

# *Jubilate!*

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

Volume 2, Issue 1

Fall 2007



## *Chapel Organ to Be Renovated, Dedicated to Hustad*

The great four-manual Aeolian-Skinner pipe organ in Alumni Chapel, with its 113 ranks, 98 stops, and 6,562 pipes, is the largest pipe organ in Kentucky and one of the largest in the Southeast. At the time of its completion in 1963 it was the largest of its kind south of the Mason-Dixon line.

Construction took place in two phases. A 40-rank organ was ordered in 1948, constructed according to Ernest M. Skinner's exacting methods over a period of 15 years, and given the Aeolian-Skinner Opus number 1162. The instrument was installed upon completion of Alumni Chapel in 1950, with provisions for future enlargement. In 1961 the trustees and President Duke McCall authorized the addition of 73 ranks. The resulting "new" organ was completed in 1963, and re-numbered 1161-A. The additions enabled the instrument to play a wide range of classical organ literature in addition to accompanying the congregational singing for which Chapel services are known.

As it stands today, Opus 1162-A is virtually irreplaceable, having been among only slightly more than fifty orders

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**Aeolian-Skinner Opus 1162-A**

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completed in the last decade before the Aeolian-Skinner Organ Company closed its doors in 1971.

After nearly half a century of service, the grand instrument is in need of restoration and renovation. The renewable parts will all be replaced and the pneumatic actions cleaned and releathered, which will require removal and transport of the pipes to an or building workshop and will constitute a complete rebuilding of the instrument. The project will upgrade the registration storage capacity and will also add the convenience of MIDI capability.

The project will cost about \$750,000, and will assure the Seminary of many more years of great organ literature and accompaniment of congregational singing, played on an eminently worthy instrument.



Photograph by Aeolian-Skinner, 1963

Esteemed  
**Senior Professor of Church Music and Worship**  
*Donald Paul Hustad*

has taught organ, church music, philosophy, and worship courses as a member of the School of Church Music & Worship faculty since 1966.



Before coming to SBTS, he served as Director of the Sacred Music Department of Moody Bible Institute, and as organist for the Billy Graham evangelical team (1961 to 1967). He is the author of several books related to philosophy and theology of worship and ministry, including *Jubilate II: Church Music in Worship and Renewal*, and *Renewal and True Worship: Reclaiming the Wonder and Majesty*. He also has edited six major hymnals, including *The Worshiping Church: A Hymnal*, and has composed many choral and keyboard works.

As a professor in the School of Church Music & Worship, Hustad has maintained standards of excellence that continue today. For his service to God, to this institution, and to the evangelical community, Southern Seminary wishes to honor him by formally designating the organ in Alumni Chapel the **Donald P. Hustad Organ**.

## **ACDA Will Honor Hustad**

On March 8, 2008, as a part of the American Choral Directors Association Southern Division Convention to be held in Louisville, KY, tribute will be made to Donald P. Hustad, often called the “Dean” of evangelical music in the United States. Papers from a Festschrift in Hustad’s honor will be read in the afternoon session of the Convention, and a musical tribute will be presented in the evening.

The Festschrift, co-edited by former Hustad students Paul Richardson and Tim Sharpe, includes more than twenty essays in various areas of sacred music scholarship by 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. The book, which also contains an extensive biography of Hustad and complete catalog of his works by Rhonda Furr, will be published by Pendragon Press in their Festschrift Series ([www.pendragonpress.com/series.php#9](http://www.pendragonpress.com/series.php#9)).

The evening’s musical tribute to Hustad’s choral legacy will include performances by two of the ensembles that he formerly led, from two of the institutions where his choral career was made—the Moody Chorale from Chicago’s Moody Bible Institute, and the Oratorio Chorus from Louisville’s Southern Baptist Theological Seminary. The evening tribute includes choral compositions by Hustad, movements of choral masterworks representing Hustad’s conducting legacy, and new hymns contributed to the event by Timothy Dudley-Smith, Austin Lovelace, Michael Saward, Ronald A. Turner, and Carl P. Daw, Jr. Program directors for the evening musical tribute are former Hustad doctoral students Irwin Ray and William Bradley Roberts. Following the evening’s musical tribute there will be a reception honoring Don and Ruth Hustad.

Both events will take place at Christ Church Cathedral (Episcopal), 421 South Second Street, Louisville. The Festschrift papers will be read in three concurrent sessions from 5:00-6:30 pm. The musical tribute will take place from 7:30-8:30 pm in the Cathedral sanctuary, followed by a reception for Don and Ruth Hustad. All events are offered free and as a bonus to those attending the ACDA Southern Division Convention. The public is also invited to attend all tribute events. No reservation is required.



### **Administrative Appointment**

We are pleased to announce (belatedly) the appointment of **Esther R. Crookshank, PhD.** to the position of **Associate Dean for Professional Studies**, as of Fall 2006. Crookshank also serves as Ollie Hale Chiles Professor of Church Music (since 2004), and oversees activities related to stringed instruments. She is also co-director of the Seminary String Camp, which she founded in 2003 (see article on page 10). Crookshank’s article “‘We’re Marching to Zion’: Isaac Watts in America” appears in *Wonderful Words of Life: Hymns and Evangelical Protestant Traditions in America*, edited by Richard Mouw and Mark Noll (Eerdmans, 2004). Her faculty address of Fall 2004, entitled “‘The Minister and His Hymn-Book’: John A. Broadus as Hymnologist,” which documents Broadus’s pioneering role as professor of hymnology, is published in *Minds and Hearts in Praise of God: Hymns and Essays in Church Music in Honor of Hugh T. McElrath*, edited by SBTS alumni J. Michael Raley and Deborah Carlton Loftis (Providence House, 2006). She has won the Kentuckiana Metroversity Award for Instructional Development and is listed in Cambridge Who’s Who Online.

**From the Dean ~ Tom Bolton, Dean  
School of Church Music & Worship**

**Faculty Address, 2007**



On 14 March 2007 Thomas Bolton, Dean of the School of Church Music and Worship, presented a Faculty Address entitled *Ministry in Crisis: Healthcare Reform in Church Music*, in which he took an unusual approach to the topic of the crisis in the music ministry of evangelical churches today.

Because the church is a living body, we often speak of its health. Bolton believes that the health of church music is in crisis and in need of long-term healthcare reform. Many cures have been tried, he says, but asks whether we are “treating the disease or just its symptoms.” While not claiming to have a miracle cure, Bolton goes on to describe certain current cultural conditions and practices, propose a perspective from which to evaluate the music and worship choices available to us, and suggest courses of action for the future “that will strengthen the health of our church, our denomination, and this seminary.” He says that the Bible is our “health manual, from which we learn that music is a gift from God and is to be used for God,” and cites scriptures that teach us what the nature of corporate worship should be.

Over the last several decades, shifts in approaches to worship have stimulated extensive discussion at almost every level among evangelicals. Bolton says that differences of opinion about music are not the root cause of what he describes as “worship wars,” but “a glaring symptom of much larger and more serious problems that include spiritual and cultural warfare”—not just a crisis in music ministry, but “a crisis in the church at large.”

Disunity, Bolton says, is the most glaring symptom of problems in the church, and is most often manifested in disagreements over musical styles used in corporate worship. He defines the root cause of problems related to music and worship as “a cultural shift that had been in the making for centuries, but reached a tipping point in the 1960s” with the counter-culture of that era and the “rock” music identified with it. The counter-culture of rock music and the value system attached to it, he says, have become the shapers of culture in general.

Bolton goes on to discuss seminal developments that have led to domination of our culture by the preferences of youth, saying,

“The dominance of popular entertainment culture on our society is evidence of a breakdown of western values based on the Judeo-Christian faith, as well as the influence of the postmodern perspective that there is no absolute truth, only personal perspective, opinion, and feelings. Now the focus is not on what is true, pure, right, or excellent for mankind, but what is in it for me. When relativism takes truth out of the equation, all that is left is hedonism, narcissism, and pragmatism. If feelings and opinion are all that matter, there is no reason for contemplation and reflection, only reaction. Everything is judged by how it makes me feel, how it entertains me. It is no longer a culture of ‘us,’ but a culture of ‘me,’ totally unconcerned with what has preceded and shaped cultures of the past.”

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During the 1960s the Jesus People movement in California produced a generation of zealous new Christians who eventually brought to the church, Bolton says, “the only culture they had known, that of rock music” and a message that “centered primarily on God’s love, without His wrath or judgment.” This resulted in a new industry called Christian Contemporary Music (CCM). Bolton says, “In an attempt to provide teenagers with religious music they could call their own, they just added religious texts to music like they were hearing on their favorite rock station.” Youth rallies led to Christian concerts and youth musicals to be performed in church.

Many evangelical churches (Bolton says) rightly saw this as the youth version of the gospel song tradition the adults had embraced years earlier when bringing the popular music of the Sunday school rally and evangelistic meeting into the worship service to stand alongside, or in lieu of, great hymns of the faith.

In addition to pop-style bands and vocal groups, drama, skits, puppets, and dance, came into use in an attempt to “reach a culture drawn to entertainment.” Without disparaging the inclusion of more popular styles of music in the church, Bolton says “Unfortunately many of these pragmatic methods are more about entertaining us than they are about worshipping God, and have the potential of distracting us from God and His truth.” He cites James Montgomery Boice, who warned that “what you win them *with* you win them *to*.” He also points out that the profit potential of Christian Contemporary music has led to its being absorbed by secular economic interests, which now control that market in addition to their traditional venues.

Attempts to win young people to the church through the appeal of Christian Contemporary music, Bolton says, has in some cases caused “hostile church splits” and often subdivision into different worship services in different styles, which has had the effect of creating new factions in the church by

segregating children and youth into worship services designed to cater to their tastes, rather than main-streaming them into a unified body.

Bolton regards the role of the worship minister in today’s church as “similar to that of a nutritionist planning a healthy dietetic regimen, rather than a short-order cook catering to immediate cravings with . . . a sort of “have-it-your-way ‘McWorship’ service.” He goes on to say,

“My philosophy of music ministry is that church musicians are to be doing the work of the church using music as our tool, and we must speak to a postmodern world in a language they understand—in the world but not of it. If I had to sum up the postmodern attitude in the shortest amount of time possible, I would do so by quoting two oft-heard phrases: “Are we having fun yet?” and “Whatever.” There it is in a nutshell—the desire for entertainment, and the acceptance of relative truth. In our music used in worship, we must combat both if we are to survive the crisis in music ministry.”

Following the health metaphor as a model, Bolton proposes an 8-point set of procedures for the worship leader in a troubled church, beginning with recognizing that there is a problem and ending with instituting a “long-term health plan.” He concluded the address by asking the gathered faculty and students to sing Fred Pratt Green’s hymn “When in our music God is glorified.”

*The above is an abstract (by the editor) of the faculty address presented by Dr. Thomas Bolton, Dean of the School of Church Music and Worship, in Broadus Chapel on 14 March 2007. The complete address can be both read and heard on the SBTS website: ([http://www.sbts.edu/resources/Audio\\_Resources/Faculty\\_Addresses.aspx](http://www.sbts.edu/resources/Audio_Resources/Faculty_Addresses.aspx)).*

## Concert Life on Campus

### **The R. Inman Johnson Concert Series 2007-2008 Season**

*In 1987 several former students of Professor R. Inman Johnson (Professor of Speech and Music from 1921 through 1965) established, in honor of his life and ministry and in cooperation with the Seminary administration, the R. Inman Johnson Recital and Lecture Endowment Fund. In addition to the original endowment, a generous bequest from the Inman and Elizabeth Johnson estate was later added to the fund.*

*Through the years the resulting R. Inman Johnson Concert Series has become a mainstay of concert life not only on campus but citywide. Master classes offered by the visiting artists have also become very significant in the training of performers in the School of Church Music and Worship. The artists have been diverse, ranging from emerging concert artists to seasoned performers and teachers. In recent seasons, some Christian artists of a more popular nature have been included.*

*All programs in the series are free to the public.*

September 11, 2007 **Ren Zhang, Piano**  
7:30 pm, Heeren Hall  
Master Class 9:30 am, Heeren Hall

Ren Zhang began studying piano in his native Shanghai at the age of four, and at twelve entered the Shanghai Conservatory. In 1987 he won the Gold Medal of the National Young Pianist Competition and a debut concert with the Shanghai Theatrical Orchestra. Under a full scholarship, he then entered the Manhattan School of Music, where he studied piano with Solomon Mikowsky (earning both the Bachelors and Masters degrees) and received the Elva Van Gelder Memorial Award. He also won the Shura Cherkassky Award from Artist International, which brought him a recital debut at Carnegie Hall.

Ren Zhang is dedicated to reviving and performing music in the grand romantic tradition, and has released a number of live CD recordings that have been aired by classical radio stations nationwide. In July 2007 he completed a concert tour in Spain, and also performed to critical acclaim at the Newport Music Festival in Rhode Island. Reviews of recent performances and recordings can be found in *International Piano Magazine*, *New York Concert Review*, and *American Record Guide*.

September 25, 2007 **Louisville Orchestra Wind Quintet**  
7:30 pm, Heeren Hall

**Kathleen Karr** has been principal flutist of The Louisville Orchestra since 1988. She is a founding member of the Kentucky Center Chamber Players, and has also been a member of the Louisville Bach Society Orchestra, the Chautauqua Symphony Orchestra (Chautauqua, New York) and the Sinfonica da Mineraria in Mexico City.

Assistant principal oboist **Trevor Johnson** also appears with the Ceruti Chamber Players, and serves as principal oboist with the Bowling Green Chamber Orchestra and the Louisville Bach Society Orchestra. He has had extensive experience in symphonies and opera orchestra, and is currently a substitute oboist with the Indianapolis and Nashville Symphony orchestras.

**Andrea Levine** was appointed principal clarinetist of the Louisville Orchestra in 2003. Prior to that she was a fellow with the New World Symphony in Miami, Florida. She has served as principal clarinetist of the Akron Symphony and as a substitute in the Cleveland Orchestra.

**Bruce Heim** is acting co-principal hornist of the Louisville Orchestra, professor of horn at the University of Louisville, and a member of Sonus Brass. He has served as principal hornist of the Oklahoma Symphony Orchestra, and frequently performs with the Saint Louis Symphony Orchestra.

**Matthew Karr** joined the Louisville Orchestra as principal bassoonist in 1979, and served as acting associate principal bassoonist of the Houston Symphony in 2000-01. He currently performs with, in addition to the Orchestra, the Ronen Ensemble and the Kentucky Center Chamber Players.

October 9, 2007 **Greg Buchanan, Harp**  
7:30 pm, Alumni Chapel

Greg Buchanan has been one of the most sought-after Christian performers in America for the past 25 years, performing and ministering in virtually every Christian venue as well as serving in both national and international festivals. He shares with his audiences a powerful testimony of sin and redemption.

Buchanan is one of the first harpists to own and play the technologically enhanced Electronic Acoustic Grand Harp developed and handcrafted by the Lyon and Healy harp manufacturers of Chicago, which enables his uniquely expressive style. The instrument is a modified Salzedo Art Deco design, personalized to accommodate his specific needs. He also often performs on Celtic (Irish folk) harp and Kinnor (lyre).

November 6, 2007 **Alan Mandel, Piano**  
7:30 pm, Heeren Hall

Composer and pianist Alan Mandel is renowned as a specialist in American music from ragtime to contemporary, as well as that of European composers of the Romantic era. His concert career has taken him to forty-eight countries. He has produced an extensive catalog of recordings, largely of American works, and is especially noted for his recordings of the complete piano works of Charles Ives, forty works by Gottschalk, and the complete piano sonatas of Elie Siegmeister.

From 1963 to 1966 Mandel taught at Pennsylvania State University, then became head of the piano faculty at American University, where he is now Chairman of the School of Music. He is also Artistic Director (and co-founder) of the Washington Music Ensemble.

(Thursday) Nov. 17, 2007 **James Recktenwald, Trumpet**  
7:30 pm, Heeren Hall

James Recktenwald is a native of Louisville and holds a Bachelor of Music Degree in performance from The University of Louisville, where he studied trumpet with Leon Rapier and Jerome Amend. He has served as principal trumpet with the Pennsylvania Pro Musica, second trumpet with the Concerto Soloists of Philadelphia, and third trumpet with The Haddonfield Symphony. He has also performed with the Harrisburg and the Delaware symphonies. He currently holds the assistant principal/second trumpet position with the Louisville Orchestra and performs with The Symphonic Arts Brass Quintet.

February 5, 2008 **Christina Bouraz, Soprano**  
7:30 pm, Heeren Hall

Lyric coloratura soprano Christina Bouraz is a graduate of The Curtis Institute of Music in Philadelphia, with a Master's degree in opera. She has sung with numerous opera companies, including the New York City Opera, and at the Spoleto (Italy) Opera Festival. She has also won many top awards, including the Maude Stewart Brush Award from The Metropolitan Opera National Council Auditions and the Lotte Lehmann Fellowship from The Music Academy of the West, and was a finalist in the Luciano Pavarotti International Vocal Competition. She is scheduled to sing the role of Lisette in *La Rondine* with Sarasota Opera in 2008, and Queen of the Night in *The Magic Flute* with the Louisville Ballet.

February 19, 2008 **In-Ae Ha, Piano**  
7:30 pm, Heeren Hall

Twelve-year-old In-Ae Ha was born in Seoul, Korea. Her father, Jae-Song Ha, is an Adjunct Professor in the School of Church Music and Worship of The Southern Baptist Theological Seminary and conductor of the Louisville Korean Women's Choir before accepting a position on the faculty of Hongshin University in Seoul. Her mother, Youn Joon Gu, is a professional soprano. Brother Daniel (age nine) is also a pianist.

In-Ae began piano study at the age of four. When she was eight she won 2003 Corneille Overstreet Competition. In the following year she won the KMTA Bluegrass Competition, and the Young Classical Artists Competition sponsored by WUOL and the University of Louisville. In February 2005 she played Chopin's Nocturne in E minor, Op. 72, No.1, in a live recorded

concert for "From the Top," an NPR classical radio program that features the best young classical artists from around the country. As a result of winning the Second and the Third US Youth Piano and String Concors of Hymn, she performed at Carnegie Hall in 2005 and 2006. Other honors and performances are too numerous to mention.

This young virtuoso's repertoire spans all eras from Baroque to contemporary. She has the innate ability to learn music very quickly, grasp its meaning intuitively, and perform it expressively and in the appropriate style. This performance will be her debut full solo recital.

February 26, 2008 **Robert Gruca, Guitar**  
7:30 pm, Heeren Hall  
Master Class February 27, TBA

Robert Gruca has won several first prizes in the United States, and also was a top prize winner in the Rantucci International Guitar Competition and a semifinalist in both the Guitar Foundation of America Competition and the JoAnn Falletta International Guitar Concerto Competition. He has toured the eastern United States and Europe. In 2004 he made his concerto debut, performing Rodrigo's *Concierto de Aranjuez* with the Marquette Symphony Orchestra under the direction of Nuvi Mehta. In recent seasons he has played solo concerts throughout the eastern United States and Canada.

March 4, 2008 **Black Diamond Choir**  
7:30 pm, Alumni Chapel

The University of Louisville's Black Diamond Choir is the product of a one-hour performance course offered by the School of Music with the aim of cultivating awareness of the artistic qualities of Gospel Music and its significant role in American culture and the shaping of American music.

The choir was organized in 1969 by Beatrice Brown and Joetta Harrington. Currently leadership is provided by Jamil Anderson (Director) and Ron Jones (Choir Instructor). They have performed throughout Kentucky and neighboring states, and recorded with numerous gospel artists. In 2000 they followed in the footsteps of the famous Fiske Jubilee Singers by making their first international appearance in England.

April 1, 2008 **Joseph Kaizer, Cello**  
7:30 pm, Heeren Hall

Cellist Joseph Kaizer is emerging as a notable performer, appearing in solo and chamber recitals both throughout the United States and abroad. In 2005 he

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was invited to the Royal Conservatory of Music in Denmark, where he presented a solo recital and performed in several concerts and master classes. He has appeared as soloist with college orchestras and the North Shore Chamber Orchestra (Chicago, IL). In 2006 he was a semi-finalist in the Carlos Prieto International Cello Competition in Morelia, Mexico. He is currently finishing his Doctoral studies at the Indiana University School of Music, where he serves as teaching assistant to Janos Starker.

**Seminary Ensemble Performances**  
***Fall Semester, 2007***

October 16                      **Seminary Orchestra**  
   **Fall Concert**  
   7:30 pm, Alumni Chapel

October 23                      ***Old and New Wine in***  
   ***New Wine Skins***  
   Phillip Landgrave and Mozelle Sherman  
   7:30 pm, Heeren Hall

November 9                      **Seminary Choir**  
   7:30 pm, Alumni Chapel

November 13                      **Oratorio Chorus,**  
   **Seminary Orchestra Concert**  
   7:30 pm, Alumni Chapel

To receive a **monthly calendar** of School of Church Music & Worship events, please call the SCMW office at 502-897-4115.

**Annual Student Awards**  
***May, 2007***

At the end of each Spring semester, a number of awards are given by the faculty of the School of Church Music & Worship for outstanding performances and/or academic achievement in various areas. These are the honorees for 2007.

**Recital Awards**

Orchestral Instruments,  
**Jared von Kamp** (Euphonium)  
Piano, **Eunsil Yun**  
Organ, **Anna Pan**

**Academic Awards**

Vocal performance/Pedagogy,  
**David Gagel**  
Music Theory, **David Gagel**  
Composition, **Misun Kim**  
Church Music Drama, **Marciano Santos**  
Worship Studies, **Brett Gibson**

**Donald P. Hustad Organ Service Playing Award,**  
**Zachary Young**

**Theodore & Jacqueline Roskey Outstanding Instrumentalist Award,**  
**Charles Priest**

**Phyllis Heeren Outstanding Graduate Award,**  
**David Gagel**

**About the Awards**

Upon his retirement **Dr. Donald Hustad** established an **Organ Service Playing Award** for organists who exhibit excellence by playing prescribed service items, in blind competition. The **Theodore and Jacqueline Rosky Outstanding Instrumentalist Award** honors outstanding contributions by a full-time student to the Seminary through faithful service and performance on an orchestral instrument. The student may be enrolled in any academic program of the Seminary. Upon his retirement **Dr. Forrest Heeren**, first Dean of the School of Church Music, established the **Outstanding Graduate of the Year Award** in honor of his first wife, Phyllis Heeren. Factors considered are spiritual, academic, musical, and ministerial. The award includes a cash prize and a plaque.



## *Educational Events, Summer 2007*

### **“Churchestra” Workshop**

On July 12 and 13, 2007, **Jeff Cranfill**, Orchestra Conductor of First Baptist Church, Atlanta, Georgia, led a “Churchestra” workshop at SBTS, followed by a concert on the evening of the 13th in Alumni Chapel. The “Louisville All-City Churchestra,” brought together for the event, was made up of 52 players selected from around twenty area churches and the Seminary community.

**Douglas Smith** was the organizer of the event, based on a similar one organized and promoted by Cranfill in Atlanta in May 2007 in which an All-City Church Orchestra rehearsed and performed 12 published works by 12 different composers (including Smith). On that occasion each composer rehearsed his own chosen work, then conducted it in an evening concert. After participating in that very successful event, Smith invited Cranfill to do the same at SBTS, but his idea was to use only Cranfill’s own works for the entire program.

Smith chose the players according to a strictly prescribed instrumentation and for their outstanding abilities, saying “We must master music quickly and perform after only the one rehearsal. Some of Jeff’s music is delightfully challenging, and so we need players with ample technique and excellent sight-reading abilities.”

Cranfill led the orchestra in rehearsal on Thursday, July 12. On Friday afternoon he talked about his own experiences as a church orchestra director, and hosted a question and answer session for church staff members and other participants in music ministry. This was followed by the concert in the evening, which included 10 pieces selected by Cranfill himself from among his many published arrangements. Rehearsal, discussion, and concert were free and open to the public.



**The team, atop the temple of Borobudur at Yogyakarta in central Java**

### *Ethnomusicology Class Travels to Java*

This summer five SBTS and Boyce students (Nick Campbell, Melissa Garner, Amy Isbell, Valerie Patton, and Zion Tjendana), led by Dr. Esther Crookshank, had the opportunity to study Javanese gamelan music in the Pacific Rim area as part of travel course in applied applied ethnomusicology. Dr. George Martin and his children Paul and Sarah (students at Bellarmine College and Murray State University, respectively) were also part of the team. For three weeks the students studied performance of the instrumental and vocal music of this complex musical tradition. Besides rehearsing at culture study centers and on university

campuses, they also attended gamelan performances by community groups, at the royal palace and the traditional *Ramayana* ballet, and toured important cultural and religious sites. The course will be part of a new second major in Applied Ethnomusicology in the MCM degree. Congregational Song in World Cultures, the foundational course for the degree concentration, has been taught for two years and was the prerequisite for this travel course. A team-taught intensive course in the methods and philosophy of applied ethnomusicology is to be offered on campus in June 2008.

*Esther Crookshank*

## *Community Music Education*

**The Seminary Academy of Music** was established in August 2000, with the goal of providing excellent music education for the Seminary community and others at an affordable cost and in a Christian environment.

The Academy provided private music lessons in the 2006-2007 term for around 80 students of all ages, on brasses, woodwinds, strings, voice, organ, piano, and guitar. Lessons go on throughout the regular terms and the summer. The 14-member faculty is made up of professional musicians from the community as well as SCMW faculty and students:

Shawn Eaton, voice	Lee Myers, trumpet
Ruthanne Fulton, voice and piano	Nuno Norberto, guitar
Melissa Garner, voice and piano	Anna Pan, organ and piano
Maggie Garrett, voice	Valerie Patton, violin
Mircea B. Ionescu, violin and cello	Chandi Plummer, voice
BoYoung Lee, voice	Malinda Rawls, flute, clarinet, drums, strings
Christy Lowder, voice and piano	Amy Valle, piano

The Academy is accredited by the National Association of Schools of Music (NASM). The founding Director, Dr. Linda Lancaster, holds degrees in music education and flute performance, including a DMA from the University of Missouri-Kansas City Conservatory of Music. She has had extensive professional experience in both performing and teaching, including nine years of public school education at the elementary level.

Faculty biographies and information about registration and fees are available through the SCMW office (502-897-4115) and on the Seminary website: (<http://www.sbts.edu/academics/Schools/Church Music and Worship/Academy of Music.aspx>)

## *Fifth Year Landmark for Seminary String Camp*

*Violinist Esther Crookshank founded the **Seminary String Camp** in 2003 with the intention of providing an affordable study opportunity for string players in the Seminary Academy of Music, many of whom wanted to play in their churches. In keeping with this goal, the camp was designed to teach young people performance skills and how to use those skills in worship.*

### ***Record Enrollment***

This year's fifth annual Seminary String Camp boasted a record enrollment of 51 students ranging in age from 4-year-old Bria Quinn to retired piano-teacher-turned-cellist Clara Matthews, 77. Students were divided into eight classes and two orchestras, according to age and level of experience. Master classes, student recitals, daily devotions, and more were held throughout the week. The faculty was the largest ever, with fourteen members, five of whom were new additions.

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## *A World Premiere*

On Friday morning the combined advanced classes gave a concert for an appreciative audience at Atria Senior Living S. Matthews. Camp activities culminated on Friday evening with a concert in Heeren Hall, which included works by Jeremiah Clarke, Bartok, American composer Timothy Durbin, Handel, Haydn, Bach, Mozart, Korean-American composer Soon Hee Newbold, and another “first.” The premiere of the first work specifically written for the Seminary String Camp, Hiram Rollo’s setting for string orchestra of his hymntune *Worthy To Be Praised*, was conducted by the composer.



Rollo, who is an MCM graduate of SBTS earned several other degrees before coming to Louisville from Brazil, published a number of works (including more than a dozen hymns and tunes in the Brazilian Baptist Hymnal), and was well-established in the Baptist musical leadership of his native country. He is now Minister of Music and Worship at Walnut Street Baptist Church in Louisville.

Rollo taught the new hymntune to the students in a morning devotional on Friday and led the congregation in singing it at the end of the program, accompanied by a stage full of string players—a joyful conclusion to a glorious week.

*Esther Crookshank*



## *The Faculty*

The String Camp is directed by Esther Crookshank and SCMW student Leila Trindade, who is a member of the faculty of the University of Louisville Suzuki Institute.

Malinda Rawls has been on the camp faculty since 2003, and also teaches in the Seminary Academy of Music and the University of Louisville preparatory school. Seminary Orchestra members on the faculty were Roberta Chappars (principal cellist), Jennifer Seersaw (violin), and Debra Garrett (cello). Boyce College student Valerie Patton, award-winning 2006 MM graduate Meggan (Jackson) Anderson, and incoming SCMW student Cara Lee Smith (from Atlanta), also shared the teaching load. Garrett, Anderson, Isbell, Smith, and Wayne Krigger are new to the camp faculty. Krigger is on the University of

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Louisville Suzuki faculty, performs widely as a cellist, and is much in demand by workshops and camps as a teacher of both children and adults.

The Camp Orchestra was conducted by Amy Isbell, a missions major in the Billy Graham School who holds performance degrees in both violin and harp. Isbell was choral and orchestral conductor at Christian Academy of Louisville before coming to SBTS.

### *Gallery*



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String Camp, *continued*



Next year's Seminary String Camp is scheduled for June 23-27, 2008.

**Who's Where ~ Alumni Profiles**  
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## *The Song Goes On ~ After Katrina* First Baptist Church, Long Beach, Mississippi

On August 29, 2005, the Gulf Coast suffered the most destructive natural disaster in the history of the United States. Hurricane Katrina first made landfall on the tip of the Florida panhandle, swung out to sea, then made landfall again to ravage cities and towns in Mississippi and Louisiana. It has been estimated that 90% of the buildings along the coast of the Gulf of Mexico were destroyed. Hundreds of schools, libraries, hospitals, and other essential facilities were lost, along with thousands of homes. Churches were not spared.

SCMW alumnus John McCall (MCM 1976) is Minister of Music at First Baptist Church, Long Beach, Mississippi. When he responded to the *Who's Where* inquiry several months after the storm, he wrote this:

Church facilities, along with personal library, etc., completely destroyed by Hurricane Katrina. Church was located one block off the Gulf of Mexico. See website for "graphic" pictures! Presently meeting in school gym and exploring all options for re-building/re-locating. Since Katrina, church has operated a distribution center, worked with numerous volunteers, provided "house-warming kits" for FEMA trailers, etc. Many churches and individuals have been very encouraging and generous, providing sound equipment, percussion instruments, trailers to store and transport all of the above, and much more. Many challenges, but much hope for the future, as well. (Jer. 29:11)

Long Beach (population 17,300 according to a census in 2000) lies roughly in the center of a line of 11 coastal cities in Mississippi, all of which were devastated. Long Beach and neighboring Gulfport got the highest winds—sustained at 125 miles per hour during landfall, by some estimates—and a 30-foot tidal surge. The debris field left in Long Beach has been estimated by one source to contain more tonnage than that left by hurricane Andrew (1992) and the World Trade Center combined.

Like other churches, First Baptist Long Beach was completely destroyed. What had been a complex of beautiful modern buildings was reduced to rubble. The result has been preserved in many dramatic photographs. Two of those in particular poignantly illustrate the effect upon the music ministry.



A rain-soaked hymnal lies open to "Sweet hour of prayer."



A grand piano lies upended in the rubble.

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The sanctuary, before and after the storm.

One early estimate of the damage to the facilities was \$12 million. The church that had been considering the construction of an additional education building was facing an unknown future—one that would include many financial and logistical challenges. The community was also affected, at the time of its greatest need, by loss of the church’s services—for example, the food pantry that had fed more than 450 low-income families each month was no longer available.

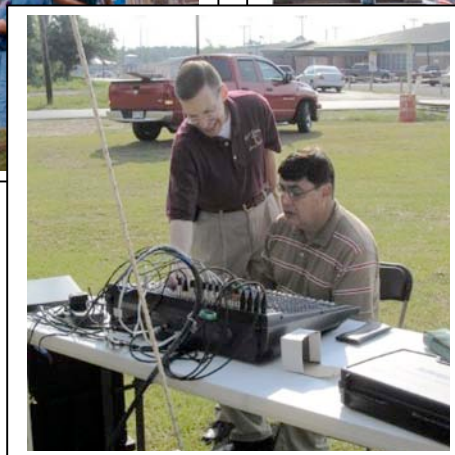
But the spirit remained strong. Pastor LaRue Stephens was cited by RaeAnn Slaybaugh (in *Church Solutions*) as saying, “In great loss, we received great gain . . . The walls are gone, but we haven’t lost the church at all—it’s stronger than ever.” He talked about the immediate need to reactivate the church’s ministries, saying that the immediate priority was the people of the city rather than the “church house.”

Help came from many venues, with gifts of supplies, loans of equipment, and cash donations. Volunteers from churches all over the country contributed goods and labor. Local facilities that remained intact donated space. Worship services and Sunday School were held outdoors at first, and under the roof that was all that remained of the sanctuary, then moved to the Long Beach Middle School, where they continue to be held.



John McCall is on the right, above

John and a technician



Worship under the roof, above

*Continued on page 17*



Choir rehearsals and other musical activities resumed, in various locations. Despite being without a central facility, the music ministry is again a very vital and active one (see the website).

In June 2006 the congregation voted to move to a new site, and on October 30 the church announced the purchase of 17 acres at 300 North Cleveland Avenue, Long Beach. Ground was broken on March 4, 2007, and work began on the foundation early in May. And the song goes on.



The spire and cross come down.



And the walls go up.

*First Baptist Church  
of Long Beach, Mississippi  
was founded in 1909, and had a membership  
before Katrina of nearly 1,000.*

**All photographs are from the website,  
at <http://www.fbclb.com>.**

**To submit items to  
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Progress as of September 24, 2007

*Soli Deo Gloria*