

Jubilate!—"Shout for Joy!" 70 Years in Church Music: Donald Hustad

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Seventy years in church music is an accomplishment few church musicians achieve. Yet, Donald Hustad's seventieth anniversary in sacred music also encompasses five decades as a recognized leader in evangelical church music. As a spokesperson for music and worship, Hustad has long espoused the value of hymnody. His many contributions to church music are both numerous and diverse. In the arena of music and worship, he is in demand as an educator, a speaker and clinician, a performer and conductor, an author, and an editor. On this seventieth anniversary year, the life of this great evangelical and his contributions to church music deserve examination.

Donald Paul Hustad was raised in a church-related institution and school. Born on October 2, 1918, in Yellow Medicine County, Minnesota, to Peter and Clara Hustad, his probable future as a Minnesota farmer changed forever when his father was killed in a hunting accident the year after his birth. Clara, Donald, and his younger brother Wesley moved to Boone, Iowa, where they lived in a home for indigent families—the Boone Biblical College and Associated Institutions.¹

The Institution provided food and shelter for needy families; its residents were expected to work for the Institution in payment for incurred living expenses. Although the institutional environment was rigid and authoritarian, Hustad credits the circumstance of his childhood, and the resulting musical opportunities, for his career choice in music.

I have to be grateful for this particular circumstance in my life because the chances are that had my father not been killed tragically, and had I not gone to this institution, I would never have been a musician. I would have probably been a happy farmer in western Minnesota.²

Hustad's formal music training began with piano lessons at the age of four. He excelled in both note reading and in improvisation, and at

the age of eight he was playing gospel hymns in public worship and providing improvised accompaniments for the Institution's Christian radio station. By the end of grade school, he was also performing art music compositions, such as Beethoven Sonatas Op. 13 and Op. 27a, Mendelssohn's *Rondo Capriccioso*, and Liszt's transcription of the second *Hungarian Rhapsody*. The diversity of Hustad's early music experience continued throughout his life, leading him to refer to his own "inner conflict that bordered on aesthetic schizophrenia."³

After high school graduation in 1935, Hustad worked his way through undergraduate school, earning a Bachelor of Arts degree from John Fletcher College. He majored in music, with a concentration in piano, and minored in zoology. Although the music offerings were not extensive, Hustad felt he received a good music foundation at the College.⁴ His teachers included Hans Wolf, a student of both Heinrich Schenker and Wilhelm Furtwangler.

During his undergraduate years, Hustad was introduced to church anthems and hymns of the 1935 edition of *The Methodist Hymnal* while serving as organist for the First Methodist Church in Oskaloosa, Iowa. During his tenure at the church, he taught himself basic organ technique.

Hustad's organ work continued after graduation from John Fletcher College. He was employed in an interim position as organist at the Ravenswood Methodist Church in Chicago and the Christian Catholic Church in Zion, Illinois. He also studied organ with Francis S. Moore (a student of Alexander Guilmant), and piano with Henriot Levy at the American Conservatory of Music.

His early career (1942-1950) can be characterized as a series of part-time music related jobs and continued academic training in the Chicago area. He served as organist-choirmaster in two area churches. His employment by Christian radio stations resulted in local notoriety, and consequently, he received invitations to perform recitals in numer-

¹ The primary source for this article is the author's dissertation: Rhonda S. Rogers, "The Life and Work of Donald Paul Hustad," D.M.A. dissertation, The Southern Baptist Theological Seminary, 1988, and updated information with correspondence from Hustad between November, 1994, and March, 1995. Dissertation sources included interviews and correspondence with Hustad between July, 1987, and February, 1988; forty interviews and correspondence with other persons; and research in libraries and archives of several universities.

² Ibid, p. 21.

³ Donald P. Hustad, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, IL: Hope Publishing Co., 1981), vii.

⁴ Rogers, p. 30.

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ous local churches. He received a Master of Music degree at Northwestern University in 1945. His teachers included Harold van Horne, piano; Albert Noelte, composition; George Dasch, orchestration; and Karl Eschmann, musicology. During the summer of 1945, he also studied organ with Leo Sowerby. From 1946 to 1950, Hustad taught part-time at four schools in the Chicago area: the Chicago Evangelistic Institute (1945-1948), Wheaton College (1945-1946), Olivet Nazarene College (1946-1950), and Moody Bible Institute (1947-1950).



During his tenure at Moody Bible Institute, Hustad was once again involved in a myriad of musical activities. He was engaged as a hymnal editor for Hope Publishing Company, arranged, conducted, and performed music for the religious recording industry, and authored numerous articles for publications, including *THE HYMN*, *Christianity Today*, and *Eternity*. He was involved in the initial organization of The National Church Music Fellowship and was the Fellowship's first president.

In 1942, Hustad married Ruth McKeag, and the couple had three daughters: Donna Ruth, Sondra Louise, and Marcia Jane. As their family grew, Ruth resigned her secretarial position and began her lifetime role as homemaker and personal assistant to Don.

Along with Northwestern University's academic challenge, Hustad's versatility as composer, arranger, performer, and director was enhanced through his work as a musician in radio broadcasting. George Beverly Shea (later a soloist with Billy Graham Crusades) hired Hustad for a position at WMBI, Moody Bible Institute's radio station, where he performed or arranged and directed music for programs. Later, he joined Shea in the popular local broadcast, "Songs in the Night," and in the ABC network program of hymns, "Club Time."

In 1950, Hustad accepted a full-time position as Director of the Sacred Music Department at Moody Bible Institute. During his tenure at Moody (1950-1963), he revitalized the music program at the school. Improvements included restructuring and expanding the curriculum of the existing three-year diploma program, hiring new faculty, enlarging the music facilities, adding a sixty-rank pipe organ to the Torrey-Gray Auditorium, and bringing national and international fame to the Moody Chorale. Gerald Raquet, recent Director of the Sacred Music Department at Moody, was a student and later a part-time faculty member under Hustad's leadership. After reviewing faculty meeting minutes during the years of Hustad's tenure, Raquet noted:

His goals, his desires, and his ambitions for the department sound like something that could be written in 1987. He was about thirty years ahead of his time because a lot of things that I do and have been successful in doing, he tried to do. The difference is timing, not persons . . . He gave direction to a lot of us who were students at that point.⁵

Hustad entered the doctoral program at Northwestern University in 1955 and graduated with a Doctor of Music degree in 1963. His performance study included organ, choral conducting, and service playing. His teachers included Theodore Lams, choral literature; Barrett Spach, organ; Ewald Noelte, hymnology; and Thomas Matthews, improvisation. His research projects included a study of the choral works of Ralph Vaughan Williams, and he wrote the first major document on the complete organ works of Paul Hindemith.

During the final years of his doctoral study (1961-1963), Hustad maintained a minimal administrative load at Moody, with no teaching. He accepted a part-time position as organist with the Billy Graham Crusade team, a responsibility that expanded to full-time after his doctoral study was completed. He remained with the team from 1961-1967. The Crusade schedule allowed Hustad time to accept speaking engagements and continue with writing projects, as well as conduct workshops. He was a guest lecturer and teacher at various schools, including Dallas Theological Seminary and New Orleans Baptist Theological Seminary.

The Southern Baptist Theological Seminary offered Hustad a position as Professor of Church Music in 1966, an appointment he held until retirement in 1986. His early responsibilities included teaching courses in conducting, organ, and service playing, as well as directing a vocal ensemble. Later, he added a course on church music, "Music in Worship and Evangelism." It was the combined processes of his course development, his prior musical experiences, and his theological studies that inspired Hustad to author his textbook, *Jubilate! Church Music in the Evangelical Tradition*.⁶ Southern Seminary honored Hustad in 1975 by naming him V. V. Cooke Professor of Organ, the first endowed chair of music at the school.

Hustad earned four half-sabbatical leaves during his tenure at Southern. The sabbaticals in-

⁵ Ibid, p. 61.

⁶ Hustad, *Jubilate!*

cluded study with organist-composer Jean Langlais in Paris, preparation for the Royal College of Organists' examinations in London, research in music missions in Asia, and the writing of two textbooks, *Jubilate!* and *Choral Musicianship and Voice Training*.⁷

During his tenure at Southern, Hustad traveled extensively, making guest appearances as a lecturer, workshop leader, performer, guest conductor, and organ consultant in both academic settings and churches. He continued his relationship with Hope Publishing Company, editing several hymnals and other music publications.

Although Hustad retired from Southern Seminary in 1986, the past ten years have been equally productive. He continues to teach classes on historical worship for the Seminary, maintains an active schedule of lecturing and workshops, accepts engagements for recitals, hymn festivals, and preaching, has written numerous journal and periodical articles, and remains active as both composer and arranger. In 1990, he completed work as General Editor for the hymnal *The Worshiping Church*.⁸ The second edition of his textbook on church music, *Jubilate II: Church Music in Worship and Renewal*, was published in 1993.⁹

While Hustad has contributed to hymnody indirectly by writing choral and organ settings based on hymn tunes, other contributions have directly augmented hymnic literature. Over a period of four decades, seventeen hymn tunes have originated from Hustad's pen. Hustad chose the poetry of a variety of authors as inspiration for his hymn tunes; those authors include Walter Main, Avis Christiansen, Grant Tullar, Albert Norton, Joseph Macaulay, James Montgomery, George Matheson, Effie Ely, Haldor Lillenas, Christopher Idle, and Margaret Clarkson. Published hymn tunes include: HIGHLANDS (1953), PARADOXY (1953), PLAGAL (1953), "If Jesus had not come!" (1953), AYR (1959), LAWLER (1959), MOODY (1959), "Whom have I but thee?" (1962; by Rolf Jorgenson, Hustad's pseudonym), HARVEY (1966), OREMUS (1975), DELTA (1979), JANUS (1979), RIDGE LINE (1974), BROADFIELDS (1984), GUDS ORD (1992), and LONDON (1992).¹⁰ Hustad also revised and reharmonized numerous hymns. The extent of the revisions range from slight changes to completely new harmonizations.

Hustad has served as General Editor for several hymnals. The major books include *Worship and Service Hymnal* (1957), *Hymns for the Living Church* (1974), *The Singing Church*, (1985), and *The Worshiping Church: A Hymnal* (1990). He has served on the editorial committee of other hymnals, as well. The hymnal companions he authored, *Dictionary-Handbook to Hymns for the Living Church*¹¹ and *Companion to The Worshiping Church: A Hymnal*,¹² provide valuable resource material for the worship leader.

Articles on hymnody by Hustad have appeared in THE HYMN, *Review and Expositor*, *Moody Monthly*, *Christianity Today*, *Pedalpoint*, *Asbury Seminarian*, *Church Music Perspectives*, and *Eternity*.

The diverse readership these publications represent illustrates Hustad's desire to promote hymnody across denominational and educational lines to musicians, ministers, and laypersons.

Both of Hustad's textbooks, *Jubilate!* and *Jubilate II*, affirm the importance of the hymn in congregational worship. This popular textbook is used in college, university, and seminary classrooms across the United States. He has also edited several books of hymn related materials: *Crusade Hymn Stories*,¹³ *A Singing Heart*,¹⁴ and *Fanny Crosby Speaks Again*.¹⁵ Hustad planned and edited The Worship Leaders' edition of *The Worshiping Church*, the first work of its kind in the hymnbook tradition.¹⁶

During his active career, Hustad has promoted hymnody with his many recordings of hymns. A discography of his works or performances includes forty-four choral or vocal discs and twenty-three keyboard discs. Most of the selections on these discs are hymn-related.

Hustad has been actively involved in The Hymn Society in the United States and Canada for many years. He has been a guest lecturer at various local Hymn Society meetings. He presented a demonstration-lecture at the 1983 national meeting of the Hymn Society at Wittenberg University in Springfield, Ohio. He also delivered lectures at The Hymn Society conferences in Northfield, Minnesota, in 1991, and Maryville, Tennessee, in 1994. As a frequent contributor to THE HYMN, Hustad's writing includes a series of articles, from 1983 through 1986, offering an interpretation of selected hymn texts. Occasionally, the hymn interpretation included a postscript which stated: "Permission to reprint these two pages is hereby extended to publishers of newsletters and bulletins of church congregations."¹⁷ Through these articles, Hustad strove to enlighten musicians and congregations concerning the meaning and value of congregational song. Hustad served as editorial consultant for THE HYMN from 1981 through 1986, and as guest editor in January, 1987. For his contributions to hymnody, The Hymn Society honored him with the title of "Fellow" of The Hymn Society of America (FHSA) in July, 1989.

Hustad has consistently championed the cause of the hymn, the gospel song, and other types of functional church music. His belief that congregational song is an essential ingredient in corporate worship¹⁸ facilitated his pursuit of a philosophy of church music that would stand the rigors of theological debate, bridge the cultural gap between art music and folk music, yet represent a means of communication between God and the persons the church serves. He has invested countless hours as a hymn advocate and enthusiast, promoting hymnody through his lectures and workshops, articles, books, performances, and in hymnic composition and arranging. When asked about the historical significance of Hustad's life and work, George Shorney, President of Hope Publishing Company, stated:

⁷ Kerchal Armstrong, and Donald P. Hustad, *Choral Musicianship and Voice Training: An Introduction with Music for Conducting Class* (Carol Stream, IL: Somerset Press, 1986).

⁸ Donald P. Hustad, ed. *The Worshiping Church: A Hymnal* (Carol Stream, IL: Hope Publishing Company, 1990).

⁹ Donald P. Hustad, *Jubilate II, Church Music in Worship and Renewal* (Carol Stream, IL: Hope Publishing Company, 1993).

¹⁰ Tune Name Origin, Publisher, Author, Collection or Hymnal, and miscellaneous information is listed in Appendix B, pp. 257-259, of Rogers, "Donald Paul Hustad." (GUDS ORD and LONDON written after dissertation).

¹¹ Donald P. Hustad, *Dictionary-Handbook to Hymns for the Living Church* (Carol Stream, IL: Hope Publishing Company, 1978).

¹² Richard Stanislaw and Donald P. Hustad, *Companion to The Worshiping Church: A Hymnal* (Carol Stream, IL: Hope Publishing Company, 1993).

¹³ Donald P. Hustad, *Crusade Hymn Stories* (Chicago: Hope Publishing Company, 1967).

¹⁴ Margaret Clarkson, A *Singing Heart*, ed. Donald P. Hustad (Carol Stream, IL: Hope Publishing Company, 1987).

¹⁵ Fanny Crosby, *Fanny Crosby Speaks Again*, ed. Donald P. Hustad (Carol Stream, IL: Hope Publishing Company, 1977).

¹⁶ Donald Paul Hustad, ed., *The Worshiping Church, Worship Leaders' Edition*, ed. (Carol Stream: Hope Publishing Company, 1991).

¹⁷ Donald Paul Hustad, "Love Divine: An Interpretation," THE HYMN 34 (April, 1983), 103-104.

¹⁸ *Jubilate!* pp. 448-449.

¹⁹ Rogers, p. 220.

²⁰ Letter from Donald P. Hustad to the author, December 1, 1994.

I think maybe as we look at church music over the last twenty years, in the mainline church in this country, Erik Routley probably has had the most influence of anyone I know. In the evangelical church, certainly [it has been] Don Hustad. . .¹⁹

In recent correspondence, Hustad noted that his scholarly interest has shifted almost completely to worship and its arts.²⁰ His commitment is to remain abreast of the current directions of church music, and to respond appropriately to what he refers to as the "worship/music revolution."²¹ He also noted his and Ruth's commitment to spend more time enjoying their hobbies of farming and horse-back riding.

Hustad recently commented that had he limited his field of specialization to one area of expertise (i.e., as an organist or a choral conductor) he would have become more skilled. He also believes, however, that this diversity gave him the exposure needed to assimilate his thoughts on worship and music.²² His advice to church musicians moving into the twenty-first century reveals his convictions.

Develop a strong understanding of theology and worship, as well as the strongest, broadest skills in church music. Find a moderate-sized church whose tradition and convictions allow you to truly 'minister' to God and to people, and stay there as long as you can. That beats showbusiness in the megachurch all to hollow!²³

The scope of contributions from Hustad's seventy years in church music, including five decades of leadership in evangelical church music, is remarkable. As a spokesperson on church music in the classroom and through hundreds of recitals, workshops, and lectureships, he has helped to educate American evangelicals. His publications alone are massive and include the following: approximately 100 articles on church music in periodical or journal publications; five textbooks; hundreds of arrangements of hymns for choral groups, vocal and instrumental ensembles, piano, organ, and piano-organ duets; numerous newly-composed works, including forty-two hymnic compositions and harmonizations; several hymnal support books; and hundreds of hymnic related books as editor or co-editor, including eleven hymnals.²⁴

Yet, Donald Hustad's legacy to evangelical church music extends beyond the phenomenal opus of writings and compositions created during seventy years of service to evangelical church music. Hustad's contributions to church music have been affirmed by many leaders in church music. Paul Richardson, President of The Hymn Society, and Professor of Music at Samford University, stated:

He [Hustad] has been one of the principal people to promote an ongoing conversa-

tion between people of liturgical churches, free churches, people in the evangelical churches, people in the Pentecostal churches, and . . . Southern Baptists. He has remained open and has been a scholar in all of these areas [of church music].²⁵

Milburn Price, Dean of the School of Music at Samford University, reflected: "It is in his writings in the areas of philosophy of church music, and the philosophy of the integration of music into worship, that his most profound impact will be felt."²⁶

Hugh T. McElrath, Hustad's successor as V. V. Cooke Professor of Church Music at The Southern Baptist Theological Seminary and co-author of *Sing with Understanding*, effectively summarized Hustad's contribution to evangelical church music:

It is Don Hustad's versatility that has enabled him to make the unique contribution to American church music philosophy that is his. Being reared a convinced evangelical, he nevertheless has deliberately stood outside that tradition in his theological and liturgical study as well as in his pursuit of musical excellence in order to apply to that tradition an informed criticism. Such criticism could not have been beneficial apart from Hustad's wide experience in music as performer, conductor, and composer-arranger, his gift for analyzing and evaluating the various denominational strands of American evangelical culture, and his ability to relate biblical and theological principles to the practice of music within them. No thinker about church music on the American evangelical scene can go far without encountering Hustad's perceptive insights.²⁷

As we celebrate this anniversary year in the life of Don Hustad, reflect on his many contributions to church music, and ponder the extent of his influence, we are grateful for his pioneering leadership. For the rich legacy of this great churchman, musician, and educator, we appropriately echo Don's own words: *Jubilate!* ■

21. Ibid.

22. Ibid.

23. Ibid.

24. Rogers, "Donald Paul Hustad." The 1987 catalogue of Hustad's published contributions numbered one hundred single-spaced pages.

25. Ibid.

26. Ibid., p. 220.

27. Ibid., p. 221.

