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CHAPTER

VI.

LITURGICAL LEANINGS

And now one hundred and fifteen years have passed in review. There are but ten years left to be accounted for before the day when "*Finis*" will be written to this history of First Church. Before that last word, it would be a powerful revelation if the unique contribution of each of more than a thousand members could be recorded. And yet, it is the composite of these countless offerings of time, talent, and money, on the human side, which sustain the Church and make it the channel by which the love of God is brought to man. Individuals and organizations, many and diverse, serve only as the vehicles which carry forward the story of the real purpose of the Church.

As the present day multi-colored workings of First Church are separated, accented, and evaluated, they are set in the background of an awakened appreciation for a rich liturgical heritage, centuries old. The new chancel dedicated by Reverend Eder shortly before the close of his ministry, opened the way for his successor and the congregation to bring new dimensions of dignity, beauty, and liturgy to the worship services.

The altar flowers for January 13, 1952, were the gift of Mrs. Carrie Rariden, in memory of her grandfather, the Reverend Jacob Schaefle, who was a pioneer preacher in the Middle West 100 years ago. His first convert in Cedar Falls, Iowa, was Mrs. Barbara Pfeiffer, to whom the Barbara Pfeiffer Memorial Hall at North Central College is dedicated. (Music School and auditorium)

When the Illinois Conference met in 1952, the choice of a new minister for First Church, Naperville, lay upon conference leaders. Wisely they chose a man in the prime of life, who had shown a creative approach to his work in guiding the renewal of St. John's

Church in Rockford, Illinois, and for whom the liturgical service is the embodiment of the oneness of the church for all men through all ages. The Reverend Paul Washburn, with his wife, Kathryn, and their four children, Mary, Jane, Fredrick and John, were welcomed to First Church at a reception on June 11, 1952.

While summer is usually a slow-paced time, that of 1952 proved to be an exception. Back in October of 1951, at a fall fellowship dinner, the trustees had been authorized to sign a contract for a new Reuter organ for approximately $25,000, to be "dedicated to God in honor of Mr. and Mrs. George L. Wicks". Shortly before this a hint from Dewey Eder to Delmar Kroehler as to the congregation's dire need for a new pipe organ prompted the Kroehlers to contribute half of the sum. The other half was easily "lifted" from the congregation.

Delmar Kroehler's father, Peter Kroehler, was the brother of Mrs. Wicks. Mr. Wicks served for more than a quarter of a century as a trustee of our congregation. He and Mrs. Wicks were faithful workers in many phases of church life. Their relatives and friends were happy to honor them in this way.

On July 13, 1952, a Sunday morning prelude recital was played. It was the musical farewell for the old Moeller organ, some of whose parts were too excellent to be discarded when the new organ was constructed. It had served well for forty years. Mrs. Harold Schmidt, one of the choir soloists, was chairman of the organ committee and devoted herself completely to this work through a long, busy summer. Even though yawning holes and stretches of canvas faced the congregation, and there was no organ to use, the summer months found people still enjoying Bach and other great composers at the worship services. Two-piano selections were played for preludes and postludes. For many months to come a piano had to be used continually for the hymns and anthems. The organ itself was not delivered until early December, from Lawrence, Kansas, through snow-laden western states.

The Dedicatory Recital, set for January 4, 1953, was played by John Eigenbrodt, who had helped in the planning of the organ. He returned from his studies at Yale Divinity School, where he was organist at Marquand Chapel, to play the recital. His selections included compositions by Dunstable, Brahms, Bach, Handel, and by the contemporary composers, Hindemith, Widor, and Messiaen.

The organ itself, built by the Reuter Organ Company, contains thirty ranks of pipes in four sections as follows:

The Great Organ

8 ft. Diapason .....73 pipes
8 ft. Melodia .....72 pipes
8 ft. Melodia .....73 pipes
8 ft. Gemshorn .....73 pipes
4 ft. Octave .....73 pipes
2 ft. Fifteenth .....61 pipes
2 2/3 ft. Twelfth ....61 pipes

The Choir Organ

8 ft. Viola .....73 pipes
8 ft. Bourdon .....73 pipes

8 ft. Dulciana .....73 pipes
8 ft. Unda Maris ....61 pipes
4 ft. Flaute Traverso.72 pipes
2 2/3 ft. Nasard .....61 pipes
2 ft. Blockfloete .....61 pipes
8 ft. Clarinet .....73 pipes

Swell Organ

16 ft. Lieblich Bourdon 12 pipes
8 ft. Diapason .....73 pipes
8 ft. Gedeckt .....85 pipes
8 ft. Salicional .....73 pipes
8 ft. Voix Celeste ....61 pipes
8 ft. Spitz Flute ....73 pipes
8 ft. Flute Celeste ...61 pipes
4 ft. Principal .....73 pipes
4 ft. Lieblich Flute ..73 notes
2 2/3 ft. Rohrnasat ..73 notes
2 ft. Flautino .....61 notes
3 rks. Plein Jeu
(mixture) .....183 pipes
8 ft. Trumpet .....73 pipes
8 ft. Oboe .....73 pipes
4 ft. Hautbois Clarion 73 pipes

Pedal Organ

16 ft. Diapason .....44 pipes
16 ft. Bourdon .....32 pipes
16 ft. Lieblich Gedeckt .32 notes
16 ft. Gemshorn .....12 pipes
8 ft. Principal .....32 notes
8 ft. Bourdon .....12 pipes
8 ft. Still Gedeckt ...32 notes
8 ft. Gemshorn .....32 notes
5 1/3 ft. Twelfth .....32 notes
4 ft. Choral Bass ....12 pipes
4 ft. Lieblich Flute ..32 notes
16 ft. Trumpet .....12 pipes
8 ft. Trumpet .....32 notes

The organ is completely equipped with couplers, with adjustable combinations, with combination couplers, and the entire organ is under expression. It is played from a three-manual and pedal console. The console is of draw-nob design. The action is electro-pneumatic.

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From the time of the installation of the Moeller organ in 1912, which had been one of the most important and expensive innovations in the new church, until the rebuilding of the organ in 1952, "First Church has been widely known for the high quality of its ministry of music". The skill and devotion of Freda Schwab Druschel was a continuing link which helped make the music outstanding. Paul Zimmerman reported: "Young Freda Schwab, with great elation and talent, began her years of service when she was barely out of high

school''. Her contributions to the total life of the church through forty-one years of service can never be estimated. Her early Christmas morning recitals became a tradition. Even though Mrs. Druschel has been in California since 1957, each Christmas dawn the majestic *March of the Magi* can be heard in memory's ear by many a worshipper at First Church, so real had the journey of the wisemen become through her organ interpretation. Appreciation was expressed to Mrs. Druschel in many ways, but perhaps the memento which binds her most closely to First Church is the beautiful pin which was made from the key to the old Moeller organ and presented to her at the time of her farewell reception.

When Mrs. Druschel began her long career as organist, Will Unger was choir director. About a year later, Dr. C. J. Attig, Professor of History from North Central College, became choir director. ''His musicianship extended beyond that of choir director. His rich baritone voice was heard frequently with much appreciation by the congregation''.

If the Evangelical United Brethren Church had the tradition of calling the church home of the Bishop a Cathedral, First Church would be a Cathedral five times over! Five Bishops have belonged to First Church: S. P. Spreng, L. H. Seager, J. S. Stamm, G. E. Epp, and H. R. Heininger.

Shortly after the First World War, when there were more men again in the choir, Professor Claude C. Pinney, new head of North Central College School of Music, became the director of the choir. Paul Zimmermann said of him: ''He soon acquired the familiar and affectionate nickname of 'Prof.' He gave his students at the college to understand that he expected them to participate in the choir and there was no question about it! Once accepted, through tryouts, no one was allowed to be absent without an excuse—just as in college classes. Replacement was supplied by the choir member himself. 'Prof' was a disciplinarian in all aspects of choir activity, and the technical perfection attained was a direct result of this. The ensemble, diction, and interpretation always made the anthem a high point in the worship service.'' All of our choir directors but one have been associated with North Central College.

The choir sometimes gave concerts in the surrounding community and it was booked as ''The College Choir of First Evangelical Church.'' At one time when money was scarce, a suggestion came at a church meeting that a retrenchment on choir expenditures might be advisable. Bishop S. P. Spreng, who was known for his ability as a great pulpit orator, put all his eloquence into play and described how First Church choir was known throughout our denomination. He called Evangelicals ''a singing people'' and insisted that our col-

lege church must continue to lead in the field of music. There was no retrenchment!

During the ministries of Mr. Schloerb and Mr. Grote, church services were held every Sunday night, and even the balcony was filled with college students who came directly from their campus E.L.C.E. meetings. The entire choir sang faithfully at these evening services under the direction of Professor Pinney. However, in the middle thirties, when the depression fogs began to lift and money became more plentiful, people liked to use Sunday afternoons and evenings for long-deferred visits with near and distant family and friends. During Mr. Grote's ministry the evening choir began to give way to special numbers: solos, duets, and small ensembles. At the beginning of Mr. Eder's ministry, the choir no longer appeared for evening services. The full choir evening presentations since that time have been limited to special occasions and sacred concerts for the Lenten and Advent seasons.

Because of ill health, Professor Pinney found it necessary to resign in 1942. First Church will be eternally grateful to him for the standards of musical perfection he set, and for the personal devotion which he gave and expected of choir members. (Now, ten years after "Prof" Pinney's retirement from North Central College, he is still teaching music at Sacred Heart Academy, a few miles east of Naperville. He was also directing an Episcopal Church choir at Downers Grove until June of this year.)

A new type of missionary effort, a real sample of Christian Social Relations, is being carried on by one of the young men of our congregation who is with the Peace Corps in Nigeria. Jared Dornburg's regular job is teaching history and government in the Birnin Kudu Secondary School, Kano, Nigeria. This vacation time he is teaching native primary teachers who desperately need practice in using the English language. He, in turn, is studying their language, Hausa. You remember that our Dr. Ira McBride translated the Bible into Hausa while he was in Africa.

Mr. Hill, who was Director of Music for the Naperville Public Schools, was selected as Choir Master and served a very effective directorship from 1942-45. Due in large part to Mr. Hill's enthusiastic cooperation and intelligent leadership, the choir maintained its well coordinated ministry of music. It was with reluctance that Mr. Hill's resignation was accepted, but the congregation wished him God-speed as he moved to Wisconsin to take up new duties there.

"After a long and diligent search a new director was found in Mr. Floyd Tompkins, a new resident and voice teacher in Naperville. During this period of the war, there was a precipitous drop in student

participation in the choir. Seeking enlarged opportunities for the teaching of voice in Chicago, Mr. Tompkins resigned in May, 1948."

A young ministerial student, Edgar Cook of California, was doing outstanding work with the Evangelical Theological Seminary choir at this time. He was secured to direct First Church choir and until 1951 when he accepted a call to become pastor of First Congregational Church of Downers Grove, he gave First Church inspired musical direction. His work with youth groups, as well as with the choir, brought into play his talent for relating drama and music, and the modern musical idiom began to be translated for the First Church congregation.

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During these years, coordinated programs with the Junior Choir were greatly anticipated by music lovers. Mrs. Dewey Eder had organized Junior Choir work in 1938. By January of 1939 there were 54 boys and girls of junior age enrolled, and the limit for seating and for surplices had been reached. A waiting list had to be started. In 1948 new vestments for the choir were made by women of the church. The project was supervised by Mrs. L. H. Seager, who spent much of her last summer helping get the robes ready. Miss Leona Kietzman finished the task and the robes were worn for the first time on October 3, 1948 at the World-Wide Communion Service. Gladys Eder's ability in choosing selections which were musically sound and yet well adapted to children's voices made her choir one of the real assets of the worship program. Her extraordinary talent in this field is still being recognized, for the Junior Choir she directs in the Community Church in Beirut, Lebanon, where she and her husband have served since leaving First Church, has received wide acclaim.

Since 1952 there have been a number of Junior Choir directors who have served well. Regular participation in the eleven o'clock service, however, has been discontinued; and the Junior Choir loft, which was located to the east of the sanctuary behind the huge sliding door, has been made into a worship assembly room for the Junior High Department. The Junior Choir (now Carol Choir) under the direction of Mrs. Melvin Gabel, senior organist, and the Gloria Choir, under the direction of Mrs. Frederick Toenniges, sing on alternate Sunday mornings at the early service.

The work of Vera Matzke Gabel at First Church as organist continues the tradition of organists of superior musicianship. In the period between Mrs. Druschel and Mrs. Gabel, Mary Washburn Smith, also an accomplished organist, served with distinction for four years. All three organists took their preliminary work at North Central College School of Music, as did the assistant and substitute organists over the years. Included among these in recent years are such fine musicians as Miriam Attig (Mast), Marietta Hoffman (Lambrecht), Valerie Uebele (Dudley), Caroline Hubbard (Adams), Sharon Boelter.

While no receptions have been given and no awards made to Paul Zimmermann, the church is greatly indebted to him for his contribu-

tions in many fields. Ever since the twenties he has been an anchor and mainstay for the musical group. Many of the anthems remain rooted in our memories because of the moving interpretation given the tenor solo parts by Mr. Zimmermann. He has worked untiringly with the choir from the days when it was an all-student choir to the present time when the group is made up entirely of First Church members. This choir of townspeople is present for the holiday services of Thanksgiving, Easter, and Christmas. The exquisite cantatas, oratorios, and anthems furnished during these sacred periods of the church calendar are greatly appreciated by the congregation.

One choir member has said, "The choice of Dr. Frederick Toenniges (for choir master in 1952) was a most fortunate one. This was demonstrated from the first Sunday he took over the director's responsibilities. During these past ten years his vast fund of knowledge in music, combined with many years of experience as an orchestra director and teacher, has made it possible for our choir to continue to provide a high quality of service to the church in the ministry of music. Mr. Toenniges has a keen sense of dedication to his work, combined with musicianship of a high order." Dr. Toenniges possesses a consuming interest in choral work in the modern idiom. Numerous anthems and cantatas, such as the following, have been added to the repertoire during his service as choir master: *Te Deum*—Flor Peeters; *Peaceable Kingdom*—Randall Thompson; *Cherubic Hymn*—Howard Hanson.

On the Sunday of February 25, when Jarvis Spreng represented First Church congregation by being the Anniversary Person wearing the Anniversary stole, it was fifty years to the day from the time his grandfather, Bishop S. P. Spreng, had dedicated the sanctuary.

Mr. Toenniges completely designed and installed an elaborate recording system which makes it possible for the choir to evaluate their singing before public presentation. Dorcas Toenniges, who helps in all these musical ventures, is a tremendous asset to the choir, for she can direct with competence in her husband's absence, as well as make contribution as soprano soloist.

At the present time the three choirs are designated as Sanctuary Choir (Senior), Dr. Toenniges choirmaster; Gloria Choir (Intermediate), Dorcas Toenniges, director; and Carol Choir (Junior), Vera Gabel, director.

The musical contribution to the worship service by organist and choir has been a source of constant joy and cultural support to Pastor Washburn. His bent toward a service with liturgical validity became evident almost from the first. Very soon after his arrival terms such as "liturgist," "versicle," "Tre Ore" and "acolyte" began to appear

on the bulletin. The early service was referred to as "Morning Prayer." Worship at 8:30 was held during the summer months in the Chapel Parlor until 1956. In May of that year this weekly event was transferred to the Sanctuary of the church and has continued there since that time all the year round.

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As Mr. Washburn took an overall view of his new parish, he saw that a class needed to be formed for the young people who were beyond high school age but not yet eligible for the young married classes. Mr. and Mrs. Joe Stoos were chosen as sponsors for the group. The Young Adult Fellowship became an active and vital part of the church, and for four years served in many areas. The publishing of the "Tidings" began under the sponsorship of the group. Mrs. Stoos, who had been professionally trained in editorial work, gave splendid guidance to this project. "Tidings" is still the news-carrier for the church. There were many good times, as well as many serious, thoughtful periods, for these young people. This is the age in life, however, of fluidity and movement, and the changes in membership occurred so rapidly and brought so many diverse personalities into play that the group could not maintain its identity. Nevertheless, several permanent attachments were made! The president and secretary of the group became Mr. and Mrs. Ted Rockwood. Several other marriages resulted from the friendships originating in this group.

Another class which had been a very forceful one in the late thirties and during the forties, the Homebuilders, now changed the course of its program. The group, first organized in September, 1938, under the excellent sponsorship of Lester and Sarah Schloerb, began a combined program of study on Sunday mornings and social events during the week.

Al Fink was the first president and Dr. Harold Eigenbrodt was the first guest teacher. As long as he lived, Dr. Eigenbrodt felt a special fondness for the Homebuilders, and no matter how busy he was, he always said when asked to teach the class, "Can't let my Homebuilders down!"—and he would teach a new series for them. Among the teachers who guided the discussions were Professor George, Professor Finkbeiner, and Pastors Washburn and Wolf. By 1958 so many of the group were serving in places of leadership in the Church School that it was decided to continue only as a social group. The bond of fellowship is still there, however, and the three events a year are well attended: the Christmas potluck; the Heart Couple banquet, and the summer picnic. For many years the hospitable sponsors entertained the entire group with their growing families at the Schloerb summer home on Golden Lake. In 1954 there were 101 present!

Such classes as the Homebuilders, designed for couples, often seem to flourish most successfully while the children are being "taken" to Church School, and then diminish in power as the children begin to leave home. Fortunately, new classes form to replace the discontinuing ones. In 1947, a class which began by calling themselves "The Young Couples' Class" (some years later simply "The Couples' Class"!) was instituted. The organizing couples were the Oliver