

**THE LAUNCHING OF THE SCHOOL OF CHURCH MUSIC
OF THE SOUTHERN BAPTIST THEOLOGICAL SEMINARY**

As Recalled by Donald and Frances Winters

An expansion of the Founder's Day address given by Donald Winters at the Opening Convocation of Southern Baptist Theological Seminary on August 27, 1974.

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Background

As early as 1928, Dr. Ellis Adams Fuller had a dream, — or as a graduate of the "School of the Prophets," a vision — if you will. As a pastor, as Southwide Secretary of Evangelism, as a person, he again and again had been aware of the power of music in the service of religion.

Yet there was almost no leadership training in the Southern Baptist Convention for one who could come to a local church as a permanent, full-time staff member to carry on a music program for all age groups in the church. Even as late as 1939, approximately 79% of the existing music leaders throughout the convention had no leadership training in music of any kind whatsoever.¹

For years, Dr. Fuller sought for and even tried himself to inculcate in the musicians serving his church a viewpoint of church music which would enable them to project and carry out a dynamic, teaching ministry of music that would parallel the teaching ministries afforded Baptist churches in Sunday School and Church Training. This church viewpoint for the music leadership and total music program of the local church he pastored became almost a "magnificent obsession" as, through more than a decade, he continued to try to bring it to realization.

In the early 1920's also, another man, John Finley Williamson, had a vision. He was a musician serving a Church of the Brethren congregation in Dayton, Ohio. His dream was to restore praise to the members of the local congregation after the manner of Biblical exhortations for all the people to praise God with understanding. To accomplish this end, he knew that training would be needed. He reasoned that choirs for all ages, drawn from the members of the congregation itself would be the most satisfactory way to bring about this training and churchwide participation if they could receive from a church-minded musician both individual and group instruction of a quality that would produce for Almighty God and His church the best singing that could be found anywhere. He believed that well-trained choirs would in turn encourage good congregational response and lead the congregation in both singing and attitudes of worship.

So Dr. Williamson, being a creative musician who loved the Lord and loved people, resolved to do something about the situation for the church he served. He developed choirs for all age groups closely graded according to physical and musical abilities. He gave private voice lessons to choir members, and developed an adult choir of such superb quality that it was not long until other churches began to seek his singers to train their own congregations. The Westminster Presbyterian Church of Dayton persuaded him to build such a program in that church, and this was the program which eventually grew into a choir school because of popular demand for the churchwide plan of music instruction and ministry he had developed there.²

Thus two men, one a pastor, one a musician, were reaching out during the same decade of the '20's for the same goals -- to bring about maximum participation of all age groups in a worship in which music might be used as one tool to bring life to that experience.

In 1940, by way of an article based on an interview with John Finley Williamson,³ Dr. Fuller discovered that the very kind of preparation he sought was being offered. This training, by then available at the Westminster Choir College in Princeton, New Jersey and frequently referred to as the "Westminster Plan" of church music, Dr. Fuller investigated carefully.

The term "Westminster Plan" perhaps needs some clarification. When used in connection with the work in a local church, this term meant simply a fully graded, churchwide plan of church music education, activity and service that aimed to involve an entire congregation in the expressions of their religious emotions, beliefs and commitments as these might be made through music.

The plan was intended to become one arm of the total educational program of a church, along with Sunday School, youth training, scouting, recreation, drama and any other branch of educational endeavor which the church might provide. It was to teach worship, worship planning and participation, and the materials of worship as well as music. The program was to serve all the organizations and services of the church, as well as serving individuals in many personal ways and in various aspects of outreach. As such, it would involve itself in worship, evangelism, education, ministries and fellowship.

If this were to become possible among Baptists, the churches would need to

make provision for this training. In Baptist practice, other departments of our church educational program, though they touched upon this need on occasion, had not time, nor was it their purpose, to concentrate on such training. An adequate music program, designed for the needs of all age groups, could help provide it.⁴ Basically, even the work of the various graded choirs should contribute ultimately to the most important choir of all — a great singing congregation in which, as Paul envisioned, each one has a song in his heart, an experience with Christ, a "joy in the Lord" which naturally spills over into praise and thanksgiving.⁵

This is what Dr. Fuller sought for his church. When later he came to adapt it,⁶ his objective was to discover, enlist, train and use the musically inclined persons of all ages in the congregation, bringing them to a closer fellowship with God and each other through worship experiences, through service and understanding, and bringing them to a closer working relationship with their church through the gracious ministry of music. It was to reach people through music, rather than to produce music through people. It was to assist the church in its great mission of bringing people closer to Christ.

Shortly after learning of the existence of this kind of training, Dr. Fuller had opportunity to observe it in action when he preached a revival series in the church of Dr. Walter Binns, then a pastor in Roanoke, Virginia. Dr. Binns had a Westminster Choir College graduate developing such a program of music, and Dr. Fuller became all the more convinced that this was what he had been searching for. He had investigated the work of graduates of many other music schools and had talked with people throughout the south, but nowhere else had he found, nor could anyone refer him to, this kind of training and viewpoint from any other source.

Following these leads, and with his music committee at the First Baptist Church of Atlanta, Georgia, Dr. Fuller paved the way for this plan to be inaugurated in his church. In June of 1941, he brought to his church Donald and Frances Winters, graduates of Westminster Choir College, to establish there a churchwide program of music of the kind he had long dreamed of having.

In the year that followed, under the wise counsel and guidance of Dr. Fuller, the plan was adapted to the Baptist church he served and in a general

way to Baptist needs anywhere. As far as is known, this was the first fully-graded, comprehensive, educational program of music under a full-time staff musician in any Baptist church in Georgia, and probably one of the first such Baptist programs in the south. In fact, it influenced the ideas contained in one of the first publications dealing with church music to grow out of the recommendations of the study committee on Music and Worship of the Southern Baptist Convention, a Sunday-School Board book by B. B. McKinney and A. W. Graves entitled, "Let Us Sing."⁷

In 1942, in spite of considerable resistance on the part of both Dr. Fuller and his church in Atlanta, he was "conscripted" as he himself expressed it, to become the new President of the Southern Baptist Theological Seminary in Louisville.

Not long after assuming the duties of the Presidency, Dr. Fuller shared with some of the Seminary trustees a dream he had cherished for some time of seeing developed at Southern Seminary a great Baptist Educational Center for the training of all church workers; — not pastors alone, but with them missionaries and ministers of many kinds: those serving through education, music, visitation and social service ministries, church administration, church recreation, church secretarial work, — in short, training for the entire staff of the local church or mission. He envisioned that this training would be offered in such a way that all could study together, each getting a broader and deeper insight into the tasks and problems of the total church program and of each other; and all in an academic atmosphere with the highest scholastic standards.

Religious Education, Missions and Social Work were already available through excellent departments of Religious Education and Missions at the Seminary and through the W. M. U. Training School. But no full curriculum for the training of full-time church musicians was available at Southern Seminary; nor was there available a training program of exactly the type Dr. Fuller envisioned at any Southern Baptist institution at that time.

One of the Trustees, Mr. V. V. Cooke of Louisville, was challenged by the whole idea of a Seminary Educational Center for all Baptist church-workers. Being himself an active layman to whom the music of the church had always been especially meaningful,⁸ and having heard enthusiastic reports of the developing program of music in the Atlanta First Church, Mr. Cooke became especially

interested in the possibilities of a Seminary School of Music.

Acquisition of Property

In 1943, sometime after learning of the availability of a particularly well-suited Lexington Road property near the campus, Mr. Cooke came into Dr. Fuller's office one day, quietly laid on his desk a legal envelope, and said simply, "Ellis, here's your School of Music." The envelope contained the deed to the property at 2800 Lexington Road made out to Southern Baptist Theological Seminary. This beautiful early-American style building and seven acres of rolling, wooded land overlooking Cherokee Park, was directly across Lexington Road from the W. M. U. Training School.⁹ It was a gift of the Cooke family to the Seminary specified to be used for a School of Music.

The Callahan family, late owners of the Lexington Road property, were to vacate the premises in the summer of 1943, making way for occupancy by a School of Music in the fall of that year, or as soon as it could be made ready.

Problems

Immediately a number of problems loomed large before the new Seminary President, intensified because this happened during war years. Most Southern Baptist churches wanted a man to lead their music. But many of the young men who might be interested were either already in the army or on a 1-A draft status. Many materials, such as those used for organs and pianos, file cabinets and typewriters, were "frozen" by the government for the duration of the war. Transportation was a real problem, making it difficult to interview prospective faculty members or students or to receive shipments of the limited goods available. Paper shortages caused many books to go out of print and required cut-backs on such things as college catalogues and publicity. Mails were slow and uncertain.

Also, there was at the time no provision by the National Association of Schools of Music, the accrediting agency for music schools, to grant accreditation for a major or degree in the field of church or sacred music.¹⁰ Thus, the American Association of Theological Schools and the Kentucky Council on Public Higher Education would have to grant approval. Their only usable provision covering such a move in the time available was to expand an existing and already approved department, rather than to begin a new program.

Then, the Seminary's administrative structure had recently been changed. Before 1942, a full professor on the teaching faculty of the Seminary served as president along with his regular teaching duties, so that an administrative head of the institution was a new idea and a new person.¹¹ Some members of the Seminary family at the time were apprehensive of the new office in spite of Dr. Sampey's pleas for full acceptance and cooperation.¹² Particularly were they uneasy about any new venture.¹³

In addition, the presence of women in Seminary classes raised some questions. Women — W. M. U. students and Seminary student wives — had entered classes with the men only in the fall of 1943 for the first time since the Seminary had been located at "The Beeches." While some professors welcomed this innovation and believed the transition had been a smooth one,¹⁴ some of the Seminary professors were still reluctant to accept women into their regular classes; and the music school, beginning in war years especially, would almost certainly bring in more women.

Furthermore, the Seminary faculty was solicitous of their reputation for a very high academic standard, and rightly so. But many could not conceive of music as an "academic subject," and feared for their guarded scholastic standard if music were admitted as a degree course. They were also apprehensive lest some new academic discipline such as music might assume out-of-proportion importance. Perhaps Dr. Fuller was writing to this distrust of the new emphasis on music when, in an early article in The Southern Seminary News he said, "The President and Faculty wish to make it perfectly clear that the establishment of the School of Music will in no wise lessen emphasis on the great main purpose of the Seminary — the education of men to be effective preachers and good pastors. Indeed [it] is intended to free the pastor [to] give himself more completely to his incomparably important work of preaching and pastoral care."¹⁵

Moreover, the Seminary faculty had only one professor of music, who already had a full teaching-load combined with speech. The W. M. U. Training School also had one music instructor whose music teaching was combined with a very heavy load of field work supervision in social service.

Yet, having a beautiful property given to the Seminary for the School of Music he very much wanted Baptists to have, Dr. Fuller was faced with the need to answer these and many other problems not only harmoniously and without sacrificing standards, but quickly.

First Decisions

The first decision had to be the kind of school this would be. Dr. Fuller knew, but few others did. He wanted to offer training for the kind of church-wide music program that had been established in his church in Atlanta, but there were not many Southern Baptist musicians at that time who had training and experience with this type of ministry, or who even understood it.

Dr. Fuller had no interest or intention whatsoever of transplanting the Westminster Choir College ideas in toto, and likewise he was determined that the Seminary school would not become another Conservatory of Music with the label Sacred in front of it merely to turn out professional performers or recitalists whether in organ or voice. But he was interested in getting the church viewpoint into the very foundation of the new school, similar to that contained in the Westminster Plan, but adapted especially to the needs of Baptists; at the same time providing for the highest possible calibre of music training.

Dr. Fuller believed that in training musicians along with students preparing for the church's other ministries, all might share together in acquiring that important inner dynamic for the high calibre of Christian service which would help as many persons as could be reached to grow toward Christian maturity. This high calibre of training he believed Southern Seminary had always provided in some fields, and he felt it should be available for training in all the church's ministries including music.

In the beginning, Dr. Fuller was often misunderstood in all of this. There were many who thought it could not be done. There were some who thought of music as an expendable embellishment. There were those who associated the new effort entirely with a misunderstood conception of the Westminster Plan.¹⁶ Some thought it too costly. There were many who still had the viewpoint of the professional, individual performer or soloist and saw no reason for the study of theological subjects or the projected content of many of the proposed new courses. They could not get past the "Conservatory" idea of a school of music. All of this made the work of establishing the new training program doubly difficult. But Ellis Fuller was not a man to let doubts, difficulties or setbacks stop what he believed to be God's leading, and he proceeded.

Personnel

Another problem facing the President was that the personnel to bring the vision into reality would necessarily have to share the vision. As he assessed the situation in Louisville, he was not convinced that at the outset anyone other than Mr. Cooke really saw the full possibilities.

Since the Winters' had worked with him closely in Atlanta to adapt the basic plan for his church there, Dr. Fuller turned to them. Early in January, 1943, on a brief stopover between trains in Atlanta, he called them to meet him at the station. There he related all that had happened, showed some photographs of the Lexington Road property, and shared his dream. He asked whether the Winters thought the idea had possibilities for training dedicated Baptists for a Baptist ministry of music. Of course they did. He then wondered whether they might be interested in becoming a part of the venture.

The Winters' first reaction was strongly negative for several reasons: 1) they both felt definitely that they had been called to the ministry of music which they then interpreted as serving with a local church rather than in a teaching ministry; 2) they were young; 3) they had little classroom teaching experience on the college level except in a teaching-fellowship capacity; 4) they had been at the Atlanta church only a year and a half, had only a good beginning in the work there, and thought that a going and growing program in a local church might help his cause more than a direct association with it on their part; and 5) the war situation and draft status were uncertainties. Thus they told Dr. Fuller it was unthinkable that they could even consider such a move. Dr. Fuller then asked what Baptists with similar training they could recommend for the position. Almost no names came to mind.

For the next several months, in conversations and correspondence with the Winters, with Dr. Williamson and a number of others, as well as consultations with Seminary people, many names were offered and their records checked out. Thorough investigations of and interviews with the most promising prospects were followed through.

At first Dr. Fuller was interested in a "big name," — someone with a national reputation who would bring immediate prestige to the school. As all such suggested names were checked out, however, it became apparent that this

might not be possible. It seemed there was no Baptist "big name" available at that time that stood for exactly what Dr. Fuller really wanted, and that this school would have to make its own name.

By May 1943, Dr. Fuller felt no nearer to the leader or leaders he felt were God's choice for the work than he had at the outset, except for his continued interest in the Winters'. Often during those months he had approached them again about coming, saying that more and more he believed they had been chosen for the work. Then early in June, Mr. Winters was drafted and to be inducted into the army in July. They were expecting their first child in September. It was thus apparent that regardless of their loyalties to their first call, they would not be able to continue the work at the Atlanta church, as the program by that time had grown to the extent that Mrs. Winters could not carry it alone.

So Mr. and Mrs. Winters resigned their positions in Atlanta, and she agreed to come to Louisville early in November in time for the official opening of the new Cooke Hall. Dr. Fuller had told her that he wanted her to draw up the curriculum, write the bulletin, help him in his search for suitable faculty and student personnel and take care of student correspondence and records, preparatory to the teaching that he wanted her to do also.

Name

In preparing for the opening, a question was raised concerning an official name for the school. Since the student body was to be entirely separate and the degrees offered were to be different from any existing program, it seemed wise to refer to the new project as a school of the Seminary. Most such schools or departments were designated as departments or schools of Sacred Music or as Choir Schools.

However, from the first, the Winters' were interested in all the music and music services of the church. Sacred music is that to which a sacred text is set. Not all texts set to music in the church, such as those of personal witness or exhortation for example, are directly from the Scriptures, leaving open to debate the matter of whether or not even the texts are always sacred. Furthermore the churchwide plan of music for which the school hoped to offer training, involved much more than just singing. Instrumental music, having no

words, cannot truly be said to be either sacred or secular. Thus the term sacred music seemed unsuitable for the purpose. A School of Church Music seemed much more appropriate, and that was the name selected. Perhaps the wisdom of this choice was borne out later in the fact that when the National Association of Schools of Music did decide to approve curricula and degrees in this area, they designated it as a program in church music.¹⁷

Because original accreditation approval involved enlarging a department, the word "department" as well as "school" appeared in much early publicity,¹⁸ although from the entrance of its first class of degree students it was officially the "School of Church Music." However, because the original accreditation was through the American Association of Theological Schools, some of whose other member-schools offered degrees in sacred music, the degrees from the beginning were designated as Bachelor's and Master's degrees in Sacred Music.

Dedication of the Building

Invitations were sent throughout the Convention for the opening of the School of Church Music of Southern Baptist Theological Seminary with the dedication and formal opening of its first building, named Cooke Hall in honor of its donors.

The dedication was held on November 5, 1943. A Pilcher organ, a gift of Mr. and Mrs. C. Edwin Gheens, had been installed in one of the front parlors, and was formally dedicated on that same day by a recital shared by Dr. Stephen Morrisett, a graduate of the Seminary and former faculty member of Westminster Choir College; and Private Donald Winters, U. S. Army, who somehow had been granted an unheard-of three-day pass from Camp Campbell for the occasion.

First Teaching

With the opening of the second term of the Seminary in 1943,¹⁹ in order to use the property immediately to serve student needs, private lessons in piano, voice and beginning organ were made available to Seminary students and student wives and to Training School girls on a one year only basis,²⁰ and without degree credit. Professor Inman Johnson taught voice to ministerial students; Claudia Edwards of the W. M. U. Training School taught

piano and beginning organ; and Mrs. Winters taught voice to women students²¹ and taught the Training School classes in sight-singing, conducting and their first course in Children's Choir Methods.

Curriculum

The teaching responsibility for Mrs. Winters was not the major part of her work that first year, however. The next priority item was to draw up a curriculum for the new school. Dr. Fuller asked for a three-year curriculum leading to a Bachelor of Sacred Music degree open to students who had satisfactorily completed two years of work at an accredited junior or senior college with a major in music; and a three year curriculum leading to a Master of Sacred Music degree open to students who had completed a Bachelor of Music or a Bachelor of Arts degree in music from an accredited college. This was in keeping with the three-year Seminary programs leading to the Bachelor of Divinity and the Master of Theology degrees in the School of Theology at that time.

From the time when the Winters had resigned the Atlanta post in the summer until Mrs. Winters came to Louisville in November, 1943, the subject uppermost in their conversations and correspondence was the Seminary music program. All of its various ramifications which they could anticipate at the time were discussed, but the chief consideration had been the curriculum. On the day after the dedication of Cooke Hall, Mr. Winters was assigned to an over-seas unit and by the end of November was stationed as Chaplain's Assistant at the Post Chapel at Schofield Barracks just out of Honolulu, Hawaii. In Louisville, after the formal opening of the building, Mrs. Winters spent the next six weeks in intensive effort on the curriculum, along with her teaching.

Mrs. Winters sent for the catalogues of all the colleges and seminaries in the country which she knew to have any emphasis in the field of church music. While waiting for slow war-time mails to bring these bulletins, and for an A. P. O. address through which she could correspond with her husband, Mrs. Winters, armed with the results of their many discussions of the subject, carefully listed the various aspects of the work of a minister of music in a Baptist church for which they considered special training would be needed. Nearly half-way around the world, Mr. Winters was still doing the same thing.

This list was by no means an arbitrary reproduction of their own training at any one place. It included ideas gleaned from various types of service with which each of them had had experience. Including part-time student-churches of both while single, experiences of each before studying at Princeton and together afterward, these included two large "down-town" city churches; a suburban "society" church; a summer-only training program in a small mountain town in Virginia; a summer only resort church on the Atlantic coast; two small churches with traditions going back to Revolutionary War days; two neighborhood churches, one in a small city, one in an agricultural-center town; a church in the heart of an industrial and ghetto area in a large city; and a college and seminary church in New Jersey. The Winters' tried to analyze the special problems in this broad spectrum. They noted areas in which they had wished for help which had been missing from their own training and had to be learned by experience. They tried to suggest elective areas which they would have liked to study, as well as those which might appeal to students with different needs such as ministerial wives or those preparing for mission fields. Mrs. Winters reviewed Sunday-School and Training Union quarterlies of the past few years, as well as Southern Baptist Convention annual reports to discover what was being done or hoped for in the areas of music and worship. They recalled statements both pro and con, of members of their choirs and of music committees of their acquaintance. They investigated ideas and opinions as well as the programs of music directors in many churches and missions from the Atlantic coast to Hawaii. They reviewed with detailed care their work in Atlanta, especially the suggestions of Dr. Fuller.

From these studies there gradually began to unfold a core of content that would need to be provided for their own students, and these began to fall into place in definite subject areas. They considered carefully the music studies that would be needed to develop sound musicianship, especially in the areas of theory, composition, music history and performing areas including conducting and ensembles as well as individual study in organ, piano or voice. Dr. Fuller had wanted a strong emphasis on choral work, and this was provided. They realized the special studies that would be called for to meet the special needs of the full-time church musician, and these too, were included. They were strongly convinced of the need for Biblical and church-related subjects,

At the very least, they desired for their students the same intensive introductory studies in English Old and New Testament as those taken by students in all other departments; a good foundation of some kind in Baptist doctrine, the course in Worship and the basic course in Religious Education.

By the time this much planning had been done, catalogues of other schools were arriving, and every item on the list of subjects being considered was closely checked with every bulletin. From these were gleaned some additional suggestions of content which could be incorporated with the ideas already taking shape. In addition, the differences and similarities between the curriculum for the B. D. degree and that for the Th. M. degree at Southern Seminary were carefully studied.

The final set-up was still somewhat nebulous when in late December Dr. Fuller called for the finished copy of the first tentative curriculum for both degrees to be in his hands by the first of January.

Each session of every part of the study had begun and ended with prayer. Yet when the final draft was called for, in spite of the hours of study, thought and prayer, Mrs. Winters confessed that she had a sickening feeling of helplessness and inadequacy that led to nearly three days of almost constant prayer during the Christmas holidays shortly before the deadline.

During this time, along with everything else, Mrs. Winters had been keeping an infant on his daily four hour schedule, and she reported that their son had expected that schedule to be quite promptly carried out. However, on the morning of December 26th, 1943, after his 6:00 a. m. feeding, she put him back to bed, and for the first time in his four months of life he did not stir until 12:30. As soon as he was in bed she went immediately to her desk, and after another period of intensive prayer she began to write. She testified that for the next six hours, in the quiet of the large house, she wrote steadily, without a single interruption, and it was as though everything she wrote were being dictated. She had almost a feeling of detachment, as she simply wrote down what came to her, without hesitation and without fatigue. When she put down her pen at the end of that period, she had on paper an outline of both required and elective courses for three years of study for a Bachelor's degree and a three year course for a Master's degree in Church

Music, different from those of any other known school. Completed also were a full catalogue-type course description setting forth the over-all content and credit hours of each course, and the order in which these courses would be taken. In the minds of the Winters' there was no way to explain this except that the Lord's hand was in the work. Temporary drafts of admission and graduation requirements were completed the next day and a temporary schedule of classes was drawn up to be sure the music classes would fit in with the Seminary schedule without conflict. Style and format followed the Seminary catalogue, and the whole was in the hands of the President before the deadline.

Faculty Response

The first reactions to the curricula and requirements were quite favorable. Almost everyone expressed surprise and pleasure that they seemed to be so comprehensive and thorough. The month of January was used to give the Seminary and Training School faculties an opportunity to go over them carefully.

A Seminary faculty meeting held on February 1, 1944, did consider the matter, but the faculty came to no final conclusions, asking for more time. The biggest stumbling blocks seemingly were the inevitable presence of more women in the classes; the fear that music students of either sex might lower the scholastic standing, with a resulting hesitancy on the part of some to allow their courses to be included. Thus there was some debate over required and elective courses in the School of Theology. The music set-up they left untouched except for a question concerning Hymnology. There was a course having this title already in the Seminary curriculum which appeared to be a duplication. However, Professor Johnson's course in the School of Theology was a one hour course for one term only and included conducting, basic music theory and other considerations he thought necessary for ministerial students. This course was still thought to be needed for them, but could not be considered adequate preparation for the church musician in the important matter of congregational song. The Winters' felt that a two hour course for all three terms of one year was minimal. This question had been faced before drawing up the curriculum, and Mrs. Winters had suggested that the name of the ministerial course be changed since it included so much more than hymnology.

Another hesitancy was the idea of beginning with both degrees, even though

the best prepared prospective students would be likely to be seeking a master's degree. With uncertainties regarding both faculty and student-body during war-time beginnings, the wisdom of this question was readily apparent. However, the faculty deliberations continued for four more months.

The Training School trustees and faculty grew anxious because they could make no final decisions about the music major they planned to offer in connection with the music school until they knew what courses had been approved by the Seminary faculty. Also the Executive Committee of the Seminary Board of Trustees was growing anxious to have some word of progress. The Winters' grew very anxious because no publicity could be sent out until the curriculum was approved, and no student body could be recruited without the availability of definite information. Even the faculty help needed was somewhat uncertain. Mrs. Winters was feeling all of this keenly because she felt responsible and was being criticized for doing nothing about "getting the school on its feet."

Anticipating publicity needs earlier, Mrs. Winters had drawn up a monthly schedule of publicity, suggesting the outlets and type of publicity she felt suited to each. By the end of March, however, nothing had been done, so she attempted to write it up herself. She listed the things she thought an initial publicity article should include: degrees, courses, faculty, entrance requirements, equipment, living arrangements, expenses and fees, remunerative work, applications for admission, when the session would begin, and the like. However, she discovered that even at that late date, the opening date of the 1944 session was the only thing that was definite enough to publicize. Still the faculty deliberated.

Trustee Approval

By the time of the trustee meeting at the Southern Baptist Convention in May 1944, the Seminary faculty had decided against beginning with a Master's degree, had approved the Bachelor's degree essentially as it was except that there was still some discussion over minor aspects of the order of seminary elective courses and of the wording of some seminary elective course descriptions. The Executive Committee of the Board passed this much as it was and Dr. Fuller took it to the board meeting at the convention. There it was approved by the trustees with only one dissenting vote at first. When later

discussion brought Dr. Fuller's report that he had searched all over the country for a year and had others searching with him but there were almost no Baptists prepared to do the teaching he wanted, the dissenter thought this a convincing argument of need for the training, and asked to change his vote to one of approval. Thus the trustee vote became unanimous in favor of the curriculum.²²

W. M. U. Training School Program in Music

The W. M. U. Training School, in the meantime, was interested in a combination degree with a new major in music and religious education on their standard B. R. E. and M. R. E. degrees. To get in their required core of studies, even though many courses were the same for both degrees, changes were needed for their girls. While the major courses in church music were retained, they decided to offer their own theory courses with less required hours, and their own ensemble. This was approved by the Training School trustees, and their catalogue for 1944-1945 included for the first time a major in church music, with most of the courses to be taken at the Seminary School of Church Music.

Music Faculty

While the faculties had been deliberating on the curriculum, Mrs. Winters, Inman Johnson and Dr. Fuller had been considering how much additional teaching help would be needed for a projected student body of sixty, beginning with twenty students the first year, and adding twenty each year. It was necessary to decide the areas in which help would be needed. Dr. Fuller had asked Mr. Winters to teach as soon as the army was through with him, and had designated especially the areas of organ, choral conducting, a Music School Choir, and whatever other courses might need help at that time. The war situation was most uncertain, even dark, during those spring months, but Dr. Fuller wanted to try to hold open at least some of these courses for Mr. Winters. The President deemed it wisest not to mix seminary and music school instruction, methods or students except as music students would take the required School of Theology courses with the ministerial students in classes already well established. He felt that Inman Johnson and Claudia Edwards should carry on the work they were doing at their respective schools. Thus the major

areas to be covered were theory, music history and piano on the part of a permanent faculty member, plus organ teaching and a daily ensemble rehearsal for music students for at least the first year.

The five month search for such a person or persons was difficult and discouraging. Budget was an important item and one which worried the President considerably until on February 2nd, the day after the Seminary faculty gave its initial, tentative approval to the bachelor's degree, Dr. W. Hersey Davis, a frequent faculty spokesman, came to Dr. Fuller to congratulate him on what had been accomplished. Dr. Fuller expressed his concern about salary for additional teaching help, and Dr. Davis replied, "When a new child is born into a family, we set an extra plate on the table and move over to make room for it, skimping a little someplace else if need be. This will be the same thing. If this is a service the Seminary needs to give, then we'll all have to make room for it."

Not everyone shared this view, as time revealed, but that word was encouraging, along with the word of Dr. John R. Sampey, the former President, who had also stopped by the office that same morning to tell Dr. Fuller how pleased he was with what was being done. Dr. Sampey had said, "The Seminary is in the best and most promising position it has ever been in at any time in its history." Thus encouraged, Dr. Fuller proceeded with the search, even though he made every effort to make no inroads on the existing Seminary budget other than salary. How well he succeeded in this is reported in The Tie of October 1944 in which he said, "To date, the buildings, grounds, two pipe organs, seven pianos and other furnishings have not cost the Seminary anything. the kind Providence which has inspired friends to make donations to make the new Department possible and the enthusiasm of pastors who see the need we are trying to meet, convince me that [the school] is of the Lord."²³

A number of names, both men and women,²⁴ were suggested from many sources during those months. All were thoroughly investigated. At least three prospective faculty members were brought to Louisville for interviews and to look over the situation, but for one reason or another, each declined or was not invited. On May 25th, Professor Johnson presented the name of Dr. Claude Almand whom he had met at Ridgecrest. Contact was made with him immediately and he came to Louisville the next week for an interview. More

will be said about him later.

Housing for Women

In addition to faculty, housing for women students had become a problem. Dr. Fuller had thought originally that the first women students of the music school would be able to room and board at the Training School. However, the Training School trustees had decided that none but their own students might live there.

With so many problems and delays, there was a frequent temptation to postpone the opening of the school for a year. But Dr. Fuller's stand was that the church must go on, war or no war; that the peace could not be won without it; and that the need then was really greater than ever before; that while it took a lot of faith and courage, it could and should be done. The Winters' shared the anxiety and temptation to wait. In almost every letter to her husband during the first year in Louisville, Mrs. Winters had commented in some connection, "How hard we have to lean on our faith," although her letters had always ended, "Things will work out for the best somehow." For they too, knew that having put a hand to the plow, there was no turning back.

The "Dew on the Wool"

Thus May 31st, 1944 was a red-letter day, bringing two occurrences which Dr. Fuller considered to be the "dew on the wool," indicating that in spite of discouragements he was supposed to go ahead.

One was the coming of Dr. Almand. Claude Marion Almand was a man who seemed to have all the right credentials. He had a Ph.D. degree in Theory and Composition with a minor in Musicology from the Eastman School of Music of the University of Rochester, one of the best in the country. He was a pianist who had piano teaching experience. He was a composer whose first symphony even then was being rehearsed for performance by the Cincinnati Symphony Orchestra under the direction of Eugene Goossens. He was a Southern Baptist, having joined that church in his youth in Louisiana. He was a man, and there had been much skepticism over the presence of a woman in the Music School. Dr. Almand had four years of college teaching experience in the very areas in which the Seminary school needed help. He was director of music in a prestigious church in Nashville, Tennessee,²⁵ very well liked by all who knew him. He

would be coming from a southern institution of good reputation. A regular attendant at Ridgecrest Music Week from its beginnings, he was strongly interested in Southern Baptist church music; and once presented with the possibilities of Southern Seminary's new school, he felt a sense of mission connected with it which prompted him to be willing to give up a more secure and lucrative position for this one. Indeed, in every way, he seemed to be God's choice for the position, and almost at once everyone concerned in any way with the school was satisfied.

On that same day, Dr. Fuller received word that there was every likelihood he would be able to get for the Seminary the property belonging to Mrs. George G. Neel and Mrs. Benjamin S. Clarkson located directly across Alta Vista Road from Cooke Hall, a beautiful home built originally for the Seelbach family. Dr. Almand and Mrs. Winters were permitted to be shown through the house on that day. It seemed ideal for a girls' dormitory.²⁶

Both of these advances were later confirmed. Dr. Almand's signed contract was received on June 6th, and final agreement was made to deed the Neel-Clarkson property to the Seminary on June 28th. This property later became known as Barnard Hall, so named in honor of the late Mr. and Mrs. I. P. Barnard, parents of the sisters who made the annuity gift.

On July 14th, final arrangements were made with Mr. W. Lawrence Cook, professor of organ at the University of Louisville School of Music, to teach organ two half-days a week to advanced organ students at the Seminary Music School. Mr. Cook had been under consideration for some time. He was thought by many to be the best organ teacher in the city at that time, and had earlier expressed an interest in part-time teaching if he were to be needed and if things could be arranged. This completed the music faculty needed for the first year.

Administrative Leadership

No "head" of the school was officially appointed. Because of his faculty status and the accreditation need to enlarge an existing department, Inman Johnson was named "Acting Head" of the new school for the first year, and of course continued as Head of the Music Department of the School of Theology,²⁷ a position he had held for a number of years. He had frequently stated his

preference for teaching the ministerial rather than the music students, and his regular work at the School of Theology had to go on. Dr. Fuller thought it would be unfair to ask Professor Johnson to try to carry both. So the President himself retained the administrative leadership of the school. As long as he lived, he was the liaison officer between the two faculties, as the music school faculty was always a completely separate entity from that of the Seminary proper for all the years that the Winters served there.

In these beginnings, due to circumstances entirely beyond the control of any of them, Dr. Fuller, Inman Johnson and Frances Winters were all in virtually untenable positions, each in a different way, for different reasons and entirely without the intention of anyone. There were a great many people who did not understand the situation. That it was worked out at all is further evidence that the Lord was definitely in the project. Without His guidance the school could never have been started as it was and at the time that it was.²⁸

Yet history would seem to bear out both the timeliness, the need, the wisdom of the viewpoint and the contributions of the venture to Baptist life and work. It was this church-centered viewpoint, training for which was begun in 1943 at Southern Seminary which has become the foundation and the pattern for a Baptist ministry of music even though, of necessity, there have been many variations on the theme.

Further illustration of this contention may be found in the many letters from students who were a part of the music school in those early years. Perhaps one statement received in the summer of 1974 will express the general consensus of all, — a word from Mrs. John Shepherd, who with her husband is a missionary in Fukuoka, Japan.

Mrs. Shepherd, one of the first music majors at the Training School, said in part, "The distinctive contribution made to my thinking by the School of Church Music has been the concept that church music was a part of a worship experience which, to be effective, could not be a miscellaneous collection of the usual proceedings, but must be a progressive experience from an awareness of God to a dedication to his service, and that music to be worthy of inclusion here must invariably have a purpose in the worship progression. This implies, among other things, that music leaders are contributors to a corporate experience, performing a service rather than displaying a talent.

The other concept is that of the necessity for the highest possible standards in preparation, musicianship and the devotional intent of music in worship. These are the ideas that have stayed with me over the years and have been most helpful in teaching and planning, and I am most grateful for the emphasis placed on them in my years of study at Louisville."²⁹

Early statements quoted in The Seminary News and The Tie add further documentation regarding the requests and the need for this type of training.³⁰ It simply took strong faith, steadfast courage and gracious spirits on the part of all concerned, along with plenty of sweat, tears and midnight-oil — and perhaps even a little blood — to carry out the Lord's mandate.

Equipment and Supplies

During the spring months of 1944 also, equipment was being sought. Two pianos, an upright Baldwin and a Steinway grand piano, were purchased through the generosity of Mr. Norman Perkins, a trustee. Others were loaned to the Seminary in exchange for storage. Later, on September 27th, after it became apparent that more instruments were needed, two more grand pianos were given by Mr. Perkins.³¹ After cutting through much government red-tape for its release, a new Moller unit organ was also purchased for practice purposes through the helpful efforts of Mr. William Pilcher, Jr. Funds for this organ were donated by four "friends of the Seminary." Mr. T. R. Allen was unusually helpful in securing other needed equipment of many kinds such as class chairs, file cabinets, a typewriter and all of the necessities for feeding and housing the new women students, a fact that represented a real feat of accomplishment in those war days.

From the conclusion of the Southern Baptist Convention when trustee approval was granted, until the middle of June which represented the first printer's deadlines, a bulletin and the forms necessary for the smooth functioning of a school had to be worded, spaced and printed. Each of these had to be new, carrying a School of Music heading rather than that of the Seminary proper. Twenty-three forms were needed,³² in addition to separate matriculation procedures for music students and new dormitory regulations for girls. All of these Mrs. Winters worked out and prepared for printing or duplication.

Acknowledgments

In the preparation and printing of all the forms and the working out of many procedures, Dr. Hugh Peterson, then Seminary Registrar, was a gracious and indispensable help, and continued to be an understanding, encouraging and helpful friend for the nine years of the Winters' service at the music school. Another equally encouraging and helpful friend of the school was Dr. Leo T. Crismon, Librarian. Acknowledgment should also be made of Mr. J. O. Anderson, then treasurer; and of Dr. Carrie U. Littlejohn and Miss Claudia Edwards of the W. M. U. Training School for their part in getting the School of Church Music started. Much could be said about the special helpfulness of each.

Student-Body

During the 1943-1944 school year, with faculty and equipment in the process of being worked out, the other big problem was a student-body. The goal for the first year had been set at twenty. By late May only seven inquiries had been received. By late June, three girls had been accepted by the Training School as music majors for their combination degree, and none by the Seminary music school. The Training School quota was full with a long waiting list by this time, so three music students represented their first year limit. Some inquiries came in as a result of articles about the music school in the April and May issues of The Tie.³³ A message sent via The Tie³⁴ in June, 1944 to Seminary alumni asking for their recommendations of promising students had brought only one reply from the 3000 copies sent. Other than these articles by Dr. Fuller, although supplied with basic information at least two months earlier, the publicity director still had sent no publicity about the school by the end of July, even to state Baptist papers. Thus, the first real results came from Dr. Fuller's visits to Ridgecrest for B. S. U. and Training Union weeks later in the summer. There he was given an opportunity to present the new program and to interview interested students.³⁵ It was largely the personal contacts of Dr. Fuller, with the help of the Training School personnel and a few interested Seminary students who had musical friends, that made it possible to actually open the School of Church Music to its first student body.

Opening with the First Class

The school opened for its first session on September 11th, 1944,³⁶ with two full-time instructors, Dr. Almand and Mrs. Winters; and three part-time instructors, Mr. Cook, Miss Edwards and Professor Johnson. It had not been possible, after all, to get into Barnard Hall for that first year, so the upstairs rooms in Cooke Hall had been made ready for nine dormitory girls.

Auditions and placement examinations in music were held on the first day, and the music faculty was very much pleased with the musicianship and aptitude of the class as a whole. The goal for the year was met with twenty students matriculating.³⁷ Four Louisville applicants were rejected after auditions. One of the latter was an older Louisville woman about whom and to whom some doubt had been expressed previously. The other three were wives of Seminary students, all of whom had very little music background. All four were late applicants. It did not seem fair to these students to allow them to begin a course of study they did not give evidence of ability to complete satisfactorily. Other courses of study were worked out for the three student-wives. They seemed to understand, and this evidence of attempting to meet a standard from the beginning was pleasing to the Seminary faculty.

Of the twenty entering students, seventeen were music majors, seven of them concentrating in organ. Three of the total number were men, and three majors were from the Training School. These students came from nine states.³⁸

One of the problems in beginning this type of venture, was that there was really no nucleus from which to build. The school started from an idea, a need and property rather than with people. There seemed to be nothing too tangible, from the students' point of view, to build on. New people of varying ages and experiences, coming in from all around the south, knew little if anything about Dr. Fuller's ideal, nor had they in most cases any real conception of what a ministry of music in its best sense was all about. How to inspire them and get the ideal over to them in such a way as to give them a true vision of what could be done was a big challenge to all concerned. Credit must certainly be given to those first students. They were a stout-hearted group, interested in pioneering and very responsive to ideas new to them, and they formed the needed nucleus even sooner than expected.

In working toward this end, plans were made for an opening social and a freshman recital on which all new students performed;³⁹ the daily devotions at the breakfast table for the dormitory girls; some music school picnics in the park; and other early events to help build group spirit.

One such event was the beginning of a Christmas Yule Log Service which it was hoped would become a tradition. This service was conceived as emblematic of the spirit of the new music school, as like the burning Yule log, it would hopefully radiate a spirit of friendship and service, of social equality and brotherhood, of joy and good cheer, of unity and togetherness, of generosity and love, of warmth and light, and of blessing and sacrifice, all of which have been, and it is hoped still are representative of the spirit of the school.

The first Christmas banquet and Yule Log Service were held in the beautiful center room of Cooke Hall, its large fireplace forming a perfect setting for the event. Mrs. Fuller lighted the first Yule log with a taper from the Christmas table, and spoke of the significance of the occasion. Dr. Fuller then added an account of the beginnings of the school, and shared some further dreams for its growth. This occasion seemed to furnish the mortar which completed cementing the group into a student-body with high ideals, a high morale, and a genuine sense of mission. By the time the school was ready to welcome the second class in the fall of 1945, there had begun to grow a spirit which anyplace outside of the folds of Christ's cause would have been most unusual.

Conclusion

Day by day accounts of all that was said and done as far as the Winters' part in the school's launching was concerned, were contained in the daily letters exchanged by Frances and Donald Winters while he was in the army. It was almost uncanny how often their letters expressing the very same ideas without previous mention of them, would cross in the mails. It is only because of this detailed correspondence that a full account of the Winters' part in the beginnings of the school could be accurately reconstructed. Through all of this, the role of Mr. Winters was largely that of consultant. Mrs. Winters would report in detail everything that happened, asking for his suggestions or concurrence. His daily replies brought back his comments, and she did not present their ideas until she heard from him. When he did

return after the war and took up his work at the school in November, 1945, he felt thoroughly acquainted with the work. Mr. Winters' influence, in addition to contributing a needed perspective and objectivity, can be seen in many aspects of the launching of the school; in suggestions for the music provisions in the Alumni Chapel, and for the chapel organ which even in 1944-1945 were beginning to be planned. Because of the closeness Mr. and Mrs. Winters always shared, whatever part the Winters' may have had in helping Dr. Ellis A. Fuller to launch the Southern Baptist Seminary School of Church Music was a joint effort. They both express gratitude to Almighty God for having had this opportunity to serve.

NOTES

1. E. P. Alldredge of the Baptist Sunday School Board's Department of Survey, Statistics and Information, pointed out the condition in his 1939 report on the survey of music in Southern Baptist Churches when he said, "the greatest single need for a better program of better music in Southern Baptist churches is the desperate need of more well-trained choir leaders in the churches." In 1939, 58.8% of Southern Baptist churches used quartettes for the music of their worship services. These "stood out as by far the most popular special feature connected with the musical program of the churches," according to the findings. Of the 21.63% of existing leaders who claimed training, many had "only two weeks in an old-fashioned singing school." Of only "588 so-called trained choir directors" in the entire convention (24,844 churches in 1937), over 100 were trained as organists. Alldredge stated that "there were no ... training schools, except the old-time shaped-note singing schools, where these choir directors could secure any real training." In fact, all of the 2,559 urban churches actually surveyed answered that apart from such schools they "had never seen a training school for choir directors." (See: E. P. Alldredge, "Survey of the Musical Program in Southern Baptist Churches," from Part I of Southern Baptist Handbook 1939, Nashville, Tennessee, Sunday School Board of the Southern Baptist Convention, 1939, pp. 14, 15, 24, 29.)

Also in 1939, J. W. Storer, chairman of the convention's Committee on Church Music which requested and worked with the Sunday School Board's Department of Statistics on the survey of Southern Baptist church music, reported to the convention that the survey showed "the urgent and compelling needs of our churches in this vital [music] phase of their worship activities and life and how great and tragic have been the losses which have already come upon great sections of our convention because of long delayed action in this important field." (See: J. W. Storer, Chairman, "Report of the Committee on Church Music," from Annual of the Southern Baptist Convention, 84th Session, 94th Year, May 17-21, 1939, Oklahoma City, Oklahoma: Nashville, Sunday School Board, 1939, p. 125.)

2. While choirs of children and youth, often all ages in one group, had been heard in America since before the turn of the century as a result of scattered efforts throughout the country, many were short-lived projects sponsored by individuals or music clubs rather than churches. During the 19th century, groups of children often sang in church for occasions such as Sunday-School concerts and Singing-School programs, but such groups were not then considered to be children's choirs; their efforts were sporadic, and with the exception of the groups trained by Lowell Mason which grew into the beginnings of public school music, such groups were largely unorganized. Outside of Catholic and Episcopal churches which had their own choir schools for training boy choirs that combined with select adult male voices to furnish the music of their services, little of lasting value was really being accomplished in the churches with children, either in

regard to singing or training in music. With a few notable exceptions such as the community children's choirs of Flemington, New Jersey under the direction of Elizabeth Van Fleet Vosseller, which choirs were graded and church related to some extent, the development of children's church choirs up to the 1920's was little more than a fad rather than an educative, continuing, integral part of the program of any single church. However, the first music program fully graded from kindergarten through high school, sponsored entirely by a single church as a part of its total educational program under the leadership of a full-time staff minister of music and functioning continuously from its beginnings to the present, was that of Dr. Williamson at the Dayton Westminster Presbyterian Church.

Southern Baptist churches were among those being influenced by the general children's choir movement gaining impetus during the first three decades of this century. It is surprising that the "Survey of the Musical Program in Southern Baptist Churches" of 1939 reported (pp. 14, 20) that "in 1938 a total of 4,783 churches were trying [author's italics] to train and use junior choirs, in addition to their regular choirs." However, the term "junior choir" was so ill-defined that the survey committee "had real difficulty in attempting to properly interpret the returns." (p. 14) What the committee wanted to know was how many churches had regular choirs of junior and intermediate aged children (although "intermediate" then included high-schoolers.) However, many church choirs were composed largely of young people, and these answered the questionnaire in the affirmative, though such groups were not distinct from the regular church choir. A difficulty was that at the time of the survey, most questionnaires were answered by church treasurers, clerks or secretaries, since over 60% of the churches selected for the study had no choir directors and many had no resident pastors. (Survey, p. 12) Many of these thought of a "junior choir" as any singing group that was smaller in size and/or younger in age than the usual "senior choir." This was the interpretation of even some of the members of the convention's Committee on Church Music. Inman Johnson of Southern Seminary, for example, hoped to establish a "junior choir" of high-school age young people at the Walnut Street Baptist Church in Louisville in 1943-1944. Many such groups were non-graded, having any interested singers from 4th grade through high school in one "junior choir."

Thus the figure of 4,783 churches "trying to train junior choirs" in 1938 is in all likelihood somewhat misleading. In the absence of trained music leadership, those that did exist were usually not a continuing part of a church educational program. In many of the state reports for the survey, not more than one or two choirs, if any, were regular features of the church program, whereas the others, as with 19th century children's groups, were used only for special occasions, "especially in revival meeting times and on all great occasions." (p. 28) Breaking down the figures by states, it was discovered that while 19% of the churches were attempting some kind of junior choir, only .02% had regular junior choirs, the others being used only for special occasions. From the reports, there seems to be a strong likelihood

that this .02% were mixed age groups including high-school age, since these sang regularly for evening services. From the way in which the questionnaire was worded and the response reported ["in many cases this question was fairly mangled," (p. 14)], it is probably impossible to glean from this survey an exact picture of children's choirs in Southern Baptist churches in 1938, even though the results were evaluated as "a perfectly marvelous piece of information, truly prophetic of a better day of better church music among Southern Baptist churches," (p. 14) and probably the most encouraging bit of information discovered. This may be so, especially in view of the fact that most of the urban churches reported an "outstanding desire" (p. 23) for a "serviceable junior choir."

The fact remains, that while the churches seemed to be ready, even eager and trying on their own, to give music training to their children and young people, trained leaders were very scarce, and often trained as organists. Leadership training provisions were almost nil. Alldredge states (p. 29), "Southern Baptists now have marvelous training schools for all the officers in our churches except the two main officers — the pastors and the choir directors. Fully 90 per cent of the spiritual value of all public worship depend upon these two officers for whom, in many cases, there is no provision for training in any way whatever!"

Dr. Fuller was aware of these facts, of course, and added to his own long search for trained leadership, it strengthened his desire to make possible such training when he came to the Seminary.

3. Paul Hutchinson, "Let All the People Praise Thee," in The Christian Herald, April, 1937, p. 18. (Copy attached.)
4. This fact was recognized by Sunday School and Training Union Departments of the Sunday School Board as evidenced by the collaboration of A. W. Graves of the Training Union Department and B. B. McKinney of the then new Music Department for the Board's first study-course book in music, Let Us Sing (Nashville, Broadman Press, 1942). According to its "Prefatory Statement," credit for the study of this book could be earned either in the Sunday School study course or that of the Training Union, although it was strongly advocating that, apart from Sunday-School or Training Union, the churches offer a music program that would be churchwide in scope. Thus the Sunday-School Board, as well as the churches, were ready, but trained leaders were still not available; and one study course book, though a definite step forward from shaped-note singing schools, would not in itself provide the needed training.
5. Col. 3:16-17; Eph. 5:17-21; Ps. 63:5b; 95:1-2.
6. Ellis A. Fuller, "A New Era," in The Advocate, Vol. XIII, No. 25, June 22, 1941; Atlanta, Walter W. Brown Co., p. 2. (Copy attached)
7. Dr. Graves spent the better part of a week in 1941 at the First Baptist Church of Atlanta, attending choir rehearsals, collecting the

brochures, publicity, news-letters and other materials written for that church concerning its new program and projected plans; and discussing the entire program in detail with Dr. Fuller, members of the music committee, members of the choirs, and with Donald and Frances Winters. Many of these ideas are reflected in the content of the chapters written for the book by Dr. Graves.

8. Testimony regarding the value of music to his own spiritual life was given personally by Mr. Cooke to the Winters' at an early Yule Log Service of the School of Church Music. Mr. Cooke had said, "It may be wrong, but on numerous occasions throughout my Christian life, the music of the church has contributed more to my spiritual growth and well-being than the sermon." This was reiterated frequently following various Vesper Services of music sung by the Music School Choir throughout the years from 1946 to 1952.
9. For a fuller description of this property, its history and former owners, see Southern Seminary News, Vol. XI, No. 3, September, 1943, p. 2. Dr. Fuller had confided in the Winters' at the time this property was acquired for a music school, that in his own mind he had really planned to expand the Department of Religious Education to the status of a School of the Seminary before establishing a School of Music. However, this property, ideal for music school use, became available, and one with determination and a dream such as that of Dr. Fuller, does not turn his back on an opportunity to fulfill any portion of that dream.
10. Carl Neumeyer, in his History of the N. A. S. M., states (p. 140) that a Church Music curriculum was first approved in 1952, although as early as 1945, NASM publications list an approved church music degree for Northwestern University only; and as late as 1960, the official NASM Bulletin would indicate that requirements for such curricula were still being studied.
11. See "The Seminary Presidency," in Southern Seminary News, Vol. X, No. 4, November 1942, p. 5.
12. See: John R. Sampey, "Special Providences in the History of the Seminary," in Southern Seminary News, Vol. X, No. 4, November 1942, p. 7. Also on several occasions in faculty meetings and chapel, Dr. Sampey orally voiced his commendation of the new president and urged all concerned to give him their full support.
13. This opinion was voiced rather strongly to Frances Winters by Ella Broadus Robertson, widow of the Seminary's well known New Testament scholar, A. T. Robertson and daughter of a former Seminary president. Mrs. Robertson lived in one of the upstairs rooms of Cooke Hall for a time in 1944 before it was used for a girls' dormitory. She was outspoken in many Seminary matters, and in this she may have been reflecting the views of others in the Seminary family as she claimed that "almost everyone" was dubious of the new undertaking. On the other hand, she could have been expressing chiefly her own viewpoint, but as a member of the "Seminary family" at least such views were being expressed.

14. Edward A. McDowell, "Highlights of a Great Seminary Session," in Southern Seminary News, Vol. XI, No. 2, May 1943, p. 6. Since the move from its location at Fifth and Broadway to the Lexington Road campus, Seminary professors had been repeating their courses for W. M. U. Training School girls, teaching them at "House Beautiful" separately from the ministerial students — and for an additional fee. Some did not welcome the larger classes involved in combining men and women students, and were not ready to accept the idea of all the leadership personnel for local churches and mission fields being trained together.
15. Ellis A. Fuller, "Magnifying the Ministry of Music," from Southern Seminary News, Vol. XI, No. 3, September 1943, p. 2.
16. There were some who understood the Westminster Plan as one which involved a good deal of a cappella singing of some of the world's greatest sacred music by a well-trained and highly disciplined professional choir. Some thought of it as an effort to revive good choral singing for the church as contrasted with revivals by college Glee Clubs and local Music Clubs. This viewpoint was correct to a certain extent, although only a small part of the real story, for choral singing under John Finley Williamson's direction was not just another college choral organization or a professional church choir. It was provided in order that those who desired to do church music work might gain experience in a high quality of choral singing which he felt was the sort that would honor God. It was provided to instill in them the importance of a person-to-person ministry as the church musician worked to train individuals for church service. He gave this personal concern to each of his students and expected it of them as they went out to serve. His work began in a church, and although not always recognized by his critics, it was always church centered.

Another misconception of the Westminster Plan was that it was — and sometimes still is — considered to be a peculiar type of vocal and choral method with which many have thought they did not agree. This use of the term is a misuse, for that conception is purely and simply a myth. There is no specific Westminster vocal method, for in any applied music area — organ, piano, voice, violin, choral work or whatever — "the method is the man." (Dr. James L. Mursell, class in Psychology of Music, Columbia University, summer 1945.) This is also true in other fields such as preaching. People simply do not reproduce a George W. Truett or a Billy Graham simply by efforts to imitate a method. In the music field at the time, even the best of Dr. Williamson's students from different student-generations, had different ideas of what his method was, according to what they received from the man in 1924 or 1940 or 1955 or whenever, for his teaching was unique and constantly different because it was alive. Perhaps those who did not like life in music or in worship may have disagreed with the approach. In any event, that is definitely not what was meant by the Westminster Plan when it happened to be used in connection with the type of church music program in which Dr. Fuller had become interested. (For further enlargement upon these ideas, see Paul Hutchinson's article referred to in Note #3 and attached at the end of this section.)

17. N. A. S. M. Bulletins, Op. Cit.
18. See: Southern Seminary News: Vol. XI, No. 3, September, 1943, p. 1; The Tie: Vol. XII, No. 4, April, 1944, p. 1; Vol. XII, No. 5, May, 1944, p. 1; Vol. XII, No. 6, June, 1944, p. 1; Vol. XII, No. 11, November 1944, p. 1; Vol. XIII, No. 4, April, 1945, p. 4; Vol. XV, No. 6, June, 1947.
19. Originally publicized in Southern Seminary News (Vol. XI, No. 3, September 1943, p. 2) as offering instruction in September, 1943, the second term of the 1943-1944 session marked the first use of the building for teaching because it had not been vacated and renovated in time for September occupancy. See also: "Music Department," in The Tie, Vol. XII, No. 1, January 1944, p. 3.
20. There were twenty-one students to apply for private lessons that first teaching term, so many for organ that it was necessary to have an organ class for beginners. Even then some organ applicants had to be turned-down. Ten students registered for piano, so Mrs. C. D. Sallee, a student-wife with some piano teaching experience was secured to teach a few students on a part-time basis in return for the rental of the garage apartment at the music school property.
21. Professor Johnson registered a few women students for voice lessons under his name and turned them over to his wife for teaching. This teaching was done in a Cooke Hall studio to help get music away from Norton Hall. However, Mrs. Johnson was never officially in the employ of either the Seminary proper or the School of Church Music.
22. For the first approved curriculum see The Tie, Vol. XII, No. 6, June, 1944, p. 4.
23. Ellis A. Fuller, "President's Paragraphs: Sacred Music," in The Tie, Vol. XII, No. 10, October, 1944, p. 1.
24. No woman had ever been on the Seminary faculty, and there was no chance at the time that any woman who might be associated with the music school would achieve Seminary faculty status. Mrs. Winters was unwelcome to some faculty members and was not even allowed to come before the faculty group as a consultant to present the music curriculum and answer questions about it, although other consultants appeared before that body from time to time. In spite of this, because of the war situation as well as their qualifications as musicians and teachers, some women were considered.
25. Dr. Almand was Director of Music at the Belmont Heights Baptist Church, Nashville, Tennessee for two years before coming to Louisville. See article in The Tie, Vol. XII, No. 8, August, 1944, p. 4.
26. The Neel-Clarkson house, later known as Barnard Hall, had ten large bedrooms with a bath for every two; a large kitchen, pantry and dining room; large living room and entrance hall; a library, small

parlors and sun-rooms, and a space ideal for an apartment suitable for a housemother. A large garage seemed well adapted to be partitioned for practice rooms and had a caretaker's apartment over it. Five acres of beautifully planted lawns and gardens, an attractive summer-house, and a tennis court provided a perfect setting.

27. Publicity in which Professor Johnson was named "Head" always specified the Music Department of the Seminary. See Southern Seminary News, Vol. XI, No. 3, September, 1943, p. 1; The Tie: Vol. XII, No. 5, May, 1944, p. 1; Vol. XII, No. 10, October, 1944, p. 1
28. See Dr. Fuller's statement of conviction that the project was "of the Lord" in The Tie, Vol. XII, No. 10, October, 1944, p. 1.
29. Part of a statement written and signed by Jean Prince Shepherd given to Frances Winters at the Southern Baptist Church Music Conference, Dallas, Texas, June 10, 1974 with her permission to be quoted.
30. Southern Seminary News, Vol. XI, No. 3, September, 1943, p. 2; The Tie: Vol. XII, No. 5, May, 1944, p. 1; Vol. XII, No. 10, October, 1944, p. 1.
31. See The Tie, Vol. XII, No. 11, November, 1944, p. 1.
32. A Music School supplementary bulletin was prepared. This was set up like the catalogue, but printed separately in advance of the full Seminary catalogue so that copies could be mailed at the earliest possible date. These pages were held to be inserted in the full catalogue later. This, together with two application forms, a short preliminary application printed in the catalogue and a longer complete form for student records, were the most immediate needs. Other forms which had to be ready before the opening of school were a special fee card for the treasurer's office showing applied music and practice fees in addition to the usual information; matriculation cards; three colors of class admission cards; application for advanced credit cards; admission certificates; matriculation certificates; a health certificate; schedule sheets; a telephone-call card with all personal student data and student schedules including practice and private lessons; a supplementary information sheet for items such as ability to accompany, to serve as song leader or organist, etc.; grade sheets to go to the student, one kind for the end of the term, another for the end of the year; grade sheets for instructors; a student permanent-record card; transcript forms; special forms of various sorts such as a request for transcript, vocal and instrumental audition and applied music records, theory-placement examination report, proficiency reports for applied music, and private lesson repertory cards. Even an examination schedule was given out at the beginning of the term. A full description of matriculation procedures for music students had to be thought through and mimeographed, telling exactly what steps the music student was to take and in what order along with a class schedule sheet and classroom and practice room assignment sheets. All official forms

had to meet the requirements of the American Association of Collegiate Registrars and Admissions Officers as well as the needs of both the Seminary proper and the School of Church Music. Dormitory regulations of several kinds for women students had to be decided upon and approved by both Seminary and Training School officials and several forms drawn up in this connection, and house-work assignments for the girls had to be lined up.

These preparations, together with much student correspondence, preparation of library reference lists, text-book orders, a special project of Dr. Fuller's involving monthly correspondence with 500 "Friends of the Seminary," and some clerical work for Inman Johnson, fairly well filled Mrs. Winters' first summer, even though there were those who wondered what she had to do.

33. The Tie, Vol. XII, No. 4, April, 1944, p. 1; Vol. XII, No. 5, May, 1944, p. 1
34. The Tie, Vol. XII, No. 6, June, 1944, p. 1
35. This was very late to recruit a student body for the fall term of that year. In desperation, Dr. Fuller lowered the entrance requirements while at Ridgecrest, approving admission of some students without previous college work. These would take the regular music courses in pursuance of a diploma in church music, an arrangement similar to the policy of the Seminary at that time which permitted non-degree students to earn a diploma in Biblical studies without having had previous college credit. If the equivalent of two years of approved college work could be earned before the granting of the diploma, such students would be permitted to receive the bachelor's degree. Some students entering the School of Church Music in September, 1944 entered as diploma students.
36. The Tie, Vol. XII, No. 5, May, 1944, p. 1, gives the date of the opening as September 12, 1944, but music students officially reported a day early for auditions and placement examinations.
37. The first students were: Mevis Barron, Lurie Brown, Dorothy Campbell, Thelma Jean Campbell, Howard Cates, Beatrice Collins, Virginia Colvin, Martha Sampson Douglas, Carl Hagler, Juanita Harris, Lillian Howell, Hugh McElrath, Ethel Shirley McGuff, Mary Lee Montgomery, Florence Moore, Maurine Robles, Aubyn Sallee, Virginia Sumerel, Maxine Theis, and Julia Wallace.
38. States represented were: Alabama, Arkansas, Florida, Kentucky, Mississippi, North Carolina, Oklahoma, Tennessee and Texas.
39. A copy of the program for that first recital is attached. The students arranged the program themselves and selected Hugh McElrath to announce the numbers. The trio was a complete surprise to everyone but the singers and the "announcer." The copy appears exactly as it was typed (with carbon copies) for the faculty, except that each was numbered.



Let ALL the People Praise Thee



The Westminster Idea for the Enrichment of Church Worship Enters Its Second Ten Years of Service to All Churches

By Paul Hutchinson

THERE is a college of music over in Princeton, New Jersey—but before we get into that, let's look on a bit of elementary psychology. One of the surest ways of ruining a child is to do for him what he should learn to do for himself. Any educator knows that, and so does any parent. Unfortunately, the parent sometimes fails to carry out his knowledge in practice. Mary's mother always kept Mary's room in order; consequently, now that Mary is married, her housekeeper is rapidly driving her young husband to distraction, for her dad could always be counted on to work out the boy's arithmetic lessons; Junior can't even keep the stubs of his checkbook in order. There is such a thing as coddling a child into disaster. In the apostle talked about working for your own salvation, he knew what he was saying. Well, what has all this to do with that college of music in Princeton? Let Dr. Finley Williamson supply the answer.

The college is the Westminster Choir School; Dr. Williamson is the president, and the purpose of this article—I might as well confess right at the start—is to tell of the vastly important contribution which I think the college is making to the enrichment of Christian worship. Dr. Williamson has been studying the worship in Protestant churches all his professional life. He sums up his diagnosis of the trouble in hundreds of them—and by "trouble" I mean the thing that makes their worship services so unrewarding—by saying that they have too much done for them. There is no sense of *participation*, in any true meaning of that word.

Worship, in the case of too many churches, is a process by which the membership provides a financial budget, which is thereupon used to employ a small but supposedly highly competent professional staff. On Sunday mornings the members of such a congregation go to the church building, there to sit in more or less dignified composure while the organist plays

for them, the minister prays and preaches in their behalf, and the choir sings at them. Now and again the proceedings are interrupted briefly to allow for what passes as congregational participation. But what does this frequently turn out to be? A lifeless mumbling of a creed; an equally dispirited responsive reading of a Psalm; a half-hearted murmuring of two or three hymns (the higher the social pretensions of the congregation the greater the probability that even the hymn-singing will be left, by common consent, to the choir) and the taking of the collection. I have seen a good many Protestant church services in which the taking of the collection really seemed to be about the only part of the worship in which the congregation was expected to share a vital part.

In other words, in such churches the whole process that goes by the name of worship is mostly done *for* the people. That, says Dr. Williamson, is all wrong. It is the reason why so much worship neither grips the interest nor stirs the emotions of the worshippers. Members of a congregation of this sort, he points out, are really not worshipers at all. Worship is an active, not a passive, process. Even Quaker worship must have its active phases to be rewarding; a Quaker meeting in which no one was ever "moved" would not long hold the loyalty of its

members. And still less is it a healthy sign to find congregations in other Protestant churches sitting back to let their employed servants in pulpit and choir do their worshipping for them.

Worship, Dr. Williamson insists, is something that you do; not something that is done for you. It is something in which you must participate, in which you must bear a full part, if it is to mean much of anything to you. When the Psalmist, in his apostrophe to worship, cried, "Let the people praise Thee, O God," it is worth noting that he hastened immediately to amplify that by adding, "Let all the people praise Thee." There you have the secret, says Dr. Williamson, why hundreds of churches have dead or somnolent services. The idea that all the people may have, and must have, a real part in the business of praising God seems never to occur to them. Or if it has, it has been given up as too difficult.

Well, it is not too difficult. It can be done. It can be done in any church. It can be done by using the resources which are already in the churches—and which

ton, Ohio. The only thing to differentiate what he was doing then from the work of a thousand other choir directors lay in his passion to make his choir the best it was possible, within the range of the singers' talents, to make it.

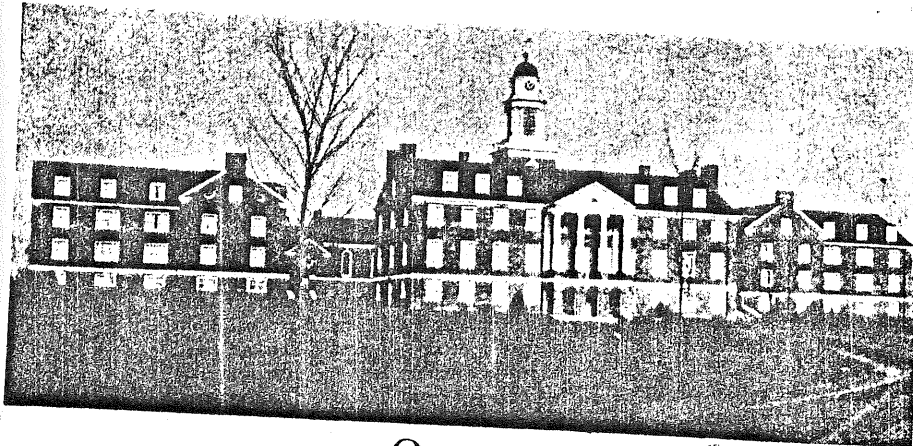
I remember one of the things he said to me at about that time, or a little later. "The trouble with church music," he stormed, "is its lack of honesty. The minister will spend hours, days, almost a week in preparing for his part in the Sunday service. What do the choirs do? They turn up fifteen minutes early on Sunday morning, or half of them turn out on Thursday evening, to hum over a lot of musical junk that has been sung to death. Then they put on their gowns, give a last look in the mirror, and think they are all ready to take their part in the worship of God! It's downright dishonesty; that's what it is!"

The Westminster Presbyterian Church choir of Dayton was not like that. It worked long and hard; every member received individual training from the choir master, in addition to the hours of en-

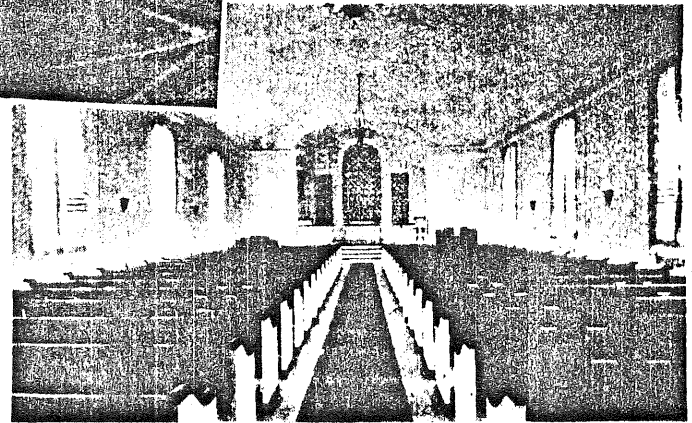
liamson talent and energy turned from the training of members in one remarkable choir to the training of leaders who could spread a new type of worshipful music throughout the churches of America.

Now I see that there is one idea I must guard against planting, even by indirection. It is not the Westminster idea to cover the nation with choirs capable of giving concert tours. Far from it. Rather, it was the idea that in every church there is an extraordinary amount of musical ability largely going to waste. People like to sing. Some like to sing when they shave; some when they are doing the family washing; some when they are rocking back and forth in the porch swing on a moonlit June night. But, old and young and in between, they like to sing. It is the Westminster idea to make them believe that they can sing, and then to alter the pattern of the services in Protestant churches so that all the membership may have a common part in this most moving kind of participation.

You have no difficulty in distinguishing a church that has been touched by the Westminster idea. Details of the local program will vary, as they should. But you will almost always find at least four regularly organized choirs; a junior choir, a junior high school choir, a young people's choir and an adult choir. If the program has been under way long enough really to take hold, you are likely to find waiting lists for all these, and some sort of auxiliary singing groups to keep alive the enthusiasm of those who must wait. Each of these choirs has a definite place in the church services; some of them in



On the opposite page is a group of students at the Westminster Choir School, Princeton, New Jersey, and—in circle—Dr. John Finley Williamson, President of the School. On this page are the building of the Choir School, and a view of the Chapel Interior



the churches are now, in too many instances, allowing to go to waste. Worship can become a common participation in praising God. As such, it will weld congregations together at the same time that it lifts them above the humdrum levels of everyday existence. This is not mere theory; it is something that is already happening in more than four hundred American churches, and that is spreading out from single churches to whole cities, across rural counties, and is beginning to register even among the younger churches on mission fields. It is a record of practical achievement, and not simply the untested theories of one man, that I am now writing about.

However, to make the matter clear I will have to start with that one man. Most achievements of importance, as you may have noticed, start with a man. Suffer me, therefore, a few paragraphs about the career of Dr. John Finley Williamson. That career began to assume distinction about seventeen years ago when Dr. Williamson—then just plain Mr. Williamson—was director of the choir in the Westminster Presbyterian Church of Day-

semble practice. Presently, the old mousetrap proverb began once more to prove itself true. Invitations began to press these singers to appear in other cities. A remarkable woman in Dayton—Mrs. H. E. Talbott—although not herself a member of the Westminster Church, undertook the regularizing and the extending of these tours. One day, like Byron, the members of the choir and their leader awoke to find themselves famous.

The inevitable followed. Other churches began begging for members of the Westminster choir to lead the choirs in their services. Mr. Williamson found a tremendous eagerness among Protestant denominations, not only to hear his choir sing, but to hear him tell how the choir had been taught to sing and whether the same methods could be followed in other congregations. And the result was that in 1926—only a decade ago—the Westminster choir became the Westminster Choir School, and the tremendous Wil-

every service, and some only once or twice a month. Then, in the midweek service or at some other spot on that church's program, you are equally likely to encounter a regular gathering of the adult membership for mass singing.

The music itself commands respect. It is not too difficult for the ordinary person to sing; neither is it too cheap to offer in worship to the Lord. To make clear what I mean, let me set down the complete program of a "festival" held by the choirs of one region in Virginia last August. These were choirs from all sorts of churches in that state; when they came to sing, together, the music that all of them were using in their home churches, they made a combined chorus of a thousand voices. (There will be twenty-eight similar festivals this summer.) Well, I find that program (Continued on page 62)

ALL THE PEOPLE PRAISE THEE

(Continued from page 19)

began with David Hugh Jones' moving "God Is a Spirit." Then came Arcadelt's "Hear My Prayer, O God"; Clarence Dickinson's "List to the Lark"; Schuetky's "Send Forth Thy Spirit." Then the children had their turn: Handel's "How Beautiful Are the Feet"; that Christmas carol—Czechoslovakian, isn't it?—"Bring a Lantern, Jeanette, Isabella"; then Bach's "O Saviour Sweet." Then for a long-trained adult group, some Russian church music, one of Christiansen's, Robertson's "Nightfall in Skye," and more Bach. And then another period of combined choral singing, closing with Christiansen's "Praise to the Lord."

There you are! That is the sort of worship music which is being sung in hundreds of American churches today by thousands and thousands of worshippers, old and young, who formerly found no definite or exalting place for themselves in the service. And now, reports from overseas indicate that in other lands, men and women trained at the Westminster Choir School are beginning a new sort of missionary service.

How has so remarkable an extension of an idea been achieved in so short a time? When that question is asked, I find that again I have got ahead of my story. Let's turn back again to 1926, when Dr. Williamson was first establishing his Choir School in the Westminster Church in Dayton. I used to visit them there, while the classes were meeting in the rooms designed for the church school of that Presbyterian congregation. Those original students were undergoing one of the most relentless courses of study I have ever found in a professional school of any sort. "Only young people of Christian character, personality, leadership, instinctive musicianship and good mental equipment are accepted as students," said the first bulletin, and they keep that general list of requirements to this day. But I used to think—and still do—that they should have put something in about an iron constitution: Whew, how they worked them!

The Westminster choir continued, of course, to tour and gather fame. It made its first journey to Europe in 1929; the result was the much more triumphant tour of 1934, which even included invitations from the "godless" government of Soviet Russia to give four concerts in Leningrad and seven in Moscow! The radio chains added to the choir's national reputation. The time was to come when the press would tell how its singing drew tears to the cheeks of a listening Einstein; how Leopold Stokowski brought his Philadelphia Symphony Orchestra to accompany it in the singing of Bach's B Minor Mass. Because all these things have been so, there are still many who think of Westminster simply as a choir.

The fact is that the Westminster choir is now, and has been for several years past, only an appendage of the Westminster Choir School. And the Westminster Choir School has become, in these ten years of its history, a full-fledged college of music, chartered under the exacting laws of the State of New Jersey, and now located—thanks to the munificence of an anonymous donor—in a magnificent plant

of Georgian design on a low ridge overlooking the famous old Revolutionary and university town of Princeton. On the faculty are to be found the names of some of the most distinguished musicians in America. On the advisory board serve Damrosch, Stock, Rodzinski, Stokowski and Engel.

And all to do what? Train a choir that can command the plaudits of Europe or of American cities? Train concert artists or opera stars who can gain fame in the world behind the footlights? No, nothing like that. The purpose still is to gather young men and women "of Christian character" who have sufficient talent, after four years of intensive training, to go out, and, in great churches in the cities or in groups of churches in rural areas, show *whole congregations* how to participate in a deeper, fuller, richer worship of God. That is not only what the Westminster Choir School is still *trying* to do; that is what it is doing.

There are other things about the training afforded at Westminster that those who have wrestled with the problems of churches will learn with interest. Many a consecrated minister of music, for example, has proved a good deal of an irritant—not to say an outright nuisance—in a congregation because he was nothing but a musician. He had but one contribution to make to the work and life of the church, and he managed to dislocate almost everybody else in making it. Westminster tries hard to see that its graduates are not of that sort. They must be able at any time to conduct a young people's meeting; to carry on any of the departmental or teaching work of a church school; to produce religious drama and pageantry. They are even trained, in case of emergency, to carry on the minister's part—except for the preaching—in the worship services. Just as their goal is the inclusion of the whole membership in the worship, so they are trained to study the church's life as a whole and to adapt their contribution to the needs of the entire program.

I get a tremendous thrill out of listening to the Westminster choir, or out of visiting Princeton and listening to the singing of the entire student body at the Choir School. No one who has been present at one of those Sunday afternoon vespers which the Choir School holds in the Chapel of Princeton University will ever forget that experience. But I am far more deeply impressed by the swiftness with which the Westminster idea of great music as a means of common worship is spreading among our churches, hungry as they are for some means of binding their people to the church. The Westminster Choir School represents a belief that music can be brought back to its first home, the church, and will find a means by which to enlist the genuine participation of its own members. Particularly of its younger members, whose tendency to fall away during the 'teen years is so universally lamented a problem. Such achievements as the Choir School has gained in its first decade seem to me to indicate that the faith on which it rests is a sound one, and that the goal toward which its work is pointed can be achieved.



astor's -- Paragraphs

A New Era Every church leader feels very keenly the responsibility to enlist the young people for active participation in the work of the church. Music offers a glorious opportunity for the realization of this worthy purpose. Everybody loves music. Nearly everyone has some musical talent. Music has been through the ages a voice of praise unto God. It is a peculiar language for the utterance of emotions that the tongue cannot possibly describe. For that reason every church should make the maximum use of music in a church-wide effort to deepen the spirituality of the people and to inspire church-wide participation in worship.

The Westminster Plan of Music, which we have adopted for this church and which we are today inaugurating, was conceived and developed with exactly this end in view. If the plan is worked successfully, it will accomplish two ends without fail, namely, it will develop a consciousness and use of music which no other plan can achieve, and it will enlist the greatest number of people to a vital interest in the church and to an actual participation in its program.

Dr. John Finley Williamson, President of the Westminster Choir College, after studying our church building thoroughly and learning something of the personnel of our membership, stated that within a few years we ought to have at least five hundred people enlisted in the department of music of our church.

The purpose of this program is to discover the musical talent in the church, to enlist it, to train it, and to use it. In this way we can make it glorify God and at the same time lead our people to new heights of spirituality.

Today Mr. and Mrs. Donald Winters begin their work with us. No couple could possibly receive a higher recommendation than Dr. Williamson gave them. Both of them are thoroughly trained and consecrated. Mr. Winters has a Master's degree in organ and a Bachelor's degree in voice, both from the Westminster Choir College. He has had broad and varied experience both as a singer and as an organist. Mrs. Winters has her Bachelor's degree in voice from the Westminster Choir College and also a Bachelor's degree in religious education from Denison University.

Mr. Winters will serve as organist and choir director. Mrs. Winters will assist him in every possible way. She will contribute her voice to the adult choir and will work with Mr. Winters in developing the several choruses which they will organize and train as rapidly as possible.

Surely our parents will respond enthusiastically in co-operating with Mr. and Mrs. Winters in building a great musical organization in our church; for the entire program is designed in the interest of those whom God has endowed with musical gifts.

We certainly want to maintain a great adult choir. We want all that we now have supplemented by just as many other singers as we can bring into the choir loft.

Mr. Winters will give voice lessons without cost to the members of the adult choir with the understanding that their only obligation will be the giving of their services by singing in the choir.

We will want a young people's choir and an intermediate choir and a junior choir and perhaps a choir for children of even younger age. This is not an outline of what we are committing to the Winters as a program. They are our leaders. We will depend upon them to direct us in creating such organizations as will promote their program.

We pledge to them our heartiest and most prayerful co-operation that this musical plan may contribute to our church what we know it has contributed to scores of other churches throughout the land.

* * *

Ministerial Education This is the day which Georgia Baptists have set apart as Ministerial Education Day. In the pockets of the pews you will find a little envelope for your convenience in making your love offering to this worthy cause. You also have an envelope in your regular carton marked "Christian Education." Any contribution made through these envelopes will be for the same cause. I sincerely trust that every person will have some part in this worthy and challenging appeal. There isn't anything more important than an educated ministry. There is a very real sense in which we might feel that our giving to make an educated ministry possible is selfishly inspired; but, of course, it is a selfishness that has the highest interest of the Kingdom of God at heart.

Walter W. Brown Publishing Co.

Vacation Bible School One more week of this school! The outstanding event this week will be Commencement which will be held Friday evening, June 27, at 7:30 o'clock, in the church auditorium. It isn't necessary to appeal to the parents to be present, for their interest in their children will bring them. We want to make it a great hour for our boys and girls.

Items of Interest --

SCHEDULE OF CONFERENCES AT RIDGECREST

Our college students returned this week from the Southwide Student Retreat, the first of the summer conferences at Ridgecrest, reporting a wonderful experience in every way. Study the schedule below and make your reservation now for the conference that interests you.

Y.W.A. Camp—June 24-July 4.

North Carolina Training Union Assembly—July 5-11.

Southwide Sunday School Conference—July 12-18.

Southwide Baptist Training Union Assembly—July 19-25. (All places in cottage filled for this conference).

Editorial Conference, and Church Music Emphasis Conference—July 26-August 1.

Home Mission Board Conference—August 2-8.

Foreign Mission Board Conference—August 9-15.

Bible and Christian Life Conference, Baptist Brotherhood Conference, and Christian Education Conference—August 16-22.

Preaching Week (Dr. Truett preaches twice daily and Dr. Kyle Yates preaches)—August 23-31.

* * *

NEW MEMBERS RECEIVED

Mr. Lacy H. Arnold, 240 North Ave., N. W.

Miss Margaret Burton, 921 Myrtle St.

Mrs. C. N. Davis, Smyrna, Ga.

IN MEMORIAM
Mr. Frank Morgan
June 15, 1941

NEW STUDENTS' RECITAL
 Southern Baptist Theological Seminary
 School of Church Music
 Louisville, Kentucky
 September 18, 1944

- "Were My Song with Wings Provided" Reynaldo Hahn
 Lurie Brown, Voice
- "To a Water-Lily" Edward MacDowell
 Virginia Colvin, Piano
- "Bless This House" Brahe
 Florence Moore, Voice
- "Romance," Op. 44, No. 1 Anton Rubenstein
 Maurine Robles, Piano
- "Calm as the Night" Bohm
 Carl Hagler, Voice
- "Polonaise," Op. 26, No. 1 Chopin
 Ethel Shirley McGuff, Piano
- "Canzonetta" Carl Lowe
 Martha Douglas, Voice
- "Menuet" Paderewski
 Aubyn Sallee, Piano
- "Trade Winds" Keel
 Howard Cates, Voice
- "Arabesque" No. 1 Debussy
 Virginia Sumerel, Piano
- "Were You There" Arr. Rodeheaver
 Girls Trio: Thelma Campbell,
 Dorothy Campbell, Florence Moore
- "O Lord, Be Merciful" Bartlett
 Lillian Howell, Voice
- "Liebestraum" Liszt
 Mevis Barron, Piano
- "Mattinata" Tosti
 Dorothy Campbell, Voice
- "Coasting" Cecil Burleigh
 Juanita Harris, Piano
- "The Stranger of Galilee" Mrs. C. H. Morris
 Mary Lee Montgomery, Voice
- "Fantasie Impromptu" Chopin
 Julia Wallace, Piano
- "Deep River" Negro Spiritual
 Maxine Theis, Voice
- "Juba Dance" from the Suite, "In the Bottoms" . . . R. Nathaniel Dett
 Beatrice Collins, Piano

"The Trumpeter" Dix
Hugh McElrath, Voice

"Reflets dans l'eau" Claude Debussy
Thelma Jean Campbell, Piano