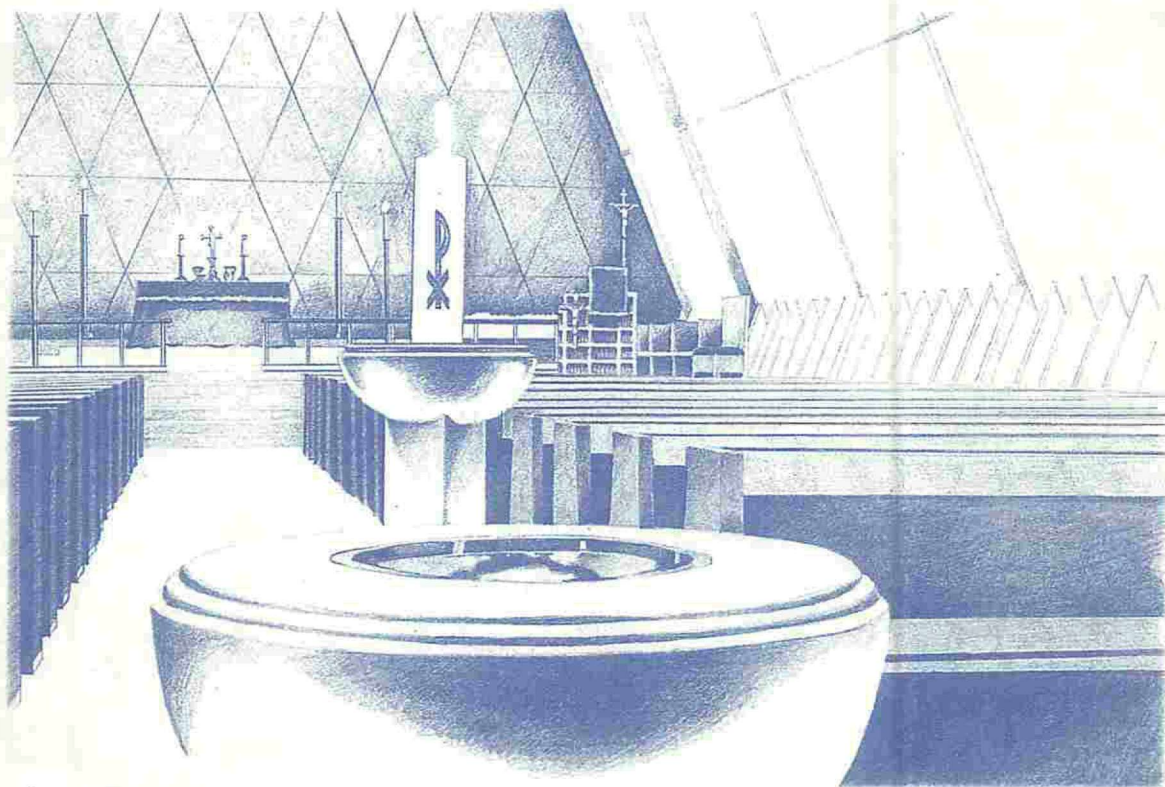


Organ Recital
All Saints' Choral Vespers

Concordia Theological Seminary
Fort Wayne, Indiana

1 November 2015



Organ Recital

4:30 p.m.

Jonathan Rudy, Organist

✠ *In Nomine Jesu* ✠

Invocation

C Amen.

Reading – Colossians 3:12–17

P This is the Word of the Lord.

C Thanks be to God.

Collect

C Amen.

Welcome

Please withhold any applause until the conclusion of each half of the program. Thank you.

Sonata No. 3 in A Major, op. 65

Felix Mendelssohn (1809–47)

Schmücke dich, o liebe Seele, BWV 654

Johann Sebastian Bach (1685–1750)

Prelude and Fugue in G Major, BWV 541

J. S. Bach

Intermission

Fantasie No. 2, in D-Flat Major, op. 101

Camille Saint-Saëns (1835–1921)

Symphonie Passion, op. 23

Marcel Dupré (1886–1971)

- I. The World Awaiting the Savior
- II. Nativity
- III. Crucifixion
- IV. Resurrection

This recital is underwritten by the Reverend Roger M. Goetz Kantor Chair Endowment.

Program Notes

Sonata No. 3 in A Major, op. 65

Felix Mendelssohn (1809–47)

Mendelssohn's Sonata No. 3 is a large-scale narrative of epic proportion, and Christian symbolism is at the core of its identity. The first movement is essentially an enlarged ternary form, meaning that the first section is heard at the end of the movement (with slight modifications), bookending a middle, darker section. The movement begins with a luscious and grandiose overture, serving to set the tone for the entire piece.

The middle section of the first movement ushers in a foreboding fugue subject, which is explored chromatically by Mendelssohn in several different settings. The piece grows climactically in anxiety, struggle, and anger, and the Lutheran Chorale *Aus tiefer Not* sounds above all. (This chorale is found at hymn 607, "From Depths of Woe I Cry to Thee," in *Lutheran Service Book*.) As the middle section climaxes with shocking chords and a relentless pedal run, the chorale's final stanza is reflected in the movement's conclusion. The second movement is a far cry from the struggle and victory of the first. It is short, simple, and pastoral, similar to the sure and simple trust Christians have in the promises of Christ, the Good Shepherd.

Schmücke dich, o liebe Seele, BWV 654

Johann Sebastian Bach (1685–1750)

This prelude is modeled after the *sarabande* dance rhythm, indicative of the French influence on Bach. A *sarabande* is a dance in $\frac{3}{4}$ time, characterized by measures with strongest first beats, followed by a weak second and a stronger third beat. Because beats one and three are strong, the de-accented second beat creates a quasi-suspension of time, becoming almost an emphasis in and of itself.

The chorale, "Soul, Adorn Yourself with Gladness," (see the text at *LSB* 636) teaches about the Eucharist. Bach's arrangement depicts not just basic food, but a lavish feast. It represents a compositional style called the ornamented chorale prelude, characterized by trills and other ornaments decorating the melody and accompaniment. Further, the accompaniment serves to foreshadow the upcoming melodic entrances by cleverly disguising small aspects of the melody within itself. All in all, this favorite chorale prelude of Bach paints a picture of an extravagant feast and a cup overflowing, warm and welcoming.

Prelude and Fugue in G Major, BWV 541

J. S. Bach

In Prelude and Fugue in G Major one can observe a distinct exploration of height and depth. For instance, the introduction to the Prelude is a singular fantasia-like line consisting of arpeggios and scales exploring virtually the entire range of the organ's keyboard. The music alternates two textures: single line vs. full, resulting in changes of dynamic and intensity. The fugue subject exemplifies repeated notes and hearkens back to North German fugal writing, used by composers such as Bruhns and Buxtehude. Despite the theme's limited range, the mature Bach simultaneously layers the subjects over each other.

Fantasie No. 2, Op. 101 in D-Flat Major

Camille Saint-Saëns (1835–1921)

D-flat major, typically a soft and warm key, is delightfully suited for this work's delicate touch. The piece starts off with a gentle lullaby, creating a scene of absolute serenity. As one might expect, an agitated section, reminiscent of an approaching storm, quickly interrupts the quiet scene. But the minor key does not win out: D-flat major returns again in triumph, and eventually circles the listeners back to a semi-recapitulation of the beginning material.

Symphonie Passion, op. 23

Marcel Dupré (1886–1971)

In the early days of his concert career, French organist Marcel Dupré toured America, and perhaps his most notable recital was on the Wanamaker Grand Court organ in Philadelphia. The Los Angeles company built this organ in 1904 for the St. Louis World Fair, and it was subsequently moved into the Wanamaker Department store. In conjunction with a significant expansion to this instrument, Dupré performed a 1921 program in front of several thousand listeners.

Each movement of his *Symphonie Passion* is shaped around a chant or hymn tune submitted to Dupré prior to the improvisation in 1921. These themes are *Jesu, Redemptor omnium* (Le Monde dans l'attente du Sauveur), *Adeste fideles* (Nativité), *Stabat mater* (Crucifixion), and *Adoro te devote* (Résurrection).

I. Le Monde dans l'attente du Sauveur (The World Awaiting the Savior)

In this movement, Dupré unveils a world of chaos and struggle. He portrays this turbulence through staccato chords, melodic fragments, and a climactic crescendo. The struggle is abruptly interrupted by the chant, *Jesu Redemptor Omnium* (Jesus, Redeemer of the World), which Dupré presents first as a solo and then in canon. The chant is traditionally sung at the first Vespers of Christmas Day.

*Jesus! Redeemer of the world!
Who, ere the earliest dawn of light,
Wast from eternal ages born,
Immense in glory as in might.*

*This ever-last recurring day
Its witness bears, that all alone,
From Thy own Father's bosom forth,
To save the world Thou camest down.*

*O Day! to which the seas and sky,
And earth and heaven, glad welcome sing;
O Day! which healed our misery,
And brought on earth salvation's King.*

Throughout the remainder of this movement, soon punctuated again by chaos and desperation, only fragments of the chant appear, until it emerges victorious in canon and the major mode. The piece concludes with a series of victorious chords uniting chaos into a chordal fanfare.

II. Nativité (Nativity)

Dupré depicts shepherds, Magi, and the hosts of heaven gathering to adore the Christ child. The piece begins with a drone, portraying the star of Bethlehem, followed by a lilting, colorful Middle Eastern-tinged melody. Dupré then depicts the Magi's journey, complete with uneven steps of their camels. Following their journey are the shepherds, depicted by a bouncing, buoyant motive, and jubilant chords subsequently filling in above this theme. Finally, the shepherds slowly give way to the luscious celestial sound of the heavenly hosts, singing *Adeste Fideles* (O Come, All Ye Faithful).

III. Crucifixion

A slow dirge depicts the heavy burden of the cross, the fear of the condemned, the piercing nails and hammer strokes, and finally, the fading breath of the crucified Savior. Near the end the chant "Stabat Mater" is heard, fragmented in the pedal.

*At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
Is there one who would not weep,
Whelmed in miseries so deep
Christ's dear Mother to behold?
Let me mingle tears with thee,
Mourning Him who mourned for me,
All the days that I may live.*

IV. Résurrection

This final movement paints the joys of Christ's resurrection. It begins not with the jubilation of Easter Sunday, but with hushed and hopeful anticipation. Underneath this gentle opening manual figuration, the pedals quote the first stanza of the Eucharistic hymn *Adoro te devote* ("Thee We Adore, O Hidden Savior"). The text is found at *LSB* 640.

The "hidden" joy of the music sweeps the listener along with increasing volume and intensity and finally surrenders to the first of two toccatas. This first toccata is filled with joyful outbursts and strong quotations of *Adoro te*. Following a dramatic pause, the final victorious toccata begins in D major, the "home" key of the symphony. *Adoro te* enters in the pedals underneath the joyful outburst, and eventually is repeated canonically, first with the whole excerpt, then fragmented, and finally in its entirety two more times. The piece concludes with a victorious coda consisting of chords that repeatedly outline the triadic first three notes of *Adoro te*, crowned by the resounding conclusion, solidly in D major. "Christ is risen! Alleluia!"

Program notes by Jonathan Rudy

About the Recitalist

Jonathan Rudy, recognized by colleagues and audiences for excellence as a performer, church musician, improviser, educator, and conductor, is proud to follow a sacred music vocation. A native of Batavia, Illinois, Mr. Rudy is a laureate of several performance competitions and most recently won First Prize and the Audience Prize at the American Guild of Organists 2014 National Young Artists Competition in Organ Performance, the Guild's premiere young organist competition. He was also a finalist in the National Organ Playing Competition in Fort Wayne, as well as the Second Prize Winner of the Regional Competition for Young Organists (Quimby Competition) in 2011. He received the Immanuel Organ Scholar Award in 2009 (Evanston, IL) in recognition of excellence in performance and sacred music, as well as high praise and prizes during competitions hosted in Detroit, Bloomington IN, Wheaton IL, and Glen Ellyn IL.

In addition to appearances as organist and church musician, Mr. Rudy maintains a career as a conductor. He studies Choral Conducting at Indiana University with Dr. William Gray and Dr. Richard Tangyuk, and regularly leads choral and instrumental ensembles. He has served as conductor for the Valparaiso University Men's Chorus, the AGO Bloomington Choralfest Ensemble, and the choral and instrumental ensembles at his church positions, amongst other leadership positions.

Mr. Rudy keeps a rigorous academic schedule, currently pursuing his Doctorate degree in Organ and Sacred Music at Indiana University, where he also received his Master's Degree. There he studies organ with Janette Fishell, improvisation and sacred music with Bruce Neswick, and is pursuing minors in Music Theory and Choral Conducting. Mr. Rudy completed his undergraduate degree at Valparaiso University, studying Organ and Sacred Music with Lorraine Brugh and Karel Paukert. While at Valparaiso, he was initiated into Pi Kappa Lambda, the national music honors society, and received the Reidenbach Award in Church Music.

Mr. Rudy currently serves as the Organist of Central Presbyterian Church, Terre Haute, Indiana, and is an Associate Instructor of Music Theory and Aural Skills at Indiana University. He tutors students privately in Aural Skills, Music Theory, and Voice. Mr. Rudy has served as Dean and Member-At-Large of the AGO Bloomington Chapter (Region V), and currently maintains an amateur recording studio.

About the Organ

Schlicker Organ – 1958
Tonal Renovation – Noack 1991
Tonal Revisions – Buzard 2008

Great		Positiv		Swell		Pedal	
Quintadena	16	Pommer	8	Gedeckt	8	Resultant	32
Principal	8	Rohrfloete	4	Salicional	8	Principal	16
Rohrfloete	8	Nazard	$2\frac{2}{3}$	Voix Celeste	8	Bourdon	16
Octave	4	Principal	2	Principal	4	Quintadena (Gt)	16
Spitzfloete	4	Tierce	$1\frac{3}{5}$	Hohlfloete	4	Quintbass	$10\frac{2}{3}$
Quint	$2\frac{2}{3}$	Siffloete	1	Blockfloete	2	Octave	8
Schwegel	2	Scharf	III-IV	Sesquialtera	II	Gemshorn	8
Mixture	IV-VI	Trumpeta Real	8	Mixture	IV-V	Choralbass	4
Trumpet	8	Krummhorn	8	Cymbel	III	Nachthorn	2
<i>Swell to Great</i>	16	<i>Tremolo</i>		Dulzian	16	Mixture	IV
<i>Swell to Great</i>	8	<i>Zimbelstern</i>		Trompette	8	Posaune	16
<i>Swell to Great</i>	4	<i>Swell to Positiv</i>	8	Oboe	8	Trumpet (Gt)	8
<i>Positiv to Great</i>	8			<i>Tremolo</i>		Fagott	4
				<i>Swell to Swell</i>	16	<i>Great to Pedal</i>	8
				<i>Swell to Swell</i>	4	<i>Swell to Pedal</i>	8
						<i>Positiv to Pedal</i>	8

All Saints' Choral Vespers

7:30 p.m.

✠ *In Nomine Jesu* ✠

Pre-Service Music *Soul, Adorn Yourself with Gladness*

Chorale

Prelude

Johann Sebastian Bach (1685–1750)

Carl Schalk (b. 1929)

Hymn 679 *Oh, How Blest Are They*

At the conclusion of the hymn introduction please stand.

Stanza 1 – All

Stanza 2 – All

Stanza 3 – Choir

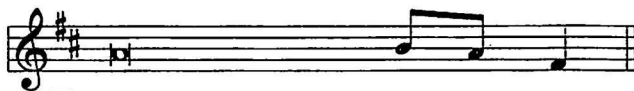
Stanza 4 – All, in harmony

Stanza 5 – All

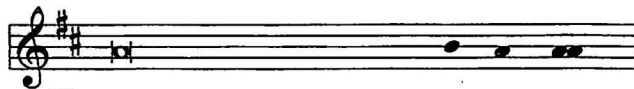
Versicles



L O Lord, o - pen my lips,



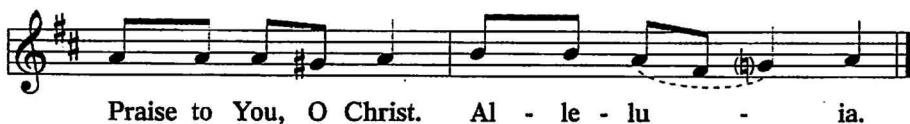
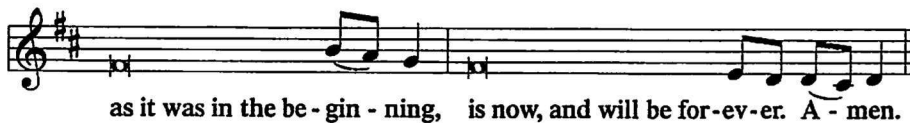
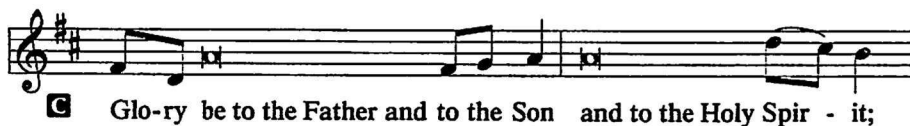
C and my mouth will de - clare Your praise.



L Make haste, O God, to de - liv - er me;



C make haste to help me, O Lord.



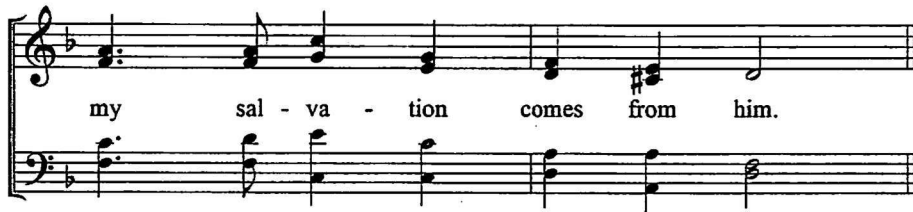
Psalmody Psalm 62

Antiphon by Jacques Berthier

The psalm verses are sung responsively by the choir and the congregation.

The congregation repeats the antiphon where indicated, singing it in harmony.

Antiphon



Psalm Tone



For God alone my soul waits in | silence;*
from him comes my sal- | vation.

**He only is my rock and my salvation, my | fortress;*
I shall not be greatly | shaken.**

How long will all of you attack a man to | batter him,*
like a leaning wall, a | tottering fence?

**They only plan to thrust him down from his high position. They take pleasure
in | falsehood.***

They bless with their mouths, but inwardly | they curse. *Antiphon*

He only is my rock and my salvation, my | fortress;*
I shall not be | shaken.

**On God rests my salvation and my | glory;*
my mighty rock, my refuge | is God.**

Trust in him at all times, O people; pour out your heart be- | fore him;*
God is a refuge | for us.

**Those of low estate are but a breath; those of high estate are a de- | lusion;*
in the balances they go up; they are together lighter | than a breath. *Antiphon***

Put no trust in extortion; set no vain hopes on | robbery;*
if riches increase, set not your | heart on them.

**Once God has spoken; twice have I | heard this:*
that power belongs to God, and that to you, O Lord, belongs | steadfast love.**

For you will render | to a man*
according | to his work.

**Glory be to the Father and | to the Son*
and to the Holy | Spirit;
as it was in the be- | ginning,*
is now, and will be forever. | Amen. *Antiphon***

Lord, Thou hast been our refuge from one generation to another
Before the mountains were brought forth,
or ever the earth and the world were made,
Thou art God from everlasting and world without end.

Thou turnest man to destruction;
again Thou sayest Come again ye children of men
For a thousand years in Thy sight are but as yesterday,
seeing that is past as a watch in the night.

As soon as Thou scatterest them They are even as a sleep
and fade away suddenly like the grass.
In the morning it is green and groweth up,
but in the evening it is cut down, dried up and withered.

For we consume away in Thy displeasure,
and are afraid at Thy wrathful indignation.
For when Thou art angry all our days are gone;
we bring our years to an end as a tale that is told.

The years of our age are three score years and ten,
and though men be so strong that they come to fourscore years,
yet is their strength but labour and sorrow;
so passeth it away and we are gone.

Turn Thee again, O Lord, at the last.
Be gracious unto Thy servants.
O satisfy us with Thy mercy and that soon.
So shall we rejoice and be glad all the days of our life.

Lord, Thou hast been our refuge from one generation to another
Before the mountains were brought forth,
or ever the earth and the world were made,
Thou art God from everlasting and world without end.

And the glorious Majesty of the Lord be upon us.
Prosper Thou, O prosper Thou the work of our hands,
O prosper Thou our handy work.

First Reading *Lamentations 3:22–26, 31–33*

P O Lord, have mercy on us.

C Thanks be to God.

Choral Response *Selig sind die Toten*

Heinrich Schütz
(1585–1672)

*Selig sind die Toten
die in dem Herren sterben von nun an.
Ja, der Geist spricht:
sie ruhen von ihrer Arbeit
und ihrer Werke folgen ihnen nach.*

Blessed are the dead
that die in the Lord from now on.
Yes, says the Spirit:
they rest from their labors
and their works follow them. (Rev. 14:13)

Second Reading *John 10:10–15, 27–30*

P O Lord, have mercy on us.

C Thanks be to God.

Stand

Office Hymn 756 *Why Should Cross and Trial Grieve Me*

Stanza 1 – All

Stanza 2 – Women

Stanza 3 – Men

Stanza 4 – All, in harmony

Stanza 5 – All

Sit

Cantata *Der Herr ist mein getreuer Hirt* (BWV 112)

Johann Sebastian Bach
1685–1750

1. Coro

Der Herr ist mein getreuer Hirt,
Hält mich in seiner Hute,
Darin mir gar nichts mangeln wird
Irgend an einem Gute,
Er weidet mich ohn Unterlass,
Darauf wächst das wohlgeschmeckend Gras
Seines heilsamen Wortes.

1. Chorus

*The Lord is my faithful shepherd
he holds me in his protection,
where there is nothing lacking to me
at all of any goodness,
he feeds me without ceasing
from where grows the sweet-tasting grass
of his salutary word.*

2. Aria

Zum reinen Wasser er mich weist,
Das mich erquickend tue.
Das ist sein fromheiliger Geist,
Der macht mich wohlgemute.
Er führet mich auf rechter Straß
Seiner Geboten ohn Ablass
Von wegen seines Namens willen.

2. Aria

*He leads me to pure water
that brings me refreshment.
It is his Holy Spirit
that makes me cheerful.
He guides me on the right path
of his commandments without ceasing
on account of his name's sake.*

3. Recitativo

Und ob ich wandelt im finstern Tal,
Fürcht ich kein Ungelücke
In Verfolgung, Leiden, Trübsal
Und dieser Welte Tücke,
Denn du bist bei mir stetiglich,
Dein Stab und Stecken trösten mich,
Auf dein Wort ich mich lasse.

4. Duetto

Du bereitest für mir einen Tisch
Vor mein' Feinden allenthalben,
Machst mein Herze unverzagt und frisch,
Mein Haupt tust du mir salben
Mit deinem Geist, der Freuden Öl,
Und schenkest voll ein meiner Seel
Deiner geistlichen Freuden.

7. Chorale

Gutes und die Barmherzigkeit
Folgen mir nach im Leben,
Und ich werd bleiben allezeit
Im Haus des Herren eben,
Auf Erd in christlicher Gemein
Und nach dem Tod da werd ich sein
Bei Christo meinem Herren.

3. Recitative

*And though I wander in the dark valley
I fear no misfortune
in persecution, suffering, sorrow
and the spiteful malice of this world,
for you are with me constantly
your rod and staff comfort me,
I rely on your word.*

4. Duet

*You prepare for me a table
before my enemies on all sides,
you make my heart undismayed and fresh,
you anoint my head for me
with your Spirit's oil of joy,
and you pour out fully in my soul
your spiritual joy.*

7. Chorale

*Goodness and mercy
follow me through my life
and I shall remain forever
in the house of the Lord,
on earth in Christian company
and after my death I shall be there
with Christ my Lord.*

Sermon

Canticle *Nunc Dimittis*

Robert Scholz

Lord, now lettest Thou Thy servant depart in peace according to Thy word.
For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people.
A light to lighten the Gentiles, and to be the glory of Thy people Israel.

Stand

Kyrie

Stanza 1 is sung by the choir.

Stanzas 2 and 3 are sung by the congregation in harmony.



1, 3 Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.
2 Chris - te e - lei - son. Chris - te e - lei - son.



Ky - ri - e e - lei - son.
Chris - te e - lei - son.

Lord's Prayer

Our Father who art in heaven,
hallowed be Thy name,
Thy kingdom come,
Thy will be done on earth as it is in heaven;
give us this day our daily bread;
and forgive us our trespasses as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.
For Thine is the kingdom and the power and the glory forever and ever. Amen.

Salutation



P The Lord be with you.



C And with your spir - it.

Collects

After each collect, the congregation sings:



C A - men.

Benedicamus



L Let us bless the Lord.



G Thanks be to God.

Benediction



P The grace of our Lord † Je - sus Christ and the love of God



and the communion of the Holy Spir - it be with you all.



G A - men.

Hymn 881 *Christ, Mighty Savior*

Stanza 1 – All

Stanza 2 – All

Stanza 3 – Lectern side

Stanza 4 – Pulpit side

Stanza 5 – All

Postlude *Sine Nomine*

Bruce Neswick
b. 1956

† *Soli Deo Gloria* †

A freewill offering for the future work of the Schola Cantorum will be received at the door.

PARTICIPANTS

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Officiant	The Reverend Professor Paul J. Grime Dean of the Chapel
Organist	Kantor Matthew A. Machemer
Director	Kantor Kevin J. Hildebrand
Soloists	Ashley Bickley, Alto Jonathan Busarow, Tenor Jonathan Eifert, Bass Katie Schuermann, Soprano

Instrumentalists

Violin I	Jason Thompson Emily Ryan Wesley Mui	Cello	Heather Scott
		Bass	Jess Gaze
Violin II	Emily Thompson Olivia Thompson	Oboe and English Horn	Sarah Thielen Rude George Donner
Viola	Emily Mondok	Flügelhorn	Doug Hofherr Greg Jones



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Seminary Schola Cantorum

Soprano

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Brittany Koopman
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*The setting of "Oh, How Blest Are They" was commissioned by
Dr. and Mrs. William A. Raabe and is gratefully acknowledged.*

FUTURE EVENTS

2015–2016

- | | | |
|----------------------------------|-----------|---|
| 2 November | 5:00 p.m. | Choral Evening Prayer
Children's Choir of Bethlehem Lutheran School
Ossian, Indiana |
| 2 November | 7:30 p.m. | Hymn Festival – <i>Art and Music, Gifts You Lend Us</i>
Seminary Kantorei
Hymn Festival Children's Choir |
| 12 December
SATURDAY | 4:00 p.m. | Advent Candlelight Choral Vespers
The Choirs of Concordia Theological Seminary |
| 17 January | 4:00 p.m. | Epiphany Evening Prayer
Seminary Kantorei |
| 20 January | 5:00 p.m. | Symposia Evening Prayer
Seminary Schola Cantorum |
| 21 January | 4:00 p.m. | Symposia Vespers & Organ Recital
Nicholas Quardokus, organist |
| 20 March | 4:00 p.m. | Lenten Evening Prayer
Seminary Kantorei |
| 24 April | 4:00 p.m. | Easter Choral Vespers
Bach Cantata 4,
"Christ Jesus Lay in Death's Strong Bands"
Seminary Schola Cantorum |
| 20 May | 3:00 p.m. | Graduation Organ Recital |

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(from the past year)

Concordia Theological Seminary, Fort Wayne, is blessed with hundreds of supportive donors to the seminary music department and The Good Shepherd Institute. These donors' financial gifts support the rich and living tradition of church music at the seminary. We truly value and deeply thank every individual, family, and congregation for their many and various gifts, whether large or small.

We join with the apostle Paul in addressing fellow believers with these words:

I thank my God in all my remembrance of you, always in every prayer of mine for you all making my prayer with joy, because of your partnership in the gospel from the first day until now. (Philippians 1:3-5)

You are invited to become a donor of the Seminary's music programs or Good Shepherd Institute. Checks should be made out to Concordia Theological Seminary and earmarked "Schola Cantorum," "Seminary Kantorei," "Good Shepherd Institute," "Good Shepherd Institute Endowment," or "The Rev. Roger M. Goetz Kantor Chair Endowment." Gifts, which are tax deductible, may be mailed to:

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