

LUTHER
COLLEGE

Decorah, Iowa



Symphony Orchestra

Daniel Baldwin, conductor

50th Anniversary Tour

2020 Spring Tour

Tour Program

50TH ANNIVERSARY TOUR APPEARANCES

Saturday, March 21 • 7:00 p.m.

First Lutheran Church
Topeka, Kansas

Sunday, March 22 • 7:00 p.m.

Trietsch United Methodist Church
Flower Mound, Texas

Monday, March 23 • 7:30 p.m.

St. Martin Lutheran Church
Austin, Texas

Wednesday, March 25 • 7:00 p.m.

McKinney High School Performing Arts Center
McKinney, Texas

Thursday, March 26 • 7:00 p.m.

Cooper High School
Abilene, Texas

Friday, March 27 • 7:30 p.m.

Fellowship Lutheran Church
Tulsa, Oklahoma

Saturday, March 28 • 7:00 p.m.

Blue Valley Northwest High School
Overland Park, Kansas

Tuesday, March 31 • 7:30 p.m.

Homecoming Concert
Center for Faith and Life
Luther College
Decorah, Iowa

Friday, May 22 • 7:30 p.m.

Showcase Concert
Center for Faith and Life
Luther College
Decorah, Iowa

SAVE THE DATE!

November 14 • 15, 2020

50th Anniversary Reunion
of the Luther College Symphony Orchestra
Luther College
Decorah, Iowa

SYMPHONY NO. 9 IN E MINOR, OP. 95 ("FROM THE NEW WORLD")

Antonín Dvořák (1841–1904)

Adagio; Allegro molto

Largo

Scherzo; Trio

Finale: Allegro con fuoco

INTERMISSION

PELLÉAS ET MÉLISANDE SUITE, OP. 80

Gabriel Fauré (1845–1924)

Prélude: Quasi adagio

La Fileuse: Andantino quasi allegretto

Sicilienne: Allegretto molto moderato

Mort de Mélisande: Molto adagio

CAPRICCIO ESPAGNOL, OP. 34

Nicolai Rimsky-Korsakov (1844–1908)

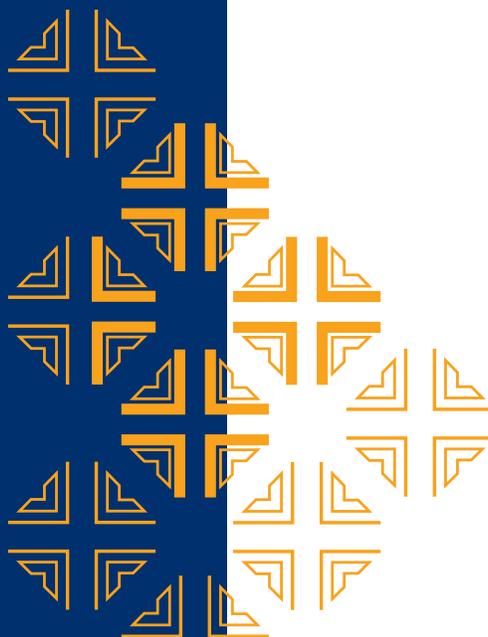
Alborada

Variazioni

Alborada

Scena e canto gitano

Fandango asturiano



Program Notes

ANTONÍN DVOŘÁK

Symphony No. 9 in E minor, Op. 95 ("From the New World")

While Bedřich Smetana may fairly be regarded as the composer who founded Czech music, it was Antonín Dvořák who popularized it. At the height of his musical career, Dvořák was the idol of Prague, and all of Europe waited anxiously for his next work. Hans von Bülow called Dvořák "next to Brahms the most God-gifted composer of the present day." Indeed Dvořák's reputation reached across the Atlantic Ocean, to North America; in 1892 he was invited to come to New York to serve as head of the National Conservatory of Music.

Dvořák was born on September 8, 1841. He was a rustic country boy from Bohemia whose father was an innkeeper and butcher. He was born a peasant, and his music has a strong peasant strain. Dvořák was not the most intellectual or subtle composer of his time, nor was he in any sense a *revolutionary*. For Dvořák, life seems to have remained a very wonderful, uncomplicated thing. Throughout his entire creative life, Dvořák was perhaps the happiest and least neurotic of the late Romantics.

As for his music, nearly all of Dvořák's best melodies are nationalistic. Dvořák was at his best when Bohemia took over, when he wrote music that expressed or captured in some way his native Czechoslovakia. Like Smetana, Dvořák seldom used actual folk melodies in his compositions. He was an "absolute" composer who happened also to be a nationalist. He did not produce copies; he created originals.

Dvořák came to New York in September 1892 at the invitation of Jeannette Thurber, the wife of a wealthy grocer. She had been instrumental in founding the National Conservatory of Music, and she wanted Dvořák to serve as head of the institution (she was of course prepared to pay the composer a very handsome salary). In addition to administrative duties, Dvořák agreed to teach three hours a day, prepare four student concerts, conduct six programs of his own music, and take a four-month vacation every year.

During his three-year stay in the United States, Dvořák produced several pieces that have come to be known as "American," among them the F Major String Quartet, the E-flat String Quintet, and the Symphony No. 9 in E minor ("From the New World"). Most of the *New World Symphony* was composed in the five-room apartment that Dvořák and his family occupied at 327 East 17th Street in New York City. The orchestration was completed in a little Czech settlement near Decorah: Spillville, Iowa.

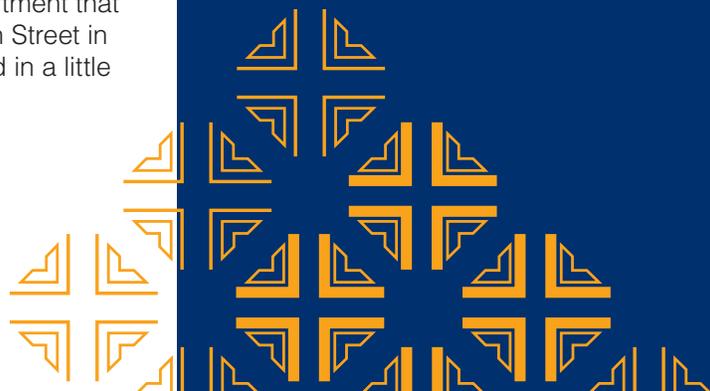


DANIEL BALDWIN, CONDUCTOR

Daniel Baldwin is the head of the Music Department and since 1997 has served 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 College, Baldwin served as director of orchestral activities at Central Washington University in 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 Orchestra 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.



GABRIEL FAURÉ

Pelléas et Mélisande Suite, Op. 80

Pelléas et Mélisande, a play by the Belgian playwright Maurice Maeterlinck, exerted an enormous influence on musicians throughout Europe in the years around the turn of the last century. Performed for the first time on May 17, 1893 (in Paris), Maeterlinck's drama inspired the composition of at least four musical masterworks, written by four distinguished composers. Of these four pieces, the best known and largest in scale is the opera by Claude Debussy, who began his project even before the play was produced and who enjoyed the collaboration of Maeterlinck himself. In 1903, the year after the premiere of Debussy's opera, Arnold Schoenberg, who at that time still pursued a more or less Romantic course in his compositions and

had considered an operatic treatment of *Pelléas* himself, completed instead the large-scale tone poem that was the first of his works for orchestra (Op. 5). Two years later Jean Sibelius composed a set of incidental music for the play. Earlier than all of these was another set of incidental music, composed by Gabriel Fauré at the request of Mrs. Patrick Campbell for her 1898 London premiere of an English translation of the play (which had been presented there in the original French three years earlier).

Fauré was not Campbell's first choice. When she learned that Debussy was writing his opera, she approached him for music for her production, but he quite understandably declined, and Fauré was approached during his visit to London in April 1898. "I shall have barely a month and a half to write all this music," he wrote to his wife, adding, "It is true that part of it already exists in my big head!" With help from his pupil Charles Koechlin in orchestrating the score, which included at least 17 numbers, Fauré had it ready in time for the opening. A short time later he lifted



from the incidental music several pieces that he revised and reorchestrated to form the concert suite, Op. 80, introduced in 1901.

The story of *Pelléas et Mélisande* is a dark romance; it is a story of forbidden love, in which every effort to do anything leads to tragedy. During a hunting trip, Prince Golaud happens upon a mysterious maiden, Mélisande, alone in the wood. Touched by her vulnerability, he offers her the refuge of his ancestral castle and his hand in marriage. Although she accepts the prince's offer, Mélisande finds a more sympathetic companion in Pelléas, Golaud's young half brother. Pelléas returns her affection, and with mounting anguish Golaud watches as their friendship grows into passionate love. Inevitably, Golaud's jealousy leads to their deaths and his ruin.

The first movement of Fauré's suite serves as a kind of overture to the play; occasional musical outbursts suggest perhaps the impetuous Golaud. The movement ends with a transition to the opening scene of the play (in which Golaud, lost while hunting, comes across the mysterious Mélisande by a fountain deep in the woods). As the overture ends, we hear Golaud's hunting horn signaling his arrival.

The second movement (sometimes called *La Fileuse*, "The Spinner") serves as entr'acte to Maeterlinck's act 3; its nearly constant triplet turn provides the background hum of a spinning wheel. Mélisande, at her spinning wheel, talks with Golaud and his son Yniold.

The Sicilienne, heard before act 2, is characterized by the rocking rhythm of the delicate Italian dance known as the *siciliano*. Fauré's Sicilienne was not part of the suite when it was first performed in 1901, but was added before the score was published eight years later.

The final *molto adagio*—which introduces act 5—is a quiet, beautiful depiction of the death of Mélisande. Though Fauré certainly never thought of the suite as a symphony, it remains his best known and most frequently performed symphonic composition.

NICOLAI RIMSKY-KORSAKOV

Capriccio Espagnol, Op. 34

In 1871, when Nicolai Rimsky-Korsakov was appointed professor of composition and instrumentation of the St. Petersburg Conservatory, this youngest member of the so-called Russian Five had—at the age of 27 years—established for himself a reputation as a great composer. Rimsky-Korsakov had studied with Mili Balakirev, the leader of the Russian Five, and the undisputed leader of Russian music after Glinka died in 1857. But Balakirev's



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 14–20, 2020

Dorian High School Summer Camp

June 21–27, 2020

Dorian Choral Retreat (for adults)

July 10–12, 2020

Dorian Keyboard Festival

Nov. 7, 2020

Dorian Vocal Festival

Jan. 10–11, 2021

Dorian Orchestra Festival

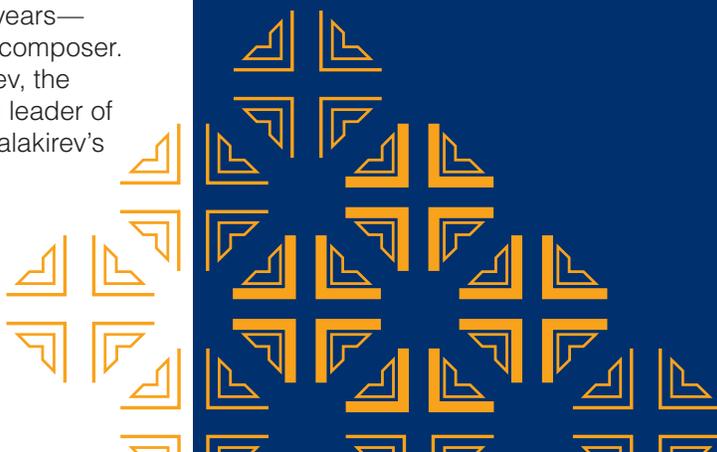
Feb. 7–8, 2021

Dorian Band Festival

Feb. 28–March 1, 2021

For information, contact

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





curriculum seems not to have included many of the most elementary aspects of music composition, and only Rimsky-Korsakov knew how little he knew. Rimsky-Korsakov writes in his autobiography:

It was not merely that I couldn't at that time have harmonized a chorale properly, had never written a single contrapuntal exercise in my life, and had only the haziest understanding of strict fugue, but I didn't even know the names of the augmented and diminished intervals or of the chords, other than the tonic triad and the dominant and diminished sevenths. Though I could sing anything at sight and distinguish any conceivable chord, the terms "chord of the sixth" and "six-four chord" were unknown to me. In my compositions I strove after correct part writing and achieved it by instinct and by ear. My grasp of the musical forms (particularly of the rondo) was equally hazy. Although I scored my own

compositions colorfully enough, I had no real knowledge of string technique or of the practical possibilities of horns, trumpets, and trombones. As for conducting, I had never led an orchestra in my life.

This was the new professor. An officer in the Russian navy, he was allowed to remain in the service, and he taught in uniform. What followed was comedy on a grand scale. Rimsky-Korsakov started to study furiously, keeping just one step ahead of his students. He went deep into counterpoint, harmony, and analysis. In a few years he became a fine teacher. And if there is any doubt whether Rimsky-Korsakov plumbed the depths of the fine art of composing for orchestra, one need look no further than his *Capriccio Espagnol*. Completed in 1887, *Capriccio Espagnol* belongs with *Russian Easter Overture* and *Scheherazade* as three essays in virtuoso orchestration in a style owing much to Glinka.

Orchestra at Luther College

Luther College offers three high-caliber student ensembles for orchestral musicians: Symphony Orchestra, Chamber Orchestra, and Philharmonia. Auditions for each ensemble are held annually and are open to students from all academic disciplines. Many members also sing in a choir, play in a band or jazz ensemble, or form small chamber groups.

Celebrating fifty years of music making, the Luther College Symphony Orchestra maintains an active rehearsal and performance schedule during the academic year. Since 1997, Symphony Orchestra has been conducted by Daniel Baldwin. Previous conductors include H. James Schoepflin (1970–71); James M. Peterson (1971–75), Douglas Meyer (1975–86 and 1987–88), Deborah Freedman (1986–87), Douglas Diamond (1988–94), and Jeffrey Stirling (1994–97).

The Symphony Orchestra performs masterworks of orchestral literature and new music in a concert schedule that includes a full-length fall concert, two full-length spring concerts, and featured appearances during Homecoming and Commencement weekends. Since 2001, the orchestra has been 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 regularly in the United States and maintains a three-week residency in Vienna, Austria, every four years. Previous residencies have concluded with performances at the Wiener Konzerthaus and Musikverein. Symphony Orchestra's next residency will take place in January 2023.

Nine 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 Symphony Orchestra. Selection is by audition and recognizes exceptional performance, talent, musicianship, and leadership.

The Luther College Chamber Orchestra, also conducted by Daniel Baldwin, specializes in repertoire for small orchestra and mixed chamber ensembles ranging from the baroque period to the 21st century. In addition to its own concert schedule, Chamber Orchestra performs with the Luther College Opera Workshop.

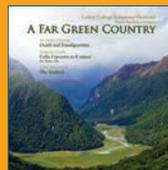
The Luther College Philharmonia is a symphonic ensemble that performs regularly on campus. Recent repertoire has included Beethoven's *Egmont* and *Coriolan* Overtures, Copland's *An Outdoor Overture*, Dvořák's *New World Symphony*, and Ginastera's *Dances from Estancia*. Faculty soloists are often featured on Philharmonia programs. Philharmonia is conducted by Spencer Martin.



CURRENT RELEASES Available in the lobby



Christmas at Luther 2019: *Whom Angels Greet with Anthems Sweet* offers a reflection on the angels in our lives, both known and unknown. Includes performances by Symphony Orchestra playing "Nimrod" (from *Enigma Variations*) by Edward Elgar and "Introduction" (from *The Fair at Sorochinsk*) by Modest Mussorgsky.



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

Symphony Orchestra Personnel

Flute

*Erin Haefner, Byron, Minn.
music
Katie Dore, Long Lake, Minn.
chemistry and neuroscience
Megan Grimm, Cedar Rapids, Iowa
accounting

Oboe

*Alec Anderson, Rochester, Minn.
computer science
Anna (Kemp) and Russell Norris Chair
Sabrina Benedict,
Grand Mound, Iowa
elementary education

English Horn

Alec Anderson, Rochester, Minn.
computer science

Clarinet

*Kendra Peterson, Vinton, Iowa
music
*Casey Shaw, Spencer, Wis.
management and music
Kathryn Hall, Mesa, Ariz.
sociology

Bassoon

^*Spencer Ketterling,
Rochester, Minn.
music
Helen (Hoff) James Chair
Emily Fisher, Onalaska, Wis.
music education
Kirsten Loynachan, Marion, Iowa
music and visual communication

Horn

*Luke Berkley, Owatonna, Minn.
music
Erik, Kari, Maren Engebretson Chair
Richard C. and Joann M. Hemp Scholar
Frost Bowen-Bailey, Duluth, Minn.
accounting and music
Noel Krotzer, Rochester, Minn.
biology
Kylil Kurtenbach, Reedsburg, Wis.
chemistry and music
Erin Villmow, Glen Ellyn, Ill.
music education

Trumpet

^*Marya Haugland, Waconia, Minn.
music education
Dr. Ronald and Carole Fox Chair
^Chloe Beck, Minnetrista, Minn.
data science
Ben Davidson, Onalaska, Wis.
physics

Trombone

*Charles Heinecke, Edina, Minn.
undecided
Dorothy (Bonnell) and Russell Ziemer Chair
Emily Frett, Grimes, Iowa
chemistry

Bass Trombone

Solomon Thompson, Decorah, Iowa
computer science

Tuba

Madeline Starck, Deer River, Minn.
music

Harp

Shauna Stoltman, Grand Forks, N.D.
nursing

Percussion

*Thomas Perkins, Kenosha, Wis.
music
*Andrew Scheller, Glen Ellyn, Ill.
music education
Nicholas Behrens,
Falcon Heights, Minn.
physics
Mae Cody, Glencoe, Ill.
French and mathematics
Nathan Knautz, Batavia, Ill.
music education
Siri St. Louis, Rochester, Minn.
French and linguistics

First Violin

*Belle Searcy, Buffalo, Minn.
music
Torgerson Concertmaster
Benjamin Wentzel, Sioux Falls, S.D.
psychology
Benjamin Gunsch, Rochester, Minn.
music
Michael Shaten, Madison, Wis.
accounting
Eric Head, Fairmont, Minn.
music and communication studies
Nathan Eck, Rochester, Minn.
music
Kirstin Kribs, Mason, Mich.
music education
^Abby Leblanc, Saint Paul, Minn.
elementary education
Leah Marxhausen, Woodbury, Minn.
music and communication studies
Gibson Swalley, Roseville, Minn.
music

Second Violin

*Jamie Swartley, Cedar Falls, Iowa
music
Dorothy M. Ansett Chair
Julia Ferris, La Crosse, Wis.
music
Izzy Bogue, Sioux Falls, S.D.
undecided
Clara Hofland, La Crosse, Wis.
music education
Catherine Wedin, Lincoln, Neb.
political science
Katlynn Swanson, Pine Island, Minn.
sociology
Harrison Greene, Wausau, Wis.
computer science and statistics
Kelly Kestner, Cedar Falls, Iowa
math
^Meron Abebe, Cedar Falls, Iowa
sociology

Viola

^*Morgan Fanning, Saint Charles, Ill.
music and theatre
Andrea Nelson and Kathryn Nelson Chair
Kjersta Lind, Neenah, Wis.
nursing
Abbey Falconer, Sioux Falls, S.D.
music education
Alex Laskowski, Saint Charles, Ill.
music
Elsa Manning, Lino Lakes, Minn.
music and visual communication
Malcolm Wildenberg, Billings, Mont.
music
Addyson Bixby, Waverly, Iowa
elementary education
Kailin Jolstad, Anoka, Minn.
neuroscience
Jackson Geadelmann,
Des Moines, Iowa
English
Kameron Vanderploeg, Aurora, Ill.
communication studies

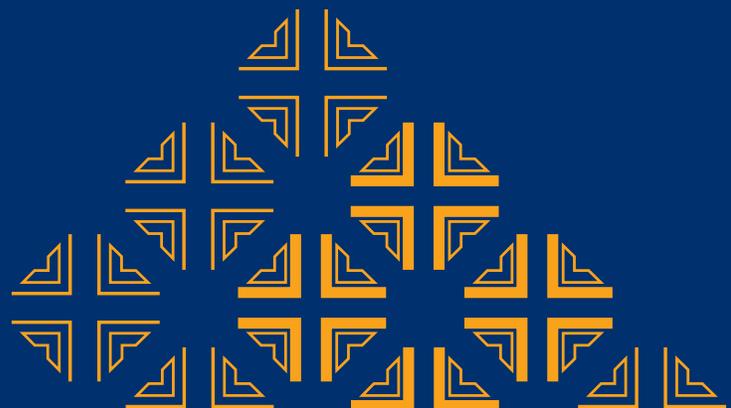
Cello

*Sam Day, Dubuque, Iowa
music
Dorothy M. Ansett Chair
Anton Wachmann, Waverly, Iowa
environmental studies and music
Frances Marshall, Lombard, Ill.
music
^Claire Goodfellow, Iowa City, Iowa
elementary education
Caleb West, Saint Paul, Minn.
communication studies
Willa Eacret, Cedar Falls, Iowa
music
Emilia Thedens, Iowa City, Iowa
statistics
Annalise Meyer, Mount Prospect, Ill.
undecided
Lauren Leonard, Gravette, Ark.
environmental studies

Double Bass

*Zachariah Mayer, La Crosse, Wis.
music education
Eli Leupold, Edina, Minn.
communication studies
Trevor Phillips, Decorah, Iowa
biology
Andi Beckendorf (faculty),
Decorah, Iowa

* principal
^ officer





Symphony Orchestra Vienna Residency Endowment

Goal: \$100,000

Vienna, Austria, is a city of exquisite architecture, major art museums, storied coffee houses, and, of course, world-class orchestras. Known as “The City of Music,” 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’s where, every four years since 1977, more than 80 Luther student musicians live, practice, and perform for three weeks during the month of January.

The Vienna residency includes daily rehearsals and coursework, often on current and historical aspects of Vienna, led by Luther professors. On free evenings, many students queue up to get reduced-price tickets to top-tier concerts.

While music is the heart and soul of the residency, Luther students also experience some distinctive Viennese traditions during the month—from relaxing at Europe’s biggest and most modern thermal spa, to attending a formal Officers’ Ball at the Hofburg Imperial Palace. Many students also take trips to Prague, Budapest, and Salzburg.

After a cross-continental journey, dozens of cultural excursions, thrilling weekend side trips, nearly three weeks of rigorous practice, and a triumphant performance, Luther students leave Vienna with new friends, new memories, and a deeper appreciation for the transformative power of musical expression.

The Luther College Vienna Residency Endowment will ensure this unique experience is available to all talented, committed student musicians, regardless of financial circumstances. As we celebrate the 50th-anniversary tour, join us in supporting the residency program. Your generous gift will help continue this unparalleled educational and cultural experience for our student musicians.

RECOGNITION LEVELS

\$10,000 or more	Virtuoso Circle
\$5,000–\$9,999	Concerto Circle
\$2,500–\$4,999	Crescendo Circle
\$1,000–\$2,499	Ensemble Circle

Commitments may be made over a one- to five-year period.

Luther College invites all alumni and friends to support this important program. Gifts and pledges of all sizes are appreciated; leadership gifts of \$1,000 or more will be included in future concert programs. For more information, contact the Luther College Development Office at 563-387-1862.

Instrumental Music at Luther



Instrumental Program

- Generous renewable scholarships
- Weekly private lessons
- Over 30 instrumental faculty members
- Ensemble auditions open to all students from all majors

Instrumental Ensemble Opportunities

- Three orchestras: Symphony Orchestra, Chamber Orchestra, and Philharmonia
- Three bands: Concert Band, Wind and Percussion Ensemble, and Varsity Band
- Two jazz bands: Jazz Orchestra and Jazz Band
- Faculty-sponsored chamber ensembles
- Brass choirs, woodwind choirs, and handbell choir (Luther Ringers)



Music at Luther



Luther offers one of the largest and most respected music programs in the country, with more than 40 percent of the student body participating each year in five choirs, three bands, three orchestras, and two jazz bands—in addition to opera, composition, handbell choir, faculty-directed chamber groups, applied lessons, and master classes.

Music/arts performance venues on campus include the Jenson-Noble Hall of Music, with a 325-seat recital hall (below); 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.

Luther student musicians have plenty of opportunities for meaningful performances, from Austria to Brazil. In fact, Luther students have been sharing the gift of music with audiences across the country and around the globe for more than 130 years.

Luther is committed to the idea that music is important in the lives of all students. Any student, regardless of major, is eligible to audition for renewable music scholarships and ensembles.



MUSIC SCHOLARSHIPS

Luther offers a variety of scholarships and awards based on musical talent. The majority are offered regardless of chosen major. Music scholarships are added to any academic 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.

Music Faculty

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 ANDERECK. DMA, University of Cincinnati, College-Conservatory of Music. Voice, vocal literature, opera.

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

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

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, brass ensembles, brass methods.

PHILIP BORTER. DMA, Eastman School of Music. Coordinator of strings, cello, string methods, Philharmonia.

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

JASON BRITTON. PhD, University of Oregon. 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, Varsity Band, Wind and Percussion Ensemble, conducting.

JONAH ELROD. PhD, University of Iowa. Composition, theory and ear training.

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

RONALD FOX. DM, Indiana University. Professor emeritus.

WESLEY FRYE '16. MM, University of Minnesota. Voice.

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, The Hartt School, University of Hartford. Bassoon.

JUAN TONY GUZMÁN '90. PhD, Florida State University. Director of jazz programs, Jazz Orchestra, music education, ethnomusicology.

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. DM, 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, coordinator of piano proficiency.

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, The 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.

SPENCER MARTIN. DMA, University of Minnesota. Coordinator of strings, viola, Philharmonia. Sabbatical spring 2020.

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.

GREGORY PETERSON '83. DMA, University of Iowa. College organist, organ, church music, Luther Ringers.

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

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

KATHRYN REED. MA, University of Michigan. Musical styles.

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

LYNNE ROTHROCK '85. MM, Western Michigan University. Voice.

NICHOLAS 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 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. PhD, 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.

MATTHEW WILLIAMS. DMA, University of Minnesota. Viola.

JILL WILSON. DMA, Boston University. Music education.

MUSIC DEPARTMENT STAFF

CHRIS HALE. Wartburg College. Program coordinator, music marketing.

BRIAN KNOX. Bob Jones University. Keyboard technician.

KRISTI KNUTSON. Administrative assistant.

MICK LAYDEN '04. Luther College. Digital media producer.

TARA QUASS. University of Iowa. Administrative assistant.

SUSAN POTVIN '02. MME, University of St. Thomas. Associate director of music marketing and tours.

KAYLA SCHOLL. University of Northern Iowa. Director of music marketing and Dorian programs.

Please tell us

HOW WOULD YOU DESCRIBE YOURSELF?

Check all that apply.

- Parent/family of performer
- High school student
- Parent of high school student
- College student
- Alumna/nus of Luther College
- Music enthusiast
- Music educator
- Retiree
- Member of the host congregation/school

HOW DID YOU HEAR ABOUT THIS PERFORMANCE?

Check all that apply.

- Saw a poster (check all that apply)
 - Church
 - School
 - Community
- Received a postcard in the mail
- Received an email
- Saw it on social media
- Word of mouth
- Other: _____

HOW FAMILIAR ARE YOU WITH LUTHER COLLEGE?

Check all that apply.

- Attending this performance is the first time I've heard about Luther College.
- I heard about Luther College prior to this performance.
- I know people who have attended Luther College.
- I have a prospective student in my family. (Please leave contact information below.)
- I have visited Decorah, Iowa.
- I am a Luther College graduate! Go Norse!

PLEASE CONTACT ME FOR THE REASON MARKED BELOW.

Check all that apply and leave contact information below.

- I'd like to learn more about attending Luther College.
- I'd like to host a touring music ensemble in the future.
- I'd like to learn more about offering a financial gift to Luther College.
- Other: _____

Best way to reach me

name, address, phone, and/or email:

Please leave this with an usher or Luther representative at the concert or fill in the online version using this QR code.



Did you know

1/3

of Symphony Orchestra members play a second instrument or sing in a choir!

25+

study-away programs at Luther, from Malta to Tanzania

98%

of Luther students receive financial aid.

27%

of Luther energy comes from our wind turbine.

98%

of graduates are employed, in grad school, or doing service work within eight months of graduation.

Almost

1/2

of Symphony Orchestra members plan to attend graduate school.

other activities

Symphony Orchestra members also participate in campus clubs such as Dance Marathon, cheerleading, Greek life, honor societies, tutoring, and intramural sports.

80+

student organizations

19

varsity athletic teams

30+

intramural sports



Luther College

Luther College is home to more than 1,900 undergraduates who explore big questions and take action to benefit people, communities, and society. Luther's 60+ academic programs, experiential approach to learning, and welcoming community inspire students to learn actively, live purposefully, and lead courageously for a lifetime of impact.

Ranked among the nation's top 100 liberal arts colleges, Luther is a Phi Beta Kappa campus in the Lutheran

tradition (ELCA). It is nationally recognized for its engaging Paideia program and commitment to sustainability, as well as its number of Rhodes and Fulbright scholars and percentage of students who study abroad.

Luther is nestled in the beautiful bluff country of Decorah, Iowa. A destination for outdoor enthusiasts, Decorah offers miles of hiking and biking trails, the Upper Iowa River, and a vibrant downtown brimming with restaurants, shops, and coffeehouses within walking distance of campus.



Experience Luther!



LUTHER COLLEGE

luther.edu

ADMISSIONS

   [LutherAdmission](#)

  [Luther College](#)

admissions@luther.edu luther.edu

MUSIC DEPARTMENT

  [musicatluther](#)

  [Luther College Music](#)

 stream.luther.edu/music