

THE HISTORY OF THE SEMINARY CHORUS

- Introduction
I. The First Choruses
II. The Organization of the Present Chorus
III. The First Tours
IV. The First Seminary Quartet
V. The Private Directors
VI. Professors as Directors
Conclusion

by Paul Prange
Wisconsin Lutheran Seminary
Senior Church History Paper - American Lutheranism
Prof. Fredrich
May 2, 1988

Wisconsin Lutheran Seminary Library
11831 N. Seminary Drive. 65W
Mequon, Wisconsin

1888-1898
THE HISTORY OF THE SEMINARY CHORUS
EF 918

THE HISTORY OF THE SEMINARY CHORUS

The first three articles of the present constitution, adopted October 22, 1962, are clear enough:

- Article I The name of this organization shall be The Male Chorus of the Wisconsin Lutheran Seminary.
- Article II The purpose of this organization shall be to cultivate music ad maiorem Dei gloriam.
- Article III Membership in the organization shall be open to all students of the Wisconsin Lutheran Seminary.¹

The Seminary had a male chorus that was to "cultivate" music to the greater glory of God. The chorus still exists; in fact, it is healthy, and recently completed a tour of the Michigan District of the WELS. That tour group had 28 members, and sang for more than 5,000 people in 18 concerts over its 12 day tour.

Those facts are well known, at least to present members of the choir. But few have any idea of the choir's history. Some know that their fathers--and perhaps their grandfathers--were members of the choir. Others remember the choir visiting their home churches when they were younger. Some very few have heard stories from decades past; some of those stories will be included here. This paper intends to fill the gaps of knowledge in the area of the earlier days of the Seminary Chorus.

I. The First Choruses

Wherever one goes in the search for the early Seminary choruses, he runs across the name of Professor John Philip Koehler. There is an especially intriguing note in his book, The History of the Wisconsin Synod. Discussing meetings with the Missouri Synod from 1913 to 1915, he says:

During these years I was tied down first by the work with the so-called Seminary choir, for which I worked through the material that was to be found in my father's old library and in the Seminary, to get hold of the best original choir scores for our chorales, of which 150 mimeograph copies then had to be provided.²

Many recall that book of choir scores, although few can lay their hands on one. The copy in the Seminary archives is dated 1929-30, and contains 83 mimeographed pages. There are 80 chorales represented, 56 in German and the rest in English. Unfortunately there are no indications of who did the arrangements of the individual chorales.

But what is this mention of the "so-called Seminary choir"? Some think that it refers to the Milwaukee A Cappella Chorus, a group that Koehler supported during the first two decades of the century.³ Apparently this was a Mixed Chorus in which the Sem students were the mainstay of the male section. Of this chorus, Koehler says,

THE HISTORY OF THE SEMINARY CHORUS

They were induced by their director to devote themselves to church music and in part to early church music. In a very short time the director succeeded in turning these raw recruits into technically proficient singers, resulting in a noticeable improvement in the church music of our congregations throughout the state.⁴

More likely, though, the reference is to a special chorus that had just been formed at the time of Koehler's writing. The professor would give public lectures on hymnology, and this chorus would accompany him to illustrate what he discussed.⁵ Some of these lectures are printed in the Quartalschrift (4,93; 8,3; 8,209; 10,103; 10,170; 10,247; 11,100; 11,143; 14,177; 18,16). At one such lecture opportunity, Koehler spends a bit of time explaining the assembled group of singers:

"Seminary Chorus" is a name which the common man has very quickly coined for a loose connection of singers in Milwaukee that has rallied around the person of its director or around the songs that they sing. In 1909 I was entrusted by the managing Board of the Theological Seminary in Wauwatosa, at my own request, to care for the musical part of the instruction of the students....I thought it important then that students be involved in the actual practical work....In order to sing numbers in their original form, a mixed chorus was necessary. I looked for a boys choir, and then a choir of women, but nothing came of that...and so I was satisfied with a male chorus of students. In the fall of 1910, circumstances were finally good for forming a mixed chorus. The women came from the Lutheran high school, and we sang at Christmas first at Pastor Kionka's congregation and then at Pastor Dietz's (translated).⁶

Another guess is that the "so-called Seminary Chorus" is simply the Seminary student body. In the Seminary Catalog, 1928-1929, Prof. Koehler is said to conduct "practice in choir singing" under the discipline of liturgics.⁷ This was commonly known as the "Singstunde," where the professor lectured on one of the hymns or on the history of which it was a part, and then practiced the hymn in four-part harmony.⁸ Apparently it was the first period of a given class day when this was done, and since Koehler had all of the students first hour, this meant that everyone was involved whether they liked it or not.⁹

II. The Organization of the Present Chorus

In 1929, Prof. Koehler was dismissed from the presidency of the Seminary for his involvement in the Protestant Controversy. The 1929-1930 catalog lists him as "on leave of absence," with Prof. August F. Pieper as acting president. Prof. Pieper did not take over teaching liturgics, though. That position was taken by the newly called Prof. Max Lehninger, who entered the faculty on November 10, 1929 and began to teach in December.¹⁰

There were, however, no lectures in a "Singstunde" format. According to a student from that year, the only remnant of Koehler's hour was rehearsal in four parts for the morning chapel singing. That took place once a week, when the

THE HISTORY OF THE SEMINARY CHORUS

hymns that had been chosen for the following week were practiced. The students always sang without accompaniment from the TTBB hymnal that Koehler had prepared. They did have a piano in the chapel, but that was only for the Ton an-gaben. The student body elected directors from its midst to lead these rehearsals, but these often resigned in disgust because of the poor cooperation of their peers.¹¹ Summarizing the situation, another student of the time writes, "When Prof. Koehler resigned his teaching position the students were left without appropriate leadership in singing."¹² Many skipped the rehearsals, and there was little incentive to work particularly hard.¹³

Such a condition prevailed for a year, and the following year began with no change. A document from the time says simply, "During the first term of the school-year 1930-31 a considerable amount of dissatisfaction prevailed among the students in regard to the curricular singing period." That document is the minutes of the first meeting of the Seminary Choral Society. It continues, "While the student body was attempting to improve conditions, it became obvious that the idea of a seminary chorus would meet with the approval of a great number of students."¹⁴

In the spirit of love and order, the student body elected a committee to pursue the matter further in January, 1931. Members of the committee were Heinrich Vogel, later to be a professor at the Seminary, Neelak Tjernagel, and Hans Meyer. They had three responsibilities: to investigate the possibilities of organizing the chorus, to get the sanction of the faculty for such an organization, and to investigate the possibilities of getting some experienced director.¹⁵

The committee carried out its investigations well. They discovered that forty of the sixty-seven students were interested in forming a chorus. As one of those students put it,

The urge to sing beyond the preparation for chapel singing took refuge in this organization. This was in the midst of the Great Depression. Nobody at the Sem had a job. We were all together in the dormitory. Nobody had a wife and family to take care of. So we had time!¹⁶

In addition, the faculty reported that it was wholeheartedly in favor of an organization of that kind.¹⁷ One question remained: from where could a competent director be obtained?

At that point a junior, Erwin Scharf, came to the help of the committee. Scharf had spent two years after college as an emergency instructor at the newly formed Winnebago Lutheran Academy in Fond du Lac, where he had met Mr. S.J. Bergemann, a day school teacher at St. Peter's in Fond du Lac. Scharf remembers him as a good organist who also directed the St. Peter's choir and even helped with the choir at the Academy.¹⁸ Scharf was certain that he would be delighted to be asked.

THE HISTORY OF THE SEMINARY CHORUS

And so it happened that on January 14, 1931, a meeting was called of all those students who were interested in a seminary chorus. Thirty-eight students attended the meeting. These thirty-eight organized and became charter members of The Seminary Choral Society. They elected the following officers: Neelak Tjernagel, president; Gilbert Thiele, vice-president; Erwin Scharf, secretary-treasurer; and Hans Meyer, librarian.¹⁹ A list of the charter members can be found in Appendix One.

Their first order of business was obtaining a director. On the evening of January 16, a committee called on Mr. Bergemann in West Allis, where he was serving as teacher and organist at Jordan. They asked him to be the director of the Choral Society. He accepted, and agreed to come to the Seminary one evening each week. He records his thoughts:

Though I had led mixed choruses for some twelve years and had been a member of two male quartets, I now had a male chorus! What a challenge and genuine pleasure that became!²⁰

The salary that the committee and Mr. Bergemann agreed upon was \$3.40 for each rehearsal, not too bad an amount of money for those days.²¹ Although the choir called it a salary, Bergemann considered it payment for mileage, and offered his services gratis.

The society was serious about its work. Bergemann recalls, The singers were enthusiastic and cooperative. In our first rehearsal in January of 1931 [Tuesday, January 20], we studied two or three pieces. When I returned a week later and proceeded to further study, the men had memorized them! With such spirit there was no problem in preparing for a concert in the spring of that year.²²

The students also put their money where their mouths were. The society needed funds to buy music and to begin paying the director's salary. For that reason they decided to collect \$1.50 from each member.²³ This was, however, to be refunded as soon as the society was in a position to do so.²⁴

One might ask how the chorus sounded. Were the students up to the caliber that Prof. Koehler had worked so hard just a few years earlier to cultivate? Prof. Scharf recalls no "brummers" in any of the sections, even though there were no try-outs. "People who knew they couldn't sing," he postulates, "didn't try to crash it."²⁵ Apparently the chorus sang well enough to please at least itself and its director, because it wasn't long before it began to plan a spring concert.

THE HISTORY OF THE SEMINARY CHORUS

On April 18, 1931, the following announcement appeared in The Milwaukee Journal:

Students' Chorus in Sacred Concert

The students' chorus of the theological seminary of the Wisconsin Lutheran synod at Thiensville, under the direction of S.J. Bergman [sic], will appear for the first time in a sacred concert Sunday at 8:15 p.m. [the concert program says 8:00 p.m.] in Grace Lutheran church, Broadway and E. Juneau av.

Several organ numbers will be given by Gilbert Glaeser, organist of Grace church. The same program will be given on April 26 at 8:15 p.m. in Bethesda Lutheran church, N. Eleventh and W. Chambers sts.²⁶

The program from that concert (Appendix Two) lists ten songs performed by the choir, with an organ interlude of six pieces. Two of the choir's pieces are by Bach ("Dir, dir, Jehovah" and "Song of the Pilgrim"), and two are by Bortniansky ("Du Hirte Israels" and "Vesper Hymn"). The first section of the concert was in German, and the second was in English. A moment of comedy was provided at the Grace concert when the 9:00 p.m. whistle of the Blatz Brewery across the street got stuck and continued to blow, competing with the choir.²⁷ Such a disturbance did not seem to dampen the spirits of the people who attended, however. Collections taken at both concerts amounted to \$90.00 and \$135.56 respectively. The society decided to refund the \$1.50 that had been collected from each member.²⁸

The events of that first year still were not over. During the course of the months March and April, a committee had been appointed by President Tjernagel to work out a constitution for the Society. That committee consisted of Fritz Reuter (chairman), Martin Franzmann, Hilton Oswald, Alfred von Rohr Sauer, and Waldemar Pless. On the evening of April 27, the constitution was read to the group and accepted.²⁹ The Society recessed for the summer.

III. The First Tours

When the school year began in the fall of 1931, thirty-nine of the Seminary's seventy-one students became members of the Choral Society. Their first appearance that year, on November 12, was at the dedication of Calvary, Thiensville, just a few blocks from the Seminary. The first Christmas concerts in the history of the Seminary were at St. Luke's, Milwaukee (December 13); Jerusalem, Milwaukee (December 15); and Trinity, Freistadt (December 17).³⁰

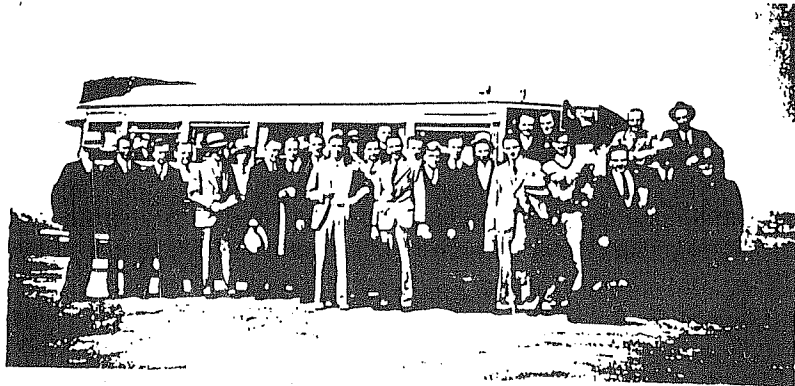
Despite the careful planning of the first year's members, there were still a few uncertainties about the place of the choir in the organizational life of the students. Late in the fall, an invitation came to the Seminary to sing for the dedication of Divine Charity, Milwaukee. Before the chorus had been organized, such invitations were answered by the entire student body under the elected student director. The director that year was Erhard Pankow, who was still under the impression that the entire student body should be involved. The chorus, on the other hand, was eager to exercise its new role.³¹ After a series of meetings, the chorus sang at Divine Charity on January 24, 1932.³²

THE HISTORY OF THE SEMINARY CHORUS

But what generated more excitement in the spring of 1932 was the planning and execution of the choir's first tour. In January of 1932, Erwin Scharf had been elected president of the choir when Neelak Tjernagel resigned to pursue his final months of study more diligently. Almost immediately, Scharf began the planning for the tour by appointing a committee to do the organization. With appreciation, Mr. Bergemann recalls that the members conducted all of the business matters, determining the itinerary and engaging the bus and driver.³³ The secretary of the Society that year, Norbert Paustian, records:

After the faculty had given their approval of such an undertaking, plans were begun....A number of the plans agreed upon were the stations to which the society was to travel, that the travelling was to be done by bus and during the course of two consecutive weekends and the intervening week, and that all the expenses connected with this tour be taken out of the society's treasury after the tour was finished.³⁴

The circumstances are not too different from a modern tour. The departure day was Friday, April 29. A picture survives from that day, and one is struck by the similarity of the students' demeanor--if not their mode of transportation--to the demeanor of the present chorus as it tours.



The Seminary Touring Chorus, April 29, 1932

A more formal picture had been taken earlier in the year, and can be seen in Appendix Three. By the way, the bus driver's name was Percy.³⁵

The area to be toured turned out to be Wisconsin. Cities included, in order, Beaver Dam, Waterloo, Kenosha, Racine, Milwaukee, Manitowoc, Green Bay, Appleton, Fond du Lac, Thiensville, and West Allis. That took from April 29 to May 14.³⁶

The tour program consisted of 15 pieces divided into four sections. There was no stated theme. Four of the pieces were arranged by Bach: "Dir, dir, Jehovah," "Liebster Herr Jesu," "Komm, Suesser Tod" (done in English!), and "Wake,

THE HISTORY OF THE SEMINARY CHORUS

Awake," the finale of the concert. A special motet for mission festival, "Mache dich auf, werde Licht," by Fritz Reuter, was included, as well as Durante's "Misericordias Domini," an anthem for double chorus. Buszin's "Softly and Tenderly Jesus Is Calling," which was sometimes labelled objectionable by listeners, was also presented.³⁷ A copy of the program can be found in Appendix Three. The society's minutes modestly record that "the tour was planned and completed with a considerable degree of success."³⁸

Before the year was closed, the chorus agreed to sing at the commencement exercises, another first. The senior members of the society were allowed to choose the numbers to be sung.³⁹

Although there was some excitement the next year at the first Christmas concert held on the Seminary campus (December 15, 1932), most of the efforts of the students went into preparing for another tour in the spring. Because the chorus was heavily unbalanced (more basses than tenors--a perennial problem⁴⁰), the director was given the right to cut the chorus. After a second testing of the voices, a group of twenty-eight was selected, because this was deemed to be the appropriate balance.⁴¹

The scheduling of this spring tour of 1933 was different from the previous year in that it took place only on weekends. Included in the tour itinerary on the first weekend (May 19-21) was Divine Charity, Milwaukee; on the second weekend (May 26-28), St. John's, Wauwatosa; on the third weekend (June 2-5), Two Rivers, Mishicot, Appleton, and Hartford; and on the last weekend (June 9-11), Jefferson, Kingston, and Markesan. Walter Diehl, secretary of the chorus, remarks:

The Choral Society made the spring tour with some degree of success in spite of the economic crisis and the tragedy which occurred between the first and second weekend of the tour.⁴²

The tragedy he refers to was a very great tragedy indeed. On Tuesday afternoon, June 6, the choir arrived back at the Seminary from the longest weekend of their schedule. Since it was a warm day, many of the members of the chorus decided to go swimming in the Milwaukee river. Arnold Gatz, a touring member, and Chester Bender, a member of the chorus who did not tour, were the first to arrive at the river, and immediately dove in. What they did not know was that the current was particularly strong that day. Although each was an accomplished swimmer, the river pulled them under, and they were drowning in the sight of the other members of the chorus just arriving at the bank of the river. Rescue efforts failed.⁴³

At a special meeting, the Society decided to carry out the schedule prepared several weeks before. The members of the society and the members of the student body attended the funeral of Chester Bender in Milwaukee on Saturday afternoon, and acted as honorary pallbearers. The student body and Choral Society also sent two of their members, Oscar Naumann and Robert Goeglein, to Winona, Minnesota, to accompany the body of Arnold Gatz.⁴⁴

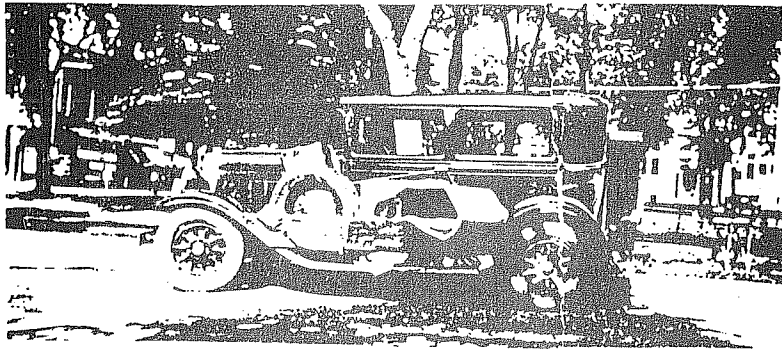
THE HISTORY OF THE SEMINARY CHORUS

IV. The First Seminary Quartet

When the chorus disbanded for the summer of 1933, four men continued to sing together. These four--Alfred Schewe, Paul Heyn, Otto Engel, and Erwin Scharf--had sung together for the entire year. Although many others followed, they were the first Seminary quartet.⁴⁵ Schewe, Heyn, and Engel had sung together at Northwestern College, but were in need of a second bass when they arrived at the Seminary, and so they had drafted Scharf.⁴⁶ In each of the concerts during the year they had their own section while the rest of the chorus took a breather.

The four continued to sing together because the Great Depression was in full swing, and none of them could find a job. Professor Meyer of the Seminary encouraged them to go on a tour, and apparently that was all the encouragement that it took. The first thing the group did was set out to find an organist who could give them a breather during their concert. They settled on Martin Albrecht, a New Ulm graduate who had decided to pursue studies for the ministry beginning in 1934. Just as in the case of Bergemann, Scharf was acquainted with Albrecht from his teaching in the Fond du Lac area. Albrecht agreed to play organ interludes, and to accompany the chorus in Bach's version of "Wake, Awake."⁴⁷ It was his first contact with the Seminary choir, a contact that continues to the present day.

The group pooled their resources and bought an old Oldsmobile sedan (pictured below).



1933 Quartet Tour Oldsmobile Sedan

How would the five men carry all of their necessities in an Oldsmobile? Mr. Doering, a blacksmith who was a member at Calvary, Thiensville, solved that problem for them. He fashioned a box for the back of the car that held not only the spare tire, but also all of their suits. He also designed a luggage rack for one side of the car where various other things could be stored. It made the interior accessible only from one side, but it was enough storage space for the five.⁴⁸ After some intensive practice, they began the tour on Tuesday, June 13.

The tour itinerary reads almost like a list of all of the congregations in the Synod. The five began in West Bend, Wisconsin, and then travelled north to Green Bay, Algoma, Kewaunee, and Kaukauna. Moving farther west the next week to

THE HISTORY OF THE SEMINARY CHORUS

Brownsville, Pardeeville, Sparta, and West Salem, they arrived at the state line area on Friday, June 23, when they had a concert in LaCrosse.⁴⁹ The Saturday, June 24 edition of the LaCrosse Tribune had the following review:

Lutheran Quartet and Organ Recital Please Audience
Splendid Program Presented at Immanuel Church Friday Evening

The Lutheran Seminary quartet of Thiensville, assisted by Martin Albrecht, organist, presented an enjoyable sacred concert at Immanuel Lutheran church Friday night. Songs in the first half of the program were sung in German, those in the latter part in English....Playing of Mr. Albrecht was of principal interest to the La Crosse audience, as he is the son of Prof. and Mrs. Richard M. Albrecht, New Ulm, Minn., who formerly lived in La Crosse.

Mr. Albrecht plays the organ with a mastery of technique and manifest "fingerfertigkeit"--dexterity....Outstanding numbers sung by the quartet were the "Song of Death," a Bach composition which is somewhat more tuneful and has more beautiful harmonies than most of the other selections; and the familiar Sibelius-Malmin "Te Deum."

These four singers have fine voices, particularly the bass, Mr. Scharf, and their voices blend well. Their diction is excellent, both in German and English.⁵⁰

A copy of the program for the tour can be found in Appendix Four.

From LaCrosse, the five crossed over into Minnesota, where they sang at Winona and Zumbrota. On the way to New Ulm, they stopped in Mankato and received the following newspaper report:

Lutheran Quartet Stops At Y.M.C.A.

While passing through Mankato Tuesday afternoon enroute to New Ulm for a concert tonight, a male quartet from a Lutheran seminary in Thiensville, Wis., stopped at the Y.M.C.A. They entertained about 50 boys with a few selections.⁵¹

Past New Ulm, the group continued to South Dakota, where they sang at Elkton and Ward. Then they turned back east, going all the way from Danube, Minnesota, through Wisconsin--Menomonie, Minocqua, and Rhinelander--to Michigan, where Bay City, Saginaw, and Flint received them. By then it was June 11, and the five took their only break of the tour. For five days they went to Niagara and saw the falls.⁵²

After that, they completed their tour of the Michigan District by visiting Detroit, Wayne, Toledo, Saline, Scio, and Lansing. On Saturday, July 22, they arrived in Chicago, where they attended the World's Fair and then went their separate ways.⁵³

THE HISTORY OF THE SEMINARY CHORUS

V. The Private Directors

Under God's grace, the Seminary Chorus has continued as an organization for 57 years. To chronicle each tour and event would be far beyond the scope of this paper. But the history of the choir can be capsulized by discussing each of its directors, all of whom contributed to keeping the choir healthy and committed to its gospel purpose.

S.J. Bergemann continued as the director of the choir for the 1933-34 school year. The minutes record another tour of the eastern Wisconsin area after consideration of a Minnesota tour was dropped.⁵⁴ Late in the school year, Mr. Bergemann took a call to St. Mark's in Watertown. He resigned as director of the choir, and his resignation was accepted on June 6, 1934. The Choral Society gave Mr. Bergemann a gift chosen by Harold Warnke and Wilmer Valleskey to show their appreciation.⁵⁵

On September 17, 1934, the Society met at the beginning of the school year without a director. But God immediately provided another capable man, Martin Albrecht, to lead the group. Mr. Albrecht had been on the quartet tour of 1933, and had decided to pursue studies for the ministry after teaching in Fond du Lac. His interest in a cappella singing, a rarity at that time, had been heightened by Hans Schlei, a son-in-law of Pastor G.E. Bergemann and a public school teacher in Sheboygan, Wisconsin. Schlei had shown him what could be done even on the high school level, and had whetted Albrecht's appetite for more of the same.⁵⁶

Even though he was a student, Albrecht functioned more like a current director than we might expect. A committee of men aided him in choosing the music for the year. Two rehearsals were held, on Mondays and Thursdays, after supper. A number of times the minutes report that gifts were given him for his services.⁵⁷ And like Koehler and Bergemann before him, Albrecht spent some time updating, improving, and enlarging the hymnal of four-part music that was used for chapel services.⁵⁸

A number of telling purchases were made during the 1934-35 school year. First there was a director's stand.⁵⁹ Then the chorus obtained a number of secular songs "which it could render whenever the occasion might present itself."⁶⁰ After that, the chorus voted to purchase four pitch pipes so that each voice could obtain its own tone without the aid of the director.⁶¹

Under Albrecht, the yearly tours in the spring continued in about the same way. The president of the Seminary, Pastor John Meyer, was quite concerned that the tours not take up too much of the students' academic time, and so none of the tours were extensive. The president was also worried about the possibility of accidents on the road that would deprive our church body of called workers for a number of years, but to date, no such accident has taken place.⁶² There were also annual Christmas and Easter concerts, and the chorus sang regularly at Commencement exercises. One tradition began in those years when the chorus voted to have the song, "Ein Feste Burg" as its so-called theme song.⁶³ Concert programs list it first for the next twenty years.⁶⁴

THE HISTORY OF THE SEMINARY CHORUS

Albrecht graduated from the Seminary in 1937 and received a call to Fond du Lac, but was convinced to continue serving as director, driving in from Fond du Lac once a week.⁶⁵ It took calm dedication to continue doing that week after week, especially when inevitable problems arose in the director's absence. One student of the time writes that he "resorted to the painful duty of admonishing misbehaving immature men in a brotherly fashion."⁶⁶ But Pastor Albrecht, serving first at Fond du Lac and then at Calvary, Thiensville, faithfully continued as the director of the chorus until he accepted a call to Doctor Martin Luther College before the school year began in 1943.⁶⁷ He had served for nine consecutive school years.

One other significant event took place during Albrecht's first tenure as director of the choir. On May 25, 1939, the group was renamed "The Seminary Male Chorus."⁶⁸ Speculating on the reason for the change, one student involved wrote,

To me now the change would carry with it the idea that a seminary choral society would have a looser connection with the seminary than calling it the seminary male chorus. The latter is the seminary's chorus and not just a society within it.⁶⁹

If that is accurate, the group was only reflecting an attitude that had been prevalent at the Seminary for quite some time.

At any rate, the choir needed a new director in the fall of 1943. In a meeting on September 27, they elected temporary student director Henry Paustian, a middler at the time. He remembers the experience warmly:

The cooperation I received was excellent....It may be that interest in chorus work was stimulated and fed by the very pleasant experience of singing 4-part music every morning at chapel with the four voices seated separately....In short, there was excellent cooperation at rehearsals, etc....I cannot compare the attitude then and now, but with all students on campus and fewer problems with work schedules, I would say that I had a distinct advantage with the group then.⁷⁰

Paustian directed at a number of congregations and prepared the choir for the Christmas concert. During the month of December, the services of Mr. Emanuel Arndt were obtained by the president of the chorus, Walter Schumann. Mr. Arndt was a teacher at the elementary school of Christ, Milwaukee.⁷¹ He served as director of the choir from January 1944 until March 19, 1945.⁷²

During Arndt's tenure, the last revision of Koehler's hymnal was undertaken. In a prophetic move, the chorus appointed Kurt Eggert, a student at that time, to chair the committee.⁷³ The idea of the hymnal revision was to correct all of the mistakes in the current hymnal. New songs were also to be added. The chorus would foot the bill, make extra copies, sell them, and recover its investment.⁷⁴ On February 6, 1945, the committee reported that it would be better to have a permanently bound book of about 250 hymns; that the lowest quoted price was

THE HISTORY OF THE SEMINARY CHORUS

\$875.00 for 500 copies of the book; that it would be possible to sell copies to other organizations; and that an additional 500 copies could be had for \$300.00. The chorus unanimously voted its approval of the undertaking and promised the necessary financial backing.⁷⁵ The writer has been unable to locate a copy of this hymnal.

VI. Professors as Directors

Eventually the Synod came to realize that the direction and teaching of music at synodical schools needed to be coordinated and updated.⁷⁶ In 1941, the Board of Northwestern College reported to the Synod, assembled in Saginaw, that they hoped the Synod would soon find a satisfactory way of providing instruction in music there and at the Seminary. The motion was made in that report that the Boards of Northwestern College and the Theological Seminary be authorized to call a man as professor of music for these two institutions.⁷⁷ When the Boards were finally able to do that, in the summer of 1943, they listed the following duties:

In Northwestern College:

1. Conduct the male chorus, the mixed chorus, and the band.
2. Give courses in elementary music in the Preparatory Department.
3. Give optional courses in music at the collegiate level.

In the Seminary:

1. Acquaint the students with music appropriate for use in the congregational services.
2. Teach the relation of the music to the text of the hymns, etc.
3. Give a course in the history of church music.
4. Direct the Seminary Chorus.⁷⁸

A fairly tall order! There is little wonder that three months later the following notice appeared in The Northwestern Lutheran:

The Seminary and Northwestern College Boards met in joint session on September 29 to call a professor of music. After a lengthy discussion it was resolved to postpone the selection.⁷⁹

A month later there was another call for nominations.⁸⁰ What was going on all this time? There was, of course, some reluctance to call one man to teach from Sexta through the senior year at the Seminary, but there seemed to be no other way.⁸¹ The Board finally called Prof. Hilton C. Oswald, who was already teaching at Northwestern. He had been called there in 1939 to teach English and Latin, but was also given direction of the band on the strength of the fact that someone in the faculty remembered that he had once played in the band.⁸² After a few years the male chorus had been added to his care when Prof. C. Bolle retired.⁸³

THE HISTORY OF THE SEMINARY CHORUS

Oswald declined the call, pleading insufficient preparation in the field.⁸⁴ The Board sent him the call a second time (some remember hearing of three separate calls!⁸⁵), with the promise of funds to update his musical education. Oswald was persuaded,⁸⁶ and the Synod had its humble music super-prof, a man who had been a charter member of the Seminary Choral Society.⁸⁷ The professor tells a fascinating story:

Then the hard work began. I took courses in organ, music history, ear-training and sight-singing, harmony, counterpoint, musical form and analysis, and whatever else in the Milwaukee conservatory offerings I though I could use...WWII was in full flower with its gas rationing, and after a car accident on a Sunday morning preaching mission I was suddenly without transportation because repairs were not to be had. So once a week I got on the train at Watertown at 7 in the morning, did my several lessons at the Conservatory in the forenoon, and caught the Interurban from Milwaukee to Thiensville, arriving just in time for the last period of the morning. In addition to the prescribed three-year cycle of courses, part of the period was used to rehearse chapel singing. Then came a free dinner for me with the students, and then chorus rehearsal. This was all pure joy, on my part at least....I returned to Watertown on the Pioneer Limited at 1 a.m....The Lord hovered over all of this with his miracle-laden care for some 15 years.⁸⁸

Because Professor Oswald could only take one spring tour at a time, the Seminary began alternating with Northwestern College so that it toured in the odd years and the college in the even.⁸⁹ In the spring of 1949, the present chapel organ was purchased,⁹⁰ and the students began singing the melody line accompanied rather than four-part harmony.⁹¹ That made one part of Prof. Oswald's job a little less time-consuming, but may have contributed in later years to a loss of membership in the choir.⁹² One other change was that the choir purchased gowns, dickeys, and stoles for the first time in the spring of 1953.⁹³ Prof. Oswald says that before that "we all wore ordinary suits and ties of whatever motley hue! Didn't even think it strange."⁹⁴ In 1955, Victor Prange was elected the first custodian of the gowns.⁹⁵

Oswald continued faithfully as director through the purchase of The Lutheran Hymnal for the chapel in 1955,⁹⁶ and declining numbers in chorus membership (in the spring of 1958 there were only 12 members). Students of the time speculate that the cause of the decline was the lack of interest in the arts during the synodical wars, and the indefensible suspicion some had of liturgical arts because various liberals in the LCMS were active in liturgical reform.⁹⁷ Another says that singing as a form of recreation and entertainment was being replaced by listening to the radio, both to musical programs and to more professionalized athletic competition.⁹⁸ The minutes record much difficulty in getting married students and other students with jobs to meet at the same time.⁹⁹

THE HISTORY OF THE SEMINARY CHORUS

When Professor Oswald resigned in the summer of 1960 to take a position with the LCMS as translator for Concordia Publishing House, the chorus came as close as it ever did to disbanding. One student, Warren Widmann, did a lot of work to get together a small group that decided to keep it going. In October, the brief note appears in the minutes: "Pastor Kurt Eggert is the new choir director. Things are looking up!"¹⁰⁰

Pastor Kurt Eggert had taken the call extended by the Seminary Board without giving up his pastorate at Gethsemane, Milwaukee. He directed the choir, and taught the Choralstunde and the course on Lutheran worship.¹⁰¹ During his two years at the Seminary, the chorus purchased an A.B. Chase rebuilt grand piano for \$1550.00, using it immediately for the 1961 Christmas concert.¹⁰² The chorus also appeared on television for the first time, in a program called "This Joyful Eastertide" on WITI-TV.¹⁰³ Even after the purchase of music and the grand piano, there was still more than \$4000 in the treasury. The group gave \$1500 to the Seminary to help build the tennis courts.¹⁰⁴

It became clear to the Seminary Board in 1962 that a full-time man was needed, but they were still not ready to commit that call entirely to music. When President Lawrenz gave up his education courses that year, the Board called Professor Martin Albrecht to teach both education and music. Albrecht accepted, picking up the directing job he had left in 1943, a position he would hold now for twenty-three more years, until 1985.¹⁰⁵

The secretary for 1962-63, Fred Fallen, was ebullient. "There were backslaps and handshakes all around as forty (40!!!) members were present at the first meeting."¹⁰⁶ One of the first orders of business was to bring the constitution up-to-date. Surprisingly little tinkering was needed, but there were a few significant changes. The group acquired its third and present name, "The Male Chorus of the Wisconsin Lutheran Seminary." It was decided that although the chorus may do secular singing in the future, it would in no way violate the ad maiorem Dei gloriam phrase of Article II. Finally, it was agreed that arrangements for public appearances would be made by a committee, subject to approval by the chorus and the faculty.¹⁰⁷

The first tour, in the spring of 1963, was to western Wisconsin.¹⁰⁸ The second tour, however, in the spring of 1964, was to Arizona.¹⁰⁹ It was the first tour taken by a synodical school outside of the upper Midwest, and it worked marvelously as a public relations tool for the Seminary. Records were made and sold, and the 52 man chorus sang one number in Apache ("Wake, Awake"). The group sang at East Fork, and was unsure whether the Indians enjoyed the worship or not. But when all of the Indians appeared once again at the very next concert, the chorus took it as a sign of approval.¹¹⁰

There were other tours, to California (an octette), Canada (the entire choir), and many congregations in the Midwest. There were many Advent and Lenten services, many television appearances, and an unbroken string of Christmas services. The music program flourished, and the chorus remained strong. Prof. Albrecht took up printing the programs for the Seminary, guaranteeing quality and a low price.

THE HISTORY OF THE SEMINARY CHORUS

He took the chorus on tour until 1981, when he only went part of the way. In 1983 and 1985 (Florida) the students were on their own. When he retired in 1985, students and faculty alike gave many tributes to his dedicated service for the Savior.

In the fall of 1985, Professor James Tiefel arrived on the campus from St. Paul's in Saginaw, Michigan, to teach education and music courses, and to direct the Seminary choir. A 1976 graduate of the Seminary, Prof. Tiefel brought the combined musical heritage of NWC's Dr. Arnold Lehmann and Prof. Albrecht to the position. On his first tour, in the spring of 1986, he exposed the chorus to mission attitudes in Oregon and Washington. On his second tour, in the spring of 1988, he exposed the chorus to its Michigan roots under the theme, "God's Word Is Our Great Heritage." His resourcefulness and evangelical, Lutheran spirit have already reaped some fruit in the parishes of our Synod.

Under God's grace, The Male Chorus of the Wisconsin Lutheran Seminary looks forward to a future filled with blessings. God grant that it continue to proclaim his praise until the end of time.

ENDNOTES

1. Constitution of The Male Chorus of the Wisconsin Lutheran Seminary, WELS Historical Archives, p. 1.
2. J.P. Koehler, The History of the Wisconsin Synod (Sentinel Printing Company: Sauk Rapids, MN, 1981), p. 238.
3. Professor James Tiefel, oral interview, October 15, 1987.
4. Koehler, "Anent a Concert of Our Church Chorales," Faith-Life (March 1964, Vol. XXXVII, No. 3), p. 11, a translation of "Unser Kirchenlied im Konzert," Evangelisch-Lutherisches Gemeinde-Blatt (November 15, 1900) by W.P. Hass.
5. Hilton C. Oswald, personal letter, February 10, 1988.
6. Koehler, "Seminarchors," a lecture at Milwaukee Lutheran High School, May 12, 1911, Quartalschrift (July, 1911, Vol. 8, No. 3), pp. 209,211,212.
7. "Catalog of the Theological Seminary of the Joint Evangelical Lutheran Synod of Wisconsin and Other States," Session 1928-1929, p. 9.
8. Oswald, op. cit.
9. Bill Stuebs, "An Evaluation of Prof. Koehler's Dealing With the Problem of Poor Singing," church history paper, Wisconsin Lutheran Seminary, March 11, 1977, p. 12.
10. "Catalog," Session 1929-1930, pp. 4,9.
11. Oswald, op. cit.
12. S.J. Bergemann, personal letter, February 24, 1988. The catalogs of the Seminary occasionally list Professors Brenner and Pieper as taking this course also.
13. Professor Erwin Scharf, oral interview, February 7, 1988.
14. "A record of the organization and meetings of the Seminary Choral Society," WELS Historical Archives, January 14, 1931.
15. Ibid., January 16, 1931.
16. Oswald, op. cit.
17. Choral Society minutes, loc. cit.
18. Scharf, op. cit.
19. Choral Society minutes, May 8, 1931.

20. Bergemann, op. cit.
21. Choral Society minutes, May 8, 1931.
22. Bergemann, op. cit.
23. Choral Society minutes, May 8, 1931.
24. Scharf, op. cit.
25. Ibid.
26. The Milwaukee Journal, April 18, 1931, p. 6.
27. Scharf, op. cit.
28. Choral Society minutes, May 8, 1931.
29. Ibid.
30. Ibid., January 25, 1932.
31. Scharf, op. cit.
32. Pastor Alfred M. Walther, phone conversation, April 28, 1988.
33. Bergemann, op. cit.
34. Choral Society minutes, April 15, 1932.
35. Scharf, op. cit.
36. Choral Society minutes, May 16, 1932.
37. The Seminary Choral Society concert program, Spring Tour 1932, from the personal collection of Prof. Erwin Scharf. Scharf recalls that there were frequently some who objected to the Buszin piece, and equally frequently some who thought it the best in the concert.
38. Choral Society minutes, May 16, 1932.
39. Ibid.
40. Professor Ernst Wendland, personal letter, January 23, 1988. Numerous writers made mention of the need for "synthetic tenors."
41. Choral Society minutes, May 17, 1933.
42. Ibid., June 13, 1933.
43. Scharf, op. cit. Several members of the choir had to be

restrained from going in themselves by the trained lifeguards in the group.

44. Choral Society minutes, June 13, 1933.
45. Professor Martin Albrecht, oral interview, February 11, 1988.
46. Scharf, op. cit.
47. Ibid.
48. Albrecht, op. cit.
49. "Sacred Concert by The Lutheran Seminary Quartet of Thiensville, Wisconsin," 1933 concert tour program, personal collection of Professor Erwin Scharf, page 4. See Appendix Four.
50. The LaCrosse Tribune, Saturday, June 24, 1933, page 2.
51. Unidentified newspaper clipping from the personal collection of Professor Erwin Scharf.
52. Scharf, op. cit.
53. Ibid.
54. Choral Society minutes, April 16, 1934. Almost every year the minutes record rather heated discussion about whether or not to have a tour, and what destinations should be chosen.
55. Ibid., June 6, 1934.
56. Albrecht, op. cit.
57. Choral Society minutes, December 5, 1934 and January 9, 1935, for example.
58. Albrecht, op. cit.
59. Choral Society minutes, November 19, 1934.
60. Ibid., March 14, 1935.
61. Ibid., April 1, 1935.
62. Albrecht, op. cit.
63. Choral Society minutes, September 20, 1934. When Professor Albrecht returned in 1962, he revived the custom, and used it regularly until his retirement in 1985.
64. Although program records are incomplete, the first extant tour program in which "Ein Feste Burg" is not listed is the Spring

Tour program of 1955, when the choir sang in western Wisconsin and Minnesota under the direction of Prof. Hilton C. Oswald.

65. Choral Society minutes, September 21, 1937.
66. Professor Erwin M. Schroeder, personal letter, February 3, 1988.
67. Albrecht, op. cit.
68. Male Chorus minutes, May 25, 1939.
69. Professor Armin Schuetze, personal letter, January 23, 1988.
70. Pastor Henry E. Paustian, personal letter, January 29, 1988.
71. Male Chorus minutes, November 30, 1943.
72. Program of the Final Concert by The Seminary Chorus, March 19, 1945, WELS Historical Archives.
73. Male Chorus minutes, November 16, 1944 and February 6, 1945. A number of appointments by the choir were prophetic. One of the first librarians of the choir was Erwin Schroeder, who would serve as librarian at Northwestern College for many years.
74. Ibid., November 16, 1944.
75. Ibid., February 6, 1945. But there is no record of receiving the new books.
76. Oswald, op. cit.
77. Proceedings of the Twenty-Sixth Convention of the Evangelical Lutheran Joint Synod of Wisconsin and Other States, (Saginaw, Michigan, August 6-13, 1941), pp. 49-50.
78. The Northwestern Lutheran (Vol. 30, No. 14, July 11, 1943), p. 221.
79. The Northwestern Lutheran (Vol. 30, No. 20, October 3, 1943), p. 317.
80. The Northwestern Lutheran (Vol. 30, No. 24, November 28, 1943), p. 381.
81. Oswald, op. cit.
82. Ibid.
83. Ibid.

84. Ibid.
85. Rev. Daniel W. Malchow, personal letter, January 27, 1988.
86. The Northwestern Lutheran (Vol. 31, No. 15, July 23, 1944), p. 154.
87. Seminary Choral Society minutes, May 8, 1931, list of members.
88. Oswald, op. cit.
89. Program for the Spring Tour of 1951, WELS Historical Archives, p. 4. There was some advantage to having one man in charge. With all of the Synod schools touring today, arrangements have become even more difficult to coordinate.
90. Organ dedication program, June 1, 1949, WELS Historical Archives.
91. Oswald, op. cit.
92. A survey of the Seminary student body by Prof. James Tiefel on April 27, 1988, came to this conclusion. Prof. Tiefel asked all those who do not participate in the choir to list their reasons. Better than 90% of that group responded, and 31% of them, the largest group, cited lack of ability in four-part male chorus music as their reason for not participating in the choir. The next largest group, 21%, cited financial reasons. Still, 88% of those responding affirmed that they were generally or very pleased with the choir's work.
93. Seminary Chorus minutes, January 19, 1953.
94. Oswald, op. cit.
95. Seminary Chorus minutes, March 22, 1955.
96. Ibid., November 7, 1955.
97. Pastor Victor Prange, personal letter, January 22, 1988, and Rev. Duane Tomhave, personal letter, February 2, 1988.
98. Professor Martin Westerhaus, personal letter, January 23, 1988.
99. Seminary Chorus minutes, September 22, 1960.
100. Ibid., October, 1960.
101. Rev. Kurt Eggert, personal letter, February 19, 1988.
102. Seminary Chorus minutes, December 3 and 10, 1961.

103. Ibid., April 10, 1961.
104. Ibid., May, 1961. When Professor Albrecht arrived a year later, he suggested more musical uses for the funds.
105. Albrecht, op. cit.
106. Seminary Chorus minutes, September 12, 1962.
107. Ibid., October 22, 1962.
108. Ibid., January 16, 1963.
109. Ibid., March, 1964.
110. Albrecht, op. cit.

B I B L I O G R A P H Y

Book

Koehler, John Philip, The History of the Wisconsin Synod.
Sentinel Printing Company: Sauk Rapids, MN, 1981.

Church History Paper

Stuebs, Bill, "An Evaluation of Prof. Koehler's Dealing With the Problem of Poor Singing," Wisconsin Lutheran Seminary, March 11, 1977.

Documents from the WELS Historical Archives

Catalog of the Theological Seminary:

Session 1928-29

Session 1929-30

Chapel Hymnal, 1929

Concert Programs:

Spring Tour 1932

Concert Tour 1933

Final Concert, March 19, 1945

Organ Dedication, June 1, 1949

Spring Tour 1951

Spring Tour 1955

Constitution of The Male Chorus of the Wisconsin Lutheran Seminary

Minutes ("A record of the organization and meetings of the Seminary Choral Society"):

1-14-31, 1-16-31, 5-8-31, 1-25-32, 4-15-32, 5-16-32, 5-17-33,
6-13-33, 4-16-34, 6-6-34, 9-20-34, 11-19-34, 12-5-34, 1-9-35,
3-14-35, 4-1-35, 9-21-37, 5-25-39, 9-27-43, 11-30-43,
11-16-44, 2-6-45, 1-19-53, 3-22-55, 11-7-55, 10-60, 11-22-60,
12-3-61, 12-10-61, 4-10-61, 5-61, 9-12-62, 10-22-62, 11-16-63,
3-64

Proceedings of the Twenty-Sixth Convention of the Evangelical Lutheran Joint Synod of Wisconsin and Other States, Saginaw, Michigan, August 6-13, 1941.

Magazines

Hass, W.P., "Anent a Concert of Our Church Chorales," Faith-Life (March, 1964, Vol. XXXVII, No. 3), pp. 11-12, a translation of Koehler's "Unser Kirchenlied im Konzert," listed below.

Koehler, J.P., "Seminar Chors," Quartalschrift (July, 1911, Vol. 8, No. 3), pp. 209-212.

Koehler, J.P., "Unser Kirchenlied im Konzert," Evangelisch-

Lutherisches Gemeinde-Blatt (November 15, 1900), p. 173.

The Northwestern Lutheran:

Volume 30, No. 14 (July 11, 1943), p. 221.

Volume 30, No. 20 (October 3, 1943), p. 317.

Volume 30, No. 24 (November 28, 1943), p. 381.

Volume 31, No. 15 (July 23, 1944), p. 154.

Newspapers

The La Crosse Tribune, Saturday, June 24, 1933.

The Milwaukee Journal, April 18, 1931.

Unidentified clipping from the private collection of Professor
Erwin Scharf, Watertown, Wisconsin.

Oral Interviews

Prof. Martin Albrecht, February 11, 1988.

Prof. Erwin Scharf, February 7, 1988.

Prof. James Tiefel, October 15, 1987.

Pastor Alfred Walther, April 28, 1988.

Personal Letters

Mr. S.J. Bergemann, February 24, 1988.

Rev. Kurt Eggert, February 19, 1988.

Rev. Daniel Malchow, January 27, 1988.

Prof. Hilton Oswald, February 10, 1988.

Pastor Henry Paustian, January 29, 1988.

Pastor Victor Prange, January 22, 1988.

Prof. Erwin Schroeder, February 3, 1988.

Prof. Armin Schuetze, January 23, 1988.

Rev. Duane Tomhave, February 2, 1988.

Prof. Ernst Wendland, January 23, 1988.

Prof. Martin Westerhaus, January 23, 1988.

Survey

Taken by Prof. James Tiefel of the Wisconsin Lutheran Seminary
student body on April 27, 1988.

Appendix One - Charter Members of the Choral Society
Appendix Two - Program from the First Concert
Appendix Three - The First Touring Chorus
Appendix Four - The First Seminary Quartet
and Tour Program



List of charter members of the
Seminary Choral Society.

1930-1931

Backer, Harold
Bleichwehl, Louis
Blumenthal, Ewald
DObberstein, Arthur
Drews, Martin
Fenske, Siegfried
Franzmann, Martin
Fritze, Hugo
Hoenecke, Roland
Kuehl, Ernst
Lembke, Herbert
Lescow, Kurt
Maaske, Alfred
Martin, Gerold
Meyer, Hans
Mielke, Norbert
Nommensen, Walter
Oswald, Hilton
Pankow, Erhard
Paustian, Norbert
Paustian, Walter
Pless, Waldemar
Pussehl, Henry
Redlin, Gerhard
Reuter, Fritz
Rutz, Helmuth
Sauer, Alfred
Schaefer, Gerhard
Scharf, Erwin
Schuetze, Waldemar
Schweppe, William
Thiele, Gilbert
Tjernagel, Neelak
Vater, Louis
Vogel, Heinrich
Westendorf, Sieghard
Winter, Albert
Zimmermann, Raymond

THE FIRST ORGANIZED CONCERT AND TOURING CHORUS AT WISCONSIN LUTHERAN SEMINARY

MEAUON, WISCONSIN - SCHOOLYEAR 1951-52 S.J. Bergemann, Director
 Erwin Scharf, President

(Back row - l.-r.)

Edward Hilton Erwin Gilbert Alfred Victor Otto Waldemar Norbert
 Krueger Oswald Scharf Thiele Sauer Schultz Engel Pless Paustian

(Third row from front)

Arnold Hugo Amos Gerhard Lewis Neelak Waldemar Oscar Arnold Fredrick
 Schroeder List Schwerin Peters Bleichwehl Tjernagel Schuetze Naumann Gatz Zarling

(Second row from front)

Kurt Rudolf Andrew Paul Walter Norbert Henry Hugo Harold Henry
 Lescow Otto Froehlich Heyn Nommensen Mielke Baumann Fritze Warnke Pussehl

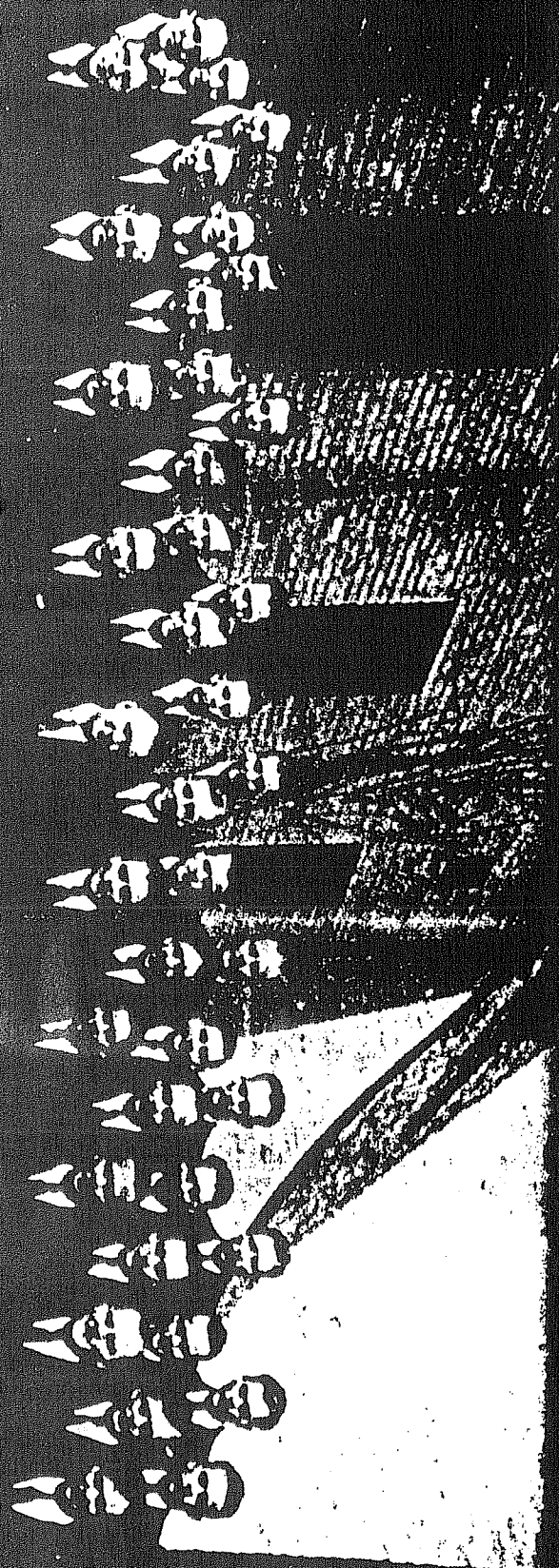
(Front row)

Walter Edwin William Erhard S.J. Bergemann Gerold William John Alfred Walter
 Diehl Raasch Schweppe Pankow _____ Lange Dahlke Schewe Paustian

(Members of the Quartet):

Erwin Scharf, Otto Engel, Paul Heyn, Alfred Schewe)
 II Bass I Bass II Tenor I Tenor

THE SEMINARY CHORUS 1932



13. O Sacred Head
 O sacred Head, now wounded,
 With grief and shame weighed down,
 Now scornfully surrounded
 With thorns Thy only crown!
 O sacred Head, what glory,
 What bliss till now was Thine,
 Yet, though despised and gory,
 I joy to call Thee mine.

H. L. Hassler

What language shall I borrow
 To thank Thee, dearest Friend,
 For this Thy dying sorrow,
 Thy pity without end?
 O make me Thine forever,
 And should I fainting be,
 Lord, let me never, never,
 Outlive my love to Thee.

14. Easter Song
 Christ is arisen! Tell it from the mountains!
 Christ is arisen! Sound it through the valleys!
 Sin now is conquered, Christ doth stone,
 Death now is vanquished, victory won!

Paul Fehrmann

When to the dark tomb women came sadly,
 Angels there told them these tidings gladly:
 Join we the angels' glad heart and voice,
 Christ is arisen, Christians, rejoice!

Christ is arisen! Tell it from the mountains!
 Christ is arisen! Sound it through the valleys!
 Jesus hath broken bonds of the grave,
 Risen victorious, mighty to save!

Christ is arisen! Tell it from the mountains!
 Christ is arisen! Sound it through the valleys!
 Jesus hath broken bonds of the grave,
 Risen victorious, mighty to save!

15. Chorale
 Wake, awake, for night is flying,
 The watchmen on the heights are crying,
 Awake, Jerusalem, arise!
 Midnight hears the welcome voices,
 And at the thrilling cry rejoices;
 O where are ye, ye virgins wise?
 The Bridegroom comes, awake!
 Your lamps with gladness take!
 Hallelujah!
 With bridal care
 Yourselves prepare
 To meet the Bridegroom, who is near!
 Sing hymns of joy and praise to Thee.

J. S. Bach

Glory unto Thee be given
 By men and by the host of heaven,
 With harp and cymbal's clearest tone;
 Of one pearl each shining portal,
 Where we are with the choir immortal
 Of angels round Thy dazzling throne.
 Nor eye hath seen, nor ear
 Hath yet attained to hear
 Such great glory:
 Therefore will we
 Eternally
 Sing hymns of joy and praise to Thee.

Our Lutheran Seminary at Thiensville offers a three-year course in theology and prepares young men for the ministry in our church. Since the curriculum at the seminary includes only a study of the theological branches, no arrangements have been made for a training in music.

During the school-year 1930-31 a number of students, in order to become better acquainted with our Lutheran church music and to be able to present its message to others, organized the Seminary Choral Society, a voluntary organization within the student body.

At present thirty-nine of the seventy-one members of the student body are members of the choral society. The society has been under the direction of Mr. S. J. Bergemann, of West Allis, since the time of its organization.

Concerts will be presented in the following cities during the course of this first concert tour of the Seminary Choral Society:

Beaver Dam	.....Friday, April 29
Waterloo	.....Saturday, April 30
Kenosha	.....Sunday, afternoon, May 1
Racine	.....Sunday, evening, May 1
Milwaukee	.....Wednesday, May 4
Milwaukee	.....Thursday, May 5
Manitowoc	.....Friday, May 6
Green Bay	.....Saturday, May 7
Appleton	.....Sunday, afternoon, May 8
Fond du Lac	.....Sunday, evening, May 8

The Seminary Choral Society

Assisted by

THE SEMINARY QUARTETTE

S. J. BERGEMANN, Director

1932 — SPRING TOUR — 1932

PROGRAMME

PART I

1. Dir, dir, Jehovah J. S. Bach
2. Du Hirte Israels D. Borntiansky
3. Liebster Herr Jesu J. S. Bach
4. Mache dich auf, werde Licht Fr. Keuter

Motet for mission festival
 CHORUS

PART II

5. Softly and Tenderly Jesus is Calling Paul T. Buzzin
6. Song of Death J. S. Bach

QUARTETTE

PART III

7. Misericordias Domini Francesco Durante
8. Sanctus Franz Schubert

Anthem for double chorus
 CHORUS

PART IV

- THREE CHORALES:
9. Wunderbarer Koenig Neander
 10. Christ, the Life of All the Living Homburg
 11. Grosser Gott, wir loben dich Ambrosius

QUARTETTE

PART V

12. When We Walk in Light of Day Peter Cornelius
13. O Sacred Head H. L. Hassler
14. Easter Song Paul Fehrmann
15. Wake, Awake J. S. Bach

For five voices

I. Chorale

PART I

Dir, dir, Jehovah, will ich singen,
Denn wo ist doch ein solcher Gott wie du?
Dir will ich meine Lieder bringen,
Ach, gib mir deines Geistes Kraft! denn,
Dass ich es zu im Namen Jesu Christ,
So wie es dir durch ihn gefällig ist.

J. S. Bach

Zeuch mich, O Vater, zu dem Sohne,
Denn dein Sohn mich wieder sich zu dir;
Dein Geist in meinem Herzen wohnt
Und meine Sinnen und Verstand regiert,
Dass ich den Frieden Gottes schmeck und fühl
Und dir dank im Herzen sing und spiel.

Verleih mir, Hoescher, solche Guede,
So wird gewiss mein Singen recht gesan,
So kling' es schon in meinem Liede,
Und ich bet dich im Geist und Wahrheit an:
So hebt dein Geist mein Herz zu dir empor,
Dass ich dir Psalmen sing im hoehern Chor.

2. Du Hirte Israels

Du Hirte Israels, hoere, der du Joseph huetest wie der Schafe.

D. Bortniansky

3. Liebster Herr Jesu, wo bleibst du so-langet?

Liebster Herr Jesu, wo bleibst du so lang?
Komm doch: mir wird hier auf Erden so bang!
Komm doch und nimme mich, wenn dir es gefallt,
Von der beschwerlichen, angstvollen Welt!

J. S. Bach

4. Mache dich auf, werde Licht

Alibereit schmecke dich, glaeubige Seele,
Fuelle die brennende Lampe mit Oel,
Auch um die Kitternacke fertig zu sein,
Und zu der himmlischen Hochzeit zu gehn.

F. R. Reuter

5. Softly and Tenderly Jesus is Calling

Softly and tenderly Jesus is calling,
Calling for you and for me;
See, on the portals He's waiting and watching,
Watching for you and for me.

Paul T. Burzin

6. Song of Death

Come, sweetest Death, Come, blessed Rest!
Come, to thy haven lead me,
No more this world doth need me!
Ah, come, I wait for thee,
Come soon, and lead thou me,
Mine eyes close on thy breast: Come, blessed Rest!

J. S. Bach

Come, sweetest Death, Come, blessed Rest!
Watch with Jesus my morrow,
Mild angels loose my sorrow,
Quench thou my earthly light:
World, now a long good-night!
Slumber mine eyes hath prest: Come, blessed Rest!

7. Misericordias Domini

Misericordias Domini in aeternum canabo.
I will sing the mercies of the Lord forever.

PART III

Francesco Durante

8. Sanctus

Holy is the Lord,
Holy is He!
He who never began,
He who ever was,
Ever is and ruleth,
Shall be evermore!

Franz Schubert

9. CHORALE

PART IV

Wunderbarer Koenig, Herrscher von uns allen,
Lass dir unser Lob gefallen,
Deines Vaters Guede hast du lassen triefen,
Ob wir schon von dir weggleiten,
Hilf uns noch, setz uns doch!
Lass die Zungen singen, lass die Stimmen klingen.

O du, meine Seele, singe froehlich, singe,
Singe deine Glaubenslieder,
Was den Odem holet, jauchere preise, klinge:
Wirf dich in den Staub darueder!
Er ist Gott, Zebaoth!
Er nur ist zu loben hier und ewig droben.

10. CHORALE

Christ, the Life of all the living, Christ, the Death of death our foe,
Who, Thyself for me once giving, To the darkest depths of woe,
Madest reconciliation, and didst save me from damnation;
Thousand, thousand thanks shall be, Dearest Jesus, unto Thee.

11. CHORALE

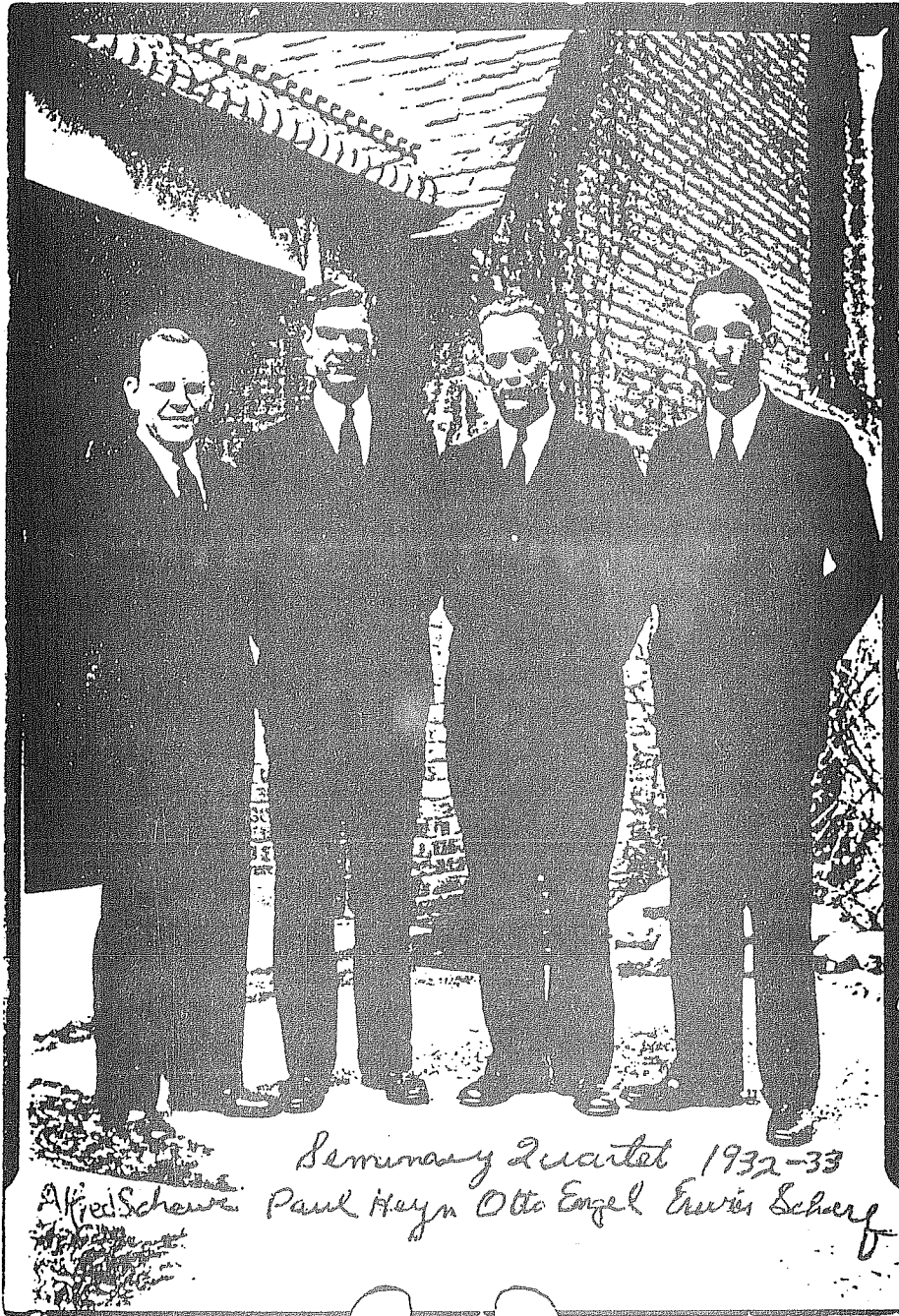
Thou, ah! Thou hast taken on Thee, Bonds and stripes, a cruel rod,
Pain and scorn were heaped upon Thee, O Thou sinless Son of God!
Thus didst Thou my soul deliver From the bonds of sin forever.
Thousand, thousand thanks shall be, Dearest Jesus, unto Thee.

PART V

12. When We Walk in Light of Day

When we walk in light of day, death's dark cloud hangs o'er us;
Who is he that succors us, watcheth ever for us?
Only Thou, God Almighty,
Forgive us each iniquity that hath Thy anger roused in Thee.
Holy Lord God, Holy and mighty God,
Holy and allmerciful Savior, Thou everlasting God,
Oh do not forsake us in the dread hour of our death!
Kyrie, eleison!

Peter Cornelius



Seminary Quartet 1932-33
Alfred Schewe Paul Heyn Otto Engel Erwin Schurz

7. WAKE, AWAKE

Wake, awake, for night is flying,
 Die Wachen auf den Höhen sind schreiend,
 Wake, Jerusalem, arise!
 Erwache, Jerusalem, erhebe dich!
 O, at the thrilling cry rejoice,
 O, bei dem erschütternden Ruf freue dich,
 The Bridegroom comes, awake!
 Der Bräutigam kommt, erwache!
 With gladness take!
 Mit Freuden nimm!
 With bridal care
 Mit Brautjungfer Sorge
 ourselves prepare
 uns selbst bereite
 to meet the Bridegroom, who is near!
 um den Bräutigam, der nahe ist!

J. S. Bach

Glory unto Thee be given,
 Ehre und Lob dir, Gott, sei
 By men and by the host of heaven,
 Von Menschen und vom Heere der Himmeln,
 With harp and cymbal's clearest tone;
 Mit Harf und Zymbal's reinstem Tone;
 O, one pearl each shining portal,
 O, ein Perle jedes glänzende Tor,
 Where we are with the choir immortal
 Wo wir sind mit dem Chöre unvergänglichen,
 Of angels round Thy dazzling throne.
 Von Engeln um Thy glänzenden Thron.
 Nor eyes hath seen, nor ear
 Noch Augen gesehen, noch Ohr
 Hath yet attained to hear
 Hat noch erreicht zu hören
 Such great glory;
 Solche große Ehre;
 Therefore will we
 Deshalb wollen wir
 Eternally
 Ewiglich
 Sing hymns of joy and praise to Thee.

PERSONNEL

- LFRED SCHEWE, Milwaukee, Wisconsin First Tenor
- AUL HEYN, Detroit, Michigan Second Tenor
- OTTO ENGEL, Pardeeville, Wisconsin Baritone
- RWIN SCHARE, Fond du Lac, Wisconsin Bass
- ARTIN ALBRECHT, Fond du Lac, Wisconsin Organist

1933 CONCERT TOUR 1933

Date	Place	Pastor
Wednesday, May 31	Oconomowoc, Wis.	N. Paustian
Tuesday, June 13	West Bend, Wis.	H. Klingbiel
Thursday, June 15	Green Bay, Wis.	W. Gieschen
Friday, June 16	Algoma, Wis.	K. Toepel
Saturday, June 17	Kewaunee, Wis.	W. Kuerher
Sunday, June 18	Kaukauna, Wis.	P. Oehlert
Monday, June 19	Brownsville, Wis.	P. Martini
Tuesday, June 20	Pardeeville, Wis.	A. Engel
Wednesday, June 21	Sparta, Wis.	A. Berg
Thursday, June 22	West Salem, Wis.	J. Schwartz
Friday, June 23	La Crosse, Wis.	G. Fischer
Sunday, June 25	Winona, Minn.	A. Sauer
Monday, June 26	Zumbrota, Minn.	P. Horn
Wednesday, June 28	New Ulm, Minn.	G. Hinmenthal
Thursday, June 29	Elkton, S. Dak.	W. Lindloff
Friday, June 30	Ward, S. Dak.	W. Lindloff
Sunday, July 2	Danube, Minn.	A. Blauert
Monday, July 3	Menomonie, Wis.	J. Mittelstaedt
Wednesday, July 5	Minocqua, Wis.	I. Habeck
Thursday, July 6	Rhineland, Wis.	P. Bergmann
Sunday, July 9	Bay City, Mich.	M. Schroeder
Monday, July 10	Saginaw, Mich.	O. & O. J. Eckert
Tuesday, July 11	Flint, Mich.	B. Westendorf
Sunday, July 16	Detroit, Mich.	H. Heyn
Monday, July 17	Wayne, Mich.	O. Peters
Tuesday, July 18	Toledo, Ohio	G. Luedtke
Wednesday, July 19	Saline, Mich.	A. Lederer
Thursday, July 20	Scio, Mich.	P. Schulz
Friday, July 21	Lansing, Mich.	F. & K. F. Kraus

SACRED CONCERT

by
 The Lutheran Seminary Quartet
 of
 THIENSVILLE, WISCONSIN

Assisted by
 MARTIN ALBRECHT
 ORGANIST



PROGRAMME

1. PRELUDE J. S. Bach
2. DIR, DIR, JEHOVAH J. S. Bach
 Dir, dir Jehovah, will ich singen,
 Denn du bist doch ein solcher Gott wie du?
 Dir will ich meine Lieder bringen,
 Ach, gib mir deiner Güte Kraft dazu,
 Dass ich es zu im Namen Jesu Christi,
 So wie es dir durch ihn geteilt ist.
3. ACH, MEIN HERR JESU F. F. Flemming
 Ach, mein Herr Jesu, wenn ich dich nicht hasste,
 Und wenn dein Blut nicht fuer die Sünder red'te,
 Wo wolt ich Aermster unter den Elenden
 Mich sonst hinwenden.
 Ich wuesste nicht, wo ich vor Jammer bliebe,
 Denn who ist solch ein Herz wie deins voll Liebe,
 Du, du bist meine Zuversicht alleine,
 Sonst weiss ich keine.
 Drum dank ich dir vom Grunde meiner Seelen,
 Dass du nach deinem ewigen Erwachen
 Auch mich zu deiner Blutgemeinde brachtest
 Und selig machtest.
4. O JESU, EINIG WAHRES HAUPT F. Reuter
 O Jesu, einig wahres Haupt
 Der heiligen Gemeinde
 Die an dich, ihrem Heiland glaubt
 Und nur auf dir alleine
 Als ihren Felsen steht,
 Der nie untergeht
 Wenn gleich die ganze Welt
 Zertremmmt und zerfaellt,
 Erhoer, erhoer uns Jesu.

Las uns beim Evangelio
 Cruz, Blut und Leben wagen,
 Mach uns durch getrost und froh,
 Das schwere Kreuz zu tragen,
 Gib uns Bestaendigkeit,
 Dass uns Lust und Leid
 Von dir nicht scheiden mag,
 Bis wir den Jubeltag
 Bei dir im Himmel halten.

JERUSALEM, DU HOCHGEBAUTE STADT

F. Reuter

Jerusalem, du hochgebaute Stadt,
 O schoener Tag und noch viel schoener Saund,
 Wann wirst du kommen schier,
 Da ich mit Luut, mit freiem Freudemund
 Die Seele geb' von mir
 In Gottes treue Hand
 Zum auserwaehlten Pfland,
 Dass sie mit Heil anhaend,
 In jenem Vaterland!

WUNDERBARER KOENIG

J. Neander

Wunderbarer Koening, Herrscher von uns allen,
 Lass dir unser Lob gefallen,
 Deines Vaters Guete hast du lassen tiefen,
 Ob wir schon von dir wegfliehen.
 Hilf uns noch, stark uns doch!
 Lass die Zungen singen, lass die Stimmen klingen.
 Halleuja bringe, wer den Herren kennet,
 Wer den Herren Jesum liebet,
 Halleuja singe, welcher Christum nennet,
 Sich von Herren ihm ergiebet.
 O wohl dir! Glaube mir,
 Endlich wirst du droben ohne Suend ihn loben.
 nur ist zu loben hier und ewig droben.

ORGAN—CHORALE WITH VARIATIONS:

"JESU, MEINE FREUDE"

J. G. Walther

SONATA F. Mendelssohn
 TE DEUM Sibelius-Malmén

These God, we praise, Thy holy name we bless,
 These Lord of all, we humbly do confess,
 The whole creation ever worships Thee,
 The Father of eternity.
 O Thou most holy, holy, holy Lord,
 Thou God of hosts, by all, by all adored,
 Earth and the heav'ns are ever full of Thee,
 Thy light, Thy pow'r, Thy majesty.

1. O BLEEDING HEAD

Hasler-Bach

O bleeding Head, and wounded,
 And full of pain and scorn,
 In mockery crowned
 With cruel crown of thorn!
 O Head, once crowned with glory
 And heavenly majesty,
 But now despised and scorned,
 Yet here I welcome Thee.
 Thanks from my heart I offer
 Thee, Jesus, dearest Friend,
 For all that Thou didst suffer:
 My good didst Thou intend,
 Ah! grant that I may ever
 To Thy truth faithful be:
 When soul and body sever,
 May I be found in Thee!

1. SONG OF THE PILGRIM

J. S. Bach

Who would fare through pleasant valleys
 Ere my journey with the Lord:
 Town but to Him the shaded pathways
 And in meadows green and broad,
 Under the arching tree He stands
 Seeking to all with outstretched hands.

12. SONG OF DEATH

J. S. Bach

Come, sweetest death, Come blessed rest!
 Come, to thy haven lead me,
 No more this world doth need me!
 Ah, come, I wait for thee,
 Come soon, and lead thou me,
 Mine eyes close on thy breast: Come, blessed rest!
 Come, sweetest death, Come blessed rest!
 Waken with Jesus my sorrow,
 'Mid a veil, loose my sorrow,
 Quench thou my earthly light:
 World, now a long goodnight:
 Slumber mine eyes hath prest: Come, blessed rest!

13. SOFTLY AND TENDERLY

Thompson-Burzi

Softly and tenderly Jesus is calling,
 Calling for you and for me;
 See, on the portals He's waiting and watching,
 Watching for you and for me.
 Why should we tarry when Jesus is pleading,
 Pleading for you and for me?
 Why should we linger and heed not His mercies,
 Mercies for you and for me?
 Oh! for the wonderful love He has promised,
 Promised for you and for me,
 Though we have sinned, He has mercy and pardon,
 Pardon for you and for me.
 Come home, come home, come home,
 Ye who are weary, come home!
 Earnestly, tenderly, Jesus is calling,
 Calling, O sinner, come home!

14. THE HEAVENS ARE TELLING

Berthouwer

The heav'ns are telling the Lord's endless glory,
 Through all the earth His praise is found,
 The seas reccho the marvelous story,
 O man, repeat that glorious sound!
 He guides the starry host's infinite numbers;
 He fills the morning's golden spinn,
 He wakes the sun from his night-curtained slumbers:
 O man, adore the King of kings.

15. ABIDE WITH ME

F. Schilling

Abide with me; fast falls the evening;
 The darkness deepens; Lord with me abide:
 When other helpers fail, and comforters
 Help of the helpless, O abide with me.
 I fear no foe, with Thee at hand to bless:
 Ills have no weight, and tears no bitterness.
 Where is death's sting? where, grave, thy victory?
 I triumph still, if Thou abide with me.
 Hold Thou Thy cross before my closing eyes:
 Shine through the gloom, and point me to the skies:
 Heaven's morning breaks, and earth's vain shadows flee:
 In life, in death, O Lord, abide with me.

16. NUNC DIMITTIS

F. Schilling

Lord, now lettest Thou Thy servant depart in peace,
 In peace, according to Thy word.
 For mine eyes have seen Thy salvation,
 Which Thou hast prepared before the face of all people:
 To be a light to lighten the gentiles,
 And to be the glory of Thy people Israel.
 And to the Holy Ghost: as it was in the beginning,
 Is now and ever shall be, world without end. Amen.