

Concert Band

Joan deAlbuquerque, conductor

2019 Southwest Tour



LUTHER
COLLEGE

Decorah, Iowa



JOAN DEALBUQUERQUE, CONDUCTOR

Joan deAlbuquerque was appointed director of bands at Luther College in 2011. She conducts the Luther College Concert Band and the Wind and Percussion Ensemble. Prior to joining Luther College, deAlbuquerque served as the associate director of bands at California State University, Long Beach, and as interim director of bands at Adams State College in Alamosa, Colorado. An experienced public school teacher, she was director of bands at Pinckney High School in Michigan, where she conducted the wind symphony and marching band in addition to teaching instrumental and general music at the elementary and middle school levels.

Professor deAlbuquerque earned a doctor of music arts degree in wind conducting from the University of North Texas as a student of Eugene Migliaro Corporon. She holds a master of music degree in wind conducting from Michigan State University, where she studied with John Whitwell. A graduate of Macomb Community College, deAlbuquerque earned a bachelor of music education degree from Michigan State University.

As a guest conductor, clinician, and adjudicator, deAlbuquerque has worked with middle school and high school bands throughout the Midwest, western United States, and Israel. She has presented clinics and workshops for the Southern California School Band and Orchestra Association (SCSBOA) and Tau Beta Sigma and has conducted at conferences for the SCSBOA, California Band Directors Association, College Band Directors National Association National Conference (CBDNA), the Music Educators National Conference, and the Iowa Bandmasters Association (IBA).

A regular contributor to the Teaching Music through Performance in Band series, published by GIA Publications, deAlbuquerque has also written for the Kappa Kappa Psi/Tau Bet Sigma publication, *The Podium*. She is on the board of the Northeast Iowa Bandmasters Association as the college affairs representative and is a member of IBA, CBDNA, Pi Kappa Lambda, Phi Kappa Phi, and Tau Beta Sigma.

Tour Program

To be selected from the following:

Rocky Point Holiday

Ron Nelson (b. 1929)

Be Thou My Vision

David Gillingham (b. 1947)

Paris Sketches

Martin Ellerby (b. 1957)

I. Saint-Germain-de-Prés

II. Pigalle

III. Père Lachaise

IV. Les Halles

Konzertstück for Four Horns and Band

Robert Schumann (1810–1856)

Arr. Leonard Smith

NOTE: Concert Band is performing the first of the three movements.

INTERMISSION

Scherzo: Cat and Mouse

Robert Spittal (b. 1963)

La Procession du Rocio

Joaquin Turina (1882–1949)

Trans. Alfred Reed

I. Triana En Fete

II. La Procession

Masque

Kenneth Hesketh (b. 1968)

Who Puts His Trust in God Most Just

Johann Sebastian Bach (1685–1750)

Arr. James Croft

Stars and Stripes Forever

John Philip Sousa (1854–1932)





2019 SPRING APPEARANCES

Saturday, March 23 • 7 p.m.

Advent Lutheran Church
Maple Grove, Minnesota

Monday, March 25 • 4 p.m.

Community Performance & Art Center
Green Valley, Arizona

Tuesday, March 26 • 7 p.m.

Ascension Lutheran Church
Paradise Valley, Arizona

Wednesday, March 27 • 7 p.m.

Lord of Life Lutheran Church
Sun City West, Arizona

Thursday, March 28 • 7 p.m.

Palm Desert High School
Palm Desert, California

Saturday, March 30 • 7 p.m.

Calvary Lutheran Church
Solana Beach, California

***Tuesday, April 9 • 7:30 p.m.**

Tour Homecoming Concert
Center for Faith and Life
Luther College

***Saturday, May 25 • 1:30 p.m.**

Center for Faith and Life
Luther College

*concert streamed at stream.luther.edu/music

Program Notes

Rocky Point Holiday (1969)

Ron Nelson (b. 1929)

I wrote this piece during a summer vacation at Rocky Point seaside resort in Rhode Island. It was commissioned in 1965 by Frank Bencrisutto for the University of Minnesota Concert Band's Russian tour. Frank wanted an 'American' piece to open the program. This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way. Others have commented that they felt *Rocky Point* marked a change in the overall philosophy of scoring for wind band. —Ron Nelson

Be Thou My Vision (2000)

David Gillingham (b. 1947)

The hymn tune "Slane" is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of "Slane" ("Be Thou My Vision") in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of "Be Though My Vision" by the full ensemble in A major. The work is interrupted by a prayerful interlude. Following, the marriage of the two Irish tunes in D^b major which grows to a glorious climax and then subsides. A heavenly benediction closes the work. —David R. Gillingham

Paris Sketches (1994)

Martin Ellerby (b. 1957)

- I. Saint-Germain-de-Prés
- II. Pigalle
- III. Père Lachaise
- IV. Les Halles

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked, or passed through. Running like a unifying thread through the whole piece is the idea of bells—a prominent feature of Paris life.

The work is cast in four movements. Saint Germain-de-Prés is the Latin Quarter famous for artistic associations and bohemian lifestyle. Pigalle is the Soho of Paris. The bells here are car horns and police sirens! Père Lachaise

is Paris's largest cemetery, the final resting place of many a celebrity who once walked its streets. The spirit of Satie's *Gymnopédies*—themselves a tribute to a still more distant past—is affectionately evoked before the movement concludes with a quotation from the *Dies Irae*. Les Halles is the bustling finale, the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache, actually in the district of Les Halles. —Martin Ellerby

Konzertstück for Four Horns and Band (1849)

Robert Schumann (1810–1856)

Arr. Leonard Smith

Written in three movements, *Konzertstück* is noted for its expressive, lyrical quality and harmonic innovation. The work is a rare showpiece for the horn, requiring not one soloist but four skilled players, which may account in large part for its relative neglect on the concert circuit. The word *Konzertstück* typically indicates a single extended movement, but Schumann may have preferred it because the movements of the piece are of shorter duration than was typical of the concerto. —Betsy Schwarm

Scherzo: Cat and Mouse (2011)

Robert Spittal (b. 1963)

The “cat and mouse” chase has been part of folklore and popular culture since the age of pharaohs in ancient Egypt. Over the ages, the chase has served as a metaphor for the suspenseful and sometimes alternating relation between hunter and prey. In the modern age, the story has been played out hundreds of times in popular animated cartoons, often accompanied by a musical score representing the energetic spirit of the chase with lively twists and turns, sudden surprises, and tongue-in-cheek music. It is that kind of spirit of the cat and mouse chase that I attempt to convey in this work. —Robert Spittal

La Procession du Rocio (1913)

Joaquin Turina (1882–1949)

Trans. Alfred Reed

I. Triana En Fete

II. La Procession

Every year in Seville, during the month of June, in a section of the city known as Triana, a festival takes place called the Procession of the Dew (*La Procession du Rocio*) in which the best families of the city participate. They make their entry into Triana in their finest coaches following an image of the Virgin Mary, borne on a golden cart drawn by oxen and accompanied by bands and music. All of Triana celebrates the festival. The people dance the *soleare* and the *seguedilla*. In the midst of the dancing a drunkard sets off a string of firecrackers, adding to the noise and confusion. At the sound of the flutes and drums that announce the procession, all dancing ceases. A religious theme is heard several times, and as the golden ox-drawn cart appears, it breaks forth triumphantly, mingling with the joyous pealing of the church bells and the strains of the Royal March played by the band accompanying the pageant. The procession passes in a whirling burst of color and sound, and as it recedes the festivities and dancing resume, but at length they fade away. —Joaquin Turina

Masque (2001)

Kenneth Hesketh (b. 1968)

The masque has had a varied history. Historian E.K. Chambers in his book *The Medieval Stage* defines it this way: “A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice.” This can also describe the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colorful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tutti) and a dash of wildness may tease both player and listener to let their hair down a little! —Kenneth Hesketh

Concert Band



The Luther College Concert Band was formed in 1878, laying the foundations for what would become the college's long-standing tradition of musical excellence. Concert Band is now one of the oldest touring organizations in the nation and ranks among the country's outstanding undergraduate bands.

From its beginnings as a student-directed brass and percussion ensemble formed with instruments from a discontinued community band, Concert Band rose to its current position of prestige with director Joan deAlbuquerque through the influential directorships of Carlo Sperati (1905–43), Weston Noble (1948–73), and Frederick Nyline (1973–2011). The ensemble is rich in tradition, most apparent through the inclusion of the selections “Who Puts His Trust in God Most Just and Stars” and “Stripes Forever” at the end of almost every concert. Throughout its long history, Concert Band has enjoyed unrivaled performance opportunities in the United States, Western Europe, and Japan. The ensemble tours every year, with international

travel every four years. In 2013, the band traveled to Iceland and Norway, and in 2017, to Spain.

Concert Band was invited to perform at the 2016 and 2014 North Central Regional Conference of the College Band Directors National Association and the 2013 Iowa Bandmasters Association Conference.

In addition to Concert Band, which rehearses four days a week, Luther hosts two other wind bands, which, like Concert Band, are open to both music majors and non-music majors. Wind and Percussion Ensemble, which rehearses three days a week, is an auditioned band limited to around 60 participants. Varsity Band, which rehearses two days a week, is open to any student with an interest in continued band participation at the college level. Band students also have the opportunity to participate in the orchestral, jazz, and chamber ensembles on campus, in addition to cheering on the Norse athletic teams in the Luther College Pep Band.

Concert Band Personnel

Piccolo

Marta Williams, Woodbury, Minn.
biology

Flute

*Erin Haefner, Byron, Minn.
music

Olivia Steffl, Andover, Minn.
music education

Laura Elmquist, Rice Lake, Wis.
music education

Vinh Klinzing, Elko New Market, Minn.
English

E^b Clarinet

^Anna Hug, Roseville, Minn.
music education

Clarinet

*Kendra Peterson, Vinton, Iowa
music

Casey Shaw, Spencer, Wis.
management and music

Michael Brehmer, Rosemount, Minn.
mathematics

Tyler Zeimet, Davenport, Iowa
psychology

^Sarah Webb, Shoreview, Minn.
music education and Spanish education

Hallie Simon, St. Paul, Minn.
music education

Karina Hoff, Hortonville, Wis.
computer science and Nordic studies

Rachel Soika, St. Paul, Minn.
computer science

^Anna Hug, Roseville, Minn.
music education

Bass Clarinet

Jackson Robelia, Rochester, Minn.
communication studies and Nordic studies

Oboe

*Garrett O'Connell, Prairie du Chien, Wis.
music education

Sabrina Benedict, Grand Mound, Iowa
elementary education

Lauren Mahnke, Vancouver, Wash.
biology and visual communications

English Horn

Lauren Mahnke, Vancouver, Wash.
biology and visual communications

Bassoon

*Briana McGrane, Plymouth, Minn.
music education

Spencer Ketterling, Rochester, Minn.
biology and music

Kirsten Loynachan, Marion, Iowa
music education

Soprano Saxophone

*^Kate Wyre, Newton, Iowa
classical studies and music

Alto Saxophone

*^Kate Wyre, Newton, Iowa
classical studies and music

Anna Englin, Hayward, Minn.
music education

Tenor Saxophone

Merridee Seidl, Freedom, Wis.
music education

Baritone Saxophone

Nathan Anderson, Duluth, Minn.
music education

Horn

**Luke Berkley, Owatonna, Minn.
music

**Emily Stifter, River Falls, Wis.
French and music

Leah Wittenberg, Thief River Falls, Minn.
music education

Erin Villmow, Glen Ellyn, Ill.
music education

Kyli Kurtenbach, Reedsburg, Wis.
chemistry and music

Sarah Benton, LeMars, Iowa
undeclared

Frost Bowen-Bailey, Duluth, Minn.
music education

JJ Schrick, Moline, Ill.
music

Trumpet

*Marya Haugland, Waconia, Minn.
music education

^Sarah Lodge, Cedar Rapids, Iowa
management and music

Maddy Kroeger, Eldridge, Iowa
chemistry

Tyler Konzett, Galena, Ill.
computer science and music

Curtis Cook, Urbandale, Iowa
communication studies

Tyler Lee, Rogers, Minn.
physics

Rachel Bartleman, Ankeny, Iowa
music education

Ben Davidson, Onalaska, Wis.
physics

Trombone

*Jackson Churchill, Duluth, Minn.
music education

Jacob Wessels, Dubuque, Iowa
psychology

Ella Sneltsjes, Shoreview, Minn.
undeclared

Andrew Behling, Winona, Minn.
undeclared

Bass Trombone

*Elliot Douma, Sioux Falls, S.Dak.
music education

Christopher Lange-Pearson, Rochester, Minn.
music and philosophy

Euphonium

*Elliot Rickert, Onalaska, Wis.
music education

Kaleb Krzysztyn, Waumandee, Wis.
music education

Tuba

*Noah Reisdorff, Gretna, Neb.
music

Hunter Stone, Woodland Park, Colo.
history education

Percussion

*Sam Kottke, Wayzata, Minn.
English education

Mae Cody, Glencoe, Ill.
mathematics

Isaac Highum, Waterville, Minn.
biology

Thomas Perkins, Kenosha, Wis.
music

Andrew Scheller, Glen Ellyn, Ill.
music education

Elizabeth Hand, Solon, Iowa
music education

Piano

^Sarah Webb, Shoreview, Minn.
music education and Spanish education

*principal

**co-principal

^officer

Q & A with members of the Concert Band

How did you choose your instrument?

My hands were too small to fit other instruments! —Rachel Soika, clarinet

I couldn't make noise out of a clarinet so I tried an oboe, made a sound right away, and I decided to play it. —Sabrina Benedict

I heard my high school band play "Sleigh Ride" when I was in seventh grade and I wanted to play the slapstick and the sleigh bells; it just looked like so much fun. —Mae Cody

I wanted to play something low. I considered bassoon and tuba, but my fifth-grade band teacher gave me a trombone and the rest is history! —Elliot Douma

My mom played flute through high school, and I wanted to follow in her footsteps. —Olivia Steffl

After hearing the horn themes that are present in so many movies, I heard a live recital that pushed me to think that playing the horn would be a fun idea. —Luke Berkley

Inspiration from a high school teacher. —Elliot Rickert, euphonium

No one else wanted to play it. —Anna Hug, E^b clarinet

I tried trumpet in fourth grade and could make a noise out of it right away, so I just went with it! My best friend then also picked trumpet, so we were the cool trumpet girls for a while. Ten years later, I am still loving it. —Marya Haugland

What do you like most about Luther?

The community between students, professors, staff, and Decorah residents. It's incredible how caring and generous everyone is, and it's something that sets Luther apart from any place I've ever been. —Emily Stifter

The friendly yet competitive nature of the music department. —Curtis Cook

I like that I am able to participate in high-level music ensembles while pursuing a major outside of music. —Ben Davidson

Being able to study, work, and live among some of the most driven, passionate, caring people I've ever met. —Tyler Zeimet

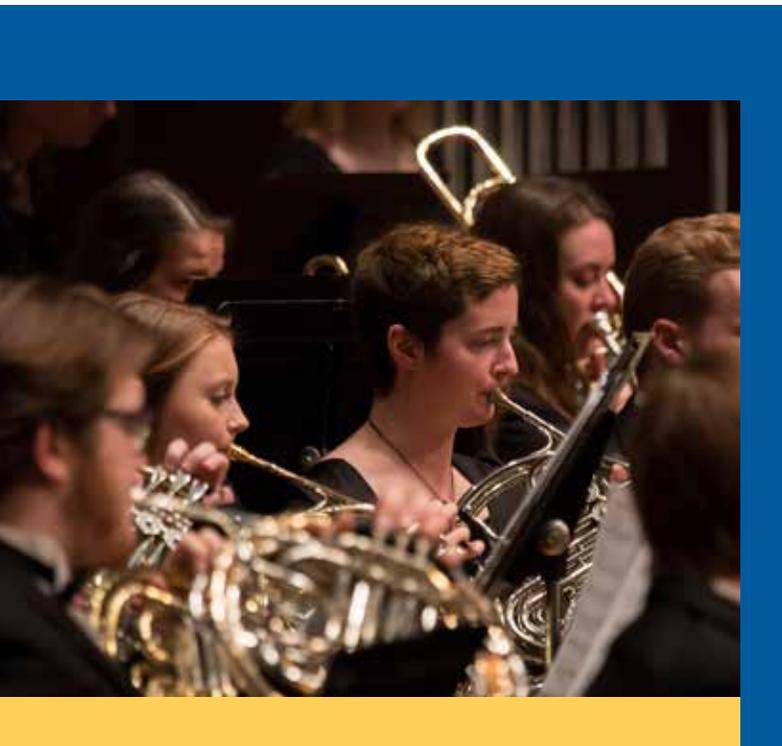
Community. Luther is all about finding yourself and how you want to live your life, and that includes interacting with other people to build relationships and create a community to thrive in. —Sarah Lodge

Favorite class outside the music building?

Religion and Bioethics, Calculus 2, Chemistry, Paideia, German, Environmental Policy at Holden Village, Marketing, Islamophobia, Molecular Biology, Computer Science, French, History of South Asia, Ethics, Introduction to Social Work, Educational Psychology, Scandinavian Fine Handcrafting, Argumentation, Genetics, Archaeology of Ancient Rome, Norwegian, Kaboom: Explosions in Science. . .

Besides music ensembles and other course work, what activities and groups do you participate in on campus?

Future Music Educators Association, Ballroom and Swing, Rugby, Latines Unides, PRIDE, Cheerleading, Ultimate Frisbee, Center for Ethics and Public Life book groups, Dance Marathon, Alpha Phi Omega (APO), Focus worship team, Grandpals, Recycling Crew, Campus Ministry, RIOT (Running Is Our Therapy) Club, SAC (Student Activities Council), Black Student Union, Psychology Club, Football, Believing and Achieving, Health Sciences Club, Inter-Greek Council, Orchesis Contemporary Dance Group, Biology Honor Society, Residence Life, Chi Theta Rho (XOP), Computer Science Society. . .





Favorite thing about living in Decorah?

“Wonderful coffee shops”...“Great hiking and biking trails”...“The undeniable enthusiasm for Norwegian food”... “Beautiful natural areas to enjoy”...“It’s a town that loves music and culture and community”...“Great locally owned restaurants and small businesses”...“It is small enough to feel homey and intimate, but large enough to satisfy all of my practical needs”...“Sugar Bowl ice cream!”...

Best thing about touring?

Infectious energy is created when an ensemble enjoys traveling and performing together, and audience members can sense this spirit the moment they enter the concert hall. This is a special way to grow closer to classmates and share the high level of music making that happens at Luther every day. —Jackson Churchill

Making collective memories with the ensemble is simply wonderful. —Christopher Lange-Pearson

Sharing well-played and well-loved music with a broader audience. —Karina Hoff

I like the home stays the best. It is fun to get to know various people throughout the tour that I would not have met otherwise. —Kyli Kurtenbach

The family-like bonding time with the band (including all our traditions). —Leah Wittenberg

I like the adventure of touring, especially the opportunity to make amazing music in many different places. Going to Spain with Concert Band and to Germany with Nordic Choir have been the highlights of my time at Luther so far. —Casey Shaw

I love how the depth of conversation deepens throughout tour as people get to know each other better. —Isaac Highum

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 Middle School Summer Camp

June 9–15, 2019

Dorian High School Summer Camp

June 16–22, 2019

Dorian Choral Retreat (for adults)

June 28–30, 2019

Dorian Keyboard Festival

Nov. 9, 2019

Dorian Vocal Festival

Jan. 11–13, 2020

Dorian Orchestra Festival

Feb. 9–10, 2020

Dorian Band Festival

March 1–2, 2020

For information, contact

Kayla Scholl, coordinator
 Director of Music Marketing and Dorian Programs, Luther College
 (563) 387-1389
schoka02@luther.edu
dorian.luther.edu

Dorian
 LUTHER COLLEGE

International Touring



Each year, between 400 and 500 Luther students expand their worldviews through international study, ranking Luther among the top baccalaureate colleges in the nation for the percentage of students who study abroad prior to graduation—over two-thirds.

Music tours are an additional way our students engage with the global community. Four Luther College ensembles—the Concert Band, Symphony Orchestra, Jazz Orchestra, and Nordic Choir—tour internationally. The opportunity to travel overseas and perform for international audiences is transformative. Whether performing in a famous concert hall in Vienna, a cathedral in Dublin, or a rural high school in Namibia, our students experience the way music transcends cultural differences and helps build community.

The Luther College Concert Band tours internationally every four years in late May and early June. Most recently they went to Spain, where they enjoyed sightseeing and performing in beautiful spaces rich with history. Concert Band president Sarah Lodge '19, who plays trumpet, was struck by the energy of the audiences. "After finishing one of our concerts the audience's applause turned into a rhythm of ONE-two-three, ONE-two-three," she recalled. "We assumed they wanted more, so we pulled out another piece and played a somewhat unplanned encore. After that ended, the audience clapped the rhythm again, but we had nothing left to play! It was surreal to be in a country that loves music so much and appreciated what we were doing so much they kept asking for more."



Instrumental Music at Luther



Some of Luther's many instrumentalists.



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

The Instrumental Program at Luther College

- Generous renewable scholarships
- Weekly applied lessons
- Over 30 instrumental faculty members

Instrumental Ensembles

- Three bands: Concert Band, Wind and Percussion Ensemble, Varsity Band
- Three orchestras: Symphony Orchestra, Chamber Orchestra, Philharmonia
- Two jazz bands: Jazz Orchestra, Jazz Band
- Numerous chamber groups coached by Luther College faculty members

Additional Ensembles

- Brass/woodwind choirs
- Luther Ringers (handbell choir)

Music Faculty

GREGORY PETERSON '83. DMA, University of Iowa. Interim department head, spring 2019. College organist, organ, church music, Luther Ringers.

DANIEL BALDWIN. DMA, University of Texas at Austin. Department head, director of orchestral activities, Symphony Orchestra, Chamber Orchestra, conducting.

JON AILABOUNI '10. MM, Western Michigan University. Jazz Band and combos, improvisation, trumpet.

EDWIN ANDERHECK. DMA, University of Cincinnati, College-Conservatory of Music. Coordinator of voice, voice, vocal literature, opera.

HEATHER ARMSTRONG. DMA, Eastman School of Music. Oboe, theory, double reed methods.

MELANIE BATOFF. PhD, University of Michigan. Music history.

KATHERINE BEANE-HANSON '07. MM, University of Northern Iowa. Voice, music history.

ANDREA BECKENDORF '93. DMA, University of Iowa. Music liaison librarian, double bass, string methods, music librarianship internships.

REBECCA BOEHM SHAFFER. DMA, University of Northern Colorado. Horn, ear training, brass methods.

PHILIP BORTER. DMA, Eastman School of Music. Cello, string methods, conducting.

RACHEL BRANDWEIN. DMA, State University of New York–Stony Brook. Harp.

JASON BRITTON. PhD, University of Oregon. Theory, ear training.

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

MICHAEL CHESHER. DMA, Indiana University. Clarinet, woodwind methods.

JOHN CORD. DMA, University of North Texas. Trumpet, brass methods, brass chamber groups.

JOAN DeALBUQUERQUE. DMA, University of North Texas. Director of bands, Concert Band, Wind and Percussion Ensemble, conducting.

AMY ENGELSDORFER. PhD, Indiana University. Theory, ear training, music history.

RONALD FOX. DM, Indiana University. Professor emeritus.

JAMES FRITZ. MM, University of Northern Iowa. Assistant director of bands, Varsity Band.

MICHAEL GEARY. MA, University of Iowa. Percussion, Percussion Ensemble, percussion methods.

DEBORAH GOVER. DMA, University of Michigan. Voice, opera.

JAMES GRIESHEIMER. PhD, Indiana University. Associate professor emeritus.

THEA GROTH. DMA, Hartt School, University of Hartford. MM, Manhattan School of Music. Bassoon.

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

CARLA HANSON. MM, Northern Arizona University–Flagstaff. Voice, opera.

LYNNE HART. MFA, University of Iowa. Saxophone, clarinet.

PETER HART. MM, Eastman School of Music. Saxophone.

CAROL HESTER. DMA, Florida State University. Flute, flute methods.

XIAO HU. DMA, State University of New York–Stony Brook. Piano, class piano.

DU HUANG. DMA, State University of New York–Stony Brook. Piano, class piano.

BROOKE JOYCE. PhD, Princeton University. Composer-in-residence, theory, ear training, composition, electronic music.

DAVID JUDISCH. DMA, University of Iowa. Professor emeritus.

IGOR KALNIN. DMA, Michigan State University. Violin, string methods.

MIKO KOMINAMI. MM, Juilliard School. Theory, ear training, class piano.

CAROL KREUSCHER. DMA, University of Texas. Voice, opera.

WILLIAM KUHLMAN. MM, Syracuse University. Professor emeritus.

ANDREW LAST '97. DMA, University of Nebraska–Lincoln. Director of choral activities, Nordic Choir, conducting, Dorian Music Camp director.

PETER LINGEN. Guitar, lute, class guitar.

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

SPENCER MARTIN. DMA, University of Minnesota. Coordinator of strings, viola, Philharmonia.

TARA MEADE '08. MM, University of Northern Iowa. Flute.

EVAN MITCHELL '14. MM, McGill University, Montreal. Voice.

MAURICE MONHARDT. PhD, University of Iowa. Professor emeritus.

GARY MOSS. DMA, University of Michigan. Voice.

FREDERICK NYLINE. MA, University of Minnesota. Professor emeritus.

CHRISTOPHER OLSON. MM, University of North Texas. Jazz guitar, bass guitar.

JESSICA PAUL. DMA, University of Illinois, Urbana-Champaign. Professor emerita.

MARK POTVIN '01. ABD, Boston University. Norsemen, Cathedral Choir, conducting, choral methods.

BETH RAY WESTLUND '89. DMA, University of Texas at Austin. Associate department head, voice, diction.

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

JENNAYA ROBISON '96. DMA, University of Arizona. Aurora, Collegiate Chorale, conducting, vocal pedagogy.

NICHOLAS J. SHANEYFELT. DMA, University of Michigan. Vocal coach, collaborative arts, vocal and instrumental accompanying.

MICHAEL SMITH. DMA, University of Illinois, Urbana-Champaign. Low brass, brass ensembles, brass methods.

RACHEL STORLIE '10. MM, University of Northern Iowa. Voice, opera.

JOHN F. STRAUSS. DMA, University of Texas at Austin. Coordinator of keyboard, piano.

VIRGINIA STRAUSS. DMA, University of Texas at Austin. Violin, ear training.

JONATHON STRUVE '02. DMA, University of Iowa. Voice, opera.

MARJORIE WHARTON '66. DMA, University of Iowa. Associate professor emerita.

ANDREW WHITFIELD. DMA, Louisiana State University. Coordinator of opera, voice, opera.

JILL WILSON. DMA, Boston University. Music education.

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 140 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 five choirs, three bands, three orchestras, two jazz bands, and nearly 800 student musicians. Our students participate in large ensembles, faculty-coached chamber groups, private lessons, and master classes. Nearly 275 music majors study music theory/ear training, history, education, jazz, composition, church music, and performance.

Music Scholarships

Luther offers a wide variety of scholarships and awards based on musical talent, regardless of chosen major. Music scholarships are added to any merit scholarship, and most are renewable up to four years.

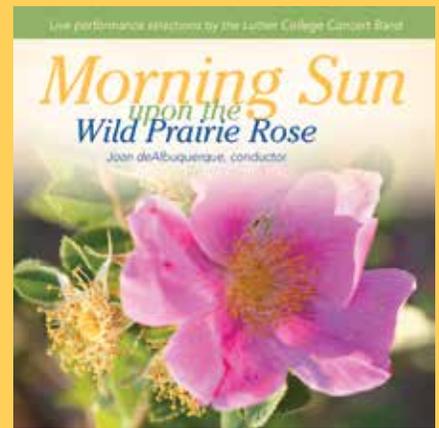
Students are welcome to schedule an audition during an individual weekday visit to campus or during selected group visit events, for example a Dorian Festival or Luther’s popular *Christmas at Luther* visit event. The college also hosts an off-site audition day in the Twin Cities.

To audition for a music scholarship, prospective students need to arrange an audition through Luther’s Admissions Department prior to an annual March deadline. Visit auditiondates.luther.edu for specific information.

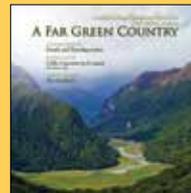
Auditions have a range of requirements. For specific details and more information about music scholarships, see audition.luther.edu or contact Jana Vorvick, coordinator of music recruitment, at (563) 387-1426 or vorvja01@luther.edu.

CURRENT RELEASES

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



Morning Sun upon the Wild Prairie Rose Highlights of this Concert Band release include the title track commissioned in memory of Adolph “Bud” Herseth ’43, Luther College alumnus and principal trumpet of the Chicago Symphony Orchestra (1948–2001), and *Baby Face Nelson and the Femme Fatale* featuring faculty pianist Xiao Hu.



A Far Green Country Symphony Orchestra recording featuring *Death and Transfiguration* by Richard Strauss, *Cello Concerto in E minor* by Edward Elgar, and *The Firebird* by Igor Stravinsky.



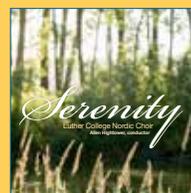
Aquarela Jazz Orchestra recording featuring works from Duke Ellington and Charlie Parker to the sounds choro and baião from Brazil.



Christmas at Luther 2018 *Every Voice in Concert Ring* Ensembles featured include five choirs, the Luther Ringers, and the Symphony Orchestra.



Come Listen in the Silence is the most recent recording of the Luther College Nordic Choir and includes selections from the 2019 tour program.



Serenity Features music from Nordic Choir’s 2016 West Coast Tour.

Supporting International Touring



For some students, scholarships from special international touring funds make it possible to tour overseas.

International touring is a transformational experience for students and an integral aspect of studying music at Luther College. However, the opportunity is out of reach for many students. Aiming to make the experience possible for more students, the college has established

the Friends of International Touring Scholarship to provide support for students who would otherwise be unable to participate. For further information about giving in support of international touring, please contact the Development Office at (800) 225-8664.

Luther Alumni Ambassador Program

Alumni of Luther College can play a direct role in recruiting the next generation of Luther students by referring students who would be a good match for Luther College. As an Alumni Ambassador, every student you refer will receive a \$1,000 scholarship (in your name!) each year, for four years, should that student decide to enroll. Your participation in our program will have a direct financial impact on a student's experience at Luther.

You may refer family members*, neighbors, friends, children of co-workers, members of your religious community, and others. There is no limit on the number

of students you can refer, but referral forms for high school seniors will be accepted only until December 1 each year. We do request that you help actively recruit referred students by offering support throughout their college search process, recommending campus visits and encouraging them to submit an application.

To help recruit the next generation of Luther students, see luther.edu/ambassadors or email ambassadors@luther.edu.

**Children of Luther alumni will receive the Legacy Scholarship (\$4,000 total over four years) but may also receive the Alumni Referral Scholarship if referred by someone other than a parent(s).*



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 11:1 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 monthlong 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, visit luther.edu or call (800) 458-8437.



Experience Luther!



Founded in 1861 by Norwegian immigrants, Luther College provides its 2,000 students with a liberal arts education that empowers them to thrive in an ever-changing world.

We offer more than 60 majors and preprofessional and certificate programs leading to the bachelor of arts degree. Our strong academic program includes internships, professional semesters, and extensive study-abroad opportunities. Dedicated, top-tier faculty help Luther students develop solid research, communication, and critical-thinking skills, while our close-knit community helps develop students who are engaged and active global citizens.

Our 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.

To arrange a campus visit, call the Admissions Office at (800) 458-8437 or go online to visit.luther.edu.

LUTHER COLLEGE

Luther College
700 College Drive
Decorah, Iowa 52101

 LutherAdmission  Luther College

admissions@luther.edu luther.edu

MUSIC DEPARTMENT AND CONCERT BAND

Watch the Concert Band Homecoming Concert, Tuesday, April 9, 7:30 p.m., on the streaming website.

 musicatluther  Luther College Music

 stream.luther.edu/music music.luther.edu