

Nordic Choir

Allen Hightower, conductor



WINTER TOUR 2012

TOUR PROGRAM

WINTER 2012 APPEARANCES

Saturday, January 21

Trinity Lutheran Church
Blue Earth, Minnesota

Sunday, January 22

Zion Lutheran Church
Iowa City, Iowa

Friday, January 27

First Christian Church
Des Moines, Iowa

Saturday, January 28

First Plymouth Congregational Church
Lincoln, Nebraska

Sunday, January 29

First Congregational Church
Greeley, Colorado

Monday, January 30

Augustana Lutheran Church
Denver, Colorado

Tuesday, January 31

Bethany Lutheran Church of Denver
Cherry Hills Village, Colorado

Thursday, February 2

Grace Cathedral
Topeka, Kansas

Friday, February 3

St. Andrew's Methodist Church
Omaha, Nebraska

Saturday, February 4

Basilica of Saint Mary
Minneapolis, Minnesota

Sunday, February 5

Wayzata Community Church
Sunday Morning Services
Wayzata, Minnesota

Tuesday, February 7

Center for Faith and Life
Luther College
Decorah, Iowa

PART I

O Clap Your Hands

Orlando Gibbons (1583–1625)
Oxford University Press, 43.2525

O clap your hands together, all ye people,
O sing unto God with the voice of melody.
For the Lord is high and to be feared;
He is the great King of all the earth,
He shall subdue the people under us,
and the nations under our feet.
He shall choose out an heritage for us,
even the worship of Jacob, whom he loved.

God is gone up with a merry noise,
and the Lord with the sound of the trumpet.
O sing praises unto our God:
O sing praises unto the Lord our King.
For God is the King of all the earth:
sing ye praises with the understanding.
God reigneth over the heathen:
God sitteth upon his holy seat.
For God, which is highly exalted,
doth defend the earth, as it were with a shield.

Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be, world without end. Amen.

I sat down under His shadow

Edward C. Bairstow (1874–1946)
Oxford University Press, 43 P 002

I sat down under His shadow with great delight,
and His fruit was sweet to my taste.
He brought me to the banqueting house,
and His banner over me was love.

PART II

Lobet den Herrn, alle Heiden, BWV 230

J.S. Bach (1685–1750)
C.F. Peters Corp., 6106
Sung in German

Praise the Lord, all you nations,
and praise Him, all you people.
For His grace and truth
reign over us for evermore.
Alleluia!

Liebeslieder Walzer

Johannes Brahms (1833–1897)

Associated Music Publishers, Inc., E.S.-929a

Sung in German

No. 8

When your eyes so gently
and so fondly gaze on me,
every last sorrow flees
that once had troubled me.

This beautiful glow of our love—
do not let it die!
Never will another love you as faithfully as I.

No. 9

On the Danube's bank there stands a house,
and there a rosy maiden gazes out.
The maiden is quite well protected;
ten iron bars are blocking her door.

Ten iron bars—that's a joke!
I'll break them as if they were only glass.

Abendlied

Josef Rheinberger (1839–1901)

GIA Publications, Inc., G-7460

Sung in German

Remain with us,
because it will be evening,
and the day is closing.

PART III

Kyrie (from Luther Mass)

Stephen Paulus (b. 1949)

Paulus Productions, SP 552.pv

Sung in Latin

Luther Mass was commissioned by Luther College from Stephen Paulus in honor of the college's 150th anniversary. It was premiered at Luther on April 16, 2011. The full recording is available in the lobby.

Lord have mercy,
Christ have mercy,
Lord have mercy.

DR. ALLEN HIGHTOWER



Allen Hightower is professor of music at Luther College, where he serves as conductor of the renowned Nordic Choir and artistic director of the annual *Christmas at Luther* concert. Also Luther's director of choral activities, he leads a choral program that includes four choral conductors, six choirs, and more than 500 singers.

Prior to joining the faculty at Luther, Hightower served as professor of music and director of choral activities at Sam Houston State University (SHSU) in Huntsville, Texas. During his tenure, the SHSU Chorale performed for the 2007 National Convention of the American Choral Directors Association (ACDA), the 2010 Southwestern Division of ACDA, and the 2003, 2006, and 2010 conventions of the Texas Music Educators Association.

Before joining the faculty at Sam Houston, Hightower served on the faculty of California State University, Long Beach (CSULB), conducting the CSULB Chamber Singers. His high school teaching experience includes positions at Klein High School in Houston, Texas, and at Odessa (Texas) Permian High School. Under his direction, the Permian High School Kantorei performed for the 1996 Texas Music Educators Association convention.

A lifelong church musician, Hightower has served Baptist, Methodist, Presbyterian, and Congregational churches in Texas and California. He served as the Duesenberg Concert Choir Chair for Lutheran Summer Music Academy and Festival in 2007 and 2011.

From 2005–10, Hightower was music director of the Houston Masterworks Chorus, Houston's largest independent chorus. Performances with this chorus and professional orchestra included Orff's *Carmina Burana*, Mendelssohn's *Elijah*, Haydn's *Creation*, masses by Haydn, Mozart, and Beethoven, as well as the requiem masses of Fauré, Mozart, and Brahms.

Hightower holds degrees from Sam Houston State University, Baylor University, the Eastman School of Music, and UCLA. He won first prize in the graduate division of the ACDA Conducting Competition in 1997. From 1997–2000 he served as conducting intern with the Los Angeles Master Chorale. Hightower has been mentored by choral conductors Bev Henson, Donald Neuen, Paul Salamunovich, Joe Flummerfelt, and Weston Noble.

During the 2011–12 academic year, Hightower will conduct in Iowa, Minnesota, Illinois, Wisconsin, California, Colorado, Nebraska, Kansas, Arkansas, and Texas as well as throughout the British Isles.



JACOB WATSON '12

Waverly, Iowa
Music major,
management minor

Postgraduation plans: Attending graduate school for a degree in music education

How did you end up at Luther?:
"As a senior in high school, I was involved

with a lot of extracurricular activities, most of which revolved around music. Even though I didn't see myself pursuing a career or major in music, my one requirement for the college I chose was being able to participate in the music program no matter what major I declared. On my first campus visit, I got the chance to sit in on a Nordic Choir rehearsal. Five minutes of listening to the choir rehearse sealed the deal: I wanted to be a part of that!"



HANNAH MYOTT '13

Minneapolis, Minn.
Anthropology and
German major,
music minor

Postgraduation plans: Teaching abroad in Asia or living in Germany before attending graduate school

What do you appreciate most about the liberal arts experience?:
"I'm someone who loves to try many different things, and a liberal arts education allows me to do that. It's also very flexible—last year I switched my major from music to environmental studies and then to communication studies before finally deciding on anthropology and German. Where else could I do that and still graduate on time?"

The Three Kings

Healey Willan (1880–1968)
Oxford University Press, OCS 718

"Who knocks tonight so late, so late?"
the weary porter said.
Three kings stood at the gate,
each with a crown on head.

The serving man bowed down;
the inn was full, he knew.
Said he, "In all this town
is no fit place for you!"

A light the manger lit:
There lay the Mother meek.
Said they, "This place is fit:
Here is the rest we seek!"

They loosed their latchet strings;
so stood they all unshod.
Come in, come in, ye kings!
And kiss the feet of God.

Holy, Radiant Light

Alexandre Gretchaninov (1864–1956)
ed. Noble Cain
G. Schirmer, Inc., 8081

Holy, radiant Light,
Thou holy radiance of the Father,
glorious and mighty,
Thou only begotten Son of God eternal, holy Jesu.

Come we, now, to the hour of setting sun;
the lights of evening 'round us shine;
Holy, O holy Ones, Holy Trinity eternal,
we sing Thy praise, evermore we sing Thy praise,
Holy Trinity. O holy!

With undefiled lips evermore
Thy glory to be praised,
Worthy art Thou to be praised evermore.

Holy Son of God, source of ev'ry life,
now all the world doth praise Thee,
evermore praise Thee, Thou Son of God
Holy, radiant Light,
praise Thee now and evermore.

INTERMISSION

PART IV

Sigalagala (Let there be ululation!)

arr. S.A. Otieno

Earthsongs

Sung in Luo

The Shepherd, the High Priest is passing by.
Come and see my Lord.
Yes, Jesus is passing by.
Come and see him.

He is calling:
Come, we all go to heaven.
Jesus has brought salvation.
Let there be ululation.

He has brought forgiveness.
Let there be ululation.
Only through him can there be salvation.
Let there be ululation.

Mary, Molly, and June

(Nr. II from Two Parables)

Vaclav Nelhybel (1919–1996)

Franco Columbo Publications

Where do you go?
We go to the woods.
What will you do?
What will you do in the woods?
What?
Cut down a tree.
What will you do?
What will you do with the tree?
Make a fiddle.
What will you do with the fiddle?
Play on it.
Fiddle, deedle, deedle, dahdle, dum.
For whom?
Ah, for Mary, Molly, and June.



ANNE WALSH '12

Minnetonka, Minn.
*Music major,
education minor*

Postgraduation plans: Teaching abroad before graduate school for Vocal Performance

What do you love about Jenson-Noble Hall of Music?: "The thing that I have noticed

about Jenson-Noble over the years is this magical ability to motivate me to practice. Everywhere you look in that building there are dedicated musicians coming from a practice room or rehearsal room, and it makes you think, if you can't beat 'em, join 'em!"



SHANE WILSON '13

Bolingbrook, Ill.
*Math major,
computer science minor*

Postgraduation plans: Attending graduate school for meteorology science

What do you think is unique about the Nordic experience?: "Being involved with Nordic and the

music department in general has really allowed me to have a foot in two worlds. I've met so many people in music that I never would have known had I gone to a larger school and been confined to the math department. It's never felt like the experiences were totally separate—my math professors animatedly chat with me about choir (one of them was actually a math and music double major in college), and I'm recognized in the music department as the guy that's pretty good at addition. It's an awesome combination that I hope I can continue after Luther."

PART V

Love Is the Key

Zebulon M. Highben (b. 1979)

Morningstar Music Publishers, MSM-50-5215

Love is the key of life and death,
of hidden, heavenly mystery.
Of all Christ is, of all the saith,
love is the key.

As three times to his saint he saith,
he saith to me, he saith to thee,
breathing his grace-conferring breath:
“Lov’st thou me?”

Ah, Lord, I have such feeble faith,
such feeble hope to comfort me;
but love it is, is strong as death,
and I love thee.

—*Christina Rossetti*

Ave Maria

Morten Lauridsen (b. 1943)

Peer Music, 0050826

Sung in Latin

Hail Mary, full of grace,
the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus.

Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.

PART VI

Dan-u-el

Kirke Mechem (b. 1925)

G. Schirmer, Inc., HL50507740

I’m free! I’m free!
John Brown delivered me.
Come on, you people,
sing with me!

He’s free! He’s free!

Didn’t my Lord deliver Dan-u-el,
and why not every man?
And why not everyone?



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 Band Festival

625 participants

3 ensembles, including select Symphonic Band

Dorian Choral Invitational Festival

More than 450 participants

Dorian Keyboard Festival

More than 150 participants

Piano, organ, and harpsichord

Dorian Orchestra Festival

More than 150 participants

3 ensembles, including select Chamber Orchestra

Dorian Junior and Senior High Summer Camps

More than 600 participants

Dorian Vocal Festival

1,250 participants

Choral and solo opportunities, including select Chamber Choir

For information, contact

Jim Buzza, coordinator

Dorian Music Camps, Luther College

563.387.1389

jimbuzza@luther.edu

<http://music.luther.edu>

He delivered Daniel from the lion's den,
and Jonah from the belly of the whale,
and the Hebrew children from the fiery furnace,
so why not every man?
So why not everyone?

Didn't my Lord deliver Dan-u-el?
Yes, Oh thank you, my Lord.
So if my Lord delivered Dan-u-el,
why not everyone?

Now here's the verse, one more verse,
come along and sing it with me.
You all know it's the gospel truth
'bout how John Brown set me free.

Don't you know the man who delivered me
and saved me from the devil's livin' hell?
So I named my baby Little John Brown,
and changed my name to Dan-u-el.

Didn't John Brown deliver Dan-u-el?
Yes, Oh thank you, John Brown.
So if John Brown delivered Dan-u-el,
why not everyone?

In the Still of the Night

Cole Porter (1891–1964)
arr. Roy Ringwald (1910–1995)
Shawnee Press, Inc., A 1419

In the still of the night,
as I gaze from my window,
at the moon in its flight,
my thoughts all stray to you.

In the still of the night,
while the world is in slumber,
oh, the times without number,
darling, when I say to you:

"Do you love me
as I love you?
Are you my life to be,
my dream come true?"
Or will this dream of mine
fade out of sight
like the moon, growing dim,
on the rim of the hill in the chill,
still of the night?

"Do you love me
as I love you?
Are you my life to be,
my dream come true?"
Or will this dream of mine
fade out of sight,
In the chill, still of the night?



LUTHER COLLEGE VOCAL PROGRAM

Luther College offers a wide variety of opportunities for vocal music participation for young aspiring singers.

Choral Ensembles

- Aurora, Dr. Sandra Peter, 100-voice first-year women's choir
- Cantorei, Linda Martin, women's choir
- Cathedral Choir, Dr. Sandra Peter, 90-voice sophomore touring choir
- Collegiate Chorale, Dr. Timothy Peter, 90-voice upper-class touring choir
- Nordic Choir, Dr. Allen Hightower, upper-class touring choir
- Norsemen, Dr. Timothy Peter, 90-voice first-year men's choir
- Numerous student-led a cappella groups

Voice Study

- Generous renewable scholarships
- Vocal coaching
- Courses in lyric diction and vocal literature
- Fully staged spring opera production
- Opera workshop
- 13 applied voice faculty

For more information about the Luther College vocal program, visit <http://music.luther.edu>.





Hold On!

arr. Moses Hogan (1957–2003)
Hal Leonard, HL 08703351

Nora, Nora, let me come in;
de door's all fastened an' de winders pinned!
Just keep yo' hand on de plow,
an' you hold on, yes, you gotta hold on!

Nora said, "You lost yo' track,
you can't plow straight an' keep a lookin' back."
Just keep yo' hand on de plow,
an' you hold on, yes, you gotta hold on!

Well, my brother, hold on!
Yes, just keep yo' hand on de plow,
an' you hold on, yes, you gotta hold on!

If you wanna get to heaven, let me tell you how:
Jus' a keep yo' hand on de gospel plow.
If dat plow stay in yo' hand,
land you straight in de promised land.

Well, my sister, hold on!
Yes, just keep yo' hand on de plow,
an' you hold on, yes, you gotta hold on!

Mary had a golden chain,
an' every link spelled my Jesus' name.
Keep on climbin' an' don't you tire,
'cause ev'ry rung goes higher an' higher!
Just keep yo' hand on de plow,
an' you hold on, yes, you gotta hold on!

PART VII

O Lord God

Paul Tschesnokoff (1877–1944)
The Boston Music Company, 7723-7

O Lord God, hear Thou my prayer,
help Thou me, and give ear to my prayer.
Daily do I worship Thy great name and Thy power.
Thou alone canst help me. O send me Thy peace and love,
O protect me, my God. Let me never stray, O my savior.
Leave me not, O God of my salvation.
I will sing to the Lord as long as I live,
and praise Thy great name while I have my being.
Hear my prayer, help Thou me, and give ear to my prayer.
Glory to God.

Optional

An Expression of Gratitude, David Schwoebel

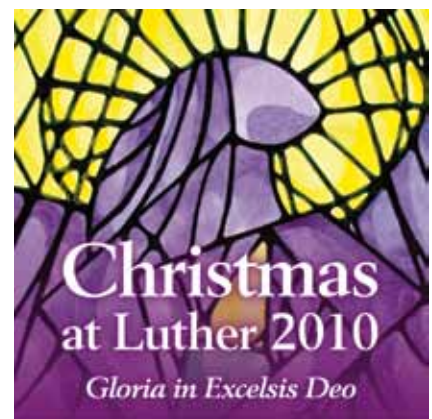
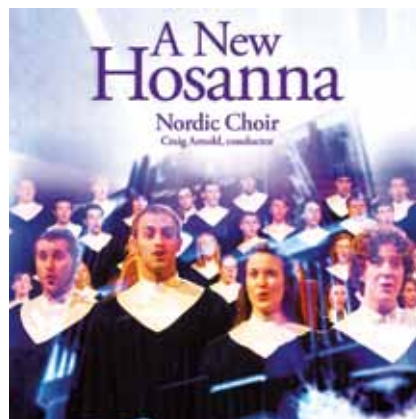
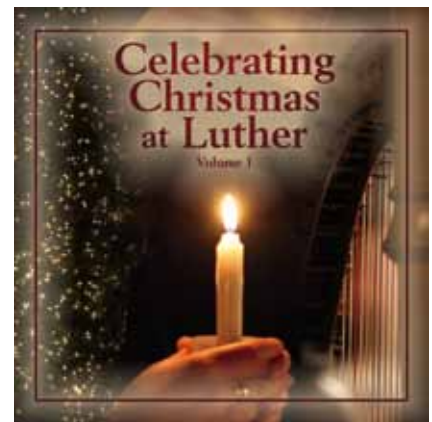
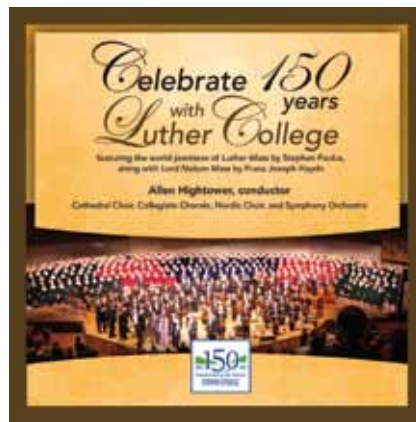
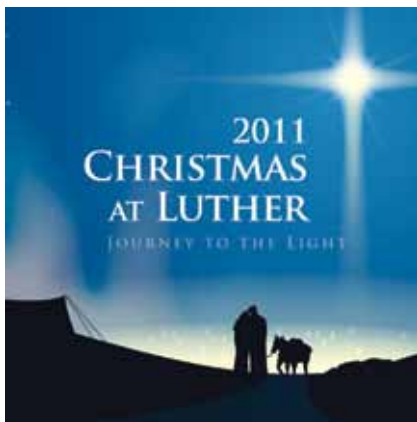
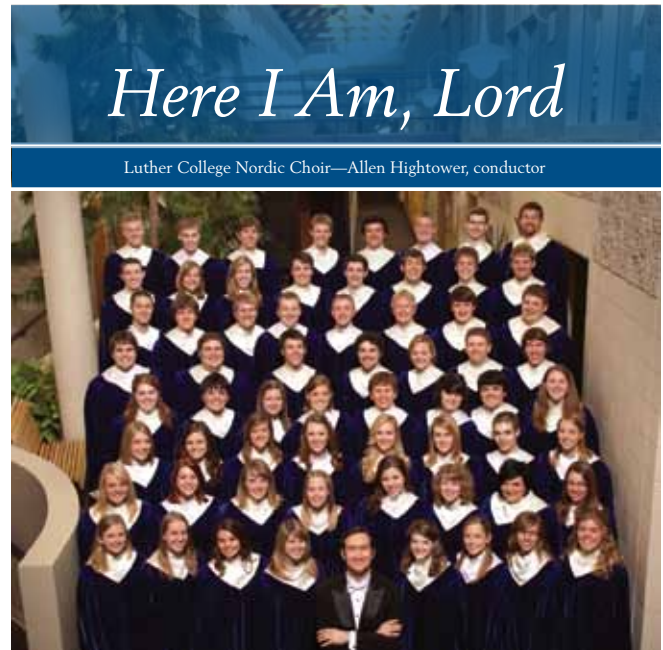
RECENT RELEASES Available in the lobby

Here I Am, Lord marks the premiere of Allen Hightower conducting the Nordic Choir of Luther College. This disc features great songs from the 2011 Winter Tour of the Upper Midwest.

The *Christmas at Luther 2011: Journey to the Light* CD features choral and orchestral pieces performed at the *Christmas at Luther* concerts in December. This disc includes Nordic Choir performing "The Three Kings" by Willan and "Holy, Radiant Light" by Gretchaninov.

Celebrate 150 Years with Luther College, recorded live in April 2011, includes Haydn's *Lord Nelson Mass* and the world premiere of *Luther Mass* by Stephen Paulus. Tonight's concert will feature the Kyrie from the *Luther Mass*.

You may also order these and other Luther recordings online at <http://music.luther.edu> or by calling the Luther Book Shop at 1-888-521-5039.









Nordic Choir, founded in 1946, enjoys national and international acclaim as a premier collegiate choral ensemble in the United States. Following the 57-year tenure of Weston Noble and Craig Arnold's five years as director of choral activities, Nordic is currently under the direction of Dr. Allen Hightower, named director of choral activities at Luther College in 2010.

Nordic Choir is Luther's flagship choir in a choral program that comprises three upper-class mixed touring choirs, two first-year choirs, and a women's choir. More than 500 singers from these ensembles combine with Symphony Orchestra, Luther Ringers, and pipe organ for five *Christmas at Luther* performances each year. *Christmas at Luther 2008*, "Night of Glory, Dawn of Peace," was nationally broadcast as a PBS holiday special and won a regional Emmy for "Best Special Event Coverage."

Nordic Choir has toured extensively throughout the United States, performing in countless churches, schools, and concert halls, including Lincoln Center, New York; Kennedy Center, Washington, D.C.; Orchestra Hall, Chicago; Orchestra Hall and the Historic State Theatre, Minneapolis; the Ordway Music Theatre, St. Paul, Minn.; Walt Disney Concert Hall and the Crystal Cathedral, Los Angeles; and the Mormon Tabernacle, Salt Lake City. Nordic Choir has also appeared at national American Choral Directors Association (ACDA)

conventions in Los Angeles, Salt Lake City, and Kansas City, Mo. and at the Music Educators National Conference in Kansas City, Mo. The choir was selected to perform at the 50th anniversary national convention of the ACDA in Oklahoma City, March 2009.

Nordic Choir has made numerous concert tours of Europe, the Caribbean, Mexico, Russia, and Eastern Europe. In 2000 and 2003, the choir revisited the college's founding roots with tours to Norway and Scandinavia. In 2006, Nordic Choir toured Europe with concerts in Italy, Austria, Germany, and the Czech Republic. Nordic Choir was featured in concert throughout France, Spain, and Italy in May 2009. In 2012, the choir will travel to the British Isles. Other notable appearances for Nordic Choir include a performance of the Mozart *Requiem* with the Minnesota Orchestra in 2001 and *Chichester Psalms* with the Des Moines Symphony in 2003.

Nordic Choir has also recorded extensively. Recent titles include *Here I Am, Lord* (2012), *We Sing with Joy* (2010), *In the Beginning* (2009), *Everlasting God* (2007), *The Road Home* (2006), and *The Culmination of an Extraordinary Career*, reflecting Weston Noble's final tour as conductor. Nordic Choir performances are also included on the CD and DVD of *Christmas at Luther 2008* and the 2009, 2010, and 2011 *Christmas at Luther* CDs.

NORDIC CHOIR PERSONNEL

Soprano I

- Paige Armstrong, Owatonna, Minn.
music, education minor
- Jenna Hoge, Wayzata, Minn.
communication studies, English and management minors
- Emmalee Johnson, Saint Anthony, Minn.
music, education minor
- Katherine Mehlhoff, Cedar Rapids, Iowa
psychology and biology
- Hannah Myott, Minneapolis, Minn.
anthropology and German, music minor
- Emily Rauch, Manchester, Iowa
nursing
- Anne Walsh, Plymouth, Minn.
music, education minor
- Betsy Zimmermann, Watertown, Wis.
elementary education

Soprano II

- Allison Alpers, Rochester, Minn.
music, math minor
- Sophia Huang, Fishers, Ind.
music
- Vanessa Libbey, Wauwatosa, Wis.
music
- Erin McWilliams, Maple Grove, Minn.
psychology, English minor
- Katie Moan, Palos Park, Ill.
music, education minor
- Erin Persick, Robins, Iowa
music
- Lillianna Petsch-Horvath, Elkhorn, Wis.
sociology, women and gender studies minor
- Marissa Satern, Hiawatha, Iowa
music and biology

Alto I

- Kelsey Brown, Urbandale, Iowa
music, education minor
- Carah Claflin, Edina, Minn.
music, education minor
- Molly Clementz, Saint Charles, Ill.
music, English minor
- Emily Davis, Brookfield, Wis.
music and history, education minor
- Kristina Dudley, Saint Paul Park, Minn.
music
- Holly Fusco, Indianola, Iowa
theatre/dance and music, education minor
- Andrea Keuper, Brookfield, Wis.
music, education minor
- Brittney Leemon, McFarland, Wis.
music and management
- Sarah Webb, Spirit Lake, Iowa
biology, chemistry minor

Alto II

- Hannah Delzer, Janesville, Wis.
music and elementary education
- Kelsi Holmes, Monticello, Iowa
music, education minor
- Kari Jensen, Decorah, Iowa
undeclared
- Taylor Numedahl, Owatonna, Minn.
social work, Spanish minor
- Alexandra Nyman, Monroe Center, Ill.
psychology and music
- Teresa Procter, Decorah, Iowa
music, management minor
- Allison Schnier, Waukesha, Wis.
music, education and history minors
- Laura Schultz, Irvine, Calif.
elementary education, music minor
- Emily Streeper, Falcon Heights, Minn.
management, art minor

Tenor I

- Adam Bogh, Coralville, Iowa
music and management
- Alexander Bogh, Coralville, Iowa
art, history minor
- Adam Bradley, Brookings, S.D.
music, management minor
- William Haugen, White Bear Township, Minn.
political science, Spanish minor
- Samuel Jones, Urbandale, Iowa
music, English writing minor
- Zachary Lyon, Muscatine, Iowa
music
- Trevor Maloney, Cambridge, Minn.
music, education minor
- Jacob Watson, Waverly, Iowa
music, management minor

Tenor II

- Paul Armstrong, Burnsville, Minn.
history, museum studies and Africana studies minors
- Paul Atkins, Tea, S.D.
biology, music minor
- Alec Carlson, Red Oak, Iowa
music, business minor
- Benjamin Cramer, Brooklyn Center, Minn.
music
- David Duba, Northfield, Minn.
computer science and psychology
- Brian Gerike, Manchester, Mo.
biology, education and music minors
- Alex Gisleson, Osage, Iowa
music, education minor
- Kirk Hansen, Winterset, Iowa
biology

Bass I

- David Geist, Burnsville, Minn.
music, management minor
- Thomas Gerber, Austin, Minn.
music, education minor
- Andrew Gonzalez, Dubuque, Iowa
psychology, biology minor
- Luke Hanson, Vernon Hills, Ill.
international studies and political science
- Michael Johnson, Wabasha, Minn.
music, education minor
- Evan Mitchell, Melcher, Iowa
music, education minor
- Christopher Paulson, Medina, Minn.
music
- Tyler Reece, Glenwood Springs, Co.
music, education minor
- Andrew Wojciehowski, Port Washington, Wis.
music, education minor

Bass II

- Dylan Carlson, Wayzata, Minn.
music and theatre/dance
- George Diener, Duluth, Minn.
psychology
- Logan Grado, Cedar Rapids, Iowa
physics, chemistry, and biology
- Trevor Ketterling, Rochester, Minn.
social work
- Jeffrey Knutson, Janesville, Wis.
music, education minor
- Anders Nilsen, Gahanna, Ohio
music, psychology minor
- Matthew Stump, Goshen, Ind.
music, education minor
- Stephen Uhl, Bensenville, Ill.
music
- Shane Wilson, Bolingbrook, Ill.
math, computer science minor

Nordic Choir Conductors

- 1946–1948.....Sigvart Steen '23
1948–2005.....Weston Noble '43
2005–2010.....Craig Arnold
2010–present.....Allen Hightower

10 QUESTIONS WITH ALLEN HIGHTOWER

I recently sat down with Dr. Allen Hightower to inquire about being in his second year as the conductor of Nordic Choir and director of choral activities at Luther College. This is the outcome of that conversation.

—Eric Ellingsen '99,
coordinator for music organizations and
marketing, Luther College

1) What's it like being on the other side of your first year at Luther?

I have both a greater sense of peace and a greater sense of excitement being in my second year at Luther. Luther has such a special culture and philosophy that it takes a little time to feel fully aware and connected to the traditions of the college community. Having done most of my work in Texas and California, it has felt a lot like starting over in the Midwest. The people of Luther, as well as the greater choral community, have been extremely welcoming. I don't think one could find a student body more open and accepting than the wonderful students who attend Luther. In my second year, I have a much deeper sense of what makes Luther such a well-loved place. The care that people show for one another is remarkable. The students' commitment to the music program is legendary, as is the alumni support.

2) What has surprised you most while being at Luther?

I have never been anywhere that choral music is as supported and esteemed as it is at Luther. What a blessing to serve at an institution that values the choral art so deeply!

3) How does the choir sound this year as compared to last year?

I think most conductors would say that it takes several years of working with a collegiate ensemble before the group organically functions in a consistent



way. What I mean by that is that it takes time for a group of singers to understand, embrace, and anticipate the sounds that a given conductor will want. Many choral conductors have a signature sound. The members of a choir learn to consistently produce the tone, articulation, and general sense of phrasing that are instinctive to their conductor. Both years that I have led Nordic Choir, the ensemble has been composed of highly gifted people, and people of good will. Now in my second year, the students begin to anticipate more quickly the “Hightower Approach” to things. This makes rehearsals move more quickly and allows us to reach a greater sense of ensemble.

4) Are you more “calm” or more “nervous” about this year’s tour?

I have a great sense of excitement about our touring this year. I understand the traditions and procedures of the Nordic touring process through “hands-on” experience. The students take tremendous ownership of the day-to-day responsibilities, allowing me to focus on making music. It is exciting to meet new people and to perform for new audiences. Visiting different parts

of the U.S. with Nordic Choir is such an enriching part of our work together. Touring the British Isles in May will also afford amazing opportunities to share our artistry and experience the depth of other cultures.

5) How have you changed as a conductor, teacher, and mentor while at Luther?

The atmosphere at Luther, especially in Jenson-Noble Hall of Music, is extremely positive. This atmosphere has further influenced the way in which I choose to interact with students. Most of my conducting role models were what I call “old school.” That is to say that they were somewhat feared. However, I am continuing to see how much better the experience of day-to-day rehearsal and relationship building—as well as the depth of human connection in performance—is when the entire process is rooted in mutual respect and kindness. Because I am no longer holding three conducting posts at once, as I did in Houston, I am much more available to students. This access to one’s teachers and mentors allows for meaningful and spontaneous opportunities to invest in each other’s lives. Part of the “secret sauce” of Luther is the

way in which we are available to each other. This is at the core of the cherished sense of community that so many love about Luther College.

6) What is your favorite thing to do that is not musical?

I love to spend time with my family; they are such a gift to me. Kristin and I have two incredible young daughters. I also have a passion for the Bible, and love to spend time getting to know the Creator more deeply through his word. I also love to watch old episodes of *Law and Order*. The original series, I believe, was one of the greatest television programs of all time. In fact, my dog is named McCoy, after the district attorney character at the heart of the series.

7) You are shipwrecked on a deserted island, and you found your one piece of luggage washed up on the beach. Answer the following questions based on this scenario:

a) You have an MP3 player with a solar battery and only two albums. Which two albums would you choose? The Los Angeles Master Chorale's recording of Lauridsen's *Lux Aeterna*, and the Westminster Choir recording of folk songs conducted by [Joseph] Flummerfelt profoundly influenced my sense of choral sound and musical line. I would choose those two.

b) Which score or octavo do you wish were in your luggage? This is really tough! Though I deeply love works such as the Bach B minor Mass and the Brahms *Requiem*, Mendelssohn's *Elijah* is the work that currently speaks most personally to me.

c) What drink besides water would you want available? Sweet iced tea! I am a southern boy, you know.

d) What celebrity (dead or alive) would you like to be with you on the island? Perhaps J.S. Bach. I marvel at



his deep understanding of theology, and the way he expressed this through his brilliant writing. He is the godfather of Western art music, and a man whose life work sought to glorify God.

8) What are you looking forward to in your future at Luther?

Each conductor of the Nordic Choir has brought his own unique personality and gifts to the choir. I look forward to seeing what my relationship with the choir produces. I am deeply humbled by the opportunity to work with this marvelous choral ensemble. Not only are the members gifted and committed to the choir in an extraordinary way, but they are also incredible human beings in their own right.

I look forward to experiencing the personal and transformative relationships that such an ensemble allows. Additionally, I look forward to giving vision and shape to the overall Luther choral program, creating exciting opportunities for each of our choirs. Among these are symphonic and collaborative experiences such as the one that Nordic will experience with Orchestra Iowa this spring, as they present Bach's *St. John Passion* in three Iowa cities.

9) How do you prepare and plan a program for Nordic?

As I plan the repertoire for Nordic Choir, I must consider the entire academic year. As a choir that tours and memorizes its entire repertoire, there is no time to be wasted learning music that can't be used in numerous settings. An anthem that is sung for *Christmas at Luther* should also be a piece that can be sung well on a January-February concert tour. As I plan a tour program, it must have an overall shape to the program. It must have the ability to grab the audience and lead them through a wide variety of human emotions. It must have a variety of compositional styles, both important historical music and music of our time. The program should take the listener on a bit of a journey. The program must offer a satisfying and rich banquet of music to the singers. The conductor and the choir must love the music if we hope for our audiences to love it.

10) What's your favorite part of Nordic Choir?

My favorite part is spending time in and out of rehearsal with such caring and gifted young adults. Our depth of music-making is in direct proportion to our shared sense of community. What does this really mean to me? It means that we know and care about each other. It means that we support each other. It also means that we work really hard to become one living choral organism, through which audiences can be profoundly impacted. Furthermore, I cherish being fully in the moment with the singers, allowing music and text to be expressed in a way that each performance is unique to that particular moment, alive and full of the present.

MUSIC FACULTY

EDWIN ANDERECK. D.M.A., University of Cincinnati, College-Conservatory of Music. Head of voice and opera, 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.

ANN BENJAMIN. M.M., Indiana University. Harp.

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

TOM BOURCIER. M.M., Western Michigan University. Jazz Band, improvisation, theatre/dance composition.

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

ROSEMARY BRUMBELOW. B.M., Middle Tennessee State University. Clarinet.

AARON BURMEISTER. D.M., Indiana University. Organ, church music, ear training.

BARTLETT BUTLER. Ph.D., University of Illinois. Professor emeritus.

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

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

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

ROLF ERDAHL. D.M.A., Peabody Conservatory. Double bass, string methods.

BILL FORDICE. M.A., Northern Illinois University, A.B.D., Boston University. Music education, conducting.

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

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

JAMES GRIESHEIMER. Ph.D., Indiana University. Music history.

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

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

ALLEN HIGHTOWER. D.M.A., University of California, Los Angeles. Director of choral activities, conducting, Nordic Choir, Collegium Musicum.

KRISTIN HIGHTOWER. D.M.A., University of California, Los Angeles. Voice.

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

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

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

BROOKE JOYCE. Ph.D., Princeton University. Theory, composition, music history, electronic music.

DAVID JUDISCH. D.M.A., University of Iowa. Voice, vocal methods, Dorian Music Camp director, opera.

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

SEONG-SIL KIM. M.A., Ewha Womans University (Seoul, Korea); A.B.D., University of Iowa. Piano.

MIKO KOMINAMI. M.M., Juilliard School. Piano, theory.

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

ERIC KUTZ. D.M.A., Juilliard School. Cello, string methods.

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

HANNAH LEFFLER. M.M., University of Northern Iowa. Flute.

PETER LINGEN. Guitar, lute, class guitar.

LINDA MARTIN. M.A., University of St. Thomas. Theory, ear training, Cantorei, general music education.

SPENCER MARTIN. D.M.A., University of Minnesota. Viola, conducting, Philharmonia.

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

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

WESTON NOBLE. M.M., University of Michigan. Professor emeritus.

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

CONOR O'BRIEN. D.M.A., University of Minnesota. Violin.

MICHAEL O'BRIEN. Ph.D., University of Texas, Austin. ACM-Mellon Post-doctoral Fellowship in Ethnomusicology.

JESSICA PAUL. D.M.A., University of Illinois. Vocal coach, collaborative arts.

SANDRA PETER. D.M.A., University of Iowa. Conducting, Aurora, Cathedral Choir.

TIMOTHY PETER. D.M.A., University of Arizona. Collegiate Chorale, Norsemen, choral methods, conducting.

GREGORY PETERSON. D.M.A., University of Iowa. Department head, organ, Luther Ringers, college organist.

KIRSTI PETRABORG. D.M.A., University of Minnesota. Viola.

BETH RAY WESTLUND. 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.

MATTHEW SCHLOMER. M.M., A.B.D., University of Wisconsin–Madison. Saxophone.

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

GRAHAM STEEDS. M.M., Florida State University, A.B.D., University of Minnesota. Trumpet.

JOHN STRAUSS. D.M.A., University of Texas at Austin. Piano. (sab. Spring 2012)

VIRGINIA STRAUSS. D.M.A., University of Texas at Austin. Violin, advanced ear training, counterpoint. (sab. Spring 2012)

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

RICHARD TIRK. D.M.A., Michigan State University. Trumpet, brass methods.

TARN TRAVERS. M.M., Cleveland Institute of Music. Violin, string methods.

ANDREW WANNIGMAN. M.M., New England Conservatory. Voice.

RACHEL WARE. D.M.A., University of Minnesota. Voice.

MARJORIE WHARTON. M.A., (French) Tulane University; D.M.A., University of Iowa. Piano, class piano, French.

ANDREW WHITFIELD. D.M.A., Louisiana State University. Voice, opera.

SUSAN WILLIAMS. M.M., Indiana University. Voice, class voice.

BENJAMIN YATES. M.M., University of Illinois. Low brass, brass ensemble.

THE SESQUICENTENNIAL FUND

In 2012, *The Sesquicentennial Fund* enters its final year of fund development with an overall goal of \$50 million and a scheduled close on December 31, 2012. This funding initiative in celebration of Luther's 150th anniversary surpassed the 90 percent mark with over \$45 million in gifts and pledges on December 31, 2011.

Fully two-thirds (\$33 million) of *The Sesquicentennial Fund* is devoted to endowment in support of transformational teaching and learning; internships; collaborative student and faculty research; initiatives surrounding sustainable communities; and the establishment of 300 new endowed scholarships to help keep a Luther education affordable. (With a goal of \$12.5 million in endowed scholarship support, this is the largest single component of the funding initiative.) Another \$10 million will support the Annual Fund, Norse Athletic Association, and other current needs. The remaining \$7 million will go toward capital projects—including a much-needed aquatic center and investments in renewable energy to help reduce the college's carbon footprint and cut energy costs.

The goals of *The Sesquicentennial Fund* flow directly from the priorities voiced through broad-based collaborative thinking and strategic planning. Through the resulting strategic plan, *Transformed by the Journey*, the college identified three strategic imperatives: connecting faith, learning, and the larger world; connecting people, place, and the Luther experience; and connecting sustainability, stewardship, and global citizenship. The recommendations in this plan seek to accomplish the overall goal of transforming students' lives.

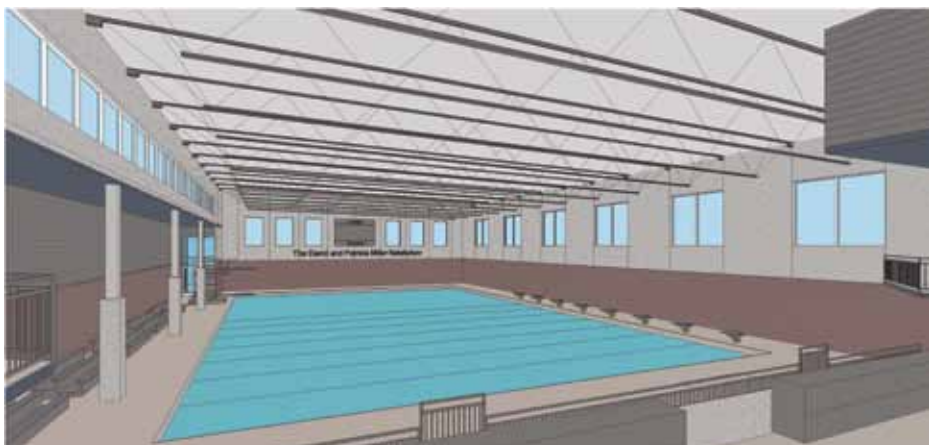
Luther College has long been hailed as a premier undergraduate college for the study of music. In addition to supporting our exceptionally talented student-musicians, Luther also takes great pride in our students who excel in NCAA Division III intercollegiate athletics. Luther student-athletes have established an unparalleled tradition of excellence and have won more championships than any other college in our conference. Support for the Luther Norse runs deep!

Among our 19 teams, few are as highly decorated as our men's and women's swimming and diving programs—boasting 10 All-Americans, 12 Honorable Mention All-Americans, an NCAA Postgraduate Scholar, seven team Liberal Arts Championships, and seven Iowa Intercollegiate Athletic Conference (IIAC) Championships. Plus, for the past 23 years, Luther College has earned Academic All-American Team honors. During this final year of *The Sesquicentennial Fund*, Luther's fundraising efforts are focused on the goal of replacing the college's aging, out-of-date swimming pool with a competition-ready aquatic center.

In Support of Champions: Announcing the Miller Challenge

Thanks to a generous commitment of \$500,000 from David '64 and Pat Miller of Fort Myers, Florida, donor support for the new Luther College Aquatic Center has now reached the \$2 million mark toward the projected cost of \$5.5 million. This significant contribution names the David E.G. and Patricia Miller Natatorium, the (25-yard by 30-meter) competition pool for swimming and diving within the new facility. Framed as a challenge to other donors, the Millers' gift will match one dollar for every two dollars contributed to the aquatic center project. The goal is to help leverage \$1 million in additional support from Luther alumni, parents, and friends by September 2012. Gifts and pledges of all sizes are needed to meet this challenge. All donors of \$5,000 or more will be recognized on a plaque within the new facility. The college invites your support to help make this aquatic center a reality.

As with previous funding initiatives, the success of *The Sesquicentennial Fund* depends on the support of the many who believe in Luther's mission. Contributions may be made through current gifts, planned gifts, or combinations of current and planned gifts. For further information about giving opportunities in support of *The Sesquicentennial Fund*—or how you might help the college meet the Miller Challenge—contact the Development Office at (800) 225-8664 or visit the <http://giving.luther.edu> website. All gifts are gratefully received as we strive to meet and exceed the \$50 million goal.



This architect's rendering depicts the David E.G. and Patricia Miller Natatorium, the competition pool for swimming and diving within the proposed Luther College Aquatic Center.

Since 1861, Luther College has placed its faith 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 where they use their talents and knowledge in service to others. Our president, Richard Torgerson, puts it this way: “It’s not just about prestige and success. It’s about integrity, fulfillment, and knowing that what we do is going to make the world a better place.”

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 picturesque 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. A new \$20 million science laboratories center has expanded opportunities for collaborative research and learning.

Luther has a strong tradition of engaged and experiential learning, most notably in our study-abroad programs. More than 70 percent of Luther students will study abroad before graduating, placing us among the top 10 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 www.luther.edu or call 1-800-4 LUTHER.



MUSIC AT LUTHER

Martin Luther—our namesake—believed music to be “one of the most magnificent and delightful presents God has given us.” For over 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.

“Participating in Nordic Choir helps our students grow not only as musicians, but also as people.”

—Rick Torgerson, President

At Luther the 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, composition, church music, and performance. It all adds up to one of the largest collegiate music programs in the world!

For more information about Luther’s music program, visit the Luther College music website, <http://music.luther.edu>.

Luther College

Founded in 1861 by Norwegian immigrants, Luther College provides its 2,500 students with a classic liberal arts education.

Luther offers more than 60 majors and pre-professional 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.

MUSIC/ARTS FACILITIES



Jenson-Noble Hall of Music
325-seat recital hall



Center for Faith and Life
1,600-seat main hall, 200-seat recital hall



Center for the Arts
225-seat black-box theatre

EXPERIENCE LUTHER



To arrange a campus visit,
call the Admissions Office
at 800.458.8437.

LUTHER COLLEGE

admissions@luther.edu

www.luther.edu

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