



MARS HILL AUDIO

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4 **Peter Leithart**, on how the Bible evaluates empires in light of their relationship with the people of God

Part 2

1 **Steven Boyer**, on why “mystery” is a necessary category in Christian theology

2 **Karen Dieleman**, on how different liturgical practices of Victorian congregationalism, Anglo-Catholicism, and Roman Catholicism influenced the poetry of Elizabeth Barrett Browning, Christina Rossetti, and Adelaide Proctor

3 **Peter Phillips**, on the founding of The Tallis Scholars and the peculiar beauty of Renaissance polyphony

*An asterisk means that the book is in print; if you wish to purchase it from our friends at Eighth Day Books, call 1.800.841.2541.

The issue date for Volume 119 is January/February 2013. It was published November 2013.

more on

The mystery of God

*The Mystery of God: Theology for Knowing the Unknowable** (2012), by Steven Boyer and Christopher Hall, is published by Baker Academic. Early in their book, Boyer and Hall mention Rudolph Otto’s classic study, *The Idea of the Holy: An Inquiry into the Non-rational Factor in the Idea of the Divine and Its Relation to the Rational** (Oxford, 1950). C. Stephen Evans’s *Why Believe? Reason and Mystery as Pointers to God** (Eerdmans, 1996) is a work of apologetics advancing the argument that the mystery of cosmic order, moral order, and human personhood are all pointers to God. William C. Placher’s *The Domestication of Transcendence: How Modern Thinking about God Went Wrong** (Westminster John Knox Press, 1996) examines how the idea of transcendence in premodern theology (especially Aquinas, Luther, and Calvin) differs from most theological reflection on the nature of God since the seventeenth century. Andrew Louth’s *Discerning the Mystery: An Essay on the Nature of Theology** (Eighth Day Press, 1983) examines the “one-sided way we have come to seek and recognize truth,” in part because Enlightenment assumptions have meant that “all concern with truth has been relinquished to the sciences.” Louth argues that the way of understanding the Scriptures evident in the Church Fathers is a more suitable method for preserving the essential mysteries at the heart of the Christian understanding of God and of Christ’s redemptive work.

more on

Renaissance sacred music

Peter Phillips’s *What We Really Do: The Tallis Scholars** (2013) is published by Musical Times Publications and available in the U.S. only from Eighth Day Books. Recordings by the Tallis Scholars are available from Gimell Records through many retailers. Digital downloads of their recordings are available — in a variety of formats — from www.gimell.com. The website also has links to pdfs of the performance scores of the music from some of their most recent recordings. The music heard during the interview with Peter Phillips began with William Byrd’s “Lullaby,” from the 1986 recording, *Christmas Carols and Motets* (CDGIM 010). Since the Tallis Scholars have not recorded Orlando Gibbons’s “O Clap Your Hands,” we heard a performance by the Cambridge Singers, from their CD *Faire is the Heaven: Music of the English Church* (Collegium COLCD 107). During Phillips’s discussion of the need for aural clarity in the performance of Renaissance polyphony, we heard two different works, first the “Sanctus” from *Missa de Apostolis* by Heinrich Isaac (Gimell CDGIM 023) and Francisco Guer-

rero’s “Maria Magdalene,” from the CD featuring the *Missa Maria Magdalene* by Guerrero’s fellow countryman Alonso Lobo (Gimell CDGIM 031). To illustrate Phillips’s point about the powerful closing bars of many of the pieces from this period, we heard the closing of the “Credo” from the 2013 recording of the *Missa Gloria tibi Trinitas* by John Taverner (Gimell CDGIM 045). The work by Thomas Tallis was “Blessed are those that be undefiled,” from the CD *Thomas Tallis: The Complete English Anthems* (Gimell CDGIM 007), also available on the “2-for-1” collection *The Tallis Scholars sing Thomas Tallis* (Gimell CDGIM 203). The final piece heard was from the “Agnus Dei” of the *Missa Ave maris stella* by the Flemish master Josquin des Prez, recorded in 2011 along with Josquin’s *Missa De beata virgine* (Gimell CDGIM 044). Other recent recordings of the ensemble include Allegri’s *Miserere* & Palestrina’s *Missa Papae Marcelli* (CDGIM 041). Finally, their anthology *Renaissance Radio* (CDGIM 212) features a bargain-priced 2-1/2 hours of shorter works, a suitable introduction for newcomers to this glorious music.

Other Works Mentioned

Mary Eberstadt’s *How the West Really Lost God** (2013) is published by Templeton Press. The anthology featuring Allan Bevere’s essay on Colossians, *Jesus Is Lord, Caesar Is Not: Evaluating Empire in New Testament Studies** (2013), edited by Scot McKnight and Joseph B. Modica, is published by InterVarsity Press. Peter Leithart’s *Between Babel and Beast: America and Empires in Biblical Perspective** (2012) is published by Wipf and Stock. Karen Dieleman’s *Religious Imaginaries: The Liturgical and Poetic Practices of Elizabeth Barrett Browning, Christina Rossetti, and Adelaide Procter* was published by Ohio University Press.

The **MARS HILL AUDIO** Journal is produced at our studio in rural central Virginia, outside of historic Charlottesville. The Journal is one of several audio products we distribute, all of them intended to encourage greater wisdom about interaction with contemporary culture.

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