

Making 'a Joyful Noise'

A Musical Legacy

By Marilyn Kay Stulken, D.M.A., Organist

When St. Luke's Church was founded in 1842, Beethoven had been dead only fifteen years; Mendelssohn was thirty-three and in the midst of writing some of the century's most significant organ music; Wagner was twenty-nine and just getting started; Brahms was nine years old; Tchaikovsky was two, and Stravinsky would have to wait in the wings for another forty years. Some of our favorite hymns and tunes—"Holy, holy, holy," "Abide with me," "The church's one foundation," "It came upon a midnight clear," "O little town of Bethlehem," to mention a few—did not yet exist. "Silent night" seems to have been sung in this country for the first time in 1839, so it's highly unlikely that "Silent night" was sung at the end of St. Luke's first Christmas Eve service three years later. At the time of St. Luke's founding the inexpensive octavo type of sheet music that made printed music easily available to choirs—the choir music with which we are so familiar today—did not yet exist. It would be introduced four years later, in 1846, by the English music publisher, Novello.

THE FIRST FORTY YEARS, 1842-1882

What was the music of St. Luke's like during the earliest years? There was no organ at first. The priest probably announced the hymn and then gave a note to begin the singing, much as a group of people today begins singing the Doxology before a dinner. The first church building was constructed in 1845-46. Dr. John Meachem, Jr.'s *A History of Eighty Years: St. Luke's Parish, 1922*, tells us that about 1850 a "small but good" pipe organ was installed in the west-end gallery. The organ was hand-pumped by an organ boy. A low green curtain, hung across the gallery, shut the choir members from view except when they stood.

Who built St. Luke's first organ? Since St. Luke's had an organist by 1847, the organ was obviously in place by that time. There is no mention of the organ in existing records except in 1857, 1863, and 1865 when it needed repairs. Chicago's first organ builder, Helmkamp, arrived in 1849, and Racine's first organ builder, Charles William Brewer, arrived in 1852 from Guernsey, so neither was the builder of St. Luke's first organ.

William Aschmann, a German piano and organ builder, arrived in Milwaukee in 1847 so he might have been the builder if he arrived early in 1847.

There are no records in the Organ Historical Society archives of an organ built for St. Luke's around 1850. The organ might have been built by a company whose lists have been lost, or by a builder—such as Aschmann—who kept no permanent records, or perhaps the organ was relocated from another church. To date we simply don't know who built St. Luke's first organ.

The first organist recorded in the vestry minutes is "Miss Butterfield," mentioned in the entry for June 21, 1847. On May 1, 1848, Mary S. Butterfield was married to C. S. Chase. The May 5, 1851, vestry minutes record that Mrs. M. S. Chase had submitted a bill for her services as organist from January 1 to May 1. It was agreed to pay her \$15 for the period "out of the first money collected." Her letter apparently also suggested that the organist be salaried. The matter was deliberated and postponed until the next meeting "or some subsequent meeting of the vestry."

Mrs. Nichols was organist in 1863; on April 15 the vestry set her

salary at \$1.50 per Sunday.

The 1922 St. Luke's *History* book tells us that in about 1860 there were some half dozen adults in the choir, which was directed by Alfred Payne. The names of three choir members are listed: Lizzie Butterfield, E. Evans, and Miss Nickham. In his history, Dr. Meachem notes that the choir used the oblong tune books common in that day, and that "as each singer had a book, the array of covers was noticeable." (In those early days *The Hymnal* [1826] was a collection of words only. Musicians were on their own to locate tunes in any of a number of privately published tune books, none of which had a complete set of tunes for the whole hymnal.)

St. Luke's Early Organists

Mary Sophmoria Butterfield Chase was the wife of General Champion Spaulding Chase. In 1856 General Chase was described as "our present chorister" (choir director?). General Chase served in the state senate in 1857 and in 1863 was a paymaster in the army. Their first child, Champion Clement, was born in 1860. Mrs. Chase's two sisters, Emily and Elizabeth Butterfield, lived with General and Mrs. Chase. The Chase and Butterfield families seem to have been connected professionally. An 1850 city directory lists "Butterfield and Chase attorneys, etc., 154 Main," and vestry minutes of the early 1850s record several meetings held at the office of "Mssrs. Butterfield and Chase."

Louisa Rutledge Nichols (d. February 21, 1915) was the wife (and by 1863, the widow) of the Rev. J. H. Nichols, rector of St. Luke's. She is the same "Mrs. L. R. Nichols" who served as choir librarian for many years in the 1880s and 1890s. A plaque in her honor hangs above the present organ console.

Alfred Payne, Choir Director

Alfred Payne, son of the Rev. Henry Payne of Ohio, was a portrait painter. He and his wife, Olive, who was a Baptist, were confirmed January 18, 1857. The following April their three children were baptized. In 1860 he was one of the sponsors at the baptism of Champion Clement Chase, son of Mary S. Chase, St. Luke's first organist. Payne was still listed in the church register in 1867 and in 1871.

In January 1866 the church and the organ within it fell to the "great fire." On July 9 of the same year, the cornerstone of the present church building was laid. Music for the ceremony was not provided by St. Luke's choir, but by a choir of students from Racine College (now DeKoven Center). Singing Psalm 23, the choir led a procession of clergy to a platform on the foundation of the tower. There Bishop Kemper read the service with the students chanting and singing those portions allotted to the choir. Following the benediction "the procession from the College re-formed and, commencing one of its beautiful chants

of the church service, returned to their own loved place of abode..." (apparently making the nearly-three-mile round trip from the College on foot).

The idea of bells in the tower was advanced very early. The *Racine Weekly Journal* reports on May 8, 1867: "We are pleased to learn that an effort is being made to procure a chime of bells for the new Episcopal church, now in process of erection in this city. That will be glorious." In the December 1874 *Household Visitor* (St. Luke's new newsletter) we read that the Meneely Company had been selected, and that "two if not more of the five bells" had already been promised. It would be another thirteen years, however, before the dream became a reality.

From the time of the fire until September 1867 services were held in the Presbyterian Church and later in the courthouse. A "cabinet organ" (a reed organ or "pump" organ) was used in the temporary quarters and continued to serve in the new church until 1869 when the new organ was installed.

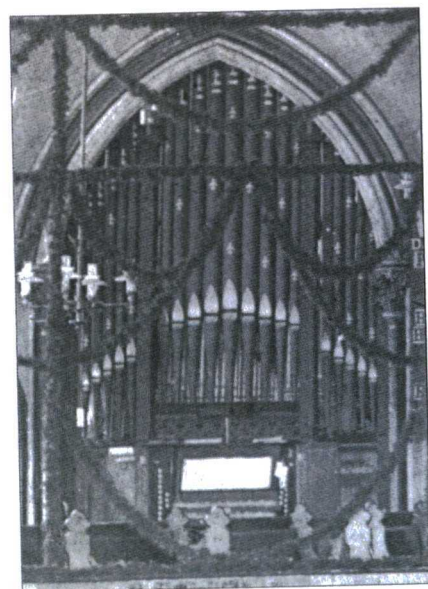
The new organ was built by Chant & Jackson of Chicago, a firm that lasted only from mid-1869 to mid-1870. Cost of the new organ, described as the

finest in the city, was \$2,500 or \$3,000¹ (accounts vary), which a newspaper article tells us was raised by the women of the church. Both the pipes and the console (which was originally built into the case and faced the pipes) were on the south side of the room. Consistent with the practice of the time, the display pipes at the front of the organ were painted—"blue with gold stars."² The "stars" were actually fleurs-de-lis; the organ pipe display matched the hangings that flanked the altar at the time. Sometime around the turn of the century, the display pipes were painted a solid light color, either gold or a color to match that of the room.

The organ, which was first used on December 12, 1869, was truly a state-of-the-art instrument. It had a concave and radiating pedalboard—a concept first applied by Willis in England only fourteen years earlier and one which didn't become standard in this country until well into the twentieth century. (As a matter of fact, when the St. Luke's organ got a new console in 1908, it regressed to a straight flat pedalboard.) For its "eccentric" blower—a blower pumped by rotary motion rather than the typical up-and-down motion—and its "pneumatic

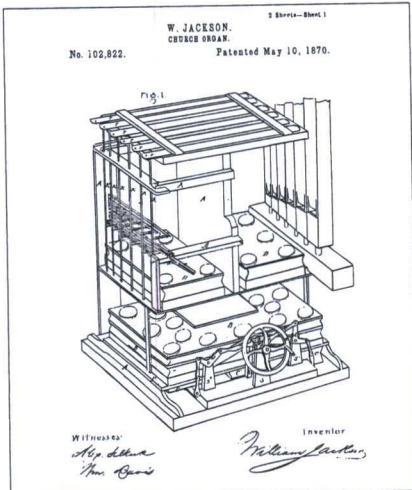


The Chant & Jackson organ as it appeared about 1890. Above: With doors to organ console closed.



Detail from photo on page 58 showing doors to organ console open.

composition knobs" which allowed changes of registration by pushing a button under the lower keyboard, Jackson received U. S. Patent number 102,822 on May 10, 1870. The forward-looking Jackson even tried electric action on one of his later projects.



First page of early organ patent.

At the time of its construction the organ was written up in *The Musical Independent* of Chicago, as well as in various Racine publications. Descriptions of the organ were glowing. A dedication recital was played by Arthur J. Creswold, who had earlier given the organ a public showing at an exhibition in the Chant & Jackson factory in Chicago. Mr. Creswold was said to be one of the finest players in the country. The recital was a "grand affair" attended by a large audience. Unfortunately, no record of the music played on that recital has come down to us.

Space was allotted in the corner by the organ for the small volunteer choir of twelve to twenty singers or the paid quartet that sang at St. Luke's at the time. The music, it is said, was always good and the quartet's renditions of superior quality. One of the committees of St. Luke's Guild in 1874 was a Committee on Volunteer Choir. Among the early singers were E. O. Jones, Walter Eager, Elias Pritchard, Louis Evans, Henry J. Rogers, Miss Yout, Miss Pettitt, Mary Thomas and

Carrie Roberts. The 1922 anniversary book states that the organists were Mary Eliza Winslow (daughter of early St. Luke's member Horatio Gates Winslow) until 1872, Mary J. Brown in 1873, Ella Foster until 1876, Joe Talbot of Racine College in 1877, and Clara Rogers until 1880. (A newspaper article of 1882 also looks back with nostalgia to organist "Col. Robertson" but nothing further is known about him.) In 1881 the *Racine Daily Journal* gave a description of the Easter music at St. Luke's: A choir of nine—five men and four women—augmented by two violins, cello, cornet and "clarinet,"

The Chant & Jackson Partnership

William Henry Chant and William Jackson were immigrant Englishmen.³ Chant, whose dates are unknown, worked for a number of years as an organ builder, most of the time independently. He also served as organist at Chicago's Second Presbyterian Church from 1856 to 1865 and as organist/choirmaster of St. James's Episcopal Church, Chicago, from 1866 to 1868. Chicago city directories also tell us that at one time or another he was a music teacher, and an agent for an Albany, New York, piano manufacturer.

Jackson, who was also an organist, was born in 1835 or 1836 and died sometime in the 1890s. He arrived in Chicago in 1869 from Albany, where he had previously built organs. After his brief partnership with Chant, he became a partner in Davis, Jackson & Company, but the shop burned in the Chicago fire in 1871. Thereafter he is found in Wisconsin, first in Milwaukee (1873-1885) as an organbuilder with Marshall Brothers and later as a piano technician, and finally in Appleton. In 1876 he was organist at All Saints' Cathedral in Milwaukee.

During its brief existence the Chant & Jackson company built only two organs, of which St. Luke's was first. No trace remains of the other organ; St. Luke's contains the only remaining pipework from the Chant & Jackson firm.

provided two choruses from Handel's *Messiah*, along with musical settings of portions of the liturgy. Among the choir of nine was Amanda Case, who later sang with the St. Luke's Choir Association and for a time was its director. The music included a *Te Deum in F* written by Henry J. Rogers, who was active on St. Luke's musical scene for many years. The rector's (Arthur Piper's) state-of-the-parish address of June 1, 1881, reports that due to a shortage of funds, the rector himself had taken charge of the music "most of the time."

During these years St. Luke's was already in the process of becoming a community center for music-making. In 1873 we read of a "Grand Dramatic Entertainment" featuring two comedies and the orchestra, directed by Professor Happ, all under the auspices of St. Luke's Guild.

During these years, also, *The Hymnal* of 1872-74 was created. It was the first hymnal provided with complete musical settings—five different ones, as a matter of fact, all of them privately published. The musical setting used by St. Luke's was *The Church Hymnal with Canticles*, edited by the Rev. Charles L. Hutchins and published in Boston. *The Household Visitor* for December 1874 listed the hymns appointed to be sung in January and encouraged members of the congregation to meet with the choir after the Wednesday evening service to practice the hymns for the coming Sunday. The announcement continued: "By this arrangement it will be possible for us to have something more like congregational singing in our Sunday services."

At an unknown date in the early 1870s Dr. Meachem purchased the building directly west of the church, which was remodeled and called the chapel. The chapel served several functions including choir assembly and vesting, storage of music and vestments, and apparently also as the Sunday school.

In 1875 there was also an organ

in the Sunday school. We have a record of \$1.50 paid on December 27, 1875, to Charles William Bower, a Racine organ builder, to repair the Sunday School organ. As with the organ in the first church building, we do not know the name of the builder.

TWO GLORIOUS DECADES, 1882-1902

Racine was growing, from a population of 9,880 in 1870 to 16,031 in 1880, and 29,102 in 1890. It is not surprising that St. Luke's music program should grow apace.

Fortunately, we have a wonderful record of music at St. Luke's in those years. During the 1880s and 1890s the Racine newspapers printed lavishly detailed descriptions of Christmas and Easter and other special services and musical events at St. Luke's, complete with titles and composers of every musical item in those full choral services. In addition, a number of items such as programs, invitations, choir records, and so on, have come down to us.

For a number of years there were four services at St. Luke's on Easter—an early morning service, the main service at 10:30, an afternoon service, and an evening service. Afternoon and evening services were usually special services for the Sunday school children or the Knights Templar. On Easter 1882 a large crowd gathered for the 10:30 service. A newspaper article tells us that "soon the large house of worship was crowded beyond its capacity, people standing out on the the entrance steps, and hundreds, finding admission impossible, turning away." Clara Rogers, organist, opened the service with Dudley Buck's *Triumphant March*. On that Easter Sunday a vested choir of eleven boys and sixteen men assisted by thirteen women⁴ made its debut under the direction of Mrs. F. L. Brewster, "a woman of decided ability."⁵ During the singing of the processional hymn, "Jesus Lives," the

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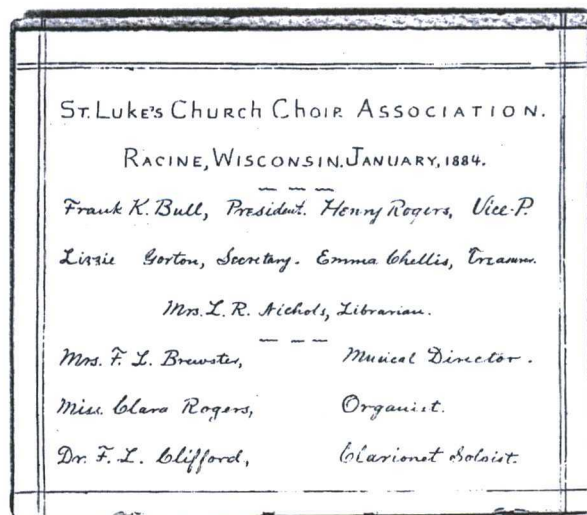
"men and boys in full vestments with cross and banners marched down the north side and up the middle of the church singing their processional. The ladies' chorus had seats convenient to mass with those of the vested choir." (Only men and boys wore vestments; women were always "auxiliary.")

There were those who said that such a fine choir was a wonderful thing for that Easter service in 1882, but surely it would never last. But last it did, for forty years and beyond. After ten years 194 persons had sung in the choir; by 1922 that number had swelled to 400. Two choir members later entered the ministry—Henry D. Robinson, who became Bishop of Nevada, and Charles Robinson. One of the original members, Henry J. Rogers, continued in membership for fifty-eight years. Henry's cousin, Samuel, Sr., was married to Carrie Wales Rogers. Both sang in the choir. (Their daughter-in-law, Agnes Rogers, is a member of St. Luke's today and also sang in the choir for a number of years, and their granddaughter, Kathy Loomis, directs the children's choir.)

In August of 1882

the choir members organized themselves into a permanent musical society—the St. Luke's Choir Association. There were forty-five members, "but with increase to sixty." (By October the list included fifty-six names.) First officers of the organization were Frank K. Bull, president; Henry J. Rogers, vice-president; Lizzie Gorton, secretary; and Clara Robinson, treasurer. The constitution and bylaws were recorded in October. The rector of the parish was to be an ex-officio member of the association and, together with the musical director and the organist, a part of the New Music Committee. Salary of the director was to be voted by a two-thirds voice of the association. Membership in the choir was by both audition and vote of the association. A Committee on Musical Director was to "engage, annually a person properly qualified, and able to instruct the choir in music" (the "choir leader"). A pretty hand-made "souvenir" book, dated January 1884, has come down to us.

Succeeding pages list Edward Wratten, crucifer; and Charles Robinson, banner-bearer—together with the names of fifty-two choir members. For many years Dr. J. G. Meachem, Jr., was president of the association, and Mrs. Nichols continued to serve as librarian. (In 1901 she was "elected by a hearty standing vote as Librarian for life.")



The Choir Association continued as such for some twenty years, holding annual meetings on Easter Sunday, giving volunteer service to the church, engaging in numerous social and community musical events, and managing their own finances. And they increased in musical stature. Already by Christmas of 1882, when the choir sang both Christmas Eve and Christmas morning services, the newspaper was pronouncing them "destined to lead musical societies in this vicinity" and by Easter 1883, "steadily improving and will soon lead any church choir in Wisconsin." An 1889 *Racine Daily Journal* article notes that "the amount of music sung during the various seasons of the church year is almost beyond the thought of a casual listener. For Easter alone twenty pieces of music, all new to the choir, were learned." And oratorios, cantatas, and special musical services were held frequently.

For a number of years the newspaper reported the annual meetings of the Choir Association—the list of officers, the treasurer's report, the numbers in the choir, the awards for attendance, the number of "events"—services and rehearsals. A choir record book from 1887 bears out the numbers in the choir and the many services and rehearsals these people attended. The choir held weekly rehearsals and sang every Sunday at both morning and evening services throughout the year with no break! In 1884 the choir had 104 rehearsals—the boys attended two rehearsals a week—and "attended upon one hundred and ten public services of the church, making two hundred and fourteen times of meeting together for work." The boys' rehearsals were directed for several years by Clara Robinson. In addition to the Sunday morning and evening services, the choir sang for weddings, funerals, and other special events and services. While attendance seems to have ranged from one-half to two-thirds of the total membership (the minutes occasionally record calls for better attendance or

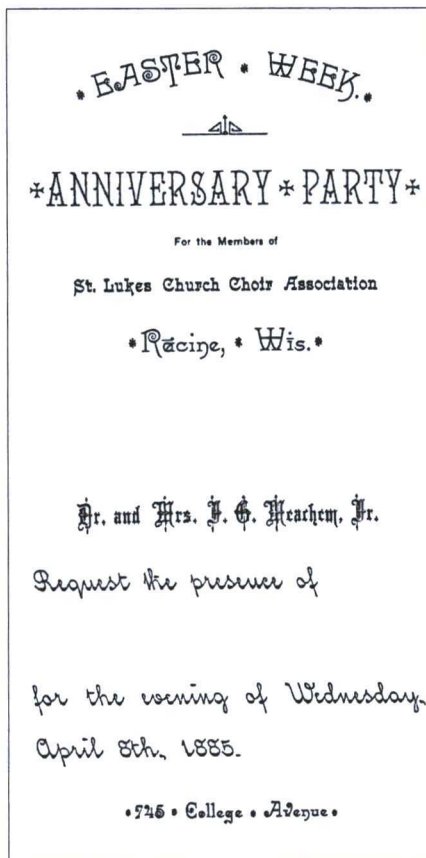
action to remove members with poor attendance), there were still plenty of singers. At the annual Easter meeting a prize of five dollars was awarded each year to the boy with the best attendance record. Good attendance was also rewarded with trips to Chicago and Milwaukee for the boys, and by the privilege of checking out books which were kept in a special library for that purpose.

The Choir Association had its own treasury, taking care of all expenses, such as vestments and purchasing the best music obtainable. At the end of the first year there was a balance on hand of \$216.03. In 1886, the treasurer's report showed a balance on hand of \$17 and the value of music about \$300. For some of the time, at least, the choir also paid its own director, although in 1890 the newspaper reported that all were volunteers, including the director. (The church paid the salaries of the organist—\$144 in

1885—and the "organ blower"—\$22.25 per year). The choir also donated money to mission and diocesan work. Money came through "subscriptions" and special collections. William Horlick, Sr., Dr. Meachem, Sr., and William S. Rogers have been named as early contributors to the choir. Each expenditure for new music—including new organ music for the organist—was voted upon by the body. When *The Hymnal* of 1892 appeared, followed by six different privately published musical settings, it was a committee from the choir which met in 1894 to choose the setting to be used. They chose the new edition of Hutchins. Another committee was appointed to "get up an entertainment." The "Theatrical Play" which was organized netted the choir \$116.30 for the purchase of the new hymnals. (From time to time other hymnals were also used at St. Luke's, at least by the choir, including some English collections.)

And there were social events. There were marriages of choir members—Clara Rogers to Charles McLenegan, Belle Bacon to Henry J. Rogers, and Carrie Wales to Samuel Rogers. Choir weddings were splendid affairs with the full vested choir in procession. A social high point of the year was the choir anniversary party held in Easter Week, every year for fourteen years, at the home of Dr. Meachem. This was a lavish event for which engraved invitations were sent.

The Choir Association's musical activities extended beyond the walls of St. Luke's. As the St. Luke's Church Choir Company they sang a program of sacred music for choir and soloists at the Blake Opera House. The choir, assisted by Schulte's Orchestra, presented a "cantata-operetta" entitled *The Sleeping Beauty*. There are some familiar names on the front cover: Mabel Wales at the piano, Alice Kranz and H. J. Rogers among the soloists. In 1891 the newspaper noted that "the production of light opera by home talent originated with them [the choir] eight



St. Luke's Choir / May 13, 1890

The caption typed on the photograph reads as follows, below and on facing page:

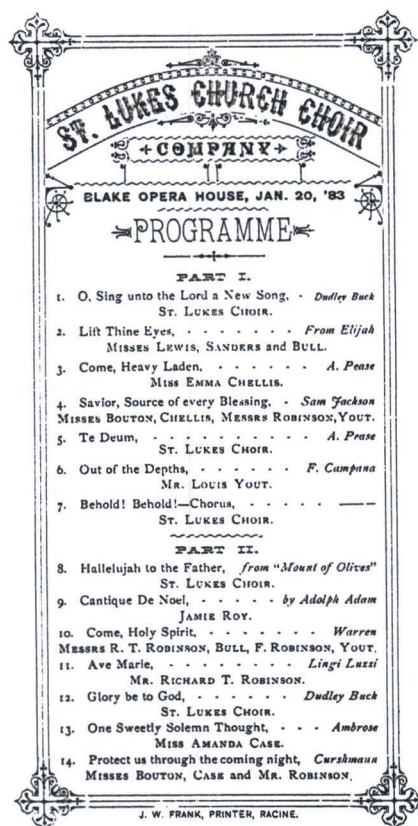
"Men and boys (left to right):

Charles Robinson, Cross Bearer,
Willie [Harry?] Kelly, Willie Orme,
Adrian Kitchingman, Dwight Beebe,
Charles MacKinson, Ellis Chadwick,
Willie [Harry] Kelly, Willie Levi,
Murray Beebe, Elon Williams, Tom Byard,
Theodore Stoffel, John Jones, John Scott,
Reuben Brotherton, Bert Browne,
Delos Manzer, Alec Horlick, Harry Parry,
Carl Mellow, Ed. Hoernel, Alec Williams,
S. S. Rogers, John Meachem III,
George Bolton, Arthur Roberts,
Harry Dutton, Roy Beebe, John Workman,
Edward L. Wratten, Bert Roberts,
Frank McAnnany, Henry J. Rogers,
Frank Roberts, Elmer Roberts,
J. G. Meachem, Jr., Director,
The Rev. Arthur Piper, Rector."



"Ladies (left to right) :

Miss Ida Roberts, Mrs. H. J. Rogers,
Miss Jennie Duncombe, Miss Kelly,
Miss Lilly Pritchard, Mrs. William Asby,
Miss Ella Tait, Miss Kate Sanders,
Miss Alice Kranz, Miss Una Bierhardt,
Miss Mabel Wales (Organist), Ada Wood,
Miss Eldred, Miss Edith Morey,
Miss Alma Buffham, Miss Carrie Wales,
Miss Jennie Tait, Mrs. Emma McAnnany,
Miss Maggie Rogenbeau, Miss Byard."



years ago under the leadership of Mrs. Brewster, and from that time until now, every year as the opera season comes around the choir furnished more than one-half the singers required." One year they presented the opera *Iolanthe* in Racine, then set out by train, on a special car for Rockford, Illinois, to perform the opera there. With them traveled fifteen members of the Milwaukee orchestra, led by H. H. Thiele. In a newspaper article we read, "The trip was uneventful until Canton was reached where the sixty-five people had a great time in obtaining dinner. From there to Rockton Junction, the most of the time was taken up in singing old and familiar airs. At the junction the car was transferred to a freight train and after several delays the party reached Rockford." After dinner the company went to their dressing rooms to prepare for the performance. We are told that "the entertainment was a great success." After the opera the company went to a hotel until 3:00 a.m., at which

time they got back on the train for Racine. Is it any wonder that the newspaper notes that they were "haggard-looking" when they arrived home?

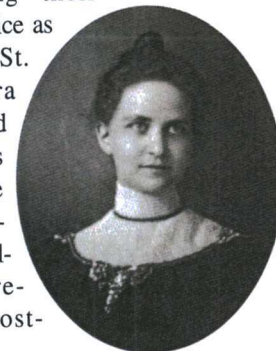
St. Luke's Choir Association also participated in various joint sacred choral events. There were joint festivals held with the Racine College Choir, with local city choirs, and with St. Matthew's of Kenosha. For a number of years they attended the annual choir festivals held on All Saints' Day at All Saints' Cathedral in Milwaukee, traveling by train to that city. At the fourth annual All Saints festival there were eleven choirs representing the cathedral and the parishes of Beloit, Delavan, Racine, Waukesha, Watertown, Nashotah, Trinity in Janesville, and St. Edmond's and Christ churches in Milwaukee. There were 218 white-robed choristers in the procession with banners and processional crosses. In 1888 there were sixty members from St. Luke's alone. The hymn "On our way rejoicing" was often used for the recessional.

Many of the people who attended St. Luke's and many who sang in its choir were not Episcopalians. On an Easter Sunday when there was standing room only, as few as seventy or eighty might commune. In 1888 the *Racine Daily Journal* reported sixty-eight members in the choir, of which thirty-five were communicants of St. Luke's Parish. Thus St. Luke's Choir Association was a church choir and community chorus all in one.

By 1885 leadership of the choir had passed to Amanda Case and the following year, to Henry J. Rogers. In 1886 the choir numbered fifty-five, of which twenty were women. Clara Rogers was organist. Thereafter J. H. Kowalski was choir director/organist for about a year. When he left on July 1, 1888, Kate Sanders, who was also secretary of the organization at the time, was named director and Clara Rogers—who was by then "Mrs. McLanagan" and living in Milwaukee—played the organ until October. In October of 1888, a young woman about sixteen

years old—Mabel Wales, sister of Carrie Wales Rogers—began her long service to St. Luke's. Kate Sanders resigned as choir director in January of 1890. During their years of service as organists at St.

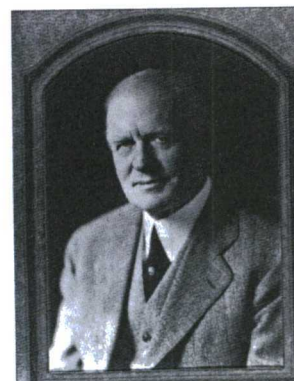
Luke's, Clara Rogers and Mabel Wales played some fairly significant and challenging preludes and post-



Mabel Wales, early organist.
(Photo provided by Kathy Loomis)

ludes—organ works by composers such as Dudley Buck, Edouard Batiste, Louis-James-Alfred Lefébure-Wély, Samuel B. Whitney, and Jacques-Nicolas Lemmens, as well as organ transcriptions of music by Handel, Haydn, Mendelssohn, Wagner, Meyerbeer, and others.

Until 1900 directorship was passed between Dr. J. G. Meachem, Jr., and H. J. Rogers. For a time both men tried to decline nominations, but one or the other continued to be elected. Often when Dr. Meachem was elected, Mr. Rogers actually filled the position and by 1900 was the "choir master." He served as choirmaster until 1908. Information about Dr. Meachem can be found in the article "Laying the Foundation," p. 7. Henry J. Rogers, born in Lake Geneva in 1860, was a



Henry J. Rogers, fifty-eight year choir member.
(Photo provided by Kathy Loomis)

successful banker in Racine for over fifty years. In 1915 he reorganized the defunct Commercial and Savings Bank as the American Trades & Savings Bank (now M & I Bank of Racine), and in six years paid all the old depositors in full. A charter member of the St. Luke's Choir Association, he sang in St. Luke's Choir for over fifty-eight consecutive years. During his lifetime he also participated in more than seventy plays and operas and gave some 2,000 readings. He was a popular after-dinner speaker. He died in August of 1939.

Meachem and Rogers were also composers of service music used at St. Luke's during their time. A *Te Deum in F* by H. J. Rogers was sung in 1881. In 1892 a Milwaukee paper reported that Dr. Meachem had published a *Jubilate Deo* for the morning services and a *Magnificat* and *Nunc Dimittis in A-flat* for the evening services at St. Luke's.

Late in 1887 a splendid clock and nine-bell chime—hailed in the press as “the finest tower clock⁶ and chime of bells west of New York City”—were installed in St. Luke's tower. A memorial to George C. Baker, who died at age

twenty-one while traveling in Italy, the clock and the bells were the gift of his mother, Mrs. R. H. Baker, and his sister, Mrs. C. J. Richards. There are two inscriptions on the swinging bell:

Presented to St. Luke's Church
Racine, Wisconsin
In Memory of
GEORGE CARSWELL BAKER,
By his mother, Emily M. Baker,
and sister, Mary C. Richards.

Lord, I have invited all
I shall invite, still call.

The chime was manufactured by one of the nation's top firms, Clinton H. Meneely Bell Company of Troy, New York. It consists of a major-scale octave plus a lowered seventh degree. Cast of copper and tin, the nine bells weigh as follows:

E-flat	1995 pounds
F	1535 pounds
G	1026 pounds
A-flat	784 pounds
B-flat	503 pounds
C	408 pounds
D-flat	361 pounds
D	318 pounds
E-flat	276 pounds

A chime-ringing case or console of nine levers was located on the lowest story of the tower (located at the top of the long flight of stairs in the narthex). The levers were depressed by hand, traveling about a foot downward. Originally Edward Hoernel and later Arthur Wilkins, both members of the choir, were engaged to play the chime on all occasions.

Shortly before Christmas the chime was heard for the first time in a program by the manufacturer's son, Wadsworth Meneely. Fitting, it seems, to St. Luke's position in the community as both a spiritual and a social center, the program contained a mixture of

hymns and popular songs of the day. A newspaper article the following day remarked that “it seems strange that these grand, old familiar tunes could be played so as to be heard for miles and yet be as soft and sweet as though produced by an organ at home.”

PREMIERE RECITAL

Change⁷

Dedicated to Mrs. Emily M. Baker

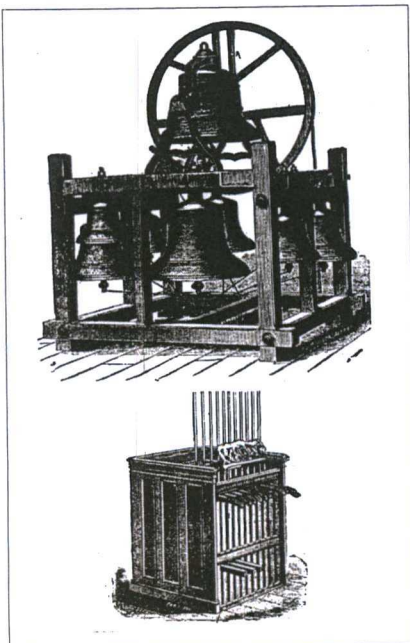
Hark! Hark my soul
Cambridge
Flow gently sweet Avon
Jewels
Vesper hymn
Change
Harmonious blacksmith
Long, long ago
Duke Street
Last rose of summer
The Heavens are telling
O mother dear, Jerusalem

Wilmot

Change

Songs of praise
Bells of London
Lo! He comes
Spanish hymn
Robin Adair
Adeste Fideles
Carol, sweetly carol
Lead us, Heavenly Father
Holy! Holy! Lord God Almighty
Beulah
Home, sweet home

At the festival of consecration on February 11, 1888, the surpliced choir of St. Luke's was joined by that of the Milwaukee Cathedral—in all a hundred voices. There was a full choral service. At the time of dedication in the service, the clergy and choir “repaired to the tower” for the special service of dedication and Bishop Welles climbed the stairs to touch each bell. That evening the Cathedral Choir members were entertained at a “grand banquet.”



Woodcut of a tower bell installation with console.

(Racine Daily Journal, December 29, 1887)

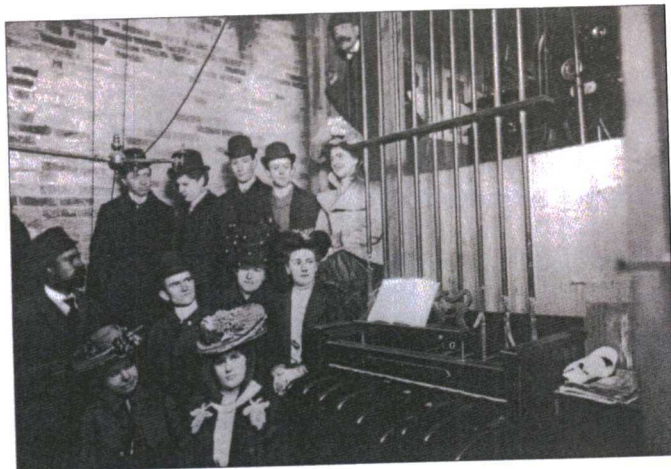


Photo probably taken at time of the recital on the tower chime. When the bells were rung for the first time "a large number of people visited the tower to see Mr. Meneely manipulate the levers . . ."

MEN (left to right): Dr. John Meachem, Art Roberts, Willie Schultz, Alec Williams (?), Robert H. Hindley, Henry Rogers (high up), and George Schurr.

WOMEN (left to right): Martha Knight, Georgia Hurlburt, Miss or Mrs. (first name unknown) Trolli, Edith Leach (Mrs. Robert Hindley), Belle Bacon or Erica Schmidt. (Note the pair of cuffs on the stand, apparently belonging to the player of the chimes. The Seth Thomas clock mechanism is visible in the raised cubicle.)

The year 1890 includes several interesting items. Through the efforts of two or three women interested in the choir, a complete outfit of new cottas and cassocks "of accurate ecclesiastical pattern" was imported from London, England. (The proud choir in their new vestments can be seen in the large photo in the center of this book.) Forty-two lockers were installed in the choir room, so that each man and boy had his own vestments in his own locker. Additionally a music cabinet with shelves to accommodate fifty copies each of 135 anthems was constructed. An offering received on Easter 1890 enabled the completion of an addition to the north side of the church so that the choir could go directly from the robing room to the church, rather than passing through the sacristy. (The two arches had been constructed the summer before.) Also during 1890 Peter C. Edwards, Jr., organist and choirmaster of Christ Church in New York City, paid a visit to Racine, and dedicated his new hymn tune, RACINE, to the choir⁸. The tune, which was published in a church newspaper, is reprinted to the right.

for the choir, which had an average attendance of forty-five in those days, to match the pitch and tempo of the hymn long before they could actually hear it. A reed organ was tried, but without success. All available doors were opened, but that didn't work either. But the "electric organ" in the chapel was reported to have been "A Grand Success"—"more of a success than expected." According to the newspaper, electricity applied to organ action was "new in the northwest." Only two organs—one in an auditorium in Chicago and one in Louisville—used it. A cathedral in Garden City, Long Island, also used electricity.⁹

A separate pipe organ (possibly a single rank of pipes) was built

On December 21, 1891, the newspaper carried a fascinating article about the use of an "electric organ" in the chapel of St. Luke's for the first time on the previous day. In 1891 the main organ was still located entirely on the south side of the church. The choir processional formed in the chapel—around the corner on the north side—a long way from the organ. It was always a problem

in the chapel. It had the same wind pressure and was tuned to the same pitch as the main organ. A fifty-foot pipe with concussion bellows at either end carried wind from the main organ to the chapel organ. Electrical contacts were placed under the keys of the lower manual of the main organ (which still had "tracker" or mechanical action at this time). The contacts and push-pins were arranged in a frame which could be raised into position for use or lowered, as required by the player. Each key had a circuit to its own pipe in the chapel organ. When a circuit was closed by depressing a key on the main organ, an electromagnet under a pipe in the chapel organ opened a valve, admitting wind to the pipe and causing it to speak. There was no electricity at St. Luke's at the time. The system was powered by a battery which was strong enough to allow eight to ten notes to be played at a time. There was also a switch to cut off the electrical circuits. Credit for the improvement was given to D. Elmer Roberts, J. C. Lunn, and Dr. J. G.

MUSIC.
Oft in Danger.
(Processional.)

Peter C. Edwards, Jr.,
Organist Christ Church, New York.

Tune, "Racine."
Boldly.

Copyright, 1890, by P. C. Edwards, Jr.

2 Onward, Christians, onward go,
Join the war, and face the foe:
Will ye flee in danger's hour?
Know ye not your Captain's power?
Oft in danger, onward go.

3 Let your drooping hearts be glad;
March in heavenly armour clad:
Fight, nor think the battle long.
Victory soon shall tune your song,
Oft in danger, onward go.

4 Let not sorrow dim your eye,
Soon shall every tear be dry;
Let not fears your course impede,
Great your strength, if great your need,
Oft in danger, onward go.

5 Onward, then, in battle move,
More than conquerors ye shall prove
Though opposed by many a foe,
Christian soldiers, onward go!
Oft in danger, onward go.

The hymn tune RACINE.

Meachem, Jr. Pipes for the chapel organ were no doubt built by an organ builder, but we have no record of their source.

Oral tradition tells us that at some time hand pumping of the main organ was replaced with a water motor and later by a gas-engine-driven motor. Vestry minutes are missing for the period the water motor might have been in use; the gas motor was in place by 1900 when the sexton was given two dollars a month extra salary to maintain it. It was the sexton, also, who pulled on the wide belt to start the gas motor when the organ was to be played.

All was not always sweetness and light during these two golden decades, to be sure. Among the items that have come down to us is a postcard addressed to "John Meachem. City." The message on the back reads "Hope the cong. may be spared from the hearing of the so called bold soloists tomorrow, whereas beautiful voices in the choir don't seem to stand in with the bold pack!" It's signed "Cong." And a note from an irate Dr. A. Brodsky, practicing medicine in the neighborhood, complains that the sounds of the bells and of the organ being practiced makes it impossible to hear "diseased and healthy organs." Given the pandemonium on Seventh Street today, it's difficult to imagine that the sound of the organ could ever be heard in the neighborhood.

By the end of the nineteenth century, music at St. Luke's was thriving. Mabel Wales, who had begun her services as organist at age sixteen, was well-known as an organist and teacher. A newspaper article of 1889 praised her "careful and artistic touch." Miss Wales's interest in the choir through the years was said to be a "strong factor in the successful musical work done by this body of singers." The choir—listing seventy-four members in 1894—was in full flower. When the cornerstone for the Guild Hall was laid in 1898, the large vested choir and ladies' chorus, with cross and banners, processed up Seventh Street to the site of the new building singing "We march,

we march to victory." Returning, they sang "Brightly gleams our banner" and, it is reported, "all went off in the happiest manner on that lovely summer evening."

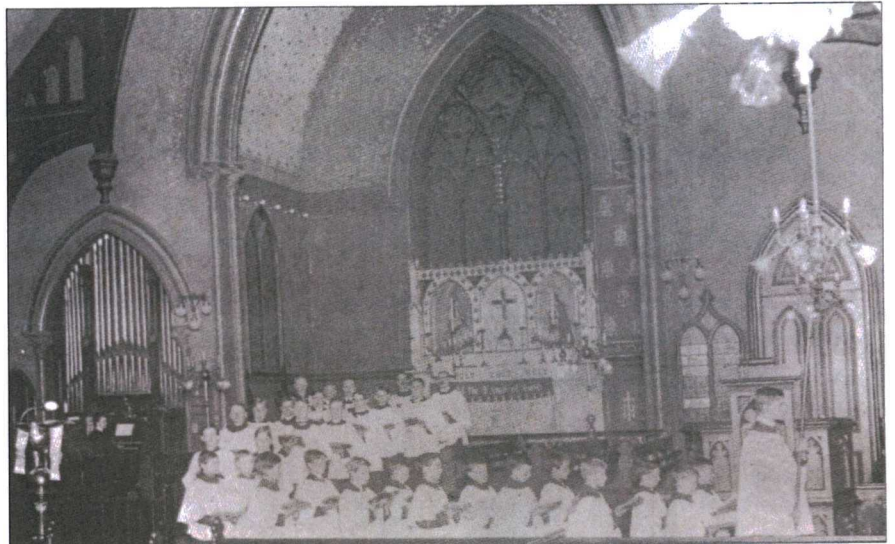
FINISHING THE FIRST CENTURY, 1902-1942

During the rectorship of the Rev. Walter G. Blossom, from 1905 to 1910, there were a number of changes in the music at St. Luke's. In 1908 or before the women were "allowed to retire" from the choir. H. J. Rogers directed the choir and Mabel Wales continued her services as organist until 1908. In May 1908 Dr. E. Wheaton Reed of South Norwalk, Connecticut, was hired as organist/choirmaster. Dr. Reed was assisted by his wife, who served as choir mother for the sixty-seven choir members. The vestry voted to employ Miss Wales only for the balance of the year, at \$25 per month. (It is not known where she went immediately afterward. In the 1930s she was organist of Holy Innocents Church.) The following month a committee was formed for the repair of the organ, and by October the William Schuelke company of Milwaukee had converted the mechanical action to tubular-pneumatic. With this "entirely new and modern" construction, wind pressure from the

organ was conveyed by slim tubes to the organ action, where it was used to assist the action. This construction made the keys easier to depress. It also allowed the keydesk to be detached from the organ itself. The new console, still located on the south side, was turned to face north so that the organist could see the processions. The organ bellows were also repaired at this time. Total cost was \$800. In 1908, too, \$150 was paid for an electric blower on the organ, and the chapel organ, which had been out of service for four or five years, was overhauled with new connections and new batteries.

Sometime after 1908 the current green glass tile was placed on the floor. While a new floor is not directly a musical event, that wonderful hard surface has contributed mightily to the fine acoustics in St. Luke's through the years.

Under Dr. Reed's leadership St. Luke's held a Mendelssohn centennial service in 1909 on the 100th anniversary of the composer's birth. That year also saw a Wagner festival, at which a cellist from Boston assisted the choir, and the first annual choir reunion, which was attended by sixty-five former choir members. There were several fine boy soloists at St. Luke's, but the most noted was Charles



Choir recessional, 1908. Dr. Reed at the organ.

Wratten, "whose voice," we read in the 1922 anniversary book, "was wonderful, whose composure, musical sentiment and expression impressed everybody, affecting many to tears." On Christmas morning (apparently at the request of Mayor Horlick) the vested boy choir, together with a brass sextette, revived an old English custom of waking the neighborhood at 5:00 a.m. with carols, singing first from the steps of the church, then moving to the mayor's house.

From the vestry minutes, however, we learn that there were soon struggles—Dr. Reed was to pay no money for music without prior approval; he was to "follow the instructions of the Rector as to the music to be furnished at every service"; and finally, there was an individual vote of secrecy "in reference to the choir and choir master matters."

In March of 1910, when Dr. Reed resigned to take a prominent position in Boston, the newspaper noted that he was "one of the most efficient and valuable choirmasters and organists the church ever had" and that he had "brought the choir up to the highest possible standard." On March 14, the day before his departure, Dr. Reed directed St. Luke's choir together with the choirs of several other churches in a performance of Stainer's *The Crucifixion* at the Universalist Church.

Already on March 8, 1910, the *Racine Daily Journal* had carried an announcement that Mr. John E. Earnshaw of Norfolk, Virginia, was to be the new organist/choirmaster at St. Luke's. St. Luke's was congratulated on securing a gentleman who "has served as organist and choirmaster of many of the largest and most important churches of the United States." A native of England, Professor Earnshaw was an associate of the Royal College of Music in London. He was a solo pianist and organist and a lecturer on vocal physiology. He was a member of the Guild of Church Music of England and numbered Sir John Stainer among his

teachers. He had worked in schools of music in France and Africa as well as in England and America. Some six months later, however, the newspaper announced his resignation from St. Luke's. The reason given was his inability to control the choir boys.

By October 1910 Gordon Graham was organist/choirmaster of St. Luke's. Before the year was out he had organized a memorial service for the late King Edward of England, complete with a full choral service, a black-bordered English flag draped on the pulpit, and the strains of "Dead March in Saul" from the organ. Easter services the following year featured Arthur Zach, a baritone from the Minneapolis Orchestra, as well as a *Magnificat* and *Nunc Dimittis*, which Graham had composed earlier for a choir festival in Atlanta. In June St. Luke's was the scene of a choral even-song in commemoration of the coronation of King George and Queen Mary. During his tenure, also, Mr. Graham was organist for the institution of Father Penfold at St. Luke's. Graham remained for about a year and was succeeded by Milton Witts, organist/choirmaster.

In 1912 a gym was added in the new Parish House and the following year the chapel was remodeled to serve exclusively as a chapel. The gym, with



Earl Gere at the 1908 Schuelke console.
(Photo compliments of Mr. Gere's granddaughter, Mary Jo Schaub)

Members of the Choir As Listed in the 1922 'A History of Eighty Years'

MEN: L. C. Dawes, H. B. Davis, H. J. Rogers, Ralph Bottsford, A. E. Wilkins, Thomas Welshman, Edward Evans, John Lincoln, Rodney Roberts.

BOYS: Kenneth Blodgett, Donald Cape, John Crockett, Carlton Trevalio, Robert Davis, Homer Earl, Warren George, Robert Henning, LaVere Kamm, Robert Loverin, Donald Morrison, Cecil Mason, Calvin Paulson, Glenn Peil, Kermit Redmond, William Schultz, Morrison Schroeder, Elmer Sorenson, Orvis Tracy, LaVerne Tingay, James Tredrea, Henry Tredrea, Glenn Wheeler, Harry Wilson, Charles Washburn, Fred Wuerker, Richard Olson, Marvin Hansen.

its balconies on three sides for storage of choir vestments and music, served as a choir room as well.

From 1913 to 1935 Earl Sydney Gere served as organist/choirmaster at St. Luke's. Gere had studied at the Schubert School of Music in Chicago. Described as "cheerful" and "optimistic," "an excellent musician" and "a loyal and devout Churchman," Gere was much loved at St. Luke's. He inspired and guided a number of boys into the ministry. We learn from the 1922 anniversary book that Mr. Gere lived at 801 Villa Street and "took a limited number of pupils in the study of piano and organ." Later, he established a full-fledged conservatory of music which employed a number of other teachers besides himself. His wife, Georgianna, and his daughters, Patricia (Scheller) and Dorothy (Obertin), were also active in St. Luke's music program.

There were still a lot of non-Episcopalians in St. Luke's choir during Earl Gere's time—boys as well as men. Being in St. Luke's choir was the "in" thing to do. The boys rehearsed for two-and-a-half hours each week—on Mondays from 5:00 to 6:00 p.m., and again on Fridays when they rehearsed

with the men from 7:30 to 9:00 p.m.. For many years in the 1920s and 1930s Mrs. Asby served as choir mother. A Christmas newspaper photo of the boy choir taken about 1929 includes William Sorenson, Richard Rick, James Ahlgrimm, Douglas Larson, Richard Phelps, Francis Berard, Charles Hemmingson, Robert Smith, Jack Payette, Francis Washburn, Robert Heeter, and Richard Friedman.

Things seemed to go along very smoothly during Gere's years of service. Vestry minutes of the period mention music only in terms of budget or events for the choir. In addition to Gere's salary, there were salaries for soloists (the names Mrs. Helen Fancher, contralto; Ralph Botsford, baritone; Mrs. Gere, soprano, are listed in 1927), token payments of the choir boys and the chime ringer, money for organ tuning and music, and so on. During the 1930s the boys in the choir received two cents for attendance at each rehearsal, three cents for each service, and a whole dollar for three months of perfect attendance. Chime ringing was five dollars per month from the 1920s into the 1940s.

At the time of the eighty-fifth anniversary in 1927, a number of gifts and memorials were made. The North Organ, built by Charles Besch of Milwaukee, was a gift of Dr. and Mrs. J. G. Meachem, Jr., in memory of their son, Dr. J. G. Meachem, III, who died in 1926. Much of that pipework is still in the organ today, in the chamber behind the present-day console. The tone opening for the North Organ (located directly behind today's organ console) replaced the old door to the sacristy. A façade of nonspeaking pipes was constructed in front of the tone opening to match the façade of speaking pipes in front of the main organ. Three years later the chapel was completely remodeled and Mr. and Mrs. A. J. Horlick donated a single-manual-and-pedal console (located on the east wall of the chapel between the pews and the chancel), making the North Organ

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playable in the chapel. (The organ spoke through an opening in the ceiling.)

On the occasion of the ninetieth anniversary of St. Luke's in 1932, there was a choral evensong on Wednesday, October 18, and a choral Eucharist on Sunday, October 22. From the copy of the services that has come down to us, we learn that Earl Gere was a composer, for one of the pieces he played was his own *Festival Postlude*. Mr. Gere also gave a recital on the newly enlarged organ.

Earl Gere died of cancer in October of 1935. He is honored by a plaque on the wall near the organ console. Mrs. Gere donated the piano from Mr. Gere's studio to the church.

Following Mr. Gere's death several letters were received from local and out-of-town people applying for the position. Clayton Dow, who had on occasion substituted for Gere through the years and had helped out during his final illness, was appointed organist. A committee of Clarence Wright and Wesley Blish was appointed to find a new director. Mr. Blish himself was chosen for the position. Choir membership in 1937 totaled fifty.

During the 1920s and 1930s there was an active Choir Guild which elected officers and held monthly meetings. Composed entirely of women, the Guild paid the salary of the choir mother, took care of the vestments, bought hymnals and other music,

contributed to a piano fund, sponsored teas and suppers, and so on. Each year they contributed a large amount of money for attendance of young choir members at Camp Webb. Funds for these projects were raised through dues, gifts, rummage sales, card parties, and the like. (In 1921 they had to convince the Health Commission of Racine that "a Rummage Sale with articles donated from our clean homes, would not precipitate an avalanche of contagious diseases upon our peaceful community...")

For many years there was an item in the budget for chime ringing. In 1910, the newspaper reported a petition signed by thirty or forty residents of the city requesting that the quarter-hour chime be reinstated. The bells had been cut out after some had entered a complaint that the chiming broke their rest at night. The vestry decided to restore the quarter-hour chime. In the 1920s John Crockett rang on Sundays; Donald O'Neill at 8:00 a.m. and 5:00 p.m. on weekdays—"a splendid influence." Later, Clayton Berard rang the bells, after which Arthur Jacobsen played the chime for a number of years as well. The last person to play the chime, and wind the clock and striking mechanisms manually, was thirteen-year-old Thomas R. Rench, who got the job after proving to Father Simpson that he was, indeed, big enough—he played the bells for two hours nonstop one Saturday morning.

Times of playing the bells have varied throughout the years. In the early 1940s when there was communion every morning at 7:30 and evensong every evening at 5:00, the bells were often played about 7:00 in the morning (until the neighbors complained) and 5:00 in the evening, as well as 11:00 a.m. on Sundays. A small round window at the back of the church, now closed and painted the color of the wall, allowed the bell ringer to watch the service in the church below. On Good Friday the lowest bell was tolled twenty-nine times.

THE PAST FIFTY YEARS, 1942-1992

At the time of the writing of the 100th anniversary in 1942, St. Luke's organist was W. Clayton Dow and the choir director was Wesley W. Blish. Both men were members of St. Luke's. Dow, who held an office job for thirty-five years at the Nash Company (later American Motors) in Kenosha, also served for a time as organist of the Rialto Theater, which was located on Main Street in the block north of the church. He had his own band, the

The Choir As Listed in the 1942 Centennial Book

MEN: Irving Buetow, Milo Cape, Donald Daley, R. R. Hughes, Robert Kissner, Julius Krenzke, Arthur Morey, Donald Ozard, Robert Sorensen, Thomas Welshman, Jerome Dawson.

WOMEN: Elizabeth Adamson, Erminie Crockett, Fern Dow, Mrs. M. C. Hansen, Mrs. Edwin Hoare, Mrs. Harry Olsen, Mary Skewes, Gwen Slaasted, Mrs. A. P. Sorensen, Mrs. R. Sorensen, Barbara Whirl

BOYS: Milton Ahlgrimm, David Anderson, George Barnes, Phillip Binks, Thomas Constantine, John Frey, Jack Gibson, Merle Hansen, Robert Hoare, Allen Iverson, George Marshall, John Meyer, Lee Overson, Jack Peil, Frederick Rench, Thomas Rench, Alexander Simpson, Geoffrey Simpson, Jerome Slaasted

GIRLS: Barbara Benz, Nancy Geibel, Florence Jones, Betty Smith
CHOIR MOTHER: Mary Griebel

"Blackstone Orchestra," in which he played piano, and he directed the pit orchestra of the Orpheum Theater on State Street. He was also secretary of the Racine Musicians Association, and for thirty-two consecutive years was a delegate to the national American Federation of Musicians conventions. He was married to Fern Lang in 1920. He died in June of 1991, at the age of ninety-one. He is remembered as a very large man who played colorful preludes and postludes. Dow apparently did not

like the trumpet stop on the organ at St. Luke's; he jammed a hymnbook in the pneumatic slide puller and the stop was never heard during his tenure. Mr. Blish served on the vestry for a number of years. He worked for many years in Milwaukee as an executive of the gas company. During his years as director, the choir numbered over forty members.

On the recommendation of Father Simpson the organ was rebuilt for the 100th anniversary. The contract was given to the Wangerin Company of Milwaukee. It was Wangerin's last contract. With the outbreak of World War II all organ building was ordered stopped. We have a letter from the Wangerin Company dated July 31, 1942, assuring St. Luke's that the government had granted the company an extension to complete all work already under contract, so long as it was completed by September 1. The organ was completed. The final payment was made. The company folded the next day. The Kimball Company was later hired to install a new keyboard and do a fair amount of tonal finishing of the organ.

The 1942 rebuild initiated a series of changes, both tonal and mechanical, in the organ at St. Luke's. With the Wangerin rebuild the Chant & Jackson organ, which had remained intact tonally until that time, was altered considerably. In the years since 1942 there have been a number of further tonal revisions to the organ. The Chant & Jackson façade pipes were retained, but no longer spoke. In 1953 the display pipes in the front of the organ were removed and screens installed. The installation of screens—together with new choir pews for fifty-one members—was completed by the Osset Company. Later, in 1961, the Cathedral Craftsmen company was engaged to construct the current grilles in front of the organ at each side of the church. In 1942, also, the console was relocated to the north side, on the far north side of the platform, facing south. Some years later it was placed in its present position. The current console was built by

the Reuter Company.

The August 1942 vestry minutes note that "the Music Committee had notified both Mr. Dow and Mr. Blish that we were looking for an organist and choir director. Both men having agreed to cooperate in helping the Music Committee." Both men resigned their positions within the month.

Henry Herreid assumed the organist/choirmaster position on September 1, 1942. Dr. M. C. Hansen, a dentist, was very instrumental in hiring him. Herreid came from Grace Church, Madison, where he had been organist/choirmaster for ten years. He held a master's degree from UW-Madison and had worked for a year toward a doctorate at Eastman School of Music in Rochester, New York. In the early 1930s he had competed against Virgil Fox in San Francisco, and won.

Immediately he "pulled out all the stops" in preparation for the October Centennial celebration. The Sunday October 18 morning service, which included a dedication of the newly rebuilt organ, was recorded, but the engineer lent his equipment to someone else immediately afterward and the tape was erased. In the afternoon of October 18 Mr. Herreid played an organ recital.

In the 1940s the boy choir was enlarged to a junior choir, including both boys and girls. (Women had been reinstated at an earlier date.) In 1943 there were twenty-four in the junior choir and twenty in the adult choir. That year there were sixty-five services and 146 rehearsals. All of the Herreid family—Mrs. Herreid (Marcella) and the children, Emma Jean and Peder—were involved in the choir. In the early 1940s selected members of the choirs of St. Matthew's in Kenosha and Grace, Madison, joined with St. Luke's Choir to sing the Stainer *Crucifixion*.



A recent photo of Henry Herreid.

During Herreid's years at St. Luke's, the choir also sang Heinrich Schütz's *Seven Last Words* during Holy Week. For the opening dinner for a fund drive to modernize and expand St. Luke's Hospital, Herreid organized a choir of student nurses of St. Luke's Hospital.

Herreid wrote some service music for St. Luke's. One of his works he sent to his former teacher, Harold Gleason, who "liked it very much." Herreid's communion service based on the music of Henry Purcell, written for Easter 1943, is still in the choir library.

The Purcell service was "dedicated to Mr. A. J. Horlick in appreciation of his unfailing interest in St. Luke's Church and its music." For the first couple of years A. J. Horlick, who had sung in a boy choir in England and who sang in St. Luke's Choir for many years, picked up over 60 percent of the organist's salary. In later years a significant portion of the organist/choirmaster's salary was paid out of the Henrietta Benstead Choir Fund.

In 1944 Horace M. Benstead of Western Printing established a \$10,000 Henrietta Benstead Choir Fund. Significant additions were made to the fund by Mr. Benstead, by Frank J. Leyerle, also of Western Printing, and also by H. F. Johnson. In 1954 the fund held over \$44,000.

Shortly after he joined St. Luke's, Herreid was faced with a choice of being drafted or working in a war industry. He chose the J. I. Case Company, which was involved in war production at the time. There he formed a chorus among the employees. He continued in both positions until 1950 when he resigned his position at St. Luke's. He prospered at J. I. Case, attaining the title Director of Management Development. In 1961 he took a position as vice president of the Hamilton Manufacturing company in Two Rivers, Wisconsin. Henry and Marcella Herreid currently live in Wausaukee, Wisconsin.

At the time of St. Luke's 100th

anniversary, there was still a Choir Guild, with officers and meetings. This guild had its own finances and sponsored activities such as rummage sales, breakfasts, teas, luncheons, and, in



Arthur Jacobsen at tower bell console.

1946, sewing new choir vestments and providing layettes for a hospital in North Carolina. The Choir Guild continued to exist through the years, though membership eventually dwindled. At a meeting in 1976 three members were present. January meetings in 1979 and 1981, at which money was contributed to the memorial fund, is the last record we have of the group.

There was also a separate organization of The Choir, with its own finances, its secretary-treasurer, and its choir mother. Mary Griebel was choir mother for many years. For a small salary she laundered and mended the choir vestments, sewed on buttons, and helped the women pin on their hats.

Two new hymnals have been created in these past fifty years. In June 1943 the new 1940 hymnals were ordered for the congregation. They arrived four months later. Currently the congregation uses *The Hymnal 1982*.

In 1946 the clock and chime were electrified by the I. T. Verdin Company through a gift of Mrs. Edward Zahn in memory of her father, Harry M. Hanneman, and of Eleanor Sheakley Wadewitz in memory of her mother, Mary Eleanor Sheakley. The clock now chimes automatically and the bells can be played by a small keyboard near the organ console. There is also a toller that

can be turned on from the sacristy. In the 1940s during the week or so before Christmas, carols were played on the bells either during the noon hour or at 5:30 p.m. In 1948 Patsy Ahlgrimm was paid ten dollars monthly for ringing the bells at 5:00 p.m. During the 1950s Patricia Bardeen and later her sister, Kathleen, played the chime. In recent years it has not been possible to find someone who lives near enough and knows how to play the bells.

Throughout most of its history members of the boys choir/junior choir received a small remuneration for good attendance. In the 1960s they were paid ten cents per rehearsal and Sunday, and received merit cross awards for good attendance. At many times, also, there have been some paid adult soloists in St. Luke's choir.

After Henry Herreid resigned in September of 1950 the organist/choir director position was split between Alexander C. Omholdt, organist, and Eilef T. Saetviet, choir director. Monies from the Henrietta Benstead Choir Fund continued to support a significant portion of their salaries. The two men were close friends; their families still remain in touch. "Allie" Omholdt remembers the congregation at St. Luke's as "a nice bunch of people." Omholdt, who at one time had some lessons with Earl Gere, was playing the organ for two Lutheran churches, one at an early service, the other at a late service, before he came to St. Luke's.

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He also did accounting and billing work, first for Massey Ferguson, then for J. I. Case. He and his wife, Mildred, have lived in Oklahoma since 1964. Saetviet was a highly-regarded music teacher at Washington Park High School, where he taught for thirty-six years. He had directed the choir at several Lutheran churches before coming to St. Luke's. He resigned from St. Luke's in December of 1954 to direct the choir at another church. Saetviet died in 1976. His widow, Alice, still lives in Racine.

Saetviet was followed by Leon Fosha, also a teacher at Park High School, who remained until January 1960. When a choir director still had not been found in March, Father Radtke, curate, took over. Mr. Ohmholdt resigned in November.

In October 1960 Marcia Kinder answered an ad on a bulletin board at Northwestern University in Evanston and on the first Sunday in November she became organist/choir director of St. Luke's. (Her interview consisted of playing one hymn for Father Radtke, at the end of which he said: "You're hired!") She remembers an adult choir of twelve to fifteen members. For some time, also, she led a group of children who sang twice a month. For the first year she commuted twice a week from Evanston. She then came up to Kemper Hall in Kenosha where she taught voice for several years and for part of that time, served as a housemother as well. Miss Kinder was married to Michael McCabe in 1967. They now live in Omaha. Marcia Kinder is remembered as a "marvelous" and demanding choir director. Her two- or two-and-one-half-hour rehearsals were filled with memorable information about music in general as well as with learning the anthems at hand.

Throughout the years since 1912 there had been the "gym" with its wood floor and its three-sided open balcony with all the choir lockers. In the 1940s the Racine Symphony Orchestra had held some of its rehearsals in St. Luke's

gym. In 1967 the gym was rebuilt into the present configuration of choir rooms and classrooms. In 1967, also, the chapel was remodeled and shortened, at which time the organ console was removed and the reed organ in the rear of the chapel was given as a permanent loan from St. Barnabas Chapel at St. Luke's Hospital.

Following Marcia Kinder as organist/choir director was John Bronson, also a student at Northwestern University in Evanston. Mr. Bronson was originally from Jackson, Michigan. He began his services as organist/choir director in July, 1967, commuting twice a week in his Volkswagen from

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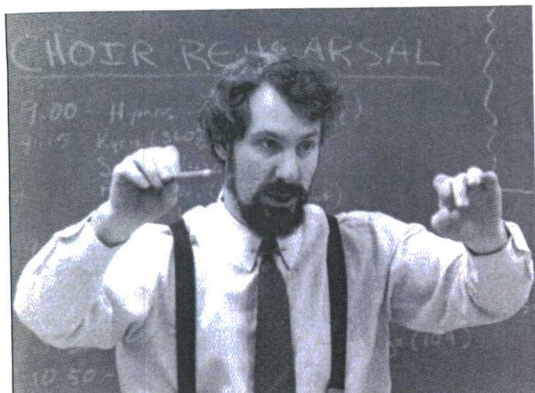
Evanston for the Thursday rehearsal and the Sunday service. When the weather was bad he would stay in a room upstairs off Seventh Street. He remembers the choir as numbering eighteen to twenty members. There was no Junior Choir at this time. During Bronson's stay three men were ordained at St. Luke's—Ben Cape, Terry McCall, and Thomas Ackerman. During these years, also, Father Robert G. Carroon was curate. Since Father Carroon was drummer in the Billy Mitchell Bagpipe Band, the band played at St. Luke's in May of 1971. During these years also the teens played

folk masses on their guitars. In 1974 came the gasoline shortage and gasoline was often unavailable at any price. Mr. Bronson decided to take a position closer to home. He still lives in Chicago.

Thereafter the position was split. Geoffrey Stanton, a student at UW-Parkside, became organist. His father, the Rev. Howard Stanton, was pastor of First Presbyterian Church. In addition to his studies and his work at St. Luke's, Stanton had a band which rehearsed on the stage of Simpson Hall and played for many events in the community. Fortunately, Stanton, and Dennis Larsen who followed him, lived in the upstairs apartment in St. Luke's Parish Center, so when their band jobs took them into the wee hours of Sunday morning, they could sleep until the last minute before coming down to play the services. Stanton and his wife, Sue, now live in Ann Arbor, Michigan, where he is choir director of Bethlehem United Church of Christ. He also teaches at Mary Grove College in Detroit and has won some significant awards for his composition work. Most recently he was first place winner of the Charles Ives Fellowship for composition—\$10,000—sponsored by the National Institute of Fine Arts.

George Williams, who seems to have been a Unitarian who taught at Dominican College, was hired as choir director in June 1975 and remained for six months.

In December 1975 Carol Irwin became choir director. She remembers some twenty to twenty-five members in the choir. As a tribute to the late H. M. Benstead, St. Luke's sponsored Bach's *Christmas Oratorio* in December 1976. The Milwaukee-based Bach Chamber Choir and Orchestra, directed by Richard Weber, performed the work. In the spring of 1980, shortly before she left St. Luke's, Miss Irwin conducted the choir in Schubert's *Mass in G* with orchestral accompaniment. She held a master of music degree from Eastman School of Music and was an assistant professor of music at the University of



James Schatzman conducts a choir rehearsal.

Wisconsin-Parkside, where Jane and James Schatzman were among her voice students. She now teaches voice at the University of North Dakota in Grand Forks.

Dennis Larsen became organist of St. Luke's on April 1, 1979. Like Stanton before him, Larsen had a band and lived upstairs in the parish center. The Larsen band, called the "Night Shift," performed primarily in the Kenosha-Racine area, although it occasionally traveled as far as Waukegan, Milwaukee, or Lake Geneva. Larsen also worked at S. C. Johnson and Son in communications service—the photo lab and print shop—and later in transportation services. In January 1984 he resigned to become director of music at Bethania Lutheran Church in Racine. He now serves as organist and music associate at First United Methodist Church in Wausau, and also drives a truck for Kolbe and Kolbe Millwork (a window company).

Shortly after Mr. Larsen arrived, Miss Irwin moved away. She was followed by Glenda Mossman, who taught organ and other subjects at UW-Parkside, and then by William Weinert, director of choral activities and voice teacher at UW-Parkside. Weinert resigned after only a year to take a choral faculty position at UW-Madison. He returned to St. Luke's one afternoon with his Madison Chamber Singers to do a splendid performance. Bill and Marcia Weinert and their three children now live in Hattiesburg, Mississippi,

where for the past four years he has been director of choral activities at the University of Southern Mississippi. Mrs. Mossman, now retired, lives in Jefferson, Wisconsin.

After Mr. Larsen left, the organ position was filled by various members of the Miller family. Marilyn Miller first assumed the position in January 1984 and was succeeded a couple of years later by her son Todd. Occasionally, Mrs.

Miller's daughter Cheryl also filled in. Though they were high school students, Todd and Cheryl were very accomplished young organists. Todd and Cheryl received their training from Marilyn Stulken, and Marilyn Miller studied with her for a time as well. Cheryl is now completing studies in music at Oberlin College. Todd completed a bachelor's degree in music at St. Olaf College and is currently with the Society of St. John the Evangelist, an Episcopal monastic order in Cambridge, Massachusetts. Marilyn Miller teaches at Gateway and is a substitute organist.

The year 1985 was a big musical anniversary year—the 300th anniversary of the births of J. S. Bach, G. F. Handel and Domenico Scarlatti, and the 400th anniversary of the birth of Heinrich Schütz. In honor of these anniversaries, Marilyn Miller organized a "Baroque-a-thon" at St. Luke's. Beginning at midday and ending at 10:00 p.m. the event featured musicians from the Racine and Kenosha communities performing musical works from the Baroque era.

Since the fall of 1984 St. Luke's Choir has been directed by James Schatzman. Mr. Schatzman studied music at UW-Parkside and is involved in the musical affairs of the community. Given St. Luke's history of

having an important church/community choir in its earlier years, it is appropriate that Schatzman is also the director of the Racine Symphonic Chorus, one of the finest community choruses in the area. He also works full-time at Insinkerator. His wife, Jane, sings in St. Luke's Choir. Their four young sons—Steven, Luke, Gabriel, and Christopher—are also active at St. Luke's. In 1989 St. Luke's Choir joined forces with the UW-Parkside Chorale to sing Schubert's *Magnificat*.

In September 1987 Marilyn Stulken became organist of St. Luke's. Stulken holds a doctor of musical arts degree from Eastman School of Music in Rochester, New York. Besides teaching at UW-Parkside, she teaches a number of private organ students locally and presents recitals and church music workshops throughout the country. She is the author of the *Hymnal Companion to the Lutheran Book of Worship* (Philadelphia, 1981), co-author of a hymnal companion to *Worship Third Edition* (Catholic), and author of many articles in music and clergy journals. She is married to Thomas R. Rensch, a pipe organ builder who grew up in St. Luke's Church. Mr. Rensch knew and loved the organ at St. Luke's when it still had its original 1869 tonal scheme, and was much impressed by it.

The children's choir has been led



Marilyn Stulken at the organ console on Easter Sunday, 1992.

The Choir, October 1992

Sam Greeley, John Formhals, Tom Weinferter, David Groth, John Pike, Earl Boulton, Max Dershem, Jane Schatzman, Irene Greeley, Hazel Dickfoss, Laura Rosenwald, Krista Weinferter, Judy Kaestner, Mabel DuPriest, Janet Tidwell

Children's Choir, October 1992

Annie Ashmus, Denise Ashmus, Heather Ashmus, James Cape, Will Cape, Allison Castor, Alex Gedemer, Spencer Gedemer, Claire Hansen, Juliana Hansen, Brittany Helwig, Fritz Holmes, Alex Knipp, Ben Landa, Lauren Landa, Kirsten Loomis, Neil Loomis, Hugh McGowan, Matthew Martin, Patrick Martin, Christopher Schatzman, Gabe Schatzman, Nicole Taskonis

by Kathy Rogers Loomis since 1989. Mrs. Loomis, who is Agnes Rogers's daughter, can trace a St. Luke's musical ancestry back for more than a century. Kathy does some contract work for General Electric Medical Systems. The children's choir is accompanied by Barbara McNeill Landa who teaches English at Mitchell Middle School.

A musical celebration of the 1992 anniversary continued throughout the year. Organ music which was played, or might have been played, in the course of St. Luke's history was used, with bulletin inserts to highlight specific works. The choir also sang some anthems of the period, most notably *The Palms* on Palm Sunday. For Easter Sunday Dr. Stulken reconstructed an Easter service using the 1789 Prayerbook and based on the services printed in the newspapers of the 1880s and 1890s. The choir sang a full choral eucharist—morning prayer followed by communion. Dr. Stulken's Easter prelude was Dudley Buck's *Triumphal March*, which was played by Clara Rogers on Easter 1882. For

the anniversary festival service on St. Luke's Day, October 18, Dr. Stulken played J. S. Bach's *Toccata and Fugue in D minor*, which Henry Herreid had played for the 100th anniversary celebration, and Jacques-Nicolas Lemmens' *March Pontificale*, which Earl Gere had played for the 90th anniversary. In the afternoon of St. Luke's Day, James Schatzman conducted the Racine Symphonic Chorus in Gilbert and Sullivan's *Mikado*. A performance of a Gilbert and Sullivan opera at St. Luke's hearkens back to the St. Luke's Choir Association's Gilbert and Sullivan productions of a century ago. As a matter of fact, Mr. Schatzman learned the night before his performance that there had been a performance of none other than *Mikado* at St. Luke's exactly a century before—in 1892! The Christmas Eve service looked back to St. Luke's earliest years, again using the 1789 Prayerbook. *The Hymnal* of 1826, current at the time of St. Luke's founding, had only five Christmas hymns. Each of these was included at some point in the service. The service music was from an Episcopal service found in *Melodia Sacra* (1852), an oblong tune book such as those mentioned above under "The First Forty Years," p. 31. †

"On Our Way Rejoicing!"



"On Our Way Rejoicing!" Boy choir procession in 1946. By pairs from front: Bobby Ainsworth and Billy Jacobsen, John Blish and Don Johnson, Jimmy Morgan and Danny Frey, Dick Peterson and Ronnie Tooman, Peder Herreid.

Endnotes

- ¹ If the same organ were built today it would cost about \$175,000.
- ² Such was the recollection of Mrs. Fred (Daisy) Sugden of Racine. Mrs. Sugden was known as a good and spirited organist and a fine teacher. St. Luke's organist Earl Gere studied with Mrs. Sugden at one time, and it was she who substituted at St. Luke's for Clayton Dow.
- ³ I am indebted to Michael Friesen of The Organ Historical Society for his research into the Chant & Jackson company and for many of the details of St. Luke's organ. Thanks also to Richard Weber and Thomas R. Rensch for assisting with research on early St. Luke's organs.
- ⁴ These are the numbers given in the *Racine Daily Journal*, April 8, 1882. The figures given by Dr. Meachem in the 1922 *History* book seem to be those of the 1884 choir.
- ⁵ Mrs. Brewster was probably the wife of Frank L. Brewster, a clerk listed in the 1882 Racine directory. He lived at 317 Sixth Street—an easy walk to St. Luke's.
- ⁶ A description of the clock is in the "Designed for Worship" article, p. 56.
- ⁷ In a "change" the bells are rung in a specific pattern or order which has been arrived at through arithmetic permutations.
- ⁸ The 1940 *Hymnal* contained a different hymn tune called RACINE. That tune was composed by Roland Diggle in 1941 and was named for Racine because the Tunes Committee for the hymnal had a number of meetings at DeKoven. (Episcopal hymnals are dated by the year of the convention which approved the words. Musical settings—and the completed hymnals—come later.)
- ⁹ The first record we have of the use of electricity in organ action was an unsuccessful electro-magnetic action patented in 1852 by Henry John Gauntlett of London. (Gauntlett also composed some of our favorite hymn tunes, including the tunes for "Once in royal David's city" and "Jesus lives! thy terrors now.") In the 1860s organ builders in England, France, and America began building organs with electro-pneumatic actions which were more or less successful. The gigantic instrument in Garden City was built between 1878 and 1883 by the H. L. Roosevelt company, which also installed an electro-pneumatic organ in Chicago in 1882. In France the Cathedrals of Sainte-Clotilde and Notre Dame received electro-pneumatic organs in 1888 and 1890, respectively. Given the novelty of the use of electricity in organ actions, it is remarkable indeed that such an organ was installed by members of the congregation in St. Luke's in 1891 and that it seems to have worked.