

A HISTORY OF THE SCHOOL OF CHURCH MUSIC OF THE SOUTHERN  
BAPTIST THEOLOGICAL SEMINARY, 1944-1959

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the Faculty of  
The Southern Baptist Theological Seminary

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Doctor of Musical Arts

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by  
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APPROVAL SHEET

A HISTORY OF THE SCHOOL OF CHURCH MUSIC OF THE SOUTHERN  
BAPTIST THEOLOGICAL SEMINARY, 1944-1959

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To Nancy

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The idea that the writing of a history of the School of Church Music of The Southern Baptist Theological Seminary would be a worthy subject for a doctoral dissertation occurred to me several years prior to the beginning of this project. I did not seriously consider it a possibility for me, however, since I thought that it should be written by a native Southerner and a life-long Southern Baptist, neither of which I was. I am grateful to Dr. Jay W. Wilkey for helping me to see that my New England and American Baptist background could be major assets rather than liabilities for my work herein. To a certain extent the writing of this history has been a way of saying "Thank you" to Southern Baptists for providing the education I received at the School of Church Music.

To those who consented to be interviewed I am indebted, since a great deal of the material for this history, especially that of an interpretive nature, was gathered in this way. Three interviews in particular, those with Drs. Duke K. McCall and Forrest H. Heeren, and that with Drs. Donald and Frances Winters, were of tremendous importance to the shape and substance of this work. To the Winters in particular I am grateful for their hospitality during the two days I spent with them in Mississippi.

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Finally, to the administration of my place of service, Atlantic Baptist College, I am grateful for giving me both the flexibility of schedule needed to complete this history and the freedom as a teacher and as music department convenor to put to use insights gleaned from it for the construction and implementation of a church music curriculum.

Princeton, Maine

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## CHAPTER 1

### INTRODUCTION

The purpose of this study has been to prepare a history of the School of Church Music (hereafter, SCM) of The Southern Baptist Theological Seminary (hereafter, the Seminary) from its beginnings in 1943 and 1944 through the 1958-1959 school year.

#### Specific Problems

The first problem has been to discover who the persons were who most directly shaped the SCM and to discover their perceptions of the needs and best ways of meeting those needs for trained leadership in church music in the Southern Baptist Convention. The second problem has been to discover how these perceptions of need and approaches to meeting them were reflected in both curriculum and faculty development. The third problem was to discover the most significant events in the life of the SCM in the period under consideration. These included election of faculty, implementation of curriculum, changes in administrative personnel, changes in the structure of the SCM, and changes in curriculum. The fourth problem was to integrate data gathered from oral sources into a framework based upon documentary sources.

#### Definition of Terms

By "needs for trained leadership in church music" is meant the requests and inquiries received by the Seminary for such persons as well

as reports of the Convention's Committee on Music and Worship. By "ways of meeting those needs" is meant the establishment of the SCM including acquisition of facilities, election of faculty, and development and implementation of curricula.

### Delimitation of Study

This study is limited to the first fifteen years of the life of the SCM for several reasons. First, during this span of time the two administrations involved had roughly comparable periods of time for comparison. Second, changes in the SCM after the 1958-1959 school year would appear to have little relationship to the events and issues of the first administration. Third, the 1959-1960 school year saw the reestablishment of the undergraduate curriculum at the SCM, after its earlier elimination. Fourth, at this point the governance of the Seminary, and therefore of the SCM, was confirmed in the hands of its president, Duke K. McCall, after a period of challenge to his leadership. Fifth, the 1958-1959 school year marked the hundredth anniversary of the founding of the Seminary, and was, therefore, a time of historical reflection.

The sources used in this study have been limited to oral interviews with those persons most directly involved in shaping the SCM, or, occasionally, with those in a position to observe its progress, and perusal of documents published by the school. It was agreed at the outset that the chairman of my committee, Hugh T. McElrath, would not serve as a source. This was for two reasons. First, there was the fear that his influence on this study might be too marked, giving an undue emphasis to his own point of view, as he had been an active participant in the entire life of the SCM, as a member of the first class of



students in 1944 and as a faculty member appointed by President Fuller in 1948, with trustee election the following year. Second, it was felt that for me to develop skills as an independent researcher, I would have to find my own way in the material.

The documentary sources are the catalogues of the school, and publications in the official voice of the Seminary, The Southern Seminary News,<sup>1</sup> and its successor, The Tie.<sup>2</sup> This limitation to the published documents was made because access to both faculty and trustee meeting minutes was denied by Seminary administration. In the end this has not proven to be a great hinderance, since oral interviews provided access to much sensitive material, and since the published documents proved to be adequate in scope in reconstructing the factual framework of this history.

#### Basic Assumptions

It is assumed that the construction of an adequate history would entail integration of documentary materials with information gathered through oral interviews. The documentary aspect has been necessary to keep the study rooted in the facts as reported at the time. The oral interviews were necessary to interpret those facts, especially in the absence of faculty and trustee minutes.

#### Basic Hypothesis

The basic hypothesis of this study is that, though both of the administrations involved in the SCM in the period under study were moved

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<sup>1</sup>Southern Seminary News, 1940-1942.

<sup>2</sup>The Tie, 1942-1959.

to provide for the needs of the Southern Baptist Convention for trained leadership in church music, they differed in their perceptions regarding the exact nature of those needs and in their approaches to meeting them.

### Need for the Study

At this time, there exists no comprehensive history of the SCM which deals with both the overall goals of the school and their realization in curricular design. Further, it would seem that those things which were at issue in the school in the period under discussion are, to some extent, always at issue in church music education. Third, with the end both of Duke McCall's tenure as president of the Seminary and of Forrest Heeren's deanship of the SCM, an appropriate time for historical assessment has presented itself. Fourth, many of those intimately associated with the early years of the SCM are now reaching advanced age and will likely not be available for interviews by later researchers. Fifth, there seems to have been a residue of personal animosity left from the change in administrations at the midpoint (roughly speaking) of this study. It has been both a desire to find out the reasons behind this and a desire to help exorcise these "ghosts" by telling the facts as best I could discover them that this study has been undertaken.

### Historical Background of the Problem

The efforts to launch a SCM at the Seminary did not occur in a void. Throughout the Southern Baptist Convention, there was widespread discussion about the need for trained leadership in church music. This is amply proven by the official convention reports in the years just

prior to the school's beginnings in 1943 and 1944. One of the most important of these was written in 1939.

Beginning in 1930, Profesor I. E. Reynolds, Director of the Department of Sacred Music in the Southwestern Baptist Theological Seminary at Fort Worth, Texas, made a most earnest request and appeal to the Department of Survey, Statistics and Information of the Sunday School Board [of the Southern Baptst Convention], for a real survey of the musical program in Southern Baptist churches. For two good and sufficient reasons, we declined to undertake this staggering task:

For (1) to go to all the 24,500 churches (we then had) and attempt an adequate survey covering all the main phases of this subject, would require eighteen months' time and \$5,000 or more extra funds, and we had neither the time nor the money. Besides, (2) such a survey could not be properly conducted nor could the returns from the questionnaires be properly interpreted, except by a master musician or some one having technical musical training

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#### The Action of the Southern Baptist Convention

At the meeting of the Southern Baptist Convention in New Orleans, Louisiana, Saturday afternoon, May 16, 1937, a committee was appointed to make a study of conditions and needs of church music. In addition [to the five "outstanding pastors" named], the following master musicians were placed on this committee: Mr. E. A. Converse, Jr., Louisville, Kentucky; Professor Inman Johnson, Professor of Music and Voice Culture in the Southern Baptist Theological Seminary, Louisville, Kentucky; Professor E. O. Sellers, Director of Department of Music in the Baptist Bible Institute, New Orleans, Louisiana [now the New Orleans Baptist Theological Seminary]; Professor B. B. McKinney, Music Editor of the Baptist Sunday School Board, Nashville, Tennessee; and Professor I. E. Reynolds, Director of the Department of Sacred Music in the Southwestern Baptist Theological Seminary, Fort Worth, Texas. . . .

At the meeting of the Southern Baptist Convention in Richmond, Virginia, on May 12, 1938, this committee made the following report which was unanimously [!] adopted:

"1. Your committee in its study and deliberations has discovered a widespread need for the promotion of higher standards of worship in our churches and recommends that this Committee be asked to continue its study and report at the next annual Convention.

"2. In view of the fact that the Sunday School Board has rendered such valuable service in promoting the work of organization and instruction in our Sunday schools and other phases of denominational life, we recommend that it be requested to render a similar service in the development of the ideals of worship, particularly as they relate to the ministry of music.

"3. We suggest that the Sunday School Board be requested to project a survey of church music in the churches of the Southern Baptist Convention and that it be along the following lines:

- "a. The amount of money spent annually for--  
Paid leaders  
Books and music  
Organists--orchestras
- "b. To ascertain the value of church musical instruments  
(organs--pianos).
- "c. To learn the type of music being used--hymnals, song  
books and anthems.

"4. We recommend that the Committee seek to secure in our various educational institutions, summer assemblies, training schools, institutes, and the like, an emphasis on the importance of higher standards of worship in all of our churches.

"5. We believe that the Sunday School Board will render valuable service if it will provide tracts and books dealing with the matters of music and public worship.

"6. We recommend that the Sunday School Board be requested to incorporate where possible, in its various programs of worship, hymns selected from the New Baptist Hymnal<sup>[3]</sup> by number and title.

"7. We request the Sunday School Board through its literature and through its Book Stores to seek to induce our churches, Sunday Schools and other organizations to use the song books which are published by the Sunday School Board.

"8. We endorse the revised edition of the New Baptist Hymnal with all its improvements and recommend it to the churches of this Convention.

"9. We urge that our churches lay the same emphasis upon the quality and character of their music that they do upon the other departments of their work."

At the annual meeting of the Sunday School Board at Nashville, Tennessee, in June, 1938, it was agreed that the Department of Survey, Statistics and Information should undertake the proposed survey of the musical program in the Southern Baptist churches--with the full help and cooperation of the special committee of the Convention.<sup>4</sup>

The report of the Committee on Church Music to the 1939 session of the Southern Baptist Convention ran, in part, as follows:

We would again call the attention of our churches to the added necessity for more serious and adequate concern relative to the place and standards of music and verse in the worship of our God.

With the increased emphasis being placed on better music by radio and in all our public and private schools, our young people must not find their churches either ignoring this vital subject or lagging behind the upward trend so favorably known to them during the week.

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<sup>3</sup>New Baptist Hymnal (Nashville: Broadman Press, 1926).

<sup>4</sup>E. P. Alldredge, Southern Baptist Handbook (Nashville: Sunday School Board of the Southern Baptist Convention, 1939), pp. 9-11.

Although we consider it would be worthwhile, we are not primarily concerned with the improvement of the hymn text and tune solely for cultural purposes. We are definitely concerned about the following question: Do the hymns we use and the manner in which we use them contribute to the spiritual development of our people?

We need to realize that there must be more of a vertical note in church music, and less of a horizontal tendency; that the music which aids worship is that which finds the heart and not the feet.

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The progress of the survey has abundantly demonstrated the wisdom of the Convention in appointing such a committee, and it has shown the urgent and compelling needs of our churches in this vital phase of their worship activities and life. Perhaps quite as much to the point, it has shown 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.

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We would, in order to promote the best spiritual ideals of worship, call the attention of the denomination to, and urge the necessity and the desirability of putting in charge of the music departments and as teachers of music in the denominational schools and colleges, only persons of tested and approved Christian character. . . .

The Southern Baptist Handbook of 1939, in addition to a state-by-state summary of the results of the church music survey which had been conducted under the authority of the Convention, contained three chapters which acted as digests of the entire survey.<sup>6</sup> Two things in particular stood out in these chapters. The first of these was the conviction of the committee that training in the development and leadership of comprehensive church music programs was not only widely needed across the Convention, but widely desired as well. Second, that

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<sup>5</sup>Annual of the Southern Baptist Convention, 1939 [n.p.], pp. 124-125.

<sup>6</sup>Allredge, Handbook, Chapter I, "The Musical Program in Southern Baptist Churches: A Bird's-Eye View"; Chapter II, "The Musical Program in the Urban Churches"; Chapter III, "The Musical Program in the Rural Churches."

the need for better musical materials for use in worship was not only urgent for the spiritual health of the people in the churches, but for the health of the denomination itself.<sup>7</sup>

Fulminations against certain types of gospel song were particularly vehement:

The Use of Hymns and Gospel Songs: As to just what type of hymns our Baptist people, urban and rural, really prefer--this matter has been worked out quite definitely and conclusively and presented in Chapter I and also in the chapters dealing with the musical program in the states. Most of the churches however, particularly the rural churches, prefer gospel songs over the hymns; for the simple reason--that they have a very limited acquaintance with or appreciation for the hymns, especially the older, classic hymns.

But since no one but a master musician is capable, in many cases, of really differentiating between gospel songs and hymns, it really does not matter much what the churches prefer. What is of the greatest importance, however, is that some effective movement should be launched to steer the country churches in particular away from the cheap, clap-trap, so-called gospel songs which in fact have little or no gospel in them and which in many cases are loaded with heresies of the worst sort [The underlining is original].<sup>8</sup>

The author/editor of the Handbook used a letter from a pastor in Mississippi to close that section of the study:

. . . I believe that one of the most dangerous heresies in our midst is contained in "Jazz" song books. This is no small problem, and, I believe, requires the concentrated thought and work of many men. We will, of course, depend upon our leaders to do the thinking, but much<sup>9</sup> of the work connected with this problem must be done on the field.

A number of times in the course of these three chapters there was urged upon the Convention the necessity of training church music leadership to develop church music programs for all ages and groups in the church. The purpose for this was the betterment of public worship. Directly related to this was the upgrading of both musical and

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<sup>7</sup>Ibid.

<sup>8</sup>Ibid., p. 29.

<sup>9</sup>Ibid., p. 31.

theological tastes. It was clear that the change had to come from above rather from the constituency itself.<sup>10</sup>

The report of the Committee of Church Music to the 1940 meeting of the Southern Baptist Convention commended E. P. Alldredge, author of the Handbook reporting results of the survey, for his efforts. They also recommended several plans of action for raising standards in church music which could be used on state and associational levels to aid the local churches.<sup>11</sup> Finally, they recommended that

. . . in lieu of the committee as now constituted, it [the Convention] appoint a committee of seven members who shall study not only the subject of Church Music but the approach to, and furtherance of, a deepened spiritual and reverential conception in all phases of worship in the churches and<sup>12</sup> their organized life throughout the Southern Baptist Convention.

The report of this new Committee on Church Music and Worship in the next year went beyond the pleas of the 1939 Handbook:

This order of the Convention [cited in the previous quotation], it will be recognized, is one of the great importance. It is to be interpreted as meaning that there is serious and widespread dissatisfaction with present conditions among us, also a deep desire for a more vital, beautiful, dynamical, commanding worship in Baptist churches. The problem, in our judgment, was correctly apprehended by last year's committee, in that they construed it to involve, basically first of all, our conception of true worship itself, and then the expression of sincere reverence and real spirituality in this worship, to be attended by a much larger percentage of our people.

That conditions in respect to the demands of worship among us represent a low ebb must be generally admitted. Mournfully we confess that apparently we are in one of the historic, periodic slumps in true worship. . . .

Baptists, leading all other groups in the South, have ample cause to view gravely their situation. . . .

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<sup>10</sup>Ibid., pp. 15, 24, 29, 31-32.

<sup>11</sup>Annual of the Southern Baptist Convention, 1940 [n.p.], pp. 100-101.

<sup>12</sup>Ibid., p. 101.

Helpful as the enumeration and elaboration of different causes for this deplorable decline in support of church worship might be, we must center our investigation in this report upon one, that of worship itself. Does our worship fail to attract and hold our people because of fatal defects in it? Are the materials used too poor? Does it lack in impressiveness and vitality? Is it deficient in unity, coherence, beauty? Are its shortcomings chiefly musical? Or is the congregational participation short? Or is the whole order unstudied, that is, either a copy of dead traditions or a hodgepodge of prayers, hymns and preachments unrelated to each other or to life as it pulses today? These and other pertinent questions press for intelligent answer.

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We come now to the musical part of our worship, a matter which has been the subject of report before this Convention for the past several years. It is heartening to observe that here we have much to record in the way of progress and good ground for hope of improvement. Music occupies from a third to a half of all our church exercises, including the preaching, teaching, training, prayer, missionary and evangelistic services. It is being no longer regarded as a stepchild of the worship. Instead of begrudging time to musical performance, instead of tolerating secular-minded choristers who may have professional training but little understanding of true worship, or else allowing a type of trashy songs which often sadden or anger the thoughtful worshiper, Southern Baptists are awakening to an appreciation of noble, worshipful music. . . .

Another evidence of progress is the growing revolt against nondescript songbooks which specialize in the sort-of-swing tunes that find the feet and not the heart and utilize words which are neither literary nor Scriptural, such song books as are peddled by commercial publishers who for profit victimize many congregations. Our churches are requiring hymnbooks which have been competently edited for supplying the needs of real worship. Still another evidence of this progress is the growing ability of our children to sing the great hymns of the ages, those tried and proven, because they have been taught in the public schools to sing them. Joined with the public school systems in the effort to correct low musical ideals have been our Baptist Training Unions which have incorporated training in religious music in their weekly programs. . . .

More gratifying evidence of progress in respect to church music is noted in the correlation of instruction in our denominational schools with that of our churches, in the training of musical leaders and of religious choirs. . . .

Much, however, remains to be undertaken. Your committee, rejoicing in what has been accomplished, would urge that we press on. . . .

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<sup>13</sup>Here followed a lengthy description of what worship ought to be, based on "a sound and Scriptural pattern of true worship."



Much, however, remains to be undertaken. Your committee, rejoicing in what has been accomplished, would urge that we press forward toward other highly desirable improvements in our worship and music. Two recommendations seem to us to be advisable:

First, that this Convention, welcoming the response of our denominational schools to the suggestion of correlating their musical instruction with the training undertaken in our churches, call upon them to extend in whatever ways may seem wise this instruction-correlation to the end that our denomination may be furnished with better standards, higher appreciation of good religious music, more general training in rendition, and that it may be equipped with more good musical leaders in the churches.

Second, finding no authorized, strictly Southern Baptist hymnal in existence and believing there would be large advantage in providing our churches with one suited to the needs of our people, wherever they may choose to use it, we recommend that the Sunday School Board through its appointment of a competent, representative committee, take under advisement the <sup>14</sup>creation of the proposed hymnal and report its findings a year hence.

After incorporating a great deal of what the previous report said about the nature of worship, the 1942 report of the Committee on Church Music and Worship said,

. . . We do not feel it needful to discuss the need of better church music. That has been done many times. We agree to the need.

We would remind you that music is universal and a great medium of expression, and if it lives, will be an expression of ourselves. Music does not precede the activity of a nation, church or an individual, but expresses the life that exists there already. That being the case our church music problems cannot be solved until we do at least three or four things, viz:

I. Create within the hearts of our people a great religious and spiritual attitude, that which will love truth and the doctrines of Christianity as taught by the Bible, thereby ruling out of their lives that which is unwholesome and degrading.

II. Give to our constituency a type of church music, both in music and message, that will express this religious and spiritual condition. There may be some of our good church music which, whether in words or music and sometimes both, does not reach a response from the heart, and if it does not, you may scold, abuse and even plead all you want, but to no avail. Congregations will not sing some music which many musicians tell us is good. Some there are who seem to hold some of our music in the same sphere of inspiration as they do the Bible. We may need some twentieth century, practical hymn writers.

III. A system of training sponsored by our denomination that

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<sup>14</sup>Report of the Committee on Church Music and Worship," Annual of the Southern Baptist Convention, 1941 [n.p.], pp. 120-122.

will increase the appreciation of our laity along good, wholesome singable and expressive church music. . . . We feel that this training must be taken to the churches if we are to make progress.

IV. We would urge that our churches give special attention to a period in the services for congregational singing and in so doing use many of the hymns and songs that are not used at all.

We would remind our constituency that all good church music should be used. The oratorio, cantata, anthem, hymn, gospel songs and even the short chorus, that have a real message and are not trashy in their musical arrangement, should be freely used according to appreciation and ability. We believe in the graded choirs for Juniors, Intermediates, Young People and Adults. It not only helps in music training, but in evangelizing these groups.

We would also urge not only church hymn singing, but home hymn singing. . . .

We feel that all church music should have as its ultimate goal, not just the artistic for art sake, but to strengthen those who are saved, draw the drifting ones back to Him and cause the lost to feel their need of a Saviour and Lord, and to come to Christ. May God help us in our churches to have in preaching, music and order of program that which tends to elevate those who come to our services.<sup>15</sup>

That same year of 1942 the Sunday School Board published a book, Let Us Sing,<sup>16</sup> text in studying the ways and means of church music. The authors, B. B. McKinney and Allen Graves, had studied the music program of various churches which they felt were worthy of emulation across the Southern Baptist Convention.<sup>17</sup> One of these was the First Baptist Church of Atlanta, Georgia, where Ellis Fuller was pastor and Donald and Frances Winters were ministers of music.<sup>18</sup> It expressed many of the same ideas which had appeared in the reports of the Committee on Church Music and Worship to the Convention:

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<sup>15</sup>"Report of the Committee on Church Music and Worship," Annual of the Southern Baptist Convention, 1942, [n.p.], pp. 114-115.

<sup>16</sup>B. B. McKinney and Allen W. Graves, Let Us Sing (Nashville: Broadman Press, 1942).

<sup>17</sup>Personal interview with Allen W. Graves, June 25, 1984.

<sup>18</sup>Personal interview with Donald and Frances Winters, April 7 and 8, 1984.

The Music used in the church services ought always to reflect the highest aesthetic and religious ideals. Too often, low standards prevail both in the selection of music and in the method of its presentation. The truly great church music is often overlooked and unused because someone has the idea that it is too difficult or that the congregation will not appreciate it. Instead, sentimental, cheap songs and anthems are used Sunday after Sunday. The total result of this type of music is the stimulation of a kind of superficial enthusiasm. There is little in it to make people conscious of God's presence and power and to lead them to reverent worship. With trashy jazz for music, banal sentiment, and cheap rhyme for a text, a song leader who is a cross between a circus clown and a cheerleader, and an accompanist who specializes in syncopation, "dives and uppercuts," the musical services of any church will sink to the uttermost depths. Surely there is need for a constructive educational program of church music and worship to call us back to reverence and sincerity and to develop in all of our people a spirit<sup>19</sup> and technique conducive to true worship and uplifting song.

After extensive discussion of the nature of a "churchwide music program,"<sup>20</sup> the book said this:

Much of the success of this program will depend on the co-operation in its promotion by our Southwide institutions--our seminaries, demoninational schools and universities, and similar centers for leadership training throughout the South. Here must occur the instruction and training of music leadership for our churches. . . .<sup>21</sup>

This call for training for church music leadership was echoed in the report of the Committee Church Music and Worship again in 1943:

We have always been and still are, of the opinion that many of our problems in regard to worship will be solved when we have better Church Music, and certainly we can't have better Church Music until we train our people along better Church Music lines.

. . . . .

We urge our Baptist Colleges, Universities and Seminaries to place in their curriculum a Department of Church Music and that certain, definite, courses be required of all ministerial students.

Our small town and rural churches are at the mercy of a cheap, non-worshipful, type of music promoted principally, by those who care nothing for the welfare of the Church and people, just so they

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<sup>19</sup>McKinney and Graves, Let Us Sing.

<sup>20</sup>Ibid., pp. 25-42.

<sup>21</sup>Ibid., p. 42.

are able to gain something in a material way. The conditions cannot be remedied, we feel, unless we as a denomination go into these places (and the pastors in these places are urging us to do so), and by teaching and demonstration help the people to have what they need. We did that very thing in Sunday school and Training Union and the results speak for themselves. Music is of such importance and is used so much in every service that it demands promotion not as a side-line but as a major.

.....

We feel that Southern Baptists are justified in asking that a considerable amount of the profits received from the sale of song books and other music be expended in a worthy Church Music Education Program. Therefore, realizing the dire need of, and the Macedonian call for, a better Church Music Program for Southern Baptists, we recommend that the Sunday School Board be instructed to increase the personnel of the Department of Church Music sufficiently to prepare and set going a constructive, educational program of Church Music among Southern Baptists.<sup>22</sup>

The next year the Convention voted to disband the Committee on Church Music and Worship, in view of the fact that the Sunday School Board by that time had an active Church Music Department and that a regular Music Emphasis Week was held yearly at Ridgecrest.<sup>23</sup> By that time Southern Seminary was also doing something about the problem.

#### Review of Similar and Related Studies

Of the published materials available as a support to this study, William A. Mueller's A History of Southern Baptist Theological Seminary is invaluable for giving a clear picture of the early days of the institution, though it has limited information on the period under discussion in this study.<sup>24</sup> Helpful in an anecdotal kind of way has

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<sup>22</sup>"Report of the Committee on Church Music and Worship," Annual of the Southern Baptist Convention, 1943 [n.p.], pp. 51-52.

<sup>23</sup>"Report of the Committee on Church Music and Worship," Annual of the Southern Baptist Convention, 1944 [n.p.], p. 147.

<sup>24</sup>William A. Mueller, Sr., A History of Southern Baptist Theological Seminary (Nashville: Broadman Press, 1959).

been R. Inman Johnson's Of Parsons and Profs.<sup>25</sup> While this book has helped in giving the flavor of life at the Seminary as one man experienced it, it has also been a disappointment in that one so closely involved in the early days of the SCM made almost no mention of it.

Of methodological value has been From Memory to History: Using Oral Sources in Local Historical Research.<sup>26</sup> This is, in essence, a textbook on how to go about the entire process of collecting and using oral sources in the construction of written histories. Also of value from a methodological point of view is Cleamon Downs' "A History of the Southern Baptist Church Music Conference, 1957-1973."<sup>27</sup> Downs followed many of the same procedures in collecting and editing raw data into a finished history that have been used in this study.

Two theses of the early master's program at the SCM have proved to be excellent secondary sources. These are Marjorie Ann Bratcher's "The Growth and Development of Church Music in the Southern Baptist Convention,"<sup>28</sup> and Maurine Robles McTyre's "The Growth and Development of Youth Choirs among Southern Baptists."<sup>29</sup> Both of these used the

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<sup>25</sup>R. Inman Johnson, Of Parsons and Profs (Nashville: Broadman Press, 1959).

<sup>26</sup>Barbara Allen and William Lynwood Montell, From Memory to History: Using Oral Sources in Local Historical Research (Nashville: The American Association for State and Local History, 1981).

<sup>27</sup>Cleamon Rubin Downs, "A History of the Southern Baptist Church Music Conference, 1957-1973: (DMA dissertation, The Southern Baptist Theological Seminary. 1976).

<sup>28</sup>Marjorie Ann Bratcher, "The Growth and Development of Church Music in the Southern Baptist Convention" (MSM thesis, The Southern Baptist Theological Seminary, 1948).

<sup>29</sup>Maurine Robles McTyre, "The Growth and Development of Youth Choirs Among Southern Baptists" (MSM thesis, The Southern Baptist Theological Seminary, 1951).

Annals<sup>30</sup> of the Southern Baptist Convention cited above under "Historical Background of the Problem." McTyre also used Let Us Sing,<sup>31</sup> cited above. In Chapter IV of this study Bratcher's thesis has been cited also as a primary source.

Another group of secondary sources has given excellent help in providing background materials and aids for the writer's understanding in preparing this study. These were the two issues of the Seminary's faculty journal, Review and Expositor, given over to the institution's history on the occasion of its one hundred twenty-fifth anniversary.<sup>32</sup> Of the several articles contained therein, Hugh T. McElrath's "Church Music at Southern" has been directly helpful.<sup>33</sup>

#### Procedure in Collecting Data

The methodology of research has been a combination of oral interview with the principal figures of this study coupled with a chronological assessment of the documentary sources to which the study was limited.

#### Procedure in Treating Data

The accumulated data has been organized chronologically. Within the major discernable periods, which correspond to the chapters of the study, attention has been given to the goals of the SCM and to those who shaped those goals, the faculty elected to implement the goals, the

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<sup>30</sup>Annals of the Southern Baptist Convention, 1937-1944.

<sup>31</sup>McKinney and Graves, Let Us Sing.

<sup>32</sup>Review and Expositor, Fall, 1984; Winter, 1985.

<sup>33</sup>Hugh T. McElrath, "Church Music at Southern," Review and Expositor, Winter, 1985, pp. 101-110.

curricula as expressions of those goals, and the major events of each period.

The organization of the study is under the following chapter headings:

- I. Introduction
- II. The Years of Planning
- III. The Bachelor of Sacred Music Degree, 1944-1947
- IV. The Master of Sacred Music Degree, 1947-1950
- V. From the Death of Ellis Fuller to the Election of Forrest Heeren, 1950-1952
- VI. From the Election of Forrest Heeren to the Elimination of the BSM Degree, 1952-1956
- VII. Implementation of the Doctor of Sacred Music Degree, 1956-1959
- VIII. Conclusion: A Comparison of the First Two Administrations of the School of Church Music
- IX. Appendix, Bibliography, and Vita

## CHAPTER 2

### THE YEARS OF PLANNING

The history of the School of Church Music (SCM) of The Southern Baptist Theological Seminary (the Seminary) actually begins with one man: Ellis Adams Fuller, Sr., renowned Southern Baptist evangelist, pastor, denominational leader and, from 1942 until his death in 1950, sixth president of the Seminary.<sup>1</sup> Owing to his vision, determination, and energetic work, the SCM came into being and was sustained through its first years.<sup>2</sup>

#### Ellis Adams Fuller, Sr.

Born and reared in rural South Carolina, Fuller graduated in 1912 from Presbyterian College in Clinton, South Carolina, where he was active in the glee club and barbershop quartet, and from which he received several academic honors.<sup>3</sup> He received his Master of Theology

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<sup>1</sup>For a brief sketch of his life see Gaines S. Dobbins, "Ellis Adams Fuller," Encyclopedia of Southern Baptists (Nashville: Broadman Press, 1958), I, 514. For a more detailed biography see Norman O. Shands, "Ellis Adams Fuller -- Man of God," TS of Founders' Day Address, September 16, 1965, Archives, Boyce Library, Southern Seminary. For a discussion of Fuller's significance as president of the Seminary, see Wayne A. Oates, "Ellis Adams Fuller: Man of Transition and New Beginnings," Founders' Day Address, February 5, 1985, cassette tape in Audiovisual Department, Boyce Library, Southern Seminary.

<sup>2</sup>Personal interview with Frances and Donald Winters, April 7 and 8, 1984.

<sup>3</sup>Catherine Bates, Unfinished TS of biography of Fuller, copy in my possession, p. Pro 22. Bates has paginated each section separately.



degree in New Testament under A. T. Robertson, but never completed his doctoral thesis, because of a call to the pastorate. He was awarded the first of several honorary doctorates by his collegiate alma mater, Presbyterian College, in 1924.<sup>4</sup>

Upon leaving the Seminary Fuller held two pastorates in South Carolina: from 1922 to 1924 in Greenwood, and from 1924 to 1925 in Greenville. By this time he was known as a dynamic speaker and highly successful evangelist.<sup>5</sup> In consequence of this he was asked in 1925 to become the Southwide Secretary for Evangelism for the Home Mission Board.<sup>6</sup>

It was in his capacity as evangelist that Fuller first became dissatisfied with the level of training available to church musicians. He sought to recruit evangelistic singers who could not only lead the congregational singing, prepare a revival choir and sing solos, but who could organize a revival choir for each age group in the church for the duration of an evangelistic crusade.<sup>7</sup> There is no record that he was successful in this, but it does show his early recognition of the part that age-graded choirs could play in the fulfillment of a church's mission.

This interest in a music ministry that amounted to more than a few paid soloists or a single volunteer choir went with Fuller to his pastorate at the First Baptist Church of Atlanta, Georgia, to which

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<sup>4</sup>Ibid., p. GG 2.

<sup>5</sup>Ibid., pp. GG 2, 6.

<sup>6</sup>Ibid., pp. GG 15.

<sup>7</sup>Ibid., p. SE 4, note pencilled in the margin.

he was called in 1928. He found the attitude of the paid soloists there offensive.<sup>8</sup> He addressed this issue from the pulpit:

Those who lead us in music face the same terrific dangers. If they scramble for the spotlight, would have all eyes focused upon them, and selfishly seek to be heard of men, they are in the same class with the Pharisees who stood on street corners to pray. One individual in the choir may seek the soloist's part because of the attention it would attract. If so, he needs to pray the prayer of the publican, "Lord, be merciful to me a sinner!"<sup>9</sup>

Apparently the above quotation was not an isolated instance of his mentioning a new concept of church music ministry:

As early as 1928, Dr. Ellis Adams Fuller had a dream . . . . As a pastor, as Southwide Secretary for 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.

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<sup>10</sup> more than a decade, he continued to try to bring it to realization.

The large percentage of churches that had any music leadership had paid quartets. . . . But Dr. Fuller had had unfortunate experiences with them. [He] called them "the war department of the church." Many times the singers would leave after the solos and not stay for the sermon. That would disrupt things. He felt that they were temperamental and difficult to work with.<sup>11</sup>

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<sup>8</sup>Personal interview with Elizabeth Bates Fuller, March 24, 1984.

<sup>9</sup>Bates, "Fuller," p. W & P 18.

<sup>10</sup>Frances and Donald Winters, "The Launching of the School of Church Music of The Southern Baptist Theological Seminary," TS expanding Founders' Day Address, August 27, 1974, Archives, Boyce Library, Southern Seminary, p. 1.

<sup>11</sup>Winters, Interview.

Fuller's search for a different kind of music ministry took on added impetus when, in 1940, he heard of the work of John Finley Williamson at Westminster Choir College in Princeton, New Jersey. Williamson's "Westminster Plan" seemed to Fuller to be exactly what he had been seeking:

The term "Westminster Plan" perhaps needs some clarification. When used in connection with the work of 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 the 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.

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Shortly after learning of the existence of this kind of training [for church music leadership], Dr. Fuller had opportunity to observe it in action when he preached a revival series in [the church of] a Westminster Choir College graduate . . . 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 his 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.<sup>12</sup>

Donald Winters, a native of Ohio, had received both the Bachelor of Sacred Music and the Master of Sacred Music degrees from Westminster Choir College. Frances Winters, a native of Colorado, had received a

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<sup>12</sup>Winters, "Launching," pp. 2-3.

Bachelor of Arts degree in Religious Education from Dennison University and a Bachelor of Sacred Music degree from Westminster Choir College. Initially resistant to serving either in the South or in a Baptist church, they were persuaded by Fuller that God was calling them to First Baptist Church.<sup>13</sup> Fuller wrote this in the church's newsletter:

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.

.....

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.<sup>14</sup>

Both of the Winters threw themselves enthusiastically into implementing the Westminster Plan at First Baptist Church, working long hours developing choirs in all age groups with all the attendant responsibilities, from selecting and even arranging music and developing choral curricula to organizing support groups for each choir to see that such things as robes were made. Mrs. Winters took upon herself the

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<sup>13</sup>Winters, Interview.

<sup>14</sup>Winters, "Launching," Endnotes, p. xii.

development of written descriptions of the overall music ministry and of individual choirs. She developed this into a "Prospectus of the Churchwide Plan of Music," copies of which she sent to persons inquiring as to how to implement this in their own churches.<sup>15</sup> The first fruits of the Winters' labors came on the Sunday after Labor Day in September of 1941. For the first time all members of the Chancel Choir were back from vacation, as well as Fuller, who had concluded evangelistic meetings elsewhere. On that day the choir's anthem was performed from memory. At the Christmas concert all choirs participated with all selections sung from memory. This erased any opposition remaining from those in the congregation who felt that beautiful church music could not be had without hiring professional singers.<sup>16</sup>

The Winters had not been long at First Baptist Church, however, when events and issues led Fuller from his successful pastorate there to become the sixth president of the Seminary. Events in the Mullins and Sampey administrations had proven that the definition of Seminary president as first among equals, that is, of the faculty, was no longer workable.

The choice of a successor to Dr. Sampey became the occasion for legally and formally elevating the presidency to responsible administrative authority and duty. . . . At this particular juncture there was in the denomination one of those periodic waves of criticism which have assailed the Seminary several times during its history. This was an additional reason for having a president as responsible interpreter and mediator between denomination and faculty.<sup>17</sup>

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<sup>15</sup>A copy of this as it was later revised and sent out from the SCM is contained in the Appendix, p. 160.

<sup>16</sup>Winters, Interview.

<sup>17</sup>W. O. Carver, "Recollections and Information from Other Sources Concerning The Southern Baptist Theological Seminary," TS, Archivs, Boyce Library, Southern Seminary, p. 12.

When a successor to President Sampey was required for the Seminary it could be no surprise to anyone that many minds turned to Dr. Fuller. He had come to denominational leadership with a recognized ability and courageous daring. The position in Louisville needed all his gifts and qualities. Besides the normal and obvious needs which could be recognized by all, there was need for rapid enlargement of the faculty, encouragement for sound scholarship and for leadership in the field of academic theological thought. It can be seen that Dr. Fuller's varied experiences, with successful service in them all made him a roundly developed minister and leader; but that all these rich experiences had not necessarily acquainted him with the specific requirements nor developed in him the peculiar gifts needed in the broad field of theological education.<sup>18</sup>

That this was said at Fuller's funeral is indication of how deep were the problems and tensions that he confronted in his presidency.

Many, however, applauded Fuller's election. C. C. Warren, then pastor of Immanuel Baptist Church in Little Rock, Arkansas, later wrote:

. . . I was at the San Antonio meeting of the Southern Baptist Convention in 1942 when the seminary trustees were meeting to elect a successor to Dr. Sampey. Throughout the day and even the night before where I moved among the alumni, the hope was expressed without exception that the trustees would elect a good, warm-hearted, evangelistic pastor and it was equally unanimous that the man would be Ellis Fuller. When the news was released, everyone seemed to feel that the trustees had truly followed the leadership of the Holy Spirit<sup>19</sup> and that God's man had been chosen for the responsibility."<sup>19</sup>

Mrs. Fuller later recalled that her husband was approached at the Convention with the news that he had been elected president of the Seminary, without having previously been told that his name was being considered.<sup>20</sup> Expression of the constituency's desire to have Fuller as Seminary president was echoed at the inauguration on October 15, 1942:

The presiding officer [at the morning service], Dr. L. L. Gwaltney, Vice-president of the Board said, . . . . the trustees in electing him only gave official sanction to that which was

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<sup>18</sup>W. O. Carver, "Dr. Fuller in Seminary Leadership," Review and Expositor 48 (1951), pp. 8-9.

<sup>19</sup>Shands, "Fuller," p. 19. See Encyclopedia of Southern Baptists IV, 2538 for Warren.

<sup>20</sup>Mrs. Fuller. Interview.

already in the hearts of the people. For he was, under God, undoubtedly the choice of the Southern Baptist Convention as well as the trustees of the Seminary.<sup>21</sup>

Fuller's presidency was from the first beset with a number of difficulties. The first was the faculty's bias against having as president a man who had not finished his doctoral degree.<sup>22</sup> The second was the fact that his area of expertise and experience was as a pastor and evangelist, not as a theological educator.<sup>23</sup> Third, the fact that the definition of the office had been drastically reshaped, so that the president was no longer an extension of the faculty's power but of the trustees', was a major stumbling block to an easy beginning of office.<sup>24</sup> All of these Fuller faced from the start.

Soon two other factors contributed greatly to the tension and were to do so for most of his tenure as president. The first of these was his habitual mode of leadership brought with him from the pastorate. He saw himself as the Seminary's pastor. This was the cause of much friction with the faculty. His inability to fulfill what he saw as his role as pastor/president was a major source of grief to him.<sup>25</sup> A final factor in the tensions of the Fuller era was change in the Seminary, not just the changes he did effect, but those that he suggested along the way which did not come to pass.<sup>26</sup>

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<sup>21</sup>Bates, "Fuller," p. LS --V&D 6.

<sup>22</sup>Personal interview with Duke K. McCall, June 6, 1985.

<sup>23</sup>Carver, "Recollections," p. 14.

<sup>24</sup>Ibid., pp. 12-15, as well as Oates, "Fuller," and McCall, Interview.

<sup>25</sup>McCall, Interview.

<sup>26</sup>McCall, Interview. Also see Carver, "Fuller," p. 11.

From the start Fuller left little doubt that there would be changes under his leadership. At his inauguration he said:

I have neither desire nor purpose to do anything except hold the Seminary in the straight course which my predecessors chose for it and in which they guided it. Its direction is eternally right. But it shall be my prayer and purpose to see that it makes great gains in distance along its prescribed course, and that it broadens the scope of its ministry to meet the increasing demands of our growing and expanding Kingdom work, but always with one unflinching purpose to preach the full <sup>27</sup>gospel with all of its implications and in all of its applications.

Though it was not widespread knowledge, Fuller's dream was to turn the Seminary into a great Christian university, much along the lines of Oxford or Yale, each of which had originally begun as a theological school. This would have been to change the very nature of the institution. But early in his presidency he changed his plans to that which was more managable and more achievable, namely, the diversification of the theological curriculum to meet the variety of needs in the constituency for trained church staff leadership.<sup>28</sup>

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<sup>29</sup> an academic atmosphere with the highest scholastic standards.

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<sup>27</sup>Ellis A. Fuller, "The Seminary Faces the Future," Review and Expositor 40 (1943), p. 5.

<sup>28</sup>McCall, Interview.

<sup>29</sup>Winters, "Launching," p. 4.



Preparations for the School of Church Music

One of the trustees in particular had caught Fuller's vision: wealthy Louisville businessman V. V. Cooke, Sr., a man with a deep love for church music.<sup>30</sup> He was also a close friend of Fuller's, often riding horses with him in the early morning. He was intrigued with Fuller's reports of what had been done in Atlanta by the Winters and soon became enthusiastic about the idea of a school for church musicians.<sup>31</sup>

Early in 1943 property directly across Lexington Road from what was then the Women's Missionary Union Training School was put up for sale by its owners, the Callahan family.

When it became known that the property was available, President Fuller laid the matter on the hearts of members of the faculty, the Executive Committee, and the Financial Board. Authorized to proceed with the purchase, President Fuller virtually closed the deal early in June.

A local Trustee said, "Go ahead and buy it; if you find that you don't want it, I'll take it off your hands." Dr. Fuller replied, "I want you to own it, but not possess it." The remark bore its fruit, for some days later Mr. V. V. Cooke, successful business man and faithful deacon and Sunday School teacher in the Walnut Street Church, quietly announced to Dr. Fuller that he proposed to make a gift of the property to the Seminary. In the meantime Dr. Fuller had discovered a Pilcher organ exactly suited for installation as a practice instrument. Mr. C. E. Gheens, member of the Seminary Financial Board and loyal deacon of Broadway Baptist Church, volunteered the gift of the organ.<sup>32</sup>

Dr. Fuller had already contacted the Winters with regard to coming to help with the founding of the new school before the property was purchased:

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<sup>30</sup>Ibid., endnotes, p. iv, no. 8.

<sup>31</sup>Winters, Interview.

<sup>32</sup>Ellis A. Fuller, "Magnifying the Ministry of Music," Southern Seminary News XI:3 (September, 1943), pp. 1-2.

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.<sup>33</sup>

When Cooke walked into Fuller's office in the early summer of 1943 with an envelope containing the deed to the Callahan property made out to the Seminary, laid it on his desk and said "Ellis, here's your School of Music," Fuller's search for personnel took on new urgency.<sup>34</sup> He had contacted the Winters several times in the intervening months,

saying that more and more he believed they had been chosen for the work. Then early in June, Mr. Winters was drafted and was 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.<sup>35</sup>

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<sup>33</sup>Winters, "Launching," p. 8.

<sup>34</sup>Ibid., p. 5.

<sup>35</sup>Ibid., p. 9.

There were two people that Fuller already had available to him, but only on a limited basis. R. Inman Johnson was teaching music fundamentals, elementary hymnology, and elocution in the Seminary, while Claudia Edwards of the W. M. U. Training School taught piano and supervised field work. Both were too busy to take on more in the new school, beyond a few private students.<sup>36</sup> The building, named Cooke Hall, was put to use for the teaching of private lessons in voice, piano and organ in the second semester of the 1943-1944 school year, as it had not been renovated in time for the first semester.<sup>37</sup>

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.<sup>38</sup>

Problems of personnel and equipment were not the only ones Fuller faced in starting the new school. There was resistance in the Seminary's faculty and alumni to the new project. Some felt that it would cause too great a drain on the Seminary's budget. Others felt that music was not a genuine academic subject. Still others felt that, even if it was, the Seminary had no business starting a music school. Many wondered what Fuller was doing to the essential character of the institution.<sup>39</sup> He tried to allay these fears from the start.

President Fuller and the 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, the training of men and women as ministers of music and directors of education is intended to free the pastor from burdensome details, so that

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<sup>36</sup>Winters, Interview.

<sup>37</sup>Winters, "Launching," endnotes, p. vi. no. 19.

<sup>38</sup>Ibid., p. 10.

<sup>39</sup>McCall, Interview.

he can give himself more completely to his incomparably important work of preaching and pastoral care. For these fellow workers in a common enterprise to receive their education in the same school, and then to go out with full appreciation of each other in their common tasks, will be great gain for the churches whom they serve.

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. . . Lovers of sacred music should be found who will especially endow the School of Music so<sup>40</sup> that its conduct will never be a drain on the Seminary's resources.

Another problem Fuller had to face immediately was the issue of accreditation. There was no time for proper accreditation procedures with the National Association of Schools of Music. Indeed, that body had not at that time determined what an approved curriculum in church or sacred music would be.<sup>41</sup>

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<sup>42</sup> already approved department, rather than to begin a new program.

Fuller's solution was to make the new school an expansion of the Seminary's department of music, at least on paper. In much of the printed materials that were sent out in the first year that Mrs. Winters was in Louisville, the school was titled the Department of Church Music, with Inman Johnson as its head, while, in reality, the school had little connection with Johnson's department at all. In fact, Johnson had no interest in being part of the new school. His interest was in preparing preachers.<sup>43</sup> In fact, Fuller was the acting head of the school, though Frances Winters did the bulk of the administrative work, acting in close

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<sup>40</sup> Fuller, "Magnifying," p. 2.

<sup>41</sup> Winters, "Launching," p. 5 and endnotes, p. iv. no. 10.

<sup>42</sup> Ibid., p. 5.

<sup>43</sup> Letter received from R. Inman Johnson, June 4, 1985.

cooperation with Fuller.<sup>44</sup>

Frances Winters had moved to Louisville in time for the dedication of the school on November 5, 1943. The name chosen was a School of Church Music.

. . . 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<sup>45</sup> Music seemed much more appropriate, and that was the name selected.

The first few months in Louisville were difficult for Mrs. Winters. Her husband was by then stationed overseas. She had a new baby to tend to and was living essentially alone in Cooke Hall. Moreover, she was considered a pariah by much of the Seminary community. Though some faculty and staff were friendly and supportive, especially W. Hersey Davis and former president Sampey, her reception by others ranged from coldness to outright hostility. One of the most vitriolic critics of the entire effort and of Mrs. Winters in particular was Ella Broadus Robertson, daughter of the second president of the Seminary and widow of A. T. Robertson. On each occasion when she took it upon herself to castigate Mrs. Winters for what she was doing, she always said that she spoke for the entire Seminary community. Whether she did or not, she probably spoke for many of them.<sup>46</sup>

But Frances Winters had Fuller behind her, and behind that her own inner conviction that what she was doing was right. She had the

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<sup>44</sup>Winters, Interview.

<sup>45</sup>Winters, "Launching," pp. 9-10.

<sup>46</sup>Winters, Interview.

excitement of the work itself to occupy her mind. But, above all, she had tremendous strength and inner character. She, like Fuller, did not let criticism defeat her.<sup>47</sup>

### Development of Curriculum

Fuller's immediate and most urgent task for Frances Winters was the development of the curriculum.

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.<sup>48</sup>

More simply put, the central goal of Fuller's and the Winters' era in the life of the SCM was worship: to prepare people to lead in worship through music, to lead the Seminary community in worship, to lead each student to worship God more fully, not only with the mechanics of a church service, but in all of life.<sup>49</sup>

In those first months, though development of the curriculum was the task that most occupied Frances Winters' attention, she was also

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<sup>47</sup>The universal testimony of all that have been interviewed.

<sup>48</sup>Winters, "Launching," p. 7.

<sup>49</sup>Winters, Interview.

teaching some voice lessons to Seminary students' wives and W. M. U.

Training School students.<sup>50</sup>

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.

. . .  
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. . . . The Winters tried to analyze the special problems of 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 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

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<sup>50</sup>Ibid.

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 overall 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 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.<sup>51</sup>

Over the next month the Seminary faculty and that of the Training School studied what Mrs. Winters had written. A meeting of the faculty of the Seminary on February 1, 1944, was inconclusive:

. . . 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. . . . 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 the war-time beginnings, the wisdom of this question was readily apparent. However,<sup>52</sup> the faculty deliberations continued for four more months.

The slow-moving discussion of the faculty had thrown the faculty of the Training School into a difficult position, because they were planning on offering a music major in conjunction with the SCM, but could not adequately plan until the Seminary faculty came to a decision as to what they would allow to be offered. The Executive Committee of

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<sup>51</sup>Winters, "Launching," pp. 11-14.

<sup>52</sup>Ibid., pp. 14-15.

the Seminary's Board of Trustees was eager for word from the faculty as well. In addition to this, no publicity had been done, other than Fuller's announcement of the founding of the school in the Southern Seminary News and small notices in subsequent issues of its successor, The Tie.<sup>53</sup>

The April 1944 issue of The Tie contained the following notice:

Watch for the announcement of our plans for opening the School of Music in the fall. It looks now that we will be able to enlarge our present Department of Church Music to the extent that we can offer degrees to young men and young women who want to devote their lives to Christian service in the field of church music. We will not be able to enroll more than fifteen or twenty students for the first years (sic) work on a three-year course. I am glad to announce that friends who are deeply interested in church music have made it possible through their generous voluntary gifts to expand the Department of Church Music without drawing from the Seminary funds. Let it be understood that the theological school must remain secure and be kept upon the high level of spirituality<sup>54</sup> and scholarship which have characterized it throughout the years.

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 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<sup>55</sup> the trustee vote became unanimous in favor of the curriculum.

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<sup>53</sup>Ibid., p. 15. See also Fuller, "Magnifying," p. 2; Ellis A. Fuller, "Looking Ahead," Southern Seminary News XI:4 (November, 1943), p. 5; and "Music Department," The Tie XII:1 (January, 1944), p. 3. There is no mention of either a School of Church Music or a Department of Church Music in the February and March, 1944, issues of The Tie.

<sup>54</sup>Ellis A. Fuller, "President's Paragraphs," The Tie, April, 1944, p. 1.

<sup>55</sup>Winters, "Launching," pp. 15-16.

The May 1944 issue of The Tie announced the establishment of the new "Department of Music."

The many letters which come daily to the Seminary from pastors throughout the southland, asking for directors of church music, furnish positive proof of the urgent need for the training of young men and women to serve our Baptist churches in this capacity.

At the last annual meeting of the Board of Trustees, the Seminary was authorized to expand its present Department of Church Music to offer degrees to those young men and women who wish to give their lives in Christian service in the field of music.

A curriculum for a three-year course leading to the degree of Bachelor of Sacred Music has been carefully prepared, including courses in: the theory and composition of music; the history of church music; hymn appreciation, choir repertoire and methods; conducting; instruction in organ, piano, voice and so forth. In order that the minister of church music may become well acquainted with the work of the pastor and be familiar with the whole church organization, the course leading to a degree in music will include the Old Testament in English, the New Testament in English, Theology, Church History, and Religious Education.

The new Department of Music will open at the beginning of the next session, September 12, 1944, under the direction of Professor Inman Johnson. A limited number of students will be enrolled for the first session. Applicants for admission must have completed a junior college degree, or its equivalent, in a standard college, and must meet certain requirements in the field of theoretical and practical music. For obvious reasons the Seminary cannot at this time provide elementary training in the general field of music. The purpose of the department at present is strictly to afford training in church music. Quarters for the women students will probably be provided in the new music building. Men students in the Department of Music will be housed at present in Mullins Hall. As in the case of theological students in the Seminary, students in the Department of Music will not be charged tuition.

Since the number of students will of necessity be limited this year, we are especially anxious to enroll a group of young men and women who are particularly qualified for this field of service. We are asking our alumni to recommend to the Seminary young men and women from their congregations who have felt the call to the ministry of music and who show special aptitudes for such a ministry.

It is anticipated that curriculum arrangements will soon be completed and that catalogues carrying a full description of the courses to be offered will be available around the first of July. Requests for catalogues and other inquiries should be addressed to The Southern Baptist Seminary, Department<sup>56</sup> of Church Music, 2825 Lexington Road, Louisville 6, Kentucky.

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<sup>56</sup>Ellis A. Fuller, "President's Paragraphs," The Tie, May, 1944, p. 1.

The next month's issue of The Tie contained the curriculum as it had finally been approved<sup>57</sup> (a description and discussion of which will be included in the next chapter), prefaced by this in the "President's Paragraphs":

Music School I am happy to say that this issue of THE TIE brings a full statement concerning the curriculum of the Department of Sacred Music. I trust that every alumnus will acquaint himself with what we propose to offer to the men and women who are called of God to give their lives in the field of sacred music. Keep in mind that this department has been brought into existence to meet a definite need in our churches. We are not thinking of anything except the importance of music in our churches and we are praying that through this venture, the Seminary may bring to the pastors of our Southland men and women as real helpers in preaching the Gospel of grace.

An Appeal Since we shall be able to enroll only eighteen or twenty students in the Music School the first year, we are particularly anxious to secure young men and young women of unusual gifts and strong personalities. There is no surer way of succeeding in this effort than to rely upon the pastors who have first hand information concerning the young people who should give their lives in the service of God in the field of Sacred Music. We appeal to the pastors to take a personal interest in this matter. Seek out the young people to whom this challenge should be presented and cooperate with them in working out their plans to take the course offered. The success of the venture in this new field of service will be determined largely by the type of student that we enroll. God deserves the very best, the most gifted and the strongest men and women of this generation. Nothing can mean more to our church programs than to have charming, winsome, dynamic young men and women leading, in cooperation<sup>58</sup> with the pastors, in the worship services of our churches.

The problem of recruiting the first student body was to occupy Fuller's attention throughout the summer:

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

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<sup>57</sup>"Department of Church Music," The Tie, June, 1944, p. 4.

<sup>58</sup>Ellis A. Fuller, "President's Paragraphs," The Tie, June, 1944, p. 1.

limit. Some inquiries came in as a result of articles about the music school in the April and May issues of The Tie. A message sent via The Tie 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.<sup>59</sup> 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. 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.<sup>60</sup>

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<sup>61</sup> of Church Music in September, 1944 entered as diploma students.

### Facilities and Faculty

In addition to recruitment efforts for a first student body, Fuller spent time in the spring and summer of 1944 procuring equipment for the SCM:

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

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<sup>59</sup>Mrs. Winters encountered some personal hostility from the publicity office regarding this (Winters Interview).

<sup>60</sup>Winters, "Launching," p. 22.

<sup>61</sup>Ibid., endnotes, p. viii, no. 35.

Mr. Perkins. 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, 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.<sup>62</sup>

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. Acknowledgement 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.<sup>63</sup>

On May 31, 1944, Fuller received the news that a large mansion directly across Alta Vista Road from Cooke Hall would more than likely become available to the Seminary for purchase as a women's dormitory for the SCM.<sup>64</sup> This was needed as the Training School trustees had refused to allow SCM students room in their dormitory space.<sup>65</sup> "It seemed ideal for a girls' dormitory. . . . final agreement was made to deed the

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<sup>62</sup>A long endnote (pp. vii-viii, no. 32) at the word "needed" in the previous sentence described all of these written materials in some detail. It concludes with: "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."

<sup>63</sup>Winters, "Launching," pp. 21-22.

<sup>64</sup>Ibid., p. 19.

<sup>65</sup>Ibid., p. 18.

Neel-Clarkson property to the Seminary on June 28th.<sup>66</sup> The public announcement of this came in the August issue of The Tie:

The Seminary recently acquired a commodious three-story brick residence adjacent to the Callahan residence, which was donated last year by V. V. Cooke of Louisville, Kentucky, to house the Music Department. The newly acquired building, a twenty-room residence, will become part of the physical equipment of the Music Department. It will be known as Barnard Hall in memory of the late Ignatius Pigman and Elizabeth Bell Barnard, former owners of the property [and parents of the sisters who donated it<sup>67</sup>]. The architecture of the new acquisition is of the same type as that of the Music Hall, and the five-acres on which the residence stands is shaded by numerous beech trees, blending harmoniously with the Seminary campus proper.<sup>68</sup>

Acquisition of Barnard Hall and the continued acquisition of other supplies described above gave the SCM the physical resources with which to open.<sup>69</sup>

The last major hurdle for the SCM to be able to start in the fall of 1944 was the securing of adequate faculty. Mrs. Winters would be teaching voice and the specifically church music courses such as Hymnology. Dr. Fuller wanted to hold the areas of organ and choral music for Donald Winters. What remained was for someone to cover Donald Winters' areas until he could return from military service and the areas of music theory, music history and piano.<sup>70</sup>

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

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<sup>66</sup>Ibid., p. 19.

<sup>67</sup>Ibid.

<sup>68</sup>"Campus Tidings," The Tie, August, 1944, p. 2.

<sup>69</sup>Winters, Interview.

<sup>70</sup>Winters, "Launching," pp. 16-17.

of this, because of the war situation as well as their qualifications as musicians and teachers, some women were considered.<sup>71</sup>

A number of names both of men and women 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.

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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 [the other was the news about the availability of Barnard Hall].

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 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 Goosens. 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, 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.<sup>72</sup>

The announcement in the August 1944 issue of The Tie ran as follows:

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<sup>71</sup>Ibid., endnotes, p. vi, no. 24. This quotation forms an endnote to the first sentence of the next, at the word "women."

<sup>72</sup>Ibid., pp. 17-19.



Dr. Claude M. Almand, profesor of music at George Peabody College for Teachers, Nashville, Tenn., has resigned to accept a position as teacher in the newly created Department of Church Music of the Southern Baptist Theological Seminary, Louisville, Ky., according to an announcement by Dr. Ellis A. Fuller, president of the Seminary. He will begin his new duties in September.

Doctor Almand has been a member of the Peabody faculty four years. For the last two years he has been director of the choir of the Belmont Heights Baptist Church, Nashville. He has served on the faculty of the Ridgecrest Music Week for three summers. Doctor Almand, a native of Louisiana, is prominent as a composer as well as a teacher. His orchestral compositions have been performed by the Rochester Civic Orchestra, the New Orleans Symphony, National Composers' Clinic, the Louisiana State University Symphony, and the Peabody College Orchestra. His "Piano Sonata" won first place in the Louisiana State Federation of Music Clubs Composition Contest in 1939, and third place in the National competition the following year. His sonata and his symphony, "The Waste Land," won honorable mention in the Prix de Rome Competition, in 1940, and both were chosen for performance by the National Composer's Clinic this year.

Doctor Almand is a graduate of Louisiana College. He has the Master of Music degree from Louisiana State University, and the Ph. D. degree from the Eastman School of Music, Rochester. He is a member of Phi Kappa Phi, national honorary scholastic society; Kappa Phi Kappa, Phi Delta Kappa, and Kappa Delta Pi, national education fraternities; and Phi Mu Alpha, national music fraternity.

Dr. Almand is at present teaching in the summer school at Peabody. He plans to move to Louisville around the early part of September.

Dr. Almand's signed contract was received on June 6th. . .

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 [Almand agreed to do the choral work until Donald Winters returned from the service.<sup>74</sup>].<sup>75</sup>

Though the SCM was ready to open its doors for its first session in September of 1944, several major problems had not been solved. First, Inman Johnson was the head, on paper, of an expansion of the

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<sup>73</sup>"Music Department," The Tie, August, 1944, p. 4.

<sup>74</sup>Winters, Interview.

<sup>75</sup>Winters, "Launching," p. 19.

Department of Church Music of the Seminary proper, but had no real connection with the SCM as it actually was, other than to teach some voice lessons. He had not desired to leave his teaching of ministerial students, nor had Fuller wanted him to do so.<sup>76</sup> Second, Fuller was the acting head of the SCM and continued as its liaison with the Seminary up until his death, though he had no formal training in music.<sup>77</sup> This fact did much to undercut the school's credibility in the eyes of the Seminary faculty, many of whom held attitudes toward it that were sometimes openly hostile.<sup>78</sup> Third, Frances Winters was put in the position of actually administering the SCM from day to day, though with frequent access to Fuller's counsel.<sup>79</sup> "The blunt truth is that she ran the music school, and essentially ran it after [her husband] came back."<sup>80</sup> She did not have faculty status, in fact, had no status other than as a direct extension of Fuller's authority. She did not have a terminal degree, she was a musician in a community in which music was not looked upon as an academic subject, and she was a woman.<sup>81</sup>

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.<sup>82</sup>

But the greatest single handicap the SCM faced in the Fuller era

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<sup>76</sup>Ibid., p. 20, and Johnson, Letter.

<sup>77</sup>Winters, "Launching," p. 20.

<sup>78</sup>McCall, Interview.

<sup>79</sup>Winters, Interview.

<sup>80</sup>McCall, Interview.

<sup>81</sup>Winters, Interview.

<sup>82</sup>Winters, "Launching," p. 20.

was the fact that it was not a structural part of the Seminary. The SCM faculty were not members of the Seminary faculty. Worst of all, there was no provision for the school in the Seminary's budget. Fuller was pledged to raise all its funds, including faculty salaries, himself.<sup>83</sup> This problem was not resolved in Fuller's lifetime.

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 (sic) at Southern Seminary which has become the foundation and the pattern for a Baptist ministry of music even though,<sup>84</sup> of necessity, there have been many variations on the theme.

In summary it seems that the goals for the SCM were primarily formed by Ellis Fuller in his work as evangelist, pastor, denominational leader and Seminary president, though these were shared by the Winters and largely given shape by their training, work, and personalities. The chief means of attaining those goals was the development of a graded choir program, an idea and method directly traceable to the thinking and work of John Finley Williamson at Westminster Choir College.<sup>85</sup>

Much later a student from those early years wrote the Winters, expressing her gratitude for having been a part of the SCM in its beginnings. They have accepted her summary of the impact of the school on her life as an accurate summary of what they and Fuller sought to accomplish in the SCM:

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

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<sup>83</sup>Winters, Interview.

<sup>84</sup>Winters, "Launching," p. 20.

<sup>85</sup>Ibid., pp. 1-2.

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.<sup>86</sup>

If, as Mrs. Winters, among others, has said, "education is what is left when you have forgotten what you have learned,"<sup>87</sup> then the above quotation should be an indication of the success the SCM was to achieve in the years ahead in the realization of its goals.

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<sup>86</sup>Jean Prince Shepard, cited in Winters, "Launching," pp. 20-21.

<sup>87</sup>Winters, Interview.

## CHAPTER 3

### THE BACHELOR OF SACRED MUSIC DEGREE, 1944-1947

The curriculum of the School of Church Music (SCM) was the concrete expression of the goal of training leadership for music ministry. There follows a summary of that curriculum for the first three years, 1944 to 1947, when the Bachelor of Sacred Music degree (BSM) was granted. This study will cite the bulletin of the 1946-1947 school year, as this was a slight amplification and clarification of the original description of the curriculum in the 1944-1945 SCM bulletin.<sup>1</sup>

#### Curriculum

The purpose of the SCM was described as follows:

The Seminary realizes the value of music in the life of the individual Christian and the church. It is also conscious of a rapidly developing standard of general musical culture among our people, which is resulting in a sensitiveness in taste toward church music and an awareness of the latent possibilities of music for spiritual growth.

This awakening is creating a demand not only for pastors who have some knowledge and appreciation of church music, but also for ministers of music who are equipped to give their full time to the musical ministries of the church.

The ministry of music is the office in which the trained musician serves as full time director of the churchwide program of music for the purpose of correlating music activities of the highest order with the worship and work of the church. The minister of music administers the program of music participation, enlistment and training for all age groups, works with the pastor in presenting a unified program, and ministers through music to the spiritual needs of the congregation.

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<sup>1</sup>School of Church Music Bulletin, 1946-1947.

These ministers of music must have a technical knowledge of music, a sufficient background of church music and a well developed interest in and understanding of the entire church program.

The purpose of the School of Church Music is therefore to give training in the field of church music for the specific purpose of providing our churches and other denominational fields with competent ministers of music, and to give that training side by side with the ministerial student in order that each may fully understand the office, the viewpoint, and the needs of the other.<sup>2</sup>

The goal of training the students in standards of musical taste was clearly borne out in interviews with the Winters. It related to more than their own training and personalities, however. It was clearly a goal of Fuller himself.<sup>3</sup>

President Ellis A. Fuller, whose vision and energy brought this school into being, was obsessed with one compelling objective, viz., in his words, "the good telling of the good news of the Gospel of Jesus Christ." He believed with all his heart that the message of redemption must be carried to the whole world. . . .

But notice that he emphasized the good telling of the good news, which meant that he envisioned a very high standard of excellence in academic preparation, in the practice of every facet of the church's work, and in the selection of its materials, including the music.<sup>4</sup>

The requirements for entry into the BSM program were clear. In addition to the application, the statement of purpose, the recommendation from a church, three personal references, and a health certificate,<sup>5</sup> the following things were required:

Each applicant for admission to the bachelor's course is required:

- A. To have a certificate of graduation from a standard Junior college or to have completed two years' satisfactory work in an accredited college or university.

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<sup>2</sup>Ibid., p. 4.

<sup>3</sup>Personal interview with Donald and Frances Winters, April 7 and 8, 1984.

<sup>4</sup>Frances W. Winters, "Where Have We Been; Where Are We Going?" TS of address given at SCM Church Music Institute Banquet, October 12, 1982, Archives, Boyce Library, Southern Seminary, p. 1.

<sup>5</sup>SCM Bulletin, pp. 5-6.

- B. To demonstrate, by examination, skills and capacities in the following fields:
1. Theory--written, aural, and keyboard.
  2. Proficiency in sight singing, and in melodic, harmonic, and rhythmic dictation.
- C. To demonstrate ability in applied music as follows:
1. In piano to the extent that the student is able to play Bach two and three part inventions, easier Haydn and Mozart sonatas, easy accompaniments, hymns and chorales. If the student plans to begin organ as part of his first year's work he should have additional piano background to the extent that he is able to play preludes and fugues from the Bach "Well-Tempered Clavier," Beethoven sonatas, Brahms and representative works from the Romantic school.
  2. In voice to the extent that he is able to sing one or more standard songs from memory and to sing parts at sight at the corresponding level of Bach chorales.

There was provision for those who did not have the necessary two years of previous collegiate work to take the BSM curriculum, receiving a Diploma in Church Music upon graduation.<sup>7</sup>

The requirements for graduation from the BSM program were also clearly spelled out:

- I. The degree of Bachelor of Sacred Music is awarded upon the following conditions:
1. The completion of prerequisites as listed under the heading of Requirements.
  2. The satisfactory completion in not less than three years of a minimum of 48 units of class credit preferably as specified in the recommended order of studies. Of these not less than 10 units credit must be taken in other departments of the theological curriculum.
  3. Presentation of a recital in the student's applied field of major emphasis: organ, piano, or voice.

The recommended order of studies for the BSM degree was as follows:

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<sup>6</sup>Ibid., p. 6.

<sup>7</sup>Ibid., and Winters, Interview.

<sup>8</sup>SCM Bulletin, p. 8.

## FIRST YEAR

	Session Hours
Music Foundations I.....	5
Conducting I.....	2
History of Sacred Music.....	2
Youth Choir Methods.....	2
Old Testament.....	2
Speech.....	2
Choir.....	1
Voice and Instrument.....	1 1/2

## SECOND YEAR

Music Foundations II.....	5
Conducting II.....	2
Hymnology.....	2
Vocal Methods I.....	2
New Testament.....	3
Religious Education.....	2
Choir.....	1
Voice and Instrument.....	1 1/2

## THIRD YEAR

Music Foundations III.....	5
Conducting III.....	2
Choral Repertoire.....	1
Vocal Methods II.....	2
Musical Ministries (Third Term).....	2/3
Worship Music (Second Term).....	2/3
Service Playing (for organ majors).....	1
Elective Hours.....	2
Choir.....	1
Voice and Instrument.....	1 1/2
Major Recital.....	

In addition to the above curriculum of studies, the student must attend recital hours as scheduled, and physical education or exercise as specified.

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<sup>9</sup>Ibid., p. 10.



Fuller wanted a strong emphasis on choral work, which he got.<sup>10</sup> The three years of training in conducting was supplemented by courses in Youth Choir Methods and Choral Repertoire. Moreover, courses in Vocal Methods appear to have had a distinctly choral emphasis. The course entitled "History of Sacred Music" appears from its catalogue description to have been primarily a course in the major works of the sacred choral repertoire, though in fact, it was a straight-forward course in music history.<sup>11</sup> Even the description of courses in the Music Foundations sequence makes it very clear that both the examples chosen and the aural and keyboard skills required were closely related to the choral emphasis of the SCM. Finally there was the requirement of participation in choir five days a week for all three years of the BSM. The evaluation by the following administration that the Winters were operating a choir school<sup>12</sup> appears to have some justification.

While it is getting ahead of the chronology, a description by Donald Winters of what he sought to teach in his conducting classes is in order.

This is the whole premise for a choral emphasis: that somehow the students had to experience the best possible choral experience. I felt that if they were going to develop choirs for the church that they had to know what to do. . . .

I had them conduct the class as a choir without a pianist-- a cappella--the hymns, etc., so that they were conducting and a pianist wasn't leading. That's what happens when you have an

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<sup>10</sup>Donald and Frances Winters, "The Launching of the School of Church Music of The Southern Baptist Theological Seminary," TS of Founders' Day Address, August 27, 1974, Archives, Boyce Library, Southern Seminary, p. 12.

<sup>11</sup>Personal interview with Ruth Garcia McElrath, August 8, 1985.

<sup>12</sup>Personal interview with Forrest Heeren, July 6, 1984, as well as personal interview with Duke McCall, June 6, 1985.

accompanist--you follow the accompanist and not the conductor. He's not leading or controlling the sound, [but] beating time and letting them go the way they want.

Another thing they did in class: they had to play open score. I felt they would never read the score unless they had to play it. You'd have all different levels of people, depending on their ability, but they had to play it, so they'd get used to spreading their vision out into four lines. . . . [Recordings] don't cut it for me. What does that do? That doesn't tell me you're reading the full score, that you have any idea of the full score. An imaginary way doesn't cut it. . . .

(Mrs. Winters) . . . If you are going to interpret, work with voices, balance voices in such a way that the conductor can bring out the line in the music wherever it is as the music calls for, if the students are to get into the music and what makes it, then there's<sup>13</sup> a lot more there than learning the basic patterns of conducting.

Donald Winters had returned from military service in November of 1945, Claude Almand having taught conducting in his absence.<sup>14</sup>

### The First Students

When the students of the first BSM class arrived for placement examinations on September 11, 1944, one day before the Seminary officially opened for classes, four applicants were rejected.

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. 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,

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<sup>13</sup>Winters, Interview.

<sup>14</sup>Ibid., and Winters, "Launching," p. 25.

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.

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 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<sup>15</sup> them, and they formed the needed nucleus even sooner than expected.

We were fortunate to have a group of students to begin with who were eager and willing and curious, willing to try, open-minded, enthusiastic, got along well together. I don't know, aside from the Lord, how that happened. By the end of the year, they were a good group. There was good morale.<sup>16</sup>

One who was then a student later said:

As I look back to that first year, the thing that stands out in my memory was the sense of "togetherness"--the "esprit de corps" that prevailed in our small school. We were like one big family. In fact, we lived together for all practical purposes, because Cooke Hall was not only studio and classroom building, but second floor served as dormitory space for the girl students. There was a sort of undertone of excitement - a spirit of adventure among us students, because we felt that we were in on a new undertaking, a new experiment, if you please. We were pioneering, insofar as this institution was concerned, in a new area of instruction. We had found a new place of training that seemed to answer the unspoken needs of our lives as we faced the call of Christ. And so, in this little group, there grew up quickly a spirit which anywhere outside the fold of Christ's cause would have been<sup>17</sup> amazing and totally unexplainable for such a brand new venture.

The Fullers had much to do with the spirit of the new school.

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<sup>15</sup>Winters, "Launching," p. 23.

<sup>16</sup>Winters, Interview.

<sup>17</sup>Hugh McElrath, "The Ninth Observance of the Yule Log Service of the School of Church Music," TS of address given December 15, 1952, in Yule Log File, Office of the SCM, Southern Seminary, p. 4.

They were father and mother to them all.<sup>18</sup> Another factor in building the family atmosphere of that first year was the part played by Mrs. Winters, who also lived with her infant son in Cooke Hall. Claude Almand's home was also frequently open to students.<sup>19</sup> There were daily devotionals at the breakfast table for the girls living in Cooke Hall and occasional picnics for the SCM students.<sup>20</sup>

But it was Fuller himself who took the lead, with an emphasis on commitment:

Everybody in the first class he assembled, and he talked to us very informally . . . and welcomed us, and told us that we were history in the making. He told us about his dreams for this school, about how he had worked with the Winters in Atlanta . . . and about the success of the program, and how he had moved heaven and earth, in a way, to get this school started and to get them up there. And now, here we were, and this was the first day of a dream he had had for such a long time. He said, "You are going to be the future musicians in the Southern Baptist Convention that are going to move the earth. Within our Baptist denomination you are going to be the leaders. I want every one of you to know right now that you are making a commitment to a lifetime of service right here. If you don't feel that strongly about it, that you can commit yourself to a lifetime of service, knowing that the Southern Baptists are picking up the tab, you can get up and leave right now. That's your privilege. Under my leadership, this is what I expect."<sup>21</sup>

The sense of commitment to one another and to a common goal in the service of Jesus Christ was crystalized in the first Yule Log Service, held on December 14, 1944, in Cooke Hall.<sup>22</sup> On the day of the banquet, Fuller had to attend a meeting in Nashville. He called Mrs.

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<sup>18</sup>Winters, Interview, as well as personal interview with Beatrice Collins, April 9, 1984.

<sup>19</sup>Collins, Interview.

<sup>20</sup>Winters, "Launching," p. 24.

<sup>21</sup>Collins, Interview.

<sup>22</sup>Ibid., and Winters, Interview.

Fuller to tell her that she would have to take his place as the speaker that evening. Though she did not feel comfortable as a public speaker, she prepared a short talk on the tradition of the Yule log lighting ceremonies in Europe, making the comparison between that and the founding of the new school. In the middle of this talk, Fuller entered, having caught an earlier train out of Nashville than he had expected. Momentarily nonplussed, Mrs. Fuller almost stopped, but, with Fuller's encouragement, persevered to the end, lighting the log with a candle from the table.<sup>23</sup>

Let us look at this event through the students' eyes;

. . . with the approach of the first Christmas season for the young school, it seemed that this school spirit fairly sang out for expression. Therefore, on the 14th of December, 1944, the entire group gathered about a long festive banquet table, set up in the hall of the Cooke studio building, for the first Yule Log celebration. It was a perfect setting for such an affair, for the large main hall could be easily adapted to somewhat resemble a great banquet hall such as one might have seen in one of the Saxon castles several centuries ago in merry England. The large room was elaborately decked with boughs of holly and hung with chains of spruce and sprigs of mistletoe and was festively illumined by a great yule log fire crackling in the huge fireplace.

Well, there was something of that atmosphere about that first yuletide occasion as we sat down to an old-fashioned Christmas banquet before the huge fire on the hearth there. We could feel a warmth, a glow, a cheerful and friendly interest and enthusiasm which was deeper than mere gaiety and merry-making as we enjoyed that wonderful food together. After the dinner, Mrs. Fuller spoke about the significance of the lighting of this first yule log, representing for us the spirit of the Music School. She kindled the waiting firewood with the flame of a tall taper from our banquet table, symbolically putting into its warmth and light the ideals, the hopes, the dreams, the fellowship, the enthusiasm that already existed in our group.

In that context, she read for us again the Christmas story from the scriptures and then, in the glow of the fire and the candle-light, we sang carols together. When the fire had begun to die down, Dr. Fuller gathered us close about him near the hearth, as a father would his children; and he spoke to us quietly about his dreams for the future of our school, about its possibilities for

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<sup>23</sup>Personal interview with Elizabeth Fuller, March 24, 1984.

growth and about our possibilities for growth and enlarged service. Thus, was observed the first yule log burning.<sup>24</sup>

"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."<sup>25</sup>

### Events of the First Years

That first year the opportunity for performances within or by members of the SCM was limited. The school year had commenced with a student recital on September 18, 1944. Another student recital came near the end of the school year, on April 9, 1945. A brass choir consisting of Ruth Garcia, Hugh McElrath, J. T. Burdine, and Eugene Enlow had contributed to the Thanksgiving service on November 23, 1944. The major concert event of the SCM that year seems to have been a piano recital, sponsored by the SCM, by one Hubert Fitch, a professional associate of Almand's,<sup>26</sup> which included a sonata by the latter.<sup>27</sup>

Throughout that year Fuller continued to raise funds for the school. The success of his efforts was announced in The Tie. The November, 1944, issue announced the purchase of two more pianos, as well as another organ.<sup>28</sup> The January issue reiterated the announcement made earlier about Barnard Hall, announcing that the Seminary could take

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<sup>24</sup>McElrath, "Yule Log," pp. 4-5.

<sup>25</sup>Winters, "Launching," p. 24.

<sup>26</sup>Ruth McElrath, interview.

<sup>27</sup>Programs: School of Church Music, S.B.T.S., I (Louisville: The Southern Baptist Theological Seminary, 1927-1952).

<sup>28</sup>Ellis Fuller, "President's Paragraphs," The Tie November, 1944, p. 1.

possession of it on July 1, 1945.<sup>29</sup> The February, 1945, issue had the following paragraph:

MUSIC The third greatest industry in America is Music. Steel comes first and oil comes second. The American people are putting three times as much money into music as they are putting into all of our universities and colleges combined. They are putting eight times as much into music as they are putting into all our high schools in the nation. They are putting twenty times as much into music as they are into our training and normal schools. What do these facts mean to us? They mean that music is a tremendous power in the life of the American people. From the standpoint of those of us who are responsible largely for the worship of the nation, these facts should mean that we ought to provide better music and make more use of music in our church programs. We must learn the type of music<sup>30</sup> which best suits our needs, how to use it and when to use it.

Fuller's efforts at fund-raising must have been successful, for not only was Barnard Hall renovated for use as a girls' dormitory, but two more faculty members were appointed.<sup>31</sup> Also announced was the addition of two new pipe organs and seven pianos to Cooke Hall.<sup>32</sup> One of the new faculty was Donald Winters. Because of his constant correspondence with his wife on all aspects of the school's life, he was well aware of what was happening.<sup>33</sup> The other faculty member listed in the 1945-1946 SCM Bulletin was Margaret Wilson,<sup>34</sup> but apparently she was

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<sup>29</sup>Ellis Fuller, "President's Paragraphs," The Tie, January, 1945, p. 1.

<sup>30</sup>Ellis Fuller, "President's Paragraphs," The Tie February, 1945, p. 1.

<sup>31</sup>"Building Program," The Tie April, 1945, p. 4.

<sup>32</sup>"Campus Tidings," The Tie May, 1945, p. 4.

<sup>33</sup>Winters, "Launching," p. 25. See also "Campus Tidings," The Tie December 1945, p. 2.

<sup>34</sup>School of Church Music Bulletin," Bulletin of The Southern Baptist Theological Seminary 1945-1946, p. 78.

not able to come, as the September, 1945, issue of The Tie announced the appointment of Mrs. George Walker as teacher in voice, with the qualifications of an A. B. degree from Brenau College in Gainesville, Georgia, and a B. Mus. degree from Westminster Choir College.<sup>35</sup> It is Helen Walker's name that is found in the list of faculty of the SCM Bulletin for 1946-1947.<sup>36</sup>

Mrs. Winters found time in the summer of 1945 to study at Columbia University,<sup>37</sup> while Claude Almand won further recognition for himself, and thus the new SCM, with a performance of his "Chorale for Chamber Orchestra" by the Little Symphony of the National Gallery of Art in Washington, D. C., in August of 1945.<sup>38</sup>

A major event of the fall semester in 1945 school year was the opening of Barnard Hall.

Approximately 1,000 attended the formal opening of Barnard Hall, beautiful residence for women students of the School of Church Music, on Monday evening, November 12 [1945]. Those attending included faculty members and trustees of the Seminary and Training School, members of the State Board of Kentucky Baptists, faculty members of the School of Music of the University of Louisville, members of the American Guild of Organists, students of the Seminary and Training School, and pastors and church officials of the Long Run Baptist Association.

In a brief talk, Dr. Fuller expressed his gratitude for the School, now in its second year, and officially declared Barnard Hall the property of Southern Baptists. Two numbers by the School choir and a prayer by Dr. Dobbins completed the program. Guests were conducted through the spacious residence, which was first occupied by the School of Music with the opening of the present session.

The School has enrolled a total of thirty this year, showing an increase of almost one-third over last year. The prospect is that additional building space and an enlarged faculty will be

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<sup>35</sup>"Campus Tidings," The Tie September, 1945, p. 2.

<sup>36</sup>SCM Bulletin, 1946-1947, p. 2.

<sup>37</sup>"Campus Tidings," The Tie July 1945, p. 2.

<sup>38</sup>"Items of Interest," The Tie August, 1945, p. 4.



necessary within the next few months.

The addition of the Barnard Hall gives the Music School a campus of approximately 13 acres, and property valued at approximately \$340,000.<sup>39</sup>

The March, 1946, issue of The Tie brought the announcement that another pipe organ would be installed in Cooke Hall in the following summer.<sup>40</sup>

In that same issue was the announcement that the SCM choir had joined the choir of the School of Music of the University of Louisville in a performance of Honegger's King David.<sup>41</sup> This took place on March 7, 1946, at the Woman's Club Auditorium. The program included the premier of "A Fanfare of Praise" by Almand and three choruses from various Bach cantatas, in addition to the Honegger work. Almand was by that time also the director of the University of Louisville choir, and Donald Winters of the SCM choir. The program notes were by Gerhard Herz.<sup>42</sup>

The performance of King David drew criticism from those who thought that the SCM had no business doing music of that sort. But, while Winters would not have chosen it for the school's first big concert, he supported Almand in his choice of it. It did bring recognition from the musical community, regardless of the grumblings of some on the Seminary faculty.<sup>43</sup>

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<sup>39</sup>Ellis Fuller, "President's Paragraphs," The Tie December, 1945, p. 4.

<sup>40</sup>"Campus Tidings," The Tie March, 1946, p. 3.

<sup>41</sup>Ibid.,

<sup>42</sup>Programs: School of Church Music S.B.T.S. I (Louisville: The Southern Baptist Theological Seminary, 1927-1952).

<sup>43</sup>Winters, Interview.

The Choral Program under Donald Winters

The choral program under Donald Winters first came into its own in the choir tour of that year. Titled "A Service of Choral Music," it was a good example of the kinds of things the Winters were trying to do.<sup>44</sup> The choir toured through Tennessee, Georgia, and Florida. The most important event, as far as publicizing the SCM was concerned, was their singing at the Southern Baptist Convention in Miami, Florida. The May, 1946, issue of The Tie devoted its second page to publicizing the tour, complete with itinerary, program, and a photograph of the choir and Donald Winters in front of Cooke Hall.<sup>45</sup> The next issue of The Tie carried this report of the tour's success:

The choir of the School of Church Music sang before a total of approximately 20,000 persons on its recent first annual tour to the Southern Baptist Convention. Letters of appreciation have been received from all sections included on the tour, and there have been a number of inquiries from men and woman interested in attending the school. The school is<sup>46</sup> equipped to receive men students under the G. I. Bill of Rights.

A scrapbook of tour memorabilia compiled by organ major Beatrice Collins testified to the impact that the initial choir tour made on its student participants. The following is from a music major from the W.M.U. Training School.

I have had a wonderful time singing tonight and somehow I wish I would tell you about some of the things that our School of Church Music has meant to me. For one thing, it has deepened my own conception of worship. You have often heard it said that we can lead others no further than we go ourselves. One of my aspirations in life is to lead others to worship my God. That is why I appreciate so keenly the new vision of the deeper meaning of worship which

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<sup>44</sup>Ibid. See Appendix B.

<sup>45</sup>"Music School Choir Tour," The Tie May, 1946, p. 2.

<sup>46</sup>"Campus Tidings," The Tie June, 1946.

I have received at our school.

And I couldn't sit down without giving expression to the gratitude that is in my heart for the spiritual tone of our teachers. Their teaching has the message of the Psalmist at its heart - "Let the people praise thee, O God. Let all the people praise thee."<sup>47</sup>

The next school year, 1946-1947, saw the initiation of a Choral Vespers Series by the SCM choir. Programs in the bound volumes of programs of the SCM show these vespers on October 20, November 17, December 15 and 17, January 19, February 9, and May 4, all Sunday afternoon services, with the exception of the one on December 17. These programs all have an individual character and theme, whether it be a musical exposition of the Lord's Prayer, a festival of lessons and carols, a hymn service, or whatever. Mrs. Winters was often the reader for these, though W. Hersey Davis read for the last one. The total choral repertoire was about thirty anthems, in addition to hymns and responses.<sup>48</sup> All of these selections were performed from memory.<sup>49</sup>

In the judgment of the Winters, this vesper series was one of the most crucial things in establishing the reputation of the SCM with the Louisville artistic and ecclesiastical communities. People welcomed the intense focus on worship through well-performed choral music and carefully structured services, where the texts of the anthems, printed in the programs, were the sermon, and where there were no announcements nor an offering. Not only did these programs do much for the SCM's reputation in the Louisville artistic community, but went a great way

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<sup>47</sup>Ruth Garcia [McElrath], Scrapbook of 1946 SCM Choir Tour, p. 4, SCM Library, Boyce Library, Southern Seminary.

<sup>48</sup>SCM Programs.

<sup>49</sup>Winters, Interview.

toward winning over those of the Seminary faculty who were not unalterably opposed to the existence of the school.<sup>50</sup> The 1947 choir tour through the Carolinas further confirmed the school's success.<sup>51</sup>

The 1946-1947 school year also saw a number of student recitals, as this was a requirement for completion of the BSM degree.<sup>52</sup> These programs appear to be imaginative, well-balanced events that would be accepted in many colleges now for a senior recital.

The addition of an organ to the chapel in Norton Hall increased resources for worship there:

The organ, gift of Mr. and Mrs. Ralph Grooms, of Louisville, was formally presented to the Seminary by Mrs. Grooms at the first chapel exercises of the year [1946-1947], September 11. Said Mrs. Grooms: "We deem it a privilege to live across the street from the Seminary and we are happy to do something for this great institution." Said President Fuller: "That's an excellent speech. That means there is more to come."

The organ, and a platform large enough to seat a choir of forty members--also a gift of the Groomses--fit nicely into the plans of the Seminary to give a new emphasis this year to worship. Members of the faculty and of the student body lead in thirty-minute worship services held each Tuesday, Wednesday, Thursday, and Friday at 10 a.m., faculty members having charge three days a week, and students, one day. The library and all Seminary offices close regularly for these services. To accommodate those unable to secure seats in the Norton assembly room, Room D, the large classroom on the second floor, is being used this year, amplifying equipment having been installed for this purpose.<sup>53</sup>

This emphasis on worship was, of course, nothing new for Fuller or for the Seminary under his leadership. It will be treated more thoroughly in the next chapter.

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<sup>50</sup>Ibid.

<sup>51</sup>Scrapbook of 1947 SCM Choir Tour, SCM Library, Boyce Library, Southern Seminary.

<sup>52</sup>SCM Programs, I.

<sup>53</sup>"New Organ for Norton," The Tie October, 1946.

### Retrospection

The end of 1946-1947 school year and the graduation of the first BSM class was, apparently, a time for taking stock of the situation and for reaffirming values. The June, 1947, issue of The Tie gave much space to the SCM, primarily through a picture of Barnard Hall on the cover and a major article by Almand. This was introduced by Fuller in his "President's Paragraphs."

This issue of The Tie is given largely to the School of Church Music. Dr. Almand in his splendid article states both the spirit and the purpose of the school. Its ministry to the Kingdom of God through the churches will be far reaching. We are striving to get the best teachers on the faculty and the best men and women in the student body. This worthy enterprise demands the prayers and the financial support of friends who want to see better music in the churches.<sup>54</sup>

The article by Almand, entitled "Story of School of Church Music," quoted directly from the purpose of the school as stated in its bulletin, but also amplified it considerably.

Under the aegis of our president, Dr. Ellis A. Fuller, the Southern Seminary's most recent division, the School of Church Music, has just completed its third year and graduated its first class. When Dr. Fuller assumed office as president of the Seminary, he was firmly convinced that leadership in the development of unified music programs in our churches should emanate here with the institution of a School of Church Music on the Seminary campus. It is now possible for the preachers-in-training and the church musicians-in-training to work side by side in developing viewpoints and co-operative and sympathetic spirits.

Thus the School of Church Music exists not as a conservatory of music, but as a specialized division, though an integral part of the Seminary proper, directed by the executive head of the Seminary, under the control of its board of trustees. While the graduates are thoroughly qualified musicians with academically recognized music degrees, they are more importantly young musicians who have dedicated their lives to Christian service in music and as such are ministers of the Gospel in music.

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<sup>54</sup>Ellis Fuller, "President's Paragraphs," The Tie June, 1947, p. 7.

There is a rapidly developing standard of genuine musical culture among our people, which is resulting in a sensitiveness in taste toward church music, and an awareness of the latent possibilities of music in spiritual growth. This awareness is creating a demand not only for pastors who have some knowledge and appreciation of church music, but also for ministers of music who are equipped to give their full time to the musical ministries of the church.

The ministry of music is the office in which music activities of the highest order are correlated with the worship and work of the church. In it the trained musician serves as full-time director of the church-wide program of music for the purpose of bringing about this correlation. The minister of music administers the program of music participation, enlistment and training for all age groups; works with the pastor in presenting a unified program, and ministers through music to the spiritual needs of the congregation. The church-wide plan for the ministry of music is not a new idea, even though it has often been characterized as such. It encourages the restoration to the church of that program which belonged to the church years ago, namely, inclusion of the whole membership in worship. Many churches have seemingly lost sight of the fact that worship is an active experience and that every service of true worship calls for the fullest possible participation of the entire congregation. Such participation presupposes an adequate training in worship and acquaintance with its materials. But many churches make no provision for the training. Following the lines of least resistance these churches have satisfied themselves with soloists, quartets, or small volunteer choirs of a few select voices to sing for them rather than provide the leadership needed to enlist the active participation of the worshippers. The young men and women trained for the ministry of music at the Southern Baptist Theological Seminary are prepared to carry out a program of music that is church-wide in its scope.

The physical plant for the School of Church Music has been provided by the generous gifts of consecrated friends of the Seminary, and makes possible the realization of this vision and mission. The two buildings are located on twelve acres of rolling, wooded land overlooking Cherokee Park and directly adjacent to the Seminary proper. Cooke Hall houses administrative offices, studios, classrooms, and practice rooms. It is the gift of Mr. V. V. Cooke of Louisville, a devoted member of the Seminary board of trustees. Practice organs, pianos, recordings, an extensive music library, and the latest wire recorder are available in Cooke Hall for student use.

Barnard Hall is an annuity gift from Mrs. George G. Neel and Mrs. Ben S. Clarkson and is named in memory of their parents, the late Mr. and Mrs. I. P. Barnard. Women students of the Music School are housed in this hall which contains in addition to living quarters, lounges, dining facilities, an attractive reading room, recreation rooms, and laundry room.

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The curriculum has been carefully organized to insure that each student will develop in musicianship, performing ability, spiritual awareness, and sympathetic and enthusiastic zeal for the importance of this work. The curriculum is administered by a faculty of well-trained, consecrated men and women, each a specialist in his respective field of music.

The need for this training has long been apparent. Now that the realization has become fact the importance of this new school and its place in Kingdom service is already attested<sup>55</sup> by the enthusiastic acceptance and support by our Southern Baptists.

The calibre of classroom teaching was very high, according to one who later studied with Langlais and Boulanger. This same student considers Frances Winters and Claude Almand to have been among the very finest musician/teachers with whom she ever studied. She also considered the calibre of choral singing excellent. The applied instruction she considered adequate, however.<sup>56</sup>

The problem of integration of the SCM into the Seminary's structure was no nearer solution in the summer of 1947 than it had been when the SCM opened its doors on September 11, 1944. The faculty had found one of its greatest roadblocks to further development of the school the lack of funds for building an adequate library. The librarian, Leo Crismon, was sympathetic. But when Frances Winters presented a list of books recommended for music school libraries by the National Association of Schools of Music, the response of the Seminary's faculty library committee was to stop the further purchase of any more books for the SCM. This was a crushing blow to the young school. The Winters were later criticized for not building the library, but they had no choice in the matter. They made their own books and scores available

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<sup>55</sup>Claude Almand, "Story of School of Church Music," The Tie June 1947, pp. 4-5.

<sup>56</sup>Collins, Interview.

to students, as did Almand, and went so far as to purchase materials out of their own money for use by the students.<sup>57</sup>

The library issue is just one indicator that there was still some intolerance toward the SCM among many of the Seminary's faculty. The problem of terminal degrees for the SCM faculty continued to plague relationships with the Seminary as well. Donald Winters asked for permission to go to Indiana University each summer to begin doctoral work, but each time Fuller would tell him that he was needed too badly at the SCM through the summer. The Winters surmised that this was because Fuller felt in such an embattled position about the SCM, both on campus and off.<sup>58</sup>

The essential character of the SCM was now formed. The Master of Sacred Music degree that would be initiated in the fall of 1947 would be an extension of that character.

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<sup>57</sup>Winters, Interview.

<sup>58</sup>Ibid.



## CHAPTER 4

### THE MASTER OF SACRED MUSIC DEGREE 1947-1950

The Master of Sacred Music degree (MSM) as presented in the 1946-1947 Bulletin of the School of Church Music (SCM) was a logical extension and culmination of the goals of the school under Fuller as expressed in the Bachelor of Sacred Music (BSM) curriculum.<sup>1</sup>

#### Curriculum

The Bulletin clearly listed prerequisites for entry and completion of the MSM degree.

To qualify for full graduate standing, each applicant for admission to the master's course is required:

- A. To have a B. A. or B. S. degree with a major in music or a B. Mus. degree from an accredited college or conservatory.
- B. 1. For a major emphasis in composition:
  - a. To have an undergraduate major in theory.
2. For a major emphasis in musicology:
  - a. To have an average of 85 in college work.
3. For a major emphasis in organ:
  - a. To have an undergraduate major in organ.
  - b. To have ability in transposition at sight, score reading, and improvisation.
  - c. To have a balanced repertory of the organ literature of all schools, classic, romantic, modern, of the degree of difficulty indicated by the following:  
Bach:--(Widor-Schweitzer Edition) Book IV--Fantasy and Fugue in G Minor, Passacaglia and Fugue in C Minor; Book II--Prelude and Fugue in D Major, Toccata and Fugue in C Major; Book V, Sonata I, Sonata VI; The Liturgical Year (Riemenschneider Edition)--In Thee Is Gladness,

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<sup>1</sup>Bulletin: School of Church Music (Louisville: The Southern Baptist Theological Seminary, 1946-1947).

Once He Came in Blessing.

Franck:--Chorales, Piece Heroique.

Vierne:--Symphony No. I.

Widor:--Symphony No. V.

Reger:--Passacaglia and Fugue, Benedictus.

Compositions of the same grade of difficulty for modern organ by representative American and foreign composers.

- C. To demonstrate by examination, skills and capacities in the following fields:
1. Harmony--written, aural, and keyboard
  2. Proficiency in sight singing, and melodic, harmonic, and rhythmic dictation.
  3. Counterpoint
  4. The history and literature of music and the study of musical forms, analytic or applied.
- D. To demonstrate ability in applied music as follows:
1. In organ (see B, 3 above)
  2. In piano to the extent that he is able to play Bach two and three part inventions, easier Haydn and Mozart Sonatas, easy accompaniments, hymns and chorales. If the student plans to begin organ as part of his first year's work, he should have additional piano background to the extent that he is able to play preludes and fugues from the Bach "Well-Tempered Clavier," Beethoven sonatas, Brahms and representative works from the Romantic School.
  3. In voice by demonstrating a knowledge of recitative and ability to sing one or more of the less exacting arias of opera or oratorio and several standard songs from memory.

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- II. The degree of Master of Sacred Music is awarded upon the following conditions:
1. The completion of prerequisites as listed under the heading of Requirements.
  2. Satisfactory completion in not less than two years of residence (except for S. B. T. S. graduates) of a minimum of 15 units of work (45 quarter hours). Of these at least 3 units credit must be taken in other departments of the theological curriculum.
  3. Presentation of a thesis or recital in the student's field of major emphasis as follows:
    - a. Composition: The composition and arranging of anthems and motets in both homophonic and polyphonic styles to be conducted in recital by the composer.
    - b. Musicology: The presentation and defense of an acceptable thesis on a faculty-approved subject.
    - c. Organ: Demonstration of playing ability, either in the form of a public recital or a performance before the faculty or a designated committee, such recital to be submitted in lieu of a thesis. It should be the student's objective to study an extensive and well-rounded repertory considerably more comprehensive

than that required or achieved during under-graduate study.<sup>2</sup>

The course of study required for the MSM student was clearly spelled out in the bulletin:

Advanced Theory.....	2 [hours]
Advanced Conducting.....	2
Advanced History.....	2
Seminar and Supervised Field Work.....	2
Thesis or Recital.....	1
Applied Music.....	1 1/2-3
Choir (no graduate credit)	
New Testament.....	3
Religious Education.....	2
Church Administration and Music Ministries.....	2
Worship and Worship Music.....	2
Service Playing (for organ majors).....	1
Hymnology.....	2
Choral Repertoire.....	1
Youth Choir Methods.....	2 <sup>3</sup>
Vocal Methods I and II.....	4

Those entering the MSM program with the school's BSM degree needed only the first four courses of the above list, in addition to a thesis or recital, to complete the degree. Thus, the MSM could be completed in one year for those graduates of the BSM program. These courses were listed as 400-level courses, whereas the other music courses were listed as 300-level courses. The first three of the above courses were natural extensions of their undergraduate counterparts. The fourth, "Seminar and Supervised Field Work," was a natural conclusion to the entire four-year course of study for those who had gone through both the BSM and MSM programs, considering Fuller's determination that the school be strongly church-related. Its course description was as follows:

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<sup>2</sup>Ibid., pp. 7-9.

<sup>3</sup>Ibid., p. 11.

Practical demonstration in an actual church field of the student's ability to handle the organizational, administrative and musical problems of church choirs. A seminar for the discussion of practical problems of the choir director and their analysis and suggested solutions accompanies the field work project.<sup>4</sup>

This master's curriculum remained essentially unchanged during the remainder of the time that the Winters were at the SCM, which was through the 1950-1951 school year. There were, however, some small adjustments. The 1949-1950 Bulletin spelled out the requirements for minor study in both voice and keyboard. In addition, beginning with the 1947-1948 Bulletin, two new headings were added to the description of the SCM: "Activities" and "Regulation for Continuance in the School of Church Music."<sup>5</sup> This latter stated:

Acceptance for study in the School of Church Music is for a period of one school year only. Continuance for further study is based not only on scholarship, but also on musicianship, consistent application, attitude, health, and general fitness for this specialized type of service. The final appraisal of these qualities rests with the faculty of the School of Church Music. Every student whose work is not satisfactory<sup>6</sup> will be so notified in writing at the close of each session.

The SCM choir and its program of activities received a lengthy description under "Activities":

The Choir of the School of Church Music under the direction of Mr. Donald Winters, is comprised of the entire student body of the Music School. It shares with the Seminary Chorus<sup>7</sup> in leading the music for the various public functions of the Seminary, including chapel services and Missionary Days. From this choir smaller ensemble groups of men and women are selected annually to represent the School when it is called upon to furnish music for

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<sup>4</sup>Ibid., p. 15.

<sup>5</sup>Bulletin: The Southern Baptist Theological Seminary (Louisville: 1947-1948, pp. 81-84.

<sup>6</sup>Ibid., p. 84.

<sup>7</sup>Conducted by Johnson. See The Tie, December, 1946, p. 4.

church, associational, civic and minor Seminary functions. These groups and the choir are available for concerts and services in churches and schools as such activities can be arranged in accord with the schedule.

During the Seminary session the Choir sings a series of Vesper Services of Music at Norton Hall Chapel. These monthly appearances are open to the public and make a contribution to both Seminary and community music-life. In addition to these calendar-events, many single concerts are given annually in Louisville and nearby cities and towns.

Each May, immediately after the closing of the spring term, the touring choir of the School of Church Music sings a series of music services at churches and colleges in other states. . . . [Here follows a short description of the first and second tours, and notice that their itinerary for the 1948 tour was not complete.]

. . . . .

Each year the choir of the School of Church Music has joined forces with other choral groups in the city for special concerts. During the 1945-46 session, in conjunction with the Chorus of the University of Louisville, it presented for the first time in this city Honegger's "King David" under the direction of Dr. Claude M. Almand. Included on this program was also a composition by Dr. Almand. The 1946-47 Choir appeared with other civic groups and the Louisville Philharmonic Orchestra in a festival production of the Verdi "Requiem". Plans are being made for participation in the American Guild of Organists annual festival of Church Music during the 1947-1948 session.

This description of the choral program remained essentially unchanged until the 1950-1951 catalogue when it was somewhat rearranged, and recognition was made of the use to which the newly completed Alumni Chapel would be put.<sup>9</sup> The festival of the American Guild of Organists did take place, with Donald Winters as the conductor of the massed choirs.<sup>10</sup>

Also described under the heading of "Activities" in the school's

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<sup>8</sup>S.B.T.S. Bulletin (1947-1948), pp. 81-82.

<sup>9</sup>SCM Bulletin (1950-1951), p. 6.

<sup>10</sup>Personal interview with Donald and Frances Winters, April 7 and 8, 1984.

Bulletin were recitals and concerts available, both within the SCM and the city, and opportunities for student service in music ministry in local churches.<sup>11</sup>

### Faculty

Personnel during these years of 1947 to 1951 continued to include Claude Almand and Donald and Frances Winters. Almand's name is not listed in the 1948-1949 Bulletin, but is listed under SCM faculty in the 1949-1950 and 1950-1951 Bulletins.<sup>12</sup> In 1948 he accepted the position of associate dean of the School of Music of the University of Louisville, though he retained a part-time relationship with the SCM.<sup>13</sup> There has been conjecture that he took the position out of frustration with not being named dean of the SCM.<sup>14</sup>

Still listed in the 1947-1948 Bulletin was Claudia Edwards of the W. M. U. Training School as an instructor in piano. This was the last year her name was listed in the SCM Bulletin. In the following year the names of Donald Packard and [Frank] Kenneth Pool both had piano listed under their academic responsibilities.<sup>15</sup>

The June, 1947, issue of The Tie announced the appointment of Audrey Nossaman to the faculty of the SCM.

Miss Audrey Nossaman, of Wichita, Kan., a graduate of Westminster Choir College, has been appointed to the faculty of the School of Church Music to succeed Mrs. Helen Smith Walker,

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<sup>11</sup>S.B.T.S. Bulletin (1947-1948), pp. 82-83.

<sup>12</sup>SCM Bulletins (1948-1949), p. 4; (1949-1950), p. 4; (1950-1951), p. 4.

<sup>13</sup>Winters, Interview.

<sup>14</sup>Ibid.

<sup>15</sup>SCM Bulletin (1948-1949), p. 4.

who resigned recently. Miss Nossaman will teach voice.

Miss Nossaman was born at Alva, Okla. She attended Fort Hays State College, Hays, Kan., and Wichita University, Wichita, Kan., before going to Westminster Choir College. She was minister of music and soloist at Union Memorial Church, Glennbrook, Conn., one year, and did solo oratorio work in Washington, D. C., Elkhart, Ind., Williamsport, Pa., and Camden and Merchantville, N. J. As a member of the Westminster Choir, she sang in the theatrical production of "The Lost Colony" in Manteo, N. C., during the summer of 1946.<sup>16</sup>

While Nossaman was well received in the Louisville artistic community as a competent singer, and was loved and respected by her students,<sup>17</sup> it can be seen that the employing of another woman with only a bachelor's degree would do little to increase the SCM's credibility with those of the Seminary faculty who were not sympathetic to it, and who would take this as more proof that the SCM was not a legitimate academic endeavor. Her appointment also shows the continued influence of Westminster Choir College on the SCM.

There was some effort to diversify the faculty, however, as the August, 1947, issue of The Tie announced the appointment of two more faculty members, neither of whom was related to Westminster Choir College.

Appointment of two new members to the faculty of the School of Church Music, effective September 1, has been announced. Frank K. Pool, Jr., of Raleigh, N. C., will teach organ, and Donald W. Packard, of Woodhull, N. Y., Theory.

Mr. Pool received the B. A. degree from Furman University and the M. M. (master of music) degree from the University of Michigan. During the past year he has been instructor in English at North Carolina State College. He has served as organist for a number of churches and has been recently the organist and choir director of a church in Raleigh.

Mr. Packard has his B. A. degree from State Teachers College, Albany, N. Y., and the M. A. in music from Eastman School of Music, Rochester, N. Y. He has been a teacher of music in high schools

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<sup>16</sup>"Addition to Music Staff", The Tie, June, 1947, p. 5.

<sup>17</sup>Winters, Interview.

in New York for the past ten years.<sup>18</sup>

Of Pool it was said that he was full of fun, a fiery performer, and one who gave his students a flair for the grand gesture, especially in the Romantic organ repertoire.<sup>19</sup> Of Packard it was said that he was a thorough and highly disciplined teacher of music theory whose students worked hard under him.<sup>20</sup>

The 1949-1950 SCM Bulletin listed Dorothy Hartsell as a teaching assistant in piano and Hugh McElrath as an instructor in voice.<sup>21</sup>

Hartsell had travelled with her husband, Bruce, who was then a student in the School of Theology, as accompanist for the second SCM choir tour, in 1949.<sup>22</sup> McElrath had been in the first graduating class of both BSM and MSM degrees and had been invited immediately to join the SCM faculty.<sup>23</sup> The addition of Mary Lou Frenz, holding only the B. Mus. degree, as a voice teacher, announced in the 1950-1951 Bulletin, completed the list of faculty that were added under Fuller's leadership.<sup>24</sup>

By 1950, the faculty of the SCM included Almand, on a part-time basis, Donald Winters, Frances Winters, Donald Packard, Kenneth Pool,

<sup>18</sup>"Added to Music Faculty," The Tie, August, 1947, p. 3.

<sup>19</sup>Personal interview with Beatrice Collins, April 9, 1984.

<sup>20</sup>Winters, Interview.

<sup>21</sup>SCM Bulletin (1949-1950), p. 4.

<sup>22</sup>Personal interview with Bruce and Dorothy Hartsell, June 10, 1984.

<sup>23</sup>McElrath was not appointed by the trustees until 1949. See Donald Packard, "Yule Log Address," TS in Office of the SCM, December, 1954, p. 2.

<sup>24</sup>SCM Bulletin (1950-1951), p. 4.



Nossaman, Hugh McElrath, Mary Lou Frenz, and Dorothy Hartsell. Four of these, all women, had attained only the bachelor's degree. Four had earned master's degrees, one at the SCM. Though Packard was by that time accepted into a Ph. D. program at Eastman,<sup>25</sup> and Nossaman and Pool were accepted in Louisville as competent performers,<sup>26</sup> the only teacher with an earned doctorate, Almand, was by that time no longer a full-time faculty member. His association with the SCM continued to be positive, however, with periodic announcements of premieres of his works printed in The Tie.<sup>27</sup> Fuller continued as acting head of the SCM, while Frances Winters continued as the day-to-day administrator of the school. Though a strong faculty had been assembled,<sup>28</sup> on paper the SCM appeared very vulnerable, since few of them had graduate degrees.

#### Significant Events

Among the significant events of this era was the emergence of the first group of masters' theses.<sup>29</sup> A variety of subjects in the general field of church music were dealt with, many in the area of hymnology. Two theses stand out as having particular significance for the SCM. One was "The Growth and Development of Church Music in the Southern Baptist Convention" by Marjorie Ann Bratcher.<sup>30</sup> This documented in some detail

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<sup>25</sup>The Tie, May, 1948, p. 9.

<sup>26</sup>Winters, Interview; Collins, Interview; Hartsell, Interview.

<sup>27</sup>Winters, Interview.

<sup>28</sup>Ibid.

<sup>29</sup>Ibid.

<sup>30</sup>Marjorie Ann Bratcher, "The Growth and Development of Church Music in the Southern Baptist Convention" (M.S.M. thesis, The Southern Baptist Theological Seminary, 1948).

the need for trained leadership in music ministry that the SCM had been founded to meet. The other was "The Improvement of Baptist Worship through Music" by Hugh T. McElrath.<sup>31</sup> This was a strong polemic for the kind of ministry the SCM had trained its graduates to build in local churches.

With an increase in faculty came an increase in the number of recitals given. Frenz, Nossaman, Hartsell, and Pool were all active performers.<sup>32</sup>

The Choral Vespers Series continued throughout this era, with a variety of programs which ranged over the standard sacred choral literature from Gibbons to Randall Thompson to Negro spirituals.<sup>33</sup> While some criticized Winters for choosing such music, others were very supportive. The use of spirituals in particular provoked sharp criticism from some, though the program featuring these was so well received generally that it had to be repeated the same week, both times to packed Norton Hall Chapel audiences.<sup>34</sup>

Throughout the Forties the Seminary made increasing use of the medium of radio. Under Inman Johnson a short program consisting mostly of hymns sung in chapel services was broadcast early each morning except for Sunday.<sup>35</sup> The expansion of facilities in radio made it possible for Fuller to highlight further the life of the SCM:

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<sup>31</sup>Hugh Thomas McElrath, "The Improvement of Baptist Worship Through Music" (M.S.M. thesis, The Southern Baptist Theological Seminary, 1948).

<sup>32</sup>Programs: School of Church Music, S.B.T.S., I (Louisville: The Southern Baptist Theological Seminary, 1927-1952).

<sup>33</sup>Ibid.

<sup>34</sup>Winters, Interview.

<sup>35</sup>Erwin McDonald, "Man of the Month," The Tie, December, 1946, p. 4.

We cannot bring everybody to the Seminary but thanks to the marvel of radio, we can take the Seminary to everybody. . . .

. . . We will record lectures, sermons, the Bible message in drama, and musical programs of various types--male choruses, quartets, mixed choruses,<sup>36</sup> and the great a cappella choir of the School of Church Music.

Fuller's emphasis on quality was clearly apparent in his published statements about the Seminary's radio:

. . . The possibilities of this service are so great that they almost paralyze the imagination. We shall proceed cautiously and prayerfully to make sure that this ministry<sup>37</sup> shall be of the very highest quality and global in its reach.

A half-hour program, broadcast monthly by station WHAS, Louisville, was described in The Tie as follows:

. . . The thirty-minute program will begin at 9 a.m., Central Standard Time, and will consist of a brief sermon by President<sup>38</sup> Fuller and numbers by the choir of the School of Church Music.

The addition of further recording equipment meant that the Seminary could make programs available for distribution to other radio stations. Among the first of these was a series by the SCM choir:

. . . a series of six programs by the choir of the School of Church Music, directed by Donald Winters, is being pressed now by RCA and will be available soon to stations across the nation.

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"The Voice of Praise," is the title for the radio series by the Choir of the School of Church Music. The six programs, each fifteen minutes long, includes hymns, anthems, and spirituals, and four of them are interspersed with scripture readings. The choir is directed by Donald Winters, with Kenneth Pool, of the faculty of the School of Church Music, as organist. Reader for<sup>39</sup> the series is Mrs. Donald Winters, and the announcer is Wayne Ward.

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<sup>36</sup>Ellis A. Fuller, "Now It Can Be Done--By Radio," The Tie, March, 1947, p. 4.

<sup>37</sup>Ellis A. Fuller, "President's Paragraphs," The Tie, April, 1947, p. 4.

<sup>38</sup>"Personals and Personalities," The Tie, January, 1948, p. 3.

<sup>39</sup>"Seminary Radio Program," The Tie, February, 1949, p. 10.

Activities in the area of recording culminated in the production of a "phonograph album of favorite hymns, by the choir of the Seminary's School of Church Music."<sup>40</sup>

The issue that occupied the most space in The Tie during the time of Fuller's presidency was the building of the Alumni Chapel. From the start this was tied to Fuller's emphasis on worship. In his inaugural address he said:

. . . our greatest need is for a place to worship, a beautiful chapel. There is no way to measure the loss, the spiritual loss, the Seminary itself is sustaining today, and the loss our churches will sustain tomorrow, because we have no adequate and inspiring sanctuary for public worship. . . .<sup>41</sup>

From his inauguration in 1942 until the dedication of the Chapel in 1950 The Tie carried a steady barrage of articles on the topic, which Fuller at an early point called:

. . . a quiet search for gifts from individuals who can afford to contribute to this cause without interfering with their regular church giving.<sup>42</sup>

The vast majority of these articles used the theme of the Seminary as a community at worship, and the training of students in worship, as motivation for giving on the part of the readership. The following is typical:

Worship does not depend upon a building, but we readily recognize that the place of worship affects the spirit and the power of worship. Of all men, Christian ministers should receive their training under conditions conducive to worship.

For more than eighty-five years the Southern Baptist Theological Seminary, the greatest of all our schools, has carried on its work without a chapel! Other needs have had to come first. But the time

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<sup>40</sup>"Personally Speaking," The Tie, August, 1949, p. 2.

<sup>41</sup>Catherine Bates, Unfinished TS of biography of Fuller, copy in my possession, p. LS-V and S, 8.

<sup>42</sup>"Resolution," Southern Seminary News, May, 1943, p. 4.

has come, when alumni and friends say that this handicap must be removed.<sup>43</sup>

Later, post-war escalation in building costs made it urgent that the monies to complete the project be received. Fuller's tone took on stridency, as in this excerpt from an article in The Tie entitled "Vital Questions" shows:

Do Southern Baptists need the Southern Seminary? . . .  
 Should the Seminary have a faculty adequate to do the best job of teaching possible for our students? . . .  
 Do we need a place for students to live? . . .  
 Do Southern Baptists need for their pastors to be trained in the art of worship and in leading others in public worship? The Seminary is nearly ninety years old. During its entire history it has not had an adequate chapel in which to worship. Does this fact explain, at least in part, our poverty of worship throughout our denomination as a whole? Surely no one will dissent<sup>44</sup> from the claim that worship comes first and work afterwards . . .

Another forceful appeal from Fuller closed with these words, printed entirely in capital letters:

. . . I care not how much knowledge a man may acquire during his Seminary days; unless he develops his spiritual life through public and private worship, he will never be able to lead congregations in worship and inspire them in a spiritual, evangelistic church life. There is<sup>45</sup> no phase of Seminary life that is more important than worship.

One aspect of the building of the chapel is very revealing as to Fuller's methods as a fund-raiser. He had for some time wanted the property at the corner of Lexington Road and Godfrey Avenue to be added to the Seminary property. This was about a three-acre tract with a large house on it. But the owners, the Simpsons, were not willing to sell their home. When the time for the groundbreaking for the

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<sup>43</sup>"The Centrality of Worship," The Tie, July, 1944, p. 1.

<sup>44</sup>Ellis A. Fuller, "Vital Questions," The Tie, December, 1947, p. 6.

<sup>45</sup>The Tie, October, 1948, p. 9.

proposed site of the chapel came, Fuller had the grounds crew drive stakes to show where the corners of the chapel would be. Those on the east side were only a few feet from the line with the Simpson property. Fuller also had a platform erected for the speakers for the occasion and a sound system installed and pointed in the direction of the Simpson house. On the day of the groundbreaking itself, November 6, 1947, more than a thousand people attended, in addition to the media coverage which Fuller had solicited. Fuller lead the assembly in prayer, praying, among other things, that the Simpsons would see the light and recognize the Seminary's great need for their property. Then spades were taken in hand and sod broken, almost on the Simpson line. This was apparently more than they could take, for they capitulated to Fuller's pressure and agreed to sell.<sup>46</sup>

The chapel was on the plan of First Baptist Church, Atlanta, as Fuller had left it in 1942. The inclusion of a baptistry caused some comment, apparently, for Fuller wrote this in The Tie:

Someone will ask, "Why should we put a baptistry in the chapel?" There are two reasons, namely, the baptistry itself will be suggestive of a symbol which means much to Baptists. It will also be valuable for practicable purposes. A ministerial student preparing for the ministry is incomplete unless he has been taught to baptize gracefully, reverently, and winsomely. The only way to learn this art is to practice it. For that reason I think a memorial baptistry would be a great contribution to the life of the Seminary.<sup>47</sup>

A third reason has been suggested by Duke McCall: namely Fuller's intention that the chapel become a genuine church, with himself as the pastor, in which case the baptistry would be used for more than

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<sup>46</sup>Personal interview with J. Estill Jones, July 15, 1985. Also personal interview with Leo Crismon, July 15 and 16, 1985.

<sup>47</sup>"Memorialized Gifts," The Tie, April, 1948, p. 6.

practice baptisms. After all, the Seminary gymnasium with its pool was readily available for the teaching purposes described by Fuller.<sup>48</sup>

The Alumni Chapel was dedicated on March 23, 1950, as part of a pastors' conference. The only part of the building which was not ready in time was an organ, part of which was installed the following fall. In its place was a rented Hammond organ.<sup>49</sup> A booklet was printed for the occasion which contained both a description of the building and its intended uses and complete programs for all aspects of the pastors' conference, which ran from March 20 through 24, as well as the first Choral Vespers Service in the new building on the following Sunday, March 26.<sup>50</sup>

The Tie carried a report of these activities:

Southern Seminary, the world's largest preacher training school, was host to hundreds of visitors from across the nation as it held its annual Pastors' Conference, March 20-24, and dedicated its Alumni Memorial Chapel, a new, \$500,000 structure just completed.

When the first session of the Conference met on Monday night in the spacious auditorium of the new Chapel, 1,200 people were present. . . .

. . . . .

The Chapel was packed for the dedication service Thursday night. Dr. Fuller spoke on the text, "Oh come, let us worship. (Psalm 95:6). . . .

Dealing at length with the meaning and importance of worship, Dr. Fuller warned against insincerity. . . .

. . . . .

Sunday afternoon following the Conference the choir of the Seminary's School of Church Music, directed by Donald Winters, presented a program concluding the Chapel dedication. Christians of

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<sup>48</sup>Personal interview with Duke K. McCall, June 6, 1985.

<sup>49</sup>Ellis A. Fuller, "President's Paragraphs," The Tie, February, 1950, p. 2.

<sup>50</sup>SCM Programs, I, March 20-26, 1950.

all denominations attended this impressive service.<sup>51</sup>

That service, written by Frances Winters, included an anthem by Claude Almand, Handel's "Hallelujah" from Messiah, and Brahms' "How Lovely is Thy dwelling Place" from A German Requiem, among several other selections.<sup>52</sup>

The building of the Chapel and the founding of the SCM were complementary efforts on Fuller's part. They were both attempts to bring change in the current Baptist thought about and practices of worship, which were clearly deficient, in his thinking.<sup>53</sup> As such, the Chapel was not simply a place in which to worship, but, in effect, the operating headquarters in a battle to effect change within the denomination, a battle in which Fuller was the general and the Seminary, the army.

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<sup>51</sup>"New Chapel Dedicated," The Tie, April, 1950, p. 3.

<sup>52</sup>SCM Programs, I, March 26, 1950.

<sup>53</sup>Winters, Interview.



## CHAPTER 5

### FROM THE DEATH OF ELLIS FULLER TO THE ELECTION OF FORREST HEEREN 1950-1952

On October 28, 1950, Ellis Fuller died. His end, while a shock to all who knew him,<sup>1</sup> was not without warning:

We had known for several months that Dr. Fuller was not well. A kidney ailment had kept him confined to the hospital and his home for much of the summer. But most of us had thought he would eventually be well again and that he would have many more years of service to the Seminary and the Kingdom of God.

That Dr. Fuller himself realized the seriousness of his illness was evinced by his last chapel address at the Seminary, delivered the day before he and Mrs. Fuller left for what started out to be a leisurely and restful tour of the West. He talked frankly about his illness and asked for the prayers of the Seminary family.<sup>2</sup>

This chapel address was not the first time that Fuller had indicated an awareness of his impending demise:

A part of the spiritual compulsion under which Dr. Fuller worked was his keen sense of the brevity of time. He was constantly aware that "night cometh when no man can work." To a friend who encouraged him to take time off he said, "Every morning when I awake I thank God for the gift of one more day and ask him to help me to use it fully for him." After an attack of kidney stones in the summer of 1950 his sense of urgency grew. His strength did not return rapidly. He was forced to cancel plans to attend the Baptist World Alliance meeting in Cleveland, Ohio, where he was scheduled to speak. Dr. Cornell Goerner, who often rode horseback with him, read his speech there. He also cancelled plans to visit Japan and Nigeria in the fall.

On the advice of his physician, he planned a trip to the west coast for rest and relaxation. . . .<sup>3</sup>

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<sup>1</sup>All sources agree on this.

<sup>2</sup>"Dr. Fuller Goes to His Reward," The Tie, December, 1950, p. 3.

<sup>3</sup>O. Norman Shands, "Ellis Adams Fuller--Man of God," TS of Founders' Day Address, September 16, 1965, Archives, Boyce Library, Southern Seminary.

There seems to have been little either of rest or relaxation on this trip, however:

There had been stops already in Texas, New Mexico and Arizona. Because of Dr. Fuller's popularity as a preacher of the gospel people urged him to preach at every stop and what started out to be a recuperative journey became anything but restful.<sup>4</sup>

When he and Mrs. Fuller reached San Diego, California, on Friday, October 27, he had already spoken fifteen times in the two weeks they had been away from Louisville, and he agreed to preach that night in the First Southern Baptist Church. He was in the best of spirits, and the congregation responded heartily to his witty opening remarks. He read a part of the first chapter of Acts from memory and began to speak on "His Parting Prophecy":

"From heaven to earth the Savior had come. Into the grave and out he had gone. To man and for man he had appeared through the space of forty days, showing himself alive after many indisputable proofs. He had shed his grave clothes and was arrayed in his resurrection garments. Now he was standing on the border line of two worlds, earth and heaven; on the line of demarkation between two great dispensations, law and grace.

"Never again will human ears hear audible words from those lips that had cried, 'It is finished.' He is about to depart this life. He turns back, as it were, to make a final statement, which statement I am pleased to call his parting prophecy. Will you hear it? 'But ye shall receive power after that the Holy Spirit is come upon you; and ye shall be my witnesses. . . .'"

He paused, stumbled slightly, and said, "I'm sorry, I can't go on." Men from the congregation reached Dr. Fuller before he fell. A doctor who was summoned took Dr. Fuller to the Quintard Hospital. After almost 24 hours, during which he was conscious most of the time, he slipped away quietly at 4:45 p.m. on Saturday, October 28.<sup>5</sup>

Fuller's funeral on November 2 in Alumni Chapel was the occasion for glowing tributes to his service for the Seminary, as was the dedication of the chapel organ on November 9.<sup>6</sup>

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<sup>4</sup>"Dr. Fuller . . ." The Tie.

<sup>5</sup>Shands, "Fuller," p. 33.

<sup>6</sup>See The Tie, December, 1950, especially the following articles: J. Clyde Turner, "A Tribute to Dr. Fuller," pp. 5, 11; W. O. Carver, "Ellis Adams Fuller," pp. 6, 11; and Edward A. McDowell, "Dedication of Organ for Seminary Memorial Chapel November 9," p. 10. See also SCM Programs, Vol. I, November 9, 1950. Only 40 of the projected 110 ranks of the organ were installed at that time, according to that program.

Transition

The initial response of Donald Winters to hearing, via telephone, the news of Fuller's death was to say to Mrs. Winters, "There goes the music school."<sup>7</sup> While this did not, in fact, happen, Fuller's death was the harbinger of change. One of the first changes was that acting president Gaines S. Dobbins began immediately to support the SCM with monies taken directly from the Seminary's funds. While Fuller had apparently been doing this to some degree all along, Dobbins made no attempt to raise outside support for the young school. No purchases were made beyond those absolutely necessary to keep the SCM operating, nor were any new faculty added.<sup>8</sup> The curriculum did not change significantly in that time, beyond the adjustments necessary to accommodate the Seminary's change from a three-term to a two-semester school year.<sup>9</sup>

It is worth noting the kind of coverage given to SCM affairs in The Tie during this period. The cover of the January, 1951, issue shows Hugh and Ruth McElrath with a picture of their two-week-old son, Hugh Donald.<sup>10</sup> The same issue carried a picture of the touring choir of the SCM and a short announcement of the forthcoming tour.<sup>11</sup> The February issue carried a short article about the nature of the tour program, which honored Fuller.<sup>12</sup> The same issue carried a photograph of Mary Lou

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<sup>7</sup>Personal interview with Donald and Frances Winters, April 7 and 8, 1984.

<sup>8</sup>Ibid.                      <sup>9</sup>SCM Bulletin, 1951-1952, pp. 17-19.

<sup>10</sup>The Tie, January, 1951, pp. 1, 11.                      <sup>11</sup>Ibid., p. 8.

<sup>12</sup>"Choir Honors Dr. Fuller," The Tie, February, 1951, p. 3.

Frenz and Audrey Nossaman, SCM faculty, and Mrs. Claude Almand, their accompanist, with a short news item reporting a duet recital given by them on January 23, 1951.<sup>13</sup> The next mention of the SCM was to list candidates for degrees in the April issue.<sup>14</sup> The May issue published a picture of that class and the faculty, the first time such a picture had been made for the SCM, though composite photographs of faculty and graduates had been made for the Seminary since its early days in the nineteenth century.<sup>15</sup> This same issue carried a short announcement that "Mary Lou Frenz . . . [would be] leaving Louisville to complete work next year for her Master of Sacred Music degree from Westminster College."<sup>16</sup>

The June, 1951, issue of The Tie was "beamed at prospective Southern Seminary students."<sup>17</sup> It carried a picture of Cooke Hall, and another of the entire Seminary campus, among others. But only the slightest mention was made of the SCM:

Provision is made not only for those committed to the pastoral ministry, but also for the training of missionaries, ministers of education and of music.<sup>18</sup>

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<sup>13</sup>The Tie, *ibid.*, p. 5.

<sup>14</sup>"Candidates for Graduation," The Tie, April, 1951, p. 8.

<sup>15</sup>"Class of 220 Get Degrees," The Tie, May, 1951, p. 8. See also composite photographs of Seminary graduating classes almost continuous from the 1877 class displayed on the third floor of the Boyce Library, Southern Seminary.

<sup>16</sup>The Tie, *ibid.*, p. 4

<sup>17</sup>Erwin L. McDonald, "Southern Seminary," The Tie, June, 1951, p. 3.

<sup>18</sup>Gaines S. Dobbins, "President's Paragraphs," *ibid.*, p. 2.

More ominous must have appeared the fact that photographs and academic credentials were displayed for the entire faculty of the School of Theology, but not for the SCM faculty, as had been the case under Fuller.<sup>19</sup> While Dobbins was personally very supportive of the SCM and of the Winters in particular throughout his time as acting president,<sup>20</sup> it does not seem unreasonable to conclude from this issue of The Tie that he did not know quite what to do with the SCM, at least as far as Seminary publicity was concerned.

The August, 1951, issue of The Tie announced the election of Duke K. McCall as seventh president of the Seminary.<sup>21</sup> By this time it was clear to the Winters that the end of their time of association with the SCM was imminent. After Fuller's death they found by experience that he had shielded them from criticism and even abuse from the Seminary community. The worst of this was an inconclusive meeting held in Dobbins's office in August of 1951, ostensibly called by certain members of the Seminary faculty<sup>22</sup> to discuss the issue of congregational song-leading. Donald Winters was sharply criticized for occasionally having turned his back on the congregation to conduct the SCM choir during the singing of hymns. When he and Mrs. Winters tried to defend the concept of the choir's being leaders in worship, the criticism degenerated into mere abuse.

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<sup>19</sup>"Faculty, Teaching Staff, Administrative Staff, 1950-1951," The Tie, *ibid.*, pp. 10-11.

<sup>20</sup>Winters, Interview.

<sup>21</sup>"Dr. Duke K. McCall to Head Seminary," The Tie, August, 1951, p. 3.

<sup>22</sup>Winters, Interview. The Winters have asked that no participants of that meeting be named.

At this point Mrs. Winters broke into tears and left, followed by her husband. Only two weeks before they had buried an infant daughter. Mrs. Winters attributed the baby's death to administrative pressures of the SCM during pregnancy. They felt that this meeting was "the hand-writing on the wall," if not for the SCM, at least for them as members of the faculty of the school.<sup>23</sup>

### The Coming of McCall

When McCall took up his presidency things improved very little.<sup>24</sup> He chaired meetings of the SCM faculty because as Seminary president it was his place to do so. He felt enormously frustrated and inadequate in this role.

I didn't want to be dean of the music school, which in effect, I was. [Fuller] had been the acting head of the music school. I succeeded him, presiding over faculty meetings, and felt like an utter idiot, because even what I thought I knew I had no confidence in. I didn't want to press it when dealing with music. I thought, "I'm out of my element. I don't know what the faculty is talking about. I understand the words, but I don't know the force of the decisions they are making, or the academic significance of these regulations. I'm presiding over their adoption, but I don't know why I'm here."<sup>25</sup>

The Winters maintained that they were unable to see McCall outside the SCM faculty meetings. He avoided them in the halls and was not available to them by appointment in his office.<sup>26</sup> It may be surmised that this was not only because he felt inadequate to the need,

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<sup>23</sup>Ibid. There was much more that was said than this, but the Winters asked that it be suppressed until after the deaths of all involved.

<sup>24</sup>Ibid.

<sup>25</sup>Personal interview with Duke K. McCall, June 6, 1985.

<sup>26</sup>Winters, Interview.

but because he was under mandate from the trustees to change the direction of the SCM away from the Westminster Choir College orientation it was perceived as having.<sup>27</sup> He recognized that the Winters were a couple of sterling Christian character, but that they were being hurt and would continue to be so.<sup>28</sup>

I had concluded . . . that the Westminster Choir Program was a good program and would meet the needs of many churches, but was not the program for Southern Baptist churches. . . . The effort to produce a specific sound . . . that was characteristic of the Westminster Choir School seemed to me to impose on the choral activities of a church limitations which simply could not be applicable to many churches. . . . I'm trying to say that it was a program which I didn't think many churches were going to be able to manage. I thought the need for a music program was almost universal in Baptist churches, though there gets to be a point [of smallness] where a church cannot provide for a professional musician.

(Interviewer) Are you saying that the Westminster Choir Program did not allow for enough cultural diversity?

(McCall) Basically this is what I'm really saying about it. It was not flexible enough. In my judgement, it would not easily gear into the typical Southern Baptist church with its educational program and so on. I didn't see it, though I never felt that I was an authority on the subject. . . . I didn't think that that program was adaptable to a large enough segment of the Southern Baptist Convention. That's where I would tend to have stopped my statement. . . . I don't think there is a single reason that proves this. It's the question of the fit into the complexity and variety of Southern Baptist churches.

(Interviewer) Did you sense a hidden agenda, culturally speaking, on the part of the Music School as it was?

(McCall) Oh yes, definitely so. I'm referring to that when I talk about a certain sound, a certain type of music and so on, [that this] was "good music," the other things were not acceptable for the worship of God.

(Interviewer) So you would have taken a more anthropological view of church music?

(McCall) Yes. The function of church music is to take the people where they are and enable them to use it as an expression of their worship. Now I can go back to Broadway Baptist Church [Louisville, where he was pastor for three years in the early Forties] to document that. This is where I acquired some of my emotional drive behind my opinion. I was taken to a lecture by a fellow by the name of McAll, who was at that time a famous choir

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<sup>27</sup>McCall, Interview, and personal interview with Forrest H. Heeren, July 6 and 10, 1984.

<sup>28</sup>McCall, Interview.

master from somewhere. Claudia Edwards, of the W.M.U. Training School, who was a leader in the music at Broadway, sort of "drug" me to that meeting. I knew I was being taken to be educated, because she knew I didn't agree with what she and [the organist] were doing with the Broadway Baptist Church music program. . . . In the midst of [the lecture], Claudia Edwards asked him, when he was talking about hymnbooks, "What do you think of Hymns for a Living Age?", [29] which was the hymnbook at Broadway. He said, "Fine book. Totally unsingable by a congregation." Boy, I came up on the edge of my seat. That's what I had been trying to say! As he explained it, there were too many sustained notes for a congregation to be able to sing them.

(Interviewer) But without the technical definition you knew that already?

(McCall) I knew that the hymns we were trying to sing in the Broadway Baptist Church, the congregation couldn't sing. . . .

(Interviewer) So you saw the Winters as too inflexible?

(McCall) I wouldn't have used the term, but, yes. I would have kept talking about the Westminster Choir Program. Then I would have to add that the academic credentials for dean were also a major factor. . . . I felt that I couldn't swing this if I didn't have somebody with academic credentials as a musician, with some experience in administration of a music school, and with a commitment to church music. That was what I was looking for in a dean.<sup>30</sup>

A search committee of Seminary trustees, headed by Harold Graves,<sup>31</sup> was formed with the mandate to find a head for the SCM with those credentials: an earned doctorate, administrative experience, and a commitment to church music, especially as a Southern Baptist.<sup>32</sup> Their work was strictly guarded knowledge. Not even the faculty of the SCM had any idea that such a move was afoot.<sup>33</sup> The man that the committee found was Forrest Heeren.

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<sup>29</sup>H. Augustine Smith, ed., Hymns for the Living Age (New York: The Century Co., 1923).

<sup>30</sup>McCall, Interview.

<sup>31</sup>Personal interview with Allen Graves, June 25, 1984. Harold Graves is the brother of Allen Graves, former dean of the School of Religious Education at Southern Seminary. Harold Graves was later the president of Golden Gate Baptist Theological Seminary.

<sup>32</sup>McCall, Interview.

<sup>33</sup>Winters, Interview.



Forrest Heeren

Heeren's background exactly fitted the qualifications which McCall had laid down for the position. His undergraduate degree was from Augustana College, and his master's degree was from the University of Illinois. After that he had taught voice for one year at the University of Minnesota at Duluth before beginning military service in World War II. Upon discharge he entered the Doctor of Education degree program at Columbia University with a major in music. At the same time he actively pursued a career as a singer. His "break" in that regard came when he was selected by Toscanini to be one of the singers in the NBC choir. This enabled him to secure an agent and take as many engagements as his doctoral studies and family life would allow.<sup>34</sup>

While completing his residency requirements at Columbia, he was offered a position as head of the Voice Department in the Music School of what would later become North Texas State University in Denton, Texas. This he accepted. Thus, at twenty-nine years of age he became head of a well-known department, with seventeen teachers under his administration.<sup>35</sup>

Concurrently he also began service as the part-time minister of music at the First Baptist Church of Denton. He immediately realized that his education was woefully inadequate for the reality he faced. He had grown up in a Methodist church in Illinois and had been a tenor soloist in various large churches in New York City. Worship as he had known it had always been formal. He was astounded by the informality

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<sup>34</sup>Heeren, Interview.

<sup>35</sup>Ibid.

of the music and worship in his church in Denton. He was also impressed by the vitality of the church's life. He threw himself heartily into learning what he had to learn to be successful in that church.<sup>36</sup>

After some time Heeren became dissatisfied with his teaching position at North Texas State. He saw that, with an emphasis on opera, the school was training students for non-existent jobs. This, and his experiences at First Baptist Church, Denton, made him eager to accept an offer to join the voice faculty of the School of Sacred Music at Southwestern Baptist Theological Seminary in Fort Worth, Texas.<sup>37</sup>

While at Southwestern Seminary, Heeren was very strongly influenced by two close friends: Campbell Wray, head of the Music School there, and Edwin McNeely, who taught hymnology to the theology students. From Wray Heeren learned a great deal about the up-hill task of diversifying Southern Baptist musical tastes. From McNeely he found out much more about what the typical Southern Baptist was like. They discussed where the Southern Baptist Convention as a whole was, with regard to church music. These two men in particular, as well as his experiences as a whole at Southwestern Seminary, provided what his formal education had lacked in preparation for his life as a church music educator. That phrase, "church music educator," is used deliberately, for it indicates that what Heeren did was to synthesize what he learned at Southwestern with his training as a music educator.<sup>38</sup>

Graves found out about Heeren sometime early in 1952. Heeren flew to Louisville before the trustee meeting at the Seminary on

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<sup>36</sup>Ibid.

<sup>37</sup>Ibid.

<sup>38</sup>Ibid.

March 11 and 12.<sup>39</sup> McCall and Heeren shared the same basic view of what needed to be done in church music in the Southern Baptist Convention, and how to go about doing it.<sup>40</sup>

He and I hit it off from the beginning. With all of his training, he had come out of his own church background, his own worship experience, his own spiritual growth. He'd been in churches in various parts of the country, from his work in New York City to Texas. He was at Southwestern, which indicated a commitment to church music as such, and his work at North Texas State in Denton, Texas. All of this fitted. And when he talked about what he was trying to do, he impressed me as a person who understood the more sophisticated elements of music, and would support that in that kind of congregation. But he could also, with a straight face, conduct the congregation in the singing of "In the Garden." I thought you had to cover that. I thought if you couldn't do the sophisticated thing, the Music School would have too low a lid on it. If, on the other hand, [unless] you could handle "In the Garden" with a straight face, [the SCM] probably couldn't get its roots set in Southern Baptist life.

I remember something I learned in church history a long time ago: in the early times . . . the Gospel was popularized by little ditties. We're doing it now as we shift to the modern music, the music of the young people, and introduce their rhythms and so on. We are doing exactly what the gospel song has always done, that is, to ride on the shoulders of the popular taste in music. I have no objection to doing that. I do want you to get your theology straightened out if you can, in the process. And I don't mind your teaching a little better taste in music along the way.

(Interviewer) But you have no interest in eradicating a taste for the popular?

(McCall) No. Absolutely not.

(Interviewer) Did you perceive this as happening?

(McCall) Yes. That is the point where you deal with the flexibility issue. . . . There are both ends to this spectrum.<sup>41</sup>

McCall was satisfied that Heeren was the person for the position. But when McCall offered to recommend Heeren to the trustees for election as head of the SCM, Heeren refused. He castigated McCall for several aspects of the school's life. The first and worst problem was

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<sup>39</sup>Ibid., and, for the dates, The Tie, April, 1952, p. 3.

<sup>40</sup>Heeren, Interview.

<sup>41</sup>McCall, Interview.

the status of the SCM in the structure of the Seminary. Another problem was budget. All that McCall had been able to find from Fuller's records was that a figure somewhat over \$20,000 had been spent the last year of his life on the school, though obviously it had cost much more than that to keep the school going.<sup>42</sup> Moreover, the school's faculty was grossly underpaid. Heeren told McCall that either they were not a good faculty or that their pay had to increase. McCall and his committee were shocked to learn that the salary they had offered Heeren was less than he had earned since before he had gone to North Texas State University. When offered more, he said that he would not be the only one on the SCM faculty to earn "a decent living."<sup>43</sup>

These, then, were Heeren's conditions for coming to Louisville as head of the SCM: structural integration of the school with the Seminary, including faculty rankings for all faculty and a full professorship for himself; and a budget which would include money for renovation of Cooke Hall, purchase of new instruments and reconditioning of the old ones, and substantial money to build the SCM library.<sup>44</sup>

Graves and McCall persuaded Heeren to accept a compromise. If he would come to head the school, the monies would be forthcoming immediately. They also indicated that they would make the status of the SCM a high priority with the trustees. Graves told Heeren that if he demanded voting privileges in Seminary faculty meetings, it probably could be forced through, but that he (Heeren) and the SCM would pay too high a price for it. He suggested that until the issue of the status of

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<sup>42</sup>Neither Heeren nor McCall remembered the exact figure.

<sup>43</sup>Heeren, Interview.

<sup>44</sup>Ibid.

the school was resolved, that Heeren be free to attend and speak in faculty meetings, but not have voting privileges. Heeren agreed to this, provided he received the salary of a full professor of the Seminary and that all other SCM faculty receive a \$1,000 raise immediately. To this McCall and the committee agreed.<sup>45</sup>

The way in which McCall resolved the status of the SCM is deeply revealing of the difference between his and Fuller's approaches to the presidency of the Seminary.

Ellis Fuller and I had a discussion . . . in which I was saying that I don't have any problem with the trustees voting me down. I just expect to be right most of the time. But it doesn't bother me, and I'll bring a recommendation when I'm not sure it will be adopted. He thought that was bad policy . . . . He . . . insisted that a good administrator never brought a recommendation until he was sure it would pass. I was arguing that that makes every vote a vote of confidence. I don't like that, so I don't mind being voted down, any more than any human being would.

(Interviewer) You see it much more as a political process [than Fuller did]?<sup>46</sup>

(McCall) Yes.

McCall had no intention of doing fund-raising nor administration for the SCM, aside from Heeren's conditions for coming to the school.

Almost immediately [after my election as Seminary president] I encountered the myth, which I think was rooted in reality, but it didn't matter to me whether it was rooted in reality or just the myth. The myth was that the president of the Seminary had to fund the music school outside of the Cooperative Program, the regular Seminary Budget. I didn't want to do that, and wasn't going to do that. . . .

. . . this would have been my first trustee meeting after his election [March 11 and 12, 1952]. . . . My first recommendation was that we disband the music school.

(Interviewer) Did the music faculty know you were going to do this?

(McCall) I doubt it. I would have created an uproar that I didn't want to create at that point. I thought I knew what would happen. But I did it and let the trustees debate it as a serious presidential recommendation they had to dispose of. They voted

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<sup>45</sup>Ibid.

<sup>46</sup>McCall, Interview.

overwhelmingly to turn down my recommendation.

(Interviewer) Did you want the recommendation to pass or fail?

(McCall) The answer to that is that when it failed I said to them, "I thought that's what you would vote, but I want you to remember that the music school is here now because of trustee action, and not because of any presidential eagerness or project or special interest. I expected you to vote the way you did. And to prove that, my next [recommendation] is that Dr. Forrest Heeren be elected dean of the music school."

Obviously I'd negotiated with Forrest Heeren to become the dean,<sup>[47]</sup> and therefore couldn't have "ad libbed" that recommendation. The fact that I had that recommendation in my pocket was intended to be the proof that I expected the trustees to vote the president's recommendation down.

(Interviewer) So you were ultimately concerned with meeting the need to produce church musicians?

(McCall) Yes. I expected the school to stay. But I also expected it to stay as a full part of Southern Seminary, with the trustees being equally concerned with church music as other academic aspects of the community and not to refer that to the president to solve that problem. They had to adopt policies that covered the music school and so on. In my mind this was necessary to get the integration of the music school into the life of the Seminary as a full partner.

(Interviewer) You're talking not just [about] budget, you're talking [about] faculty status, too?

(McCall) I'm talking [about] the whole thing. But I had to get the trustees to accept that the music school was not President Fuller's private project. It was a Seminary project, and they, the trustees, had voted for it. I really would not have thought of it as the best way to do it: a vote against the president's recommendation. . . .

If they had voted my recommendation, I would have apologized to Heeren and gotten out of that the best way I could and that would have been it. . . .

I wanted the music school to be brought into the mainstream of the Seminary program. At that time professorships [in the SCM] were not designated, there was no ranking of professorships, the salary scale was different from the faculty of the Seminary, on and on. . . . I was determined that it would become a full school in the Seminary, and that the Trustees, when they adopted a policy--salary scale, faculty ranking or requirements for promotion--would apply to the music school as well as the School of Theology. That was what was involved.

Bringing Heeren in as dean was a major step. I now had started a process that ended up as something I had fought initially. I did not want to have a dean between me and the School of Theology. [The trustees] offered to do that originally. I indicated that if I'm coming just to administer an organization, I've got a better

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<sup>47</sup>The position was originally Director of the SCM. See following quotation.

job than that in Nashville. It's the academic dimensions of the enterprise at the Seminary that would attract me. My academic arena is theology. But that's why I'm now wanting a dean with the title. Therefore, he would have delegated to him administrative functions. They would be quite clear that he was the academic head of the music school.<sup>48</sup>

The Tie carried a major article on Heeren's election:

Dr. Forrest Heeren of Fort Worth, Texas, was named Director of the Seminary's School of Church Music by the Board of Trustees meeting in annual session on March 11-12, 1952. Dr. Heeren is the school's first director since its founding in 1944. Prior to the late President Fuller's death in October, 1950, Dr. Fuller served as director of the Music School.

President Duke McCall requested the Board to name a full-time director in order that the Music School might continue to increase its faculty and student body. One of the problems involved in the choice of a director was to find a man who was both a qualified musician and administrator and knew the needs of Southern Baptist churches in the field of church music.

Dr. Heeren is well qualified for his new post of duty the trustees believe. Born in Moline, Illinois, in 1915, he attended Augustana College, Rock Island, Illinois, Juilliard School of Music, New York University, and Union Theological Seminary. He holds the B. S. and M. S. degrees from the University of Illinois and the M. A. and Education doctorate from Columbia University. His vocal training has been with LeRoy Hamp (Uni. of Ill.), Harry R. Wilson (Columbia Univ.), Conrad Bos, George Ferguson, and Rocco Pandiscio (all of New York City).

For two years Dr. Heeren served on the staff at the University of Illinois. During that time he was also State Conductor of the Illinois State Chorus of over three thousand singers. He taught at the University of Minnesota, Duluth Branch, for one year and acted in the capacity of head of the voice and choral departments.

His duties at the University of Minnesota were terminated by the call to service in the Army. From 1942 until the close of the war he served as Chaplain's Assistant and in the Public Relations Divisions, giving special attention to music.

At the close of World War II, Dr. Heeren became professor of music and resident tenor at the North Texas State College, Denton, Texas, the fourth largest music school in the United States. For the past two and a half years he has been head of the Voice Department of the School of Sacred Music, Southwestern Baptist Theological Seminary, Fort Worth, Texas.

Dr. Heeren's professional singing experience includes solo work for the National Broadcasting Company of New York City and the Columbia Broadcasting System of Chicago. He has also had oratorio engagements in New York and in the middle and south west.

He has served as Choir Director or Minister of Music for the

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<sup>48</sup>Ibid.

following churches: Illinois Wesleyan Foundation, University of Illinois; First Methodist Church, Duluth, Minnesota; First Baptist Church, Denton, Texas; and College Avenue Baptist Church, Fort Worth, Texas. At the College Avenue Church, Dr. Heeren has conducted a fully graded choir program.

Reared in a Methodist home, Dr. Heeren became a Baptist "for theological reasons," he says. Mrs. Heeren is of Swedish Baptist extraction. She also is a musician, holding a B. S. in music, and serving as organist and soloist.

The Heerens have two children, adopted, ages <sup>49</sup>five and three. The family expects to come to Louisville June 1.

Shortly after this Donald Winters asked for a leave of absence for himself and Mrs. Winters so that he could begin work on a doctor's degree at Indiana University. McCall's response was that there was no provision for sabbatical leave for music faculty. If Donald Winters wanted to be released from responsibilities at the SCM in order to pursue a doctorate, the only way he could do so was to resign.<sup>50</sup> At the end of that school year he and Mrs. Winters did so.<sup>51</sup>

With the Winters' leaving, a distinct era in the life of the SCM came to an end. Many who had known them were deeply grieved.<sup>52</sup>

That shift was inevitable, though there had been no purge list, no "get rid of them by such-and such a date," or anything of that nature. It was just the nature of the case that the school began to shed some of those who had that commitment as it moved to a different focus. There were changes in personnel, but that has never bothered me much, nor have I thought that that in itself was all that big a deal. It is for the individual who's involved. But the coming and going in an institution takes place all the time. People tend to think it's terrible if the institution has some initiative in the going. They don't bother to worry about it if the individual decides to go at a critical point and leaves the

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<sup>49</sup>"Forest Heeren Chosen to Direct Music School," The Tie, April, 1952.

<sup>50</sup>Winters, Interview.

<sup>51</sup>"Mr. and Mrs. Winters Will Continue Study," The Tie, June, 1952, p. 5.

<sup>52</sup>Personal interview with Bruce and Dorothy Hartsell, July 9, 1984.



institution in the lurch. That's not a crisis. It's only a crisis if it goes the other way. To me, I see it as a crisis both ways. Therefore, I'm not trying to say that it's unimportant, but I don't think it's a <sup>53</sup>big thing in the life of an institution. People do come and go.

The Winters left not because they were forced out, but to give Heeren a free hand.<sup>54</sup>

They were Christian brothers and sisters right through. There never was an open break of any sort, at the personal level, with the Winters. There was never any harshness or hostility on either side. There was support. And yet I suspect they would have perceived my position as being stubborn. I would have been firm. They would have felt that I was not going the best road. Yet they did not fight me about it.

(Interviewer) I think they realized the inevitability of it. You had the power to do what you saw fit.

(McCall) Yes. I could have. At that juncture it would have been no great issue. I would have tended to be very definite about these decisions.

(Interviewer) Is much of the personal acrimony that the students and many of the faculty from those days felt the difference in personal leadership style between you and Fuller?

(McCall) Yes, of course.

(Interviewer) Fuller seemed the "spiritual giant."

(McCall) And he was that. He was also pastor for a group of people who had no status except in their relation to the president. That is why I made the point to them that there is now no unique relation to the president, in talking about Forrest as dean. That's more than just washing my hands of it. I'm trying to say, "Transfer your loyalties!"

(Interviewer) Go get active in a Baptist church? Find yourself a real pastor?

(McCall)<sup>55</sup> Yes, exactly that sort of thing. That is definitely the issue.

McCall gave Heeren a completely free hand to restructure the curriculum and rebuild the faculty as he saw fit, along the goals which Heeren had articulated in his interview with McCall.<sup>56</sup> The description of those goals, curriculum and faculty development is the substance of the next chapter.

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<sup>53</sup>McCall, Interview.

<sup>54</sup>Winters, Interview.

<sup>55</sup>McCall, Interview.

<sup>56</sup>Heeren, Interview.

## CHAPTER 6

### FROM THE ELECTION OF FORREST HEEREN TO THE ELIMINATION OF THE BSM DEGREE 1952-1956

The goal of turning the School of Church Music (SCM) away from what was perceived as too heavy an influence by Westminster Choir College and its strong choral emphasis may have been held by the trustees of the Seminary and articulated by Duke McCall, but the actual shape of that goal as expressed in curriculum and faculty development was the work of Forrest Heeren. It might be simpler to state that according to them, McCall felt that the SCM had to change; Heeren, with McCall's and the trustees' backing, changed it.<sup>1</sup>

Heeren's philosophy of church music education was expressed in the three sides of a triangle: musicianship, performance, and ministry, with ministry as the base. In all of his efforts in curriculum development and in seeking faculty he attempted to make these factors the operative force behind his decisions.<sup>2</sup>

In regard to seeking new faculty for the SCM, these general goals took on very specific meanings. By musicianship Heeren meant not just an innate musicality, but a certifiable level of academic attainment in the study of music, that is to say, an earned doctorate.

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<sup>1</sup>Personal interview with Duke K. McCall, June 6, 1985. Also personal interview with Forrest H. Heeren, July 6 and 10, 1984.

<sup>2</sup>Heeren, Interview.

By performance Heeren meant that the faculty must not only be able to teach adequately in their applied areas, but would be able and willing to enter the active life of a performer as an integral part of their teaching. By ministry, Heeren meant an active, realistic appraisal of the life of Southern Baptist churches and a commitment on the part of the faculty to integrating their particular areas of expertise into a unified effort to address the need for training music leadership for the churches.<sup>3</sup> This was still the reason behind the continued existence of the SCM: the need of churches across the Southern Baptist Convention for staff members in the area of music.<sup>4</sup>

Another factor was of crucial importance in the life of the SCM under Heeren and McCall, according to both of them. McCall made it clear that he knew nothing about music, but that he was not interested in anything but building a high quality SCM.<sup>5</sup> While the Winters and Fuller had that same ideal, they had been hampered by the problems resulting from the school's lack of integration into the Seminary's life and funds.<sup>6</sup> Now that the problem of funding the SCM had been made the specific responsibility of the Seminary trustees and the Cooperative Program, a barrier to the further development of the school had been removed.

Heeren was clear about the way that he felt a great school of music is built: it begins with good facilities. This, in turn,

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<sup>3</sup>Ibid.

<sup>4</sup>Ibid., and McCall, Interview.

<sup>5</sup>Ibid.

<sup>6</sup>Personal interview with Donald and Frances Winters, April 7 and 8, 1984.

attracts a strong faculty, who, in turn, attract a strong student body. As the student body increases, there is a need for more facilities, with more faculty, which, of course, makes room for even more students. McCall asked Heeren at one point why he did not limit enrollment in the SCM, rather than continually asking for more space, equipment and faculty. Heeren's reply was that "for the cream to rise to the top, there has to be milk." Obviously a close watch needed to be kept that the standards for the bottom did not get too low. But to have a highly visible amount of the "cream" meant having many students who were average or slightly above average. The best students, like a high calibre faculty, in turn attracted more high quality students.<sup>7</sup>

Heeren changed the curriculum from an emphasis on choral skills and the centrality of worship to an emphasis on the training of individual students in their personal applied area--what he called a studio emphasis--and a strong emphasis on music education as applied to church work. Both of these Heeren thought were essential to the success of the SCM. The studio emphasis was necessary so that students would leave the school as competent performers in their own right. He felt that many people who had extensive training in conducting had done so because they had not acquired sufficient performance skills of their own to enable them to be successful performers in church staff positions.<sup>8</sup>

The emphasis on music education in the church was one of flexibility. Heeren thought, again with McCall's concurrence, that the kinds of graduates produced by the SCM had to be broadened so that they

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<sup>7</sup>Heeren, Interview.

<sup>8</sup>Ibid.

could be placed in a wider variety of churches, or, rather so that a wider variety of churches would want the graduates of the SCM.

Heeren felt that the previous era's graduates had been too inflexible, too idealistic. For instance, he said that most of the graduates of the school under the previous administration would have thought hymns good and gospel songs bad. This, in his view, had to change.<sup>9</sup>

The snobbery with regard to gospel song that Heeren said he found in the SCM when he came was indicative, as he saw it, of the basic problem of the school: inflexibility. He had heard, though he did not know this from first-hand knowledge, that prior to his coming, voice teachers had required students to submit for approval any solo songs that they were planning to sing in their local churches. Whether true or not, Heeren said that he found many pastors, with whom he had occasion to talk, furious at the perceived bias of the SCM against traditional Southern Baptist music practices. He saw the musical repertoire which the students had learned at the SCM under the previous administration as associated primarily with non-Southern Baptist culture. He thought that the need for upgrading Southern Baptist musical culture was great, but that the previous approach was not good, as it had sought, according to him, to root out the old, rather than to add to it.<sup>10</sup>

Heeren's goal was a diversified, performance-oriented curriculum with music education as the basic means of accomplishing music ministry in the church, in order that well-trained graduates would be ready to face realistically the variety of musical life in the Southern Baptist

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<sup>9</sup>Ibid.

<sup>10</sup>Ibid.

churches. This was, according to him, quite different from the goals of the faculty of the SCM as he inherited it. But this did not matter to him; with a mandate to change the school from McCall he had a conviction that his approach was the right one for this situation.<sup>11</sup>

It was inevitable that there should be negative reaction from those who had been part of the earlier era. While the person quoted below did not remember exactly when the following incident took place, it would seem likely to have been early in Heeren's tenure, as the students were active participants.

As I recall, the dissatisfaction of some faculty members with the leadership style of Dean Forrest Heeren spilled over into the student body to such an extent that President McCall felt the need to make a strong statement. He called a meeting of the Music School student body (I do not recall whether faculty were included), in what was then Room A, Norton Hall, but is now the suite of offices of the School of Christian Education. I attended as Director of Publicity (1953-1955) or Director of Public Relations (1955-1957), depending on when the meeting was held.

Dr. McCall told the persons gathered that he wished to make a statement and that when he finished the meeting would be adjourned without questions or discussion. Paraphrased, he said something like the following:

1. I was made President of the Seminary, at least in part, because I can make good decisions.
2. I made a decision to name Dr. Heeren Dean of the School of Church Music, and I stand solidly behind him.
3. The School of Church Music is bigger than any or all of you, and it will continue under Dr. Heeren's leadership whether or not you continue to be part of it.

The meeting is adjourned.

That was the end of the matter as far as any public discussion was concerned. Some faculty members resigned to go other places during the years following, but I do not know the extent to which their departures related to FHH [Forrest Henry Heeren] leadership. I do know that when the faculty challenge to Duke McCall leadership surfaced in 1958, not a single member of the music school faculty

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<sup>11</sup>Ibid.

participated in that challenge.<sup>12</sup>

McCall himself did not remember the incident, but said that it sounds like the kind of thing that he would have done. He did remember the rebellion in the SCM student body and thought that it was faculty sponsored.<sup>13</sup>

Regardless of when the above meeting was held, it was not long after Heeren's election as director (the term used instead of dean until reorganization of the Seminary the next year) of the SCM that McCall began to make his support for the school under Heeren's leadership quite public. The August, 1952, issue of The Tie carried a picture of Heeren and Phyllis, his wife, at the Alumni Chapel organ console, with the following caption:

Dr. and Mrs. Forrest Heeren are caught in characteristic poses by the photographer. Dr. Heeren, the new director of the School of Church Music, led the music both weeks of the Seminary Summer Conference while Mrs. Heeren assisted at the organ.<sup>14</sup>

The September issue of The Tie carried this report of changes at the school:

Dr. Forrest Heeren, new director of the School of Church Music, enthusiastically reports on good prospects for the new year.

#### Faculty Summer Activities

Donald Packard became "Dr." Packard by completing his studies for a Ph. D. degree in theory from Eastman School of Music, one of the outstanding music schools in the United States. This places our school in the very advantageous position of having three earned doctor's degrees among our staff, all from major universities. [The other two were Heeren and Almand.]

Kenneth Pool has continued work on his doctor's degree in sacred music with a major in organ at Union Theological Seminary in New York. He also taught advanced organ pupils at Ridgecrest Church Music Week.

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<sup>12</sup>Badgett Dillard, written statement, July 29, 1985.

<sup>13</sup>McCall, Interview.

<sup>14</sup>The Tie, August, 1952, p. 5.

Hugh McElrath continued work on his doctor's degree in musicology at the Eastman School of Music, Rochester, New York.

Audrey Nossaman continued work on her Master of Music Degree at the School of Music, University of Indiana. In addition she sang the feminine lead in two operetta performances at the University. She also sang the soprano arias for the Messiah performances at Church Music Week, Ridgecrest.

Claude Almand taught at the University of Louisville during the first summer session of the University School of Music.

### Enrolment Prospects

As this goes to press our enrolment of church music majors will increase 15 per cent over last year. In numbers this means an increase from 48 majors to 54 for this year. We are certain that our enrolment of students from the Seminary and W. M. U. Training School will more than double as we have already received pre-registration letters from approximately sixty Training School and Seminary Students or their wives.<sup>15</sup>

### New Equipment Bought

We have reconditioned Cooke Music Hall both inside and out at an expense of over \$10,000.

New equipment purchased includes four new Steinway grand pianos for the studios and recital hall at \$1,800 each; four new Steinway upright pianos for graduate practice rooms at \$1,045 each; five new Hamilton upright pianos for keyboard classes at \$535 each. . . .

In addition to the pianos, three new Victor recording machines have been purchased and extensive repairs made on all pianos and organs.<sup>16</sup>

In the October, 1952, issue of The Tie, McCall devoted his entire column as president to the need for training musicians for leadership in Southern Baptist churches:

### Music

Music not only hath power, it also hath problems. Facetiously the church choir often has been called the "war department." That jest is obsolete now because the problem of music is much larger

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<sup>15</sup>Seminary students and their wives had been permitted to enroll in the SCM part-time since Fall Semester, 1951. New practice rooms had been built in the basement of Mullins Hall to accommodate the increased enrolment. See The Tie, October, 1951, p. 4.

<sup>16</sup>"Big Increase Shown by Music School," The Tie, September, 1952, p. 6.



than the picking of hymns to fit the sermon and the personal relations of the choir members.

Just as the general educational level of the members of our churches has been raised by the public school, so now the level of music appreciation is being raised by the public schools. The former put the pastor on the spot while the latter is challenging the entire church organization--Sunday school, Training Union, etc. There will be inevitably an increasing demand for trained music leadership throughout the churches.

### Musicians Hard to Find

Unfortunately radio and television have replaced the piano in the living room. Thus it is increasingly difficult for the average church to find enough pianists and other musicians to volunteer their services to care for the program of the church. Perhaps the public school music program will help provide choir members, but then the choir member will require a trained director.

Beyond the need for volunteers is the growing need for professional church musicians. The music program of progressive churches no longer consists simply of a good choir on Sunday morning and whatever can be scraped together for Sunday night. The graded choir program has placed on the church the responsibility for music training for all the age groups and the integration of the music program with the educational program of the church. Instead of trying to get fifteen or twenty persons in an adult choir, many churches now have five or six choirs at various age levels including two hundred or more people.

Where will we get the qualified church workers to direct such a program? Fortunately many of our colleges have enlarged their music departments. Four of our seminaries, including Southern, have schools of church music.

### Not Enough Being Trained

Alas, the colleges and the seminary schools of church music are not producing one-tenth of the trained musicians needed.

The fault, however, is not primarily with the colleges or the seminaries. The blame lies squarely on the doorstep of the pastors and denominational workers who have failed to lay the challenge of a career in church music on the hearts of talented young men and women.

Southern Baptists almost alone among all the denominations are blessed today with a large group of volunteers for the pastorate and the mission fields. This is the result of a consistent, perennial emphasis which challenges young men and women to ask if God is calling them to such service. We have not, however, been so zealous in pointing the talented young musicians to the opportunity of service to God and their fellowmen through church music. (We have done only a little better in challenging them to consider religious education.)

## Pastors Can Help Young People Decide

The churches need such laborers and I believe that the God of the harvest has provided them if we will take the trouble to seek them.

Please note that there is considerable difference, not in quality, but in content between the training of a musician for the stage as over against training for leadership in church music.

This means that the young man or woman who chooses church music as a vocation ought to receive at least a part of his or her training in an institution where the music program of Southern Baptist churches is of central concern. I have in mind both the performance of music designed for worship, not admiration alone, and also the organizational and enlistment techniques through which our churches work.

Dr. Forrest Heeren, the new director of the Seminary's School of Church Music, has given as his reason for leaving the faculty of a great state university his desire to invest himself in the training of men and women whose music ministry would transform lives by the power of God rather than simply to give his life to the preparation of a multitude of secular musicians out of whom a half-dozen opera stars might appear. That expresses the unique element in the purpose of a school of church music.

Personally I am thinking about refusing to recommend a music director to the pastor of any church until that pastor has preached at least one sermon containing a reference to the opportunities of life commitment to church music. The only reason I have not adopted that requirement is that, in the face of the shortage of trained church musicians, I simply do not know of anyone whom I can recommend anyway. Instead, therefore, I will content myself with the plea that all Southern Baptists endeavor to send their talented young men and women to a school where<sup>17</sup> their talents can be developed for investment in the service of God.

Further evidence of the concrete financial support McCall gave the SCM, came in an article in the December, 1952, issue of The Tie, which reported an open house at Cooke Hall to exhibit the improvements:

Students of the Music School were so proud of the improvements and new equipment purchased for the newly-decorated Cooke Hall, administration building of the school, that they arranged an informal open house recently.

Observation classes were taught in theory, conducting, and keyboard harmony and, in addition, private lessons in voice, and organ,<sup>18</sup> and piano were interspersed throughout the time of the open house.

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<sup>17</sup>Duke McCall, "Thinking Aloud," The Tie, October, 1952, pp. 2-3.

<sup>18</sup>"Music Students Hold Open House," The Tie, December, 1952, p. 5.

One of the most important parts of McCall's commitment to Heeren--the integration of the SCM into the Seminary structure--took place the following year, in conjunction with the organization of a School of Religious Education.

A School of Religious Education to open September, 1953, as a part of Southern Seminary is to be recommended by a special Trustee committee to the fifty-five member Trustee Board on March 10. . . .

. . . . .

The new school will be administered by a dean. It will be a part of The Southern Baptist Theological Seminary which, according to the committee's recommendation, will be organized in a School of Theology, a School of Religious Education, and a School of Church Music.

The Trustee committee considered a report already adopted by the faculty recommending to the trustees of the Seminary the establishment of a School of Religious Education. Faculty action came in response to an earlier request of the trustees that the Seminary faculty make a careful study of the needs and the best procedures to care for them.

The faculty statement reads in part: "When the Southern Baptist Theological Seminary was founded in 1859, the outstanding need of the churches of the Southern Baptist Convention was for an intelligent, spiritual leadership, which expressed itself almost exclusively in the preaching and pastoral ministry. With the passing of the years our churches have experienced unbelievable expansion and the local church program has been developed to include a large and varied program demanding trained workers in other areas of religious leadership. In view of the many requests that have come to the Seminary in recent years for trained workers to assist in the promotion, direction, and improvement of this expanded church program . . ." [sic] we recommend that as soon as the funds are<sup>19</sup> available the trustees establish a School of Religious Education.

Ellis Fuller's dream of expanding the Seminary to provide education for all of a church's staff was nearer realization with the Seminary's reorganization into three distinct schools. At the same time, the SCM's problems of administration, status, and finance had finally been resolved, nine years after its founding and almost three years after

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<sup>19</sup>"Soon there will be Three Schools at Southern," The Tie, January, 1953, p. 4.

Fuller's death. The stage was set for Heeren to lead the SCM into a new period of growth and diversification.

### Implementation of New Emphases

One of Heeren's first duties as Director of the SCM was to find replacements for Donald and Frances Winters. Heeren took responsibility for the choral work, reorganizing it into a large Oratorio Society drawn from the entire Seminary community and a smaller touring group called The Southern Seminary Choir.<sup>20</sup> The choral vesper series that had been so important to the life of the SCM lapsed that year. In its place Heeren chose to perform Handel's Messiah in December of 1952, and Mendelssohn's Elijah in the spring, both with the Oratorio Society.<sup>21</sup> Messiah had been performed in December of 1951 by the combined SCM Choir, Seminary Male Chorus, W.M.U. Training School Chorus, and the Women's Choral Club, under the direction of Audrey Nossaman.<sup>22</sup> Selections from this work had been performed as early as December of 1944 by the Seminary Choir under Inman Johnson.<sup>23</sup> The first performance of this work under Heeren's reorganization of the choral department was, in his opinion, one of the most significant events of his early deanship.<sup>24</sup>

The notice in The Tie of Heeren's and the Oratorio Society's first performance of Messiah was written by Dwight Anderson, then dean of

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<sup>20</sup>Programs: School of Church Music, S.B.T.S., II (Louisville, The Southern Baptist Theological Seminary, 1952-1959).

<sup>21</sup>Ibid., December 9, 1952, and April 13, 1953.

<sup>22</sup>Programs: I, December 11, 1951. See also "Bouquets," The Tie, January, 1952, p. 8.

<sup>23</sup>Programs: I, December [n.d.], 1944. <sup>24</sup>Heeren, Interview.

the School of Music of the University of Louisville. It was a reprint of an article in the The Courier-Journal and Louisville Times:

Alumni Chapel of Southern Baptist Theological Seminary was nearly filled last night (in spite of a heavy thunderstorm) for a first presentation there of Handel's "Messiah." The Oratorio Society, conducted by Forrest Heeren, was the choral body.

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The chorus of about 100 singers is not to be confused with the choir of the Church Music School, which is made up exclusively of music students. The Oratorio Society draws its membership from students in the seminary, their wives, and students in the Woman's Missionary Union Training School.

The large singing organization is a splendid choral unit, with well-balanced sections that produce a fine volume of tone. It made, I believe, its first public appearance, and it is a pleasure to look forward to future performances.

Dr. Heeren joined the staff last fall as director of the School of Church Music, and the Handel offering afforded him his first bow before a Louisville audience. He had rehearsed his singers effectively, and he conducted them with musical firmness. He is another of the welcome additions brought by the Seminary to the widening circle of professional musicians in this community. . . . <sup>25</sup>

Heeren had engaged tenor Farrold Stephens as a voice teacher for that year, though his formal appointment did not come until the trustee meeting at the Houston meeting of the Southern Baptist Convention in the Spring of 1953:

Farrold Stephens will join the faculty of the School of Church Music. He has taught part-time at the Seminary during the past year while serving on the faculty of the University of Louisville's School of Music.

A soloist with the Kentucky Opera Association, Mr. Stephens played a leading role in a recent production of "La Traviata." He has studied at Juilliard School of Music, the Music Academy of the West, and San Francisco Theological Seminary, and expects to receive a master's degree from Columbia University this summer. <sup>26</sup>

Stephens had been singled out by Anderson in his review cited

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<sup>25</sup>Dwight Anderson, "Oratorio Society Sings Messiah," The Tie, January, 1953, p. 12.

<sup>26</sup>"Trustees Act to Increase Teaching Staff," The Tie, June, 1953.

above, as having received "special honors" among the "many valuable contributions" made by the soloists for Messiah, which included SCM faculty Nossaman and McElrath.<sup>27</sup>

Heeren and Stephens again received kudos for their work in the premier of Lukas Foss' Parable of Death with the Louisville Symphony Orchestra:

"The Choir of the School of Church Music, which had been trained by Forrest H. Heeren, sang handsomely, and attained climaxes of magnificent power. Farrold Stephens was dependable in the difficult tenor solo, and sang it with his customary brilliance and intensity."

So read Louisville's Courier-Journal on the "morning after." The story, done by William Mootz, the Courier's staff music critic, was an account of the performance of a commissioned work, "A Parable of Death," by nationally famous Lukas Foss, as played<sup>28</sup> by the Louisville Orchestra directed by Robert Whitney. . . .

These changes in the choral program of the SCM were not Heeren's only innovations that first year. In January the school had held a panel discussion on church music:

PANEL DISCUSSION: "The Pastor and the Church Music Program." Participating in the above discussion were students of the Seminary and the panel composed of . . . Drs. W. Hines Sims and Loren Williams, secretary and associate respectively of the Department of Church Music, Baptist Sunday School Board, Nashville, Tenn.; Professor Inman Johnson, Southern Seminary; Dr. Rollin Burhans, pastor of the Crescent Hill Baptist Church, Louisville, and Dr. H. Leo Eddleman, now professor of Southern Seminary . . .

The above event [a photograph was included] was a part of the Seminary's School of Music Clinic held on campus January 15-16. Particular emphasis was placed upon the church music field and the Southern Baptist program for music as fostered by the Sunday School Board in Nashville.

Student participation from the Seminary and the near-by W.M.U. Training School was active and produced many interesting discussions and question and answer periods.<sup>29</sup>

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<sup>27</sup>Anderson, "Oratorio Society."

<sup>28</sup>"Choir Scores in Premier of 'A Parable of Death,'" The Tie, April, 1953, p. 10.

<sup>29</sup>"Music Panel Draws Interest," The Tie, March, 1953, p. 5.

New faculty were elected to implement new emphases:

Walter Odell Dahlin was elected to the faculty of the School of Church Music. His teaching fields include Conducting, Instrumental Methods, Voice, Music History and Literature, and Choral Groups.

Dr. Dahlin holds the A.B. degree from San Jose (Calif.) State College, the M.A. and Ed.D. degrees from Columbia University Teachers College, and a diploma from the International Summer Academy of Music, The Mozarteum, Salzburg, Austria.

In addition to his experience as choir director and high school teacher, Dr. Dahlin has served as instructor of instrumental music and assistant to the head of the Music Department, Teachers College, Columbia University, and comes to the Seminary from the chairmanship of the Division of Fine Arts, Adams State College, Alamosa, Colo.<sup>30</sup>

The May 1953 issue of The Tie, commented further on Dahlin:

For the first time the School of Church Music is offering an opportunity for orchestral instrument majors to study and secure a Bachelor of Sacred Music degree. Private instruction will be available on Southern's campus for study in the string instruments with Dr. Walter Dahlin an outstanding violist and violinist with considerable training and experience in New York City. Dr. Dahlin will join the School of Church Music faculty this fall to direct the instrumental program. . . . Students who desire to study woodwinds or brass instruments will have the opportunity to study with principal players of the Louisville Symphony Orchestra.<sup>31</sup>

Heeren had recommended Dahlin to the trustees in order that the SCM might build an instrumental program. Dahlin's own area of performance was stringed instruments. Though he started an orchestra at the SCM, the venture was not particularly successful, from Heeren's point of view. He maintained that Dahlin rehearsed the students and community people together, but for the dress rehearsals and performances he hired professional players from the Louisville Orchestra, requiring the less qualified students to sit out. Naturally, according to Heeren, student morale was low over this. Dahlin was, however, an extremely

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<sup>30</sup>"Four Added to Faculty," The Tie, April, 1953, p. 4.

<sup>31</sup>"New Music Courses are Announced," The Tie, May, 1953, p. 5.

fine choral conductor whose move to the University of Louisville was a great loss to the SCM.<sup>32</sup> He was also considered an inspiring teacher of conducting by his students.<sup>33</sup>

### Curriculum

The first catalogue of the SCM over which Heeren presided as dean was the 1953-1954 issue.<sup>34</sup> It showed an interesting mix of wording from previous catalogues with material describing new emphases:

#### HISTORY AND PURPOSE [of the SCM]

The School of Church Music is an integral part of the Southern Baptist Theological Seminary. It is on the same campus, is operated under the same charter, is directed by the same administration. It functions as a separate school in that its dean and faculty are charged with responsibility for the school's policies and courses of instruction. The same registrar's office serves all schools; hence, all matters of admission and credits will be handled in this office.

The ministry of music is the office in which the trained musician serves as full-time director of the church-wide program of music for the purpose of correlating music activities of the highest order with the worship and work of the church. The minister of music administers the program of music participation, enlistment and training for all age groups, works with the pastor in presenting a unified program, and ministers through music to the spiritual needs of the congregation. In addition to the specific courses in the field of church music, considerable emphasis is given to courses devoted to Theology and Religious Education. This approach is a definite attempt to recognize that the church musician must be proficient in the organization and instruction of the church membership in fields other than music.

A church-wide music program can vitally assist the pastoral and educational ministries in their work of worship, evangelism, education, enlistment, and character building. This need for fully-trained church musicians has been voiced by the entire denomination as expressed through the surveys and reports of its committees on music and worship. The School of Church Music of the Southern Baptist Theological Seminary was founded to help meet this need.

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<sup>32</sup>Heeren, Interview.

<sup>33</sup>Personal interview with Louis Ball, June 1, 1984.

<sup>34</sup>SCM Catalogue, 1953-1954.



These ministers of music must have a technical knowledge of music, a sufficient background of church music, an ability to assist in the Religious Education field, and a well-developed interest in and understanding of the entire church program.

The purpose of the School of Church Music is, therefore, to give a sound musicianship, general acquaintance with other fields of music practice, and a specific preparation in the specialized field of church music, its administration, methods and materials. This training is for the purpose of providing competent church-minded musicians. Its service is extended to churches, schools and colleges, mission fields, and Christian social agencies. Music ministers in the community, in industry, in illness, in many phases of the lives of individuals as well as in the stated worship services of the church. The student of the School of Church Music is trained to meet these needs and takes a number of courses side by side with the ministerial student in order that each may more fully understand the office, the viewpoint, and the problems of the other.

In accordance with his specific aims and capabilities, a student may elect a course of study which will prepare him for one or more of the following avenues of service:

1. Minister of Music in churches
2. Minister of Music combined with Religious Education
3. Minister of Music and Youth Director
4. Church Organist (Pianist)
5. Church Music Administration  
State Music Administration  
Church Music Departments in Colleges
6. Institutional Music  
Children's Homes  
Hospitals  
Penal Institutions
7. College and University Teachers  
Piano, organ, voice  
Chorus  
Theory  
Composition  
Musicology  
Methods  
Music History<sup>35</sup>

Under "Requirements," two baccalaureate degrees were listed, the Bachelor of Sacred Music and the Bachelor of Sacred Music Education degrees. The basic prerequisites for entry into the program did not change significantly from that of the previous administration.<sup>36</sup> A Diploma in Church Music remained available.<sup>37</sup>

<sup>35</sup>Ibid., pp. 11-12.

<sup>36</sup>Ibid., p. 19.

<sup>37</sup>Ibid., p. 23.

The requirements for graduation were somewhat changed to reflect Heeren's emphasis on performance and education:

#### DEGREES

I. The Bachelor of Sacred Music degree is designed for that student whose capabilities and aptitudes qualify him for a rigorous course emphasizing thorough musicianship and artistic public performance in his applied music major. It is best predicated on a thorough foundation both in the major performing medium and in basic musicianship. The course requires a minimum of 13 hours in the Religious Education and Theology schools and offers 6 hours of free elective in the senior year. While it is the required prerequisite for the one-year master's course with a major in theory, composition, or performance (voice, organ, piano), it provides an especially strong background for the one-year graduate course with a major in musicology or church music administration.

The degree Bachelor of Sacred Music is awarded upon the following conditions:

1. The completion of prerequisites . . .
2. The satisfactory completion in not less than three years of a minimum of 104 semester hours credit (in addition to the 60 semester hours of prerequisite credit), as specified in the prescribed course of study. Of these not less than 13 semester hours must be taken in other departments of the theological and religious education curricula.
3. Presentation of a recital in the student's applied field of major emphasis: organ, piano, or voice. No change of major emphasis is permitted later than the end of the first year of enrollment except under faculty direction.

II. The Bachelor of Sacred Music-Education degree is designed for that student who wishes to prepare himself as adequately as possible in the allotted three years for a combination music-religious education position in the church field. The essential differences between this degree and the B. S. M. degree reside in (1) a less intensive emphasis in the applied music major, although a public recital is required; (2) the completion of at least 27 hours in the theology and religious education schools; (3) the substitution of arranging for counterpoint and analytical technique in the senior year. The major performing medium may be piano, organ, voice or an orchestra instrument, depending upon the student's previous applied music experience.<sup>38</sup>

Conditions for awarding of this second degree were essentially the same as for the BSM degree.

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<sup>38</sup>Ibid., pp. 24-25.

The three-year prescribed course of study for the BSM degree was as follows:

### First Year

First Semester	Hrs. in Class	Credit
Theory Ia-----	6	4
Diction (Vocalist Only)-----	(1)	(1)
Religious Education-----	2	2
Choir Methods-----	2	2
New Testament-----	5	5
Applied Music Major-----	1	2
Applied Music Minor-----	2	1
(Class Piano or Voice)		
Choir (3) Oratorio Society (2)-----	<u>5</u>	<u>1</u>
Vocalist-----	24	18
Instrumentalist-----	23	17

### Second Semester

Theory IB-----	6	4
Diction (Vocalist Only)-----	(1)	(1)
Conducting-----	3	2
Choir Methods-----	2	2
Religious Education or Theology-----	2	2
Hymnology-----	3	3
Applied Music Major-----	1	2
Applied Music Minor-----	2	2
(Class Piano or Voice)		
Choir, Oratorio Society-----	<u>5</u>	<u>1</u>
Vocalist-----	25	18
Instrumentalist-----	24	17

### Second Year

First Semester	Hrs. in Class	Credit
Theory IIa-----	5	4
Advanced Conducting-----	2	2
Music History and Literature-----	3	2
Vocal Literature and Interpretation-----	2	2
(Sacred solos)		
Religious Education-----	2	2
Applied Music Major-----	1	3
Applied Music Minor-----	-1/2	1
(If class piano--2 hrs. in class)		
Choir, Oratorio Society-----	<u>5</u>	<u>1</u>
	20-1/2	17

## Second Semester

Theory IIB-----	5	4
Advanced Conducting-----	2	2
Music History and Literature-----	3	2
Instrumental Methods-----	2	2
Anthem Repertory-----	3	3
Applied Music Major-----	1	1
Applied Music Minor-----	-1/2	1
(If class piano--2 hrs.)		
Choir, Oratorio Society-----	<u>5</u>	<u>1</u>
	21-1/2	18

## Third Year

First Semester	Hrs. in Class	Credit
Theory III (Counterpoint)-----	4	4
Vocal Pedagogy-----	2	2
Service Playing and Accompanying-----	(2)	(1)
(Instrumentalist Only)		
Elective-----	4	4
Religious Education-----	2	2
Applied Music Major-----	1	3
Applied Music Minor-----	-1/2	1
Choir, Oratorio, Ensemble-----	<u>6</u>	<u>1-1/2</u>
Vocalist-----	19-1/2	17-1/2
Instrumentalist-----	21-1/2	18-1/2

## Second Semester

Analytical Technique-----	2	2
Arranging II-----	2	2
Vocal Pedagogy-----	2	2
Service Playing and Accompanying-----	(2)	(1)
(Instrumentalist Only)		
Church Music Administration-----	2	2
Elective-----	2	2
Applied Music Major-----	1	3
Applied Music Minor-----	-1/2	1
Choir, Oratorio, Ensemble-----	<u>6</u>	<u>1-1/2</u>
Vocalist-----	17-1/2	15-1/2
Instrumentalist-----	19-1/2	16-1/2

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<sup>39</sup>Ibid., pp. 34-36.

The course of study for the Bachelor of Sacred Music-Education Degree did not differ from the normal BSM degree at all in the first year,<sup>40</sup> nor did it in the second year.<sup>41</sup> However, the required courses for the third year were as follows:

First Semester	Hrs. in Class	Credit
Arranging I-----	2	2
Vocal Pedagogy-----	2	2
Religious Education-----	4	4
Religious Education-----	4	4
Service Playing and Accompanying----- (Instrumentalist Only)	(2)	(1)
Applied Music Major-----	1	2
Applied Music Minor-----	-1/2	1
Choir, Oratorio, Ensemble-----	6	1-1/2
Vocalist-----	19-1/2	16-1/2
Instrumentalist-----	21-1/2	17-1/2
Second Semester		
Arranging II-----	2	2
Vocal Pedagogy-----	2	2
Religious Education-----	4	4
Religious Education-----	2	2
Church Music Administration-----	2	2
Service Playing and Accompanying----- (Instrumentalist Only)	(2)	(1)
Applied Music Major-----	1	2
Applied Music Minor-----	-1/2	1
Choir, Oratorio, Ensemble-----	6	1-1/2
Vocalist-----	19-1/2	16-1/2 <sup>42</sup>
Instrumentalist-----	21-1/2	17-1/2 <sup>42</sup>

Students who were in the Bachelor of Sacred Music--Education degree program with an applied major in an orchestral instrument had to carry both voice and piano as minor areas. In addition to this, they could substitute participation in the SCM's newly-formed orchestra for membership in the choir.<sup>43</sup>

<sup>40</sup>Ibid., p. 37.

<sup>41</sup>Ibid., p. 38.

<sup>42</sup>Ibid., p. 39.

<sup>43</sup>Ibid., pp. 40-42.

The Tie announcement of these changes ran as follows:

The School of Church Music, in cooperation with the School of Religious Education, will for the first time offer a combination degree in music and education this coming school term, 1953-1954. This will help fill a need long felt by churches which have been desirous of securing the services of a Minister of Music who could also assist in the area of Religious Education.

The new curriculum for the combination degree will consist of approximately two-thirds music courses and one-third religious education offerings, and will consist of three years of Seminary training based upon two to four years of college instruction. In devising its new degree, the School of Church Music has made a sincere effort not to weaken the musical training of the individual but rather, through the elimination of certain highly specialized courses and more efficiency in teaching, to continue to graduate an outstanding musician. At the same time the new curriculum includes basically all of the required Religious Education courses offered in the Master of Religious Education degree to be given by the School of Religious Education.

The new Bachelor of Sacred Music-Education degree will of necessity not be a duplicate in any way of the Master of Religious Education degree in that this degree offered in the School of Religious Education requires a very thorough training in theology and, in addition, contains additional electives which may be selected from any of the three schools of the Seminary. In effect, the Bachelor of Sacred Music-Education graduate will be able only to assist in the field of Religious Education until the individual church is in a position to contemplate the securing of a full-time Minister of Religious Education.

The Bachelor of Sacred Music degree heretofore offered will still be available but will place greater emphasis upon outstanding performing ability. The graduates with this degree will be trained for highly specialized church situations, as full time Ministers of Music, and for college and university teaching positions.<sup>44</sup>

The SCM offered a small preparatory department for the Seminary community which, in addition to private instruction, contained a course entitled "Rudiments of Music and Appreciation."

A course open to students with a limited knowledge of music. A sincere attempt will be made to give each student a basic knowledge of melody, rhythm, and harmony. An appreciation of music, especially religious music,<sup>45</sup> will be conducted through guided listening [two semesters].

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<sup>44</sup>"Music-Education Degree Offered," The Tie, May, 1953, p. 5.

<sup>45</sup>SCM Catalogue, 1953-1954, p. 63.

The prerequisites for entry into the Master of Sacred Music degree reflected the diversification that Heeren had desired to incorporate into that degree:

To qualify for full graduate standing, each applicant for admission to the master's course is required:

- A. To have a B. A. or B. S. degree with a major in music or a B. Mus. degree from an accredited college or conservatory.
- B.
  1. For a major emphasis in theory:
    - a. To have a minimum of 24 semester hours in theory courses, at least 4 hours of which should be in counterpoint.
  2. For a major emphasis in composition:
    - a. To have an undergraduate major in theory, including counterpoint.
    - b. To submit with the application an original composition in one of the developmental forms.
  3. For a major emphasis in musicology:
    - a. To have an average of 85 in college work.
  4. For a major emphasis in church music administration:
    - a. To have completed satisfactorily approximately 60 semester hours of music for the Bachelor's degree.
  5. For a major emphasis in organ:
 [this was not changed from the previous administration's detailed requirements. See above, p. .].
  6. For a major emphasis in piano:
    - a. To have an undergraduate major in piano or to present a recital on the senior level (at discretion of faculty).
    - b. To have a background of repertory representing all periods of piano literature. Level of difficulty is suggested by the following:
      - a) Bach: 3-part Inventions  
Preludes and Fugues ("Well-Tempered Clavier")  
French and English Suites
      - b) Haydn and Mozart sonatas  
Beethoven Sonatas--Op. 2, 10, 14, 27, 28, 31.
      - c) Schumann--Fantasy pieces, Op. 12: Papillons  
Chopin--Nocturnes, Waltzes, Preludes  
Brahms--Intermezzi
      - d) Debussy--Children's Corner Suite
      - e) Contemporary pieces such as:
        - Bartok: Mikrokosmos
        - Prokofieff: Visions Fugitives
        - Barber: Excursions
  7. For a major emphasis in voice:
    - To have performed a senior recital comprising representative examples of Italian, French, German, and English songs.

- C. To demonstrate, by examination, skills and capacities in the following fields:
1. Harmony--written, aural, and keyboard.
  2. Proficiency in sight-singing, and in melodic, harmonic, and rhythmic dictation.
  3. Counterpoint (for theory and composition majors).
  4. The history and literature of music and the study of musical forms, analytical or applied.<sup>46</sup>

After this there followed a description of what amounted to a short audition recital for entering master degree candidates and a further note to graduates of the SCM's BSM program who might want to enter the MSM in composition, as well as the notice that any and all deficiencies would have to be eliminated without degree credit before graduation.<sup>47</sup>

In the prescribed course of study for those who had not done a BSM degree at the SCM, a core of courses was required from that program, which included Choir Methods, Advanced Conducting, Advanced Theory or Arranging, Hymnology (for all but composition majors), and applied and ensemble work.<sup>48</sup> For those entering from the SCM's undergraduate program, the one-year master's program had a core of courses that included applied instruction and participation in ensembles; Advanced Theory, Arranging, or Analytical Techniques; some form of a music literature course, and either a thesis or a recital.<sup>49</sup>

The Seminary's catalogue for 1954-1955 integrated the material for all three schools for history, facilities, and faculty listings while still giving each school its own section on curriculum.<sup>50</sup> In the

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<sup>46</sup>Ibid., pp. 20-22.

<sup>47</sup>Ibid., pp. 22-23.

<sup>48</sup>Ibid., pp. 43-55.

<sup>49</sup>Ibid., p. 63.

<sup>50</sup>SBTS Catalogue, 1954-1955, pp. 9-13.



section for the SCM, a much abbreviated statement of the purpose of the school was followed by an outline of the types of service for which a student could prepare. These fell into two general categories. The first of these was Church Administration, under which were listed Minister of Music, Minister of Music--Assistant Pastor, Minister of Music--Religious Education, Minister of Music--Youth Director, Organist (Pianist), and Organist--Director. The second category was Institutional Service, under which were listed State Music Secretary; College and University Administrator; College teacher of piano, organ, voice, orchestra instruments, conducting, chorus, theory, composition, musicology, methods, music history; and Music in Children's Homes, Hospitals, or Penal Institutions.<sup>51</sup>

Prerequisites for entry both into the BSM and MSM programs remained essentially unchanged.<sup>52</sup> It was indicated at that time that all master's degree candidates would be assigned a faculty supervisor to serve as advisor for the course of study. Also it was specified that all students wishing to become performance majors would have to audition before the full SCM faculty.<sup>53</sup> The further emphasis on performance given by Heeren was evident in the availability of a "Certificate in Performance":

Outstanding performing ability will be recognized by the faculty with a Certificate in Performance. This certificate will be given to both Bachelor and Master degree students. As the certificate is a recognition by the faculty of outstanding ability, recommendations for this certificate will be made by the student's teacher to the Dean and passed upon by the faculty.<sup>54</sup>

The offerings for master's degrees were further clarified. On

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<sup>51</sup>Ibid., p. 93.

<sup>52</sup>Ibid., pp. 95-99.

<sup>53</sup>Ibid., p. 99.

<sup>54</sup>Ibid., p. 101.

the one hand, a student could major in church music with an emphasis in either theory, composition, musicology, conducting, or church music administration. On the other hand, the SCM made available a double major in church music and performance.<sup>55</sup> These offerings were not substantially different from those of the previous year. The catalogue organization of the master's programs was far clearer, however. What was somewhat of a variation was "A recommended course of studies for students who wish to earn the Master of Religious Education Degree in two semesters of work beyond the M. S. M. degree."<sup>56</sup> The Tie said this about the new relationship between the SCM and the School of Religious Education:

A new plan of study announced by the School of Religious Education and the School of Church Music will permit students interested in a combination ministry to earn both the Master of Religious Education and the master of Sacred Music degrees in three years.

Under this program of studies, a student may earn an M.S.M. in two years, and by taking all his electives in religious education receive the M.R.E. degree in two additional semesters. If he is a college music major and has no music deficiencies, he may reverse the procedure and study for the M.R.E. degree during his first two years,<sup>57</sup> earning the M.S.M. degree at the end of another year of study.

The 1955-1956 Catalogue showed one slight change in the master's program, that of making performance one of the majors under the rubric of church music, thereby eliminating the distinction, articulated only the year before, of a major in church music with a choice of various emphases, or a double major in church music and performance.<sup>58</sup> What was

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<sup>55</sup>Ibid., pp. 103-107.

<sup>56</sup>Ibid., p. 107.

<sup>57</sup>"M.R.E. and M.S.M. Degrees Now Possible in Three Years." The Tie, May, 1954.

<sup>58</sup>SBS Catalogue, 1955-1956, pp. 82-83.

new was the further announcement that a doctoral program was being planned.

The degree of Doctor of Sacred Music will be offered in September, 1956 based upon the following requirements:

The degree of Master of Sacred Music, or its equivalent, must be secured from this institution or any Seminary requiring two years of study toward a master's degree in church music.

Master's degree credits from other institutions may be applied on the Master of Sacred Music degree in so far as course materials are parallel. Courses in Seminary level theology, religious degree of Master of Sacred Music, must be completed prior to pursuance of the doctor's degree.<sup>59</sup> For further information write the Dean, School of Church Music.

Coupled with this announcement was the elimination of the BSM degree. No mention of it was made anywhere in that catalogue, since The Tie had already made this announcement in April of 1955:

Changes in degrees offered by the School of Church Music were also approved [by the trustees]. The Bachelor of Sacred Music degree, which has required only two years of college work, will be dropped this fall, and a graduate program leading to the Doctor of Sacred Music degree will be inaugurated in the fall of 1956. . . .<sup>60</sup>

Further announcement of the establishment of a doctoral degree available from the SCM and of its relationship to the elimination of the BSM degree was made in the June, 1955, issue of The Tie:

Trustee approval of doctoral degree programs for the School of Religious Education and the School of Church Music came on recommendation of the trustee committees on the respective schools.

Programs leading to both degrees will be inaugurated in 1956. The Doctor of Religious Education degree (D.R.E.) work is designed "to prepare students for positions of leadership and for teaching in the field of religious education."

Requirements will include: Bachelor of Arts degree from an accredited college or university, Master of Religious Education degree (or an equivalent degree with recognized standing) with a "B" average, a comprehensive examination, at least two years of resident study, a preliminary written examination prior to the writing of the thesis, a thesis, and an oral examination based on

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<sup>59</sup>Ibid., p. 84.

<sup>60</sup>"Trustees Vote to Invite Convention in 1959," The Tie, April, 1955, p. 3.

thesis and study.

The Doctor of Sacred Music degree (D.S.M.) to be offered by the School of Church Music will include similar academic and residence requirements in addition to an emphasis in performance in organ or voice.

The School of Church Music had previously announced its emergence as a graduate school by the discontinuance of the Bachelor of Sacred Music degree, effective at the end of the current session.<sup>61</sup>

In September of 1955 The Tie carried this article under Heeren's name:

This month the School of Church Music of Southern Seminary begins its twelfth year of instruction. For the first time, it will be a totally graduate school, as are the Seminary's Schools of Theology and Religious Education.

Degrees have been granted to 114 of the 272 students who have been enrolled in the School of Church Music since its beginning in 1944.

During the first two years all students were enrolled either for the Bachelor of Sacred Music degree (based on 2 years of college) or the B.S.M. Certificate (with no college prerequisite). When the Master of Sacred Music degree was added in 1946 [sic], six students enrolled for the graduate degree. Last year there were 58 M.S.M. students and only 34 B.S.M. students.

#### B.S.M. Degree Discontinued

This increased interest in the graduate program, plus accreditation requirements of the American Association of Theological Schools and ample opportunity for students to obtain undergraduate music degrees elsewhere, caused the Seminary trustees this year to vote to discontinue the Bachelor of Sacred Music degree.

Current B.S.M. students will be permitted to complete their course of study, and those with a college degree to transfer to the M.S.M. degree. College graduates without a major in music can take a year's concentrated study in music skill courses to enable them to pursue the graduate music program. Thus, without a college music major a Master of Sacred Music degree could be earned in three years.

#### Seminary Ministry Extended

A two-year diploma course will be offered for a limited number of talented students who are over college age and lack a college degree. (This number may not exceed 10 per cent of the enrolment.) Special instruction will be offered students who are weak in certain areas of music preparation.

With the inauguration of the Doctor of Sacred Music degree,

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<sup>61</sup>"Allen Graves Named Dean-Elect; DRE and DSM Degrees Approved," The Tie, June, 1955, p. 3.

scheduled to be added in 1956, Southern Seminary will meet a unique need for graduate training for persons interested in teaching or administrative service in church music. The many Baptist and secular schools now entering the field of church music are desirous of seminary-trained music teachers to guide such programs. Thus, Southern Seminary will extend its ministry to the churches through its college teachers. Union Theological Seminary in New York is the only theological school now offering the degree.

#### Ten Full-Time Faculty Members

Faculty, course offerings, and equipment have been greatly strengthened in keeping with the graduate trend of the School of Church Music. There are now ten full-time faculty members, three part-time instructors, six resident artists, and a full-time assistant on the music faculty and staff. Courses have been coordinated to eliminate duplication of fields, and new courses are being offered in expanded areas.

Ample piano practice facilities are provided, and organ equipment includes a four-manual Aeolian-Skinner, four two-manual Moller practice organs, a Baldwin and Hammond electric organ, and a three-manual Schlicker recital and teaching organ to be installed this fall.

Hundreds of books, vocal and instrumental scores, multiple copies of choral materials, and phonograph records have been added to the library to accommodate the graduate program. Listening rooms and excellent phonograph equipment add to the usefulness of a large record library.

With these additional resources, the School of Church Music will seek to meet the graduate standards of the National Association of School[s] of Music as well as the American Association of Theological Schools.

Thus, the School of Church Music of Southern Seminary is now preparing to open a new chapter of service to the denomination, training consecrated church musicians for the ministry of music in churches and schools through-out the Convention.<sup>62</sup>

#### Faculty and Performances

In April of 1953, The Tie highlighted the accomplishments of the choir of the SCM with a two-page advertisement with the caption "Southern Baptist Seminary's School of Church Music Meets the Most Exacting Musical Demands--Dedicated to the Great Role of Church Music for Southern Baptist Churches and Educational Institutions." The

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<sup>62</sup>Forrest Heeren, "School of Church Music Begins Twelfth Year," The Tie, September, 1955, p. 3.

accompanying photographs showed, among other things, the SCM Choir both in rehearsal and at the end of performance with Robert Whitney of the Louisville Orchestra.<sup>63</sup>

Three items of news related to the SCM were reported in The Tie through the summer of 1953. The first was that Kenneth Pool, SCM faculty member in organ, would study in Europe that summer.<sup>64</sup> The second item was that the Choir of Southern Seminary, so called both in the article and its program, had sung at the Southern Baptist Convention in conjunction with its annual tour. The third newsworthy event was Donald Packard's graduation from Eastman School of Music's Ph.D. program with a major in theory and minors in musicology and composition on June 7 of that year.<sup>66</sup>

One of the instructors listed in the 1953-1954 catalogue was particularly significant, according to Heeren. This was Mabel Warkentin, who held an M. R. E. degree from Southwestern Baptist Theological Seminary. In that catalogue she was listed as an instructor in piano and theory, though Heeren brought her from Southwestern for the purpose of teaching the choir methods course, which had been the responsibility of Frances Winters.<sup>67</sup> That catalogue listed Mrs. Hugh T. [Ruth] McElrath as instructor in choir methods.<sup>68</sup> Mrs. McElrath had

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<sup>63</sup>The Tie, April, 1953, pp. 6-7.

<sup>64</sup>"Pool to Study Abroad," The Tie, June, 1953, p. 4. See also "Faculty Back from Abroad," The Tie, October, 1953, pp. 3, 6.

<sup>65</sup>"Choir Sings at Convention," The Tie, June, 1953, p. 5.

<sup>66</sup>"Now It's 'Doctor' Donald Packard," The Tie, September, 1953, p. 8.

<sup>67</sup>Heeren, Interview.

<sup>68</sup>SCM Catalogue, 1953-1954, p. 8.

been a member of the first entering class of the SCM, though as a music major in the W. M. U. Training School, from which she had received an M. R. E. degree.<sup>69</sup> The 1954-1955 school catalogue listed methods as one of the duties of Warkentin who by that time had also acquired an MSM degree from the SCM.<sup>70</sup>

Warkentin had studied children's choirs methods at Southwestern with Evelyn Philips, whose basic approach, according to Heeren, was that of a music educator. Heeren had seen Philips teach children's choir in Texas, and had been very impressed with the relaxed, informal approach, and with the results she had obtained. He asked Warkentin to change the way the methods courses were being taught at the SCM to conform to this, which she did.<sup>71</sup>

With Warkentin responsible for methods and Dahlin for choral work, the only remnants of influence from the previous era in academic work were hymnology under McElrath and theory under Packard. Nossaman and Pool continued to teach their applied areas.<sup>72</sup>

Dahlin's leadership in choral activities was highlighted by the cover of the March, 1954, issue of The Tie, which showed a composite photograph of him with baton, conducting, and "Southern Seminary's touring choir" behind him.<sup>73</sup> The prestige of choral work at the SCM was further enhanced by the announcement that Columbia Masterworks had

<sup>69</sup>Personal interview with Ruth Garcia McElrath, August 8, 1985.

<sup>70</sup>SBTS Catalogue, 1954-1955, p. 91.

<sup>71</sup>Heeren, Interview.

<sup>72</sup>SBTS Catalogue, 1954-1955, pp. 9-13.

<sup>73</sup>The Tie, March, 1954, p. 1.

recorded Foss' Parable of Death with the Louisville Orchestra, the Seminary's choir and Farrold Stephens, tenor.<sup>74</sup>

The June, 1954, issue of The Tie announced that Nossaman had received a Fulbright award for study abroad:

Miss Audrey Nossaman, of the voice faculty of the School of Church Music, has been awarded a Fulbright Scholarship for a year of study in Italy.

Miss Nossaman plans to leave early in September for Perugia, Italy. . . . She will spend the academic year 1954-1955 studying voice at the Conservatory of Giuseppe Verdi in Milan. . . .<sup>75</sup>

Nossaman subsequently taught at the University of Louisville.<sup>76</sup>

In that intervening year two faculty persons were added: James Wood in voice, and Paul Jenkins in organ. Kenneth Pool resigned in the spring of 1954 owing to ill health. Wood, who had been head of vocal music at Duke University, held the M.A. degree from the University of Iowa, and was a candidate for the D.S.M. from Union Theological Seminary in New York City. Jenkins held the M.M. degree from the University of Michigan.<sup>77</sup>

Heeren's emphasis on performance was quite clear in the announcement of the initiation of a formal faculty concert series:

The School of Church Music of the Seminary has announced a series of musical programs to be given by members of the faculty this year.

The first concert of the season was presented on September 27 by Paul Jenkins, instructor in organ and Seminary organist. Mr. Jenkins came to the Seminary this fall from a position as

<sup>74</sup>"New Columbia Recording Features Southern Seminary Choir," The Tie, May, 1954, p. 6.

<sup>75</sup>"Nossaman Receives Fulbright Award," The Tie, June, 1954, p. 7.

<sup>76</sup>Heeren, Interview.

<sup>77</sup>"Trustees Add Four Teachers, Director of Women's Activities," The Tie, July, 1954, p. 3.



organist at the Myers Park Baptist Church, Charlotte, N. C.

Farrold Stephens, tenor, will sing on November 29. Hugh McElrath, baritone, and Miss Mabel Warkentin, pianist, will present a joint recital on December 31.

Faculty recitals were, of course, nothing new. Pool and Nossaman had been active performers ever since the beginning of their relationships with the SCM.<sup>79</sup> Various solo recitals had from time to time been presented by the SCM faculty.<sup>80</sup> But Heeren was apparently trying to highlight the fact that the School's faculty was, by and large, a performing as well as a teaching faculty.<sup>81</sup> During the next year several of the instructors in the SCM, in addition to those listed above, gave recitals.<sup>82</sup>

An interesting feature of group performances at the SCM at this time was a return to the performance of an occasional choral vespers program, which had lapsed with the departure of Donald Winters. While the most prominent choral fare at the school was the oratorio repertoire, Dahlin apparently took more and more interest in building an extensive choral program.<sup>83</sup>

### Evaluation

This evaluation of the SCM appeared in The Tie to mark the tenth anniversary of the school's founding:

The School of Church Music has just passed an important milestone--its tenth birthday. It was on November 4, 1943, that

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<sup>78</sup>"Music School Begins Faculty Concert Series," The Tie, October, 1954, p. 6.

<sup>79</sup>Winters, Interview.

<sup>80</sup>Programs: SCM, I, II.

<sup>81</sup>Heeren, interview.

<sup>82</sup>Programs: SCM, II.

<sup>83</sup>Ibid., and Heeren, Interview.

about a thousand interested friends came to the dedication service which officially announced that a new school had been born.

In the intervening ten years, the baby school has gone through many changes. It has experienced the growing pains common both to people and institutions as they increase in size and reach for full maturity.

The School of Church Music was a dream of the late Dr. Ellis A. Fuller. For several years he had felt the need for training men and women in the ministry of music to work side by side with pastors in their total ministry.

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In the fall of 1944, classroom work began with 19 students enrolled. Two years later 35 students were in the registration line, and that same year the first touring choir sang its way to the Southern Baptist Convention at Miami, and the first graduating class joined the ranks of Southern Seminary alumni.

The death of Dr. Fuller in 1950 brought a shock to the whole Seminary family. The School of Church Music felt a special loss, since Dr. Fuller had been its originator and spiritual leader.

In 1951, the enrolment reached 51 and Dr. Duke K. McCall was welcomed as the new Seminary president. The following year, Dr. Forrest H. Heeren was chosen the first Director of the School of Church Music, the title being changed to Dean early this year.

The present school session marks another milestone in the life of the School of Church Music--an increase in enrolment to 77, the inauguration of an orchestral program, an increase in the music and record library, and plans toward offering a Doctor of Sacred Music degree.

The School of Church Music has come of age. It is being recognized for its academic standards, its musical leadership, its spiritual emphasis, its efforts to meet the needs of our denomination for well-trained, consecrated music leadership in the churches.<sup>85</sup>

McCall had made it clear to Heeren from the beginning that he did not like the fact that the Seminary had a role in undergraduate education, nor did he have any intention of continuing this indefinitely.<sup>86</sup> Heeren asked McCall what would happen if elimination of

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<sup>84</sup>Here followed an excerpt from the Statement of Purpose in the catalogue.

<sup>85</sup>"Music School Marks Tenth Year," The Tie, December, 1953, p. 5.

<sup>86</sup>McCall, Interview.

the BSM degree resulted in there not being enough candidates for the MSM degree. McCall responded that he supposed that that would mean that there was no need to have a music school at the Seminary.<sup>87</sup> Actually, the SCM did return to undergraduate church music education with the reinstatement of the B.S.M. in the 1959-1960 school year, changing the nomenclature to a B.C.M. (Bachelor of Church Music) in the next year, and continued this program through the 1966-1967 school year.<sup>88</sup> That story, however, falls outside the scope of this study.

In conclusion, it is clear that Heeren quickly acted upon the mandate from McCall in both curricular and faculty development. He both brought in new elements and eliminated many old. Initiation of the DSM program would complete the SCM's progress toward full graduate status.

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<sup>87</sup>Ibid., and Heeren, Interview.

<sup>88</sup>SBTS Catalogues, 1959-1960 to 1966-1967.

## CHAPTER 7

### IMPLEMENTATION OF THE DOCTOR OF SACRED MUSIC DEGREE 1956-1959

With the initiation of a Doctor of Sacred Music degree (DSM), the School of Church Music (SCM) sought to place itself on an academic plane similar to that of the School of Theology.<sup>1</sup> The program had been announced in the 1955-1956 Seminary Catalogue one year prior to admission of the first doctoral candidates.<sup>2</sup> Heeren continued to seek a high calibre faculty to implement the new program.<sup>3</sup>

#### Faculty

Faculty members listed in the 1956-1957 Catalogue were:

Forrest Heeren (Dean, Music Administration, Choral and Vocal Techniques)  
Walter Dahlin (Conducting, Music History, Instrumental Methods)  
Paul Jenkins, Jr. (Organ, Service Playing)  
Hugh T. McElrath (Voice, Hymnology, Musicology)  
Donald Packard (Theory, Composition)  
Mary Raper (Piano, Theory, Music Literature)  
Charme Riesley (Voice)  
Farrold Stephens (Voice, Vocal Literature)  
Mabel Warkentin (Piano, Theory, Methods)  
James Wood (Voice, Repertoire)

Of these Heeren, Dahlin, Packard, and Wood were listed as having received doctorates.<sup>4</sup>

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<sup>1</sup>Personal interview with Forrest Heeren, July 6 and 10, 1984.

<sup>2</sup>S.B.T.S. Catalogue, 1955-1956, p. 84. <sup>3</sup>Heeren, Interview.

<sup>4</sup>S.B.T.S. Catalogue, 1956-1957, p. 68.

The 1957-1958 Catalogue listed two more faculty members: William Bushnell and Russell Hammar.<sup>5</sup> The Tie had announced their appointment in April of 1957:

Southern Seminary President Duke K. McCall has announced the appointment of William Bushnell and Russell Hammar to the faculty of the School of Church Music.

Both men hold the Master of Arts degree from Columbia University, New York, and both are candidates for the doctorate. Bushnell expects to receive his this summer. He is presently a teaching assistant at Columbia in choral and conducting techniques.

Former head of the music department of Westminster College, Salt Lake City, Utah, Bushnell is chairman of the American Baptist Convention's committee to investigate the establishment of a church music school. He led the music for their annual convention in Seattle, Washington, last year.

Hammar formerly taught at Hamline University, St. Paul, Minnesota. He has been minister of music for the past eleven years at the Emmanuel Baptist Church, Ridgecrest, New Jersey, and is active in television and radio network programs in New York City.

He was tenor soloist on the Firestone Hour for National Broadcasting Company. His church choir appeared on the same network in February.<sup>6</sup>

The following June saw the announcement of two more additions to the SCM faculty:

President Duke K. McCall has announced the appointment of Maurice Hinson and Ray Ferguson to the faculty of the School of Church Music . . .

Hinson and Ferguson will be assistant professors.

Hinson is a native of Florida and a graduate of the University of Michigan, where he expects to receive the degree Doctor of Musical Arts in piano in 1958.

#### Hinson Is Organist, Too

He has served as organist in Baptist churches in Florida and Michigan, and is presently organist and director of music at a 1,700 member Methodist church in Detroit.

Ferguson holds a similar position in Syracuse, New York, where he is completing requirements for the degree of Master of Music at Syracuse University.

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<sup>5</sup>S.B.T.S. Catalogue, 1957-1958, p. 67.

<sup>6</sup>"President Appoints Two to Faculty of Seminary School of Church Music," The Tie, April, 1957, p. 6.

He is a native of Missouri, and holds a Bachelor of Music degree from Oklahoma Baptist University, Shawnee, with a major in piano and organ.

Former Fulbright Scholar

For two successive years following graduating from O.B.U., Ferguson studied organ in Germany under Fulbright scholarships. He returned to the States last year to continue his graduate study at Syracuse.

He has taught organ during Music Week at both Ridgecrest and Glorieta assemblies, and is an accomplished harpsichordist with his own instrument.

Walter Dahlin went to the University of Louisville in 1957.

That same year Farrold Stephens went to Southern Methodist University, and Donald Packard to William Carey College.<sup>8</sup> William Bushnell and Russell Hammar were elected to replace Dahlin and Stephens. The responsibilities of Packard's position were redistributed, however. He had taught theory at the SCM since 1948, and done virtually no applied teaching. With Heeren's strong emphasis on a performing faculty he saw this as an opportunity further to implement his approach to church music education. Packard's classroom teaching load in theory was distributed among several faculty members, though the new head of the piano department, Maurice Hinson, bore much of that load. In the years that followed, Hinson taught all of the advanced theory courses, training an entire generation of theorists at the SCM.<sup>9</sup>

These, then, were the faculty members listed in the 1958-1959

Catalogue:

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<sup>7</sup>"Two Added to Music School Faculty; McConnell Named Visiting Professor," The Tie, June, 1957, p. 3. Hinson had never served a Baptist church, according to him in personal interview, July 3, 1984.

<sup>8</sup>Personal interview with Donald Packard, June 26, 1984.

<sup>9</sup>Heeren, Interview.

Forrest Heeren (Dean, Music Administration, Choral and Vocal Music)  
 William Bushnell (Voice, Choral Music)  
 Ray Ferguson (Organ, Theory)  
 Russell Hammar (Voice, Choral Music)  
 G. Maurice Hinson (Piano, Music Literature)  
 Hugh T. McElrath (Voice, Hymnology, Musicology)  
 Mabel Warkentin (Piano, Music Methods)  
 James Wood (Voice, Composition)

Of these eight faculty, only Heeren and Wood had finished their doctoral degrees, though Hinson's completion of the Doctor of Musical Arts degree was announced in the March, 1959, issue of The Tie.<sup>10</sup>

That Ferguson was a competent organist cannot be doubted, from the evidence of this Tie article:

Ray Pylant Ferguson, assistant professor of organ at Southern, has been named America's outstanding organist by the American Guild of Organists.

The guild, meeting in Houston, Texas, during the week of June 22 [1958], gave Professor Ferguson the Young Artists Award and a check for \$500 after he won in competition with 12 other finalists.

For his presentation Ferguson used Bach's Prelude and Fugue in D Major and God Among Us by Oliver Messiaen. These compositions were included in his faculty recital at Alumni Memorial Chapel on April 19.

Dr. Forrest H. Heeren, dean of the Seminary's School of Church Music, has referred to Ferguson as "the most outstanding young organist I ever have known."<sup>11</sup> . . .

Heeren recommended Hinson to the trustees for election to the SCM faculty in order to build a fine department of piano.<sup>12</sup> While Heeren was criticized for a strong emphasis on piano as a performance medium, he was determined that the SCM would expand in that direction, already having, as it did, strong leadership in conducting, voice and organ.<sup>13</sup> Hinson came for an interview with Heeren in March of 1957.<sup>14</sup>

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<sup>10</sup>S.B.T.S. Catalogue, 1958-1959, p. 78; "New Doctor," The Tie, March, 1959, p. 8.

<sup>11</sup>"Ferguson Awarded High Music Honor," The Tie, July, 1958, p. 5.

<sup>12</sup>Heeren, Interview. Also, Hinson, Interview.

<sup>13</sup>Heeren, Interview.

<sup>14</sup>Hinson, Interview.

Because Heeren did not feel competent to judge the actual level of Hinson's ability as a performer, he invited a friend from the Louisville musical community whom he deemed an expert in the area of piano. Heeren had been criticized for considering someone of Hinson's tender age of 27 years. After Hinson performed, the guest whom Heeren had invited to hear the performance turned to Heeren and said, "He's so young, but so what? In a few years he won't be so young." Hinson was elected.<sup>15</sup>

### Master's Curriculum

Before considering the doctoral curriculum, it is necessary to look at some of the changes that the Master of Sacred Music degree (MSM) underwent from 1956 to 1959. In an effort to clarify the catalogues' description of this degree, these changes appear to have been more in format than in substance.<sup>16</sup>

In the catalogues of these three years the stated goals had not changed from those articulated in the 1954-1955 Catalogue, when the history of the SCM was first incorporated into the general history of the Seminary with the SCM's goals stated separately.<sup>17</sup> These goals retained the essential points of those of the catalogues of the Fuller/Winters era, as well as some of the language, but incorporated Heeren's emphases as described in the previous chapter.<sup>18</sup>

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<sup>15</sup>Heeren, Interview.

<sup>16</sup>S.B.T.S. Catalogues, 1955-1956 through 1958-1959.

<sup>17</sup>S.B.T.S. Catalogue, 1954-1955, pp. 12-13, 93.

<sup>18</sup>The 1946-1947 SCM Announcements, p. 4, is a representative example of the earlier stated goals. For Heeren's goals, see above, Chapter 6, p. 100.



Under the heading "Activities" the first item discussed was "Recitals and Concerts." This was changed hardly at all in these years. The section dealt with student recitals of various types and gave this description of the Faculty Concert Series:

A Faculty Concert Series is sponsored each year, in which members of the faculty are presented in recitals. In addition, outstanding guest<sup>19</sup> artists are invited to the campus to present concert recitals.

Hinson remembered not only performing at the SCM, but traveling to many of the Baptist and non-Baptist colleges throughout the South to perform piano recitals. This was by mutual agreement between him and Heeren, both for establishing the reputation of the SCM with the faculties of those schools visited and for attracting prospective students.<sup>20</sup> Hinson was the most active performer of the faculty, given the evidence of the programs from those years.<sup>21</sup>

The second item under "Activities" reflected the collapse of the instrumental program which Walter Dahlin had been elected to create. In the 1956-1957 Catalogue the second sub-heading was "Choirs and Instrumental Groups," as it had been in immediately preceding catalogues. The ensemble mentioned in those earlier catalogues was the Seminary Orchestra.<sup>22</sup> In the 1957-1958 Catalogue, the last one in which Dahlin was listed as a faculty member of the SCM, there is no

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<sup>19</sup>S.B.T.S. Catalogue, 1958-1959, p. 80.

<sup>20</sup>Hinson, Interview. Confirmed by Heeren, Interview.

<sup>21</sup>Programs: School of Church Music, S.B.T.S., II (Louisville, The Southern Baptist Theological Seminary, 1952-1959).

<sup>22</sup>S.B.T.S. Catalogues, 1953-1954, p. 14; 1954-1955, p. 94; 1955-1956, p. 78; 1956-1957, p. 69.

mention of the orchestra.<sup>23</sup>

The choral program at the SCM was, however, vigorous. The 1958-1959 Catalogue mentioned four different groups: the Oratorio Society, the Seminary Choir, the Male Chorale, and the Mixed Choir, a non-performing repertoire group.<sup>24</sup> The Seminary Choir, under James Wood in the 1956-1957 school years, and under William Bushnell in the next two years, continued to present occasional choral vesper services and to tour. The Male Chorale, which in previous years had been led by Inman Johnson, was reorganized in 1957 under Russell Hammar.<sup>25</sup>

The greatest attention in the catalogue descriptions of the choral program at the SCM was given to the Oratorio Society. In addition to fairly frequent performances of Handel's Messiah, Mendelssohn's Elijah and Brahms' A German Requiem,<sup>26</sup> this group sang almost yearly with the Louisville Orchestra:

. . . Featured [choral] works in recent years have included Lukas Foss's "Parable of Death" (premiered in 1953 and also released as a Columbia Masterworks recording), Brahms' "Alto Rhapsody" (1953), Robert Caemano's "Magnificat" (Premiered in 1955 and released under the Louisville Orchestra commissioning series), Lou Harrison's "Strict Songs"<sup>27</sup> (1956), . . . Beethoven's 9th Symphony, and many others. . .

In the spring of 1959 the Oratorio Society under Bushnell performed Randall Thompson's A Peaceable Kingdom in Alumni Chapel.<sup>28</sup>

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<sup>23</sup>S.B.T.S. Catalogue, 1957-1958, p. 68.

<sup>24</sup>S.B.T.S. Catalogue, 1958-1959, p. 80.

<sup>25</sup>SCM Programs, II. See also "Two--Not One--Choirs, That is," The Tie, October, 1957, p. 8.

<sup>26</sup>SCM Programs, II.

<sup>27</sup>S.B.T.S. Catalogue, 1958-1959, p. 80.

<sup>28</sup>SCM Programs, II, April 28, 1959.

This was the second performance of this work at the Seminary, Donald Winters having led the SCM Choir in it in 1952.<sup>29</sup>

Over the first years of the Heeren administration there was developed a specific set of "Regulations." These were an outgrowth of the "Regulation for Continuance in the School of Church Music" from the previous administration.<sup>30</sup> Now, instead of merely stating that students might remain at the SCM if judged to be worthy by the SCM faculty, a number of areas of student responsibility were spelled out, including jury examinations, recital attendance, course sequences, minimum grades, and proficiency examinations.<sup>31</sup>

The last item seems to have been closely related to the elimination of the Bachelor of Sacred Music degree (BSM). Though the MSM degree had always had proficiency examinations upon entrance in the areas of harmony, sight-singing and dictation, and music history and literature, there was no longer the BSM curriculum in which to place students with weaknesses in these areas. A series of courses or tutorials were offered in these areas, which required additional fees and carried no credit toward a degree. This system allowed those who had had a music major in college to renew acquaintance with material to which they had been introduced before and enabled college graduates without a major in music to pursue the MSM degree.<sup>32</sup>

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<sup>29</sup>Personal interview with Donald and Frances Winters, April 7 and 8, 1984.

<sup>30</sup>See, for example, SCM Catalogue, 1948-1949, p. 9.

<sup>31</sup>S.B.T.S. Catalogue, 1958-1959, p. 81.

<sup>32</sup>See S.B.T.S. Catalogues: 1956-1957, pp. 71-72, 77-79; 1957-1958, pp. 70-71, 76-78; 1958-1959, pp. 81-82, 88-90.

Prerequisites for entry into the MSM program in the areas of applied skills for organ, piano, and voice did not change from the earlier Heeren years, which in turn had hardly been changed from the Fuller/Winters years. What was noticeably different was the lack of any mention of provision for those with applied areas in the orchestral instruments to study at the SCM.<sup>33</sup> Indication that some instruction in these instruments was still available was the listing of names of instructors in strings and brass instruments, most of whom were members of the Louisville Orchestra.<sup>34</sup>

The various options which a student had for an emphasis beyond the church music major and the applied area remained the same as those of the previous years, though the way these were described changed in subsequent catalogues. These options were theory, composition, history and literature, church music administration, conducting, and applied performance. Wording of the titles of these areas changed slightly from year to year, but there appears to have been no substantive change in what was offered. The real change was that, by the 1957-1958 Catalogue, rather than spelling out in an exact way what was required of each emphasis, this was made the responsibility of a faculty advisor. Still available at this time was the option of taking all electives for the MSM degree in the School of Religious Education, thereby preparing the way to finish a Master of Religious Education degree in one year

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<sup>33</sup>Ibid., 1956-1957, p. 73; 1957-1958, p. 71; 1958-1959, p. 83.

<sup>34</sup>Ibid., 1956-1957, p. 68; 1957-1958, p. 67; 1958-1959, p. 79. No one is listed as instructor in strings in the last year mentioned, though such instruction is implied as available under "Requirements," p. 84, and under a description of an applied emphasis in orchestral instruments available with teachers through the Louisville Orchestra or the School of Music of the University of Louisville, p. 99.

following the completion of the MSM.<sup>35</sup>

A further option with regard to electives and emphases was to have no ordered pattern in the choice of electives. Students could take merely the prescribed general course of study and whatever electives happened to interest them. This does not seem to have been particularly recommended, from the way the catalogues place it in the descriptions of emphases. The catalogues do not make it clear whether a student in such a circumstance would have had a faculty advisor.<sup>36</sup>

The requirements for the MSM degree appear not to have changed much in substance over these years, though the nomenclature of courses and the way that semester hours were calculated fluctuated a good bit. The 1958-1959 Catalogue has the clearest description of the core of required courses of these three years under consideration.<sup>37</sup>

REQUIRED COURSES FOR MASTER OF  
SACRED MUSIC DEGREE

Music Courses<sup>38</sup>

Arranging and Composition-----	2 hrs.
Either Arr. I or Comp. I or Comp. II	
Church Music Education-----	4 hrs.
Ch. Mus. Ed. I and Ch. Mus. Ed. II	
Music History and Literature-----	6 hrs. <sup>39</sup>
Mus. Hist. & Lit. I; and Hymnology I; and Ch. Lit. I	

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<sup>35</sup>Ibid., 1956-1957, pp. 73-74, 78-87; 1957-1958, pp. 72, 77, 79-85; 1958-1959, pp. 83-84, 89, 91-98.

<sup>36</sup>Ibid., 1956-1957, pp. 73, 77; 1957-1958, pp. 76-77, by implication; 1958-1959, p. 83-84, 89.

<sup>37</sup>Ibid., 1956-1957, pp. 77-78; 1957-1958, pp. 76-77; 1958-1959, pp. 88-90.

<sup>38</sup>Course numbers have been eliminated from the following quotation without the use of brackets as these were deemed superfluous and the excessive periods confusing.

<sup>39</sup>This was slightly less than the two previous years' requirements had been. See the 1956-1957 Catalogue, pp. 77-78, and the 1957-1958 Catalogue, pp. 76-77.

Conducting-----	2 hrs.
Cond. Tech. I	
Church Music Administration-----	4 hrs.
Ch. Mus. Adm. I; and Ch. Mus. Adm. II	
Applied Music Emphasis-----	6 hrs.
Applied Music Minor-----	2 hrs.
Ensemble-----	8 hrs.
Oratorio--4 hrs.; Choir or Chorale--4 hrs.; or	
Mixed Ensemble--2 hrs. and Ch[oral] Tech[niques]	
and Pro[cedures]--2 hrs.	
	34 hrs.
Theology-----	8 hrs.
Religious Education-----	6 hrs.
[four hours specified and two elective]	
	14 hrs.
Electives-----	14 hrs.
Hours required for the MSM degree-----	62 hrs. <sup>40</sup>

In all three years under consideration, the residency requirement of MSM candidates was two years, except for those students who held a BSM degree from an accredited seminary. For those students, the MSM degree could be completed with thirty-two semester hours of work. Thus the SCM could allow its own BSM graduates to complete the MSM in one year as it had from the inception of the latter program.<sup>41</sup>

In the 1956 and 1957-1958 catalogues theses were required for students choosing emphases in musicology, composition, or theory.<sup>42</sup> In the 1958-1959 Catalogue, this was changed to require theses for emphases in the areas of Arranging, Composition, History and Literature, and Administration and Methods.<sup>43</sup>

As in the past, the 1956-1957 Catalogue stated that a master's

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<sup>40</sup>S.B.T.S. Catalogue, 1958-1959, p. 90.

<sup>41</sup>S.B.T.S. Catalogue, 1956-1957, p. 74; 1957-1958, p. 72. See also 1946-1947, pp. 11-15.

<sup>42</sup>Ibid., 1956-1957, p. 74; 1957-1958, p. 72.

<sup>43</sup>S.B.T.S. Catalogue, 1958-1959, pp. 84, 89.

degree candidate could either give a recital or write a thesis.<sup>44</sup> In the next year, however, recitals became required of all MSM candidates, though the length of recitals varied with the chosen emphasis.<sup>45</sup> This was most clearly described in the 1958-1959 Catalogue:

All Master of Sacred Music degree students must present a satisfactory recital:

- a. Students who write a thesis will present a minimum twenty-minute recital in their emphasis applied music field.
- b. Students not writing a thesis will present a minimum thirty-minute recital.
- c. Students with an orchestral instrument applied music emphasis will give a twenty-minute recital. Through the cooperation of the Louisville Orchestra and the University of Louisville instruction is offered on all orchestra instruments with their first performers.
- d. An hour recital is required of all Performance Majors.
- e. By faculty approval a student who desires to give a formal hour recital may be permitted to do so but without credit even though his<sup>46</sup> applied music area may be an emphasis rather than a major.

The Performer's Certificate remained available to both masters and doctoral candidates.<sup>47</sup> The catalogues for the 1956-1957 and 1957-1958 school years required a "limited oral examination or conference prior to graduation," though no mention of this was made in the 1958-1959 Catalogue.<sup>48</sup>

### Doctoral Curriculum

Compared with the constantly shifting format and descriptions which

<sup>44</sup>S.B.T.S. Catalogue, 1956-1957, p. 74.

<sup>45</sup>S.B.T.S. Catalogue, 1957-1958, p. 72.

<sup>46</sup>S.B.T.S. Catalogue, 1958-1959, p. 84.

<sup>47</sup>S.B.T.S. Catalogue, 1956-1957, p. 75; 1957-1958, p. 73; 1958-1959, pp. 84-85.

<sup>48</sup>Ibid., 1956-1957, p. 74; 1957-1958, p. 72; 1958-1959, pp. 83-84.

the MSM program received in the catalogues of these years, the Doctor of Sacred Music degree program remained fairly constant, with only minor changes. The purpose of the program was stated quite clearly:

The purpose of doctoral studies is to provide for exceptional students an opportunity to prepare themselves adequately for positions of leadership and teaching in various facets of the church music field. The course leading to the degree of Doctor of Sacred Music emphasizes a high level of attainment in the academic, research and applied areas of music study.<sup>49</sup>

Entrance requirements for the D.S.M. program included possession of an M.S.M. degree or its equivalent with an average of at least B. If one possessed a master's degree with a major in music, such as an M.A., M.S., or M.M., this was acceptable, provided the degree had required two years of study. Those holding such degrees and wishing to enter the D.S.M. program were held responsible for all material on the general course of studies for the M.S.M. at the Seminary's SCM. A general requirement was that the applicant have "sufficient successful experience either as a church musician or teacher. . . ." to qualify for admission.<sup>50</sup> As a final part of those requirements which might be considered prior to the prospective D.S.M. candidate's arrival at the SCM, a written statement had to be submitted, "affirming a purpose to consecrate his or her life to Christian service in some aspect of music."<sup>51</sup>

A battery of tests confronted those applying for admission to this program:

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<sup>49</sup>S.B.T.S. Catalogue, 1958-1959, p. 85.

<sup>50</sup>Ibid.

<sup>51</sup>Ibid., p. 86.



The applicant will be given an entrance examination of a comprehensive nature which will undertake to discover (1) the adequacy of the student's cultural background; (2) his ability to think clearly and write correctly; (3) his technical training in music; theory, church music methods and administration, hymnology, music history and literature, pedagogical and technical aspects of performing media, and (4) his aptitudes for graduate work and his purpose in undertaking it. The written comprehensive examination will be supplemented by a 45-minute audition in the student's major applied music medium, conducting and sight-singing.<sup>52</sup>

Acceptance into the DSM program was by the full SCM faculty, on the recommendation of the Graduate Committee of the SCM.<sup>53</sup> There was some allowance made for conditional acceptance:

In the case of M.S.M. degrees from other institutions, a period of least one semester at this seminary is required before full acceptance as an applicant for the D.S.M. degree.<sup>54</sup>

Having successfully entered the DSM program, the student was assigned a committee of instruction, though this was not called such in the 1956-1957 Catalogue. In that catalogue, it states that the course of study would be guided by "the Dean and appropriate professors."<sup>55</sup> The following year's catalogue specified the following:

A Committee of Instruction will be assigned each student, such committee to be comprised of one faculty member from each of the following areas; namely, administration and methods, theory and composition, history and literature, applied music major plus one other person; from the five thus designated, three will be selected to guide the student in his thesis, dissertation or project.<sup>56</sup>

Apparently this was deemed too cumbersome, for in the next year the Committee was described as:

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<sup>52</sup>Ibid.

<sup>53</sup>Ibid., p. 85.

<sup>54</sup>Ibid.

<sup>55</sup>S.B.T.S. Catalogue, 1956-1957, p. 76.

<sup>56</sup>S.B.T.S. Catalogue, 1957-1958, p. 75.

. . . comprised of one faculty member from the student's major writing area, one from his applied area, and one other member designated by the Graduate Committee. Further guidance and instruction will be provided through C.M. 796.<sup>57</sup>

The various courses of study were not made clear in any of the catalogues under consideration, though each of the areas available as emphases in the MSM program offered master's level courses, designated with numbers in the three hundreds, and doctoral level courses, designated with numbers in the seven hundreds.<sup>58</sup> As there were not many courses in any of the given areas, it may be assumed that the DSM candidate took all courses offered in the area chosen as a major.

The number of semester hours required for the completion of the doctoral degree fluctuated in those years. In the 1956-1957 Catalogue this was specified as forty-eight.<sup>59</sup> In the next year the number was forty.<sup>60</sup> In the 1958-1959 Catalogue, forty-four semester hours of study were required.<sup>61</sup> No explanation of how these hours were to be used, other than for recitals and written final documents, was given in any of these years.

The various options related to recitals and these written works did not change in this time:

Contingent upon the candidate's proficiency in a performing medium, he may elect, (1) to give four major recitals (2 hours

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<sup>57</sup> S.B.T.S. Catalogue, 1958-1959, pp. 86-87. C.M. 796 was a "Seminar in the Doctorate," which aimed at developing a prospectus for a final written document.

<sup>58</sup> Ibid., pp. 90-99.

<sup>59</sup> S.B.T.S. Catalogue, 1956-1957, p. 76.

<sup>60</sup> S.B.T.S. Catalogue, 1957-1958, p. 75.

<sup>61</sup> S.B.T.S. Catalogue, 1958-1959, p. 87.

credit each)<sup>62</sup> and write a thesis for two hours credit,<sup>63</sup> or (2) to give two recitals (2 hours credit each)<sup>62</sup> and write a major project or dissertation (6 hours credit).<sup>64</sup>

As far as major applied areas were concerned the 1957-1958 Catalogue had specified that

The performing medium ordinarily will be organ or voice.<sup>65</sup> Piano may be chosen in special cases upon faculty approval.

The next year, with Hinson as head of the piano department at the SCM, the catalogue said that "the performing medium ordinarily will be organ, piano, or voice."<sup>66</sup>

"Preliminary Examinations" were given toward the end of the DSM program:

The candidate will be required to take preliminary examinations in the areas of his special study, not earlier than the completion of his first full year of graduate study in this institution, or afterward not later than the end of his 3rd year of candidacy.

The examinations, written in nature, will be given according to a fixed schedule three times each session. These examinations as a whole must be passed satisfactorily if the student is to continue as a candidate for the degree. If the student fails his written examinations he may, upon recommendation of his Committee of Instruction, and by permission of the faculty,<sup>67</sup> be permitted to take the examinations once again.

Following the successful completion of the preliminary examinations, work would have been started on a written document:

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<sup>62</sup>In the previous two years' catalogues this was 1-1/2 hours credit each. See 1956-1957, p. 77; 1957-1958, p. 75.

<sup>63</sup>S.B.T.S. Catalogue, 1957-1958, p. 75, gives this three hours credit.

<sup>64</sup>S.B.T.S. Catalogue, 1958-1959, p. 87.

<sup>65</sup>S.B.T.S. Catalogue, 1957-1958, p. 75.

<sup>66</sup>S.B.T.S. Catalogue, 1958-1959, p. 87.

<sup>67</sup>Ibid.

The thesis, dissertation or project subject must be selected in consultation with the student's Committee of Instruction after the student has passed successfully his preliminary examinations. The subject of research must be approved by the faculty upon the recommendation of the Graduate Committee.

The areas of writing shall be in the fields of music administration, methods, <sup>68</sup>arranging, and composition, and musicology related to church music.

At the completion of this, an oral examination was given:

A final two-hour oral examination on the area of the student's thesis, dissertation or project and related subjects will be given by a committee of the faculty, consisting of the student's Committee of Instruction and one other faculty member designated by the Graduate <sup>69</sup>Committee who shall act as chairman of the oral examination.

The minimum residency for a doctoral candidate was "two full sessions or 66 weeks," though sixteen weeks of that could be done in summers.<sup>70</sup> Provision was made for some study at other institutions as part of the DSM program.<sup>71</sup> Final presentation of the written work and the taking of oral examinations had to be not longer than three years after residency at the SCM ceased, and not longer than six years after entry into the program, except for special extentions granted by the SCM faculty to foreign missionaries. In any event, graduate status could not be maintained for a period of more than ten years in total.<sup>72</sup>

#### Significant Events

The two major events of this era were not specifically SCM events, but Seminary events. The first was what has been called by many

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<sup>68</sup>Ibid. The phrase, "related to church music" was an addition in that year.

<sup>69</sup>Ibid., p. 88.

<sup>70</sup>Ibid., p. 86.

<sup>71</sup>Ibid.

<sup>72</sup>Ibid., p. 88.

"The '57-'58 Controversy." The second was the observance of the Seminary's centennial in 1959.

It is far outside the scope of this study to describe the events and issues of the controversy. The essential fact, for purposes here, is that a dispute arose between the faculty of the School of Theology and the Seminary's president, Duke McCall, over the exercise of power. This had as its root issue the direction of the Seminary and the role that the theology faculty would exercise in the determination of that direction. Clearly, this was related to the method and mandate of Ellis Fuller's election as president in 1942.<sup>73</sup>

The diversification of the Seminary's theological curriculum, started by Fuller and furthered greatly by McCall, precipitated a crisis in which thirteen professors of the School of Theology openly challenged McCall's ability to govern as Seminary president.<sup>74</sup> Allen Graves, Dean of the School of Religious Education, believed that one of the greatest fomentors of rebellion against McCall, though not in highly visible ways, was the then venerable professor of Homiletics, J. B. Weatherspoon. Graves stated that Weatherspoon was not only resentful of the diversification of the Seminary away from "the body of divinity" (studies in Old Testament, New Testament, Theology, and Church History), but was personally bitter toward McCall. Weatherspoon had wanted to become Seminary president upon Fuller's death, in order that he might return the institution to what he considered its proper task.<sup>75</sup>

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<sup>73</sup>E. Glenn Hinson, "Southern Baptist Theological Seminary," Encyclopedia of Southern Baptists, III, 1978-1980. Heeren, Interview, Hinson, Interview, and Personal interview with Allen Graves, June 25, 1984.

<sup>74</sup>Glenn Hinson, "S.B.T.S.", p. 1979.

<sup>75</sup>Graves, Interview.

Regardless of the feelings and role of Weatherspoon, open rebellion among thirteen of the younger theology faculty did take place. They had invited at least one from outside their particular school, as well:

During the time that a large segment of the faculty of the School of Theology (13 professors) were ventilating in informal meetings certain grievances they held concerning the seminary administration, one of their number approached me about the possibility of my joining them.

Since all these men were not just colleagues but personal friends and since they all were aware of certain problems I was having with the seminary in general but more particularly with the administration of the School of Church Music, it was thought I would be the most likely member of the Music School faculty to join their cause.

Though I do not know for a fact that certain members of the faculty of the School of Religious Education were also approached, it was my impression that there was a desire on the part of the aggrieved professors to strengthen their position by involving not only the School of Theology but all three schools of the seminary in the controversy.

I had good reason to ally myself with their cause. However, I could not bring myself to approve of the idea of negotiating with the administration and trustees only as a bloc. I therefore declined the invitation to join them though I was thoroughly in sympathy with most, if not all, their grievances.<sup>76</sup>

Ultimately, McCall survived, though not without having the accreditation of the Seminary called into question by the American Association of Theological Schools for the trustees' having dismissed the thirteen professors.<sup>77</sup> McCall's perception of the impact that the controversy had on the SCM was as follows:

(Interviewer) How did that controversy affect the Music School? At all?

(McCall) Only in the sense that it affected the total Seminary. It shook the institution from the foundations up, so everything was involved. The Music School obviously had friends in both groups. They had ties. But basically with Forrest Heeren's

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<sup>76</sup>Written statement by Hugh T. McElrath, August 7, 1985. Xerox copy in my possession.

<sup>77</sup>Glenn Hinson, "S.B.T.S.," p. 1979.

leadership, the Music School tried to stay out of it. . . . He told his faculty to stay on the sidelines and just stay out of it. Individually they didn't all do it, but that's neither here nor there. That would have been to ask them not to be human. But the school stayed out of it. They neither attempted to do anything for one side or the other. His personal affection, support and all that was clear enough to me. I was never even tempted to ask a question about his official position. I just thought he was doing a wise thing. He was being a good dean, protecting the enterprise that he was primarily responsible for.<sup>78</sup>

Heeren's evaluation of the impact which the controversy had on the SCM was that it hurt the school in the years after the event, because enrollment of new students fell drastically in the three or four years after the crisis. This was not only because the Seminary's accreditation was in jeopardy, but because the confidence of the denomination in the Seminary was seriously undermined for a time as well. But the long-term impact was to strengthen the office of the presidency and McCall's security in that office. Since McCall strongly supported the SCM, and Heeren as dean, Heeren felt that the crisis in some ways strengthened the school.<sup>79</sup>

The other great event of that time was the celebration of the Seminary's hundredth anniversary. The two greatest single means of recognition of this milestone were the building of the James P. Boyce Centennial Library and the convening of the Southern Baptist Convention in Louisville in 1959 in the Seminary's honor.<sup>80</sup>

The most direct way in which the SCM participated in the events surrounding the meeting of the Southern Baptist Convention was to act as host for the third annual session of the Southern Baptist Church Music Conference, which met on May 18 and 19, 1959. The opening session was

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<sup>78</sup>McCall, Interview.

<sup>79</sup>Heeren, Interview.

<sup>80</sup>See issues of The Tie, 1956-1959.

held jointly with the Southern Baptist Pastor's Conference and the Southern Baptist Religious Educator's Conference in Freedom Hall in Louisville, with all other sessions of the Church Music Conference held at the Carver Building of the Women's Missionary Training School.<sup>81</sup>

Musical groups from the SCM which participated in this conference were the Seminary Choir, under the direction of Bushnell, and the Brass Choir and Male Chorale, both under the direction of Hammar. It is perhaps significant that one of the other groups to participate in this was the William Carey College Chorale under Donald Winters.<sup>82</sup>

The most obvious part which the SCM had in the observances of that year was a performance of Brahms' A German Requiem at which the names of all deceased Seminary faculty and trustees were read. Conductor for that performance was Bushnell. Nossaman was the soprano soloist, Richard Dale, a SCM instructor, was the baritone soloist, and James Good was the organist.<sup>83</sup>

To mark the event further, the Seminary sponsored a contest for a Centennial Hymn. McElrath served as the member of the selection committee from the SCM.<sup>84</sup>

The goal of the SCM, to prepare people to minister through music, had not changed over the first fifteen years of the school's history, though the ways in which the administrations involved sought to

<sup>81</sup>Cleamon Rubin Downs, "A History of the Southern Baptist Church Music Conference, 1957-1973: (DMA dissertation, The Southern Baptist Theological Seminary, 1966), pp. 28-30.

<sup>82</sup>Ibid., pp. 35-36.

<sup>83</sup>"Special Memorial Service," The Tie, March, 1959, p. 8.

<sup>84</sup>Hugh T. McElrath, "Seminary Centennial Hymn Chosen," The Tie, March, 1959, p. 3.



achieve that goal were quite different indeed. With its view of past, present and future, the Centennial Hymn by Elbert Johnson was an apt summation of this part of the history of the SCM, as well as that of the Seminary:

God of our fathers, blest of old,  
 We bring Thee grateful praise  
 For what the golden years unfold--  
 Our heritage of grace.

We see in what Thy servants planned  
 The image of Thy thought;  
 We trace the shadow of Thy hand  
 In all they dreamed and wrought.

Grant us Thy Spirit and the art  
 To share the Living Word;  
 O send us forth with flaming heart,  
 Till all the world has heard.

Give us Thy grace that brings release,  
 Defeating wrong with good;  
 Give all, O Christ, Thy righteous peace  
 Of love and brotherhood.<sup>85</sup>

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<sup>85</sup>Ibid. Johnson attended the Seminary from 1950 to 1912, and was at that time the pastor of Spring Hill Baptist Church in Wagram, North Carolina. The intended tune was ST. ANNE.

## CHAPTER 8

### CONCLUSION: A COMPARISON OF THE FIRST TWO ADMINISTRATIONS OF THE SCHOOL OF CHURCH MUSIC

In the introductory chapter of this study the hypothesis was advanced

. . . that, though both of the administrations involved in the SCM in the period under study were moved to provide for the needs of the Southern Baptist Convention for trained leadership in church music, they differed in their perceptions regarding the exact nature of those needs and in their approaches to meeting them.<sup>1</sup>

It is my judgment that the study has borne out this hypothesis.

The first difference between the two administrations involved the differences in personality and styles of leadership of the two presidents of those times. Fuller's charismatic personality and intense warmth inspired a deep loyalty in those who came to share his vision for the Seminary's future. McCall's more political approach was problematic for Fuller's followers, but he was able to bring to fruition many things begun by Fuller. These differences were reflected in those charged with the daily administration of the SCM. The Winters cultivated a close, family-like concern and a strongly devotional atmosphere which pervaded the life of the school. The tone of the early Heeren years was defined by his businesslike personality and the aggressive pursuit of his academic goals.

A second difference was the structural relationship of the SCM to the Seminary as a whole. Under Fuller the school was a direct extension

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<sup>1</sup>See above, pp. 3-4.

of the president's personality and office. He was fund-raiser, liaison with the Seminary proper, and administrative head of the school. While this last function was delegated to Frances Winters on an informal basis, it seems apparent to me that Fuller had no intention of ever relinquishing control of the SCM to an academically qualified musician. Under McCall the SCM budget was incorporated into the Seminary's budget, immediately after which Heeren was elected the first dean of the school. Less than a year later the entire structure of the Seminary was reorganized to accommodate the SCM and the new School of Religious Education. The difference in status accounts in large part for the differences in library acquisitions, equipment purchases, faculty additions, and the general growth of the SCM in the early Heeren years.

A third difference was the perceptions of the two presidents as to how the SCM should relate to the constituency. Fuller brought the Winters, with their background at Westminster Choir College and experiences at First Baptist Church, Atlanta, with the mandate to build a school which would change the musical preferences and practices of Southern Baptists. McCall brought Heeren, with his background in higher education and his experiences at Southwestern Baptist Theological Seminary, with the mandate to bring the school more closely into touch with the realities of Southern Baptist musical life.

A fourth difference was in the curricular stability of the Fuller/Winters era, as opposed to the evolutionary nature of the curriculum under Heeren. This difference appears to have been related to each administration's goals. The first era used a modified version of the "Westminster Plan" as a pattern for music ministry which, once established, they saw no reason to revise. Heeren, however, defined his

goals in terms of the triad of musicianship, performance, and ministry, with the last as base. He thus led in the gradual development of a curriculum which would achieve those goals.

A fifth difference was the emphasis given to academic credentials of the faculty. While Fuller sought faculty with earned doctorates, this factor apparently was not as important as shared vision and demonstrable ability. For McCall academic credibility meant a dean and faculty with earned doctorates in their fields. One qualification should be made with regard to this, however. Both presidents had problems finding qualified faculty with graduate credentials who met other nonacademic criteria.

A sixth difference, again reflective of the differences in goals and backgrounds, was the strong emphasis placed upon worship in the first administration, as compared with that on music education in the second. Under the Winters a particular understanding of worship and a particular means for teaching its application to the local church was imparted to the students. Heeren's concern for flexibility and strong performance skills, coupled with a practical assessment of current Southern Baptist musical life, was founded upon his own background as well as his mandate to make graduates of the school appealing to a wider range of churches. The first era might be characterized as idealistic, the second as pragmatic.

A seventh difference was the relative emphasis given to choral work as opposed to private studio instruction. Under the Winters the SCM choir met five days per week. In addition, the study of conducting was required for all three years of the B.S.M. degree. All of this was under one man, Donald Winters. Heeren reduced the amount of time required for choral study, both in performance and curriculum, increased the number

and type of choirs, and delegated both their leadership and the teaching of conducting to a number of faculty members. At the same time he sought faculty members who were strong performers in their own right, as well as competent classroom teachers. Of course Heeren's ability to lead the school through this kind of diversification was dependent upon regularization of the school's budget.

The first major similarity between these two eras in the school's life was the commitment of the Seminary's presidents to realizing the goals that they held for it. Fuller took on tremendous work loads in order to raise funds for the fledgling school. While McCall never did this kind of fund-raising specifically for the SCM, he was willing to risk his reputation and credibility as the Seminary's new president in a daring ploy to regularize the budget and administration of the school, and, less than a year later, to preside over the reorganization of the entire institution. It is my judgment that without Fuller's determined drive to realize his dream for the SCM, regardless of personal cost, the school probably would not have come into existence. It is also my judgment that without McCall's willingness to bring the relationship of the SCM to the Seminary to a crisis, the young school would not have survived or, if it had, it would not have achieved in physical and academic growth what it did in the years subsequent to his inauguration. The personal investment of each man was great.

The willingness of Fuller to create the SCM and of McCall to perpetuate it had as their common source the need of the Southern Baptist Convention for trained leadership in church music. While the personal emotional investments of the two men were different, the efforts they made and the risks they took were directly related to their personal

sense of call to lead the Seminary in its purpose of equipping persons for ministry to the Church.

This study has indicated several areas where further research is needed: (1) an integration of its findings with all documentary sources, including trustee and faculty minutes; (2) a history of the SCM through the end of the Heeren era in 1981; (3) a comparison of the development of church music education at the SCM with that of Southwestern Baptist Theological Seminary; (4) a critical biography of Ellis A. Fuller and his presidency in the context of Southern Baptist life in the first half of the twentieth century; and (5) a comprehensive oral history of the McCall presidency.

The story of the SCM is, of course, only one example of the diversification of the Seminary to meet the needs for trained ministers in an ever more complex post-war world. It can provide an example of how the Church and the institutions generated by it are able, by the grace of God and the vision and commitment of those involved, to continue to face the challenge of obeying an unchanging Great Commission in an ever-changing world.

## APPENDIX A

### PROSPECTUS OF THE CHURCHWIDE PLAN OF MUSIC

The ministry of music is the office in which music activities of the highest order are correlated with the worship and work of the church. In it the trained musician serves as full time director of the churchwide program of music for the purpose of bringing about this correlation. This minister of music administers the program of music participation, enlistment and training for all age groups, works with the pastor in presenting a unified program, and ministers through music to the spiritual needs of the congregation.

The New Testament church included its whole membership in a worship in which music was a natural and spontaneous part. Thus the churchwide plan for the ministry of music is not a new idea. It encourages the restoration to the church of that program which belonged to it years ago, namely, the inclusion of the whole membership in worship. Worship is an active experience and every service of true worship calls for the fullest possible participation of the entire congregation. Such participation presupposes an adequate training in worship and acquaintance with its materials. The innate need to worship something may be inherent in every individual, but he must learn to worship the one true God in spirit and in truth.

The church must make provision for this training. Although single soloists, quartets, or small choirs of a few select voices will make their contribution, they do not provide the leadership needed to

enlist the active participation of the large body of worshipers. Other departments of our church educational program, though they touch upon this need, have not time, nor is it their purpose to concentrate on such training. An adequate music program through a system of fully graded choirs will help provide this important training in worship and acquaintance with the materials of worship. The young men and women trained for the ministry of music at The Southern Baptist Theological Seminary are prepared to carry out a program of music and worship that is churchwide in its scope.

This churchwide plan is not a program designed to help the church for just today nor for just this year. It is a comprehensive, educational program which, year in and year out, has in preparation both today's service and tomorrow's choirs; and strives for both the "conversion of souls and the edification of saints." It obeys the Biblical command to "teach and admonish one another with the music of psalms, with hymns, and songs of the spiritual life, and to praise God with thankful hearts" and it has within it the seed which may help make possible the ultimate fulfillment of that further injunction, "May the whole world praise thee, O God, may all races praise thee."

Briefly, the objective of this plan is to discover, enlist, train and use the musically inclined children, young people and adults of the congregation, bringing them to a closer working relationship with their church through the ministry of music. In using these groups, the objective is to assist the church in its great mission of bringing people closer to Christ.



I. The carrying out of this objective by the minister of music involves the following program:

- Choirs, the number dependent upon the Sunday School enrollment.
2. The organization and training of a Young People's Choir.
  3. The organization and training of an Adult Choir.
  4. Private or class voice lessons to the members of the Adult Choir, there being no charge to the individual for such extra help.
  5. The organization and training of such special choral groups as may be indicated by the program and need of the local church-field.
  6. The promotion of greater and more understanding participation by the congregation in the music and musical life of the church and its worship.
  7. The supervision of a continuing program of education in church-music worked through the Sunday School or other already existing organizations.
  8. Assistance with the music of the Sunday School.
  9. Assistance with the music of the Training Union.
  10. Availability for assistance with the music of any area of the church's life and work and any special churchwide occasions.
  11. The sponsoring and directing of a churchwide week of study in music and worship at least once a year.
  12. Availability for assistance with the planning and preparation

of special services of various kinds including Biblical dramas and pageants.

II. In the development of the above program certain observations are significant:

1. The church should allow up to five years for the complete plan to be put into effect, take hold, and produce maximum results. It should not expect the program to bear fruit immediately after the seed is planted. Time is required for discovery, enlistment, and training before the best results can be expected. Many churches are inclined to be impatient in their desire to have the churchwide program and therefore expect too much too soon.
2. The budget need not be greatly altered, should not be out of proportion, and in many cases its figure is not even changed by the inauguration of the churchwide program. However, its distribution may need to be restudied. It should include such items as the provision and upkeep of good music instruments in every department; provision for the building, over a period of time, of an adequate library of church music; provision of sufficient hymnals to allow for full congregational participation (replacements must be made occasionally); provision and upkeep of essential and desirable equipment.
3. The church should provide space for the carrying out of the program. An adequate and comfortable choir room, available at all times to the ministry of music is essential for the best results. It should be so ordered and equipped as to be usable

as studio, office, music library, rehearsal room (and vesting room) unless other provision is made.

4. It is essential that the Pastor and Minister of Music have regular conferences to discuss programs and plans in general. Too prevalent is the present-day impression that the ministry of the Word and the ministry of music in the service of worship should be treated as two separate entities.
5. Any bad choir loft habits which lessen the dignity of a service of worship should be abolished. These include talking, laughing, gum-chewing, distribution of music, and all unnecessary movements of hand and body which distract from the Pastor, the attention of the congregation.
6. Although not necessarily essential, choir vestments add dignity to a service of worship. They provide the most democratic form of dress and a unified appearance which enables the congregation to concentrate more effectively on the message and which permits the choir to tune and blend more closely in its singing.
7. A Choir Guild is recommended to assist with the children's choirs and to supervise the making and care of choir vestments.
8. Because of its added educational value in producing good tone quality and self reliance among the individual members of the Choirs, it is recommended that the repertoires of the Adult and Young People's Choirs include some of the better unaccompanied choral works.

9. The Young People's Choir should have an opportunity to sing at the regular services of worship at least twice each month. It is desirable that this choir work toward serving as the regular choir for the evening worship.
  10. The Children's Choirs should have an opportunity to sing in the regular services of worship at least once each month, even though it be only a hymn.
  11. Children should learn to sing with that natural loveliness characteristic of the child's voice rather than with the forced, unnatural voice often called for in children's singing today, especially in Sunday School singing. Congregations will in some cases need to develop an understanding of this quality.
  12. It is more desirable to begin children's work with some of the great hymns of the Christian Church such as "Fairest Lord Jesus", "Now Thank We All Our God", than to devote all rehearsal time to anthems.
  13. It is desirable that all Choirs memorize at least one number each month.
  14. Since the hymns are an integral part of the service of worship, it is essential that they be practiced regularly in preparation for a smooth service. Occasional hymn services which afford opportunity for congregational participation in the singing of new hymns are highly desirable.
- III. The introduction of the churchwide plan of music in the local church is effected as follows:

1. Before the new minister of music arrives, the pastor should preach at least one sermon on the ministry of music, the the association of religion ad music, the power of music, the values of music in worship and religious education or similar pertinent subjects.
2. Dignified publicity should be given the new program through whatever publicity channels the church regularly uses for its announcements.
3. Full announcements and items of interest regarding the director and the program should appear in the regular church bulletin.
4. Announcements should be made in each class of the Sunday School.
5. A note covering such items as the meaning and possibilities of the new system, the director and his experience, and the program he plans to carry on should be sent by the pastor to each family of the congregation before the director arrives. Many churches arrange a special bulletin including a photograph, to introduce this new worker.
6. The minister of music should be presented by the pastor not only to the choir, but to the church, the various departments of the Sunday School, and the teachers and officers in meeting, at the first services or meetings of these groups held after his arrival.
7. Every opportunity should be given the director to discuss his plans regarding the organization of the new program.

8. The cooperation of all the church leaders in helping to establish the new program is highly desirable.
9. The Minister of Music should secure from the Pastor, Church Secretary or Sunday School superintendent a list of all the homes in the congregation where there are children. Personal calls are recommended rather than a written form of invitation.
10. The Minister of Music, as far as time will permit, also calls personally upon those of the young people and adults of the congregation who enjoy singing but who have not taken part previously in the ministry of music of the Church.

APPENDIX B

SAMPLES OF EARLY CONCERT PROGRAMS

FIRST BSM VOCAL RECITAL

School of Church Music  
SOUTHERN BAPTIST THEOLOGICAL SEMINARY

Presents

FLORENCE MOORE, Soprano

Student of Helen Walker

and

HUGH McELRATH, Baritone

Student of Donald Winters

In

Senior Recital

Dorothy Hartsell and Jean Prince, Accompanists

Eight-thirty O'clock, March 4, 1947

Norton Hall Chapel

\* \* \*

PROGRAM

He Hath Regarded ..... Johann Sebastian Bach  
(from *The Magnificat*)

Lamb of God ..... Georges Bizet  
The Knight of Bethlehem ..... David Thomson  
At the Cry of the First Bird ..... David Guion

Miss Moore

\* \* \*

A Thought Like Music ..... Johannes Brahms  
His Coming ..... Robert Franz  
Her Portrait ..... Franz Schubert  
To You ..... Richard Strauss

Miss Moore

\* \* \*

Blessed Redeemer ..... Johann Sebastian Bach  
We Mortals ..... Johann Sebastian Bach  
(from *Church Cantata No. 122, "Sing We the Birth"*)

Mr. McElrath

\* \* \*

Six Sacred Songs, Op. 48 ..... Ludwig van Beethoven  
Prayer  
Charity  
Of Death  
God's Glory in Nature  
God's Might and Care  
Song of Penitence

Mr. McElrath

\* \* \*

I've Been Roaming ..... Charles Edward Horn  
The Green River ..... John Alden Carpenter  
This Day is Mine ..... Harriet Ware

Miss Moore

\* \* \*

Litanei ..... Franz Schubert  
Der Atlas ..... Franz Schubert  
Sonntag ..... Johannes Brahms  
Minnelied ..... Johannes Brahms

Mr. McElrath

\* \* \*

Songs of Travel ..... Ralph Vaughan Williams  
The Vagabond  
Bright is the Ring of Words  
The Roadside Fire

Mr. McElrath

This recital is in partial fulfillment of the requirements for the degree of Bachelor of Sacred Music.

## FIRST BSM ORGAN RECITAL

School of Church Music  
SOUTHERN BAPTIST THEOLOGICAL SEMINARY

Presents

BEATRICE COLLINS, Organist

Student of Lawrence Cook

in

Senior Recital

Assisted by Hugh McElrath, Baritone

Jean Prince, Accompanist

Eight-thirty O'clock, April 21, 1947

Clifton Baptist Church

1947 Frankfort Avenue

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PROGRAM

- Tocata and Fugue in D Minor .....Johann Sebastian Bach  
Choral Preludes .....Johann Sebastian Bach
- Hark! A Voice Saith, All Are Mortal  
Jesu, Priceless Treasure  
O Hail This Brightest Day of Days  
In Death's Strong Grasp the Savior Lay
- First Sonata .....Felix Mendelssohn  
Allegro Moderato e Serioso  
Miss Collins
- \* \* \*
- Recitative: Before the Father our Redeemer Falling—Johann Sebastian Bach  
Air: Bring Me Cross and Cup  
(from *The St. Matthew Passion*)  
Mr. McElrath
- \* \* \*
- Berceuse .....Louis Vierne  
Cortege .....Louis Vierne  
Lied .....Louis Vierne  
Noel .....Claude Almand  
Miss Collins

\* \* \*

This recital is in partial fulfillment of the requirements for the degree of Bachelor of Sacred Music.



## FIRST BSM PIANO RECITAL

School of Church Music  
SOUTHERN BAPTIST THEOLOGICAL SEMINARY  
Presents

HARRIET JANE GROESBECK

Student of Claude Almand

in

Senior Piano Recital

Assisted by

Jack Rowe, Baritone

Nancy Jane Thomson, Accompanist

Eight-thirty O'clock, April 27, 1948

Norton Hall Chapel

## PROGRAM

Sonata XVI: Theme and six variations .....Wolfgang Amadeus Mozart  
Miss Groesbeck

\* \* \*

Recitative: At evening, hour of calm and rest.....Johann Sebastian Bach  
Aria:

Make thee clean, my heart, from sin  
from

*The Passion According to St. Matthew*  
Mr. Rowe

\* \* \*

Nocturne, Op. 32, No. 1 .....Frederic Chopin

Ballade in D Minor (After the Scotch Ballad "Edward")..Johannes Brahms

Aufschwung .....Robert Schumann  
Miss Groesbeck

\* \* \*

Bois Epais from "Amadis" .....Giovanni Battista Lully

Beau Soir .....Claude Debussy

Wie Melodien zieht es mir .....Johannes Brahms

Widmung .....Robert Schumann  
Mr. Rowe

\* \* \*

Melodie, Op. 3, No. 3 .....Sergei Rachmaninoff

Elegie, Op. 3, No. 1 .....Sergei Rachmaninoff

Jota .....Enrique Granados  
Miss Groesbeck

\* \* \*

This recital is in partial fulfillment of the require-  
ments for the degree of Bachelor of Sacred Music.

\* \* \*

Announcement

May 6: Choral Vespers, Norton Hall Chapel, 4:00 P. M.

## FIRST MSM ORGAN RECITAL

School of Church Music  
SOUTHERN BAPTIST THEOLOGICAL SEMINARY

Presents

BEATRICE COLLINS

Student of Kenneth Pool

in

Graduate Organ Recital

Eight-thirty O'clock, April 9, 1948

Clifton Baptist Church

1947 Frankfort Avenue

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PROGRAM

Fantasy and Fugue in G Minor .....Johann Sebastian Bach  
Arioso in A .....Johann Sebastian Bach  
Chorale in B Minor .....Cesar Franck

\* \* \*

Cortege et Litanie .....Marcel Dupre  
Scherzetto .....Louis Vierne  
Toccata .....Leo Sowerby

\* \* \*

This recital is in partial fulfillment of the requirements for the degree of Master of Sacred Music.

\* \* \*

Announcements

April 20, 1948: Mary Alice Jessee, Graduate Organ Recital  
April 27, 1948: Harriet Groesbeck, Senior Piano Recital  
May 6, 1948: Choral Vespers, Norton Hall Chapel, 4:00 P. M.

FIRST MAJOR CHORAL CONCERT OF THE SCM

**THE COMBINED CHOIRS**  
of  
**THE SCHOOL OF CHURCH MUSIC**  
of the  
**SOUTHERN BAPTIST THEOLOGICAL SEMINARY**  
and  
**THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC**

*Present*

**A PROGRAM OF CHORAL MUSIC**



**WOMAN'S CLUB AUDITORIUM**

March 7, 1946

8:30 p. m.

1320 Fourth St

## PROGRAM

### I

- A FANFARE OF PRAISE**..... *Claude Almand*  
 (First Performance)
- "WITH PRAISES UNTO GOD"**  
 from the Church Cantata No. 129..... *Bach*
- "TO GOD GIVE THANKS AND PRAISE"**  
 from the Church Cantata No. 79..... *Bach*
- "SO LET ME SING GOD'S PRAISES"**  
 from the Church Cantata No. 107..... *Bach*

### II

- KING DAVID**..... *Arthur Honegger*
- Symphonic Psalm in Three Parts  
 after a Drama by Rene Morax  
 For Narrator, Soli, Chorus, and Orchestra  
 Freely translated with additional text adapted  
 from the Holy Scriptures by Edward Agate

**First Part:**

- Introduction
- The Song of David, the shepherd..... *Contralto Solo*
- Psalm: "All praise to Him"..... *Mixed Chorus*
- Fanfare and Entry of Goliath
- Song of Victory..... *Mixed Chorus*
- March
- Song of Victory..... *Mixed Chorus*
- Psalm: "In the Lord I put my faith"..... *Tenor Solo*
- Psalm: "O! had I wings like a dove"..... *Soprano Solo*
- Song of the Prophets..... *Male Chorus*
- Psalm: "Pity me, Lord"..... *Tenor Solo*
- Saul's Camp
- Psalm: "God the Lord shall be my light"..... *Mixed Chorus*
- Incantation of the Witch of Endor
- March of the Philistines
- Lament of Gilboa..... *Soli and Women's Chorus*

## Second Part:

Song of the Daughters of Israel.....Soprano Solo and Women's Chorus  
 The Dance before the Ark.....Soli and Women's Chorus

## Third Part:

Song: "Now my voice in song up-soaring".....Mixed Chorus  
 Song of the Handmaid .....Contralto Solo  
 Psalm of Penitence .....Mixed Chorus  
 Psalm: "Behold in evil I was born".....Mixed Chorus  
 Psalm: "Oh, shall I raise my eyes?" .....Tenor Solo  
 The Song of Ephraim .....Soprano Solo and Women's Chorus  
 March of the Hebrews  
 Psalm: "Thee will I love, O Lord" .....Mixed Chorus  
 Psalm: "In my distress" .....Mixed Chorus  
 The Crowning of Solomon  
 The Death of David .....Soprano Solo and Mixed Chorus

\* \* \*

Donald Winters, Conductor of the Choir of the School of Church Music  
 of the Southern Baptist Theological Seminary

Claude Almand, Conductor of the Chorus of the  
 University of Louisville School of Music

R. Inman Johnson, Narrator

Martha Graham Hill, Soprano

Frances Weaver Winters, Contralto

Morris Pernick, Tenor

Beatrice Collins, Pianist

Lina Magruder, Pianist

## FIRST CHOIR TOUR PROGRAM



Cooke Studio Building

*A Service of Choral Music*

Presented by

*The Choir of*

THE SCHOOL OF CHURCH MUSIC

*of the*

SOUTHERN BAPTIST THEOLOGICAL SEMINARY

Louisville, Kentucky

## A SERVICE IN SONG

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CHORAL PRELUDE—"Sanctus".....*Charles Gounod*

**CALL TO WORSHIP**

INVOCATION—RESPONSE—"Eternal God".....*Milton Dieterich*

**INVITATION TO WORSHIP**

"Celestial Voices".....*Gilbert Alcock*

"God Is a Spirit".....*David Hugh Jones*

SCRIPTURE.....*from Psalm 91; 1 John 4*

ANTHEM—"How Lovely Is Thy Dwelling Place".....*Johannes Brahms*

How lovely is Thy dwelling place, O Lord of Hosts. For my soul it longeth, yea fainteth for the courts of the Lord; my soul and body crieth out, yea for the living God. O blest are they that dwell within Thy house; they praise Thy name evermore.

CALL TO PRAYER—"Sing, Pray and Walk".....*J. S. Bach*

Sing, pray, and walk at God's direction, and do Thy duty faithfully; and trust thy bounteous Lord's protection, so shall it ever wait on thee. For if on God our minds we stay, God never will that trust betray.

PRAYER—"For a World that Has Lost It's Way".....*Milton Dieterich*

For a world that has lost its way in the darkness of doubt and despair, O Lord and Master of our lives, we pray for guidance of Thy Spirit. Lead us through this night of strife until at last we come in love and peace to Thine eternal day.

PRAYER RESPONSE—"Hear My Prayer".....*Will James*

A HYMN OF PRAISE—"Praise to the Lord".....*F. Melius Christiansen*

WORSHIP THROUGH GIVING—Organ Offertory

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## THE MEDITATION:

**"Jesus Our Lord, We Adore Thee"**.....*Will James*

Jesus, Our Lord, we adore Thee, Jesus our crucified Savior from Thy wounded side flowed Thy precious blood. For us the cross with all its shame with grace was borne. With Thy blood Thou washed away the guilt and the shame and the sins of the world. O Lamb of God, that takest away the sins of the world! In agony Thy tears were shed. in shame was bowed Thy sacred head.

**"Send Forth Thy Spirit"**.....*Franz Joseph Scheutky*

Send forth Thy Spirit, O Lord, our God eternal and let the face of earth be renewed. Come, Thou, Spirit Heavenly, Expand our hearts with faith in Thy Holy name, and grant us Thy love and Thy mercy, O Lord Thy peace everlasting

**"Turn Back O Man"**.....*Gustav Holst*

Turn back O man, forswear thy foolish ways. Old now is earth, and none may count her days; yet thou, her child, whose head is crowned with flame, still wilt not hear thine inner God proclaim "Turn back O man, forswear thy foolish ways."

Earth might be fair and all men glad and wise. Age after age their tragic empires rise, built while they dream, and in that dreaming weep. Would man but wake from out his haunted sleep earth might be fair and all men glad and wise.

Earth shall be fair, and all her people one. Nor till that hour shall God's whole will be done. Now, even now, once more from earth to sky peals forth in joy man's old undaunted cry, "Earth shall be fair, and all her folk be one."

**"Built on a Rock"**.....*F. Melius Christiansen*

Built on a Rock, the Church doth stand, even when steeples are falling. Crumbled have spires in every land, bells still are chiming and calling; calling the young and old to rest, but above all the soul distrest, longing for rest everlasting.

Surely in temple made with hands, God, the most High, is not dwelling. High above earth His temple stands, all earthly temples excelling. Yet He whom heavens cannot contain, chose to abide on earth with men, built in our bodies His temple.

**"Alleluia"**.....*Randall Thompson*

SILENT PRAYER

CHORAL BENEDICTION



FIRST FACULTY VOCAL RECITAL

SCHOOL OF CHURCH MUSIC

The Southern  
Baptist Theological Seminary

HELEN WALKER, Mezzo Soprano

DOROTHY HARTSELL, Pianist



NORTON HALL CHAPEL

November 8, 1946

Eight Thirty P. M.

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Faculty Concert Series

First Concert, 1946 - 1947

## PROGRAM

## I

O Sleep, Why Dost Thou Leave Me (from "Semele")—  
Georg Friedrich Handel  
(1685-1759)

To Thee, Jehovah ..... Johann Sebastian Bach  
(1685-1750)

## II

The Self-banished ..... John Blow  
(1648-1708)

Dr. John Blow was one of the first set of the Children of the Chapel Royal on its re-establishment by Captain Cooke at the Restoration of 1660. His reputation as a composer was greatly overshadowed by his famous pupil, Henry Purcell, and he either resigned or was dismissed from his post as organist at Westminster to make room for Purcell. However he was re-appointed at the death of Purcell in 1695. This song, with words by Edward Waller, was first published in 1700.

Dido's Lament (From "Dido and Aeneas") ..... Henry Purcell  
(c. 1658-1695)

Purcell's father and uncle were both Gentlemen of the Chapel Royal and his brother, son, and grandsons were also musicians. His output of music was prolific in both vocal and instrumental forms, and today he is still recognized as perhaps the most original genius that England has produced in music. His epitaph in Westminster Abbey gives evidence of the appraisal by his contemporaries which remains valid even today: "Here lyes HENRY PURCELL, Esqr., who left this Life and is gone to that Blessed Place where only his Harmony can be excelled." The Lament is taken from the most famous of the more than fifty operas which Purcell composed.

It was a Lover and His Lass ..... Thomas Morley  
(1557-c. 1603)

Morley was also a Gentleman of the Chapel Royal and became organist of St. Paul's in 1591. His life seems to have been rather uneventful except for a period around 1591 when he appears to have been a "promoter," or spy engaged in betraying Catholics. The present song comes from Shakespeare's "As You Like It," and is one of the few airs which were sung in the original productions of the plays, and are still known today.

## III

Die Nacht (Night) ..... Richard Strauss  
(1864 - )

From the wood where she doth dwell  
Comes the Night on noiseless pinions,  
Looks around o'er her dominions;

Watch her well!

All the light of sunny day,  
Ev'ry bloom that paints the meadow,  
Now she fades, the world in shadow  
Steals away.

She takes all our eyes behold,  
Takes the silver from the stream,  
From the dome's high roof a gleam  
Steals the gold.

Bare the bush upon the lea:  
Hold me close, that I may feel thee!  
Ah, the Night! I fear, she'll steal thee  
Too from me!

Gilm

English version by Theodore Baker

Morgen (Morning) .....Richard Strauss

Tomorrow's sun will rise in glory beaming,  
 And in the pathway that my foot shall wander,  
 We'll meet, forget the earth, and lost in dreaming,  
 Let heav'n unite a love that earth no more shall sunder...  
 And towards that shore, its billows softly flowing,  
 Our hands entwined, our footsteps slowly wending,  
 Gaze in each other's eyes in love's soft splendor glowing  
 Mute with tears of joy and bliss ne'er ending...

Mackay

English version by John Bernhoff

Standchen (Serenade) .....Johannes Brahms  
 (1833 - 1897)

The moon hangs over the hill, just right for those in love; in the garden  
 rustles a fountain, else all is hushed and still. In the shadows near the wall  
 stand three students, with fiddle, flute, and zither, and there they sing and  
 play. The sounds steal softly into the sweet maid's dream—she looks at her  
 blond beloved and whispers: "Forget me not!"

Kugler

English version by John Schneider

Der Schmied (The Blacksmith) .....Johannes Brahms

I hear my sweetheart—swinging his hammer, that rushes and clangs and  
 rings in the air like bells through the streets and the square. By the black  
 hearth sits my loved one—I'll go over to him, while the bellows roar and  
 the flames leap up and blaze about him.

Uhland

English version by John Schneider

#### IV

Hungarian Dance, No. 7 .....Johannes Brahms

Rhapsody in G minor, Op. 79, No. 2 .....Johannes Brahms  
 Dorothy Hartsell

#### V

The Water Mill .....Ralph Vaughan Williams  
 (1872 - )

Vaughan Williams is certainly the most distinguished of England's con-  
 temporary composers. In addition to important original creative works he  
 has made an exhaustive survey of the English Folk music and his contribu-  
 tions in this field alone would mark his greatness.

There is a mill, an ancient one.  
 Brown with rain, and dry with sun.  
 The miller's house is joined with it,  
 And in July the swallows fit  
 To and fro, in and out,  
 Round the windows, all about;  
 The mill wheel whirrs and the waters roar  
 Out of the dark arch by the door,  
 The willows toss their silver heads,  
 And the phloxes in the garden beds  
 Turn red, turn gray,  
 With the time of day,

And smell sweet in the rain, then die away.  
 The miller's cat is a tabby, she  
 Is as lean as a healthy cat can be,  
 She plays in the loft where the sunbeams stroke  
 The sacks' fat backs, the beetles choke  
 In the floury dust. The wheel goes round  
 And the miller's wife sleeps fast and sound.  
 There is a clock inside the house,  
 Very tall and very bright;  
 It strikes the hour when shadows drowse,  
 Or showers make the windows white;  
 Loud and sweet, in rain and sun,  
 The clock strikes, and the work is done.

The miller's wife and his eldest girl  
 Clean and cook, while the mill wheels whirl.  
 The children take their meat to school,  
 And at dusk they play by the twilit pool;  
     Bare-foot, bare-head,  
     Till the day is dead,  
 And their mother calls them into bed.  
 The supper stands on the clean-scrubbed board.  
 And the miller drinks like a thirsty lord:  
 The young men come for his daughter's sake,  
 But she never knows which one to take;  
 She drives her needle, and pins her stuff,  
 While the moon shines gold, and the lamp shines buff.

Shove

The Faltering Dusk ..... A. Walter Kramer  
 (1890 - )

Kramer, of Moravian descent, is best known as former editor of the magazine *Musical America*, but he also has a long list of compositions to his credit.

Back she came in the flaming dusk,  
 And her mother spoke and said:  
 "What gives your eyes that dancing light,  
 What makes your lips so strangely bright,  
 And why are your cheeks so red?"  
 "Oh, mother, the berries I ate in the lane  
 Have left a stain."

Back she came thro' the falt'ring dusk  
 And her mother spoke and said:  
 "You are weeping, your foot-step is heavy with care,  
 What makes you totter and cling to the stair,  
 And why do you hang your head?"  
 "Oh, mother, oh, mother, you never can know—  
 I loved him so!"

Louis Untermeyer

To a Young Gentleman ..... John Alden Carpenter  
 (1876 - )

Carpenter is a lineal descendant of the John Aldens of Plymouth fame. He has conducted an extremely successful Chicago business career while becoming an outstanding figure in contemporary music.

Don't come in, sir, please!  
 Don't break my willow trees!  
 Not that that would very much grieve me,  
 But, alack-a-day, what would my parents say?  
 And love you as I may,  
 I cannot bear to think what that would be.

Don't cross my wall, sir, please!  
 Don't spoil my mulberry-trees!  
 Not that that would very much grieve me,  
 But, alack-a-day, what would my brothers say?  
 And love you as I may,  
 I cannot bear to think what that would be.

Then keep outside, sir, please!  
 Don't spoil my sandal-trees!  
 Not that that would very much grieve me,  
 But, alack-a-day! What the world would say!  
 And love you as I may,  
 I cannot bear to think what that would be.

—from "National Odes to China"—Collected by Confucius

English version by Herbert A. Giles

When Childher Plays .....

H. Walford Davies  
(1869 - 1941)

Sir Walford Davies succeeded Sir Edward Elgar as "Master of Music to His Majesty," and is regarded as one of England's leading contemporary composers of church music. He taught music at the University of Wales for a short period, and has often been referred to as the "Welsh St. Francis."

Now the beauty of the thing when childher plays is  
The terrible wonderful length the days is.  
Up you jumps, and out in the sun,  
And you fancy the day will never be done;  
And you're chasin' the bum-bees hummin' so cross  
In the hot sweet air among the goss,  
Or gatherin' blue-bells, or lookin' for eggs,  
Or a peltin' the ducks wi' their yalla legs,  
Or a climbin' and nearly breakin' your skulls,  
Or a shoutin' for divilment after the gulls,  
Or a thinkin' of nothin' but down at the tide—  
Singin' out for the happy you feel inside.  
And when you look back it's all a puff,  
Happy and over and short enough.

T. E. Brown

## VI

To the Sun (from Five Imaginary Louisiana Songs of Slavery)—

David Guion  
(1895 - )

David Guion is a native Texan who is best known for his very popular piano transcriptions of "Turkey in the Straw," "Sheep and Goat Walkin' to Pasture," and "Arkansas Traveler," and for his arrangements of Cowboy songs, Negro songs, and Spirituals.

Swampland Songs .....

Robert MacGimsey

Trouble

Down to de Rivah

Robert MacGimsey has had a colorful career as a composer and whistler. Due to an extraordinary physical endowment he is able to whistle two and three tones simultaneously and he has enjoyed much radio success with this talent of somewhat dubious distinction. He has also been a successful lawyer in his native Louisiana. However he has probably come closer in his songs to the Negro's "natural" mode of rendition than any other composer, and these songs possess simple and direct appeal which is at the same time musicianly and eloquent.

## ANNOUNCEMENTS

- November 16: Benjamin Owen, Piano Recital;  
Fannie E. S. Heck Memorial Chapel,  
W. M. S. Training School, 8:30 P. M.
- November 17: Choral Vespers, Thanksgiving Praise Service;  
Norton Hall Chapel, 4:00 P. M.
- December 15: Choral Vespers, Christmas Carol Service;  
Norton Hall Chapel, 4:00 P. M.

## FIRST DSM RECITAL

The Southern Baptist Theological Seminary  
SCHOOL OF CHURCH MUSIC

presents

**LOUIS O. BALL, JR., Pianist**

in

## RECITAL

Alumni Memorial Chapel

June 10, 1958

Eight O'clock

## PROGRAM

Capriccio (On the Departure of His Beloved Brother)—

**Arioso** **Johann S. Bach (1685-1750)**  
**Fugato**  
**Adagissimo**  
**Alla marcia**  
**Aria di postiglione**  
**Fuga**

Sonata No. 24, Op. 78.....**Ludwig van Beethoven (1770-1827)**

**Allegro ma non troppo**  
**Allegro Vivace**

Sonata No. 2 .....**Paul Hindemith (1895- )**

**Mässig schnell**  
**Lebhaft**  
**Sehr langsam, Bewegt**

Variations and Fugue on a Theme by Handel, Op. 24—

**Johannes Brahms (1833-1897)**

(This recital is in partial fulfillment of the requirements for the degree of Doctor of Sacred Music. Student of Maurice Hinson.)

FIRST FACULTY ORGAN RECITAL

SCHOOL OF CHURCH MUSIC

The Southern  
Baptist Theological Seminary

PRESENTS

KENNETH POOL, Organist



CLIFTON BAPTIST CHURCH  
1947 Frankfort Avenue

February 21, 1949

Eight Thirty P. M.



Faculty Concert Series

Second Concert, 1948-1949

## PROGRAM

**Toccata Adagio, and Fugue in C Major.....Johann Sebastian Bach**  
(1685-1750)

This toccata was written during the Weimar period and shows the influence of the northern organ style, especially in the florid single-line passages at the opening, in the pedal cadenza which follows, and in the fidgety style which appears at spots in the fugue. The pedal solo is perhaps one of the first ever written and suggests that this work was used frequently by the composer in concert. The repetitions of short phrases serve to emphasize the point. The vigorous movement which follows the pedal solo is constructed from two ideas which come from the cadenza and serve to increase the sense of continuity. The adagio is suggestive of a violin solo with harpsichord accompaniment. The fugue gives forth a rather long, sectional subject of joyous character which carries one along to a brilliant close.

**Two Chorale Preludes.....Johannes Brahms**  
(1833-1897)

**My Jesus Calls to Me**

My Jesus calls to me  
Holds out eternal bliss.  
He deigns to choose me.  
Hear, Lord, Thy servant meek  
Sings loud the Bridegroom's praise,  
In Thee rejoices.

**Blessed Are Ye Faithful Souls**

Blessed are ye faithful souls departed;  
Death awakened you to life immortal  
You are delivered of all cares that hold  
the world in bondage.

Brahms wrote eleven chorale preludes for the organ in Ischl, Upper Austria, in May and June, 1896, during the last year of his life. They were the only compositions by him issued post-humously.

**"Les Bergers" from *La Nativite du Seigneur* .....Olivier Messiaen**  
(1908- )

Having seen the child lying in the manger, the  
shepherds returned glorifying and praising God.

**Fugue a la Gigue.....Johann Sebastian Bach**



Sonata on the Ninety-fourth Psalm.....Julius Reubke  
(1834-1858)

Grave; Larghetto; Allegro con fuoco

Adagio

Allegro—Allegro assai

One of the greatest of organ compositions of the middle of the nineteenth century, this sonata was written by Julius Reubke, a pupil of Franz Liszt. The three movements were inspired by verses from the Bible and are constructed upon two themes which occur in different forms in all of the movements.

Verses

Grave

- 1 O Lord God, to whom vengeance belongeth; O God, to whom vengeance belongeth, shew thyself.
- 2 Lift up thyself, thou judge of the earth; render a reward to the proud.

Larghetto—Allegro con fuoco

- 3 Lord, how long shall the wicked, how long shall the wicked triumph?
- 6 They slay the widow and the stranger, and murder the fatherless.
- 7 Yet they say, the Lord shall not see, neither shall the God of Jacob regard it.

Adagio

- 17 Unless the Lord had been my help, my soul had almost dwelt in silence.
- 19 In the multitude of my cares within me thy comforts delight my soul.

Allegro—Allegro assai

- 22 But the Lord is my defence; and my God is the rock of my refuge.
- 23 And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness; yea, the Lord our God shall cut them off.

:—: :—:

ANNOUNCEMENTS

March 27: Choral Vespers  
Norton Hall Chapel, 4:00 P. M.

AN EARLY CHORAL VESPERS PROGRAM

**CHORAL VESPER SERIES**  
(1946-1947)

Presented by

THE CHOIR OF  
THE SCHOOL OF CHURCH MUSIC

of the

**Southern Baptist Theological Seminary**

Louisville, Kentucky

ELLIS A. FULLER, President

Sunday, February 9, 1947

FOUR O'CLOCK



NORTON HALL CHAPEL

2825 Lexington Road

## A SERVICE IN SONG

*"Sing unto the Lord, all the earth; show forth  
his salvation from day to day."*

I CHRONICLES 16:23

### PRELUDE—

"Aria from the Concerto in D Minor, No. 10" — G. F. Handel

PROCESSIONAL—"Aria from the Suite in D" — J. S. Bach

### CALL TO WORSHIP

### INVOCATION

### HYMN 108—

"When I Survey the Wondrous Cross" — Lowell Mason  
(Congregation stand with choir and join in the singing)

ANTHEM—"Go Not Far from Me, O God" — Niccolo A. Zingarelli

Go not far from me, O God;  
Cast me not away in the time of age:  
Forsake me not when my strength faileth me.

O let my mouth be filled with Thy praise:  
That I may sing Thy glory and honour all the day long  
O let my mouth be filled with Thy praise.

### SCRIPTURE

#### THE EVENING PRAYER

ANTHEM—"Salvation is Created" — Tschesnokoff-Norden  
Salvation is created in midst of the earth,  
O God, O our God. Alleluia.

HYMN 141—"Crown Him With Many Crowns" — George J. Elvey  
(Congregation stand with choir and join in the singing)

#### THE MEDITATION:

"Love Divine" — Prichard-Jones

Love divine, all love excelling,	Breath, O breathe Thy loving Spirit,
Joy of heav'n to earth come down	Into ev'ry troubled breast;
Fix in us Thy humble dwelling,	Let us all in Thee inherit,
All Thy faithful mercies crown.	Let us find the promised rest;
Jesus, Thou art all compassion,	Take away the love of sinning;
Pure unbounded love Thou art;	Alpha and Omega be;
Visit us with Thy salvation,	End of faith, as its beginning
Enter ev'ry trembling heart.	Set our hearts at liberty.

Come Almighty, to deliver,  
Let us all thy life receive  
Suddenly return, and never,  
Never more thy temples leave.  
Thee we would be always blessing,  
Serve Thee as Thy hosts above,  
Pray, and praise Thee without ceasing,  
Glory in Thy perfect love.

"Open Our Eyes" . . . . . Will C. Macfarlane

"Be Thou With Me" ----- J. S. Bach

"Judge Me, O God" ----- F. Mendelssohn-Bartholdy

Judge me, O God, and plead my cause against an ungodly nation;  
O deliver me from deceitful and unjust men.  
For thou art the God of my strength,  
O why dost thou cast me from thee?  
Wherefore mourn I because the enemy sorely oppresseth me?

Send out thy light and truth, Lord.  
O let them lead me, and bring me unto thy holy hill, and to thy dwelling place.

And then will I go to the altar of God, the God of my joy;  
To God, the God of my gladness and joy.  
I will praise thee upon the harp, O my God,  
O my soul, why art thou cast down-ward, and why art thou disquieted within me?

Hope in the Lord, O my soul, for I will praise Him.  
I will praise Him who is the health of my countenance, and my gracious Lord and God.

"Hallelujah" from "The Messiah" ----- G. F. Handel

Hallelujah! for the Lord God Omnipotent reigneth.  
The kingdom of this world is become the Kingdom of our Lord and of His Christ;  
And He shall reign forever and ever.  
King of Kings, and Lord of Lords. Hallelujah!

SILENT PRAYER

RECESSIONAL HYMN—

"Jerusalem the Golden" ----- George F. LeJeune

BENEDICTION

\*\*\*\*\*

DONALD WINTERS, Director  
W. LAWRENCE COOK, Organist  
Assisted by  
DR. W. HERSEY DAVIS

\*\*\*\*\*

PROGRAM ANNOUNCEMENT

Today's service concludes the present series (1946 - 1947) of Choral Vespers sung by the choir of the School of Church Music.

CHORAL VESPERS PROGRAM AS PART OF  
ALUMNI MEMORIAL CHAPEL DEDICATION

# CHORAL VESPER SERIES

(1949-1950)

Presented by

THE CHOIR OF  
THE SCHOOL OF CHURCH MUSIC

of the

Southern Baptist Theological Seminary

Louisville, Kentucky

ELLIS A. FULLER, President

Sunday, March 26, 1950

Four O'Clock

---

ALUMNI CHAPEL

2825 Lexington Road

## A DEDICATION SERVICE IN SONG

---

*"Except the Lord build the house, they labor in vain that build it."*  
—Psalm 127:1

ORGAN PRELUDE—Prelude, Fugue and Variation.....Cesar Franck

CALL TO WORSHIP AND INVOCATION

HYMN 27—Ancient of Days.....J. A. Jeffery  
(Congregation rise with choir and join in singing)

THE HOLY SCRIPTURES

ANTHEM—How Lovely Is Thy Dwelling Place.....Johannes Brahms

How lovely is Thy dwelling place. O Lord of Hosts!  
For my soul, it longeth and fainteth for the courts of the Lord;  
My soul and body crieth out, yea for the living God.  
O blest are they that dwell within Thy house . . . .  
They praise Thee, they praise Thy name evermore!

PRAYER

HYMN 247—I Love Thy Kingdom, Lord.....G. F. Handel  
(Congregation rise with choir and join in singing)

WORDS OF WELCOME.....Dr. Ellis A. Fuller

ORGAN INTERLUDE—Antiphon III.....Marcel Dupre

### THE MEDITATION

*In the Name of the Father, and of the Son, and of the Holy Spirit, we dedicate this Chapel to Christian Worship.*

God Is a Spirit.....David H. Jones

God is a Spirit and they that worship Him  
Must worship Him in spirit and in truth.  
For the Father seeketh such to worship Him.

*We dedicate this House of Worship to the consecration of the strong, the consolation of the weary, the hope of those in need, the joy of the faithful; to the ennobling of this life and to confidence in the life eternal.*

O Thou in Whose Presence.....Lewis-Cain

O Thou in whose presence my soul takes delight,  
On whom in affliction I call,  
My comfort by day and my song in the night,  
My hope, my salvation, my all;

Dear Shepherd, where dost Thou resort with Thy sheep  
To feed them in pastures of love?  
Say, why in the valley of death should I weep,  
Or alone in this wilderness rove?

Restore, my dear Saviour, the Light of Thy face,  
Thy soul-cheering comfort impart,  
Then let the sweet tokens of pardoning grace  
Bring joy to my desolate heart.

He looks, and ten thousands of angels rejoice,  
And myriads wait for His word.  
He speaks, and eternity, filled with His voice,  
Re-echoes the praise of the Lord.

*We dedicate this House of Worship to the comfort of the discouraged, the relief of the distressed, the guidance of the bewildered; to the cure of souls that doubt and to the persuasion of those who have not yet believed.*

**Jesus, Friend of Sinners.....Edward Grieg**

Jesus, friend of sinners, Son of God most holy,  
Son of man most lowly, Jesus, keep us near Thee.  
Jesus, friend of sinners, May our dull hearts love Thee,  
May our blind eyes see Thee, Jesus keep us near Thee.

Jesus, friend of sinners, Keep our lives unspotted,  
Keep our thoughts from evil, Jesus, keep us near Thee.  
Praise we God the Father, Praise the Son our Saviour,  
With the Holy Spirit Triune God forever. Amen.

*We dedicate this House of Worship to the unfinished task of the church of Jesus Christ through Evangelism and Education; through Social Justice and International Goodwill; through generosity and Christian love.*

**Salvation Is Created.....Tschesnokoff-Norden**

Salvation is created in midst of the earth,  
O God, O our God. Alleluia

*We dedicate this House of Worship to the training of souls in faith and knowledge and to the summoning of youth to the life of service.*

**If Thou But Suffer God to Guide Thee.....J. S. Bach**

If Thou but suffer God to guide thee  
And hope in Him thro' all thy ways;  
He'll give thee strength, whate'er betide thee.  
And bear thee through the evil days;  
Who trusts in God's unchanging love  
Builds on the rock that naught can move.

Sing, pray and walk at God's direction,  
And do thy duty faithfully,  
And trust thy bounteous Lord's protection,  
So shall it ever wait on thee;  
For if on God our minds we stay,  
God never will that trust betray.

*We dedicate this House of Worship in loving memory of all those who have gone before, and of all whose hearts and hands have served this institution; with deep gratitude for loyal comrades who have made with us this spiritual adventure; and with high hope for those who shall walk this way in days to come.*

**O Thou Whose Hand Hath Brought Us (tune: AURELIA)..Samuel S. Wesley**

(Congregation rise with choir and join in singing)

O Thou, whose hand hath brought us unto this joyful day,  
Accept our glad thanksgiving, and listen as we pray;  
And may our preparation for this day's service be  
With one accord to offer ourselves, O Lord, to Thee.

For this new house we praise Thee, reared at Thine own command,  
For every generous spirit, and every willing hand;  
And now within Thy temple Thy glory let us see,  
For all its strength and beauty are nothing without Thee.

And oft as here we gather, and hearts in worship blend,  
May truth reveal its power, and fervent prayer ascend;  
Here may the busy toiler rise to the things above;  
The young, the old, be strengthened, and all men learn Thy love.

And as the years roll onward, and strong affections twine,  
And tender memories gather about this sacred shrine,  
May this its chiefest honor, its glory ever be,  
That multitudes within it have found their way to Thee.

*We do here and now dedicate ourselves anew to the worship of God in this sanctuary and to the establishment of His Kingdom among men everywhere.*

**Truth, Crushed to Earth, Shall Rise Again.....Claude M. Atmand**

"Truth, crushed to earth, shall rise again,  
Th' eternal years of God are hers;  
But error, wounded, writhes in pain,  
And dies amid his worshippers."  
  
"Would man but grasp, with focused powers of mind  
The subtle laws that rule the finer realm,  
Abandoning the lesser aims that blind,  
The grosser joys that dull and overwhelm,  
This dawning century would bring to light  
The deepest truths for which we vainly grope;  
Would open up new worlds to human sight,  
In large fulfillment of our biggest hope!"  
  
"My cup runneth over . . . .  
Surely goodness and mercy shall follow me  
All the days of my life,  
And I shall dwell in the house of the Lord forever."

*We dedicate this Place of Worship in the full knowledge that except the Lord build the house, they labor in vain that build it; that founded on our only Lord, Jesus Christ the everlasting Rock, His church shall stand as stands His Word.*

**Built on a Rock.....F. Melius Christiansen**

Built on a Rock the Church doth stand, even when steeples are falling.  
Crumbled have spires in every land, bells still are chiming and calling;  
Calling the young and old to rest, but above all the soul distressed, longing  
for rest everlasting.  
  
Surely in temple made with hands, God, the most High, is not dwelling.  
High above earth His temple stands, all earthly temples excelling. Yet  
He whom heavens cannot contain, chose to abide on earth with men, built  
in our bodies His temple.

*We dedicate this House of Worship to the glory of God, our Father, by whose favor it has been builded; in the honor of Jesus Christ, the Son of the living God, our Lord and Saviour; to the Praise of the Holy Spirit, the source of light and life.*

**The Hallelujah Chorus (from The Messiah).....G. F. Handel**

Hallelujah, for the Lord God omnipotent reigneth;  
The Kingdoms of this world are become the Kingdom of our  
Lord and of his Christ; and He shall reign forever and ever,  
King of Kings and Lord of Lords.

PRAYER OF DEDICATION AND BENEDICTION

CHORAL RESPONSE—The Lord Bless You and Keep You....Peter C. Lutkin

---

DONALD WINTERS, Conductor  
AUDREY NOSSAMAN, Assistant Conductor  
KENNETH POOL, Organist

Service written by  
FRANCES W. WINTERS

HAMMOND ORGAN  
Courtesy of  
SHACKLETON PIANO COMPANY

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**Program Announcement**

Today's service concludes the current series (1949-1950) of Choral Vespers sung by the Choir of the School of Church Music.



## APPENDIX C

### QUESTIONS FOR INTERVIEWS CONNECTED WITH A HISTORY OF THE SCHOOL OF CHURCH MUSIC OF THE SOUTHERN BAPTIST THEOLOGICAL SEMINARY, 1944-1959

1. What were the needs in the Southern Baptist Convention for a trained music ministry leadership in the time under consideration?
2. Do you think that the School's goals were a reasonable response to those needs?
3. Who formulated those goals? Who implemented those goals? How would you evaluate their success or failure to achieve the School's goals?
4. What was the practical application of those goals to the everyday life of the School (curriculum, recitals and other concerts, philosophy of education, and ministry at work, etc.)?
5. Whom do you remember as having a significant impact on the life of the School? What was the nature of that impact?
6. What stand out in your mind as the most significant events in the life of the School in the time under discussion? What makes this particularly significant?
7. What was the relationship of the School to the rest of the Seminary? What do you think was the reason for this?
8. What was the relationship of the School to the Southern Baptist Convention during this time?
9. What was the relationship of the School to the greater Louisville ecclesiastical community during these years?
10. What was the relationship of the School to the greater Louisville artistic community during these years?
11. What was the relationship of the School to the broader context of higher education in music in America during these years?
12. What were the greatest similarities between the Winters years and the early Heeren years? To what do you attribute these?
13. What were the greatest differences between the Winters years and the early Heeren years? To what do you attribute these?
14. What is your evaluation of these similarities and differences, especially as they relate to the goals of the School?

APPENDIX D

Students Enrolled in the School of Church Music  
(Figures supplied by Thomas Sherwood, Registrar  
of The Southern Baptist Theological Seminary)

1944-1945	17
1945-1946	16
1946-1947	32
1947-1948	45
1948-1949	43
1949-1950	52
1950-1951	50
1951-1952	51
1952-1953	53
1953-1954	81
1954-1955	93
1955-1956	94
1956-1957	110
1957-1958	105
1958-1959	88

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## ABSTRACT

### A HISTORY OF THE SCHOOL OF CHURCH MUSIC OF THE SOUTHERN BAPTIST THEOLOGICAL SEMINARY, 1944-1959

David Norman Carle, D.M.A.  
The Southern Baptist Theological Seminary, 1986  
Chairperson: Dr. Hugh T. McElrath

The purpose of the dissertation was to construct a history of the School of Church Music of The Southern Baptist Theological Seminary from its beginnings through the 1958-1959 school year. Chapter 2 examined the events antecedent to the enrollment of the first class of students in September of 1944.

Chapter 3 examined the initial curriculum leading to the Bachelor of Sacred Music degree, as well as the more significant persons and events of the first three years of the school's life. Chapter 4 treated the next phase of the school's development, the implementation of a curriculum for the Master of Sacred Music degree. Together these chapters constitute the first era of the school's life, that under the leadership of Seminary president Ellis Adams Fuller.

Chapter 5 examined the transitional period in the school's life from the death of Fuller in 1950 to the election of Forrest Henry Heeren, the school's first dean, in 1952. The changes in the school brought about by this change in leadership were studied.

Chapter 6 dealt with the curriculum, issues, and events of the first few years of Heeren's tenure as dean, up to and including the elimination of the Bachelor of Sacred Music degree curriculum from the school's catalogue. Chapter 7 examined the implementation of a

curriculum leading to the Doctor of Sacred Music degree, and the events attending the observance of the Seminary's hundredth anniversary in 1959. These two chapters formed a study of the early years of Heeren's deanship.

Chapter 8 examined the similarities and differences between the first two administrations of the School of Church Music. The greatest similarity was in the common recognition of the need for trained leadership in church music of churches of the Southern Baptist Convention. The differences revolved around the personalities of the leadership, their assessments of the kind of needs the churches had and how they best could be met, and the status of the school within the organization of the Seminary.

## VITA

David Norman Carle

### PERSONAL

Born: December 11, 1950; Calais, Maine  
Parents: Norman W. and Joyce Libby Carle  
Married: Nancy Elizabeth Wallace, January 15, 1972  
Children: Loren Robert, born May 9, 1976  
Jonathan Edward, born March 3, 1978

### EDUCATIONAL

Public Schools, Princeton and Woodland, Maine, 1956-1969  
B.S., Gordon College, 1973  
M.M., The New England Conservatory of Music, 1975

### MINISTERIAL

Minister of Music and Youth, First United Methodist Church,  
1975-1976, Louisville, Mississippi  
Minister of Music, DePauw United Methodist Church, New  
Albany, Indiana, 1978-1979  
Minister of Music, Crescent Hill Presbyterian Church,  
Louisville, Kentucky, 1980-1984

### ACADEMIC

Instructor in Church Music, Voice, The Southern Baptist Theological  
Seminary, 1979-1981  
Instructor in Church Music, Music History, The Southern Baptist  
Theological Seminary, 1981-1983  
Assistant Professor of Music and Convenor of Music Department,  
Atlantic Baptist College, 1984-

### ORGANIZATIONAL

The Hymn Society of America  
The New Brunswick Choral Federation, member of the Executive Board