Program

PETITE SUITE (1886–1889, 1907)
Claude Debussy (1862–1918)
Orchestrated by Henri Büsser

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

“POLOVTSIAN DANCES,” FROM PRINCE IGOR (1869–1887, 1890)
Alexander Borodin (1833–1887)
Completed by Nikolai Rimsky-Korsakov and Alexander Glasunov

INTERMISSION

SYMPHONY NO. 8 IN G MAJOR, OP. 88 (1889)
Antonín Dvořák (1841–1904)

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

DANIEL BALDWIN, CONDUCTOR

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dorian Orchestra Festival • Feb. 7–8, 2016
More than 120 participants
2 ensembles, including select Chamber Orchestra

Dorian Band Festival • Feb. 28–29
More than 600 participants
3 ensembles, including select Symphonic Band

Dorian Choral Invitational Festival • April 6
More than 450 participants

Dorian Middle School Summer Camp • June 12–18
More than 300 participants

Dorian High School Summer Camp • June 19–25
More than 300 participants

Dorian Keyboard Festival • Nov. 11–13
More than 100 participants
Piano, organ, and harpsichord

Dorian Vocal Festival • Jan. 14–16, 2017
More than 1,100 participants
Choral and solo opportunities, including select Chamber Choir

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

Program Notes

Symphony No. 8 in G major, Op. 88
Antonín Dvořák

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

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

Second movements are commonly adagios, slow or lei-
surely. “Programmatic aspects” litter this movement: instead of abstract tunes or melodies, they are snippets meant to make us think of stories, pictures, or moods. There’s another bird call. There are some trumpet fanfares. And there are chiming bells. Critics and historians have been trying to pin a romantic, pastoral story on this movement from its pre-

The lush waltz that begins movement three morphs quickly and reveals itself to be a less familiar form called “Dumka.” A Dumka is a Slavonic folk ballad distinguishable by its abrupt changes from melancholy to exuberance and back. In this work, violins often carry the traditional tune. Use of the Dumka is an example of Dvořák as an ambassador of Slavic folk and regional styles. He even composed a six-

Conductor and fellow Czech Rafael Kubelík once bellowed in a rehearsal of symphony eight, “Gentlemen, in Bohemia the trumpets never call to battle—they always call to the dance!” Trumpet fanfares feature prominently in the last movement as well as the first and second. Another cello-

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

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

Symphony Orchestra tours annually in the United States and every four years maintains a three-week residency in Vienna, Austria, with a final performance at the Wiener Konzerthaus. Domestic tours have included trips through the Pacific Northwest, the Great Plains States, the Southeast, and the Upper Midwest. Since 1997, the Luther Symphony Orchestra has completed 14 major American tours.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Bass Trombone**
Mason Donnohue, Eagan, Minn.
  undeclared

Mason Donnohue, Eagan, Minn.
  undeclared

**Tuba**
Elena Zarecky, Colorado Springs, Colo.
  music, K–12 music education minor

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  music, K–12 music education minor

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

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

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

Emilie Lenz, Plymouth, Minn.
  Spanish and international studies

† Eric Hansen, Cedar Rapids, Iowa
  mathematics and chemistry
Matt Lagus, Lake Elmo, Minn.
  undeclared
Katie Koennig, Bayport, Minn.
  music, K–12 music education minor
† Amanda Jenkins, St. Paul, Minn.
  English, music and math minors
† Andrea Carpenter, Appleton, Wis.
  psychology, Spanish minor
Devin Hedlund, Iowa City, Iowa
  biology, Spanish minor

60% of current Symphony members have already studied abroad

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<th>Music Majors</th>
<th>Non-Music Majors</th>
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<td>38%</td>
<td>53%</td>
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<td>9% undecided</td>
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53% non-music majors

9% undecided

38% music majors
Active Musicians: 70% of Symphony members also participate in another large music ensemble.

Most Common Non-Music Majors:
- Biology
- International Studies
- Spanish

Second Violin
** Daniel Ray, Hillsboro, Wis. music and philosophy
The Dorothy M. Ansett Chair
Richard C. and Joann M. Hemp Scholar
Mari Jorgenson-Rathke, Waconia, Minn. music, K–12 music education minor
Joie Tanaka, Cordova, Tenn. history, Russian studies minor
Shannon Taylor, Loretto, Minn. music and art
Bryn Hedlund, Iowa City, Iowa Spanish linguistics and English, music minor
Eva Peterson, Chippewa Falls, Wis. French and international studies
Ellen Cooper, Shoreview, Minn. elementary education, mathematics minor
Emily Alcock, Decorah, Iowa Spanish and international studies
Hannah Sutcliffe, Stillwater, Minn. environmental studies and anthropology
Sam Poppen, West Union, Iowa undeclared
Kristen Carlson, Austin, Minn. music and communication studies
Celia Gould, Oconomowoc, Wis. undeclared
Hannah Potter, Chaska, Minn. Spanish and social work
Anne Harriman, Carmel, Ind. international studies

Viola
†† Marissa Eckberg, Gaylord, Minn. music
The Andrea Nelson and Kathryn Nelson Chair
Isak Swanson, Duluth, Minn. music, management, and classics
Gabrielle Bruns, Decorah, Iowa music, K–12 music education minor
Natalie Delcorps, St. Charles, Ill. music, K–12 music education minor
Lucas Ruge-Jones, San Marcos, Texas physics
Jarret Quale, Wausau, Wis. music
Jennifer Martin, St. Paul, Minn. music

Cello
* Peter Swanson, Duluth, Minn. music
The Dorothy M. Ansett Chair
† Sarah Bauer, Waupaca, Wis. music and philosophy
Andrew Emrick, Appleton, Wis. physics, music minor
Sam Naumann, Peosta, Iowa undeclared
Sara Ranscht, La Crosse, Wis. music, K–12 music education minor
Matt Dosland, St. Paul, Minnesota music, K–12 music education minor
David Lee, St. Paul, Minn. nursing

Emma Tebben, North Oaks, Minn. music, K–12 music education and French minors
Katrina Meyer, Mount Prospect, Ill. undeclared
Kyle Burke, Toddville, Iowa biology

String Bass
* Nathan McPhetres, Hudson, Wis. mathematics, music and computer science minors
Adam Graf, Monona, Wis. music, K–12 music education minor
Josh Vidervol, Andover, Minn. music, K–12 music education minor
Hannah Miller, Roseville, Minn. elementary education
Emma Hyatt, Boone, Iowa undeclared

* principal
† officer
^ The Richard C. and Joann M. Hemp Prize for Orchestral Performance is awarded annually to a senior student in the Luther College Symphony Orchestra. Selection is by audition and recognizes exceptional performance, talent, musicianship, and leadership.
Vienna, Austria, is a city of exquisite architecture, major art museums, storied coffee houses, and, of course, world-class orchestras. It’s where Beethoven, Mozart, Haydn, Strauss, and Schubert lived, and where 10,000 people continue to take in live classical music each night. And it was where 80 Luther students would live, practice, and perform for three weeks in January 2015, just as Luther musicians have every four years since 1977.

Between practices there were sights to see and concerts to hear. With a subway stop right under their hotel, students could be at an opera house in less than 10 minutes. And for three Euros, they could take in a five-hour top-tier performance of Wagner’s *Tristan and Isolde* at the Staatsoper, the Vienna State Opera House. Conductor Dan Baldwin, who saw eight or nine operas with students over the course of the trip, says, “You can hear great opera in lots of places, but to hear the Vienna Philharmonic play in the pit really sets it apart. It helps students become aware of the highest standard in the world, of what world-class means when it comes to music-making.”

The waiting list for subscription tickets to the Vienna Philharmonic is 13 years long, but the Luther group was able to snag standing-room tickets for only five Euros. Flautist Emily Green ’18 says, “I was in awe the whole time. I always see these things on TV or listen to them on Spotify. It felt completely surreal.”
But while music was the heart and soul of the residency, students took advantage of other sightseeing opportunities as well. Some took side trips to Prague, Budapest, or Bratislava, or to Salzburg, for a Sound of Music tour. Others went hiking in Alpine mountain villages. Some attended a Viennese ball at the Hofburg Imperial Palace, which required black-tie attire and had nine separate rooms dedicated to dancing.

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

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

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

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

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

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

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

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

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

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

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


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

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


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


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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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


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

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

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


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

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


PETER LINGEN. Guitar, lute, class guitar.

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

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

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

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


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

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

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


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

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


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

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


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

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

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

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

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

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


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

BENJAMIN YATES '08. M.M., University of Illinois, Urbana–Champaign. Low brass.
Martin Luther—our namesake—believed music to be “one of the most magnificent and delightful presents God has given us.” For more than 130 years, Luther students have been sharing this marvelous gift with audiences across the country and around the globe.

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

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

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

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

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

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

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

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

A primary way to expand one’s lens of learning is to study internationally. Approximately two thirds of our students choose a Luther-sponsored yearlong, semester, or January Term experience during their four years. However, the opportunity to study abroad is out of reach for many students. Aiming to make the experience possible for more students, endowed scholarship support for study abroad remains a central focus at Luther College. With the current Sustaining the Mission fundraising effort, the college seeks to secure more than $5,500,000 in overall endowed scholarship support by May 31, 2016. Endowment for study abroad scholarships is included within this goal.

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

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

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

Performing on the world stage is an integral aspect of studying music at Luther College. For further information about giving in support of scholarships for study abroad or international touring, please contact the Development Office at (800) 225-8664 or visit the website giving.luther.edu.
Since 1861, Luther College has engaged in a classic residential, liberal arts education. We believe that providing a rigorous academic program in the context of a faith tradition prepares students for more than successful careers. Luther graduates have a sense of a larger purpose—a sense that the “good life” is one in which they use their talents and knowledge in service to others.

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

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

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

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

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

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

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

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Streaming link: stream.luther.edu/music

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