

Luther College Symphony Orchestra

Daniel Baldwin, conductor

LUTHER
COLLEGE

Decorah, Iowa

2016 WINTER TOUR



Program



DANIEL BALDWIN, CONDUCTOR

Daniel Baldwin has served since 1997 as director of orchestral activities at Luther College. Baldwin earned the bachelor of music (cello) degree from Furman University and master of music (cello) and doctor of musical arts (orchestral conducting) degrees from the University of Texas at Austin. Prior to his arrival at Luther, Baldwin served as director of orchestras at Central Washington University (Ellensburg).

Baldwin received his formal training in string pedagogy as a teacher in the University of Texas String Project, perhaps the most comprehensive program of its kind in North America. Phyllis Young, director of the String Project for 35 years, was Baldwin's cello teacher during his studies at the University of Texas. He studied conducting with Henry Charles Smith, Cornelius Eberhardt, Sung Kwak, Walter Ducloux, and Fiora Contino.

Baldwin has served as music director of the Central Kentucky Youth Orchestras and the Transylvania Youth Orchestra of the Brevard (North Carolina) Music Center, the largest summer music festival in the South. A 1991 conducting fellow of the Conductor's Institute of the University of South Carolina and formerly a cellist with the Brevard Music Center Orchestra, Baldwin maintains an active schedule as a clinician, adjudicator, and guest conductor. Since 2007 he has served as musical and artistic director for the Lake Chelan Bach Fest in north central Washington state.

On five occasions since 1997 he has traveled to Europe with the Luther College Symphony Orchestra, enjoying month-long January residencies in Vienna, Austria, and performing in such venues as the Bruckner Conservatory in Linz and the Vienna Konzerthaus. The Luther College Symphony tours annually in the United States; since 1997, Baldwin and the Luther orchestra have also completed 14 major American tours, performing in at least 20 states altogether.

PETITE SUITE (1886–1889, 1907)

Claude Debussy (1862–1918)

Orchestrated by Henri Büsser

1. *En bateau*
2. *Cortège*
3. *Menuet*
4. *Ballet*

“POLOVTSIAN DANCES,” FROM *PRINCE IGOR* (1869–1887, 1890)

Alexander Borodin (1833–1887)

Completed by Nikolai Rimsky-Korsakov and Alexander Glasunov

INTERMISSION

SYMPHONY NO. 8 IN G MAJOR, OP. 88 (1889)

Antonín Dvořák (1841–1904)

- I. *Allegro con brio*
- II. *Adagio*
- III. *Allegretto grazioso*
- IV. *Allegro ma non troppo*



Program Notes

Petite Suite

Claude Debussy

Claude Debussy was more likely to be found at a cabaret with Paris's leading literary personalities than fraternizing with fellow composers. Love of the written word is evident in his music—even music without lyrics. The first two movements of *Petite Suite* are based on poems by Paul Verlaine. The first, which translates to “Sailing,” depicts a band of partiers on a boat at night. There is excitement in the swells and youthful excitement in the waltz melody. But the flute melody that weaves throughout the movement is more often reflective. The movement and Verlaine's poem end with unsatisfied longing:

Meanwhile comes the moon and beams,
as the sailboat gaily skims
briefly over waves of dreams.

The translation of movement two's title, *Cortège*, is also a French word: *retinue*. A *cortège* or *retinue* refers to a group of people favored by a person of royalty or nobility. That fussy word doesn't fit the light, teasing melody. Verlaine's text describes two members of a beautiful young lady's *retinue*, a monkey and a pageboy, as they seek her favor and attention. However, under the surface of playfulness lies the *retinue*'s mischievous thoughts. The pageboy, charged with holding the train of his lady's gown, sneaks glances at her ankles:

The boy will sometimes raise the height,
Rascal, higher than he needs,
Of his sumptuous load, so he
May see what he dreams of at night;

The young lady saunters away from the scene at the end of the poem, an action which affords her *retinue* the opportunity to gaze upon her without reproach:

Yet she appears now unaware
As up the flight of stairs she goes
How insolent approval shows
In her familiar creatures' stare.

Petite Suite was composed as a solo piano work between 1886 and 1889 and received little critical attention. It was performed primarily in stylish, private salons. Eighteen years later, Debussy was an established voice of French music and fellow composer and conductor Henri Büsser asked to orchestrate *Petite Suite*. Büsser recalls Debussy's reply as jubilant: “You can't know the joy you bring me; with my whole heart I authorize you to do this!” Debussy's open, gracious attitude towards Büsser was well-deserved; the *Petite Suite* orchestration has since been a concert hall staple.

WINTER 2016 APPEARANCES

Thursday, January 28 / 7 p.m.

Waterloo West High School
Auditorium
Waterloo, Iowa

Friday, January 29 / 7 p.m.

Faith Lutheran Church
Clive, Iowa

Saturday, January 30 / 7 p.m.

Trinity Lutheran Church
Stillwater, Minn.

Sunday, January 31 / 7 p.m.

Memorial High School Auditorium
Eau Claire, Wis.

Monday, February 1 / 7 p.m.

Winona Middle School Auditorium
Winona, Minn.

Tuesday, February 2 / 7:30 p.m.

Our Savior's Lutheran Church
Rockford, Ill.

Wednesday, February 3 / 7:30 p.m.

Viterbo University Fine Arts Center
La Crosse, Wis.

* Sunday, February 7 / 4 p.m.

Tour Homecoming Concert
Center for Faith and Life
Luther College

* Homecoming concert streamed at
stream.luther.edu/music

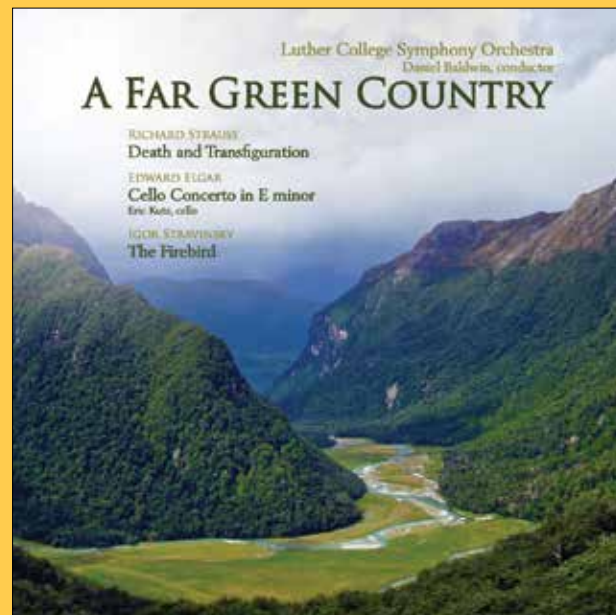
“Polovtsian Dances,” from *Prince Igor* **Alexander Borodin**

The opera *Prince Igor* took Russian composer Alexander Borodin eighteen years and additional support to complete. Fellow composers Alexander Glasunov and Nikolai Rimsky-Korsakov contributed their talents that allowed the final product to premiere in 1890. In some ways that shouldn't come as a surprise; far from a professional composer, Borodin was a successful chemist. The instrumental music from *Prince Igor* is a beloved part of the orchestral repertoire, but the full opera is not often performed because Borodin's score and plot are full of holes. A reviewer once wrote that “every production (of *Prince Igor*) is a reclamation job”.

What makes a dance Polovtsian? The people and culture Borodin evokes in the “Polovtsian Dances” had not existed, culturally or geographically, since the 12th century. However, in the old Russian epic “The Song of Igor's Campaign,” Polovtsians are exotic villains who imprison the Russian hero for invading their lands in Central Asia. Alexander Borodin was inspired by this quintessential Russian story to create an equally epic and dramatic opera. Borodin was a master of exotic, “Oriental” melodies, and his preoccupation with idioms from that part of the world reflects his home country's politics during the late-19th century. Russia's leader at the time, much like Prince Igor, was considering militaristic expansion to the Middle East and sought ideological justification. Borodin's fantastical music is evidence of a hawkish Russian mindset that was fascinated, yet also reductive, of people and cultures in the Middle East.

The “Polovtsian Dances” occur at the end of act two after the Polovtsian ruler tells his Russian captives that they can go free if they promise not to wage war. Igor refuses. In a show of power, the captor summons a triumphant dance to be performed by his slaves. The focus is costume, scenery, and beautiful, athletic motion instead of plot progression. A 2014 Metropolitan Opera production of *Prince Igor* used a sunny poppy field, bare-chested male dancers, and female dancers in springtime dresses as a backdrop for the music.

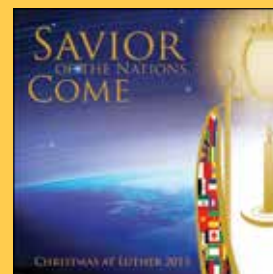
The first brilliant melody is a wistful, tender tune introduced by the oboe and perfectly conveys the title character's homesickness. The “exotic” features that Borodin uses to great success throughout the piece are chromatic passing tone undulations (particularly between the fifth and sixth degree), generous use of grace notes, serpentine melodic figures that often tie over the bar line, droning bass pedals, and use of the English horn. The reedy timbre of an English horn sounds foreign and “other” compared to the rest of the orchestra.



CURRENT RELEASES **AVAILABLE IN THE LOBBY**

A Far Green Country (2014) is Symphony Orchestra's most recent album featuring *Death and Transfiguration* by Richard Strauss, *Cello Concerto in E minor* by Edward Elgar, and *The Firebird* by Igor Stravinsky.

Christmas at Luther 2015: Savior of the Nations, Come contains performances from many ensembles at Luther College including Symphony Orchestra performing the Polonaise from Rimsky-Korsakov's *Christmas Eve Suite*.



Handel's Messiah (2015) Cathedral Choir, Collegiate Chorale, Nordic Choir, and Symphony Orchestra.



You may also order these and other Luther recordings online at lutherbookshop.com or by calling the Luther Book Shop at (888) 521-5039.

Program Notes



LUTHER DORIAN FESTIVALS AND SUMMER PROGRAMS

Luther College hosts hundreds of middle and high school student musicians at seven annual Dorian Festivals and Summer Programs. Participants receive private instruction, ensemble coaching, and performance opportunities in Luther's own Noble Recital Hall and Center for Faith and Life.

Dorian Orchestra Festival • Feb. 7–8, 2016

More than 120 participants
2 ensembles, including select Chamber Orchestra

Dorian Band Festival • Feb. 28–29

More than 600 participants
3 ensembles, including select Symphonic Band

Dorian Choral Invitational Festival • April 6

More than 450 participants

Dorian Middle School Summer Camp • June 12–18

More than 300 participants

Dorian High School Summer Camp • June 19–25

More than 300 participants

Dorian Keyboard Festival • Nov. 11–13

More than 100 participants
Piano, organ, and harpsichord

Dorian Vocal Festival • Jan. 14–16, 2017

More than 1,100 participants
Choral and solo opportunities, including select Chamber Choir

For information, contact

Jim Buzza, coordinator
Dorian Music Festivals and Camps, Luther College
(563) 387-1389
dorian@luther.edu
<http://music.luther.edu/dorian>

Symphony No. 8 in G major, Op. 88

Antonín Dvořák

"Instead of moulding his (Dvořák's) ideas into preconceived roles, each of them comes to life and takes over the course of events... It is almost like a great novel where a large cast of characters evolve and develop and sometimes disappear from the saga"

—Robert Layton

Antonín Dvořák seems to have had a never-ending stash of stirring, inventive melodies stowed away in his brain. Before the eighth symphony, these melodies were placed into compositional equations that mirrored his symphonic predecessors: Brahms, Beethoven, Mozart, and Haydn. But Dvořák's successes and creative maturity emboldened him to depart from some of the traditions of that canon. The eighth symphony's structure highlights musical ideas that grow or disappear organically, especially in the second movement. The first movement weaves together development of two melodies: a bird call-esque phrase that starts with flutes and a stately tune that violas and cellos broadly sing in the introduction. Oddly, the frail bird call receives the most development and care while the stronger tune is treated with less care.

Second movements are commonly adagios, slow or leisurely. "Programmatic aspects" litter this movement: instead of abstract tunes or melodies, they are snippets meant to make us think of stories, pictures, or moods. There's another bird call. There are some trumpet fanfares. And there are chiming bells. Critics and historians have been trying to pin a romantic, pastoral story on this movement from its premiere but for Dvořák this was always just "ii. adagio."

The lush waltz that begins movement three morphs quickly and reveals itself to be a less familiar form called "Dumka." A Dumka is a Slavonic folk ballad distinguishable by its abrupt changes from melancholy to exuberance and back. In this work, violins often carry the traditional tune. Use of the Dumka is an example of Dvořák as an ambassador of Slavic folk and regional styles. He even composed a six-movement work of only Dumkas: Piano Trio No. 4 in E Minor. Fittingly, its nickname is "Dumky."

Conductor and fellow Czech Rafael Kubelík once bellowed in a rehearsal of symphony eight, "Gentlemen, in Bohemia the trumpets never call to battle—they always call to the dance!" Trumpet fanfares feature prominently in the last movement as well as the first and second. Another cello-led melody leads the way. What starts as very rhythmically secure ends up flying off the handle into a triumphant finale.

—Program notes by Jaci Wilkinson, visiting assistant professor of library and information studies.

Symphony Orchestra



The Luther College Symphony Orchestra, Luther's largest and oldest orchestral ensemble, maintains an active rehearsal and performance schedule during the academic year, from early September to late May. Nearly 80 student musicians, representing a variety of academic disciplines, perform with Symphony Orchestra. Many members also sing in a choir, play in a band or jazz ensemble, and form small chamber groups. Symphony Orchestra is conducted by Daniel Baldwin.

Alongside regular performances of orchestral masterworks, Symphony Orchestra takes great pride in performing new music on a regular basis. Since 2001, the orchestra has presented six world premieres. The orchestra also collaborates with the Luther College choirs in biennial performances of major choral-orchestral works and in the annual *Christmas at Luther* performances.

Symphony Orchestra tours annually in the United States and every four years maintains a three-week residency in Vienna, Austria, with a final performance at the Wiener

Konzerthaus. Domestic tours have included trips through the Pacific Northwest, the Great Plains States, the Southeast, and the Upper Midwest. Since 1997, the Luther Symphony Orchestra has completed 14 major American tours.

In addition to off-campus tour performances, each year Symphony Orchestra performs a one full-length fall concert, two full-length spring concerts, is featured at *Christmas at Luther*, and is included in the Homecoming and Commencement Weekend concerts.

Seven chairs in the Luther College Symphony Orchestra benefit from endowed scholarships generously provided by Luther donors. Additionally, the Richard C. and Joann M. Hemp Family Prize for Orchestral Performance is awarded annually to a senior student in the Luther College Symphony Orchestra. Selection is by audition and recognizes exceptional performance, talent, musicianship, and leadership.

Symphony Orchestra Personnel

Flute

* Emily Green, Dubuque, Iowa
psychology, biology and music minors
 Lindsay Getschel, River Falls, Wis.
political science, music minor
 Austin Mustain, Wilmette, Ill.
music, K-12 music education minor

Oboe

* Rebecca Keller, Brighton, Colo.
music
Anna (Kemp) and Russell Norris Chair
 Grant Preheim, Marion, S.D.
communication studies, music minor
 Kierra Blackstad, Lakeville, Minn.
music, K-12 music education minor

Clarinet

* Charles Craig, Maquoketa, Iowa
music
 Joel Denney, Byron, Minn.
biology, chemistry minor

Bassoon

* Stephen Shatzer, Woodridge, Ill.
German, mathematics and management minors
 Joseph Cowan, La Crosse, Wis.
art
 Emma Kolterman, Libertyville, Ill.
nursing

French Horn

* Anneliese Braaten, Winona, Minn.
elementary education, music minor
Erik, Kari, Maren Engebretson Chair

Alex Carpenter, Appleton, Wis.
biology, music minor
 Carrie Cibula, Chelsea, Iowa
biology, music minor
 Nathan Fippingger, Aledo, Ill.
music
 Sydney Scooler, Richmond Hill, Ga.
music, K-12 music education minor

Trumpet

* Michael Winkler, Sheboygan, Wis.
music
 Liam Fraser, Urbandale, Iowa
environmental studies, psychology minor
 Madison Ihde, Decorah, Iowa
music, K-12 music education minor

Trombone

* Chris O'Connell, Rochester, Minn.
music, K-12 music education minor
Dorothy (Bonnell) and Russell Ziemer Chair
 Christopher Lange-Pearson, Rochester, Minn.
undeclared

Bass Trombone

Mason Donnohue, Eagan, Minn.
undeclared

Tuba

Elena Zarecky, Colorado Springs, Colo.
music, K-12 music education minor

Percussion

* Sylvia Kaare, Eden Prairie, Minn.
music, K-12 music education and classical studies minors

Samuel Haefner, Byron, Minn.
music, K-12 music education minor
 Johnathan McMichael, Wever, Iowa
computer science
 Casey Tecklenburg, Dysart, Iowa
music, K-12 music education minor

Harp

Emilie Lenz, Plymouth, Minn.
Spanish and international studies

First Violin

* Namuun Tsend-Ayush, Ulaanbaatar, Mongolia
music and accounting
Torgerson Concertmaster
 Elizabeth Shoemaker, Olympia, Wash.
music
 Fiona Edberg, Iowa City, Iowa
psychology and English writing
 Nathan Parsons, St. Paul, Minn.
math statistics and economics, music minor
 Jeremy Maas, Appleton, Wis.
music
 † Eric Hansen, Cedar Rapids, Iowa
mathematics and chemistry
 Matt Lagus, Lake Elmo, Minn.
undeclared
 Katie Koenning, Bayport, Minn.
music, K-12 music education minor
 † Amanda Jenkins, St. Paul, Minn.
English, music and math minors
 † Andrea Carpenter, Appleton, Wis.
psychology, Spanish minor
 Devin Hedlund, Iowa City, Iowa
biology, Spanish minor

9% undecided

38% music majors

53% non-music majors

60% of current
 Symphony members have
 already studied abroad

Second Violin

^* Daniel Ray, Hillsboro, Wis.
music and philosophy
The Dorothy M. Ansett Chair
Richard C. and Joann M. Hemp Scholar

Mari Jorgenson-Rathke, Waconia, Minn.
music, K-12 music education minor

Joie Tanaka, Cordova, Tenn.
history, Russian studies minor

Shannon Taylor, Loretto, Minn.
music and art

Bryn Hedlund, Iowa City, Iowa
Spanish linguistics and English, music minor

Eva Peterson, Chippewa Falls, Wis.
French and international studies

Ellen Cooper, Shoreview, Minn.
elementary education, mathematics minor

Emily Alcock, Decorah, Iowa
Spanish and international studies

Hannah Sutcliffe, Stillwater, Minn.
environmental studies and anthropology

Sam Poppen, West Union, Iowa
undeclared

Kristen Carlson, Austin, Minn.
music and communication studies

Celia Gould, Oconomowoc, Wis.
undeclared

Hannah Potter, Chaska, Minn.
Spanish and social work

Anne Harriman, Carmel, Ind.
international studies

Viola

†* Marissa Eckberg, Gaylord, Minn.
music
The Andrea Nelson and Kathryn Nelson Chair

Isak Swanson, Duluth, Minn.
music, management, and classics

Gabrielle Bruns, Decorah, Iowa
music, K-12 music education minor

Natalie Delcorps, St. Charles, Ill.
music, K-12 music education minor

Lucas Ruge-Jones, San Marcos, Texas
physics

Jarret Quale, Wausau, Wis.
music

Jennifer Martin, St. Paul, Minn.
music

Cello

* Peter Swanson, Duluth, Minn.
music
The Dorothy M. Ansett Chair

† Sarah Bauer, Waupaca, Wis.
music and philosophy

Andrew Emrick, Appleton, Wis.
physics, music minor

Sam Naumann, Peosta, Iowa
undeclared

Sara Ranscht, La Crosse, Wis.
music, K-12 music education minor

Matt Dosland, St. Paul, Minnesota
music, K-12 music education minor

David Lee, St. Paul, Minn.
nursing

Emma Tebben, North Oaks, Minn.
music, K-12 music education and French minors

Katrina Meyer, Mount Prospect, Ill.
undeclared

Kyle Burke, Toddville, Iowa
biology

String Bass

* Nathan McPhetres, Hudson, Wis.
mathematics, music and computer science minors

Adam Graf, Monona, Wis.
music, K-12 music education minor

Josh Vidervol, Andover, Minn.
music, K-12 music education minor

Hannah Miller, Roseville, Minn.
elementary education

Emma Hyatt, Boone, Iowa
undeclared

* principal

† officer

^ The Richard C. and Joann M. Hemp Prize for Orchestral Performance is awarded annually to a senior student in the Luther College Symphony Orchestra. Selection is by audition and recognizes exceptional performance, talent, musicianship, and leadership.

MOST COMMON NON-MUSIC MAJORS:

Biology
International Studies
Spanish

Active Musicians: **70%**
of Symphony members also
participate in another large music
ensemble

A World-Class Experience



Vienna, Austria, is a city of exquisite architecture, major art museums, storied coffee houses, and, of course, world-class orchestras. It's where Beethoven, Mozart, Haydn, Strauss, and Schubert lived, and where 10,000 people continue to take in live classical music each night. And it was where 80 Luther students would live, practice, and perform for three weeks in January 2015, just as Luther musicians have every four years since 1977.

Between practices there were sights to see and concerts to hear. With a subway stop right under their hotel, students could be at an opera house in less than 10 minutes. And for three Euros, they could take in a five-hour top-tier performance of Wagner's *Tristan and Isolde* at the

Staatsoper, the Vienna State Opera House. Conductor Dan Baldwin, who saw eight or nine operas with students over the course of the trip, says, "You can hear great opera in lots of places, but to hear the Vienna Philharmonic play in the pit really sets it apart. It helps students become aware of the highest standard in the world, of what world-class means when it comes to music-making."

The waiting list for subscription tickets to the Vienna Philharmonic is 13 years long, but the Luther group was able to snag standing-room tickets for only five Euros. Flautist Emily Green '18 says, "I was in awe the whole time. I always see these things on TV or listen to them on Spotify. It felt completely surreal."



Part of this new world was, of course, the food. Students describe the street fare as incredible, the schnitzel as magical, and the hot dogs as genius (street vendors grab a baguette, core out the center, then insert the dog and condiments inside—no mess!).

But the highlight of the residency was Luther's performance in Vienna's historic Konzerthaus, where a few nights earlier students had heard the London Symphony Orchestra, one of the best in the world. The night of the students' big show, they rode the subway with their instruments to the Konzerthaus. Conductor Baldwin was preparing in the same room where Toscanini and Leonard Bernstein, two of his musical heroes, had dressed.

Violinist Emily Alcock '16 admits, "Performing in a culture where everyone values music so much—it's definitely a high-pressure situation. You feel like this is your one chance in this beautiful concert hall, and you have to make the most of it."

Baldwin knew that it could be daunting for an American college orchestra—less than half of whom are music majors—to perform on such an iconic stage, in a city that holds music in such high esteem. But the group had been practicing during their residency for almost five hours a day, so before they took the stage, he told his students, "We know how much we've been preparing, and when we go on that stage, not one of us goes out alone. Ensemble is a French word that means us, together. We trust each other. None of us is alone."

But while music was the heart and soul of the residency, students took advantage of other sightseeing opportunities as well. Some took side trips to Prague, Budapest, or Bratislava, or to Salzburg, for a *Sound of Music* tour. Others went hiking in Alpine mountain villages. Some attended a Viennese ball at the Hofsburg Imperial Palace, which required black-tie attire and had nine separate rooms dedicated to dancing.

Says violinist Jeremy Maas '16, "Coming from Luther, where every day tends to be structured, to be thrown into a huge city where there are tons of people and unlimited opportunities, to be set free to learn this new world without knowing the language was such an adventure."

They performed for a packed house and to thunderous applause that night, and according to Baldwin, their orchestra never played better. But students left with more than a sense of a job well done. After a cross-continental journey, dozens of cultural excursions, thrilling weekend side trips, nearly three weeks of rigorous practice, and a triumphant performance, students were leaving Vienna with new friends, new memories, and even a new home.

Maas says, "Vienna is now kind of like when you drive past your grandmother's house, and you relive your whole childhood. It has so many memories for me, and even though it's on the opposite side of the globe, it's really become a second home."

Music Faculty

GREGORY PETERSON '83. D.M.A., University of Iowa. Department Head, College Organist, organ, Luther Ringers.

JON AILABOUNI '10. M.M., Western Michigan University. Jazz Band, improvisation, trumpet

EDWIN ANDERECK. D.M.A., University of Cincinnati, College–Conservatory of Music. Coordinator of Voice and Opera, voice, vocal literature.

HEATHER ARMSTRONG. D.M.A., Eastman School of Music. Oboe, theory, double reeds methods.

ERIC ASHCRAFT. M.M., University of Cincinnati, College–Conservatory of Music. Voice, opera.

DANIEL BALDWIN. D.M.A., University of Texas at Austin. Symphony Orchestra, Chamber Orchestra, conducting.

MELANIE BATOFF. Ph.D., University of Michigan. Music history.

KATHERINE BEANE '07. M.M., University of Northern Iowa. Voice.

REBECCA BOEHM SHAFFER. D.M.A., University of Northern Colorado. Horn, brass methods, ear training.

RACHEL BRANDWEIN. D.M.A., State University of New York–Stony Brook. Harp.

JASON BRITTON. Ph.D., University of Oregon. Theory, ear training.

MARGARET BRITTON '10. M.M., University of Texas at Austin. Theory, ear training.

MICHAEL CHESHER. D.M., Indiana University. Clarinet, woodwind methods.

JOHN CORD. D.M.A., University of North Texas. Trumpet, brass methods.

JOAN DEALBUQUERQUE. D.M.A., University of North Texas. Concert Band, Wind and Percussion Ensemble, Varsity Band.

AMY ENGELSDORFER. Ph.D., Indiana University. Theory, ear training.

RONALD FOX. D.M., Indiana University. Professor Emeritus.

MICHAEL GEARY. M.A., University of Iowa. Percussion, Percussion Ensemble, percussion methods.

JAMES GRIESHEIMER. Ph.D., Indiana University. Associate Professor Emeritus.

JUAN TONY GUZMÁN '90. Ph.D., Florida State University. Music education, ethnomusicology, Jazz Orchestra.

MARK GRUETT. D.M.A., University of Michigan. Voice, opera. [sabbatical/leave replacement]

CARLA HANSON. M.M., Northern Arizona University Flagstaff. Voice.

LYNNE HART. M.F.A., University of Iowa. Saxophone.

CAROL HESTER. D.M., Florida State University. Flute, flute methods.

ALLEN HIGHTOWER. D.M.A., University of California, Los Angeles. Weston Noble Endowed Chair in Music. Director of Choral Activities, Nordic Choir, conducting.

XIAO HU. D.M.A., State University of New York–Stony Brook. Piano, class piano. [sabbatical spring 2016]

DU HUANG. D.M.A., State University of New York–Stony Brook. Piano, class piano.

HELEN JAMES '65. D.M.A., University of Oregon. Bassoon.

BROOKE JOYCE. Ph.D., Princeton University. Ear training, composition.

DAVID JUDISCH. D.M.A., University of Iowa. Professor Emeritus.

IGOR KALNIN. D.M.A., Michigan State University. Violin, string methods.

KAREN KANAKIS. D.M.A., University of North Texas. Voice, opera.

MIKO KOMINAMI. M.M., The Juilliard School. Piano, class piano, theory.

WILLIAM KUHLMAN. M.M., Syracuse University. Professor Emeritus.

JACOB LASSETTER. D.M.A., University of Cincinnati, College–Conservatory of Music. Voice, opera.

ANDREW LAST '97. D.M.A., University of Nebraska–Lincoln. Collegiate Chorale, Norsemen, conducting, Dorian Music Camp Director.

PETER LINGEN. Guitar, lute, class guitar.

LINDA MARTIN. M.M.E., University of St. Thomas. Theory, ear training, music education.

SPENCER MARTIN. D.M.A., University of Minnesota. Coordinator of Strings, viola, Philharmonia.

TARA MEADE '08. M.M., University of Iowa. Flute.

MAURICE MONHARDT. Ph.D., University of Iowa. Professor Emeritus.

GARY MOSS. D.M.A., University of Michigan. Voice.

WESTON NOBLE '43. M.M., University of Michigan. Professor Emeritus.

FREDERICK NYLINE. M.A., University of Minnesota. Professor Emeritus.

JESSICA PAUL. D.M.A., University of Illinois, Urbana–Champaign. Vocal coach, collaborative arts, vocal and instrumental accompanying.

JILL PHILLIPS '10. M.M., University of Cincinnati, College–Conservatory of Music. Voice, opera.

BETH RAY WESTLUND '89. D.M.A., University of Texas at Austin. Associate Department Head, voice, diction.

KATHRYN REED. M.A., University of Michigan. Ear training, harpsichord, Collegium Musicum.

JENNAYA ROBISON '96. D.M.A., University of Arizona. Aurora, Cathedral Choir, conducting, vocal pedagogy.

BRAD SCHULTZ '07. M.M., Emory University. Organ, church music, ear training, music history, class piano.

MICHAEL SMITH. D.M.A., University of Illinois, Urbana–Champaign. Low brass, brass ensembles, brass methods.

STEVE SMITH '95. M.M., University of North Texas. Composition, electronic music.

CHAD SONKA '12. M.M., Manhattan School of Music. Voice, opera.

JOHN F. STRAUSS. D.M.A., University of Texas at Austin. Coordinator of Piano, piano.

VIRGINIA STRAUSS. D.M.A., University of Texas at Austin. Violin.

JONATHON STRUVE '02. M.M., Northwestern University; A.B.D., University of Iowa. Voice.

COLE TUTINO. M.M., A.B.D., Indiana University. Cello, string methods, theory.

MICHAEL VAN RYN. M.M., Northwestern University; Graduate Certificate, University of Southern California. Double bass.

MARJORIE WHARTON '66. D.M.A., University of Iowa. Associate Professor Emerita.

ANDREW WHITFIELD. D.M.A., Louisiana State University. Voice, opera. [sabbatical/leave: 2015–16]

JILL WILSON. D.M.A., Boston University. Music education, Cantorei.

BENJAMIN YATES '08. M.M., University of Illinois, Urbana–Champaign. Low brass.

Music at Luther

Martin Luther—our namesake—believed music to be “one of the most magnificent and delightful presents God has given us.” For more than 130 years, Luther students have been sharing this marvelous gift with audiences across the country and around the globe.

Music is much more than a gift, though. It's an integral part of the community of faith and the community of learning on campus. The arts are fundamental to the liberal arts experience at Luther; they help to define what it means to be human. Here, creative scholarship, personal growth, worship, and social relations merge to create an understanding of the wholeness of life.

The vibrancy of Luther's music program is rooted in a balance between the academic rigor of our acclaimed music major and the numerous opportunities for study and performance by students from all disciplines across campus.

The Luther campus is alive with the sounds of six choirs, three bands, three orchestras, two jazz bands, and nearly 1,000 student musicians. Our students participate in large ensembles, faculty-coached chamber groups, private lessons, and master classes. More than 300 music majors study music theory/ear training, history, education, jazz, composition, church music, and performance.

For more information about Luther's music program, visit the Luther College music website, music.luther.edu.

Luther College

Founded in 1861 by Norwegian immigrants, Luther College provides its 2,350 students with a classic liberal arts education.

Luther offers more than 60 majors and preprofessional and certificate programs leading to the bachelor of arts degree. The college's strong academic program includes internships, professional semesters, and extensive study-abroad opportunities. Dedicated and talented faculty help Luther students develop solid research, writing, and critical-thinking skills, while the close-knit community imbues its members with a service ethic.

The Phi Beta Kappa college is bolstered by its Lutheran foundation, celebrated for its vibrant music and arts tradition, and enriched by its strong athletic program.



More than 60 dedicated and distinguished faculty teach in Luther's music department (no teaching assistants).



Music/arts performance venues include the Center for Faith and Life, with a 1,600-seat main hall (above) and a 200-seat recital hall; Jenson-Noble Hall of Music, with a 325-seat recital hall (below); Center for the Arts, with a 225-seat black-box theatre.



Supporting Study Abroad



Scholarships from special international touring funds made it possible for some students to travel on Symphony Orchestra's 2015 international tour to Vienna.

A Luther College education connects students with vital global issues and ideas in many ways. As a liberal arts college, Luther is committed to a way of learning that moves us beyond immediate interests and present knowledge into a larger world—an education that disciplines minds and develops whole persons equipped to understand and confront a changing society.

A primary way to expand one's lens of learning is to study internationally. Approximately two thirds of our students choose a Luther-sponsored yearlong, semester, or January Term experience during their four years.

However, the opportunity to study abroad is out of reach for many students. Aiming to make the experience possible for more students, endowed scholarship

support for study abroad remains a central focus at Luther College. With the current Sustaining the Mission fundraising effort, the college seeks to secure more than \$5,500,000 in overall endowed scholarship support by May 31, 2016. Endowment for study abroad scholarships is included within this goal.

Similar to Luther's traditional need-based scholarship funding, a minimum of \$25,000 is required to establish an endowed study abroad scholarship. Donors may fund such a scholarship through outright support or through a planned gift.

Luther student musicians connect with the larger world through ensemble touring with the Nordic Choir, Concert Band, and Jazz Orchestra in such diverse places as Brazil, Norway, Japan, Italy, England, Iceland, and Spain. And Luther's Symphony Orchestra engages in a three-week

residency in Vienna, Austria, every four years.

The college has established the Friends of International Touring Scholarship to provide support for students who desire to travel internationally on a scheduled ensemble tour and who, without assistance in covering associated travel costs, would be unable to participate. This endowed fund also receives gifts and pledges from donors who may not be in a position to fully fund an endowed scholarship at the \$25,000 level.

Performing on the world stage is an integral aspect of studying music at Luther College. For further information about giving in support of scholarships for study abroad or international touring, please contact the Development Office at (800) 225-8664 or visit the website giving.luther.edu.

Luther College

Since 1861, Luther College has engaged in a classic residential, liberal arts education. We believe that providing a rigorous academic program in the context of a faith tradition prepares students for more than successful careers. Luther graduates have a sense of a larger purpose—a sense that the “good life” is one in which they use their talents and knowledge in service to others.

Luther’s liberal arts curriculum begins with 180 full-time faculty who come from the strongest graduate programs in the United States and around the world. They reflect the college’s ideals as a Phi Beta Kappa institution—excellence every day in the liberal arts. With expertise ranging from collaborative filtering (in computer science) to a fresh interpretation of St. Patrick from Latin (in classics) to biodegradable polyesters (in chemistry), our faculty feel called to be at a place where the attention is on undergraduates. The college’s 12:1 student-faculty ratio makes it possible for professors to know their students well and become intellectual mentors and guides. And because nearly all faculty live within five miles of campus, they make a life here, along with students and colleagues. This creates a strong sense of community and shared purpose on the Luther campus.



The sense of community at Luther is enhanced by the college’s beautiful location. Nestled in the bluff country of northeast Iowa, Luther is a strong and vibrant residential community purposely set apart. Our 1,000-acre campus includes frontage on the Upper Iowa River, recreation trails, outdoor research sites, and well-designed facilities dedicated to teaching and learning. In recent years, the college has added a \$20 million science laboratories center that has expanded opportunities for collaborative research and learning and a state-of-the-art aquatic center.

Luther has a strong tradition of engaged and experiential learning, most notably in our study-abroad programs. More than two-thirds of Luther students will study abroad before graduating, placing us among the top baccalaureate colleges nationally in the number of students studying abroad each year. Many students travel with Luther faculty during the college’s January Term, a month-long intensive course of study with programs on five continents.

We believe music is central to a liberal arts education. As one of our conductors puts it, “Musical expression—artistic expression—answers some of our most fundamental needs as human beings: the need to be creative, the need for self-fulfillment, and the need for self-expression, beauty, and meaningful existence.”

In the end, a Luther education is about transformation. We put our faith in a strong liberal arts education, rich cocurricular programs, and the beauty found in place and community. Students are transformed by their four-year journey at Luther and leave here ready to make their mark in the world.

To learn more about us, visit luther.edu or call (800) 4 LUTHER.



Experience Luther!



To arrange a campus visit,
call the Admissions Office
at (800) 458-8437.

LUTHER
COLLEGE

admissions@luther.edu
www.luther.edu

Luther College
700 College Drive
Decorah, Iowa 52101



LutherSymphonyOrchestra



@MusicatLuther



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Streaming link:
stream.luther.edu/music

**Watch the Symphony Orchestra
Homecoming Concert,
Sunday, February 7, 4 p.m.**