University of Cambridge Local Examinations Syndicate

*Postgraduate degrees*

- Examiner for doctoral and masters dissertations at the Universities of Cambridge, Edinburgh, Aberdeen, Cardiff, Leeds, Hull, Durham, Exeter
- Assessor for various MLitt and PhD registrations, University of Cambridge, Faculty of Divinity

## 5. Research

Since 1997, my academic research has been principally in the field of the interaction between systematic theology and the arts, especially music. I have sought to undertake and promote work in two main areas: first, the bearing of the riches of Christian theology, past and present, upon music and the other arts; second, the bearing of artistic practices and their associated theoretical disciplines upon the disciplines of theology.

### Duke University

2009– Founder and Director of Duke Initiatives in Theology and the Arts (DITA), a program of Duke Divinity School.

#### *As Director of Duke Initiatives in Theology and the Arts:*

2014 Completed first phase of the Duke-Cambridge Collaboration (see below) with US premier of Duke-commissioned *St Luke Passion* by James MacMillan, in Duke Chapel, April 2014

2013 Established a Postdoctoral Associate for Duke Initiatives in Theology and the Arts

2013 Brought visual artists Makoto Fujimura and Bruce Herman and composer Christopher Theofanidis to Duke Divinity School for a two-day residency

2011 Brought Makoto Fujimura to Duke Divinity School as visiting artist; the visit was co-hosted with the Department of Art, Art History and Visual Studies

2011 Collaborated with Duke Chapel to co-sponsor a performance of Mendelssohn's *St Paul*, with pre-concert panel discussion "St Paul's Conversion: from Word to Music" with presentations from Richard Hays (authority on the writings of Paul), Larry Todd (authority on Mendelssohn) and Siegwart Reichwald (musicologist)

2010– Established a series of "Distinguished Lectures in Theology and the Arts," with inaugural lecturers Nicholas Wolterstorff, Roger Lundin (Wheaton), and Robin Jensen (Vanderbilt)

2010– Established a symposium of Duke and Cambridge scholars (the Duke-Cambridge Collaboration), which met in Cambridge during Holy Week in 2010 and 2012, and in Duke in September 2011 and April 2014 (see above)

2010– In conjunction with the Duke-Cambridge Consultation (see above), organised two week-long programmes in Cambridge during Holy Week in 2010 and 2012; scholars and artists from Duke and counterparts in the UK collaborated with the Easter at King's Festival of Music and Services at King's College Chapel, Cambridge

2010 In partnership with Duke University Music Department, presented two performances of Benjamin Britten's *The Holy Sonnets of John Donne* with an introduction by Richard B. Hays

### **University of Cambridge**

1997–2000 Founder and Director of Theology Through the Arts\* (TTA), Centre for Advanced Religious and Theological Studies, Faculty of Divinity, University of Cambridge

Extensive research supervision and publication (see below)

\* TTA, a research project with a budget of £400,000, was designed to enrich and re-invigorate theology through a rigorous engagement with the arts. It initiated a programme of scholarly research, publication, colloquia of theologians and artists, and courses. Involving distinguished members of the artistic and theological communities, it culminated in an international Arts Festival in September 2000, drawing c. 3000 visitors, at which commissioned artworks were displayed and performed. Artists and theologians commissioned included James MacMillan and Rowan Williams.

### **University of St Andrews**

*As Associate Director of the Institute for Theology, Imagination and the Arts (ITIA):*

- With Professor Hart, planned, oversaw and executed the ongoing teaching and research programme of the Institute;
- Supervised an average of five doctoral students each year;
- Engaged in several publishing projects (see below);
- Established and co-taught two new modules in the School of Divinity, demonstrating the potential impact of the arts upon theology;
- Successfully obtained funding (c. £75,000) for a post-doctoral Research Fellow for the Institute;
- With Professor Hart, successfully applied for a five-year research and teaching fellowship for ITIA under the UKRC Academic Fellowship Scheme – this was filled, and became a permanent academic position;
- With Professor Hart, conceived and planned the annual inter-disciplinary Research Colloquium of the Institute (March 2001, March 2002, April 2003, April 2004, March 2006, September 2007);
- Successfully sought and secured doctoral research students from abroad, especially from the United States and Canada;
- Established and fostered links for the Institute with other academic institutions that are undertaking research initiatives at the theology/arts interface – I visited the Universities of Glasgow, Hull, Leeds, London, Iowa, Berkeley, Heidelberg, Baylor, Stanford, Trinity Western, Seattle Pacific, British Columbia and Cape Town.

*As Director of Theology Through the Arts (within ITIA):*

- Established and oversaw two international research colloquia of distinguished scholars, with the aim of developing a ten-year research agenda and generating high-level publications (monographs and edited collections) – funding of \$90,000 secured from the Calvin Institute of Christian Worship, Calvin College, Michigan:

*Colloquium 1:* Theology and Music, chaired by Jeremy Begbie. 12 scholars working at the interface of theology and music. First meeting, Cambridge, January 2002; second meeting, Cambridge, January 2004.

*Colloquium 2:* Theology and the Built Environment, chaired by Dr Murray Rae, University of Otago, New Zealand, and Professor Alan Torrance, University of St Andrews. 12 scholars working at the interface between theology and architecture/built environment. First meeting, September 2002; second meeting, May 2004.

- Obtained funding of £50,000 in 2001 from the Mercers' Company (London) to fund research into the way young people appropriate popular art, with a view to producing educational material for youth leaders in training – project completed 2003; teaching material produced and distributed;
- Supervised doctoral research;
- Wrote and contributed to a range of publications (see below).

### **The Center of Theological Inquiry (CTI), Princeton, New Jersey**

May–August 1995, April–August 2001, June–Sept 2003, June–Sept 2005: Resident member of the community of scholars at CTI, engaging in research leading to publication.

## **6. Grants**

### **Grants secured since appointment to Duke:**

- \$22,000 Visiting Artist Award from the Duke Council for the Arts, to fund the visit of composer James MacMillan in April 2014
- Funding secured from a private source to fund a part-time Administrator for DITA, a visiting scholar for Spring 2014, and a post-doctoral fellow for 2013–2014
- \$12,000 Visiting Artist Award from the Duke Council for the Arts and the Office of the Provost at Duke University, to fund the two-day residency of visual artists Makoto Fujimura and Bruce Herman at Duke Divinity School
- \$80,000 (four grants) from the Mary Duke Biddle Foundation, to fund the Duke-Cambridge Collaboration (2010–2012)
- \$7100 for the “Illuminating Messiaen” project – a photography competition and exhibition in connection with the Duke-Cambridge Collaboration – from a private donor and the Duke-Semans Fine Arts Foundation
- \$60,000 for a four-year ThD scholarship, from a private donor

- \$10,000 for the general fund for Duke Initiatives in Theology and the Arts, from a private donor
- \$15,000 Visiting Artist Award from the Duke Council for the Arts, to fund the visit of painter Makoto Fujimura to DDS and the Department of Art, Art History and Visual Studies
- \$25,000 for the “Christian Faith and Music Fund” from a private donor
- \$45,000 for tuition for a ThD student, from a private donor

## 7. Invited lectures and papers

### North America

2015, May	Pastors and Ministers to Artists Retreat, Laity Lodge, Texas
2015, February	Diocese of West Texas
2015, January	University of Tennessee at Chattanooga
2014, November	Henry Stob Lectures, Calvin College, Michigan
2014, September	Golden Gate Seminary, San Francisco, California
2014, August	Paper to Music Department, Duke University
2014, May	Regent Summer School, Regent College, Vancouver
2014, March	Centenary UMC, Winston-Salem, North Carolina
2014, March	Stone-Campbell Journal Conference, Johnson University, Knoxville, Tennessee
2014, February	Faith Forum, Christ Episcopal Church, Charlotte, North Carolina
2014, January	January Lecture Series, Calvin College, Michigan
2014, January	Worship Symposium, Calvin Institute of Christian Worship, Calvin College, Michigan
2013, November	Cedarville University, Ohio
2013, November	George Fox University, Newberg, Oregon
2013, November	IMAGE Journal Colloquy, Seattle, Washington
2013, April	Class lecturer, Duke Forward in New York “What’s so Spiritual about Music?”
2013, April	Howie Lecturer, Union Presbyterian Seminary, Richmond, Virginia “Music and the Shape of Hope”
2013, April	Panel Speaker, Celebration of the Arts Special Convocation, Gordon College
2013, April	Class Lecturer, Duke Forward in New York “What’s so Spiritual about Music?”
2013, March	Wycliffe College, Toronto “The Sound of Freedom: The Music of Liberation”
2013, March	Christ Church Cathedral, Nashville, Tennessee “Re-Shaping Lament: Music and the Psalms of Sorrow” “Joy in the Morning: The Music of Resurrection”



- 2013, February The Tangeman Lecture, Society for Christian Scholarship in Music,  
Institute of Sacred Music, Yale Divinity School, New Haven,  
Connecticut  
“Music, Theology, and the ‘Natural’: Learning from Rameau and  
Rousseau”
- 2012, November Spring Arbor University, Spring Arbor, Michigan  
“A World Made New: The Art of Resurrection and the Resurrection  
of Art”
- 2012, November Hope College, Holland, Michigan, The World Christian Lecture Series  
“Reshaping Lament: Music and the Way to Joy”
- 2012, October Telemachus Conference, Gasparilla Island, Florida  
“Living in Hope”
- 2012, October National Worship Leaders’ Conference, San Diego, California  
“Remembering the Future”
- 2012, May Christ Church, Greenwich, Connecticut  
“The Sound of Hope: How Music can Help us Face the Future”  
“Re-Timed by God: What Musical Rhythm can Tell us About  
Worship”
- 2012, March Athens and Jerusalem Seminar, Indiana Wesleyan University, Indiana  
“Sound Mix: What can Music Tell us About Freedom?”
- 2012, March Redeemer Presbyterian Church, New York  
“A World Made New: The Art of Resurrection and the Resurrection  
of Art”
- 2011, October Gray Lectures, Convocation and Pastors School, Duke Divinity School,  
North Carolina  
“Re-Shaping Lament: Music and the Psalms of Sorrow”  
“Joy in the Morning: The Music of Resurrection”
- 2011, March Christ Church, Greenwich, Connecticut  
“The Sound of Freedom: Music of Liberation”  
“Living in Hope: Imagining and Embodying God’s New World  
through the Arts”
- 2011, March Anglican Episcopal House of Studies, Duke Divinity School, North  
Carolina (Study Day)  
“The Sound of Hope”
- 2011, February Wheaton Distinguished Lecture, Wheaton College, Illinois  
“The Future of Theology amidst the Arts: Why Reformed Protestants  
Need to Get Over Their Embarrassment”
- 2011, February Peachtree Road United Methodist Church, Atlanta  
“The Sound of Freedom: Music of Liberation”
- 2011, February Belmont University, Nashville, Tennessee  
“Creativity – Can we be Creative in a World made by God?”

- 2011, February Bush Center for Faith and Culture, Southeastern Baptist Theological Seminary, North Carolina  
“The Sound of Freedom: Music of Liberation”
- 2011, January Trinity School for Ministry, Ambridge, Pennsylvania  
“Freedom: Can we be Free with God in our Space?”  
“Creativity: Can we be Creative in a World made by God?”
- 2010, November First Presbyterian Church, San Antonio, Texas (Hoon/Bullock Lecture Series)  
“Re-timed by God: The Rhythm of Worship”  
“Re-tuned by God: The Future of Worship”
- 2010, November Associated Parishes Colloquium on Liturgy, Church Divinity School of the Pacific, San Francisco  
“Music and Emotion in Worship: Have We Anything to Fear?”
- 2010, September University of Calgary, Alberta, Canada (Craigie Memorial Lecture)  
“The Sound of Freedom: Music of Liberation”
- 2010, May Wheaton College, Illinois (“Jesus, Paul and the People of God: A Theological Dialogue with N. T. Wright” conference)  
“The Shape of Things to Come? Wright Amidst Emerging Ecclesiologies”
- 2010, February Trinity Presbyterian Church, Atlanta, Georgia  
“The Sound of Freedom: Music of Liberation”  
“The Sound of Hope: Music in the Spirit”
- 2010, February Biblical Seminary, Pennsylvania (Conversations on Christianity Lectures, inaugural lecturer)  
“The Sound of Freedom: Music of Liberation”
- 2010, January Calvin Institute of Christian Worship, Grand Rapids, Michigan (Worship Symposium)  
“Re-Timed by God: The Rhythms of Worship”  
“Re-Tuned by God: The Future of Worship”
- 2010, January University of Michigan, Michigan (Veritas Forum)  
“The Sound of Freedom: How Music Makes us Re-think What it Means to be Free”
- 2009, December Duke Divinity School, North Carolina (Episcopal Leadership Forum)  
“Sound Theology”
- 2009, November Taylor University, Upland, Indiana  
“Subversive Hope: Embodying and Re-Imagining God’s New World through the Arts”  
“Sound Mix: Live the Difference”
- 2009, November Houghton College, New York (Woolsey Lectures)  
“Living in Hope: Imagining and Embodying God’s New World through the Arts”  
“Live the Difference”

- 2009, November Richmond University, Virginia  
“Music and Emotion in Worship: Have we Anything to Fear?”
- 2009, November Asbury College and Asbury Theological Seminary, Kentucky  
“Subversive Hope: Embodying and Re-Imagining God’s New World through the Arts”  
“Sound Mix”
- 2009, November Emory University, Georgia (McDowell Lectures in Music)  
“Sound Mix: Musical Spatiality and the Ways of God”
- 2009, May/June Duke Divinity School, North Carolina (Duke Summer Institute, “Shaping the Beloved Community in a Divided World”)  
“The Sound of Hope: Music of the Spirit”
- 2009, January Duke Divinity School, North Carolina (Duke Divinity Forum on Faith, South Carolina)  
“Renewing the Christian Imagination through Music” (four lectures)
- 2008, November Augustana College, Sioux Falls, South Dakota (Staley Lectures)
- 2008, April Austin, Texas (“Transforming Culture: A Vision for the Church and the Arts” conference)  
“The Future of Theological Engagement with the Arts”
- 2007, April University of Dubuque Seminary, Iowa (Woods and Berger Lectures)  
“Created Beauty: The Witness of J. S. Bach”  
“Beauty, Sentimentality and the Arts”
- 2007, February International Arts Movement, New York City (annual conference)  
“Artists as Agents of the New World: the Shock of the New”  
“Artists as Agents of the New World: the Shape of the New”
- 2007, January First Presbyterian Church, San Antonio, Texas (Hoon/Bullock Lectures)  
“Sounding Hopeful”
- 2006, November Tri-Cities Washington State University, Washington DC (Memorial Lectures)  
“Resolving Tensions”  
“So Much From So Little: Exploring a Bach Masterpiece”  
“Sound Mix”
- 2006, April Wheaton College, Illinois (“The Beauty of God: Theology and the Arts,” international conference)  
“Created Beauty: The Witness of J. S. Bach”  
“Beauty, Sentimentality and the Arts”
- 2005, June Center of Theological Inquiry, Princeton (Pastor-Theologian Conference, Santa Fe, New Mexico)
- 2005, April University of Ouachita, Arkansas (Burkett Williams Lecture)  
“So Much From So Little: The Exploration of a Masterpiece”
- 2004, September The Christian Fellowship of Art Music Composers, Durham, North Carolina  
“Forging Links”  
“Music and Salvation”

2004, April	Gordon College, Massachusetts (public lecture) “Between Tears and Laughter: Music, Emotion and Worship”
2004, April	Gordon College, Massachusetts (faculty lecture) “Pursuing Christian Wisdom in the Arts”
2004, April	Baylor University, Texas (Art and Soul Conference) “Between Tears and Laughter: Music, Sentimentality and the Three Days of Easter”
2004, April	Anglican Communion Institute, Colorado Springs, Colorado “The Mystery of the Gospel: An Anglican Essential”
2004, March	Augustine College, Ottawa, Ontario, Canada (a four-day performance/lecture/teaching event) “The Sound of Hope”
2004, January	Calvin College, Michigan (January Series lecture) “Music, Emotion and Worship”
2004, January	Calvin Seminary, Calvin College, Michigan “Why the Arts Need Theology and Theology needs the Arts”
2003, June	Center of Theological Inquiry, Princeton (Pastor-Theologian Conference, Santa Fe, New Mexico) “Music, Words and the Word” “Tensions, Resolutions and Worship”
2003, March	Baylor University, Texas (Art and Soul Conference) “Music, Meaning and the Mystery of God”
2002, October	University of Iowa, School of Music and Department of Religious Studies “The Music of God and the God of Music”
2002, October	Trinity Western University, Langley, British Columbia, Canada (Lamblight Lecture) “The Powers of Music in Worship: A British Perspective”
2002, April	Center for Christian Study, Charlottesville, Virginia “So Much From So Little: Exploring a Bach Masterpiece” “Music, Words and the Word”
2001, October	Seattle Pacific University, Seattle, Washington (Staley Lectures) “The Powers of Music in Worship” “Sounding Hopeful: An Exploration of Hope Through Music”
2001, June	Center of Theological Inquiry, Princeton, Illinois “Bach, the Word and Words”
2001, June	Center of Theological Inquiry, Princeton (Pastor-Theologian Conference, Utah) “Being Human in Worship: A Musical Perspective”
2001, May	Institute of Christian Studies, Toronto, Canada “Does Music Talk? Music and Word in Theological Perspective”
2001, January	Hope College, Holland, Michigan (Veritas Forum) “Sounding Hopeful”

- 2000, January Calvin Institute of Christian Worship, Calvin College, Michigan  
“Music, Words and the Word”
- 2000, January Calvin College, Grand Rapids, Michigan (January Series lecture)  
“The Music of God and the God of Music”
- 1999, April Wheaton College, Illinois  
“Boulez meets Cage: Improvisation and Creativity”
- 1997, November Berkeley and Stanford Universities, California (The Lux et Veritas Forum)  
“Truth and Hope – Through Music and the Arts”
- 1996, January Yale University, New Haven, Connecticut (The Yale Lux et Veritas Forum)  
“The Sound of God”
- 1995, April Regent College, Vancouver, British Columbia, Canada (Staley Lectures)  
“From Babel to Pentecost”
- 1993, February University of British Columbia, Vancouver, Canada (The Murrin Lectures)  
“The Death of Art and the Art of Life: Reflections on the Postmodern Imagination”  
“The Music of God and the God of Music”

## Europe

- 2015, October Bishops’ Ministry Programme, UK
- 2014, June C.F.D. Moule Memorial Lecture, Ridley Hall Cambridge
- 2013, July Music and Philosophy Conference, Royal Musical Association Music and Philosophy Study Group, King’s College, London
- 2013, June Chester Diocese Clergy Conference, Swanwick
- 2013, June Church of England deanery of Germany, Berlin
- 2013, May Convergent Worship Conference, St Peter’s Church, Notting Hill, London
- 2013, May Edmund Centre for Arts and Theology, St Edmundsbury Cathedral  
“Nature, Music and God: Learning from Bach” (lecture)  
“Hearing the Gospel through Music” (workshop)
- 2012, October Why Believe Conference, Glasgow  
“How Can I Say It? Sharing faith in a Post-modern Age”
- 2012, June Oxford Graduate Christian Union, Oxford University  
“The Music of God and the God of Music”
- 2011, June St John’s Church, Egham  
“Sound of Freedom”
- 2011, May St Philip and St James Church, Walderslade  
“Re-tuned by God: The Future of Worship”
- 2011, May Music and Worship Foundation (“Broader, Deeper, Wider” conference)  
“The Christ we Worship”

- “The Christ who Worships”  
 “Broader, Deeper, Wider in the Spirit”
- 2010, September Institute for Theology, Imagination and the Arts conference, St Andrews University (“Theology, the Arts and Music: Engagements with the work of David Brown” conference)  
 “David Brown on Music”
- 2010, May Sarum College, Salisbury (Wisdom: “Christian Learning and Contemporary Challenges” conference)  
 “Sound Wisdom: Learning from Music”
- 2009, December St Paul’s Cathedral, London  
 “Time Transforming”
- 2008, September London School of Theology  
 “Worship, Sentimentality and the Arts”
- 2008, June University of Oxford (International Conference on Natural Theology)  
 “On the ‘Naturalness’ of Natural Theology: Learning from Rameau and Rousseau”
- 2008, May The Institute for Theology, Imagination and the Arts, St Andrews University  
 “Beauty, Sentimentality and the Arts”
- 2007, December London Institute of Contemporary Christianity  
 “Sentimentality in Christian Art and Worship”
- 2005, April Diocese of Durham, Swanwick, Derbyshire (conference)  
 “Resurrection Hope”
- 2004, October Wells Cathedral  
 “Music and Theology”
- 2003, October St George’s, Windsor (International Colloquium on Sacrament and Sacramentality)  
 “Music as Sacrament?”
- 2008, April The Institute for Theology, Imagination and the Arts, St Andrews University (ITIA conference)  
 “Bach, Discovery and Invention”
- 2003, February Royal Holloway College, University of London (Chaplaincy Lecture)  
 “The Music of God and the God of Music”
- 2002, November Chelmsford Cathedral (The Keene Lecture)  
 “What does Music Do with Words?”
- 2002, March Institute of Theology, Imagination and the Arts, University of St Andrews (annual colloquium)  
 “Music, Word and Theology Today”
- 2001, March University of St Andrews, School of Divinity  
 “Music, Words and the Word: An Exploration in Music and Theology”
- 2000, May London Institute of Contemporary Christianity (“Windows on God,” series of four lectures)

- 1999, February London Bible College (Laing Lecture)  
“Music, Words and the Word of God”
- 1998, April The Research Institute for Systematic Theology, King’s College, London  
“Boulez, Cage and Horne”
- 1998, March The Research Institute for Systematic Theology at King’s College,  
University of London  
“Boulez, Cage and Horne: Musical Improvisation and Creativity”
- 1997, April The Society for the Study of Theology, University of Canterbury (annual  
conference)  
“Music, Theology and Divine Communication”
- 1994, February National conference on the thought of Michael Polanyi, Cambridge  
“Improvisation, Embodiedness and Embeddedness”
- 1993, September The Research Institute for Systematic Theology at King’s College,  
London  
“Tavener, Time and Eternity”
- 1993, July University of Aberdeen (international conference on P. T. Forsyth)  
“Art, Incarnation and Redemption in P. T. Forsyth”
- 1993, March Arts Centre Group (a group of some 300 professional London artists),  
London (first annual lecture)  
“Postmodernism and the Arts”
- 1993, March The Centre for the Study of Christianity in the Non-Western World,  
University of Edinburgh  
“Postmodernism and the Arts”
- 1992, November Faculty of Divinity, University of Cambridge (The Systematic Theology  
Seminar)  
“The Sound of God: Some Resonances between Theology and Music”
- 1992, February The Centre for the Study of Theology, University of Essex  
“The Spirituality of Renewal Music”
- 1990, April The Society for the Study of Theology, St Andrew’s (Trinity Seminar)  
“Artistic Models of Divine Creation”
- 1990, January The Research Institute for Systematic Theology, King’s College, London  
“The Alienation of Art”

## **Asia**

- 2014, September Paper at The Faith and Global Engagement Initiative, The University of  
Hong Kong, Hong Kong
- 2012, November International Conference on Peace and Reconciliation, Jerusalem  
“Reconciliation and Peacemaking: The Mixed Potential of Music”
- 2010, November The University of Hong Kong Department of Music, Hong Kong  
(Research Colloquium)  
“When Musicians Turn Theological: Some Reflections on the  
Treatment of J. S. Bach in Recent Musicology”

- 2010, November Union Church, Hong Kong (The Legge Lectures)  
 “The Sound of Hope: Music in the Spirit”  
 “The Sound of Freedom: Music of Liberation”

### **Australia**

- 2010, September University of New South Wales, Australia (New College Lecture Series)  
 “Music, Modernity and God” – three lectures:  
 “Creativity – Can we be Creative in a World made by God?”  
 “Freedom – Can we be Free with God in our Space?”  
 “Language – Can we Speak about God without Words?”

## **8. Invited consultation participation**

- 2014, January Music and Theology Consultation, Institute of Sacred Music, Yale Divinity School
- 2013, February Music and Theology Consultation, Institute of Sacred Music, Yale Divinity School
- 2011, April Invited Consultant to the Annual Meeting of the Institute of Sacred Music, Yale Divinity School
- 2010, May “Exploring the Dialectic Between Revitalization and Church,” Edinburgh University
- 2008, September Church of England Evangelical Worship Consultation, Ridley Hall, Cambridge (paper entitled “Contemporary Song-Writing: Resounding Truth?”)
- 2008, September “Music: Its Evolution, Cognitive Basis, and Spiritual Dimensions,” Templeton Foundation, University of Cambridge (paper entitled “Music and the Unsayable”)
- 2006, September “Measuring the World and Beyond,” Templeton Foundation, University of Cambridge (paper entitled “Worldview, Measurement and “The Roots of Spirituality””)
- 2002, May/June “Towards a General Theory of Symbolic Forms,” Internationales Wissenschaftsforum der Universität Heidelberg, Heidelberg, Germany
- 2002, April “Exploring the Neurological and Theological Basis of Ethical Choice,” Templeton Foundation, University of Cambridge
- 1997, December “Ecumenical Dialogue and Ecclesial Communion – Research Process,” the Institute for Ecumenical Research, Strasbourg, France

## **9. Publications**

### **Books authored**

*Music, Modernity and God: Essays in Listening* (Oxford: Oxford University Press), 272pp.



- † *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids, Michigan: Baker Books, and London: SPCK, 2007), 412pp.
- ‡ *Theology, Music and Time* (Cambridge: Cambridge University Press, 2000), 317pp. (9<sup>th</sup> printing, 2010.)
- Voicing Creation's Praise: Towards a Theology of the Arts* (Edinburgh: T & T Clark, 1991), 286pp. (3<sup>rd</sup> printing, 2006.)
- Music in God's Purposes* (Edinburgh: Handsel Press, 1988), 22pp.

- † *Resounding Truth: Christian Wisdom in the World of Music* (2007) was voted one of the top ten books of 2007 by the American magazine *Christianity Today*, receiving the 2008 Christianity Today Book Award in the Theology/Ethics Category.
- ‡ *Theology, Music and Time* (2000) was voted one of the top ten books of 2000 by the American journal *Books and Culture*. A symposium was arranged on the book in Trinity College, Toronto in June 2001 by the Institute of Christian Studies and the Imago Arts Foundation, with invited respondents from institutions including the University of Toronto. Another was held at the American Academy of Religion, Atlanta, November 2003.

### Books edited

- Art, Imagination and Christian Hope: Patterns of Promise*, co-edited with Trevor Hart and Gavin Hopps (Abingdon: Ashgate, 2012), 206pp.
- † *Resonant Witness: Conversations Between Music and Theology*, collection from Colloquium 1 of TTA's two international research colloquia (see above), co-edited with Steven R. Guthrie (Grand Rapids, MI: Eerdmans, 2011), 497pp.
- Sounding the Depths: Theology Through the Arts* (London: SCM, 2002), 240pp.
- Beholding the Glory* (London: DLT/Grand Rapids, MI: Baker Books, 2000), 159pp.

- † *Resonant Witness: Conversations Between Music and Theology* (2011) was selected by the Academy of Parish Clergy as one of the as the Top Ten Books for Parish Ministry published in 2011.

### Series edited

- Ashgate Studies in Theology, Imagination and the Arts*, co-edited with Professor Trevor Hart and Professor Roger Lundin (nine titles).

### Book contributions

- "Theology" in *The Oxford Handbook of Western Music and Philosophy*, eds. Nanette Nielsen, Jerrold Levinson and Tomas McAuley (Oxford: Oxford University Press, forthcoming).
- "Negotiating Musical Transcendence" in *Music and Transcendence* (Farnham: Ashgate, forthcoming). Manuscript submitted October 2013.

- “Modelling Harmony: Music in Peace-Building” in *Mediating Peace: Reconciliation through Art, Music & Film* (London: Routledge, forthcoming). Manuscript submitted May 2013.
- “The Future of Theology Amid the Arts: Some Reformed Reflections” in *Christ Across the Disciplines: Past, Present, Future* (Grand Rapids, MI: Eerdmans, 2013), pp. 152-182.
- “Natural Theology and Music” in *The Oxford Handbook of Natural Theology*, ed. Russell Re Manning, (Oxford: Oxford University Press, 2013), pp. 566-580.
- Foreword to *Music as Theology*, Maeve Louise Heaney (Eugene, Oregon: Wipf and Stock, 2012), pp. ix-x.
- “Openness and Specificity: A Conversation with David Brown on Theology and Classical Music” in *Theology, Aesthetics and Culture: Conversations with the Work of David Brown*, eds. Robert MacSwain and Taylor Worley (Oxford: Oxford University Press, 2012), pp. 145-156.
- “Repetition and Eucharist,” in *The Modern Theologians Reader*, eds. David F. Ford, Mike Higton and Simeon Zahl (Oxford: Wiley-Blackwell, 2011), pp. 431-436.
- Foreword to *Restoring the Shamed: Towards a Theology of Shame*, Robin Stockitt (Eugene, Oregon: Wipf and Stock, 2012), pp. vii–viii.
- “Confidence and Anxiety in Elgar’s *The Dream of Gerontius*” in *Music and Theology in Nineteenth-Century Britain*, ed. M. V. Clarke (Farnham: Ashgate, 2012), pp. 197-214.
- Foreword to *Creator Spirit: The Holy Spirit and the Art of Becoming Human*, Steven R. Guthrie (Grand Rapids, MI: Baker Books, 2011), pp. vii–viii.
- “The Shape of Things to Come? Wright Amidst Emerging Ecclesiologies” in *Jesus, Paul and the People of God: A Theological Dialogue with N. T. Wright: Proceedings of the 19<sup>th</sup> annual Wheaton Theology Conference*, eds. Nick Perrin and Richard Hays (Downers Grove, Illinois: IVP, 2011), pp. 183–208.
- “Faithful Feelings: Music and Emotion in Worship,” in *Resonant Witness*, eds. Jeremy Begbie and Steven Guthrie (Grand Rapids, MI: Eerdmans, 2011), pp. 323–54.
- “Created Beauty: The Witness of J. S. Bach,” in *Resonant Witness*, eds. Jeremy Begbie and Steven Guthrie (Grand Rapids, MI: Eerdmans, 2011), pp. 83–108.
- “The Sense of an Ending” in *A Place for Truth*, Veritas Forum compendium (Downers Grove, Illinois: IVP, 2010), pp. 216–38.
- Foreword to *Movements of Grace: The Dynamic Christo-Realism of Barth, Bonhoeffer, and the Torrances*, Jeff McSwain (Eugene, Oregon: Wipf & Stock, 2010), pp. ix–x.
- “Looking to the Future: Hopeful Subversion” in *For the Beauty of the Church: Casting a Vision for the Arts*, ed. W. David O. Taylor (Grand Rapids, MI: Baker Books, 2010), pp. 265–85.
- “Worldview, measurement and ‘the roots of spirituality,’” in *The Archaeology of Measurement: Comprehending Heaven, Earth and Time in Ancient Societies*, eds. Iain Morley and Colin Renfrew (Cambridge: Cambridge University Press, 2010), pp. 250–56.
- Foreword to *Julian of Norwich: Revelations of Divine Love*, eds. Halcyon Backhouse and Rhona Pipe (London: Hodder & Stoughton, 2010), pp. xv–xxi.
- “Beauty, Sentimentality and the Arts,” in *The Beauty of God: Theology and the Arts*, eds. Daniel Treier, Mark Husbans and Roger Lundin (Downers Grove, Illinois: InterVarsity Press, 2007), pp. 45–69.

- “Created Beauty: The Witness of J. S. Bach,” in *The Beauty of God: Theology and the Arts*, eds. Daniel Treier, Mark Husbands and Roger Lundin (Downers Grove, Illinois: InterVarsity Press, 2007), pp. 19–44.
- “Resonances and Challenges: A Response to the Collection,” in *Faithful Performances*, eds. Trevor Hart and Steven Guthrie (Aldershot: Ashgate, 2007), pp. 273–80.
- “Theology and the Arts: Music,” in *The Modern Theologians*, third edition, eds. David Ford and Rachel Muers (Oxford: Blackwell, 2005), pp. 719–35.
- “The Powers of Music in Worship,” in *Imagination and Interpretation: Christian Perspectives*, ed. Hans Boersma (Vancouver, British Columbia: Regent College Publishing, 2005), pp. 109–27.
- “Moving in Mysterious Waves: Music, Meter, Silence, and Hope,” in *Spiritual Information: 100 Perspectives*, ed. Charles L. Harper (Philadelphia: Templeton Foundation Press, 2005), pp. 528–33 (essay commissioned by the Templeton Foundation).
- “Music, Mystery and Sacrament,” in *The Gestures of God: Explorations in Sacramentality*, eds. Geoffrey Rowell and Christine Hall (London: Continuum, 2004), pp. 173–91.
- “Unexplored Eloquencies: Music, Religion and Culture,” in *Mediating Religion*, eds. Sophia Marriage and Jolyon Mitchell (Edinburgh: T & T Clark, 2003), pp. 93–106.
- “Music, Word and Theology Today: Learning from John Calvin,” in *Theology in Dialogue: The Impact of the Arts, Humanities and Science on Contemporary Religious Thought*, Festschrift for Professor John de Gruchy, eds. Lyn Holness and Ralf Wüstenberg (Grand Rapids, MI: Eerdmans, 2002), pp. 3–27.
- Foreword to *Art, Artists and Gauguin: The Complete Works of Hans R. Rookmaaker Volume 1*, ed. Marleen Hengelaar-Rookmaaker (Carlisle: Piquant Press, 2002), pp. xiii–xiv.
- “Prayer and Music,” in *Perspectives on Prayer*, ed. Fraser Watts (London: SPCK, 2001), pp. 67–80.
- “Play it (Again): Music, Theology and Divine Communication,” in *Creative Chords: Studies in Music, Theology and Christian Formation*, eds. J. Astley, Timothy Hone and Mark Savage (Leominster: Gracewing, 2000), pp. 45–75.
- “Christianity and the Arts,” in *The Cambridge Companion to Christian Doctrine*, ed. Colin Gunton (Cambridge: Cambridge University Press, 1997), pp. 101–18.
- “Theology and the Arts: Music,” in *The Modern Theologians*, ed. David Ford (Oxford: Blackwell, 1996), pp. 686–99.
- “Theology through Music: Tavener, Time and Eternity,” in *Essentials of Christian Community*, Festschrift in honour of Professor D. Hardy, eds. D. Ford and D. Stamps (Edinburgh: T & T Clark, 1996), pp. 23–34.
- “The Ambivalent Rainbow: Forsyth, Art and Creation,” in *Justice the True and Only Mercy*, ed. Trevor Hart (Edinburgh: T & T Clark, 1995), pp. 197–219.
- “The Gospel, the Arts and Our Culture,” in *The Gospel and Contemporary Culture*, ed. Hugh Montefiore (London: Mowbray, 1992), pp. 58–83.
- “Creation, Christ and Culture in Dutch Neo-Calvinism,” in *Christ in Our Place*, eds. T. A. Hart and D. P. Thimell (Exeter: Paternoster Press and Allison Park: Pickwick, 1989), pp. 113–32.

## Journal articles

- “Learning from Teaching: Theological Education in the Light of James Torrance” in *Participatio* (2014), forthcoming.
- “Pressing at the Boundaries of Modernity,” article review of *Bach’s Dialogue with Modernity: Perspectives on the Passions*, John Butt (Cambridge: Cambridge University Press, 2011), in *Christian Scholar’s Review*, vol. 40, Iss. 4 (Summer 2011): 453–65.
- “On the Strange Place of Contemporary Art,” article review of *On the Strange Place of Religion in Contemporary Art*, James Elkins (New York: Routledge, 2004) and *God in the Gallery: A Christian Embrace of Modern Art*, Daniel Siedell (Grand Rapids, MI: Baker Academic, 2008), in *Image Journal*, Iss. 64 (December 2009): 105–13.
- “Sound Theology,” in *The Christian Century*, 124, No. 23 (2008): 20–25.
- “Music in God’s World,” in *Books and Culture*, 13, No. 5 (2007): 28–31.
- “The Theological Potential of Music: A Response to Adrienne Dengerink Chaplin,” in *Christian Scholar’s Review*, 33, No. 1 (2003): 135–41.
- “Calvin. Die Musik und Gottes Wort,” in *Berliner Theologische Zeitschrift* (2003): 85–102.
- “Scandalous Art, Scandalous Theology,” in *Art and Christianity*, 34 (2003): 10.
- “Re-Discovering and Re-Imagining the Atonement,” in *Anvil*, 11, No. 3 (1994): 193–202.
- “Who is this God? – Biblical Inspiration Revisited,” in *Tyndale Bulletin*, 43, No. 2 (1992): 259–82.
- “The Spirituality of Renewal Music: A Preliminary Exploration,” in *Anvil*, 8, No. 3 (1991): 227–39.
- “The Confessing Church and the Nazis: A Struggle for Theological Truth,” in *Anvil*, 2, No. 2 (1985): 117–30.

## Articles in popular books, journals or newsletters

- “Keeping in Time: Music and *Four Quartets*,” in *QUARTETS* exhibition catalogue (2012).
- “Coda,” in *Church Music Quarterly* (December 2011): 49.
- “Faithful Novelty,” in *Divinity Magazine* (Fall 2011): 5–9.
- “Sounds of Scripture,” in *The Arts in Your Church*, ed. Fiona Bond (Carlisle: Piquant Press, 2001), pp. 55–58.
- “Notes From the Celestial City,” interview with John Tavener, in *Third Way*, 21, No. 10 (1998): 18–21; reprinted in *In Conversation*, ed. Huw Spanner (London: Azure, 2001), pp. 40–52.
- “The Trinity and the New Age Movement,” in *Third Way*, 14, No. 6 (1991): 29–31.

## Published interviews (selected)

- “Minister of Music,” interview in *The Living Church* (June 19, 2011), pp. 8–11.
- “Questions on Music, Gospel and Culture,” interview in *The Gospel and Our Culture Newsletter* (January 2011).
- Interview on Iambic Admonit weblog “Where are we now?” interview series (published online, Nov 2010).

Interview in *Divinity Magazine* (Winter 2009), pp. 22–25.

### Book reviews

- Personal Jesus: How Popular Music Shapes our Souls*, Clive Marsh and Vaughan Roberts (Grand Rapids, MI: Baker Academic, 2012) in *Theology*, 117 (January/February 2014): 75–76.
- Christian Music: A Global History*, Tim Dowley (Minneapolis, MN: Augsburg Fortress Publishers, 2011) in *Marginalia* (March 2013) at <http://themarginaliareview.com>
- The Christian West and its Singers*, Christopher Page (Yale: Yale University Press, 2010) in *Books and Culture* (September/October 2010): 16.
- Classical Trinitarian Theology: A Textbook*, Tarmo Toom (New York: T & T Clark, 2007) in *Theology*, Vol. 112, No. 1 (January/February 2009): 44–45.
- Metavista: Bible, Church and Mission in an Age of Imagination*, Colin Greene and Martin Robinson (Milton Keynes: Authentic Media, 2008) in *The Gospel and Our Culture*, 53 (Autumn 2008): 5–6.
- The Life of Messiaen*, Christopher Dingle (Cambridge: Cambridge University Press, 2007) in *Christian Century*, 125, No. 18 (2008): 53–54.
- Musicophilia: Tales of Music and the Brain*, Oliver Sacks (New York: Knopf, 2007) in *Books and Culture*, 14, No. 2 (March/April 2008): 18.
- Theological Aesthetics*, ed. Gesa Thiessen (London: SCM Press, 2004) in *Studies in World Christianity*, 10, No. 2 (2004): 290–91.
- Furthering Humanity: A Theology of Culture*, T. J. Gorringer (Canterbury: Ashgate, 2004) in *The Gospel and Our Culture*, 43 (Summer 2005): 7.
- Listening to the Past*, Stephen R. Holmes (Carlisle: Paternoster and Grand Rapids, MI: Baker, 2002) in *Biblical Studies Bulletin*, 28 (June 2003): 1.
- Faith and Beauty: A Theological Aesthetic*, Edward Farley (Hampshire: Ashgate, 2001) in *Theology*, 105 (2002): 316–17.
- Trinitarian Theology, West and East: Karl Barth, the Cappadocian Fathers and John Zizioulas*, Paul M. Collins (Oxford: Oxford University Press, 2001) in *International Journal for the Study of the Christian Church*, 2, No. 1 (2002): 116–17.
- Holy Saturday Faith: Rediscovering the Legacy of Jesus*, Ian Wallis (London: SPCK, 2000) in *Anvil*, 18, No. 1 (2001): 61–62.
- Painting the Word: Christian Paintings and their Meaning*, John Drury (Yale: Yale University Press, 1999) in *Anvil*, 17, No. 4 (2000): 312–13.
- God's Ways With the World: Thinking and Practising Christian Faith*, Daniel W. Hardy, (Edinburgh: T & T Clark, 1996) in *Modern Theology*, 15, No. 3 (1999): 367–69.
- The Trinity in a Pluralistic Age: Theological Essays on Culture and Religion*, ed. Kevin J. Vanhoozer (Grand Rapids, MI: Eerdmans, 1997) in *Anvil*, 14, No. 4 (1997): 321–22.
- Telling the Story: Gospel, Mission and Culture*, Andrew Walker (London: SPCK, 1996) in *Anvil*, 13, No. 3 (1996): 293–94.
- The Gaggling of God: Christianity Confronts Pluralism*, D. A. Carson (Leicester: Apollos, 1996) in *Third Way*, 19, No. 6 (1996): 3.

- The Church and the Churches*, G. Evans (Cambridge: Cambridge University Press, 1995) in *Expository Times*, 107, No. 4 (1996): 124–25.
- Unbounded Love: A Good News Theology for the Twenty-First Century*, Clark H. Pinnock and Robert C. Brow (Carlisle: Paternoster Press and Downers Grove, Illinois: InterVarsity Press, 1995) in *Anvil*, 13, No. 1 (1996): 78–80.
- Weary and Ill at Ease: A Survey of Clergy and Organists*, Robin L. D Rees (Leominster: Gracewing, 1993) in *Anvil*, 12, No. 3 (1995): 295.
- Shadow of Spirit: Postmodernism and Religion*, eds. Philippa Berry and Andrew Wernick (London: Routledge, 1992) in *Anvil*, 11, No. 3 (1994): 281–82.
- Handel*, Hamish Swanston (London: Chapman, 1990) in *Scottish Journal of Theology*, 47 (1994): 278–79.
- The Story of Christian Music*, Andrew Wilson-Dickson (Oxford: Lion, 1992) in *Anvil*, 10, No. 3, (1993): 288.
- Spirit and Beauty: An Introduction to Theological Aesthetics*, Patrick Sherry (Oxford: Clarendon Press, 1992) in *Theology*, XCVI (May/June 1993): 235–37.
- Persons Divine and Human* (Edinburgh: T & T Clark, 1991) in *The Church of England Newspaper* (July 3<sup>rd</sup>, 1992): 13.
- Creation out of Nothing*, Don Cupitt (London: SCM Press, 1990) in *Themelios*, 17, 2 (1992): 34–35.
- In Tune with Heaven*, The Archbishops' Commission on Church Music (London: Church House Publishing, 1992) in *Anvil*, 9, No.3 (1992): 276–78.
- God on the Inside: Trinitarian Spirituality*, Charles Sherlock (Canberra: Acorn, 1991) in *Anvil*, 9, No. 1 (1992): 82.
- A Vision to Pursue: Beyond the Crisis in Christianity*, Keith Ward (London: SCM Press, 1991) in *Anvil*, 9, No.1 (1992): 67–69.
- A Concise Dictionary of Theology*, eds. Gerald O'Collins and Edward G. Farrugia (London: Harper Collins, 1991) in *The Church of England Newspaper* (December 6<sup>th</sup>, 1991).
- The Promise of Trinitarian Theology*, Colin E. Gunton (Edinburgh: T & T Clark, 1991) in *The Church of England Newspaper* (July 12<sup>th</sup>, 1991): 16.
- Music and the Experience of God*, eds. David Power, Mary Collins and Mellonee Burnim (Edinburgh: T & T Clark, 1991) in *Themelios*, 17, 1 (1991): 35.
- Paradigm Change in Theology*, Hans Küng and David Tracy (Edinburgh: T & T Clark, 1989) in *Scottish Journal of Theology*, 44 (1991): 394–96.
- The Promise of Trinitarian Theology*, Colin Gunton (Edinburgh: T & T Clark, 1991) in *The Church of England Newspaper* (July 12<sup>th</sup>, 1991): 16.
- Ecology and Life*, Wesley Granberg-Michaelson (Waco, Texas: Word, 1988) in *Scottish Journal of Theology*, 43 (1990): 518–20.
- Christ, Ethics and Tragedy*, ed. Kenneth Surin (Cambridge: Cambridge University Press, 1989) in *King's Theological Review*, XIII, No. 2 (1990): 64.
- The Way of the Craftsman*, W. Kirk MacNulty (London and New York: Arkana, 1988) in *Anvil*, 7, No. 2, (1990): 180–81.

- Election and Predestination*, Paul K. Jewett (Grand Rapids, MI: Eerdmans, Exeter: Paternoster, 1985) in *Anvil*, 4, No. 3, (1987): 281–82.
- Form and Vitality in the World and God*, Trevor Williams (Oxford: Clarendon Press, 1985) in *Scottish Journal of Theology*, 40 (1987): 452–54.
- Paul Tillich: A Comprehensive Bibliography and Keyword Index of Primary and Secondary Writings in English*, Richard C. Crossman (Metuchen, NJ, and London: Scarecrow Press, 1983) in *Scottish Journal of Theology*, 39 (1986): 251–53.
- Paul Tillich's Philosophy of Art*, Michael F. Palmer (Berlin: de Gruyter, 1984) in *Scottish Journal of Theology*, 39 (1986): 251–53.
- Stories, Signs and Sacraments in the Emerging Church*, M. H. Duke (Oxford: Mowbray, 1982) in *Scottish Journal of Theology*, 36 (1983): 242–43.
- Divine Sovereignty and Human Responsibility*, D. A. Carson (London: Marshall, Morgan & Scott, 1981) in *Scottish Journal of Theology*, 36 (1983): 394–96.

### Reference book/dictionary articles

- Articles on “Music, The Bible and,” and “Worship” in *Dictionary for Theological Interpretation of Scripture*, eds. Kevin Vanhoozer, Daniel Treier, Craig Bartholomew and N. T. Wright (Grand Rapids, MI: Baker Books, 2005), pp. 521–24, 856–58.
- Articles on “Calvin” and “Calvinism,” in *The Oxford Dictionary of World Religions*, ed. John Bowker (Oxford: Oxford University Press, 1997), pp. 189–90.
- “Art,” in *Dictionary of Ethics, Theology and Society*, eds. Paul Barry Clarke and Andrew Linzey (London/New York: Routledge, 1996), pp. 50–54.

### Guest editor

- Guest editor of *Anvil*, 11, No. 3 (1994); the whole edition is devoted to the theme of atonement.

### Musical editor

- Musical editor of *Anglican Praise* (Oxford: Oxford University Press, 1987).

### Referee

- Referee for various proposals submitted to Cambridge University Press, T & T Clark, Ashgate Press, Baylor University Press, and the journals *Modern Theology*, *International Journal of Systematic Theology*, and *Music & Letters*.

### Programme notes

- Easter at King's – Rumours of Passion* (concert in Clare Chapel Cambridge), notes on Jeremy Begbie, *O you whose love laid out our skies* (April 2012).
- Easter at King's – Chamber Music for Maundy Thursday*, notes on JS Bach, Choral Prelude for organ “Herzlich tut mich verlangen” and Olivier Messiaen, *Visions de l'Amen* (April 2012).

St Mark's Church, Newnham, Cambridge – April 2012 concert, notes on JS Bach, *St John Passion*.

*Easter at King's – Chamber Music by Candlelight for Maundy Thursday*, notes on Herbert Howells, *By the Waters of Babylon* and *Prelude De Profundis*, and Benjamin Britten, *The Holy Sonnets of John Donne* (April 2010).

*Easter at King's – Handel's Messiah*, King's College Chapel (April 2009).

*Messiaen Centenary – The Complete Organ Works*, King's College Chapel, Cambridge organ recital series (February/May 2008).

## **Multimedia (selected)**

### *Online video recordings*

Promotional short video interview for “Duke Forward” in New York

Interview/lecture compilation by Trinity School for Ministry, Ambridge, Pennsylvania

Interview by Dr Bruce Little, Director of the L. Russ Bush Center for Faith and Culture at Southeastern Seminary, Wake Forest, North Carolina

Extracts from University of Michigan Veritas Forum: “The Sound of Freedom: How Music Makes us Re-think What it Means to be Free”

“Theology through the Arts,” demonstration at the piano for Faith and Leadership, Duke Divinity School

University of California Veritas Forum: “The Sense of an Ending”

Hope College Veritas Forum: “Sounding Hopeful”

### *Online and CD audio recordings*

Associated Parishes Colloquium on Liturgy, Church Divinity School of the Pacific, San Francisco: “Music and Emotion in Worship”

Regent College, Vancouver (14 lectures)

### *Radio/audio journal interviews and online webinars*

WorshipTraining.com webinar: The Implications of Incarnation (December 16<sup>th</sup> 2009)

The Spirit of Things interview by Rachael Kohn on ABC Radio, Australia (September 26<sup>th</sup> 2010)

Open House interview by Sheridan Voysey on Hope 103.2 Radio, Australia (September 19<sup>th</sup> 2010, repeat aired on the Best of Open House 2010)

WorshipTraining.com webinar: The Arts of New Creation: Voicing Theology Through The Arts (June 16<sup>th</sup> 2009)

Open House Interview by Sheridan Voysey on Hope 103.2 Radio, Australia (May 17<sup>th</sup> 2009)

Two interviews on Mars Hill Audio Journal volume 94 parts 2.2 and 2.3 (Nov/Dec 2008)

Interview on Mars Hill Audio Journal volume 64 part 2.2 (Sept/Oct 2003)

## **10. Professional memberships**

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|-------|--|
| 2014  | Invited to serve on Editorial/Advisory Board for online “Bible and the Arts” project, ed. Professor Stephen Prickett |
| 2014- | Member, Editorial Committee of <i>Yale Journal of Music &amp; Religion</i>   |



2013–	Consultant, the Institute for Theology, Imagination and the Arts
2013–	Member, Advisory Board, <i>The Marginalia Review</i>
2012–	Member, Advisory Board, Academic Advisory Board, Faith and Global Engagement Initiative, Hong Kong University
2008–	Member, Advisory Board, Soli Deo Gloria
2006–	Member, Advisory Board, Boston University Messiaen Project
2006–	Patron, Springs Dance Company
2003–	Member, Arts Centre Group, London
2003–	Member, Board of Trustees, Plateau Perspectives
2003–2004, 2008, 2011–	Member, the American Academy of Religion
1999–2005	Chair of Trustees, Music in Worship Foundation
1996–2003	Member, Doctrine Commission of the Church of England, by invitation of Archbishop of Canterbury
1995–1996	Appointed by the Church of England House of Bishops’ Theological Group to draft major statement on lay presidency at the Eucharist, for General Synod 1997 and the Lambeth conference of Anglican Bishops 1998 – published as <i>Eucharistic Presidency</i> (London: Church House Publishing, 1997)
1995–1996	Member, Faith and Order Advisory Group of the Church of England, by invitation of Archbishop of Canterbury
1994–1999	Member, Editorial Board of the journal <i>Anvil</i>
1993–2008	Member, Doctrine Subject Committee, Faculty of Divinity, University of Cambridge
1993–1995	Member, steering committee for CME (Continuing Ministerial Education) in the Diocese of Ely
1993–1994	Convenor of the Arts Section of an international seven-year project, “Towards a Missiology of Western Culture,” under the leadership of Dr Wilbert Shenk. Organised and hosted a Cambridge consultation in May 1994
1990–1994	Member, Steering Committee to initiate a Department of Music and Worship at London School of Theology; now established, with degree programme validated by Brunel University
1990–1994	Member, Peache Trustees, a church patronage trust with responsibility for some 50 parishes in the Church of England
1985–2005	Member, The Society for the Study of Theology (member of steering committee, 1988–1992, 2000–2004)

## 11. Academically-related honours and achievements

1997	Co-founder, arts festival, Regent College, Vancouver
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1994 Co-founder, annual arts festival at Fuller Theological Seminary, Pasadena, California

## 12. Music-related honours and achievements

2006 Honorary Award: Fellow of the Royal School of Church Music (FRSCM), bestowed “for achievements in church music and/or liturgy of international significance”

1988–1992 Founder and conductor of the New Cambridge Orchestra

1976– A wide range of musical activities, including much performing as a pianist and oboist (much professional), extensive teaching (both oboe and piano), conducting and composing, some broadcasting.

### Selected recent concert activities

2013 Pianist for *Rhythms of Life*, fundraising concert for St Mark’s Church, Newnham

2013 Pianist for *At the Still Point*, piano quintet, by Christopher Theofanidis, Duke Chapel, Duke University, with the Ciompi Quartet

2012 First piano part, *Visions de l’Amen*, for two pianos, by Olivier Messiaen, Goodson Chapel, Duke Divinity School

2012 Concert programmer and pianist for the Maundy Thursday concert within the 2012 Easter concert series at King’s College Chapel, Cambridge. Piano performance included *Visions de l’Amen*, for two pianos, by Olivier Messiaen (1<sup>st</sup> piano)

2011 “Expanding Sound” solo piano recital at Wolfson College, Cambridge. The programme comprised music by Chopin, Ravel, Rachmaninoff and Kenneth Leighton

2010 Concert programmer for Gethsemane, the Maundy Thursday concert within the 2010 Easter concert series at King’s College Chapel, Cambridge. Pianist within the concert: *A Different World* and *Kiss on Wood* by James MacMillan, and *The Holy Sonnets of John Donne* by Benjamin Britten

## 13. Service

### Divinity School and Duke University (Spring Semesters)

#### *Committee work*

2012–13 Member, Theology Task Force, to review teaching of theology in curriculum

2011–12 Member, ‘AA’ Group – for aesthetic amelioration of DDS  
Member, Doctoral Dissertation Examination Committee for Wen Reagan (2011–2013)

2011 Member, Committee for Reappointment for Dr Norman Wirzba  
Member, Committee for Reappointment for Dean Lacey Warner

2010	Member, MDiv Admissions Committee Member, Duke University Council for the Arts Member, Arts Committee, DDS
2009– 2009	Member, Duke University Council for the Arts Member, “Beyond Degree” Task Force Member, Duke University Council for the Arts Member, Arts Committee, DDS Member, Doctoral Dissertation Examination Committee for Natalie Carnes (2009–2011)

**Wider academy**

- Referee for applications for promotion to professorships (Universities of Cambridge, Edinburgh, St Andrews, Leicester, and Otago, New Zealand), and for professorial appointments at various North American universities
- Invited reviewer of two funding proposals to the Templeton Foundation (2011, 2013)
- Jurist, The 2010 Arlin G. Meyer Prize sponsored by the Lilly Fellows Program