

Jubilate!

The Newsletter of the School of Church Music and Worship
The Southern Baptist Theological Seminary

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SPECIAL ISSUE

Spring 2008

In Memoriam

Hugh Thomas McElrath

November 13, 1921 – May 8, 2008



Hugh T. McElrath was taken from us by a cerebral hemorrhage on May 8, 2008, in Penney Farms, Florida. We said farewell to our friend in Alumni Chapel on Wednesday, May 14, 2008. The service was one that I think “Dr. Mac” (as he was affectionately called by generations of students) would have enjoyed, having all the elements of worship—beautiful choral music, inspired prayer, and congregational singing (with “For all the Saints” enhanced by Douglas Smith’s playing of his own trumpet descant, and an elaborated hymn-sing with commentary by Ronald Turner)—as well as remembrances both tender and humorous, and testimonials to Dr. McElrath’s faith and dedication to both God and scholarship that in some cases amounted to homilies.

Several hundred celebrants were in attendance, including a 75-voice choir made up of Seminary students and faculty members both past and present, led by Ronald Turner. Preludes were provided by organists Anna Pan, Sinhae Jang Kim, and Sandra Chucalo Turner. SBTS President R. Albert Mohler, Jr. presented the invocation and spoke about McElrath’s role as our first Professor of Church Music (*sans* title). Other speakers were brother William (who bears a startling resemblance to Dr. Mac) and son Douglas McElrath, former student Deborah Carlton Loftis, and former colleague Wayne Ward. Scriptures were read by SCMW Dean Thomas W. Bolton and Esther R. Crookshank, and the benediction was said by Rev. Dr. Christopher Caldwell (Pastor of Broadway Baptist Church).

The service ended with congregational singing, in parts, of Peter C. Lutkin’s “The Lord Bless You and Keep You,” followed by the familiar triumphant recessional “Toccata” from Charles-Marie Widor’s *Symphony No. 5, Opus 42* for organ, played by Sandra Turner. As the casket was carried from the Chapel, there were smiles as well as tears, and afterward many of us enjoyed reunions with former classmates and colleagues—another aspect of the occasion that I think Dr. McElrath would have thoroughly enjoyed.

Hugh Thomas McElrath was born in Murray, Kentucky, into a Godly and accomplished family. He excelled as an English major at Murray State College, but afterward enrolled in the fledgling sacred music program at SBTS. While there he met and married Ruth Garcia, a fellow music student from Argentina who also became his partner in ministry. He earned both the Bachelor and Master of Sacred Music degrees at SBTS, then went on to earn a PhD from the Eastman School of Music followed by additional study in Italy, England, and Switzerland. In the 1970s he began to play what proved to be a significant role in denominational leadership and also collaborated with Harry Eskew on their hymnology textbook *Sing with Understanding: an Introduction to Christian Hymnology* (now in its second edition). Later publications include *How To Use the Hymnal*, *Great Hymns of Praise*, *The History of Our Christian Faith in Hymns*, as well as scores of journal articles, textbook contributions, and published lectures. He was a member of the hymnal committees for the *Baptist Hymnal*, 1975 and 1991, and served as president of

the Southern Baptist Church Music Conference and editor of the *Southern Baptist Church Music Journal*. Although he was best known as an educator, McElrath also maintained contact with the worshipping community, serving as Minister of Music in several Louisville churches throughout his career (including 22 years as co-minister of music with Ruth at Beechwood Baptist Church).

McElrath was honored in 1991 as a Fellow of the Hymn Society in the United States and Canada. He also received the Hines Sims Award, and in 1992 he became the first church music recipient of SBTS's Findley B. and Louvenia Edge Award for Teaching Excellence. Also in 1992, the Hugh T. McElrath Lectureship was established for the School of Church Music and Worship, where he taught fulltime from 1949 to 1992 (retiring as V. V. Cooke Professor of Church Music), and continued as a Senior Professor until 1998.

In December 2006 a *Festschrift* entitled *Minds and Hearts in Praise: Hymns and Essays in Honor of Hugh T. McElrath* was published by Providence Publishing Company. It was edited by former students J. Michael Raley and Deborah Carlton Loftis, and contains contributions (including ten hymn texts and tunes written in McElrath's honor) by Carl P. Daw, Harry Eskew, Donald P. Hustad, Austin C. Lovelace, Milburn Price, Brian Wren, Carlton R. Young, and others.

"We have to be the best, because we have the highest cause."

~ Hugh T. McElrath

Hugh McElrath was committed to excellence in all things. His passion and diligence were contagious—especially in the classroom. Laura Chipé (his Garrett Fellow in the 1990s) recalls that he began his hymnology classes with a prayer that he closed with the words "let our desks be altars of sacrifice." I remember most vividly his remark that "we have to be the best because we have the highest cause."

I recently had the pleasure of a brief correspondence with Dr. McElrath. He wrote to tell me that he had not been receiving this newsletter, and signed the post "Best wishes to you the faculty, and the few students who we may know. H. McElrath SHALOM!" In my response I told him how to access the newsletter online, invited him to write an article for us, and added

I still get a little thrill sometimes when I go into your office/my office [Cooke 5, which was his Seminary office for so long and where he wrote the text of "We Praise You with Our Minds, O Lord" in one day, inspired by the CLONMEL tune, is now mine]. And every semester I quote your comment 'We have to be the best because we have the highest cause.' I hope that your students and mine will be repeating that comment for many years to come.

On April 26 (just eleven days before his passing) he replied, lamenting his alleged technological illiteracy and adding "As to a future article from me, I can only say, MAYBE. Cheers and keep in touch. H & R McElrath." I don't know whether he ever received the newsletter, and I may always wonder what the content of the proposed article might have been. No doubt it would have enriched our lives and spirits, as Hugh T. McElrath did in every way and as his memory surely will for many years to come.

~ the Editor

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The following article about the Yule Log Celebration was written several months before Hugh McElrath's passing. It seems especially appropriate to print it in conjunction with our memorial tribute to him, since the content is heavy with his words and since he was a very prominent figure in the establishment of the tradition.

~ the Editor

Yule Log Retired, Light Still Glows

by Sandra Fralin

When I asked our Dean, Tom Bolton, for historical documents related to the annual Yule Log Celebration of the School of Church Music and Worship, I had no idea of the adventure in nostalgia on which I was about to embark. I was given an eight-inch thick accordion file containing programs, financial records, alumni lists, speeches, pages from magazine articles, and that all-important category—miscellanea, some of them carbon copies on onion-skin paper, some handwritten, some crumbling, and all very loosely organized.

Whether this kaleidoscopic collection represented a researcher's dream or nightmare remained to be seen. But as I scanned page after page, I began to linger on certain items—sometimes with tears in my eyes. Familiar names and beloved faces emerged, as well as those of persons whom I knew only as almost mythological figures—scholarly, musical, and spiritual heroes of the past. I became familiar with their writing styles, and in some cases even their own handwriting. I also smiled over photographs of many of my present-day heroes in their youthful personae.



The first “Christmas Banquet and Yule Log Service” took place at 6:30 p. m. on Thursday, December 14, 1944 in the old Cooke Hall (now the Seminary President’s house) on the former Norton estate on Alta Vista, purchased for the Seminary by V. V. Cooke in 1943. I learned from one typewritten page (with a staple in the corner indicating that there must have been more pages, which I never found) with the words “The First” written at the top in blue pencil, that dinner consisted of grapefruit juice and crackers, roast turkey with dressing and gravy, sweet potatoes, English peas, cranberry sauce, hot rolls, celery and carrot sticks, tomato aspic, ice cream, cake, and coffee. Twenty-eight guests were seated at one long table in the reception hall, decorated with evergreens and candles in a color scheme of green and silver. A fire was “laid in the hearth.”

Mrs. Ellis Fuller spoke briefly “about the history and symbolism of the Yule Log, explaining the significance of the lighting of this first Yule Log representing the spirit of the Music School, and suggesting the log be saved and used to light the next Yule Log.” The log was then lit by Mrs. Fuller, and “Christmas carols telling the Christmas story [were] sung by the group.”

There are drafts of several Yule Log addresses in the folder, but Mrs. Fuller’s is not among them. The earliest found (and possibly the most strongly evocative of the season) was given by Hugh T. McElrath in his first year as a (part-time) faculty member, entitled “Remarks Made at the Lighting of the Yule Log at the Second Annual Christmas Banquet of the School of Church Music, December 1945.”

With the approach of this Christmas season, I am sure many of you are like myself in that you find your imaginations going back, back, long before our day to the joyous Christmas holiday seasons of the more distant past . . . to holiday scenes known to us today only on the greeting cards we interchange or in the displays we observe in shop windows . . . to quaint scenes of stage coaches pulling up through heavy snow to inn doors thrown wide open and radiating the warmth and glow of Christmas joy within . . . to colorfully attired carolers lustily singing through cheery windows gaily decorated with Christmas candles . . . to spacious banquet halls elaborately decked with boughs of holly and chains of mistletoe and festively illumined by great Yule log fires crackling in huge fireplaces.

You readily recognize these as descriptive of holidays in merry England of long ago. England is the home of the Yule log—that great mass of wood, often a

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Left: Lighting of the Yule log, December 1951.

Yule Log, continued

gnarled stump or a mighty bit of oak—drawn from the woods on Christmas Eve to the accompaniment of carols and joyous songs such as the one Herrick has preserved:

“Come, bring with a noise
My merry, merry boys,
The Christmas log to the firing.”

The Yule log, called in Scotland the Yule clog and reminiscent always of the Saxons who delighted in this as an emblem of warmth and light, was brought from the woods on Christmas Eve. Then it was the custom to halt with it at the kitchen door, that all, in turn, might take a seat upon it, and that all might have a portion of the good fortune brought by what was so soon to go to the great fireplace. That fireplace, frequently occupying most of one end of the hall, afforded place [sic] for all in the house. To this fireplace a bit of the last Christmas Yule log, carefully preserved for the purpose, was brought to receive the fire from tapers held to it with great ceremony. The last year’s remnant would, in time, light the new log, while those of the household would sing:

“Welcome be ye that are here,
Welcome all and make good cheer
Welcome all another year
Welcome, Yule.”

The Yule log has become a custom and tradition not only in England but in many other countries. It was introduced into the United States at the first English colony at Jamestown, Virginia, where the largest log possible was found and soaked with water by the slaves who had a holiday as long as the log burned.

It was a happy thought that the Yule log idea should be connected with the ideals of the Music School—ideals which may be perpetuated from year to year and from class to class even as the burning of the Yule log was perpetuated by lighting each new log with a fagot saved from the year before. Last year . . . Mrs. Fuller inaugurated the lighting of the first Yule log representing the spirit of the Music School.

Tonight . . . in keeping with what we hope will become a custom and a worthy tradition here, we place this second Yule log on the fire.

McElrath went on to describe the symbolism of the Yule log tradition:

. . . Surely it was and is a time and an occasion when we may make known that there is room in our hearts and at our hearthsides for the Christ-child whose birth we soon celebrate.

Friendship and hospitality, social equality, joy and good cheer, generosity and love, warmth and light, sharing—these are all elements of a spirit that I am confident does prevail in our school and will continue to prevail throughout the years, . . . because they find their fullest expression in Jesus Christ, whose we are, whom we delight to serve, and for whom we are here preparing to serve better.

So as we are gathered in this wonderful fellowship around this hearthside, enjoying the



Student James Fuller carries in a portion of the log saved from December 1950 (from The Tie, January 1952)

warmth and glow and cheer of this Yule log fire, may we be reminded of its deeper meaning for us and dedicate ourselves anew to the perpetuation of the spirit of the Music School which we trust is none other than the spirit of Christ.

Several such drafts by McElrath were found. His address for the twelfth Yule service in 1955 contains a poignant reference that caught my heart, because the person mentioned has figured in some of my own research. He wrote, “It was our hope that Dr. Almand could have been with us tonight, to have talked to us a little about the . . . history of our School of Church Music. . . . Dr. Almand is the only person now maintaining any official connection with our school who was a member of its original faculty.”

Claude Almand, born in Louisiana in 1915, came to Louisville in 1941 to serve as Assistant Dean of the University of Louisville School of Music, and also became the first composition professor in the (then unofficial) Seminary Music School. In 1947 he received the first commission awarded by the Louisville Orchestra, and another in 1949. In 1953 he went to DeLand, Florida, as Dean of the Stetson University School of Music, and was there in 1955. In 1957 he was killed in an automobile accident near Jacksonville, Florida, at just 42 years of age.

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Not only Almand but most of the “original cast” have now passed on. Much else has also changed since 1944. Records show—not unexpectedly—dramatic rises in costs of food and catering. The new Cooke Hall has no reception hall or fireplace, so later gatherings were held in various locations. Doug Smith recalls such occasions at St. Matthews Baptist Church, and also in the great hall of WMU Hall (now Boyce College)—with such elements as candlelight processions and performing ensembles. More recently, celebrations have been held in the banquet halls of restaurants and other establishments.

Over the years it became increasingly difficult to find halls with fireplaces (and without gas logs). The number of celebrants grew. The Yule log, once stored from year to year in the basement of the old Cooke Hall, came to reside in the trunk of Lloyd Mims’s car, then Tom Bolton’s.

With the availability of the banquet hall on campus in the Honeycutt Center (which has no fireplace) came a regrettable but possibly inevitable change. Bolton opened the 2007 Yule Log Celebration with the “Welcome Yule” carol text cited by McElrath in 1945, spoke briefly about the Yule log tradition, then said,

We tried for years to maintain the real wood fire tradition . . . but it has become impossible to find restaurants with real open fireplaces. In fact this year we gave up even trying to have a gas Yule log, so we have our very first VIRTUAL Yule log [a screen saver]. Regardless of these circumstances, we do try to maintain the tradition of passing down the fellowship, the memories, and the mission of this school from season to season, and from generation to generation.

With the virtual Yule log glowing if not warming, Bolton presented a history of the School of Church Music enhanced by a PowerPoint presentation showing early facilities and faculty members, present faculty, recent graduates, and SCMW ensembles.

Bolton also read an account of the first Yule log banquet by Hugh McElrath, who described the atmosphere in 1944 as festive and evocative of “a great banquet hall such as one might have seen in one of the Saxon castles several centuries ago in merry England.” McElrath described the fellowship as warm, attitudes as enthusiastic, and the food as wonderful. Mrs. Fuller read the scriptural Christmas story, he said, and then,

When the fire had begun to die down Dr. Fuller gathered us close about him near the fire, 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 growth, and about our possibilities for growth and enlarged service. Thus, was observed the first Yule log burning.

Although the surroundings were more modern in 2007 and the atmosphere perhaps more formal, by all accounts the food was again wonderful, the fellowship warm, and the genuine optimism and enthusiasm of the Yuletide spirit still prevalent, even as the Yule log itself was retired to memory.

“Who’s Where”~ Additions & Changes

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Ray Westveer, Minister of Music

First Baptist Church
Portland, TN

Graduates, December 2007



Front row, left to right: M. H. Kim, S. S. Choi, T. Longchari, A. Taylor, W. K. Garner. Row 2: N. Y. Seo, J. Blair, D. Rouse, C. Shuff. Row 3: R. Turner (faculty), J. Finney, E. Johnson, T. Bolton (faculty), S. Turner (faculty), D. Smith (faculty). Back row (faculty): G. Brewton, P. Landgrave, D. Gregory, E. Crookshank. Not pictured: Y. M. Ramos

Master of Music

Temjenyala Longchari **India**
B. A., Asian Institute for Liturgy & Music, 2000

Yvonne Maria Ramos **Illinois**
B. M. E., Bradley University, 2002

Na Young Seo **South Korea**
B. M., Bethesda Christian University, 2004

Master of Arts in Worship

John D. Blair **Kentucky**
B. S., Campbellsville University, 2005

Soon Sung Choi **South Korea**
B. A., Korea University, 2002
M. Div., The Southern Baptist Theological Seminary, 2006

W. Kevin Garner **Tennessee**
B. M., University of Tennessee at Martin, 1997

Dustin Bradley Rouse **Tennessee**
B. S., Sanford University, 2005

Craig Allen Shuff **Florida**
B. S., Boyce College, 2005

Master of Church Music

Ashley DeMatteis Taylor **Georgia**
B. A., Carson-Newman College, 2004

Master of Divinity in Worship

Myung Hwan Kim **South Korea**
M. A., University of Music & Performing Arts, Vienna, 1992

Doctor of Musical Arts

John W. Finney **Kentucky**
B. M., University of Kentucky, 1994
M.M., University of Kentucky, 1997
Dissertation: *Hail to the Lord's Anointed: A Call To Embrace the Kingdom Hope*

Earl. L. Johnson **Arkansas**
B. A., Trinity Bible College, 1985
M. A., Brooklyn College, 1992
M. C. M., The Southern Baptist Theological Seminary, 1997
Dissertation: *Style Characteristics of Selected American Hymn Arrangements for Piano, Published 1963-2003*

“A Thousand Tongues To Sing”

More than 60 enrollees from off campus as well as SBTS students attended “**A Thousand Tongues To Sing, A Symposium Celebrating the Theology and Hymns of Charles Wesley,**” March 10 and 11, 2008.

The symposium was organized by Dr. Esther Crookshank under the auspices of the Institute for Christian Worship, which is directed by Prof. Carl Stam. Seven plenary sessions on topics ranging from the early separation of Methodists from the Church of England to “What Writers of Modern Worship Songs Can Learn from Wesley” were mingled with hymn expositions, a rare book exhibit, panel discussions, and breakout sessions on Wesley’s “Reflections on Islam” and opera tunes in his hymns.

Leaders and presenters (in addition to Hustad and Crookshank) were Tom Nettles, Lester Ruth, David Gregory, John Tyson, Michael Haykin, Margaret Garrett, Rodney Sones, Bruce Keisling, Esther Crookshank, and Russell Moore.

*Symposium events were underwritten by
the Hugh T. McElrath Lectureship Fund and the Julius Brown Gay Lectureship Fund.*

On Tuesday evening, March 11, Alumni Chapel resounded with the sounds of a guest choir from Christ Church United Methodist (directed by Dan Stokes), a large congregation from SBTS and the Louisville community, and an orchestra made up of around thirty players ranging from professionals and Seminary and Boyce College music majors to young players from the Seminary Academy of Music, as the symposium closed with the **fourteenth annual Community Hymn Sing, “A Festival of Wesley Hymns,”** featuring commentary by Donald Hustad. It was fitting as both continuation and culmination of the symposium, and truly in the spirit of both musical excellence and the “Community Hymn Sing” tradition.



Top left: Hustad delivers hymn commentary. Right: Singing, with congregation & choir. Below left: Bolton leads choir, congregation, & orchestra. Right: Youthful players.



ACDA Honors Hustad with 90th Birthday Tribute

The Southern Division Convention of the American Choral Directors Association was held in Louisville March 5-8, 2008. Several sessions were dedicated to honoring renowned organist, composer/arranger of organ music and choral works, educator, author and former SCMW professor Dr. Donald Paul Hustad. At noon on Saturday Hustad led a session entitled "Music in Worship," in which he shared memories and observations from his life and career. This was followed in the afternoon by the premiere reading (in three simultaneous sessions) of *Jubilate, Amen! A Festschrift in Honor of Donald P. Hustad*.

Hustad entitled his talk "I Survived," citing Clare Booth Luce's response to a reporter who asked her, late in her life, "What was your most significant achievement?" He commented, I would be a little more ebullient than she. 'I survived, thanks to the grace of God and a lot of people, and, like Jimmy Stewart, I have had a wonderful life.' Today I will talk about some of those people, and line out some of the rules for 'the good life' which I have discovered. He went on to list eleven rules and describe the experiences and concepts that brought him to each conclusion.

Rule 1: Share your gift of music with everyone.

Rule 2: Don't imagine that anything you learn is pointless.

Rule 3: Don't waste your time and your peace of mind by being angry at anyone, even when you have a right to be.

Rule 4: Don't presume you're not a good enough musician to be a music teacher.

Rule 5: Marry the right woman!

Rule 6: Don't imagine that any serious music-making is unimportant.

Rule 7: Don't be too surprised if the world suddenly falls down around your ears, and your Camelot disappears.

Rule 8: Don't worry about the folk who tell you that this job or that isn't worthy of you.

Rule 9: Students still honor a professor who helps them be better performers and teachers than they think possible, even when the process is painful.

Rule 10: Not to worry if declining strength requires you to give up conducting a fine choir or writing an anthem; you can find equal satisfaction in writing a good essay or even the story of your growing-up years.

The final Rule is especially pertinent to familiar current issues in evangelical music ministry. Hustad said,

In recent days there have been increasing calls to 'end the worship wars.' in effect, to call a halt to the advocacy of serious music in our culture, in the church and in the school. The inference is that the conflict brings more harm to the Church than the loss of quality music education. The latest argument is that choices in church music are not a theological matter; they are only cultural choices. Of course! But since when has the God of creation not been concerned about human culture?! Since when has culture not been a theological matter? So here is my final rule for living—

Rule 11: Speak the truth as you see it about contemporary pop music culture, but always in love.

He went on to say,

It does no good to demean and discredit our opponents with arrogant talk about elitist art, even though they are responsible for its becoming elitist. . . . And here's a 'maybe' word of encouragement: it's just possible that we may soon witness a change in our culture's choice of music. The boomer generation is about to run out of time . . . the busters are getting ready to retire . . . even Generation X has had its day. It's time now for the fresh, enthusiastic Millennial kids of this 21st century. Apparently they have no stomach for the failed negativism of the past and its political leaders. . . . The other day I heard [a prominent political leader] say that, in tomorrow's public schools, he will support training in music and the arts. Well, how about that? Thanks be to God!

The *Festschrift*, which will be published by Pendragon Press in October 2008, is edited by Paul A. Richardson and Tim Sharpe, and includes a new hymn tune (JUBILATE II) by Ronald Turner as well as a biography of Hustad and a complete catalog of his works by Rhonda Furr. It also contains twenty articles on a range of sacred music topics by

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Kerchal Armstrong, Tom Bolton, William Clemmons, Carl P. Daw, Jr., Rhonda Furr, C. Michael Hawn, Christopher Idle, Deborah Carlton Loftis, Hugh T. McElrath, David W. Music, Bert Polman, Milburn Price, J. Michael Raley, Paul A. Richardson, Ray Robinson, Carl Schalk, Tim Sharp, George Shorney, Mel R. Wilhoit, Paul Westermeyer, and Brian Wren. Presenters were Raley, Furr, Daw, Bolton, Loftis, Price, Sharp, Richardson, Clemmons, and Shorney.

The closing session at Christ Church Cathedral on Saturday evening was a musical tribute to Hustad, in honor of his approaching 90th birthday (Oct. 2, 2008) and recognition of his long career and many contributions to church music. Excerpts from Hustad's 100+ articles and six books were read, and choirs from Moody Bible Institute (on whose faculty Hustad also served) and The Southern Baptist Theological Seminary were the featured musical groups of the evening. Works performed included new hymns written for the occasion by Timothy Dudley-Smith, Austin Lovelace, Michael Saward, and Carl P. Daw, Jr., plus a new anthem ("Let Us Magnify, Magnify, God the Almighty") by Ronald Turner based on his JUBILATE II tune from the *Festschrift*.

The **Moody Chorale** sang four of the new hymns and several of Hustad's own compositions. The **Oratorio Chorus of The Southern Baptist Theological Seminary** presented two of Hustad's favorite choral compositions—the "Kyrie" from the *Mass in G Minor* by Ralph Vaughan Williams and "How Lovely Is Thy Dwelling Place" from *A German Requiem* by Johannes Brahms, plus the new anthem by Ronald Turner.

The session was followed by a reception for Don and Ruth (McKeag) Hustad. All the Hustad events and the reception were open to the public.

Donald Paul Hustad

Dr. Donald Hustad, esteemed Senior Professor of Church Music at SBTS, taught organ, service playing and improvisation, theology and philosophy of church music, as well as conducting one of the SCMW's choral ensembles each semester during his tenure as Professor of Church Music (1966-1986). Prior to that time he taught at Olivet Nazarene College, Chicago Evangelistic Institute, Wheaton College, and Moody Bible Institute, becoming Director of the Sacred Music Department at Moody in 1950. He attained renown as organist for the Billy Graham Crusade (beginning in the 1940s and serving fulltime from 1961 until 1967). He holds an undergraduate degree from John Fletcher College, and both the Master of Music and Doctor of Music degrees from Northwestern University. He is an Associate of the American Guild of Organists and a Fellow of the Royal College of Organists in London, and a Fellow of the Hymn Society in the United States and Canada. He is the author of the hymnology textbooks *Jubilate! Church Music in the Evangelical Tradition* (1981), *Jubilate II: Church Music in Worship and Renewal* (1993), and *True Worship: Reclaiming the Wonder and Majesty* (1998). He has served as editor or committee chairman for six major hymnals, and has published innumerable choral works and keyboard compositions and arrangements.

After more than 40 years in Louisville, Don and Ruth Hustad have moved to Chicago in order to be near their children. A Retirement Celebration was held at Trinity United Methodist Church in New Albany, Indiana, on May 25, 2008. Hustad was at the organ for the morning worship service. The afternoon celebration included musical performances by both Hustad and the Trinity UMC Chancel Choir, and was followed by a reception to which the SCMW faculty and other colleagues and friends were invited.

**To submit additions or updates to
Who's Where
please write or E-mail directly to the
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To receive a **monthly calendar** of School of Church Music & Worship events, please contact the SCMW office, 502-897-4115 or BLowe@sbts.edu

Spring and Summer, 2008

Ethnodoxology in Christian Ministry

Featuring a Teaching Team from the International Council of Ethnodoxologists:

Robin & Bill Harris, Paul Neeley, Frank Fortunato, Ron Man, James Krabill
May 31-June 6

Tuesday June 3, 7:30 P. M.: **Global Hymn Festival**, led by **Michael Hawn**

Article will follow in August Issue

Seminary String Camp, June 23-27

Classes for all ages and levels, hymn devotions & singing, daily mini-recitals, private & group lessons on Violin, Viola, Cello, Double Bass, Guitar

Community Outreach Concert

Friday, June 27 ~ 7:30 pm,
Heeren Hall

Carol McClure Harp Camp, July 7-11

Chinese Church Music Institute, July 21-25

Practicum in Music Missions: Appalachian Project

July 7-18, Southern Baptist Fellowship, Somerset, West Virginia
Dr. Esther Crookshank, Dr. Charles Priest

Students have been invited by Dennis Cherry, Director of Missions for the Allegheny Baptist Association, to participate in a musical outreach with several churches in West Virginia that use Bluegrass and traditional Appalachian music as an outreach tool. On July 7 the group will go to Buckeye, West Virginia, where they will work with other mission groups to help the Trinity Baptist Church in their Vacation Bible School. They will also teach beginners on guitar, dulcimer, banjo, and mandolin. The second week will be spent in similar activities at New River Baptist Church in Summersville.

This is a first-time venture which it is hoped will initiate a long-term relationship between SBTS and the Alleghany Baptist Association.

Southern Baptist Church Music Conference

June 15-17, 2008 ~ New Orleans, Louisiana

Host Church: First Baptist Church of New Orleans

"Rebuilding the Wall: Reclaiming Music as Ministry"

Mozelle Clark Sherman, Founding Director Emeritus in Church Music Drama Theater at SBTS, will lead a session entitled "**Reclaiming Music Ministry through Original Church Music Drama**," at 9:00 a. m. on June 17. The session will be divided into two parts:

Part I, *Unpublished Original Dramas Written to Published Music*

Part II, *Unpublished Original Dramas and Music*.

Authors, composers, and performers will include a number of SBTS faculty, graduates, and students.

Faculty:

Philip Landgrave (representing SBTS and Lyndon Lane Baptist Church, Louisville, KY)

Mozelle Sherman (SBTS and Walnut Street Baptist Church, Louisville, KY)

Graduates:

Carol and David Hill (Liberty University and Chestnut Hill BC, Lynchburg, VA)

Marc Wilson (First BC, Mexia, TX)

Celeste and Gregory Church (Howard Payne University and First BC, Brownwood, TX)

Steven Skaggs (Immanuel BC, Paducah, KY)

Students:

Tony Pursley (SBTS and Victory Memorial BC, Louisville, KY)

Others:

Ted Nichols (Hanna-Barbera composer; Community Church, Oak Harbor WA)

Lisa Holm (Immanuel BC, Paducah, KY)

Stephen Reed (Groesbeck, TX)