

LUTHERAN
SUMMER
MUSIC
ACADEMY & FESTIVAL

Festival Choir Concert

followed by
Evening Prayer

Nancy Menk, *conductor*

THE PHYLLIS AND RICHARD DUESENBERG
CONCERT CHOIR CHAIR

with

Cheryl Lemmons, *collaborative pianist*

Daniel Greco, *baritone*

Christopher Wilson, *timpani*

Chad Fothergill, *organ*

Friday, 19 July 2019
7.00 PM

Chapel of the Resurrection
Valparaiso University

This performance is underwritten by Lutheran Colleges and Universities

*Lutheran Summer Music gratefully acknowledges
the twenty Lutheran Colleges and Universities
that have underwritten tonight's program*

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We ask that all members of the audience refrain from photographing or recording the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off. Acknowledgments for tonight's program begin on page 24 of this booklet.

Nancy Menk

The Phyllis and Richard
Duesenberg Endowed
Festival Choir Chair

Paul Albright

Concert Choir Fellow

Song of Mary (2000)

Richard Shephard, b. 1949

Performed in memory of Phyllis Duesenberg

My Lord and Savior is my song,
He fills my spirit with delight.

To raise me up his arm is strong,
The lowly precious is in his sight.

Magnificat anima mea Dominum. (My soul magnifies the Lord.)

My name shall live from age to age,
And every tongue his servant bless,
For mercy is their heritage
Whose hearts the Holy One confess.
Magnificat anima mea Dominum.

The proud beguiled by dreams of power
Divided and degraded lie:
He casts them down from throne and tower
And stoops to lift the humble high.
Magnificat anima mea Dominum.

He feeds the hungry at his board
And send the rich unfilled away,
And mindful of his promised word
Has answered Israel's prayer today.
Magnificat anima mea Dominum.

With all the elders of our race,
And those unborn who seek his birth,
I sing the glory of his grace
Who brings eternity to earth.
Magnificat anima mea Dominum.

—Mary Holtby, after Luke 1: 46-55

Richard Shephard enjoys an international reputation as a composer of church music. For many years, he was the headmaster of the Minster School, York, and Chamberlain of York Minster, where he is now Director of Development. He is a Visiting Fellow of the Music Department at the University of York and a Visiting Professor at the University of the South, Sewanee, Tennessee. He has served on the Archbishop's Commission on Church Music and on the Church Music Commission on Cathedrals. His *Song of Mary*, a metrical setting of the Magnificat, was commissioned by the Shrine of Our Lady of Walsingham to celebrate the Second Millennium of the Lord's birth. It was first performed in York Minster in May of 2000.

Indodana (2014)

Traditional South African Song

arr. Michael Barrett, b. 1985, and Ralf Schmitt, b. 1977

*Ngob'umthatile umtwana wakho,
uhlale nathi hololo helele*

The Lord has taken his son who
lived amongst us

*Indodana ka nkulunkulu
bayi'bethelela hololo helele*

The son of the Lord God was
crucified

Hololo Baba Jehova

Hololo Father Jehovah

Zjem zja baba

Zjem zja father

Hololo represents crying and has no translation

Zjem zja is expressive with no meaning

Indodana is a traditional South African song arranged by Michael Barrett, who teaches at the University of Pretoria, and Ralf Schmitt, a renowned African choral music specialist. This moving song captures the lament of Mary and the other women after the death of Jesus and the pain of the tortured Christ as he cries out, "Holololo."

Aria Beert

Soloist

Eli, Eli (2014)

David Zahavi, 1910–1977

arr. Wayland Rogers, b. 1941

Oh Lord, my God, these things that I pray never end
The sand and the sea, the rush of the waters
The crash of the heavens, the prayer of the heart.

—Hannah Senesh, 1921–1944

Eli, Eli is a well-known Hebrew song by the Israeli composer David Zahavi on a poem by Hannah Senesh. Senesh was a Jewish Hungarian poet who emigrated to Israel (at that time, Palestine) in the 1930s, while still a teenager. During World War II, Senesh enlisted in the British army and volunteered for a commando mission. She parachuted into Yugoslavia and made her way into her native Hungary, then under Nazi occupation. Her goal was to save Hungarian Jews from being sent to the extermination camps, but it was not to be. She was captured, severely tortured and executed, though never betraying her comrades. She was only twenty-three years old. *Eli, Eli* was a poem reflecting her impressions while walking on the beach near the ancient Roman ruins of Caesarea in Israel. It is often sung on Yom Hashoah, the Holocaust Remembrance Day.

Bryon Edington
Carolynn Hine-Johnson
Bonnie Hostetler
Dancers

Bow Down Low

Traditional Shaker Song
arr. James Bowyer

Bow down low and bend your head, for to sweep the Lord's house clean.
Yes, I've come to wash and clean from this floor the stains of sin.
Sweep high, sweep low, sweep clean as you go.
Bow down low and bend your head, for to sweep the Lord's house clean.

The United Society of Believers in Christ's Second Appearing, commonly known as the Shakers, was a Protestant sect founded in England in 1747. The French Camisards and the Quakers, two Protestant denominations, both contributed to the formation of Shaker beliefs. The name "Quaker" was derived from their process of worship, where their violent "tremblings" and "quakings" predominated. This form of worship changed in the 1740s, though it was retained by one group in Manchester, England. The "Shaking Quakers," or Shakers, split from mainstream Quakerism in 1747 after being heavily influenced by Camisard preaching.

The Shakers practiced communal living, where all property was shared. They didn't believe in procreation, and therefore had to adopt children and recruit converts into their community. Like the Quakers, the Shakers were pacifists who had advanced notions of gender and racial equality. The Shakers believed in opportunities for intellectual and artistic development within the Society. Simplicity in dress, speech, and manner was encouraged, as was living in rural colonies away from the corrupting influences of the cities.

Spontaneous dancing was part of Shaker worship until the early 1800s, when it was replaced by choreographed dancing. Spontaneous dancing returned around the 1840s, but by the end of the nineteenth century dancing ceased during worship. The Shakers composed thousands of songs, and created many dances as well. Both were an important part of the Shaker worship services. In Shaker society, a spiritual

“gift” could also be a musical revelation, and they considered it important to record musical inspirations as they occurred.

Jonah Hackbart-Morlock
Ogechi Onyewuchi
Chloe Ouellette

Soloists

I Just Come from the Fountain

Traditional Spiritual
arr. Undine Smith Moore, 1904–1989

Oh, I just come from the fountain,
Lawd, His Name so sweet.
Brother (Sister, People) do you love Jesus?
I know my soul love Him too,
Oh, glory, His Name so sweet!

African American musical pioneer Undine Smith Moore inspired and influenced black musicians across the country. Along with many choral pieces and arrangements, she also composed music in other genres, employing a broad range of expressive styles. A professor of music at Virginia State University for more than forty years, she numbered among her students the jazz pianist Billy Taylor and a host of others who became famous in their own ways.

Unclouded Day (2010)

Rev. J. K. Alwood, 1828–1909
arr. Shawn Kirchner, b. 1970

O they tell me of a home far beyond the skies,
They tell me of a home far away;
And they tell me of a home where no storm-clouds rise,
O they tell me of an unclouded day.

Chorus

O the land of cloudless days,
O the land of an unclouded sky,
O they tell me of a home where no storm-clouds rise,
O they tell me of an unclouded day.

O they tell me of a home where my friends have gone,
They tell me of a land far away,
Where the tree of life in eternal bloom
Sheds its fragrance through the unclouded day.

They tell me of a King in his beauty there,
They tell me that mine eyes shall behold
Where He sits on the throne that is bright as the sun,
In the city that is made of gold!

—Josiah K. Alwood

This arrangement by American composer Shawn Kirchner is the first movement of *Heavenly Home: Three American Songs*. Composed for eight-part *a cappella* chorus, it is a setting of a gospel tune by J. K. Alwood. Bluegrass vocal stylings combine with counterpoint and fugue in a crescendo that peaks at the words “in the city that is made of gold.” It was first performed in 2010 by the Los Angeles Master Chorale.

INTERMISSION

Daniel Greco

Baritone

Christopher Wilson

Timpani

Five Mystical Songs (1906–11)

Ralph Vaughan Williams, 1872–1958

I. *Easter*

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

IV. *The Call*

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

V. *Antiphon*

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King!

The church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King!

—George Herbert, 1593–1633

Here, English composer Ralph Vaughan Williams sets texts by seventeenth-century, Welsh-born English poet and Anglican priest George Herbert, from his 1633 collection *The Temple: Sacred Poems*. The first song, *Easter*, reflects the poet's joy at the Resurrection. Michael Kennedy, in his study of the composer, wrote that the melody Vaughan Williams matched to Herbert's summation of his own religious life, *The Call*, is "one of those simple tunes which came naturally to him and are entirely personal, yet sound as if they had always existed." The closing *Antiphon* is a hymn of exultation—let all the world in every corner sing—that creates what Kennedy described as "a mood of bell-ringing, cymbal-crashing celebration."

Amazing Grace! (2009)

The Southern Harmony
arr. Mack Wilberg, b. 1955

Amazing grace! How sweet the sound
That saved a wretch like me.
I once was lost, but now am found,
Was blind, but now I see.

The Lord has promised good to me
His word my hope secures;
He will my shield and portion be,
As long as life endures.

Yea, when this flesh and heart shall fail,
and mortal life shall cease,
I shall possess within the veil,
A life of joy and peace

When we've been here ten thousand years
Bright shining as the sun.
We've no less days to sing God's praise
Than when we've first begun.

We've no less days to sing God's praise
Than when we've first begun.
Begun, begun, begun, begun

—John Newton

Amazing Grace is one of the most recognizable English-language songs and has been recorded over 6,600 times. Mack Wilberg, director of the Mormon Tabernacle Choir, arranged this version, which starts with the men singing in unison, gradually adds vocal parts, and builds to an awe-inspiring culmination of harmonies. Of the hymn itself Wilberg noted that “it’s a perfect marriage of text and tune . . . it just resonates in a way that few other hymns do,” adding: “it has universal appeal.” The lyrics were written by English poet and clergyman John Newton and published in 1779. Growing up without religious faith, Newton wrote the words from personal experience. His spiritual conversion came while he was aboard a ship during a violent storm and called out to God for mercy. Although the hymn has been set to more than twenty melodies, it was set to a tune named “New Britain” in 1835, the melody most commonly heard today.

EVENING PRAYER

Since the days of the early church, Christian communities have gathered to mark the rising and setting of the sun with services of morning prayer (*Matins*) and evening prayer (*Vespers*).

The texts for evening prayer not only give thanks for natural and practical light, but for the light of Christ that dispels darkness and death forever. Bathed in light, we offer prayer and praise with the psalmist who sings, “let my prayer rise up like incense, the lifting up of my hands as the evening sacrifice” (Ps. 141:2).

Another staple of evening prayer is the *Magnificat*, the Song of Mary found in the Gospel of Luke, a canticle that celebrates the Lord’s incarnation as fulfillment of the salvation promise.

All who gather are invited to fully participate in worship. Responses for the assembly are printed in **bold** typeface. All of the service music is printed in this bulletin.



OPENING

abendmusik

What Wondrous Love Is This
Paul Albright, soloist

The Southern Harmony

Please stand at the start of the introduction

Thou that hast giv'n so much to me,
give one thing more, a grate-ful heart, not thank-ful
when it pleas-eth me as if thy bless-ings had spare days;
but such a heart whose pulse may be thy praise.

dialogue

At the sound of the bell, all are invited to turn toward the chancel to face the procession



Jesus Christ is the light of the world, **the light no darkness can o-ver-come.**



Stay with us, Lord, for it is evening, **and the day is al-most over.**



Let your light scat - ter the darkness **and illu - mine your church.**

hymn of light



Joy - ous light of glo - ry:



of the im - mor - tal Fa - ther; heav - en - ly, ho - ly bless - ed



Je - sus Christ. We have come to the set - ting of the sun,



and we look to the eve - ning light. We sing to God, the



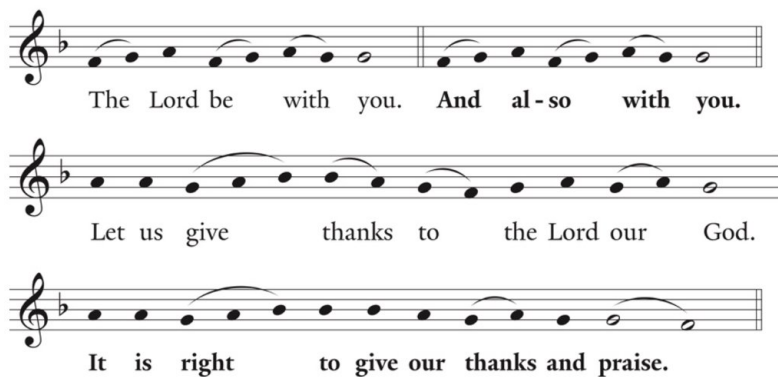
Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy



of be - ing praised with pure voic - es for - ev - er. O Son of God,



thanksgiving for light



Chanted by the leader

We give you thanks, O God, for in the beginning you called light into being, and you set lights in the sky to govern night and day. In a pillar of cloud by day and a pillar of fire by night you led your people into freedom. Enlighten our darkness by the light of your Christ; may your Word be a lamp to our feet and a light to our path; for you are merciful, and you love your whole creation, and with all your creatures we give you glory, through your Son Jesus Christ, in the unity of the Holy Spirit, now and forever.

Amen. (*sung*)



PSALMODY

psalm 141

“Let My Prayer Rise Before You”

Group I *Festival Choir*

Group II *Assembly*

Let my prayer rise be-fore you as in-cense; the lift-ing up of my hands as the eve-ning sac-ri-fice. I O Lord, I call to you; come to me quick-ly; hear my voice when I cry to you. Let my prayer rise be-fore you as in - cense; the lift-ing up of my hands as the eve-ning sac-ri-fice. II Set a watch be - fore my mouth, O Lord, and guard the door of my lips. I Let not my heart in - cline to

an - y e - vil thing; let me not be oc - cu - pied in wick - ed -
 ness with e - vil - do - ers. **¶** But my eyes are turned to you, Lord God;
 in you I take ref - uge. Strip me not of my life.
¶ Glo - ry to the Fa - ther, and to the Son, and to the Ho - ly Spir - it;
 as it was in the be - gin - ning, is now, and will be for - ev - er. A - men.
 Let my prayer rise be - fore you as in - cense;
 the lift - ing up of my hands as the eve - ning sac - ri - fice.

Silence, followed by psalm prayer

Let the incense of our repentant prayer ascend before you, O God, and let your lovingkindness descend upon us, that with purified hearts we may sing your praises with the church on earth and the whole heavenly host, and may glorify you forever and ever.

Amen. *(sung)*



WORD

hymn

“What Joyous Song Unfolding”

- Stanza 1 *All, in unison*
Stanza 2 *All, in harmony*
Stanza 3 *All, in unison*
Stanza 4 *All, in harmony*

1. What joy - ous song un - fold - ing has called us in the night;
2. The moun - tains sing the sto - ry; the for - ests clap their hands;
3. Then let us breathe to - geth - er to praise the God of Life,
4. God, may our hearts be grate - ful, and may our words be true.

what lov - ing voice im - plor - ing has drawn us in - to light:
the stars sing forth God's glo - ry; the seas, the hills, the lands,
and so con - spire to sun - der dis - har - mo - ny and strife,
May all our songs be no - ble and draw us deep in you,

the voice of God is sing - ing, the heart-beat of the spheres;
 Shall we a - lone be si - lent? Shall we not sing God's praise,
 that sigh - ing cede to sing - ing, and beau - ty life re - new;
 that sing - ing ho - ly stor - ies, more ho - ly we be - come,

it ech - oes in all be - ing and calls us still to hear.
 whose song is ev - er pres - ent, whose voice en - chants our days?
 that wis - dom tune our be - ing, and love all fear sub - due.
 trans - posed in - to like spir - its to be your lov - ing home.

reading

1 John 3:1-3

Response: **Thanks be to God.**

The reading is followed by silence for reflection

dialogue

Jesus said, I am the light of the world.

Whoever follows me will never walk in darkness.

REFRAIN

My soul pro-claims the great-ness of the Lord, my
spir - it re - joic - es in God my Sav - ior.

VERSES

1. My soul proclaims the great-ness of the Lord,
2. You have mer - cy on those who fear you,
3. You have filled the hun - gry with good things

my spirit rejoices in God my Savior,
from generation to gen - er - ation.
and sent the rich a - way empty.

for you, Lord, have looked with favor on your low - ly servant.
You have shown strength with your arm
You have come to the aid of your ser - vant Is - ra - el,

From this day all generations will call me bless'd:
and scattered the proud in their con - ceit,
to remember the prom - ise of mercy,



you, the Almighty, have done great things for me
 casting down the might - y from their thrones
 the promise made to our fore - bears,



and holy is your name.
 and lifting up the low - ly.
 to Abraham and his chil - dren for - ev - er.

Refrain



PRAYERS

litany

In peace, ...



... let us pray to the Lord.



Lord, have mer - cy.



Help, save, comfort, and defend us, gracious Lord.

A time of silence follows

Giving thanks for all who have gone before us and are at rest, rejoicing in the communion of *name/s* and all the saints, we commend ourselves, one another, and our whole life to you,

through Christ our Lord.
To you, O Lord.

The litany may be followed by one or more additional prayers to which we respond

Amen. (*sung*)

The prayers conclude with the Lord's Prayer

Our Fa-ther in heav-en, hal-lowed be your name,
your king-dom come, your will be done,
on earth as in heav-en. Give us to-day our dai-ly bread.
For-give us our sins as we for-give those who
sin a-against us. Save us from the time of tri-al

and de - liv - er us from e - vil. For the king - dom, the pow'r,
and the glo - ry are yours, now and for - ev - er. A - men.

blessing

Let us bless the Lord. **Thanks be to God.**

Almighty God, the Father, † the Son, and the Holy Spirit,
bless and pre - serve us. **A - men.**

The service continues with a hymn, printed on the following page

"Christ, Mighty Savior"



1. Christ, might - y Sav - ior, Light of all cre - a - tion,
 2. Now comes the day's end as the sun is set - ting,
 3. There - fore we come now eve - ning rites to of - fer,
 4. Give heed, we pray you, to our sup - pli - ca - tion,
 5. Though bod - ies slum - ber, hearts shall keep their vig - il,



you make the day - time ra - diant with the
 mir - ror of day - break, pledge of res - ur -
 joy - ful - ly chant - ing ho - ly hymns to
 that you may grant us par - don for of -
 for - ev - er rest - ing in the peace of



sun - light and to the night give
 rec - tion; while in the heav - ens
 praise you, with all cre - a - tion
 fens - es, strength for our weak hearts,
 Je - sus, in light or dark - ness



glit - ter - ing a - dorn - ment, stars in the heav - ens.
 choirs of stars ap - pear - ing hal - low the night - fall.
 join - ing hearts and voic - es, sing - ing your glo - ry.
 rest for ach - ing bod - ies, sooth - ing the wea - ry.
 wor - ship - ing our Sav - ior now and for - ev - er.

peace

The peace of Christ be with you all.

And also with you.*The greeting of peace may be shared by all*

SERVING TODAY

presider	The Rev. Paul E. Hoffman <i>The Phyllis and Richard Duesenberg Endowed Chaplain Chair</i>
cantor	Chad Fothergill <i>The Regina Holmen Fryxell and Patricia Schad Leege Organ and Church Music Chair</i> <i>The Paul Bouman Endowed Chapel Choir Chair</i>
associate cantor	Laura Potratz <i>Sponsored by Charles and Mary Sukup in memory of Eugene Sukup</i>
sacristan	Fernanda Van Atta <i>Sponsored by Craig Mueller and Ernest Vasseur</i>
cantor	Alexander Paul
lector	Lorelai Ingram

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thou that hast given so much to me	Text: George Herbert, 1593–1633. Music: Carl F. Schalk, b. 1929. Setting © 1986 Concordia Publishing House.
joyous light of glory	Text: <i>Phos hilaron</i> , Greek hymn, ca. 3rd century. Translation and music by Roger T. Petrich, b. 1938, © 1978 <i>Lutheran Book of Worship</i> , admin. Augsburg Fortress. Reprinted from <i>Evangelical Lutheran Worship</i> , Hymn 229.
psalm 141	Text: Psalm 141:1–4, 8, adapt. Music: David Schack, b. 1947, © 1978, 2006 Augsburg Fortress. Reprinted from <i>Evangelical Lutheran Worship: Evening Prayer</i> , p. 312, and <i>Lutheran Service Book: Evening Prayer</i> , p. 245.
what joyous song unfolding	Text: Susan Palo Cherwien, b. 1953, © 2011 Susan Palo Cherwien, admin. Augsburg Fortress. Commissioned for the twenty-fifth anniversary of the Association of Lutheran Church Musicians (ALCM) and reprinted from <i>Peace, Be Still: Hymns of Susan Palo Cherwien, Vol. 3</i> (Minneapolis: Augsburg Fortress, 2017). Music, DEN BLOMSTERTID NU KOMMER: <i>Koralpsalmboken</i> , Stockholm, 1597.

my soul proclaims the
greatness of the lord

Text: Traditional Magnificat, adapt. from Luke 1:46–55. Music: Russell Schulz-Widmar, b. 1944. Reprinted from *Evangelical Lutheran Worship: Evening Prayer*, p. 314, © 2006 Augsburg Fortress.

christ, mighty savior

Text: Mozarabic, 10th cent.; transl. Alan McDougall, 1895–1964; para. Anne LeCroy, b. 1930, © 1982 The United Methodist Publishing House, admin. The Copyright Company. Music, INNISFREE FARM: Richard Wayne Dirksen, 1921–2003, © 1984 Washington National Cathedral Music Program. Reprinted from *Evangelical Lutheran Worship*, Hymn 560, and *Lutheran Service Book*, Hymn 881.

ACKNOWLEDGMENTS

CONDUCTOR



Nancy Menk holds the Mary Lou and Judd Leighton Chair in Music at Saint Mary's College, Notre Dame, Indiana, where she is Professor of Music, Director of Choral Activities, and Chair of the Music Department. She also teaches graduate conducting at the University of Notre Dame. She is founder and conductor of the South Bend Chamber Singers, an ensemble of 32 select singers from the Michiana area. Both the Saint Mary's Women's Choir and the South Bend Chamber Singers regularly commission, perform, and record new works. Dr. Menk is also conductor of the 110-voice Northwest Indiana Symphony Chorus. She has conducted All-State Choirs in Colorado, Delaware, Indiana, Kentucky, North Dakota, Maryland, and Pennsylvania. Menk is Editor of the Saint Mary's College Choral Series, published by *earthsongs*. In October 2016, she became the first woman to program and lead a subscription concert of the South Bend Symphony Orchestra. In March 2019, she made her sixth Carnegie Hall appearance conducting a program of music for women's voices and orchestra.

ENSEMBLE

2019 Lutheran Summer Music Festival Concert Choir

* denotes section leader

Soprano 1

Susanna Bischof, Paragould, AR
Sarah Burger, Columbia, SC
Raena Cole, Garden Valley, CA
Abby Gerth, Ankeny, IA*
MacyLynn Keller, Nampa, ID
Anne Thorsen, Bellingham, WA

Soprano 2

Megan Benkendorf, Uniontown, MO
Aria Beert, Rockford, IL*
Maya Jaramillo, Escondido, CA
Sarah Nedrow, Olympia, WA
Chloe Ouellette, Manassas, VA
Adriana Prusak, Winter Springs, FL

Alto 1

Kait Alschwede (*counselor*), Phoenix, AZ
Carolina Bowen, Salem, VA
Aubrianna Churchill, Bloomington, MN
Lydia Domines, Elizabethtown, PA
Abbey Kelley-Lanser, Hopkinton, MA*
Kuwon Kim, Shoreline, WA
Ogechi Onyewuchi, Chicago, IL

Alto 2

Paul Albright (*fellow*), Boston, MA
Katie Benkendorf, Uniontown, MO*
MacKenzie Hieber, St. Louis, MO
Isabella Palmer, Russellville, AR
Ella Pike, Lincoln, NE
Molly Syring, Satellite Beach, FL

Tenor 1

Andrew Blake, Iowa City, IA
Samuel Doyle, Olympia, WA
Nathaniel Driver, Valparaiso, IN*
Mason Hinkle, Logansport, IN
Thomas Schulteis, Parker, CO

Tenor 2

Andrew Clark, Chicago, IL
Tony Ding, Orlando, FL
Elijah House, Olympia, WA
Tre Lee, Broadview, IL
Alex Moe, Wadena, MN

Bass 1

Ajene Cooks, Chicago, IL
Jonah Hackbart-Morlock, Emmetsburg, IA
Alexander Paul, Florissant, MO
Aaron Rieger, Melrose Park, IL
Hudson Werich, Bluffton, IN

Bass 2

Andrew Beckman, Fort Worth, TX*
Zach Diedrich (*counselor*), Bloomington, MN
Joseph Johnson, Maywood, IL
Michael McKenzie, (*counselor*),
Belchertown, MA
G. Sander Owens, Holland, MI

Faculty and Sponsors

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Karl and Shirley Kreft
- Thomas Bandar**, viola
Mary Bricker
- Monte Belknap**, violin
Anonymous in honor of Phyllis and Richard Duesenberg and Eldon and Donna Balko
- Cole Burger**, piano
Richard and Sandra Carlson
- Jeffrey Scott Doebler**, band
Donald and Deborah Christian and Valparaiso Friends of LSM
- Chad Fothergill**, organ
*The Regina Holmen Fryxell and Patricia Schad Leege
Organ and Church Music Chair
The Paul Bouman Endowed Chapel Choir Chair*
- Stephanie Frye-Clark**, tuba
Steve and Karen Anderson
- Daniel Greco**, baritone
Dietrich Jessen in honor of Walter and Melissa Jessen
- Greg Hamilton**, cello and double bass
Sharon and Michael Mullins
- George Hogan**, bass
Margaret Garmatz
- Penny Hogan**, soprano
Karen Rayapati in honor of Dr. Sangeetha Rayapati
- Chialing Hsieh**, piano
Kurtis and Becky Schultz
- Benjamin Krause**, composition
Paul Krause
- Christina Giuca Krause**, piano
John and Beth Nelson Chase
- Hannah Leffler**, flute
Paul and Diane Jacobson
- Cheryl Lemmons**, collaborative piano
Amy and Geoffrey Boers
- Stacy Maugans**, saxophone
Valparaiso Friends of LSM
- Catherine McCord Larsen**, soprano
*Scott and Jane Sodergren
in honor of Mikki Sodergren*
- Nancy Menk**, choir
The Phyllis and Richard Duesenberg Concert Choir Chair
- Courtney Miller**, oboe
Kreedo Academy
- Jorge Montilla**, clarinet
*Dr. Sallie Streib
in memory of Dr. Erich Streib*
- Paul Morton**, trumpet
Patricia and Glenn Ohlmann
- Kevin Sütterlin**, orchestra
The Phyllis and Richard Duesenberg Orchestra Chair
- Adrienne Williams**, violin
Anonymous in honor of Phyllis and Richard Duesenberg and Eldon and Donna Balko
- Christopher Wilson**, percussion
*Christine and William Drotning
in memory of Eric Drotning*
- Jacqueline Wilson**, bassoon
Melba Panhorst

IN APPRECIATION

Lutheran Summer Music gratefully acknowledges:

the eLJay Foundation for underwriting the livestreaming of tonight's performance;
and Saint Mary's College for the use of music.

ANNUAL FUND DONORS

1 July 2018–30 June 2019

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The LSM **Young Musicians Partnership** (YMP) is a growing network of organizations who financially support young musicians to attend Lutheran Summer Music. Any organization (such as churches, family foundations, rotary clubs, etc.) which contributes directly to a specific student's tuition will be automatically recognized as an LSM Young Musicians Partner. LSM wishes to thank our 2019 Young Musicians Partners:

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Berean Baptist Fellowship: Nicholson, PA	Moe Pipe Organ Company: Wadena, MN
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Please direct any errors or omissions to Lisa Hartwig at lhartwig@lutheransummertime.org

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Valparaiso, Indiana
23 June–21 July 2019