

Adventist Heritage

VOL. 14, NO. 1



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THE EDITOR'S STUMP

As we consider the role of music in the church, it is inevitable that one issue of ADVENTIST HERITAGE should be devoted to it.

Music finds root in the deepest reaches of our souls. It springs from our attempt to express what we feel strongly. It antedates written language and is a medium of communication between God and his people. It keeps alive our spiritual aspirations—cheering, comforting, refining, and elevating us. Music is also a unique and separate department of our lives. Interestingly, a man who stammers and stutters most painfully in his everyday speech is able to sing a song flawlessly.

Naturally, Christians hold strong opinions about music, opinions which are often diametrically opposed and fiercely defended. One thoughtful writer has summed up the power of music well: "Music is demanded by Christian thought because it is the creation of God.

Into everything moulded by His creative hands, music has passed from God's fingertips. I know of nothing which is so much the creation of God as music

Man does not create it; he only finds it out.
Man does not create truth;
He only finds it out and brings it into his life
as a purifying power.
God creates truth.
Man does not create electricity
He merely discovers it and uses it
Now music is as much the creation of
God as truth or electricity.
God has put music everywhere...
The very core and center of God's
being is a sweet song of infinite love."
—cited in Cynthia P. Maus, *Christ and
the Fine Arts* [New York, 1938], p. 20.

In this issue of ADVENTIST HERITAGE, we celebrate music in several ways. Dr. Warren Becker and Pat Silver record, in part, the history of instrumental music among us. We pay tribute to the work of singers, particularly those connected with the Voice of Prophecy radio broadcast. We review the preparation of our current church hymnal. Then we honor three musicians who have left us: Oliver Beltz, Joseph Harker and Perry Beach. And finally, we inaugurate a new column entitled "Rendezvous." Here, in "The Music of Shawbrook," Olivine Bohner recalls the mystical blend of nature, faith and gospel song which evolved in the mind of a sensitive child.

Of course, this single issue of ADVENTIST HERITAGE has not said the last word on music in the church. In our next issue, for instance, look for Ron Graybill's article, "A Hymn of Joy: Enthusiasm and Celebration in early Adventist Hymnody." We shall not exhaust this theme very soon, for music is one of the brightest components of our entire worship experience.

"There were all the people of the land, rejoicing and blowing trumpets, also the singers with instruments of music, and those who led in praise.: (2 Chron. 23:13, NKJV)



Dorothy M. Comm



Dear Editor:

I was very interested in ADVENTIST HERITAGE (Summer 1990). The cover shows a classroom in the Takoma Park church school. On page 36, in the same picture, I am the boy seated next to the bottom on the left hand side. I showed the picture to my wife without comment and she pointed me out also. I started school there in 1920 and graduated in

1928. The date you have assigned to the picture should be May 13, 1922 instead of 1932. This picture was taken in the old church school at 8 Columbia Ave. It was not named John Nevins Andrews School. The school moved from 8 Columbia Ave. to 117 Elm in the fall of 1938 and the school was then named John Nevins Andrews School. It was a brand new school. We called some teachers in Florida to verify the time of the move.

Courtesy: Review and Herald

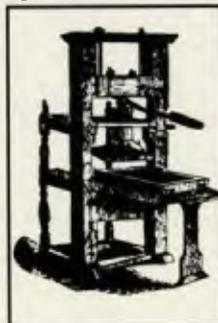


Nevins Harlan

College Place, Washington

Editor's Note: And we thought we were so clever in dating the picture! To begin with, we were merely looking for a generic schoolroom from the 1920s or 30s to accompany Miriam Wood's article. We first spotted the picture above in the *Home and School* magazine of March, 1933. We then asked Asta Smith, the art librarian at the Review and Herald Publishing Association, if she could find a picture in her collection which looked something like the one in the magazine. She did better than that: she found the original print of the exact photo.

When we received the photo, we spotted a calendar for the month of May drawn on the blackboard. The first day of the month fell on a Sunday. A perpetual calendar revealed that that happened in 1932. Since the picture was published in 1933, we assumed the picture had been made in 1932. Mr. Harlan assumed the true date must have been 1922 and we had just made a typographical error. He was very close to correct, for a perpetual calendar revealed that the first



of May fell on a Sunday in 1921 and 1927 as well as in 1932. Since Elder Harlan started school in the fall of 1920, that very well could be him in the picture, but in 1921, not 1922.

Having been wrong once, we didn't want to be wrong again, so we called Takoma Park to ask the school itself if it had records or photographs of the classrooms in the 1920s.

Administrative Assistant Jackie Lonto said they didn't have the records we wanted, but she confirmed Mr. Harlan's account of the history of the school. Even as we were on the phone, into the school office in Takoma Park walked Juanita Hodde, a retired General Conference worker who had been a classmate of Nevins Harlan all through elementary school. She too started school in Takoma Park the fall of 1920. When she got a look at the picture, she couldn't recognize herself or the teacher, so was unable to confirm Elder Harlan's memories.

More certain proof of Nevins Harlan's recollections came from Louise Dederen, director of the Adventist Heritage Center in the James White Library at Andrews University, which has a complete run of the *Home and School* magazine. Our secretary, Shirley Chipman, had noticed, in the scattered numbers of the magazine to which we had access, that the editors tended to republish various generic photographs. Consequently, we asked Louise Dederen to go through the magazine for the 1920s and see if the picture had been printed earlier than 1933. Sure enough, it appeared on the cover of the September, 1924, issue. So Nevins Harlan was probably right, he probably was the little boy in the picture.

We still believe the photo was taken on Friday the 13th. Perhaps that should have warned us not to leap to conclusions! Why Friday the 13th? Because the graph next to the calendar ends on that day, and because a student exercise on the blackboard to the right (not visible in this print of the photo) was dated the 13th. But of course it could have been the following week if someone forgot to erase the blackboard!



Courtesy: Southern College

In April of 1986, Southern College of Seventh-day Adventists in Collegedale, Tennessee, opened the largest tracker-action organ built in North America.



“Such as Handle the Harp and Organ:” Organs and Their Masters in the Seventh-day Adventist Church

C. Warren Becker

On a late spring evening, a harried young mother, needing a break from her four children, decided to get away for awhile. As she had no money and since the local movie theater was closed anyway, she wandered into a tent meeting where she heard a discussion of Daniel 2.

The tent's sparse furnishings included crude wooden benches, sawdust on the ground, a few lonely chairs on a platform and a makeshift pulpit. The one exception was a reed pump organ (harmonium).

Captivated by what she heard, the mother continued attending the tent meetings to hear the preacher. Her third son, barely six years old, developed a tremendous fascination for that reed organ. With its rich bass tones and multiple sets of reeds, the possibilities of the instrument intrigued the boy. On the piano at home he could play, by ear, almost anything he heard on the radio. Now granted permission to try the harmonium, the little organ dreamer was ecstatic. His joy turned to frustration, however, when he discovered that the stool was too high for his short legs to pump the bellows. The young evangelist's wife, an enterprising school teacher, took two Campbell soup cans, bored holes in the sides, threaded strings

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Courtesy: Andrews University



The musical talent of C. Warren Becker has been a blessing to many throughout the years.

through the holes and attached the cans to the boy's shoes. The little would-be organist could now pump the bellows and play the organ. And thus began for me what developed into a life-long career of serious interest in organs and organ playing.

During the early years of the Seventh-day Adventist church, no musical instruments of any kind were used in its worship services. In fact, it was not until 1877, at the sixth campmeeting held in California, that a reed pump organ was first used to accompany Adventist singing. James Edson White secured its free use from a San Francisco dealer. All White had to do was pay the transportation charges each way, and permit the dealer to hang a printed card giving the name of the business and address on the back of the organ which stood toward the audience.

Apparently some at the meeting objected to the use of instrumental music in services. How to introduce the organ to the congregation was the question. It was still in a large wooden box with the word "organ" printed in large letters on the side facing the audience.

At the first morning meeting, pioneer evangelist, Elder J. N. Loughborough, read the 150th Psalm in which the psalmist calls upon his readers to use instrumental music in praising God. As Elder Loughborough read, "... praise Him with stringed instruments and—when he came to the next word he slowly spelled it out—"o-r-g-a-n-s." Loughborough then commented that this is what was in the box there on the platform. At the next service later in the day, he said they would have the

organ unpacked so it could be used to praise God in the song service. In spite of the previous opposition to the idea, everyone soon discovered that the pump organ made a decided improvement in the singing.

A few years later, in 1881, John Harvey Kellogg invited a twenty-one-year old Englishman, Edwin E. Barnes, to come to the United States to become organist of the Battle Creek Seventh-day Adventist Church. By 1885 Barnes was the total music department of Battle Creek College. His talents while on the college faculty, doubtless attracted students. In 1892, under the presidency of W. W. Prescott, the college bulletin read, "A good opportunity is given to students to study pipe organ, the College lately having purchased an excellent two-manual

organ for this [music] department." The charge for one term of 20 lessons was \$15.

On June 30, 1892, Edwin Barnes made his initial appearance as organist of the First Congregational Church in Battle Creek, and by 1894 he is reported to have joined them. Through the years, Barnes continued his musical studies. He made five trips to Europe in order to improve his knowledge of piano, voice and organ. As a member of the American College of Musicians, Barnes was

well known in Battle Creek. In 1904, he guest-conducted both the visiting New York Symphony and Chicago Symphony orchestras.

On October 1, 1908, Barnes opened the Congregational Church's new Austin pipe organ in recital. Many years later, this organ was purchased by the Seventh-day Adventists' Battle Creek Tabernacle for



By 1885, a young Englishman, Edwin E. Barnes, had become the total music department faculty of Battle Creek College.

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Courtesy: Andrews University

For more than two decades, the large two-manual vocalion organ with pedal base was available to Battle Creek College and later Emmanuel Missionary College students for their practice needs.

\$3,000. Renovated and dedicated on Sabbath, February 17, 1962, it is still in use by the Battle Creek congregation.

For years, the denomination installed only modest organs when and where the need arose. However, in the 1930's an unexpected turn of events occurred which influenced the type of organ purchased by many churches. Earlier, during the era of silent movies, a specific type of organ was developed, principally through the efforts of Robert Hope-Jones, which was orchestrally oriented for performing popular music to give background sound to the silent films being shown. Known as the theater organ, this type of instrument glorified "sound effects" but lacked a total cohesive ensemble. New solo stops, like the saxophone and tibia, were invented, and the principal chorus was no longer the backbone of the instrument. Full, strident tones of strings and celestes now became prominent. The large number of stops for the relatively small number of ranks, and

also the "horseshoe" console, gave the theater organ a characteristic look and sound.

Now, with the invention of sound movies, theater organs stood idle or sold very cheaply. Thinking that any organ was an acceptable organ, many churches throughout the country took advantage of these low price tags to acquire theater organs for their congregations. This vexed organists and legitimate organ builders, and ultimately, many of the congregations themselves became dissatisfied.

Such was the experience at La Sierra Junior College (now La Sierra University) The college secured a three-manual theater organ from the Walt Disney Studio in Hollywood and installed it in Hole Memorial Auditorium about 1939. The organ, however, with its great wobbly tremulants, kinura, saxophone, French horn, tibias and vox humana became a frustration to churchly hymn singing.

In 1944, Harold Hannum arrived at La Sierra College to chair its music department. He determined to gradually change the character of the Disney theater organ's tone quality. This was done by making the ensemble more cohesive and church-like. In 1970, the theater organ was replaced with a fine three-manual, sixty-two rank Casavant pipe organ of rich ensemble. As the "Dean" of Adventist organists, Professor Hannum rendered many memorable services, among which were the "organ vespers" to close Sabbaths. At these times he played most of the significant organ music. English Professor Harry M. Tippett and Mrs. Ethel



In 1939, La Sierra College acquired a three-manual theater organ from Walt Disney Studios.

ADVENTIST HERITAGE



In addition to his organ music, Professor Harold B. Hannum also made significant contributions to both the 1941 and 1985 Seventh-day Adventist hymnals.

Hannum further enriched the programs by reading literary selections.

In the meantime, the La Sierra Collegiate Church had been built. Today it possesses a magnificent four-manual, 100-rank pipe organ built by the industry and ingenuity of Donald Vaughn, church organist and instructor in organ at La Sierra University.

Besides the theater organs, another innovation relative to church organs was brought about with the invention of the Hammond electronic organ in 1935. Lavish advertisements in *The Diapason* (organ magazine) proclaimed the grand qualities of this new instrument. Small in size, these new electrotones could be located almost anywhere. They purported to imitate most solo organ stops. It did not seem to matter that the organ community took Mr. Hammond to court for making such grandiose claims—the electronic organ business was on its way and flourishing. Before long, Hammond organs were being used at our campmeetings. Adventist congregations everywhere thrilled to their sounds. Hammond organs were also installed in churches all across the country, including such places as the Sligo Church in Takoma Park, Maryland; the old General Conference headquarters chapel in Washington, D. C.; and the Green Lake church in Seattle, Washington.

Electrotones continued to be developed in both the United States and Europe. Schools and churches could now choose from an expanding number of organ mod-

La Sierra College
Arlington, California
1946 - 1947

Vesper Organ Programs

H. B. HANNUM, *Organist*
ETHEL L. HANNUM, *Reader*

Sabbath Afternoons from 4:00 to 4:30

JANUARY 4

Onward, Ye Peoples.....	<i>Sibelius</i>
Melodie Religieuse.....	<i>Shelley</i>
Prelude and Fugue in B flat.....	<i>Bach</i>
Blessed Jesu, at Thy Word.....	<i>Bach</i>
The Old Year Now Hath Passed Away.....	<i>Bach</i>
Carillon.....	<i>Delamarter</i>
In the Twilight (Prayer).....	<i>Harker</i>

JANUARY 11

Dorian Toccata.....	<i>Bach</i>
Arioso, Cantata 156.....	<i>Bach</i>
Fantaisie in C.....	<i>Franck</i>
Air.....	<i>Wesley</i>
Angelus.....	<i>Kreckel</i>

JANUARY 18

Choral Prelude on "Dundee".....	<i>Parry</i>
Prelude and Fugue in G major.....	<i>Bach</i>
Siciliano.....	<i>Bach</i>
Finale in B flat.....	<i>Franck</i>
Choral Prelude on "Martyrdom".....	<i>Parry</i>

JANUARY 25

Fugue in C minor.....	<i>Bach</i>
Sonata XX.....	<i>Rheinberger</i>
Intermezzo	
Pastorale	
Chorale in A minor.....	<i>Franck</i>
Negro Spiritual "Nobody Knows"	

For a number of years, La Sierra College students were treated to Sabbath afternoon organ vespers.

els and companies, including Allens and many others. Allen electronic organs are located in such places as the new General Conference headquarters chapel in Silver Spring, Maryland; Avondale College, Australia; Caribbean Union College, Trinidad; and Samyook University, Seoul, South Korea.

Many European countries have also begun building electronic organs. The organ at Taiwan Adventist College is a Viscount, from Italy. Other electronics have been purchased by Southeast Asia Union College, Singapore; the church adjacent to Hong Kong Adventist Hospital; and the church at Taiwan Adventist Hospital.

For at least twenty years after Battle Creek College moved to Berrien Springs, Michigan, in 1901, Emmanuel

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For twenty-five years, worship services in the Pioneer Memorial Church at Andrews University have been enriched through music played on its Casavant organ.

Missionary College (now Andrews University) "furnished a reed organ and a large two-manual vocalion with pedal bass for organ practice." During Guy F. Wolfkill's administration as president, a three-manual, forty-nine-stop, nineteen-rank Moller electro-pneumatic pipe organ was built for the chapel. It was finished on November 20, 1927, at a cost of \$8,500. Dr. Birt Summers, director of the college music department, announced that "those desiring to study will find here [at E.M.C.] a fine opportunity to become versed in the art of organ playing." When the old chapel building was demolished in 1961, the Moller organ was sold and removed. Later, a new seventy-five rank Casavant

pipe organ was opened in Pioneer Memorial Church in March, 1966.

In 1909, Pacific Union College was moved from Healdsburg, California, to Howell Mountain in Angwin, California. Shortly thereafter, in 1912, the college acquired its first pipe organ, a Murray M. Harris of Los Angeles. Originally built for a church in Van Nuys, it had 441 pipes and seven stops. At first it was installed in Irwin Hall when the platform was in the rear against the mountain. In 1917 the chapel was turned the opposite direction and greatly enlarged, so the organ had to move. In its new setting, it was quite spectacular. The organ had redwood chests, a gilded Open Diapason and after a time in its new location, a picture of the rich young ruler and Christ was hung among the display pipes. (This painting hangs in the narthex of the present college church.) Stanley Williams (representative of the Aeolian-Skinner Organ Company) was the tonal finisher of the original organ.

A 1929-remodelling by the Oliver Organ Company of Berkeley, California, produced a twenty-seven-stop, three-manual organ. An Echo organ was installed within the back balcony, but now there was difficulty in "getting it all together." In 1946 when Stanley Williams visited the campus, he exclaimed, "Yes, those are my pipes!" But when he heard them played, he retracted his statement and said they were not his. Upon examina-

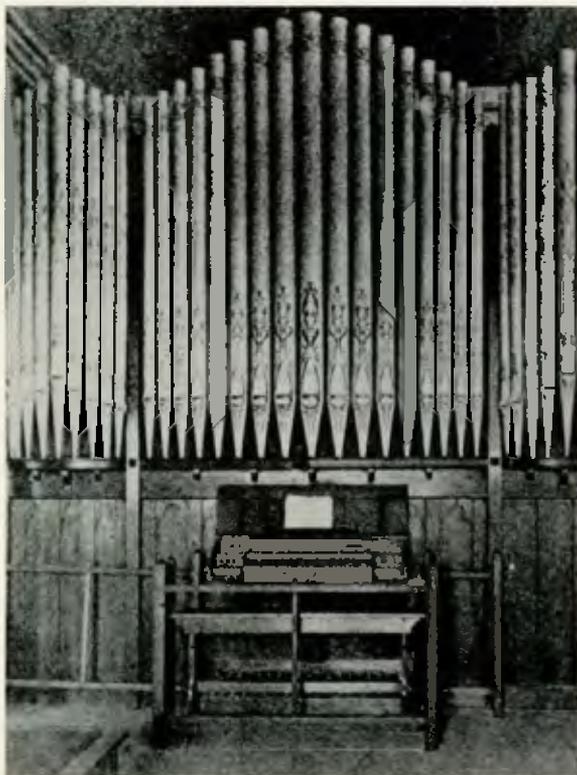


For decades, both students and visitors at Pacific Union College listened to the Murray M. Harris pipe organ in Irwin Hall.

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In 1910, Sam Hanson's carpentry class at Walla Walla College built a pipe organ for the school chapel.



Walla Walla College's first pipe organ was powered by water, which occasionally froze during the winter.

tion, he discovered that the mouths of the pipes had all been cut up to make them louder—to fit the expanded instrument. The result of the makeover was that they now emitted quite a “tubby” sound. In the 1950's a new three-manual Moller console was installed. It has since been rebuilt to serve the new Casavant pipe organ in Paulin Hall.

The pride and joy of Pacific Union College, however, is the four-manual tracker-action pipe organ built by Rieger of Austria. One of the finest instruments in the denomination and the largest mechanical action organ in the western United States, the Rieger is adaptable to all styles of organ music. Del Case, who oversaw its installation, continues as instructor and church organist at the College.

The first pipe organ at Walla Walla College was built by Sam Hanson and the six students in his carpentry class. Incorporating some metal pipes from an old organ, the newly completed instrument was installed in the school chapel in the spring of 1910. De-

signed by George B. Miller, this organ was propelled by water power. In freezing weather, the water had to be thawed before the instrument became functional. Some time later, a two-manual reed organ with pedals replaced Hanson's organ in the chapel. Unfortunately both of these organs had benches much too high for the students to develop good pedal technique. The reed organ was used for practice by students as late as 1945.

In 1916, Margaret Holden Rippey graduated from Walla Walla College. She began teaching piano and organ there the following year. Later, she was a highly respected musician in Portland, Oregon, music circles. In 1929, Margaret Rippey inaugurated a new nine-rank, two-manual Reuter pipe organ in the church. Then in 1940 she played the inaugural recital for another Reuter (eight-rank, two-manual) installed in Columbia Auditorium—the congregation having outgrown its church. Just before the disastrous fire which destroyed Columbia Auditorium, the Reuter organ had been sold to the Spokane, Washington, Central S. D. A. Church.

Under the chairmanship of Melvin West, the Music Department at Walla Walla College is currently housed in a Fine Arts Center with a three-manual Casavant pipe organ, and the College Church has built another Casavant. It is a ninety-three-rank, three-manual instrument.

The first organ in the old church at Union College in Lincoln, Nebraska, was a two-manual pipe organ. Early in the 1950's, a three-manual Allen electronic organ replaced it. Now the new church has a tracker-action, three-manual Rieger pipe organ. Meanwhile, a two-manual Wicks, with glass shutters, was installed in the little concert hall in the Music Building.

The pipe organ at the church in Southwestern Adventist College in Keene, Texas, was purchased in June

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Margaret Holden Rippey

of 1972 from a Baptist church in Boston. Originally installed there in 1895, the organ was built by Hutchings-Votey. It was rebuilt in 1962. Weighing in at 12 tons, the dismantled organ was moved to Keene in a large moving van, where after being assembled in the church by a crew of volunteers, it was dedicated December 15, 1973. Installed with the pipes behind the con-

gregation and the console in front, this awkward arrangement made coordination of the instrument with the choir and congregation difficult.

A variety of pipe organs have been used by Adventist churches in the Washington, D.C., area. In 1951 a rebuilt pipe organ with good tonal design replaced the Hammond electronic organ in the Sligo Church in Takoma Park, Maryland. Nine years later, an Aeolian-Skinner organ (three manual, twenty-six rank) was installed in the chapel of Columbia Hall, Columbia Union College. The calamitous fire of February 19, 1970, leveled the building and took the organ with it. In 1953 the Takoma Park Church purchased an Ernest M. Skinner pipe organ (four-manual, forty-two rank) from Town Hall in New York City, but it did not fulfill expectations—especially after a damaging fire. The next organ, installed by the E. H. Holloway Organ Company, later needed to be renovated. Capital Memorial Church has had a Schantz organ (two manual, eighteen rank) since 1963—to which three mutation ranks have been added.

Elsewhere across the United States, several other pipe organs have been installed in Adventist churches. A significant three-manual Zimmer pipe organ is situated in the church adjacent to Porter Hospital in Denver. Everything has been done to make this a major concert instrument in the city.

The new church at Kettering College, Ohio, was, with its slate floor, planned around the new Casavant. In addition to effectively augmenting church services, it was anticipated that the pipe organ, with its eighty-nine ranks, would attract concert artists.

The Casavant installed (in two phases) in Loma Linda University Church in 1971 was almost the largest

one built at the time. It contains 127 ranks, with four manuals and eighty-five speaking stops.

In April, 1986, Southern College, Tennessee, opened the largest tracker-action organ built in North America. It dominates the front facade of the church and has elicited much interest in the organ community at large, both in the United States and Europe. Recalling the lines of organ building during the High Baroque, John Brombaugh built this massive organ with 108 ranks. Designed to play exclusive music, the organ has been used in a series of concerts by European artists. Indeed, in the worldwide Adventist church, there is nothing to compare with this remarkable organ.

Outside of the United States, pipe organs have had little representation in Adventist institutions and churches. However, after foreign students have studied in the United States, many have gone back to their homelands and encouraged organ work. A European-built pipe organ furnishes many students with lessons at Japan Missionary College. Other pipe organs are to be found in Hiroshima High school and Tokyo Central Church. In Europe itself, pipe organs are located at Newbold College, England; at Collonges-sous-Saleve, France (a six-stop Silbermann); in Wetzigen, Switzerland (two-manual); in Lyon (one-manual) and Paris, France; and in Frankfurt, Germany (a small two-manual).

What a heritage of organs played by dedicated organists has been passed down to present-day Adventist musicians. The Church, along with its educational institutions, has run the gamut from the small harmonium, to the pedal vocalian, to the theater pipe organ, to the electronic instruments (electrotones) . . . and finally to the ultimate—the pipe organ—for the best classic reproduction. These instruments have taken steady, unrelenting vigilance to maintain and support them, whether pipe or electronic. As the music pours forth from them, I must exclaim with Paul:

“Thanks be to God, who always leads us in triumphal procession in Christ and through us spreads everywhere the fragrance of the knowledge of him.”





Chairman of the Seventh-day Adventist Hymnal committee, Elder Charles L. Brooks (1923-1989) touched thousands of lives far and wide with his love and knowledge of music as well as with his singing.



The Making of the Seventh-day Adventist Hymnal

Wayne Hooper

The first stirrings for a new hymnal for the Seventh-day Adventist Church came from an ad hoc committee convened in the early 1970's. They prepared guidelines toward a philosophy of music for the Church, and since the *Church Hymnal* was over thirty years old, they requested the General Conference administration to consider the making of a new one.

Harold Hannum, retired music professor from La Sierra College, had made up a core hymnal of 100 selections which he thought had merit. Hoping that it might become a supplement to the current hymnal, he sent the collection to the Review and Herald Publishing Assn., as well as to a number of interested musicians.

By 1981 the Seventh-day Adventist Church Musicians' Guild urged certain General Conference officers to allow preparation of a new hymn book to begin immediately. A committee, under the chairmanship of Lowell Bock, conducted a survey to see if the denomination felt the need of a new book. The great majority of respondents expressed dissatisfaction with the 1941 *Church Hymnal*.

At this point I was asked to be the coordinator of the new-hymnal project, to make up a budget and to lay preliminary plans.

ADVENTIST HERITAGE



Courtesy: Lowell Bock



General Conference Vice President, Elder Lowell C. Bock, chaired the initial study committee in 1981 that determined that there was widespread support for a new hymnal.

“You have to be out of your mind to consider such a job in your retirement years!” friends exclaimed. “You’ll just have a big battle on your hands.” But they were wrong. It turned out to be three of the most stimulating and rewarding years of my entire life.

Since most of my working career had been involved with singing hymns and gospel songs on the radio, I owned a fair-sized library of hymn books of all churches. And, as I looked forward to a new hymnal for our church, I, of course, had my own “must-have” list.

A Hymnal Committee of nineteen members under the chairmanship of Elder Charles L. Brooks, was appointed, representing all facets of church organization, as well as a wide range of skills, musical tastes and philosophies. The broad diversity of the Seventh-day Adventist Church was represented by these men and women—Black and white, clergymen and lay persons, academics and administrators. In addition, an advisory committee of ninety members from all over the world reviewed the work, submitted lists of hymns and (by correspondence) offered valuable assistance.

In February, 1982, a survey went out to more than 3000 active pastors, asking them to mark the hymns they would like to retain from the old hymnal and to list new ones they would like included. These survey results were fed into the Review and Herald computer. Each committee member had a print-out at the first meeting in March, 1982. The spread sheet provided eleven items of information about each hymn.

We utilized computer technology throughout the project. Before each committee meeting, new lists of hymns were entered, until finally we had some 3600 titles from which to choose! Votes were taken to remove or add hymns to the list. Also, hymns that had

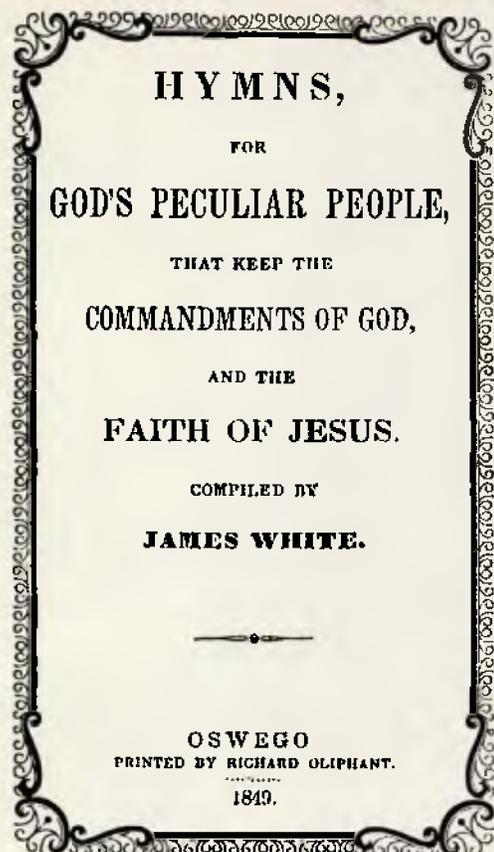
become standard in other churches were fed into our list. Four subcommittees (responsible for text, tunes, first lines and titles, and topical index) were organized and worked independently. Each was supplied with appropriate print-outs. Thus we eliminated the endless typing and retyping of lists. The new technology speeded up the work—even though two days worth of entered titles were lost when the computer crashed!

Five full committee meetings convened between March 31, 1982, and July 5, 1984. They lasted four days each, with the work day beginning at 8.30 a.m. and ending at 9.30 p.m. The subcommittees had separate meetings. In addition to our committees, all the members did mountains of work in their homes. My wife Harriet and I kept sending them giant packages of hymns, and each hymn had to be played, sung and examined, word by word. (On one day Harriet, secretary for the committee, made 11,000 photostatic copies of hymns to be sent out to the advisory committee for evaluation.)

Courtesy: Wayne Hooper



Wayne Hooper found his role as coordinator of the new hymnal project “challenging, stimulating and rewarding.”



James White's first hymnal, published in 1849, was among the more than 100 hymn books studied for possible hymns to include in the new collection.

More than 100 hymn books were studied for their treasure, including all former S.D.A. hymnals. From among the fifty-three selections in James White's first hymn book (1849), we chose ten. We voted to retain 330 hymns from the 1941 *Church Hymnal*.

For "new" material, the committee looked for the best texts and tunes dealing with Adventist doctrines, contemporary gospel songs, Negro spirituals, rounds, hymns for young worshipers, early Advent hymns, folk hymns from early America, Bach chorales, Scandinavian folk songs, new carols for Christmas and other seasons, more praise hymns, more Communion hymns, songs on the subjects of stewardship, loving service, and the church's mission in the world. In addition, we looked for material from Adventist composers, past and present. And finally, we were confronted with the tremendous explosion of fine hymns in today's language from several British authors.

The work of the Hymnal Committee could be characterized as an arduous but most enjoyable labor of love. Each meeting began with a prayer that the Holy Spirit would guide in every decision. Sometimes the discussions were lively and speeches passionate. Once, when an old favorite was about to go down in defeat, one member cried, "You're not a Seventh-day Adventist if you vote against this hymn!"

A simple majority would put a hymn either in or out. Each member experienced being on the losing side in a vote. And yet, defeat notwithstanding, everyone would move on to the next hymn with unfailing good humor. When the atmosphere became too tense and the arguments too vehement, invariably one of the wits in the group would come up with a good one-liner that brought us all back to earth again.

As each hymn was sung and discussed, these thoughts dominated our minds: "Will congregations be able to learn and enjoy singing this? Will it inspire, uplift, teach? Will it help them to know more of God and the Bible?"

People everywhere were intensely interested in what we were doing. One nineteen-year-old organist, obviously trained in idealistic church music tradition, begged us not to include any gospel songs, only hymns. "If you must include some," he said, "put them in the back of the book on colored paper!" A lady-pianist for Sabbath School wrote, "I hope you keep the same numbers for the hymns that you retain from the old hymnal. I have them all memorized."

Our goal of presenting the new hymnal at the General Conference session in New Orleans in June, 1985, often seemed unattainable. A hymn book of this size and complexity could be expected to take five to eight years, or more. Yet, we persevered and finished the committee work on July 5, 1984. In fact we even took off the evening of July 4 and celebrated the holiday by going downtown in Washington, D.C., to hear the Navy and Marine bands play and watched the fireworks at the Washington Monument.

Each committee member cherishes wonderful memories of the work. Late, after the final meeting, we joined hands in a circle, sang a last hymn and prayed together. Despite the joy of the finished task, we regretted having no more meetings where we could sing, laugh and work together. By that time, genuine Christian friendship had bonded us together, and we felt mutual admiration for one another's skills and shared the united purpose of creating the very best hymnbook possible.

ADVENTIST HERITAGE



Courtesy: Wayne Hooper

Members of the Seventh-day Adventist Hymnal Committee. Front row, l. to r.: Samuel Myers, Alma Blackmon, Wayne Hooper, Charles Brooks, Robert Cowdrick, Rochelle LaGrone; second row: Michael Stevenson, Charles Keymer, Melvin West, Harold Lickey, Allen Foster, Raymond Woolsey, John Read, James Bingham, Ron Graybill, Merle Whitney, Frank Holbrook, Otilie Stafford. Not pictured: Robert Spangler.

I had the task of preparing all of the hymns for the engraver, Wagner Enterprises of Phoenix, Arizona. Melvin West assisted me in the musical editing, and three people proof-read the scores. We passed the final editing of text and indexes on to Raymond Woolsey at the Review and Herald Publishing Association, in Hagerstown, Maryland. Despite our dream of producing a perfect hymnal, a few errors still crept in. (Most of these, however, had been corrected by the third or fourth printings.) The first copies rolled out of the bindery on May 15, 1985. And so the new hymnal was presented to the church at the 1985 General Conference session held in the Superdome in New Orleans one month later. Who can forget the thrill of that day when some 35,000 church members, a 300-voice choir, and a 120-piece symphony orchestra sounded forth with "Christ the Lord, All Power Possessing"? In this new hymn, C. Mervyn Maxwell's (church history professor

at Andrews University) text had been set to the stirring Welsh tune, *Cwm Rhondda*.

Naturally the work of a hymnal committee must be prophetic. Their work is to forecast, with the best information available, what the hymnic needs of their church will be for the next thirty years or more. Only time and usage can judge the choices made. We hope that all will open the pages of the hymnal with expectation and enthusiasm. While one remembers that sometimes an old friend is lost or far away, yet an abundance of exciting new friends is near at hand for the person who will take the time and effort to get acquainted.

To date, the reception and use of the hymnal has been most gratifying. The Review and Herald reported that 400,000 copies were sold during the first eighteen months of publication. And that is a new record in Adventist publishing.

Members of the Hymnal Committee

CHARLES L. BROOKS, Chairman. Associate Secretary, General Conference Sabbath School Department. Pastor; singing evangelist; Chapel Records recording artist; chairman, G.C. Music Committee.

WAYNE HOOPER, Executive Secretary. Academy and college music teacher; singing evangelist; composer; arranger and singer; baritone of King's Heralds Quartet; music director for Voice of Prophecy.

CHARLES KEYMER, Chairman, subcommittee on organization and indexes; singing evangelist; pastor; conference president; chairman, music committee for G.C. sessions.

HAROLD LICKEY, Chairman, subcommittee on texts; tenor, Faith for Today Quartet; academy and college voice and choral teacher; college administrator; chairman of sacred music, S.D.A. Theological Seminary.

MELVIN WEST, Chairman, subcommittee on tunes; organist, Faith for Today; college administrator and organ teacher; minister of music for Adventist and many other churches; concert artist; lecturer on worship and the arts; fellow, American Guild of Organists.

MERLE WHITNEY. Chairman, subcommittee on worship materials; pastor with special study in worship and hymnology; composer.

JAMES BINGHAM. High school and college choral director and administrator; church organist/choirmaster for Adventist and Congregational churches; composer.

ALMA BLACKMAN. Public school elementary teacher; church organist/choir director; college teacher of voice, piano, theory, choir and English.

ROBERT COWDRICK. Layperson

(apple grower); hymnologist of many years experience.

ALLEN W. FOSTER. Coordinator of social services, early childhood division in public school district; composer and recording artist; evangelistic pianist; organist; minister of music in Adventist and Baptist churches; academy music teacher.

RONALD D. GRAYBILL. Adventist historian; researcher; E. G. White Estate; university history teacher; lecturer on early Adventist worship and hymns, and writer.

FRANK B. HOLBROOK. Theologian; S.D.A. Biblical Research Institute; pastor, writer; violinist.

ROCHELLE LaGRONE. Academy teacher of French, piano, choir; minister of music/organist for S. D. A. churches.

SAMUEL D. MEYERS. Pastor; evangelist; Associate Secretary, G. C. Ministerial Department.

JOHN W. READ. Academy and college teacher of voice, composition, elementary school music, and choir; conference coordinator of church music; minister of music for S.D.A. church; President, S.D.A. Musicians' Guild; composer; music publisher.

J. ROBERT SPANGLER. Pastor; evangelist; Secretary, G. C. Ministerial Department; book author.

OTILIE F. STAFFORD. College professor of English (specialty in American literature); music teacher; organist.

MICHAEL H. STEVENSON. Pastor; youth leader; Associate Secretary, G. C. Youth Department.

RAYMOND H. WOOLSEY. Pastor; evangelist; book editor, Review & Herald Pub. Assn.; book author.



Courtesy: Patricia Silver

The all-male band of Southern Training School in Graysville, Tennessee, during the 1903-1904 school year posed in front of the ladies' dormitory for their photograph.



Strike Up the Band

Patricia Mitzelfelt-Silver

Instrumental music education in the Seventh-day Adventist church has an interesting history, going back to the founding days of the school system. A great many leaders took part in forming the bands and orchestras—organizations which, to begin with, were more or less indistinguishable from one another.

Although our band programs of today are modern and sophisticated, the beginnings were humble and tenuous. At first the church gave instrumental music low priority, questioning whether it was necessary or even proper. The early catalogues of Battle Creek College indicate that only vocal training was available—in addition, of course to piano and organ lessons.

The initial orchestra-band group was sponsored by Battle Creek Sanitarium. This excellent small group, known as the Sanitarium Orchestra, existed for more than thirty-five years. Its first director, Billy Drever, was a cornetist. From the foyer of the dining room, he provided concerts five times a week, the performances often including talented guests. Dr. Kellogg subscribed to the opinion of the ancient Epictetus that “a table without music is little better than a manger.”

Instrumental music groups such as this, outside of church or school organizations, have not been numerous, but they have



ANNIVERSARY CONCERT

— IN THE —

SANITARIUM PARLOBS

Tuesday Evening, April 27, 1877, at 7:15

UNDER THE AUSPICES OF THE

SANITARIUM ORCHESTRA.

J. BYRON CRONKRITE,	1st Violin.
J. S. HALL,	2nd Violin.
MISS CLARA KELLOGG,	Piano.
MRS. L. B. DEARBORN,	1st Cornet.
FRED SCOTT,	2nd Cornet.
C. H. JONES,	Flute.
W. K. LOUGHBOROUGH,	Trombone.
H. W. HERNS,	Double Bass.

J. BYRON CRONKRITE, - Musical Director.

For thirty-five years, the Battle Creek Sanitarium orchestra provided concerts for patients five nights per week.

occasionally served well for public relations purposes. Between 1928 and 1934, while he served as orchestra director at Washington Missionary College, Victor Johnson conducted the Review and Herald Concert Band. This popular, innovative group gave concerts in the summer as well as during the winter season.

Walla Walla College appears to have pioneered the use of instrumental music, at a time when the reed organ was the only instrument deemed suitable for church and chapel services in Adventist schools. Only two years after the founding of the college, George Miller organized a very good cornet band. He started in a modest way, of course, first preparing a written document in which he assembled evidence from the Bible and from the Spirit of Prophecy that instrumental music was not irreverent. In 1895, he was allowed to have his



Courtesy: Patricia Silver

The Walla Walla College Cornet band is shown in 1895 performing also as a marching band.

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Dr. Paul Hamel was part of the music faculty at Emmanuel Missionary College (later Andrews University) for over a quarter of a century.



Band and brass groups have been a part of the music program at Oakwood College since 1908.



Uniformed trumpeters from the La Sierra College band were pictured in a 1952 recruitment brochure extolling the various benefits of attending the school.



Clarence O. Trubey taught at Adventist schools for 59 years, the last ones as band conductor at La Sierra College and then Walla Walla College.

brass quartet play for church services—and people liked what they heard.

In music education it has been a long stride from the first amateur and recognized program to our present-day accreditations with NASM (National Association of Schools of Music.) Again, in 1963, Walla Walla College was the first church-related school among us to achieve this status in up-to-date course offerings.

Bands have, over the years, had to be patient while they waited to be taken seriously. The early bands at Pacific Union College, for example, were at first ad hoc groups, kind of “aggregations” brought together to perform at school picnics. Finally in 1937, George Jeys and Myron Lysinger founded the first permanent, twenty-piece, uniformed band at the college.

The early bands practiced in one of the worship rooms, the chapel or on the gymnasium stage. Eventually rehearsal rooms were provided, and in recent years some really excellent music buildings have evolved—with lockers and storage areas available for student use.

At first, schools were able to own only a few instruments; a tuba, some percussion equipment and stands were usually the limit. Later on, lower woodwinds and brasses were added. Eventually this sparse assembling of full brass, but few woodwinds, blossomed out into balanced,

ADVENTIST HERITAGE



Photographed in 1938, the second year that they played together, Pacific Union College's triple trumpeters, Dale Hauck, Ralph Waldo and Robert Rieger, had "triple-tongued" into more than a little popularity with the student body.

concert bands. This modern instrumentation is available in most large Adventist secondary schools and colleges today.

Until very recent times, there has been little equality between orchestras and bands. For instance, Atlantic Union College has had a long history of fine orchestras. But the earliest band group in that historic college did not appear until 1939. Its first director was the well-known violinist, Bela Urbanowsky. A year later, the band merited mention in the college bulletin, but band membership, unlike orchestra membership, carried no academic credit until 1955.



The Pacific Union College band was in its third year of existence when this picture was taken in the fall of 1938.



After founding the music department at Pacific Union College in 1914, Prof. Noah E. Paulin remained its head for thirty years.

Early band teachers usually carried extremely heavy work loads, and the band idea survived only because of personal passions to see it succeed. Commonly, the orchestra director doubled as band leader, and often this same person had to conduct choral activities as well.

Some teachers combined even more unusual mixtures. At Southwestern Junior College, for example, Claude Dortch conducted the band and ran the woodworking shop. After him came Julian Thompson, who added to his musical abilities a substantial career as a physics teacher. Bill Shadell became a luminary at both Emmanuel Missionary College and Washington Missionary College. Not only could he perform as soloist on seven different instruments in a single broadcast of

the WEMC radio station at Berrien Springs, Michigan, he could also get his band students out to rehearsal at 5:30 a.m. Eventually he became a telecaster and anchor-man for both CBS and ABC.

In the main, naturally, these unprofessionally trained people had more experience in performance than in directing. Their contributions, however, are not to be undervalued. Sometimes the duties of being band director were taken up not just by talented faculty members, but also by students with strong music interests. The first band at Southern Missionary College, for instance, was organized by a clarinet-playing student, George Fuller.

On occasion, well qualified contract teachers could be hired in for the job. Colonel Davis conducted Madison

ADVENTIST HERITAGE



Courtesy: Patricia Silver



The 1979-1980 Walla Walla College Concert band is pictured in front of the school's Cassavant pipe organ in the two-story Recital Hall.

Courtesy: Patricia Silver



Pat Silver directs the Andrews University Concert Band while on its 1977 overseas Romanian tour.



The seminary, operated from 1910-1925 at Clinton, Missouri, for the German-speaking constituency, included a school band.

College's twenty-piece band in 1929. He was a theater musician and professional trumpet player. He also gave a few instrumental lessons to build up the talent available in the school. In the same year, Louis P. Thorpe, formerly a professional saxophonist in Chicago, conducted the Walla Wall College band. As one of the first teachers to earn a doctoral degree, he was much admired for his music accomplishments. He was reputed also to have played in the band of John Philip Sousa, something which gave him an "edge" among bandsmen.

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We were well into the 1950's, however, before trained band conductors were generally available for denominational teaching positions. Then as more experienced players from the academy feeder organizations emerged, it became possible for college bands to perform standard band literature. In fact, these better-trained directors became specialists on their own instruments and developed musical tastes sometimes far in advance of the average audience.

Even when the bandsmen did not become professional musicians, they often carried their music interest with them in tangible ways. Walter E. Straw was a case in point. While a senior student and proficient cornetist at Emmanuel Missionary College in 1910, he organized a band. In later years, he started a band program in every academy of which he was principal, always reserving the directorship for himself.

Band music also suffered another disability in the early days. Band concerts were expected to feature enjoyable music, and students considered it "fun" to be a band member. And it was proper that band should be an attractive feature of student years. Of course, for many years this was a benefit for the boys only. While orchestras could be made up of both men and women, the bands, for a long time, remained exclusively male. In fact, the organization was recognized as having social moral uses. "Let a boy blow a horn," people said, "so that he won't blow a bank."

In the second half of this century, many band festivals and clinics have been held. These annual events have utilized both band and choral activities, with the central senior college hosting the academies. Burton Jackson organized the first Southern Union Conference academy music festival in 1958. Two years later, Lloyd Leno started a union-wide band clinic at Union College designed to alternate yearly with a choral clinic.

The format has become more or less standard. The college band director makes the final selection of players based on names submitted by the academy directors. The young musicians improve their skills in rehearsals and lectures. The latter feature guest clinicians from other Seventh-day Adventist colleges and universities. Students may also audition to appear as guest soloists at the clinic.

The stimulating results of such festivals are illustrated in a report of Glenn Spring's "Band-Orchestra Clinic" at Walla Walla College in 1966: "The excitement of playing in a large and capable band, the stimulus of attending informative and helpful clinics, plus the feeling of having given a 'great' performance—all created a euphoric sense of having accomplished something worthwhile.

School bands have served in public relations by making valuable contacts with their local communities, constituencies and beyond. In the early days, of course, the bands made few tours, but with increasing ease of travel, the groups now cover thousands of miles in every direction, including overseas tours. And the bands themselves do much of their own fund-raising for these ventures.

At last our bands have achieved status among us. Performing great music, becoming well acquainted with musicians, mingling with teachers and community members, working together as a team--these are but a few of the exciting benefits for a young person playing in a band. The majority of the players, however, are not music majors; they simply love making music together. Still, the many and varied worlds of band work are open to them—march music, serious music, pop music, and the glorious music of praise.



This wider view shows the full compliment of musicians in the 1904 Graysville band.

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Some Pioneer Bandsmen and Specialists

ANDREWS UNIVERSITY

Walter E. Straw, 1910
William Shadell, 1933
Paul Hamel, 1946-1966

ATLANTIC UNION COLLEGE

Bela Urbanowsky
John J. Hafner, 1931-1933; EMC,
PUC, WWC
Ellsworth Judy, 1953-1962
Lennart Olson, 1962-1969, AU
A. Richard Starnes, 1970-1979

CANADIAN UNION COLLEGE

Bill Cemer, 1980-1990

COLUMBIA UNION COLLEGE

George Wargo, 1941-1949
Clifton Cowles, 1950
Philip Knoche, 1951
Minor D. Plumb, 1952-1958
Adell Haughey Claypool, 1965-1978

LA SIERRA UNIVERSITY

Alfred Walters, 1947-1973; AUC,
1943-1947
Clarence O. Trubey, 1945-1948;
WWC, 1948-1955
Eugene Nash, 1957-1971
Barbara Favorito, 1990; AU, 1982-
1987

MADISON COLLEGE

Colonel Davis, 1929
Leland Straw, 1933
Harold E. Mitzelfelt, 1950-; WWC,
1945-1947; AUC, 1947-1949

OAKWOOD COLLEGE

Ida M. Dunlap, 1906-1908
C. E. Mosley, 1925
O. B. Edwards, 1928-1932

PACIFIC UNION COLLEGE

Noah Paulin
George Jeys and Myron Lysinger, 1937
Carlyle Manous, 1963-1980; WWC,
1987-

SOUTHERN COLLEGE

George Fuller, 1925-1928
Burton Jackson, 1957-1959
Lyle Q. Hamel, 1959-1964
Patricia M. Silver, 1982-; AU, 1975-
1982

SOUTHWESTERN ADVENTIST COLLEGE

Claude Dortch, 1921-1922
Julian Thompson, 1926
Wilbur Schram, 1952-1968; AUC,
1949-1974

UNION COLLEGE

Carl C. Engel
Adrian Lauritzen, 1944
Norman Krogstad, 1946-1949; SMC,
1949-1957; CUC, 1957-1962;
AUC, 1966

WALLA WALLA COLLEGE

George Miller, 1895
Victor Johnson, 1921-1928; WMC,
1928-1934; WWC, 1934-
Louis P. Thorpe, 1929-1937
H. Lloyd Leno, 1960-; UC, 1953-1960
Joseph Brooks, 1983-1987



Henry de Fluiter and H. M. S. Richards are pictured together on a 1927 evangelistic handbill. De Fluiter's choir was described as "one of the attractions of Bakersfield" (California).



Sing Along with Uncle Henry: The Story of Henry de Fluiter

Dorothy Minchin-Comm

On a Sunday afternoon in 1882 Dwight L. Moody and Ira D. Sankey walked out onto the stage of Doan's Tabernacle and Music Hall in Cleveland, Ohio. As Mr. Sankey sat down at the great theater organ, he unknowingly initiated a process which would change the life of one round-faced, ten-year-old boy in the audience.

Great swells of music rolled up into the first balcony and then the second. Then Sankey asked the people to join him in singing the old favorite, "Bringing in the Sheaves." The verses, in unison and then harmony, leaped from one balcony to another and crested in a grand chorus that "consumed" the whole auditorium and every person in it.

Eyes round with wonder, Henry de Fluiter stood tall beside his father, his boyish soprano blending into the throng of voices around and above him. "And that is when I decided," he was to say in later life. "I decided that I wanted to make people sing beautiful gospel music, just like Mr. Sankey did that day."

Since there were no other musicians in the family, however, Henry kept his thrilling secret for several weeks. Finally, he confided in his father. "When I grow up, I want to be a singing evangelist, just like Mr. Sankey."

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His father stared down at him. "You—a singer?" He smiled patronizingly. "No, you'll never be a singer, Henry. But your brother John—now he will sing." (Later Henry would recall that John couldn't even carry a tune.)

At first utterly demoralized, young Henry rallied and promised himself that he would indeed lead people to God through gospel music.

A year earlier, in 1881, Henry de Fluiter's parents had emigrated to the United States from Hilversum, Holland, and his father went to work in a Cleveland factory. Devoutly religious members of the Dutch Reformed Church, they had often, while still in the old country, invited friends in for Bible study on Sundays. Henry remembered how often the adults talked about the second coming of Christ. Later he would make this the dominant theme of his 68-year-long ministry to the Seventh-day Adventist church.

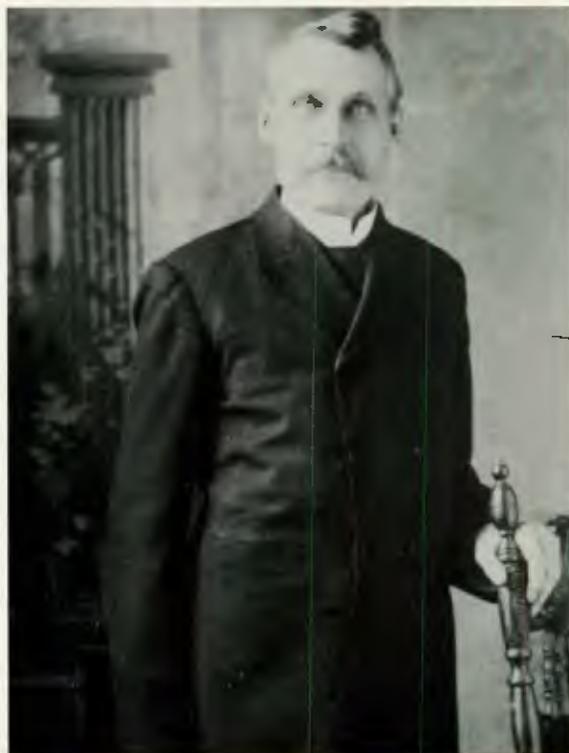
In time, attracted by a better job offer, the de Fluiteres moved south to the small town of Ravenna, Ohio. But Henry had already formed his city connections and elected to stay in Cleveland. He rented a room from the Martins, Methodist neighbors. Mr. Martin was a sign painter by trade. Fascinated by the brilliant colors and being attracted to the musical interests of the family, Henry decided to become a sign painter also.

One evening Willard H. Saxby, minister of the local Seventh-day Adventist church, visited the Martin home. Fortunately he was a better visiting pastor than a public speaker. He launched into several weeks of Bible studies. The Martins could not be reconciled to the Sabbath doctrine, but Henry accepted all of the new teachings.

Full of zeal, he set off on his bicycle, travelling the 25 miles to tell his parents about what he had learned. It turned out to be a happy family reunion instead of a confrontation. Having been visited by a Seventh-day Adventist colporteur, the elder de Fluiteres had just made the same decision for themselves.

In 1899 Henry was baptized in Lake Erie and joined the struggling little Cleveland church. As yet he had had no musical training. Throughout his teen years, however, he had conducted the choir for the Epworth League in a large, local Methodist Church and had also experimented with a few songs—for special occasions, like Christmas and Easter.

His eyes were still fixed on a ministry like that of Ira D. Sankey, so Henry applied to the Moody Bible Institute in Chicago. There he had the choice of just two courses: Bible-Music (for ministers) and Music-Bible



Willard Saxby failed to persuade the Martins of the validity of the seventh-day Sabbath, but their young boarder, Henry de Fluiter, was convinced.

(for song leaders). He chose the latter and stayed for one term. Still, he'd had no formal music education. Moreover, because of a severe laceration of one of his thumbs, he was never even able to play the piano.

Upon leaving Chicago, Henry returned to Cleveland to resume his sign-painting vocation and to wait for his horizons to broaden. His first opportunity came in the form of the new pastor of the Cleveland church, Elder D. E. Lindsey. Descended from a long line of Methodist pastors, Lindsey looked like Dwight Moody, loved to sing, and enthusiastically carried on public evangelism.

He invited de Fluiter to be his song leader in a series of summer meetings he planned in a nearby rural Ohio community. Conference officials were shocked. You want us to pay someone just to help with the music? Who had ever heard of such a thing! Surely the preacher could do that for himself.

A man of force and independence, however, Lindsey took de Fluiter with him to northwest Ohio. Henry received \$3.00 a week (from the people) for his services. Certainly not a lavish sum for a young married

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6

Matthew 24

"This generation shall not pass, till all these things be fulfilled."—Matthew 24:34

H. DE F.

HENRY DE FLUITER

1. The com - ing of the Sav - ior, is draw - ing near at hand,
 2. The ris - ing sun be dark - ened, the moon with - hold her light,
 3. The church and world u - nit - ed, re - lig - ion grow - ing cold,
 4. O broth - er are you wait - ing, and watch - ing for the time,

We soon shall hear the trum-pet, re-sound-ing thru the land. He tells of signs
 The stars shall fall from heav-en, an awe in-spir-ing sight: The earth shall reel
 They say "Since the cre - a - tion, all things are as of old; They do not heed
 When Christ shall come in glo - ry, and maj - es - ty sub-lime? Then put a - way

and won-ders, the world may know and then, He is
 and trem-ble, and fear pos-sess all men, For He's com-ing, com-ing,
 the warn-ing, that Christ has giv'n to them, That He's
 your doubt-ing, your un - be - lief and sin, For He's

CHORUS

com-ing back a-gain! This gen-e-ra-tion shall not pass till all things be ful-filled!

This is the blessed promise that Christ to us has willed. The twen-ty-fourth of Mat-thew,

Copyright 1927 by Henry de Flüter

Inspired by the preaching of Elder D. E. Lindsey on Matthew 24, de Flüter wrote this, his first hymn, in 1902.

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man soon to become a father. When the meetings ended, Henry, of course, had to go back to sign-painting.

About 1902 he wrote his first Adventist song, inspired by Elder Lindsey's preaching on the prophecies of the twenty-fourth chapter of Matthew. After writing "Matthew Twenty-four," he had to rely on Lindsey's capable pianist to harmonize the tune for him. Its premiere performance was at one of the evening meetings. From there, the song went on to become a long-standing evangelistic success.

A few years later, while working with the big campmeeting choir in Denver, Colorado, he attracted the attention of Charles T. Everson. The evangelist invited him to join him in New York City, a commission which lasted from 1914 to 1916. The New York meetings were held on a big scale, Sunday nights in large theaters and week nights in halls. De Fluiter gathered together a huge choir, supported by an orchestra. (Amazingly, it happened that most of the workers at the Review & Herald Publishing Association branch in the city played musical instruments.)

In 1914 World War I had just begun, and the



Elder D. E. Lindsey, looking much like Dwight L. Moody, was the first evangelist to hire Henry de Fluiter as his song leader.

popular song, "Over There," had captured public interest. Henry promptly offered his interpretation in his own soon-to-be-famous song, "Over Yonder."

Now calls came from other evangelists wishing to have lively song services too. And the conferences began to give Henry "a little something" for each meeting. Maybe, they conjectured, a singing evangelist was not a bad investment after all. In between times, however, Henry always had to go back to his brushwork.

The real breakthrough came in 1926 at the Milwaukee General Conference session. H. M. S. Richards, a promising young evangelist, invited de Fluiter to join him for two weeks of meetings in Little Rock, Arkansas. (Richards' father, H. M. J. Richards, was the conference president there.) For the first time de Fluiter would be a song leader full time. The two men waited on the Grand Dragon of the Ku Klux Klan and negotiated the rental of the Klan Tabernacle for their meetings.

After that series, Richards inquired, "Now we can go either to Florida or California. Which place would you prefer?"

Henry opted for the West Coast, so the new team began work in Central California. First, they built a tapered tabernacle in Visalia—in just three days. Later came Bakersfield where Henry recruited a fine group of German singers from nearby Shafter for his 80-voice choir. Meetings convened nightly, except Mondays.

"I'm praying for 101 souls from these meetings," Henry told Richards.

"But why have you settled on 101?"

"Just to be sure it's over 100." The final count turned out to be 144.

Then the team worked Fresno for nine months. Next came Hanford and Merced. Crowds of 2000 and 3000 people were not uncommon. With no competition from radio and television, people liked to come out to public meetings. Meanwhile, de Fluiter painted all the posters and set up huge signs, thereby minimizing advertising expenses to cost only. Not once did he ever hide the Seventh-day Adventist identity of the meetings. Usually, after two or three weeks, the campaigns carried themselves by their own momentum without further advertising.

The series held in Long Beach channelled the ministry at last into radio. There the Voice of Prophecy officially began, though originally the broadcast was called Tabernacle of the Air. De Fluiter's choir and orchestra were now heard daily on the air.

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garrulous old saint who was taking up too much time. On the signal, de Fluiter brought on the choir, in full chorus. When the man tried to start up his preachments again, de Fluiter's choir "sang him down" a second time.

In his enthusiasm, Henry would sometimes beat time with his feet as well as his hands. Music simply

possessed him. Even when he broke his foot, he couldn't stop thumping his cast on the floor.

When the two old troupers met together for the last time in public at the Vallejo Drive Church, Glendale, California, in 1964, Richards reminisced wistfully. "Ah, my brother, we could still pitch a tent, even now..."

A collage of vintage sheet music pages from the Adventist Heritage collection. The pages are overlapping and tilted, showing various hymns with musical notation and lyrics. The hymns include:

- Ride On, King Jesus** (Rev. 19: 11-16): "A hid-ing place (A hid-ing place)", "1. Who are these in shin-ing ar-mo-ry? 2. Sing for joy ye rem-nant peo-ple. For the long, long night is o-ver, and the glad day is at hand." "Won-de-ful Not ha-ving Help"
- Over Yonder** (H. DE F.): "1. Come let us sing of home-land, Down by the crys-tal 2. There is a won-drous cit-y, Streets of transpar-ent 3. Wa-ter of life there flow-eth, Fruit in a-bun-dant 4. Come go with me to home-land, Je-sus in-vites you"
- Hail Him the King of Glory**: "it to ev-'ry kindred and na-tion, ions a-gain in strife and com-mo-tion, dren of God look up with re-joic-ing"
- Longing** (H. DE F.): "1. Pre-cious Re-deem-er, my broth-er 2. Earth holds no charm that can lure me 3. Deep-er than o-cean and bound-less 4. Friends here may fail me, but Je-sus is a friend, De-er as a way, Ke-ep me true; O"
- Longing** (H. DE F.): "all is my Sav-iour; On me His grace and His bless-ings de-pend love of my Sav-iour; Sweet-er Hegrows ev-'ry step of the love of my Sav-iour; Soul-thrill-ing rap-ture to look in His suf-fer-ence will car-ry me th-rough I'm long-ing"

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The Songs of Henry de Fluiter*

A Call Out of Glory	Hope of Glory	Over Yonder
A Pilgrim	How Can I But Love Him	Praise the Lord
A Prisoner of Hope	How Dear to My Heart	Pray On, Hold On
A Strong, Mighty Tower	How Precious is Jesus	Quit You Like Men
Abiding	I Am Not My Own	Radiant Glory
Able to Serve	I Could Not Live Without Jesus	Ride On, King Jesus
All in All to Me	I Follow On	Rose of Sharon
All Things	"I Will not Forget Thee"	Sailing for Home
All Things are Possible	I'm In the Service	See the Day Now Breaking
Always	"In a Moment"	Sing and Rejoice
Always Pray	In Clouds of Glory	Sing Your Troubles Away
America, My Country	In His Love Alone	Some Day You Will Need Him
"And Forever"	In the Depth of the Sea	Stand to Arms
Angels of God	Into Your Heart	Stir Me, Lord!
Blessed Jesus	Is It in the Bible?	Strong to Deliver
By and By He's Coming	Isaiah Fifty-three	Sunshine Smiles
Calvary's Tide	It was Love for Me	Take Heart
Christ is the Answer	It's Real	That Day Must Be Near
Closer to Thy Side	Jesus Alone	That's Where My Heart Is
Come Quickly	Jesus, My Friend	The Children's Song
"Come Unto Me"	Jesus Now is Calling You	The Day Is at Hand
Crown Him King	John Three, Sixteen	The Golden City
Dearest Lord	Joy of Full Salvation	The Land of "Tomorrow"
Dearest of All	Joy Unspeakable	The Last Mile
Deep in My Heart	Just a Few More Days	The Prodigal
Do It Now	Just for Today	The Wonderful Name
Faith, Hope and Love	Just Waiting	Then Sing for Joy
Filled with His Life	Keep It Shining for Him	There is a Land
For Me	Lo! He Comes	There is a Way
Forgiven	Longing	There's a Hiding Place
Fully Determined	Lord, Keep Us Faithful	This Same Jesus
Fullness of Joy	Lord, Send the Showers	'Tis Canaan Land
Garden of Gethsemane	Lovely Jesus	"To Walk With Jesus"
Glad Day, Speed On	Matthew Twenty-four	Today is the Day
God Bless and Keep Thee	My Only Glory	Trust Him Forever
God Watches over Me	My Refuge	Unto Him That Overcometh
Grace More Abounding	My Wayward Heart	Up in the Glory Land
Hail Him, the King of Glory	No Condemnation	Volunteers for Jesus
Happy in Him	No Cross, No Crown	Welcome Home
Has Any One Ever Told You	No One Like Jesus	What Will It Be?
Have Faith in God	No Tears	"What Would Jesus Do?"
Have Faith to Believe	O, How Precious	When God Forgets
He Canceled My Sin	O, What a Saviour	When the Day Dawns
Height and Depth of Love	O, What Joy	When We See Him
He'll Never Forsake	On to Victory	Wonder of Wonders
He's Nearer	One Thousand Years	Wonderful Heavenly Peace
His Cross and Mine	Only One Way	Wonderful Is He
Holy Sabbath Rest	Open the Windows of	Wonderful Love for Me
Home	Heaven	"Worthy the Lamb"
Homesick for Heaven	Out of the Night	Yielding My All
	Over There Bye and Bye	

*A partial list



A Trio of Portraits

I. Oliver Seth Beltz

II. Joseph Harker

III. Perry Beach

Oliver Seth Beltz

(1887-1978)

by Helen Little

From the environs of Leipzig, a German city in Saxony—important in the lives of Martin Luther, J. S. Bach, and of Felix Mendelssohn (who founded the Leipzig Conservatory, one of the world's best-known music academies)—came the forebears of Oliver Seth Beltz. They migrated by way of southern Russian to one of the new German settlements in western Kansas, a route taken by other refugees seeking a place where they could enjoy freedom of conscience.

At La Crosse, Kansas, Oliver Seth, the first of the twelve children of Alexander and Eva Beltz, was born in an authentic sod house on November 26, 1887. Young Seth (he was known by this name through his youth) was immersed in music from childhood. Father Beltz would lead

Joseph Harker

(1880-1970)

by Edward E. White

Joseph Harker was known as "Mr. Hymnal" to British Seventh-day Adventists, since he was the chairman of each committee that prepared hymnals for the British Union Conference. These hymnals were also used in Australia, New Zealand, South Africa, and to some extent in the mission fields of East and West Africa, which were mostly staffed by expatriates from Britain.

The well-known *Hymns and Tunes* of 1886 and *Christ in Song* of 1900 were used in Sabbath School and divine worship by Adventists in the British Union. As their numbers increased, however, it was felt that a denominational hymnal containing more hymns of British rather than American origin would be appreciated, especially by new converts to the faith.

Accordingly, the *Advent Hymnal* was prepared and first published in

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Perry W. Beach

(1917-1990)

by Dorothy Minchin-Comm

Perry Wardell Beach was just two-and-a-half years old when he first climbed up onto the piano bench and started his keyboard work, there in the family home in Lincoln, Nebraska. He taught himself to read his sister's music books, and his father built up the piano pedals so that he could reach them. Formal music lessons began at age four, and he gave his first recital at five. By the time he was eleven, he was performing his own compositions. At fourteen he and his mother joined his sister in California. She had become a Seventh-day Adventist, and that was the beginning of the family's connection with the church.

His serious academic life began at the University of Nebraska (BSE in Music Education, 1939). He then moved to graduate stud-

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Courtesy: Dorothy Beltz

Young Oliver S. Beltz appears to be wearing a William Jennings Bryan presidential campaign button.



Courtesy: Dorothy Beltz

Oliver Beltz headed the music department at Union College in Lincoln, Nebraska, from 1915-1922.



Courtesy: Dorothy Beltz

The oldest of twelve Beltz children, Oliver is standing in the back row, second from the left.

his little son to the local singing school. Back in those days, people had to furnish their own entertainment. In the Beltz family, it was hearty, joyous singing of German lieder, an activity of family reunions which was kept up for as long as there were members left to sing together.

After finishing high school, Oliver Seth, hoping to become a schoolmaster, passed certifying examinations for teaching. A state director of education told him, however, that he was too young to meet Kansas' statutory requirements. To keep his son out of mischief, Oliver's father sent him off to Union College in Lincoln, Nebraska. After three months, however, the father, finding that sending a son to college could be (then as now) an impossible



Courtesy: Harold Selinrock

While on the faculty of Union College from 1904-1908, Professor Buren Shryock challenged young Oliver Beltz to commit himself to the serious study of church music.

strain on the family resources, sent for the son to return home. But in those three months at college, the Kansas farm boy had glimpsed for the first time the fascinating world of learning and had recognized that his own talent was for music. He and his roommate, Dwight Pettis (father of Congressman Jerry Pettis), who also was on his own, found work in a dairy and pursued their careers in college.

The person who awakened Oliver to his potential and urged him to develop it, was the head of the music department, Buren Shryock. He himself had found his inspiration at Battle Creek College under Edwin Barnes, head of the music department, hymn writer, and co-editor of *Hymns and Tunes*. Professor Shryock one day cornered young Oliver and charged him to commit himself to the serious study of church music and to dedicate his life to that "demanding stewardship."

Thus began a career dedicated to sacred music—hymnody and development of choirs—with an overruling objective to acquaint oncoming generations with the great heritage of sacred music, especially from Reformation times and on, and to develop in them an appreciation of it. Where could this best be done? In the Adventist

ADVENTIST HERITAGE



Courtesy: Dorothy Beltz



The Union College Messiah Chorus of 1920-21 was directed by Professor Oliver Beltz.

school and college. How? By two means: developing choirs to sing great music as it should be sung and setting up a college major in church music.

His first venture in teaching began when he received a call to be on the faculty of Lodi Normal Training College in its opening year, 1908. (He had to borrow money to wire his acceptance and to pay his fare to California!) Head of the music department, he had the privilege of directing congregational singing for preaching services of J. N. Loughborough, S. N. Haskell, J. O. Corliss, and Ellen G. White.

In 1910 Beltz accepted an invitation to teach in the German Seminary in Clinton, Missouri. Then in 1915 H. A. Morrison called him to head the music department at Union College. Seven years later, he asked for a one-year leave for advanced study. In those days such a request was unheard of, and, of course, he would have to finance it himself. He was granted the leave, but it was made permanent!

He enrolled in Northwestern University and was granted the Bachelor of Music degree in 1923. Promptly his alma mater hired him as a full-time member of the music faculty. There he stayed for twenty-three years. (Subsequently at Northwestern he earned his master's degree and the doctoral degree.)

During his long stay at Northwestern, various responsibilities de-

veloped upon him: associate professor of history and theory of music; registrar for the School of Music; chairman of the admissions committee; director of graduate studies in music; the university's representative at the founding of the National Association of Schools of Music and the formulation of curriculum development for such schools; and secretary and treasurer-general and a charter founder of the national Association of Choir Directors.

After the death of the renowned Peter Christian Lutkin, Beltz succeeded him as chairman of the Department of Church and Choral Music, a position he filled for the next fourteen years.

Dr. Beltz's doctoral dissertation was *German Religious Radicalism: 1525 to 1535*, a field of history related to his interest in both church history and music. He and Dr. Ziegleschmidt, head of the German department at Northwestern, began visiting Hutterite colonies in the United States and Canada. The Hutterites were Moravian Anabaptists who were part of the migration from Germany to the new world by way of Russia. Beltz and Ziegleschmidt realized that Hutterite hymns were in danger of being lost. This concern grew into a research project co-sponsored by the Library of Congress: recording in music notation the religious music of these colonies, notation which had never been made since the sect's rise in the sixteenth century. The hymn books of the Hutterites, like those of the early Adventists, contained only the words of the hymns. The tunes were taught the people line by line ("lining"), the leader singing one line



Courtesy: Dorothy Beltz

The Aeolian A. Cappello Choir of Chicago, under the direction of Oliver Beltz of Northwestern University, is pictured performing in 1937.

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Courtesy: Dorothy Beltz

Oliver and Dorothy Beltz enjoyed a relaxing moment together at their home in Loma Linda, California.

at a time and the people repeating it until it was learned.

The leader of the church in the colony they visited was wary of having the hymn tunes written out. When Dr. Beltz convinced him, however, that the hymns were in danger of being lost, the leader finally consented and in time became enthusiastic about the venture. Dr. Beltz, with his sensitive ear for music, made notations of the music as the congregation sang the hymns. That he could make the notations on paper as they sang and immediately sing them back amazed them, and their faces lighted up as he sang. One hundred hymns were so retrieved. Later the Library of Congress furnished recording equipment so that the singing of the congregations could be preserved. These recordings are available at the Library of Congress.

Dr. Beltz found certain somewhat informal methods effective in furthering the cause of good sacred music; seminars, workshops, summer camps, choir retreats, conferences and junior choirs. Throughout the years of his active career, he held many such gatherings. They attracted people from across the country and from many denominations. At Northwestern he founded the Mid-Winter Church Music Conference and the Summer Church Music Institute. He was also a co-founder of the Seventh-day Adventist Church Musicians' Guild, which still functions.

Oliver Beltz retained his consuming hope for Ad-

ventist education. During ten of his years at Northwestern, he drove between Evanston and Broadview to help the Broadview College and Swedish Seminary with its music department—at no salary—until the college reverted to academy status.

What he wanted most was to establish a church music major in Adventist colleges. During ten of his years at Northwestern, he declined calls to Emmanuel Missionary College, Walla Walla College, and Union College, but not because he was unconcerned about Adventist education. In fact, he would have accepted any one of these. He refused for one reason: the colleges had not yet come to see the education of young people in church music as important enough to have a major in church music (although they had other kinds of music majors.)

In 1946, this ambition was partially realized. Washington Missionary College asked him to join the music department as professor of voice and church music and to set up a major in church music, a new department in Adventist education. He accepted the call even though he had some years to go before his retirement at Northwestern was due. The major survived for five years. It was, however, a short step forward.

A large step for church music did come in 1963. At last, Andrews University established such a degree under the leadership of Dr. Richard Hammill, president, and Dr. Paul Hamel, chairman of the music department. Dr. Beltz, now retired, had no part in the creation of the degree, but he cheered for it and offered financial scholarship assistance. The scholarship fund, to which former students were inspired to contribute generously, became the Sacred Music Endowment Fund. After Dr. Beltz' death, it was renamed the Oliver S. Beltz Chair of Sacred Music. The endowment now exceeds \$180,000.

The other fulfilled ambition of Dr. Beltz was the development of many choirs. Through the years, he responded to calls from Adventist churches across the country to build choirs for them: Boston Temple, Chicago North Shore, New York City, Detroit (at the invitation of M. Webster Prince), Toledo, Washington, D.C., and Santa Ana and Ontario, California. His major choirs in the East were traveling choirs which brought oratorios and motets as well as other great church music to many

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Courtesy: Dorothy Beltz

Pictured in his studio at Washington Missionary College in about 1950, Dr. Beltz earlier had helped them start the first church music major in the denomination.

audiences and congregations, singing in such places as Constitution Hall, Yale University, the Union Theological Seminary, Smithsonian, Washington National Cathedral, Carnegie Hall—and even a Christmas concert at New York's Grand Central Station. His choirs were invited to sing in churches of other faiths: Lutheran, Baptist, Methodist, and Presbyterian. (At one time he served as minister of music at Grace Methodist Church in the District of Columbia.)

His work became recognized as significant. The following excerpt is from one of the critical reviews in a Washington, D.C., newspaper:

Rarely in a season of concert-going does a reviewer collect as many genuine musical rewards as this one did last night. The Motet Choir of Washington, under the direction of Oliver S. Beltz, making what was probably its professional debut at The National Gallery of Art, offered the rewards

.....
The Motet Choir, of about thirty voices, has everything. Rich tonal variety, fine balance, intonation that is flawless, and a sense of rhythmic vitality were everywhere evident last night. Even

more pleasant was their ability to communicate a musical message to the audience.

Mr. Beltz is to be congratulated for the results he has obtained with his group of laymen in a relatively short time. He is obviously a musician of taste and imagination.

Oliver Beltz was also a hymnist. A German hymnal of 1916—*Sions Lieder*—has nine hymns of his composition. The current *Seventh-day Adventist Hymnal* has one.

Dr. Beltz's undeviating—yes, stubborn and sometimes unpolitical—devotion to his ideals inspired not only the fierce devotion of his students and some peers, but also fierce antagonism from others. That he had detractors and was also often at the storm center of controversy is not surprising.

The capsheaf of Oliver Beltz's career was his *Te Decet Laus* [To Thee Belongeth Praise]: *A Hymnal For The Church Musician* (1970, 1982). For it Dr. Beltz chose great hymns dating from the fifth century to the sixth decade of the twentieth. A review of the work in the periodical *The Hymn* credited it to "America's foremost hymnologist."

The last six years of his life he was hard at work on what he called his "Opus." This is a monumental work for which he collected and organized church music by century from the first through the eighteenth. (The nineteenth and twentieth centuries were incomplete because of his final illness.)

The pattern of organization for each century included a significant historical orientation of the period; its religious, intellectual, musical, and hymnologic leaders; the commentaries, dictionaries, and encyclopedias; developments and innovations; the liturgies and rituals; hymn writers and their hymns, anonymous hymns (and some facsimile copies of rare finds); and the notable hymns.

This project called for research in the libraries of the great universities and other repositories of the East: Harvard, Yale, Princeton, Notre Dame, Catholic University of America, the University of North Carolina, the Union Theological Seminary and other leading seminaries, and the Newberry Library in Chicago. He was assisted in this by his wife, Dorothy.

Before this research could be completed, Dr. Beltz died in Loma Linda, California, on December 16, 1978, at the age of 91, and was buried in Skokie, Illinois. His voluminous research notes were given to Warren Becker and are kept in the library at Andrews University.

Joseph Harker

(continued from p. 34)



Courtesy: E.E. White

Pastor Joseph Harker had already supervised the publication of two British Adventist hymnals at the time this picture was taken in 1936 in Dublin, Ireland.

the *Advent Hymnal* because of space limitations. This was rectified in 1928 by another committee consisting of five ministers, again chaired by Harker, who was responsible for the major task of collecting, assessing and determining copyrights of hymns. The preface of this *Advent Hymnal* (Revised) says that "It is largely owing to the untiring perseverance and unflagging zeal of Pastor J. Harker that this work has at long last been completed." This revised hymnal contained two hymns of both text and tune, two of text only, and twenty-four tunes only, a total of thirty contributions from Harker's pen.

This was not the end of his labors, however, for toward the end of World War II, it was felt that many new hymns and tunes had been written which should find a place in church worship. So Harker, with a different committee of five—later increased to six—set about a revision. Since music publishing houses had been destroyed by bombing raids, there was considerable delay in printing. The *The New Advent Hymnal* did not appear until 1952.

Then 72 years of age, Harker was again mentioned in the preface as "the inspirer of each of the previous *Advent Hymnals*" and as having "carried the major share of the

burden in the preparation of the present volume. Without his wide musical knowledge and experience, his unflagging perseverance and zeal, and his unsparing labor, despite advancing years and precarious health, the immense task would never have been completed." This volume also contained thirty original Harker compositions, namely: four hymns, both text and tune; six words only, and sixteen tunes only.

1915. It was well received. The leading spirit in this innovation, Harker contributed eighteen items to the book, namely: one anthem based on Psalm 50:3, 4 and Isaiah 25:9; two hymns of both text and tune; and thirteen other tunes.

One objection surfaced, not surprisingly. Many choice hymns had been excluded from

burden in the preparation of the present volume. Without his wide musical knowledge and experience, his unflagging perseverance and zeal, and his unsparing labor, despite advancing years and precarious health, the immense task would never have been completed." This volume also contained thirty original Harker compositions, namely: four hymns, both text and tune; six words only, and sixteen tunes only.

Two samples of his compositions are illustrated, which show the wide range of the poet and musician. One is a formal hymn, the other a typical gospel song and melody.

The formal piece with its tune "Julian," named after John Julian of *A Dictionary of Hymnology* fame, was inspired by his reading of the words written by J. T. Graves. The minor arpeggio in unison for the first four words, followed by the major arpeggio in the next phrase, make a thrilling start to the hymn. Several accidentals throughout the tune, and brief modulations show that Harker was well-versed in musical theory.

THE ADVENT HYMNAL

A Collection of
Standard Hymns & Gospel Songs
suitable for all kinds of religious services.



Printed and published by
THE STANBOROUGH PRESS, LIMITED,
Watford, Herts.

The 1915 British Adventist hymnal was the first of three different hymn books produced by committees headed by Pastor Joseph Harker.

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The gospel song with its tune *Advent Glory* is in a meter of 14.10.14.10. in a steady succession of eighth notes. This suggests a rhythmic, unstoppable movement leading to a momentous event, the one described in the accompanying words.

Somewhat in the style of Frances Ridley Havergal, the text is a mosaic of scriptural phrases. (for example: Romans 13:12, Revelation 1:7, Luke 21:28, Matthew 24:12, Matthew 16:27, Revelation 19:16, I Corinthians 15:52, I Thessalonians 5:5, 6, Mark 13:33, Ephesians 6:18, Luke 21:28, Revelation 14:12, I Thessalonians 4:17, I John 3:2.)

Written in 1914 and sung by many congregations since, the melody of "Advent Glory" was later criticized by the composer himself; he said that the top F in the refrain, a dotted minim (half-note) lengthened by a pause, made even the sopranos breathless! The rhythm is reminiscent of the words: "Hark! His chariot wheels are rumbling" from the hymn "Watch, ye saints" (*SDA Hymnal* No. 598)

This tune, so aptly named *Advent Glory*, reflects the glorious hope that burned ever brightly in the heart of this dedicated man of God.

Joseph Harker, Jr., was born on March 6, 1880, in Alnwick, Northumberland, England, into a musical Methodist family. They moved to the Newcastle-upon-Tyne area in 1900. He taught music for several years in his home in Simonside Street in Wallsend, commemorating this name in one of his hymn tunes (No. 543 in the current *Seventh-day Adventist Hymnal*). He evidently inherited musical talent from his father, Joseph Harker, Sr., who at one time owned a music shop in the coastal port of Amble.

Joseph, Jr., married in 1905, and soon after joined the Seventh-day Adventist church. In 1916 he was invited to work part-time in the North England Conference. Two years later he was appointed president of the Irish Mission, holding that office for the quadrennium.

He was then transferred to pastoral work in the South England Conference, but in 1939 he was recalled to the British Union as leader of the Youth and the Home Missionary Departments to fill the gap left by the early demise of his predecessor. He continued there until 1946 when he retired to Reading in Berkshire. He served as elder in the church there for several more years before his death on May 15, 1970. His obituary noted, "Some of our best-loved and oft-used hymns came from his pen . . . His compositions will continue to inspire us until we, with him, can hear the angels sing!"

Perry Beach

(continued from p. 34)



After serving four years in the service during World War II, Perry Beach joined the music faculty at Emmanuel Missionary College where he taught until 1951.

ies in music at the Eastman School of Music (MA in Music Composition, 1940). At age twenty-two he began his teaching career at Union College. He was always proud of four years of service in the U. S. Army, including ten months as a company clerk in a field hospital in Normandy, France.

Before he could be posted to the South Pacific, World War II ended, freeing him to accept a call to join the music faculty at Emmanuel Missionary College, Michigan. In 1951 he moved his wife, Marilyn, and three-month-old son, Paul, into a converted army barrack in Rochester, New York. Using the GI Bill, he studied for his doctorate in composition. He completed the degree in 1953. Four years later he joined the music department of La Sierra College.

ADVENTIST HERITAGE

Courtesy: Marilyn Beach



The musical output of Perry Beach was impressive: numerous works for chorus, solo voice and instrumental ensembles; a symphony; as well as many recordings and hymns.

The year 1966 proved to be an eventful one for the family, which now included four children. They accompanied a group of forty-four students to study in Europe (at Darmstadt, Germany, and Collonges, France), a broadening experience for them all. On a later European trip, Perry studied composition with Nadia Boulanger at the American School of the Arts in Fountainbleau, France.

Perry Beach's professional output is impressive: many works for chorus, solo voices and instrumental ensembles; a symphony; numerous recordings and hymns. He also received two faculty awards. During his years at what is now La Sierra University prior to his retirement in 1981, Dr. Beach made many significant contributions to the Music Department.

Unlike others who dread retirement, Perry embraced it with zeal. Now he would have more time to compose music and print it on his new computer. He also made a major collection of the works of Adventist composers. He loved his church dearly, serving as elder, Sabbath School teacher, public address system technician, and even as receptionist in the church office.

His interests, worthy of a "Renaissance man," were never confined to music alone. His early engineering interests sur-

vived in his ability to help his sons (or anyone else) repair a broken-down car. Sometimes his wife, Marilyn, teased him, "You won't enjoy heaven because there won't be anything broken there for you to fix."

Perry also joined the Palomar Nature Club. He liked camping—in desert, on mountain or by the sea—and enjoyed planning trips at home and abroad. He nurtured his rose garden. He spent hours with his amateur radio. And he "papered" his music room with fine exhibits of his camera-skills.

Following two heart attacks and triple bypass surgery, he died at Loma Linda University Medical Center on August 22, 1990. Those who knew him prized him as a teacher who inspired his students to their best, as a versatile family man, and as an impeccable Christian gentleman.

Once Perry had been an impatient, critical, and intolerant young man who demanded perfection of himself and everyone else around him. But, by the grace of Christ, he became a mature Christian—gentle, accepting and loving. When he spoke of the great choir to be formed on the Sea of Glass to sing the song of Moses and the Lamb, his eyes would sparkle. "Now, that is the choir I want to write for!"



Dr. Perry Beach was on the faculty of La Sierra College (now La Sierra University) from 1957 until his retirement in 1981.



Courtesy: Voice of Prophecy

The Kings' Heralds in 1949 included Bob Seamount, second tenor; Jerry Dill, bass; Wayne Hooper, baritone; and Bob Edwards, first tenor.



Singing As I Go . . .

By Bob Edwards

As part of the great religious awakening of the nineteenth-century, Seventh-day Adventists adopted the gospel song. This music of deeply personal spiritual awareness was perfectly suited to a fervent evangelistic thrust in our church.

Gospel music found a ready audience in the Southern United States. The gospel song, country folk music, as well as the harmonies and rhythm contrived by the Black slaves, led to a new musical genre known as Southern gospel. Country music finds a deep taproot in its religious ancestry. With its pounding rhythms, it thrived in the small country churches of the South, sometimes crossing over into Ohio, Indiana, Pennsylvania, and other border states.

Because few churches had musical instruments, a capella singing, especially by the male quartet, became popular. The Blackwood Brothers, the Stamps-Baxter quartet, and later, the Florida Boys and the Oak Ridge Boys flourished. Often these musical groups would get together in some big auditorium for an all-night sing.

Out of this background, a Seventh-day Adventist male quartet from Central Texas was formed in 1928. The three Crane brothers, Wesley, Waldo and Louis, joined by basso profundo, Ray Turner,

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Courtesy, Maplewood Academy

Bob Edwards was part of the Male Quartet at Maplewood Academy in Minnesota.

started harmonizing together. They called themselves "The Lone Star Four."

By the mid-1930s this quartet had wandered west, coming to the attention of a young evangelist, H. M. S. Richards. He was holding tent and tabernacle meetings throughout Southern California. Richards was pioneering the use of radio as a channel for gospel preaching. Sensing the possibilities of the gospel quartet as an added appeal on his program, he hired the men. That was the beginning of a very long-standing association. Richard's radio program, "The Bible Tabernacle of the Air," became "The Voice of Prophecy," while "The Lone Star Four" quartet became "The King's Heralds."

Wherever H. M. S. Richards went, he took "his boys" along. In 1948 I joined the quartet. The first time I had sung in a male quartet was when I was fifteen years old and a junior in Maplewood Academy in Minnesota. As early as I can remember, I had always loved to sing. I was four years old when I sang my first solo, "Marching to Zion." I stood on a chair in the Muncie, Indiana,

Seventh-day Adventist Church while my proud parents and grandparents beamed.

Later, in Maplewood Academy, we had an active, exciting music department. We students loved and respected Adrian Lauritzen, our music teacher, and most of us wanted to be in one or more of his musical organizations. He directed the academy choir (80 members out of 150 students), the band, the Choral Club (by letter of invitation only), and the Male Chorus. But the day he encouraged us to form a male quartet, I discovered my life's obsession. Even now, after 50 years, I can still remember the fun we had harmonizing in the dormitory shower room late at night after lights were out.

It was in the late 1930s, just at the tail-end of the Depression, so we did not have money to buy matching suits, but we did manage to get matching maroon bow ties. Actually, we got to be pretty good—good enough to be drafted to go on tours all over the state recruiting students and promoting the academy. We had to get our songs from the good old *Rodeheaver Quartets for Men*, *Modern Quartets for Men*, or *Coleman's Quartet* book.

That was before the Voice of Prophecy had begun broadcasting coast-to-coast. H. M. S. Richards and his Lone Star Four (King's Heralds) were already being heard on a chain of West Coast stations, but in the frigid hinterlands of Minnesota, we had never even heard of the Voice of Prophecy.



Adrian R. M. Lauritzen instilled a love of music in many students.

In June 1949, about a year after I first joined the King's Heralds, a quartet was organized that was to continue without change for twelve years. Wayne Hooper, former baritone of the quartet, had just received his degree in music from Union College, at Lincoln, Ne-

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Courtesy: Voice of Prophecy

The "Lone Star Four" became the first Voice of Prophecy Quartet. The group included Waldo Crane, second tenor; Ray Turner, bass; Wesley Crane, baritone; and Lewis Crane, first tenor.

braska. He was asked to return to the quartet, and was given the task of selecting and organizing a new group. I came back after a three-months absence as first tenor; Bob Seamount, who had been away from the quartet for a couple of years, returned as second tenor, and Jerry Dill changed from baritone back to bass, which he had first sung with the group.

The first appointment of our new quartet was at a giant Christian Youth Rally in the Hollywood Bowl. For the next twelve years, we four worked together, played together, prayed together, sang together, and traveled together. We all became pilots, so we could even fly together! In quartet work, four men are compelled to spend hours each day in close proximity. We discovered that it takes a generous sense of humor to cushion the rough spots.

Twelve years is a long time to hold one singing group together. No other King's Heralds group ever came close to equaling our record of longevity. By sheer weight of years, this quartet came to symbolize the Voice of Prophecy in the hearts of the people.

In this quartet, each of us had our own non-singing tasks. Jerry was treasurer and travel agent for our tours.

I was music librarian. But I would like to pay special tribute to Bob Seamount and Wayne Hooper.

Wayne sang with the quartet for 17 years. He set the style of the Voice of Prophecy music with his unique and spirited male voice arrangements. Budding male quartets around the world wrote for copies of Wayne's arrangements. No matter where I travel, even today—North or South America, Europe, Africa, the Far East, or the islands of the sea—I still hear male quartets singing Wayne's arrangements.

Bob Seamount's talents went far beyond his quartet singing. His interest in radio technology led to the founding of the Voice of Prophecy amateur radio club, and enabled the Voice of Prophecy to become one of the first well-equipped tape-recording studios in the Los Angeles area.

In 1952, we took our first trans-oceanic trip, to the beautiful islands of Hawaii. There we sang at the All-Hawaii Youth Congress in Honolulu, and were able to spend a few days visiting other islands. We landed on the island of Molokai, and hiked down the huge pali cliff to the historic Kalaupapa sanctuary for lepers. In the early days this was an infamous place to which the lepers were taken and there abandoned. But by the time we got there, it was a beautiful hospital, with a doctor, two chapels, and many recreational facilities all provided for those unfortunate people. While H. M. S. Richards and our quartet was there, we gave a special program for the lepers.

In 1954, we made a trip half way around the world in the other direction—and were grounded in St. Johns, Newfoundland! A proverbial Newfoundland fog came down, and there was nothing to do but wait for the fog to lift so that a plane could come in. The Voice of Prophecy was forced to cancel an appointment in Portland, Oregon—the only time in our history that we ever failed to appear for an appointment!

In 1958, the King's Heralds made a special trip to

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In early 1948, the Kings' Heralds included (top to bottom) Jerry Dill, bass; Richard Lange, Baritone; Ben Glanzer, second tenor; and Bob Edwards, first tenor.

the Caribbean Islands, with Braulio Perez, the Spanish Voice of Prophecy speaker, and most of the meetings there were conducted in Spanish. We flew first from Miami, Florida, to San Juan, Puerto Rico; then to the Dominican Republic for two large meetings, and on to Haiti. Our next appointment was on the island of Jamaica, where the meetings were in English; and finally to Cuba, where the trip was climaxed and concluded with an All-Central-American Youth Congress in Havana's Teatro Blanquita.

Again in 1959, we made a trip with Braulio Perez, this time by car through Mexico and Central America. This trip kept us

away from home for over six weeks, as we traveled the roads of the Inter-American republics. It gave us excellent opportunities to practice speaking as well as singing Spanish.

In the fall of 1961, almost exactly twenty years after he joined the Voice of Prophecy group, Bob Seamount left the quartet to devote full time to the recording and duplicating business of the Voice of Prophecy. In time, the other members of the quartet were also replaced. The quartet, now known as "The Heralds Quartet," has been performing independently of the Voice of Prophecy since 1982.

Some of the music purists occasionally accused The King's Heralds of corrupting the musical tastes of Adventist youth. As I look back over many years of singing with The King's Heralds, I see us not so much guiding the tastes as reflecting the cultural values of the people who listened to us. Our quartet, after all, originally came out of the Southern gospel culture. But, as our listeners changed, so our music through the years also changed to meet their musical, spiritual and aesthetic needs. And change in musical tastes are bound to continue. Rather than viewing all such change as a threat to our spirituality, we may yet be surprised at the spiritual strength new music may bring into the church we all love.



Courtesy, Voice of Prophecy

Singing was just part of the quartet's job. Here Jerry Dill prepares to change tires, while "The Chief," H. M. S. Richards surveys the damage.

RENDEZVOUS

The Music of Shawbrook

Olivine N. Bohner

The music of Shawbrook was wonderfully varied, and it cost us nothing. Shawbrook was a country community near Moncton, New Brunswick, Canada, where I lived as a child. Our clapboard house, silvered by wind and weather, stood in a clearing near a tall grove of balm-of-Gilead trees. We had one cow, six hens and a rooster, a large garden, and a field of oats. The cow had to be tethered because there were no fences, and sometimes the dark spruce woods seemed forbidding. Nevertheless, though I remember well our isolation and poverty, the music of the place is with me still.

Every season had its particular symphony. The wind played its tunes in the trees, and the brook ran cold and clear through our front yard. But of all the seasons, winter was the most dramatic. The Shawbrook winter sounds were howling, hungry, and predatory. By the time the snow came, we had long since run out of kerosene, so we learned to spend our evenings by the light of the fire. There was a kitchen range, but in winter the heart of the house was the old Star stove in the living room, a great cast iron monster with a wide black body and short curved legs like a crocodile. Papa would roll in big chunks of wood through its open front door, while the red sparks flew up and the flames hissed and crackled. The black stove pipe would go tick, tick, tick, while outside the furious snow clicked its icy nails on the window pane, and the wind hooted in the chimney. Upstairs in the attic, it whistled through

the cracks sifting the snow into long ridges on the floor.

That was not a quiet house in the winter, nor was it a warm one, but we huddled around the stove, watching its iron sides turn cherry red, listening to Mama tell stories of her childhood on Grandpa's farm. Then Papa would tell about how he fell out of a third-story window when he was five and how he had jumped up unhurt from the pile of rubbish where he fell.

"How come you weren't hurt, Papa?"

The answer was always the same. He was very matter-of-fact. "It was my angel," he said, the same way might say, "It was the mailman." And he added, "Someone held me as I fell. I remember it very well."

To Papa the angels were never very far off, and to us children there was never anything very mystical about them. They were simply unseen facts.

So the long, grey winter passed, merging into spring. In March the rain came, and out in the yard our tame little brook that had cooled our feet in summer and slept quietly all winter, suddenly became a roaring torrent, fascinating to watch as its brown waters rushed over the plank bridge and spread across our yard. But the waters were friendly and soon subsided to let the green grass come up.

One sunny April morning my five-year-old sister ran across the plank bridge to the opposite grassy bank. Then she gave a wild whoop and jumped in the air. I was sure she'd been stung by something le-



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thal, but by the time I reached her she was pointing at the grass. "Dandelions, dandelions!" she shouted. They were the first flowers we'd seen that year and surely something worth shouting about.

That same spring when the snow had melted enough to make the roads passable, Papa said to Mama, "Well, Emma, I think I'd better be getting to town. We need groceries, and the tithe is still here. We've kept it all winter, and we mustn't keep the Lord's money any longer." So Papa walked the fifteen miles to Moncton carrying the tithe (all three dollars and fifty-six cents of it) and his big knapsack. He came back with flour, shortening, molasses and other things. Mama met him with great news. "Oh, Louie," she said, "today, the grey hen laid the first egg this season. I know it's because we turned in that tithe."

One Sabbath morning Papa came in from the apple orchard, his face radiant. "The most wonderful thing has happened," he announced.

For a minute I thought maybe the mailman had brought a letter with a check in it. Or maybe someone had given us a new car. But Papa was still talking. "I was walking in the orchard, and I noticed some tent caterpillars all over one of the limbs of the snow apple tree. My first



Courtesy: Olivine Bohner

The Nadeau Family in the summer of 1938. Back row : a friend, cousin, and child; middle row: Papa, Mama, and Olivine; front row: Iris and Pauline.

thought was to get my saw, but then I remembered the Sabbath. And just then a beautiful bird came along and began eating those caterpillars. It must have been God's messenger."

I was a little disappointed at first. A new car would have been nice. Even an old car would have helped. But we girls had no doubt about the angels being involved. After all, they could be expected to favor the Sabbath over a new car, and it would be nothing for one of them to speak to some passing bird. Couldn't angels do anything?

We used to have Sabbath School in the orchard when the weather got warm in May. Mama spread a quilt on the grass in the wide shade of the crab apple tree. We took the *Christ in Song* and sat there singing, "To God be the glory great things He hath done." And the apple blossoms wafted down like the pale confetti of some grand celebration.

I've lived in many places since Shawbrook. I've heard famous symphonies and choirs and many a glittering television musical. But there's never

been anything quite like that Shawbrook music: The clear water running under the bending grass, the robin's spring notes as he sat so still in the evening light, the family singing old gospel songs, and the rustle of the wind in the balm-of-Gilead trees.





