

What Happened?

**THE STORY OF THE DECLINE OF THE CHURCH MUSIC PROFESSION
AND ITS RELEVANCE FOR EDUCATION**

Linda Lanier-Keosaian

From first note to last it was quite evident that the instruction at the Guilmant Organ School today - as it ever has been - is directed intelligently toward the creation not only of players with that ample technical equipment which every graduate must, and did, have, but also toward the development of a broad and sympathetic interest in and knowledge of music per se. The Guilmant Organ School graduates not only "play the organ," but they play the best of music musically.

H. O. Osgood in Musical Courier, June 3, 1920 (1)

In our own country conditions in sacred music have changed considerably in the last thirty or forty years, and for the better. These changes result from the steady rise of our cultural level. This upsurge of musical appreciation and understanding by contemporary musicians has led to a revolt against banal and irreligious types of music, untrained direction and mediocre performers and performance.

The result has been the establishment of schools of sacred music such as the Guilmant Organ School in 1901.[actually 1899], the Westminster Choir College in 1926, the Union Theological School of Sacred Music in 1927, the Juilliard Department of Sacred Music in 1945, and the Hebrew Union School of Sacred Music in 1948, as well as instruction in various branches of sacred music in many colleges, universities and seminaries.

Sacred Music, A. W. Binder, New York Times, May 17, 1953 (2)

The world into which you are graduating is different. The mainline denominations are declining. Increasingly, people of faith are reluctant to commit themselves to membership. Many congregations already and in the future will not have their own minister. For some people the message is clear. The days of glory are over. The best thing you, as new graduates, can do is entrench, hold on to disappearing structures, and keep calm heads. In fact, as I think you know, I don't subscribe to much of that. You are entering a world of great opportunities. (3)

President Iain Torrence to the 2005 Graduates of Princeton Theological Seminary

The Episcopal Diocese of Newark, for years the epitome of liberal Protestant Christianity in America, acknowledged Thursday in an unusually candid report that it has suffered a steep slide in membership and needs a bishop who can revitalize its struggling parishes.

The diocese, which covers seven northern New Jersey counties including Bergen,

Passaic, Hudson and Morris, has lost nearly 24,000 congregants, or 46 percent of its membership, since 1972. That's nearly three times the average decline in the Episcopal Church nationwide, the report said....."Many congregations are struggling. A significant number have been incurring operating deficits, and some are in fear for their very existence."

Besides the membership decline, the diocese has closed 23 churches, or 16 percent, in the last 33 years. Moreover, nearly 90 percent of parishes were founded before 1942, and not a single church has opened in 16 years, the report said.

During the same period, the Episcopal Church nationwide increased its congregations by 2 percent.

The Record, Friday, December 9, 2005 (4)

Searle Wright is a name well known to many New Yorkers and graduates of Union Theological Seminary. His presence in New York City a generation ago was enormous. He attended Columbia University and the School of Sacred Music at Union Theological Seminary, where he joined the faculty in 1947. Searle Wright was a Fellow of the AGO, of Trinity College, London, and of the Royal Canadian College of Organists. For nearly two decades Searle was Organist and Choir Director at St. Paul's Chapel Columbia University. Before that he was organist-choirmaster at the Chapel of Incarnation, now the Church of the Good Shepherd. [Episcopal] His compositions include works for organ, choir, chamber ensemble, and orchestra.

Of all the institutions he once served in New York City, the only one left to remember him now is the AGO. [American Guild of Organists] St. Paul's Chapel at Columbia no longer has a music director or music program, and Union Theological Seminary no longer has a school of sacred music, and therefore there is no one to remember Searle in New York.

AGO New York City Chapter Newsletter, December 2005. (5)

What happened between the excitement of the growing quality and quantity of church music described in 1953 and the sad story of the struggling Episcopal Church and the even sadder story of Searle Wright's memorial, with no institution left to honor his memory? This is the question to which I will be seeking the answer.

The period of the 1950's was the "days of glory" of the church to which Dr. Torrence referred in his graduation day address. I thought, when I read it that he would go on to explain why he does not "subscribe to much of that." Instead, however, he simply went on to enumerate the things they

had done in the past year, ending with an exhortation to keep confidences and to respect the boundaries of conscience. Why did he raise the issue of the decline only to dismiss it without any explanation?

Robert Wuthnow describes an enormous Sunday School Union parade in Brooklyn, with 90,000 children marching for hours, reviewed by the mayor, the governor of New York, and a justice of the U.S. Supreme Court. (6) This was on June 6, 1946, when America was getting back to the business of normality after the war, and church was at the heart of it. It was in response to the explosion in church population, that churches, glutted with people and money, could enlarge their facilities. As my husband, the minister, says of those days, it was, “ Build the churches, open the doors, and watch out that you don’t get trampled!”

The 50's, the Eisenhower Era, were marked by an easy mix of politics and religion. Eisenhower spoke the famous line, “America is great because she is good,” and everyone believed him. (7) To be an American was to be a church-goer. Prayer was said in school and at most public functions, and *unashamedly*, along with the Pledge of Allegiance and the singing of the National Anthem. It was during this period that “ ...one nation *under God*” was added to the Pledge. The returning war veterans from World War II and the Korean conflict brought their families to church, and their children, the “boomers,” filled the Sunday Schools. This is what Robert Wuthnow referred to as “the religious revival of the 1950's.” (8)

Excellent church music, with many choirs, handbells, and the organ, were the mark of the happy, healthy, and successful church. People took their children to the churches with the best children’s choirs. This is often still true in the suburbs, where (sometimes) such churches have managed to survive. In fact it is churches such as this, ones which have been able to maintain a high

standard of music throughout the turbulent and changing period of the 60's and 70's, which are doing reasonably well today. Others, which have caved in to the latest fad in music, have not fared so well.

Even though we may point to the 50's as the pinnacle of church attendance and lay involvement, all was not well. This was still the period when “Jim Crow” laws pertained and churches were segregated. The doors of white churches in the South were closed to African-Americans. Because it was not discussed openly does not mean the issue was not there. On the contrary, to raise it at all was inflammatory, and could have been dangerous. In 1954, the Supreme Court Case, *Brown vs Board of Education*, declared segregated schools unconstitutional. In the South, this was largely ignored. Then, on December 1, 1955, Rosa Parks refused to move from her seat on the bus to allow a white man to take her place. She was arrested. Four days later, the Montgomery Bus Boycott, led by the young Martin Luther King Jr., began. The NAACP sponsored college students at the University of Alabama (Arthurine Lucy) and at the University of Mississippi (James Meredith). The students were accepted on paper, but riots ensued upon their arrival to take up residence at their respective state universities. People of conscience and those frightened of change lined up against each other, and we were off and running in the battle over Civil Rights for all Americans. Churches were asked to vote to open their doors to people of all races. Many refused until the mid-sixties. Even though the doors were “opened” to people of all races, the hearts of the church-goers were not necessarily changed. Private academies were organized for white children, who were otherwise forced to go to school with African-American children. Some of these were sponsored by or met in church facilities.

Young people, (especially those who had entered college), caught in the midst of trying to

apply what they had learned so far at church, that all people were their brothers and sisters in Christ, were disillusioned. They turned against their parents. Church leaders forbade them to meet for discussion with African-American students. Campus ministers sided with the students and helped them engage in covert activities aimed at forming organizations with their African-American counterparts. This was in the South in the late 1950's. (9) Churches were beginning to suffer.

The Cold War and the Russian launching of Sputnik in 1956 caused doubt and fear for the future. There were those who called the Civil Rights struggle a "Communist plot." The trouble was caused by "outside agitators." The agitators were actually gentle college students, for the most part, and devoted church people who wanted to be a part of this historic movement. Among those devoted church people were some denominational leaders who would be excoriated for being very visible, and whose pictures and sayings appeared in major newspapers. Conservatives believed that ministers should preach and provide pastoral care, but not involve themselves in social action. They were furious that their leaders would take a public stand in an official capacity. Religious leaders were trying to shape the values and the conscience of their people with their preaching and teaching, which they believed would translate into moral behavior of their flock based on those changed values.

When Eugene Carson Blake, the Stated Clerk of the Presbyterian Denomination, was involved in civil disobedience in the early 60's and then in the March on Washington in 1963, I recall his saying, in a sense, that he represented the church. He said, 'Late we come, but we come.' He was apologetic for the church's not being in the forefront of the movement, but that we are finally there. He got both praise and criticism for that. -The Rev. Frederick Maier (10)

When John Kennedy was elected President in 1960, young, with a beautiful, cultured, and well-educated wife, both Roman Catholic, there was a sudden feeling of optimism in America.

There was talk of “Camelot, ” and of America having arrived at its peak in the world economy, global politics, and the arts. Kennedy said famously, “Ask not what your country can do for you. Ask what you can do for your country.” Young people in college, many the first in their families to achieve this level of education, were faced with the knowledge that they no longer had to follow what their parents had told them to do. So they didn’t. They went to the March on Washington, they marched on their own campuses, they joined the Peace Corps, or any of the other groups which were sent out to make a difference in the world. They thought deeply and felt passionately. Like Mario Savio at UC Berkeley in California, they worked for justice, respect, and equal treatment against their often manipulative and duplicitous elders. They abandoned the church, and most never returned. The Boomers, who had filled the Sunday Schools of the church, were gone.

The protests against the Vietnam War were disastrous. Conservatives and liberals were now called Hawks and Doves. Riots filled the college campuses, Kent State being the most infamous, for the shooting of innocent college students by nervous National Guardsmen. In the churches, there was the problem of whether to fly the American flag. Hawks flew flags on their homes and Doves did not. They fought in church over whether to display the flag. Then there was the problem of whether to place the Christian flag or the American flag higher. The Rev. Frederick Maier, a Presbyterian minister and churchman, tells of how, when he was Stated Clerk and had to visit churches in North Jersey in an official capacity, he found that the American flag in many churches, was placed higher. When this was pointed out, he said, ”There was real resistance. Some ministers lost their pulpits on that issue.” (11)

With the death of John Kennedy, a mood of pessimism swept America. Generations became alienated from those who came after, those who had not shared in the grief of that event. Everyone

alive then can remember exactly where they were and what they were doing at the moment they heard that Kennedy was dead. The response of the country was to go to church or temple.

Communism and race roiled. In the Presbyterian Church there was the issue of the Angela Davis affair.

Communism was the touchiest issue in society for many, many years. Nothing sent such shock waves through the aristocracy as the Bolshevik Revolution. Communism became the villain because it scared the people who possessed wealth. Scared the daylights out of them that this might catch on. This was a big power in American life from that moment on. The climax may have been in the McCarthy era.

Angela was anathema. She was black and a communist. She had two and a half strikes against her. She was in court because she was charged with helping get a weapon for someone who shot a judge and escaped from a courtroom. The Presbyterian Committee on Social Action, the body in the national structure that was responsible for things like this, voted to contribute money to her defense on the ground that any citizen ought to have the right to a trial with adequate money for lawyers to defend her. I happened to be in the meeting when they voted on this and I remember some caution being raised at the time. This created an enormous splash in the church and in society. The money was paid on the recommendation by a local committee. This was in Marin County, California in a Presbytery committee. When it became clear that people were using that as a club to beat the church, 20 black men, most of them ministers, I'm not sure they all were, contributed \$500 each to re-fund the church. So they could say there was no church money used. Oscar McCloud was one of those men. They were stalwart heroes in my book. The money was paid by the church but then reimbursed by 20 black men.

This was used as a club against the church for decades after that. I know it was. It became something that was held against the Presbyterian Church for a long time. One day in the 1970's, Ruth and I were at Ghost Ranch [Presbyterian Church Conference Center]. We overheard a couple speaking about the Angela Davis affair and how awful it was. Another couple spoke up and said, "You know, we are not Presbyterians, but the reason we are here at this conference is that we heard about that. And we thought that if the Presbyterians had the courage to do a thing like that, there must be something to that faith. And so we came to find out about it."
(12)

Then, there was the "God is Dead" phenomenon in theology, which caused such a stir that it became a cover article for Time Magazine on April 8, 1966. Here is what another Presbyterian churchman, The Rev. William Chapman, had to say about the movement:

I was at Princeton at the time, doing doctoral work and we kind of thought of that as a fad. But, again, it rattled everyone's cage. It seemed to threaten people of faith at a very fundamental level. It lasted maybe 5 years. It was mostly ... got more publicity than it deserved. It gave people the chance to say, the church isn't worth anything. (13)

And they did say just that.

There was a national debate over the issue of draft-dodgers. Once again, ministers and church leaders took the lead in making pronouncements to the government about how it should treat those who avoided the draft by leaving the country. One prominent church leader, The Rev. William Sloane Coffin, Chaplain to students at Yale University, and then pastor of Riverside Church in New York City, actually encouraged young people to avoid the draft as a way of protesting the war in Vietnam.

I thank God for all the young men and women here who are going to refuse registration. (14)

My husband remembers being in Princeton Seminary in 1970 to 1973, when he was aware that there were students who were enrolled in the seminary, not to become ordained or to enter church professions, but to avoid the draft. Kevin Walter, an organist and student in the School of Sacred Music at Union Theological Seminary in 1968 -1969, remembers being criticized by some students there who also had no interest in church professions, but were also seeking to avoid the draft.

The seminary was full of draft dodgers. They were people who were in seminary just to get a deferment and they were blatant. They had no intention of being ordained or of going into pastoral ministry and they were antagonistic towards the church. What the hell they were doing in seminary was beyond me. They were open about it. I remember getting pissed off with them. I remember saying, "Look, I don't like the Vietnam War anymore than you do but I'm not here to make a social statement, I'm here to get a graduate education. And on my own nickel. I don't appreciate going to class and seeing a sign on the door saying, "No Class. Go to Protest at

Lowe Library.” I was tentatively exploring the possibility of going for ordination, but that got shot to hell. (15)

On the other hand, asked about the draft-dodging in seminary and how lay people in the churches reacted to it, The Rev. Frederick Maier said:

They didn't like it. Did they leave the church over it? I suppose they did. That was not a mass movement in the church. Most of them just ground their teeth and vilified people like Coffin.

(About the Kevin Walter incident cited above) I think that is a vile insult. I never knew a person who went to seminary to avoid the draft. I wouldn't take that seriously at all. (16)

Here is William Chapman on the issue of draft-dodgers and the role of ministers as prophets:

At that General Assembly in 1976, I was on the Committee to deliver the overture to accept the draft dodgers. A full colonel of the Marines was with us and he was dead set against it at the beginning. But at the end he said that if we had any problems on the floor, he wanted to stand up and say who he was and say that he thought we ought to be forgiving and reconciling. There were a lot of us who were taught in seminary that we needed to assume the prophetic role, and trying to be prophetic meant that people were going to have lots of reasons to complain about our [the church] being [involved] in politics. (17)

One of the issues which divided religious conservatives and liberals was that of church officials making these kinds of social action pronouncements in the name of the whole church, and especially without explicit Biblical warrant. This may be best exemplified by the controversy surrounding the Confession of 1967 (C-67) of the Presbyterian Church, according to the Rev. Gregory J. Keosaian, Stated Clerk of the Presbytery of the Palisades.

The Presbyterian Church is a Protestant denomination governed by a written Constitution, consisting of two parts: Part I - The Book of Confessions (the “ardor”) and Part II - The Book of Order (the “order”). The Book of Confessions consists of eleven creedal statements, dating from the early Christian era (e.g. the Apostles’ and Nicene Creeds) through the late 20th Century (e.g. A Brief Statement of Faith). Presbyterians understand the Confessions to be “subordinate standards” (i.e. not on a par with the Bible), but standards for belief and conduct nonetheless. Their purpose is to serve as expositions of various aspects of Biblical faith and church

doctrine, and to outline the essentials of a faithful and fruitful Christian life. The Confession of 1967, or C-67, emerged during the turbulent period of the late 1960's in America. It's overall theme was "reconciliation," and it touched upon issues of race, social justice, and the environment. Curiously, however, it just missed the women's movement!

To embody these kinds of public policy pronouncements in a church Confession was nigh unto anathema for religious conservatives. As was C-67's approach to the Bible itself, which it describes in the following manner:

The Bible is to be interpreted in the light of its witness to God's work of reconciliation in Christ. The Scriptures, given under the guidance of the Holy Spirit, are nevertheless the words of men, conditioned by the language, thought forms, and literary fashions of the places and times at which they were written. They reflect views of life, history, and the cosmos which were then current. The church, therefore, has an obligation to approach the Scriptures with literary and historical understanding. As God has spoken his word in diverse cultural situations, the church is confident that he will continue to speak through the Scriptures in a changing world and in every form of human culture. (C-67, 9.29)

The stage was set for an all-out war between conservatives and liberals! Into this arena was born the Presbyterian Lay Committee, an unofficial yet very vocal (some would say strident to the point of scathing), independent organization within the Presbyterian Church. In 1968, their periodical, The Layman was launched.

The Lay Committee feared that traditional, Protestant theology, as exemplified by such church giants as Martin Luther and John Calvin (the "Father of Presbyterianism") would be undermined by C-67's new social gospel agenda, not to mention its scandalous assertion that the "Scriptures...are...the words of men!" (18)

While the conservatives were busy worrying about the erosion of biblical faith, the liberals were launching their own self-righteous campaign to fill the shoes of the prophets. In his book, Looking for God in the Suburbs, James Hudnut-Beumler describes how clergy, buoyed by their success in fomenting social change, began to overestimate their own importance. They seemed to forget that their authority to speak was limited to their denomination, and not to the nation. In Hudnut-Beumler's words, "...liberal church activists in nearly every denomination kept hammering away at a progressive social agenda, seeing their scars as signs of progress in the cause." (19) Dismayed and disheartened, church members fell away.

Mark Oppenheimer records that there was a sharp decline in church membership and attendance in liberal Protestant churches which began in the 1960's. The decline became a "precipitous fall" by the year 2000. During this period, conservative and Pentecostal churches grew in numbers. The Southern Baptist Conventions grew by 2.5 million members. (20) Oppenheimer also says that liberal Protestants and Jews have had the lowest birth rate since the middle of the century, while the conservatives had the highest birth rate *of any white group*. (21)

A major event in the 1960's for all of Christendom, Catholic and Protestant, was the Second Vatican Council. Announced by Pope John XXIII in 1959, the council met over a period of three years, from 1962 to 1965. It was charged with *aggiornamento*, or updating. The updating amounted to the use of the vernacular (rather than Latin) for the saying of the mass, the priest's turning around to face the people during the mass, permission for priests to make changes in the liturgy, and a relaxation of the sanctions on church attendance. At the same time, there were no changes in the issues of contraception and clergy celibacy, which were major stumbling blocks for many American Catholics. Mark Oppenheimer, in his book, Knocking on Heaven's Door, says that in 1963, about 72 percent of American Catholics went to Mass every week. By 1974 the percentage fell to about half of that. The rate for those under the age of 30 was less than 40 percent. Fewer men felt called to the priesthood and many left the priesthood during that time. (22)

For church musicians, the changes initiated by Vatican II were huge. Priests were given permission to make changes in the liturgy. Composers were asked to write music for smaller groups to sing. The Bishops thought that this would mean music similar to the great polyphonic music of the church. But at the same time, they also wanted the congregation to sing. Priests began to celebrate mass outdoors, which meant portable instruments, like guitars, and the music began to

sound more and more like the folk music which had been popularized by the protest movements. This trend carried over into the Protestant churches. Young people had been leaving the church in droves and this seemed like the way to draw them back. However, long after the popular folk music era had ended, and rock had become the style of choice, the churches were left with the folk-like singing for Catholic mass and Protestant church services. Dr. John Weaver, former Music Director/Organist of New York's Madison Avenue Presbyterian Church and head of the organ departments at the Juilliard School and at the Curtis Institute in Philadelphia, said this about the effects of Vatican II:

With Vatican II, the more formal music of the Catholic Church caved in, the guitar came in, and had a profound effect on Protestant church music. And you can see it even in the way people dress to go to church these days. It doesn't bother me, but men always wore shirt and tie. One of my choir members told a story about being told at breakfast one Sunday morning to go back and dress properly for church, by his mother. He said, 'Why?' She said, 'Because you are going to meet the King.' (23)

In the Protestant church there was a Presbyterian minister, Richard Avery, and his music director, Donald Marsh, who began writing their own faux folk music for their church in Port Jervis, New York. Their music became the rage, anthems for the choirs and hymns for congregations. It is still in demand by those who sang it in the 1960's and 1970's. It was the classic kind of "dumbing down" that Marva Dawn speaks of in her book, Reaching Out Without Dumbing Down. (24) Some have referred to it as "pandering to the lowest common denominator." Phillip Dietterich, a professor of music for children's choirs, referred to it as "disposable music," music to be discarded after using it, as one would a paper plate. However, it can still be found in the music library of just about every church. The music itself is embarrassingly simple, and frankly commercial in its appeal.

Accompaniment was for piano or guitar. In this milieu, the organ became marginalized. There was very little for the organist to do. All of that Bach, Franck, Widor, Vierne, Mendelssohn, that training in improvisation on hymn tunes, all was wasted in this kind of folk, or faux folk music. Instead of two hands and two feet flying in a thrilling way, often in different directions, all one needed was one foot, for the oom-pah bass. Not only that, the mental stimulation from singing the great poetry of the church set to timeless melodies, was gone.

In the Episcopal Church there was Father Bert Draesel, who began writing folk and rock masses when he was still in General Theological Seminary in New York. As his organist, I remember racing between the organ console in the balcony, where I played the hymns, and the piano down in front of the sanctuary, where I went to play the sections of the folk mass along with a guitarist.

At this point, let me explain what is meant by “traditional church music,” and what it means to be trained as an organist who will be able to do it. The music, hymns and anthems and large choral works for the church, come, by and large, from England, with its Anglican liturgy and composers for it; from Scotland, with the strong Presbyterian tradition and its emphasis on the metrical Psalms; from the Lutheran tradition of Germany and Scandinavia, with its strong tradition of choral singing and integral use of the organ in worship. In all of these traditions, the hymn, or metrical Psalm, was used to edify and teach the largely uneducated laity about their faith. John Calvin and Martin Luther hired poets and hymn-writers (composers) to produce a body of hymns which would communicate the faith while being sung. These hymns and Psalms had many verses. In the English tradition, as in the Lutheran, the organist would embellish each verse to make it more interesting, sometimes with only a change of registration (stops on the organ which change the “color” of the sound), but often with improvisation and transposition (moving to a higher or lower key). These skills became

expected of the organist and were built into the training. In early Presbyterian churches the metrical Psalms were sung unaccompanied, the organ being considered the instrument of the devil. By the late nineteenth century, this taboo had been dropped and Presbyterian Churches embraced the role of the organist in worship. In the Lutheran Church, the organist is often expected to improvise on a particular stanza of a hymn, after which the congregation resumes singing on the next stanza, but not the one just interpreted by the organist. In other words, it is considered that one could hear the message of that verse in the improvisation by the musician. This was a highly desirable skill for the organist.

Until the twentieth century, major composers were all organists, e.g. G. Gabrieli, G. Frescobaldi, J. S. Bach (and his sons Wilhem Friedemann, Carl Phillip Emanuel, and Johann Christoph), Henry Purcell, Georg Friedrich Handel, Amadeus Mozart, Felix Mendelssohn, Johannes Brahms, Gabriel Faure, and many, many others. In the twentieth century, the most famous organist/composer was Olivier Messiaen, in France. Their responsibilities included writing music for their churches: for the liturgy, for the choir, for the organ and other instruments available. This music, together with other music from classical composers of all ages, forms the body of music which we call “traditional.” This is the music which organists are trained to perform and interpret.

It was to provide a place in America where organists could go for advanced training in the art of playing the church service that the Guilman Organ School was begun in 1899. Until this time, Americans who wanted to study organ on this level had to go to Europe. William Carl was one who went to France to study with the most famous organist in the world, Alexander Guilman.

Another foreign personage is here. It is Alexandre Guilman, the best-advertised organist on earth. It must make one J. Sebastian Bach turn over in his grave. No one

ever advertised him till 100 years after he was dead. Twenty-six years after he was buried Sir John Hawkins published a voluminous and learned history of music, in which Bach got half a page, picked up accidentally by the historian in a chat with Carl Phillip Emanuel Bach, who was then living in London. Guilmant, on the other hand, gets just three solid columns in the last Musical Courier. It is an article written by W. C. Carl, an American organist, and a very good article, too.
- *New York Times, October 15, 1893 (25)*

William Carl approached his friend and mentor, Alexander Guilmant, about the idea of the school. Modeled on the European model of the master/apprentice. Guilmant consented and the school opened in the fall of 1899, with Guilmant as its first president and William Carl as its director. Guilmant's name brought the allure needed to attract students. (26) (27)

The Guilmant Organ School pre-dated the other conservatories in New York. The Juilliard School began as the Institute of Musical Art in 1905. The Mannes College of Music was begun in 1916, and the Manhattan School of Music in 1917. None of the latter three had organ departments until much later. Not everyone in the field had heard about the Guilmant School, it seems, for this letter to the editor appeared in the New York Times in 1913:

A recent issue of The Times contains an account of the founding in this city, under the patronage of Trinity Church, of a school for the training of organists. In the second paragraph you say, "Curiously enough it has remained until now for America to have its first school for the instruction of church organists." I would like to call your attention to the fact that The Guilmant Organ School, of which William C. Carl is Director, has been for a number of years training organists not only in organ playing and musical theory, but in choir training, both for boys and adults, hymnology and organ tuning as well.

Harold Vincent Milligan, Organist and Choirmaster, Plymouth Church, Brooklyn, New York, July 22, 1913. (28)

The Juilliard School added an organ department in 1945. The Manhattan School of Music did not add its organ department until the mid 1970's, when it moved into the old Juilliard building on Claremont Avenue. The Mannes College of Music does not have its own organ in a concert space

but depends upon the organs in nearby churches for performance and students' practice time. The School of Sacred Music at Union Theological Seminary was begun by Clarence Dickinson in 1928. It admitted graduate students only and awarded a Master's and a Doctorate degree in organ, conducting, musicology, and church music. At the Guilmant School, there were beginners as well as graduate students and their faculty was virtually the same as that of the conservatories. Having been incorporated in 1940 under the laws of the State of New York, and also approved under section 22 of the University of New York, it could grant credit which transferred to colleges. (29)

Nicholas Tino, who graduated from the Guilmant School in 1967, gained credit for two years of college music study when he was admitted to the School of Sacred Music at Union Theological Seminary. Nick had a bachelor's degree but wanted more intensive study in music before applying to graduate school. At the Guilmant School Nicholas studied organ with Fred Swann, Music Director of Riverside Church, who also later taught at the Manhattan School of Music when the organ department was added. Nick's theory teacher was Bronson Ragan, whom Nick Tino and Kevin Walter, another Guilmant student, described as "the best theory teacher in the world," Bronson Ragan taught at Juilliard and at the Manhattan School of Music, as well as at the Guilmant School. Tino and Walter each said that after a year with him, they were ahead of all theory students at the School of Sacred Music at Union Seminary (a *graduate* school). (30) (31)

The list of honorary vice-presidents of the early Guilmant Organ School contained the giants of the music world. Some of those names are Theodore Dubois, Jules Massenet, and Eugene Gigout. At first, William Carl taught all of the classes. As the school grew, so did the faculty. The faculty reads like the who's-who of the New York music world. They were known as the authorities in their respective fields and some wrote the text books used by succeeding generations of organ students.

World famous authority on Musical Form, Thomas Whitney Surette, taught Musical Form. Robert Hope-Jones, a well-known English organ builder, taught Organ Construction from 1904-1906. (32) Clarence Dickinson, who later started the School of Sacred Music at Union Theological Seminary, was on the Board of Examiners before which all students had to appear in order to pass to the next level. Once the other conservatories got under way, the faculty was shared by all. In the beginning, there was no organ instruction in the other schools of music, but courses in music theory, improvisation, keyboard harmony, figured bass, counterpoint, conducting and the training of voices were often taught by the same people in all of the schools. Graduates of the Guilmant School were in major church positions in New York. They also took positions on the faculty of the Guilmant School.

The American Guild of Organists was chartered in 1896 by the Board of Regents of the University of the State of New York. In order to maintain a high standard of performance by its members, the AGO established levels of certification which signified advanced standing in the profession. The Associate level is the equivalent of a Master's degree. The Fellow is the equivalent of a Doctoral degree. The skills needed to pass these examinations became the curriculum of the Guilmant School. Its graduates were able to pass these tests handily. One of their graduates, Gertrude Elizabeth Fritts MacKellar, was the first woman to become a Fellow of the American Guild of Organists, in 1905. This was a time when most women did not go to college. She was from Pennsylvania and, in order to attend the Guilmant School, which did not have dormitories, she would have had to rent a room or apartment in New York. This was a bold step for a young woman in 1900. She studied at the Guilmant School for the full two years and then returned to do postgraduate work. She was organist at the Thirteenth Street Presbyterian Church in New York from 1900 to 1907, while

she was a student at the Guilmant. She then served a church in Des Moines, Iowa, and finally in Bergenfield, New Jersey, where she died in 1946. (33) That, with her high level of competence, she was not installed into one of the major churches in New York City is probably a sign that she was well ahead of her time. Even now, however, one hundred years later, most of the large influential churches in New York City, with the exception of the Cathedral of St. John the Divine, have male music directors and organists.

The importance of the Guilmant School is that it first provided the only place where an aspiring organist and church musician might go to study. Then, once the other schools were in place, it continued to provide an alternative to the college setting for music study. It also provided the opportunity for intense training at a very high level for those who wished to polish their skills before going on to graduate school and for taking the AGO examinations for Associate and Fellow Certificates. At the postgraduate level, it was a place for renewing and maintaining skills. Asked about the strengths of the Guilmant School, here are some responses of former students:

Strengths of the program at GOS: faculty and the small classes and individualized approach. I used all of the things I got from Powers [George Powers, theory teacher] and Ragan, [Bronson Ragan, theory teacher] but not from UTS. [Union Theological Seminary] Bronson Ragan was wonderful. The best theory teacher in the world. He would talk about a chord progression, then sit down at the keyboard and play, saying, this is how Bach used it, this is the way Cesar Franck used it. Most people arrived at his theory class ahead of time, ready to get started. He made music theory exciting. His knowledge was wonderful. He also taught organ and theory at Juilliard. I used all of his principles when I taught music theory later. In fact, many of my pupils went on to music careers later. One told me that after his study with me, he didn't learn anything new until graduate school at the Philadelphia School of the Arts. His pupil thanked him and Nick said, 'No, thank the late Bronson Ragan.'

- Nicholas Tino (34)

The strength of the program was the repertoire George Markey taught and his teaching of choir accompaniments and the playing of the service.

- Steven Frank (35)

Q: What were the strengths of the program? *The faculty: George Markey [Director, organ, conducting], John Weaver [organ], Alec Wyton [organ], Bronson Ragan [theory], Prudence Curtis [theory], Hampton Sisler [organ, composition] (also an ophthalmologist).*

Bronson Ragan was the most incredible man I have ever known. He could look at your paper upside-down and tell you what was wrong with it. Also, the quality of the education, and the tiny classes. It was practically private instruction. It was always small, and never tried to be big. After going to the Guilmant School I passed the AGO exam [equivalent to a master's degree] at the age of 19, before I went to Westminster Choir College.

- Andrew Andela (36)

Q: What were the strengths of the program? *Being in New York, the exposure to music in the large churches, where we went for lessons and master classes.*

- Kevin Walter (37)

Asked about the weaknesses, Kevin Walters pointed to the small size of the school, Andrew Andela could not name any, Nicholas Tino felt that the administration of the school was ineffective, Steven Frank spoke of the vocal pedagogy, taught by Mrs. Markey, as being a weakness. Toward the end of the school, when numbers had dwindled, Fred Swann and John Weaver both said that the quality of the students had declined. John Weaver said that most (not all) of the students seemed to be those who had not been accepted into the conservatories. However, from the beginning of his tenure as Director of the Guilmant School, George Markey staged festival performances in Philharmonic Hall at Lincoln Center. It was one of these which convinced Nicholas Tino to go to the Guilmant School. He spoke of the performance, in 1965, as thrilling. Faculty and students all performed and the repertoire was exciting. These festival performances continued up until 1974, the Diamond Jubilee Year of the Guilmant Organ School, and its last. (38)

The closing of the Guilmant School was blamed on financial problems, students wanting a college degree along with their training in church music, and poor administration toward the end. From the beginning, the school was dependent on churches to provide space for teaching and

practicing. William Carl was the Music Director at Old First Presbyterian Church, at the corner of West 12th Street and 5th Avenue, when the school was begun. The school remained there until 1963, when it moved to another church, the Metropolitan Duane Methodist Church on West Thirteenth Street. (39) Thereafter, it moved to the Madison Avenue Presbyterian Church, where George Markey became the Music Director. When Markey left the Madison Avenue Church and went to All Souls' Unitarian Church, the Guilmant School followed him there. Finally, the school had to rent space in the Lincoln Towers, which was very expensive. John Weaver alluded to the inconvenience experienced by the churches which were expanding their programs and needed the space used by the Guilmant School. (40) If, in the beginning, the need to secure permanent quarters for the school had been anticipated, there would not have been this crisis. But with the great need for well-trained organists, perhaps there was no worry that there would not be a church to provide space for the Guilmant School. As for the financial problems, there had been at every stage, a benefactor who made it possible for the school to grow and prosper without financial worries. When Markey left Madison Avenue, it seems that the secure source of funding was waning. Part of the job of the director was to help secure funds for the running of the school. Granted, the times became difficult and there was competition from the conservatories for the best students, and while no one blames George Markey for the demise of the school, it seems that Markey was unable to obtain the financial resources needed. His main interest was in teaching organ, not in searching for funding. Churches were now hurting. The money sources disappeared, and with them, the school.

However, the Guilmant School was not the only school training church organists which threw in the towel. One year before Guilmant closed, in 1973, the School of Sacred Music at Union Theological Seminary folded, left New York, and went to Yale, where it became something very

different. Westminster Choir College almost closed its doors in the 1980's, but was taken over by a private University, Rider, and its identity as a place to train church musicians also changed. The summer programs which drew musicians from all over the world disappeared and in their place were programs to help New Jersey teachers accrue their personal development hours. As more and more churches closed their doors, church musicians left the field and went into other professions. Those who remained cobbled together a living by doing other things like teaching, playing in temples, working in music stores, playing in bands, and any number of side jobs. The American Guild of Organists began a program called Pipe Organ Encounters to interest young people in studying the organ. These seem to be successful, but no one could seriously advise a young musician to become a church organist, when the future seems so bleak. The conservatories are mainly interested in virtuoso players, not in the church music side of the profession. The virtuoso players are unlikely to hold church jobs, for the restrictions on travel inherent in having to appear in church every Sunday. Church music is merely a side line for them. Even Dr. Weaver said that if he were starting out now, he would not go into church music as a profession. (41) Recently, there have been even more closings of organ departments in colleges and universities. The American Guild of Organists reports that to date, the organ departments at Northwestern University (once a very strong program), Cincinnati Conservatory, New England Conservatory, and Syracuse University (once an extremely desirable place to study) either have already closed, or have plans to close in the near future. (42)

So far, I have written about causes for the waning of the church music profession in the church itself, and have illustrated the impact with the story of the Guilman School with its bright and hopeful beginnings. Now I want to take a look at the art embraced by the culture in the 1960's.

In the early 60's there began a phenomenon called "pop art." It consisted of popular objects,

sculpture of an ice cream soda bottle, soft sculpture of a typewriter, and Klaus Oldenburg's sculpture of a giant hamburger. Here is what Gusta Abels, Fullbright Scholar/Art Historian has to say:

It was commercial art. But commercial art is business art. That's what Andy Warhol did. He started with the Heinz soup cans. He extolled the virtues of 59 soup cans. Consumer packaging. [Q: it was understood as fine art and yet it was pop art?] I don't know if they even use the term fine art anymore. It was what sold. It was what the galleries were pushing. Stuff that was very commercial looking, based on cartoon characters, used tv screens. There is a film showing over and over a tv screen. Everyday subjects and attitudes. Supposed to be funny and glamorous. Mass produced. It wasn't fine art. That was the point. It wasn't the Madonna and child. It wasn't the beautiful bouquet of flowers. Very commercial looking. One of the things I came across in a book is that it was expendable and low-cost. Mass produced. In America you got artists like Robert Rauschenberg, Jasper Johns. Jackson Pollack was much earlier. He wasn't into pop art.

Abstract expressionism [of the 40's and 50's] tried to be very serious and very high art, fine art, and justified it by being extremely abstract. Pop art went the other way. To do a giant hamburger was just ridiculous. They were trying for that. Jasper Johns (I quote him all the time in class) How do you paint, Mr. Johns? "Well, first I do something, and then I do something else." That is what happens. You have these assemblages, soft sculptures, very commercial and realistic. Magic realism came along then. Artists would project slides on the wall and then paint it. Extraordinarily realistic. Then we get Andy Warhol who was an out- and-out commercial artist. He worked at Glamour Magazine. All the stores up and down 5th Avenue. He was the guru of them all. Mechanical repetition and reproduction. He made a cult of being boring. Banal and superficial. He did M. Monroe.

What happens after that, after pop art was minimalism, conceptualism, and photo realism. (With the slides) Minimalism was complete purity reduced to its essence and leads into the Cristo gates. Installation art. That's what is going on now. And the 60's led to it because artists were rebelling against the whole art market. And they didn't want critics to know what they were doing. Frank Stella began this in the 60's. He said "What you see is what you see." It came out of minimal art, conceptual art, which really means ideologue. Conceptual is, you're supposed to look at it, and you are part of the process. I took a bunch of kids to the Phila. Museum. Somebody had taken a trowel and dragged it down the wall, where there was a pile of rubble. And that was the exhibit. And the kids were hysterical. What I said to them is that their laughter is part of the exhibit. Your reaction to it is part of it. When I went up to a viewing with Bob [her husband] and some friends there was a whole room, a regular bedroom, and in the middle was the stuffing and vinyl from an old car. That was funny, but what was also funny was that here was a mother, on her knees, trying to explain this to her 3-year old.

- Gusta Abels, Art Historian (43)

Barbara Rose, an art critic, calls Andy Warhol's soup can sculpture, "commonism," a kind of "faux art." She says of Warhol that he was a very mediocre painter, and that repetition, not ingenuity, was the source of the power of his work. She said that pop art was symbolic of *consumerism in America and that Warhol wanted to be its Michelangelo*. These comments were heard on NPR's Studio 360 on December 10, 2005. The host of the program, Kurt Anderson, said of Warhol, that he *celebrated the superficial and the easy*. (44)

Commonisms, faux art, mediocrity, consumerism and commercialism, rebellion against the critics, this is the stuff of the 60's and 70's. In classical music the common elements included garbage cans lids being banged together. Ugliness was *in* and beauty was *out*. Before the mid-60's, there was an intentional difference between how one dressed when going to church and going to school or, say, grocery-shopping. What one experienced in church was intended to be an elevation over that of everyday life. This is how singing and chanting of the liturgy is described, an "elevation of the text." The music was not what you would hear on the street or on the dance floor. The kind of music and the style of singing and playing in church could only be described as "classical." In the 60's what one experienced in church began to reflect the rest of life. Church-goers now dressed very casually. If young people would only come to church, no one really cared if they dressed well. The style of music became like that of the protest movement as a sign of support for the cause. Mark Oppenheimer points out that it was not the conservatives who began to dress down, but the left-leaning liberals. It was not the conservatives who ushered in many of the changes in music and worship, but the liberals. He credits an art critic, David Gelernter with suggesting that *the intelligentsia of any society is countercultural but that only in the 1960's was the intelligentsia ceded so much power*. (45) Oppenheimer says that between what he calls the "Summer of Love" in 1967 and the Woodstock

festival in 1969, or, he says, between the death of Martin Luther King and the Kent State deaths, *even the conservatives began to dress down, talk more informally, and listen to different music.* These changes, he says, are a sign that a counterculture has taken root and will influence even the most staid and stable denominations. And, he says, *by the mid-1970s, the counterculture had become the culture.* (46)

With these kinds of changes, occurring rapidly as they did, there was a different attitude toward the church. It became so much like the rest of the culture that, as lives became busier and more harried, it seemed expendable. It was part of the hated status quo which had upheld segregation and elitism. Now, in an effort to get back those who were disaffected, it began to back-pedal, and to lose its integrity. White guilt, black anger, and white backlash whipped the church mightily. Then came the controversy over gays and lesbians. The Presbyterians are continually under siege by The Layman. The quote in the beginning of this paper about the Episcopalians is especially important because their worship service is the ideal to which most other traditional denominations look for content and beauty. If *they* are suffering, we are truly in trouble. What has not been said until now is that, with the embracing of the pop culture within the church, the role of the organ has been marginalized. It has become extremely frustrating to the organist to sit by while guitars, et cetera, perform bad music badly when we know that fine music appeals to people's senses and is elevating to the spirit, whereas, poor quality music is not.

Music from the Taize community in France has become popular in our churches. Taize services, with candlelight and instruments are performed in many churches. Some ministers have tried to incorporate the little Taize pieces into the worship service. They are not actual hymns or anthems but little cadences which are to be repeated many times, the goal being a kind of meditative

state. This is the opposite of the goal for hymns, which are designed to be mentally stimulating. The organ is not part of this Taize performance except as a back-up. This is another of those quick fixes which some hope will improve the service but, because the choice is ineffective in the worship setting, cannot work.

Churches are the means by which Christians worship. Worship is personal but not private. Television ministries have added a new dimension: private worship. You can choose your style of worship from any of a number of channels. There is Joel Osteen's ministry in a stadium-like setting which holds 16,000. The message is "believe and God will bring you good health, success, and happiness." Cameras zoom to worshipers, especially girls in low-cut dresses. There is no music, choir or instruments in view. In the Living Praise Church, Ted Alleman also gave a feel good message. Church settings aimed at white viewers were blue with carpet and greenery. An African-American church was ornate with carved wood, gold, and oriental carpets. The original Hour of Power, at the Crystal Cathedral in Garden Grove, California, however, seems to be in trouble. Despite its slick programming, there was an appeal for money and even mention of overdue bills. There is a stunning Ruffati organ there, but we never even see it or hear it played.(There is a wisp of organ sound at the program's fade-out, showing the grounds of the church.) Its minister, Robert Shuller, is the only one of the television ministers who wore a robe. Perhaps he has become too traditional. (47)

Like Andy Warhol, we are celebrating the "superficial and the easy."

POSTSCRIPT

The implications for the education and training of church musicians are enormous. No longer is the concert training in organ, improvisation, transposition, and conducting all levels of choirs in

classical church music enough. In order to be able to even apply for the church positions as advertised, one must also be able to play keyboard in any of a number of styles, including gospel, and to work with many whose language is not English. The kinds of skills requested resemble much more those of a public school teacher than the concert musician of the past.

Most important, the musician should be prepared to have a second or third means of creating income. As the list of qualifications for church musicians gets longer, the salaries get smaller.

There are at present many churches, usually with large endowments, which still have programs of traditional music, but they are fewer than ever before. In most of those churches, the congregation has shrunk. Much of their income is generated by renting out the church facilities. There have been countless mainline churches which have closed, others which have merged, and some of the latter which are on the verge of closing their doors. There are many churches now being served by one pastor who visits several churches unable to afford their own clergy person. This follows the model of the old itinerant preacher of agrarian nineteenth century America.. In each of these situations, there is the loss of a position for the musician, this function now falling to a volunteer, or to a musician who makes music in several churches. The most that can be expected of the itinerant musician is playing hymns for the service of worship. Very likely, there is no choir.

ADDENDUM

On November 11, 2007, I called several of the music departments mentioned in this paper to find out the status of organ studies, if any. Here is what I found: Northwestern University, which once had a highly-esteemed organ department, no longer has any organ study program at all. I talked to an Assistant to the Dean, Judy Ungashick, who said that the program had closed four years ago due to a lack of interest. There were only six students.

The Cincinnati Conservatory still teaches organ to undergraduates and graduates. They offer an MA in organ performance. I called the professor, Roberta Gary, who did not return my calls.

The New England Conservatory of Music in Boston no longer has an organ department. It closed sometime in the last five years. Non-majors may take organ classes, but there are no private lessons offered. When the department was at its largest, in the 70's and 80's, there were three instructors and about fifteen students.

Syracuse University's Setnor School of Music has hired an organ instructor, Kola Owolabi, who said that there are now two organ majors and twelve non-music majors who are studying organ. I was given the name of a retired professor, Will Hadley, who could give me lots of information about the school. He never returned my calls. Syracuse was once a destination for graduate students in organ who wanted to study with Arthur Poister. Arthur Poister trained many fine organ virtuosos, including David Hurd, Judy Hancock, and Elizabeth and Raymond Chenault.

NOTES

1 Bulletin of the Guilman Organ School, Fall Term, 1920.

2 ProQuest Historical Newspapers The New York Times, May 17, 1953.

3 “The Suburbs of Your Good Pleasure,” President Iain R. Torrence delivered this farewell to the graduates in the Princeton University Chapel on May 14, 2005. The Princeton Seminary Bulletin, Volume XXVI Number 2 New Series 2005.

4 “Episcopalinas face up to decline” John Chadwick, Staff Writer, The Record Newspaper, serving North Jersey, Friday, December 9, 2005.

5 “Remembering Searle Wright (1918-2004) Christopher Creaghan, New York City Chapter, American Guild of Organists Newsletter, December, 2005.

6 Wuthnow, Robert. The Restructuring of American Religion. Society and Faith Since World War II. Princeton, New Jersey: Princeton University Press. 1988. p.3

7 Eisenhower spoke these lines in a campaign speech in 1952. For some years, the quote was attributed to Tocqueville, but the claim was found to be spurious. Other references pointed to a 1941 book on religion and the American dream which gave Tocqueville as the source but gave no documentation. It is now simply referred to as an old adage.

8 Wuthnow, Robert. The Struggle for America’s Soul. Evangelicals, Liberals, and Secularism. Grand Rapids: Wm. B. Eerdmans Publishing Co. 1989, p. 29.

9 What I describe here is my own experience as a teenager in that period. Living at home with very

conservative parents when I was at the University of Alabama, being a member of a church with “closed doors,” and also a student involved in my campus Westminster Foundation presented major contradictions.

10 Interview with The Rev. Fred Maier, November 10, 2005. Presbyterian Pastor who served on the National Staff of the Presbyterian Church, 1956-1982.

11 Interview with The Rev. Fred Maier.

12 Interview with The Rev. Fred Maier

13 Interview with the Rev. William Chapman, November 5, 2005. Presbyterian Pastor, Former Adjunct Professor in Presbyterian Polity, Princeton Theological Seminary; Former member, General Assembly Council of the Presbyterian Church; Publications: *History and Theology in the Book of Order*, Witherspoon Press, June, 1999; *Finding Christ in the Book of Order*, Witherspoon Press, 2003, and others.

2

14 William Sloane Coffin, Profile: Religion and Ethics Newsweekly. PBS August 27, 2004, Episode No. 752. This quote was from his pulpit to the young people in the congregation, but no date was attached to this quote. He was in great demand as a speaker and very likely spoke these words many

times in different venues.

15 Interview with Kevin Walter, October 2, 2005. Student and somewhat later a teacher at the Guilmant Organ School. Graduate of Manhattan School of music. Student at Union Seminary School of Sacred Music for one year, 1968-1969.

16 The Rev. Fred Maier

17 The Rev. William Chapman

18 Interview with the Rev. Gregory J. Keosaian, on December 12, 2005. Mr. Keosaian, an Ordained Presbyterian Minister, serves as Stated Clerk (clerical/administrative officer) of the Presbytery of the Palisades, a regional judicatory of the Presbyterian Church (USA) in northern New Jersey.

19 Hudnut-Beumler, James. Looking for God in the Suburbs, The Religion of the American Dream and its Critics, 1945-1965. New Brunswick, NJ: Rutgers University Press. 1994.
pp. 178-179.

20 Oppenheimer, Mark. Knocking on Heaven's Door, American Religion in the Age of Counterculture. New Haven: Yale University Press, 2003. p. 9.

21 Oppenheimer, Mark. p. 10.

22 Oppenheimer, Mark. p. 65.

23 Interview with Dr. John Weaver, Director of Music/Organist at Madison Avenue Presbyterian Church, New York from 1970 to 2005. Head of the Organ Department at Philadelphia's Curtis Institute of Music from 1972 to 2003. Chair of the Organ Department at the Juilliard School from 1987 to 2004. Dr. Weaver is a widely known recitalist and his published compositions are widely performed. October 31, 2005.

24 Dawn, Marva J., Reaching Out Without Dumbing Down, A Theology of Worship for the Turn-of-the-Century Culture, Grand Rapids: William B. Eerdmans Publishing Company. 1995.

25 New York Times, October 15, 1893. ProQuest Historical Newspapers (1851-2002).

26 Schanck, Robert E. A History of the Guilmant Organ School 1899 - 1953. A Master's Thesis written in partial fulfillment of the requirements for the degree of Master of Sacred Music in the Union Theological Seminary. April 1, 1953. p.9

3

27 Guilmant Organ School. First Organ School in America, George Markey, Director, Bulletin of the Guilmant Organ School for the year 1965. Contains a short history of the school, biographies of the faculty, descriptions of the courses, requirements for each level, and tuition.

31

28 New York Times Letter to the Editor, July 25, 1913. ProQuest Historical Newspapers (1851-2002).

29 Schanck, Robert E.

30 Interview with Nicholas Tino, 1967 graduate of the Guilmant Organ School, 1973 graduate of the School of Sacred Music at Union Theological Seminary. Nick gave very valuable information about the school and its faculty. He also allowed me to use his bulletin and commencement program and helped put me in contact with others who had been connected to the school. October 28, 2005.

31 Interview with Kevin Walter, who was both a student and a teacher at the Guilmant Organ School. After the Guilmant School, he went to Union Seminary and found that he was ahead of the other students. The tumultuous atmosphere of 68/69 invaded his studies at Union and he dropped out of the school and went to Europe to study. He returned to do a Master's Degree at the Manhattan School in Theory and Composition. The Manhattan School still did not have an organ department then. October 21, 2005.

32 Schanck, Robert E. A History of the Guilmant Organ School 1899 - 1953. A Master's Thesis April 1, 1953. p. 16

33 "Mrs. J. A. M'Kellar, Leading Organist," First Woman to Become Fellow of American Guild is Dead - Church Soloist 41 Years. Special to the New York Times. July 24, 1946. ProQuest Historical

Newspapers The New York Times (1851 - 2002).

34 Interview with Nicholas Tino

35 Interview with Steven Frank, Guilmant Organ School student. He was an admiring student of George Markey and also of the famous organ virtuoso, Virgil Fox.

36 Interview with Andrew Andela, Guilmant Organ School graduate. He started studying with George Markey when he was in high school, continued with Markey at the Guilmant School, then went to Westminster Choir College in Princeton so that he could study with Markey.

37 Interview with Kevin Walter.

38 Interview with Nicholas Tino.

39 Guilmant Organ School, bulletin, 1965.

4

40 Interview with Dr. John Weaver, Director of Music/Organist at Madison Avenue Presbyterian Church, New York from 1970 to 2005.

41 Interview with Dr. John Weaver.

42 Interview with Fred Swann and in a letter from Anthony Thurman, Director of Development and Communications, American Guild of Organists. November 17, 2005.

43 Interview with Gusta Abels, Fullbright Scholar, Art Historian. November 27, 2005.

44 Studio 360, National Public Radio, Kurt Anderson, host, with Barbara Rose, art critic. December 10, 2005.

45 Oppenheimer, Mark. p. 5.

46 Oppenheimer, Mark. p. 6.

47 Viewed on Sunday morning television on December 4, 2005. There was also a Catholic channel which shows actual services televised, one with the chanting by the priests and Latin hymns. There were other masses in what looked like poorer settings. The people look unhappy and uninterested.