Luther College Symphony Orchestra
Daniel Baldwin, conductor

2018 WINTER TOUR
OVERTURE TO I VESPRI SICILIANI
Giuseppe Verdi (1813–1901)

ENNANGA, FOR HARP, PIANO, AND STRINGS (1955)
William Grant Still (1895–1978)
- Moderately fast
- Moderately slow
- Majestically; moderately fast

Rachel Brandwein, harp

INTERMISSION

SYMPHONY NO. 5 IN E MINOR, OP. 64
Pyotr Ilyich Tchaikovsky (1840–1893)
- Andante. Allegro con anima
- Andante cantabile, con alcuna licenza
- Valse. Allegro moderato
- Finale. Andante maestoso; Allegro vivace (alla breve)

DANIEL BALDWIN, CONDUCTOR
Daniel Baldwin is head of the music department and 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 orchestral activities at Central Washington University (Ellensburg, Washington).

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 Flora 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 Festival 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 Symphony have completed 16 major American tours, performing in at least 20 states.
Overture to I Vespri Siciliani

Giuseppe Verdi

In February 1852, Giuseppe Verdi signed a contract to write an opera to be presented during the Paris Exhibition of 1855. The (French) libretto, written by Eugene Scribe and Charles Duveyrier, was adapted from the text of an earlier, unfinished Donizetti opera, Il duca d’Alba, set at the time of the Spanish occupation of Flanders in the late 16th century. This libretto proved to be very problematic for Verdi. Included in the Scribe-Duveyrier libretto were certain scenes that simply did not suit the composer. More importantly, the historical subject matter ultimately chosen for Verdi’s new piece was not the Spanish occupation of Flanders in the 16th century but the French occupation of Sicily in the 173rd century, the eventful liberation of the island, and the massacre of the French invaders. Not exactly appropriate material for an Italian composer writing his first opera for French consumption.

After many difficulties and delays, Les Vepres Siciliennes—it was originally presented in French—was completed in the fall of 1854 and premiered at the Paris Opera on June 18, 1855. In spite of its problematical libretto, Verdi’s new piece achieved immediate critical and popular success.

The opera takes its title from the War of the Italian Vespers. This conflict began as an uprising by local inhabitants of Palermo against the French on Easter Monday in 1282 and was finally ended by the signing of the Peace of Caltabellotta in 1302. Accounts differ as to what exactly started the 1282 revolt, but legend has it that it was during the ringing of bells for vespers (evening prayer) that the Sicilians rose up against the occupying French.

In the opera, the smoldering conflict also provides the background for a romance between Elena, sister of Duke Frederick of Austria, who has been executed by the French for treason, and Arrigo, a young Sicilian who turns out to be the son of the island’s French governor, Guy de Montfort. The opera ends with the two being married, and in fact it is the ringing of the vespers bell at the wedding that signals the beginning of the Sicilian revolt.

Despite its initial successes, interest in I Vespri Siciliani soon waned, and although it is still performed, it has never been fully accepted into the international repertoire. By contrast, the overture to I Vespri Siciliani is widely acknowledged to be one of Verdi’s best. In his score, Verdi refers to the overture as a sinfonia rather than a preludio, emphasizing that it was intended not merely as an introduction to the opera but as a reflection of its spirit.
Ennanga, for harp, piano, and strings

William Grant Still

Ennanga, a Ugandan word that means "miniature harp," was composed in 1936. William Grant Still wrote the piece with input from Lois Adele Craft, a harp virtuoso and friend, who gave the piece its premiere in Los Angeles.

William Grant Still was the first African American composer to secure extensive publication and significant public performances of his compositions. Still composed more than 150 works, including five symphonies and eight operas. Often referred to as the dean of African American composers, Still was the first American composer to have an opera (Troubled Island) produced by the New York City Opera. His best-known piece is Symphony No. 1 in A-flat (Afro-American), which remains one of the most widely performed works written by an American composer.

Born in Mississippi, Still grew up in Little Rock, Arkansas, attended Wilberforce University and Oberlin Conservatory of Music, and was a student of George Whitefield Chadwick and later Edgar Varèse. Still was the first African American to conduct a major American symphony orchestra, the first to have a symphony performed by a leading orchestra, the first to have an opera performed by a major opera company, and the first to have an opera performed on national television. Due to his close association and collaboration with prominent African American literary and cultural figures (e.g., Alain Locke and Langston Hughes), Still is considered to be part of the Harlem Renaissance movement.

CURRENT RELEASES

Available in the lobby
You may also order these and other Luther recordings online at lutherbookshop.com or by calling the Luther Book Shop at (952) 527-5039.

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

Christmas at Luther 2017
The Tree of Life My Soul Hath Seen
Ensembles featured include six choirs, the Luther Ringers, and the Symphony Orchestra performing Pines Near a Catacomb, the second movement of Respighi’s Pines of Rome.

Christmas at Luther 2016
Out of Darkness, Light!
Includes Luther College’s six choirs, the Luther Ringers, and the Symphony Orchestra performing the third movement of Respighi’s Pines of Rome.

Serenity
The most recent recording of the Nordic Choir of Luther College features music from the 2016 tours of the Midwest and West Coast.

Aquarela
Jazz Orchestra's latest recording features a variety of works, from Duke Ellington and Charlie Parker to the sounds Choro and Baiao from Brazil.

Morning Sun upon the Wild Prairie
Roso
A highlight of this Concord Band release is the little track commissioned in memory of Adolph “Bud” Hansen ’43, Luther College alumnus and principal trumpet of the Chicago Symphony Orchestra (1948–2001).
WINTER AND SPRING
2018 APPEARANCES

Thursday, February 1 / 7:00 p.m.
Staplin Performing Arts Center
Valley High School
West Des Moines, Iowa

Friday, February 2 / 7:00 p.m.
Western Dubuque High School
Epworth, Iowa

Saturday, February 3 / 7:00 p.m.
First Lutheran Church
Janesville, Wisconsin

Sunday, February 4 / 2:00 p.m.
Sun Prairie Performing Arts Center
Sun Prairie High School
Sun Prairie, Wisconsin

Monday, February 5 / 7:00 p.m.
Stillwater Area High School
Stillwater, Minnesota

Tuesday, February 6 / 7:00 p.m.
Grace Lutheran Church
Eau Claire, Wisconsin

Wednesday, February 7 / 10:30 a.m.
Wayzata High School—School Performance
Plymouth, Minnesota

*Sunday, February 11 / 7:00 p.m.
Tour Homecoming Concert
Center for Faith and Life
Luther College

Thursday, March 22 / 7:30 p.m.
Center for Faith and Life
Luther College

*Friday, May 25 / 7:30 p.m.
Center for Faith and Life
Luther College

*Concert streamed at stream.luther.edu/music

Program Notes

Symphony No. 5 in E minor, Op. 64
Pyotr Ilyich Tchaikovsky (1840–1893)

Born in Kamsko-Votkinsk to an upper-middle-class Russian family, Peter Tchaikovsky was a very precocious child. At the age of six he could read French and German; at seven he was writing poetry (in French). In 1850 his family moved to St. Petersburg, where Tchaikovsky attended school. Young Peter demonstrated at this time a mild interest in music and, with very little training (he had taken piano lessons since age seven), made some modest attempts at composition when he was only fourteen.

In school he didn't study music at all. After graduating from the School of Jurisprudence in 1859, he took a position as clerk in the Ministry of Justice. Not until 1861, when he was twenty-one years old, did Tchaikovsky begin what may fairly be called the serious study of music. Tchaikovsky worked with Nicolai Zaremba until the St. Petersburg Conservatory opened in 1862. Zaremba promptly enrolled at the Conservatory, and Tchaikovsky followed him. In 1863 he resigned his position at the Ministry of Justice to give himself completely to music.

In addition to his work in composition and harmony, Tchaikovsky studied conducting. He was terrified when he stood in front of an orchestra. Years later, when he was in constant demand as guest conductor for his own music, this terror seems not to have diminished for the composer-conductor. It is reported that Tchaikovsky was convinced that while he was on the podium, his head was going to fall from his shoulders. He actually would place his left hand under his chin to keep his head attached.
Peter Tchaikovsky is in fact the very archetype of the tortured, neurotic, 19th-century artist-musician. He was a nervous, unhappy man and a hypochondriac. He was unhappy at home, unhappy away from home, extremely nervous in social situations, terrified lest his homosexuality become public knowledge. He was largely successful in concealing his inner life—his fears and neuroses—but to a handful of close friends and to his diary he confided everything. Thus Tchaikovsky notes in his diary one day that he carried on “an unbelievably amiable and incredibly animated conversation. . . . But in my soul there was despair and a desire to flee from them to the ends of the world.” When he arrived in New York in 1891 he went to his hotel. “I made myself at home. First of all, I wept rather long.” Then he bathed, dined, walked along Broadway, and returned to his room, where he “took to whimpering again several times.”

Tchaikovsky began work on his Fifth Symphony on May 5, 1888, completed the score on August 26 of that year, and conducted the first performance less than three months later, on November 17, in St. Petersburg. The composer dedicated the piece to Theodor Ave-Lallement. Ave-Lallement—friend of Tchaikovsky (and Johannes Brahms)—was a well-known pianist and teacher of piano and voice. He was also cofounder of the Hamburg Philharmonic, on whose board of directors he served for decades. Tchaikovsky’s dedication notwithstanding, Ave-Lallement told the composer he didn’t care for the symphony’s noisy instrumentation and was furthermore too busy to attend its premiere.

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 Choral Invitational Festival
April 10, 2018

Dorian Middle School Summer Camp
June 10–16, 2018

Dorian High School Summer Camp
June 17–23, 2018

Dorian Keyboard Festival
Nov. 9–11, 2018

Dorian Vocal Festival
Jan. 12–14, 2019

Dorian Orchestra Festival
Feb. 10–11, 2019

Dorian Band Festival
March 3–4, 2019

For information, contact
Kayla Scholl, coordinator
Dorian Music Festivals and Camps, Luther College
(563) 387-1389
schol@luther.edu
dorian.luther.edu
Symphony Orchestra Personnel

Flute
†*Rachel Schwabenbauer, La Crosse, Wis. music education
Kari Jacobson, Irvine, Calif. English
Brenna Sherman (piccolo), Rochester, Minn. music education

Oboe
*Garrett O'Connell, Prairie du Chien, Wis. music education
Anna (Kemp) and Russell Norris Chair
Alec Anderson, Rochester, Minn. computer science

Clarinet
*Charles Craig, Maquoketa, Iowa music
Richard C. and Joann Hemp Family Scholar
Kathryn Hall, Mesa, Ariz. chemistry
Elisabeth Hartmark, Minneapolis, Minn. music and classics

Bassoon
*Joseph Cowan, La Crosse, Wis. art
Helen (Hoff) James Chair
Briana McGrane, Plymouth, Minn. music education

Horn
†*Elyse Grothaus, Oconomowoc, Wis. elementary education
Erik, Karl, Maren Engebretson Chair
Luke Berkley, Owatonna, Minn. music
Anneliese Braaten, Winona, Minn. elementary education and music
Sydney Scoler, Richmond Hill, Ga. music education
Michael Streyle, Rochester, Minn. data science and mathematics

Trumpet
*Michael Winkler, Sheboygan, Wis. music
Dr. Ronald and Carole Fox Chair
Chloe Beck, Maple Plain, Minn. data science
†Marya Hausland, Cologne, Minn. music education
†Madison Ihde, Decorah, Iowa music education

Trombone
*Christopher Lange-Pearson, Rochester, Minn. music and philosophy
Dorothy (Bannell) and Russell Ziemer Chair
Eliot Douma, Sioux Falls, S.Dak. music education

Bass Trombone
Mason Donohue, Eagan, Minn. computer science

Tuba
Noah Reisdorf, Gretna, Neb. music

Percussion
Mae Cody, Glencoe, Ill. mathematics
Tad Guy, Urbandale, Iowa management and psychology
Thomas Perkins, Kenosha, Wis. music
Andrew Scheller, Glen Ellyn, Ill. music education

Harp
*Claire Honl, Denver, Colo. nursing
Laura Olson, Webster, Minn. mathematics

Piano
Shana Liu, Urbandale, Iowa neuroscience and music

First Violin
*Elizabeth Shoemaker, Olympia, Wash. music
Torgerson Concertmaster
Fiona Edberg, Iowa City, Iowa English
Julie Ferris, La Crosse, Wis. music performance and Spanish
Devin Hedlund, Iowa City, Iowa biology and English
Katie Koenning, Bayport, Minn. music education

MOST COMMON NON-MUSIC MAJORS:

- Computer science
- Mathematics
- Biology
- Music double majors: 13%
- Music majors: 37%
- Non-music majors: 47%
- Undeclared: 3%
Matt Lagus, Lake Elmo, Minn. biology and Spanish
Nate Parsons, St. Paul, Minn. data science, mathematics, and statistics
Isabella Searcy, Buffalo, Minn. violin performance
Michael Shaten, Madison, Wis. accounting
Libby Swartley, Cedar Falls, Iowa music education
Lauren Voigt, St. Louis Park, Minn. accounting

**Second Violin**
*Mari Jorgenson-Rathke, Waconia, Minn. music education
  *Dorothy M. Ansett Chair*
Kristen Carlson, Austin, Minn. communication studies, music, and philosophy
Abigail Carter, Glen Ellyn, Ill. nursing
Celia Gould, Oconomowoc, Wis. accounting and data science
Harrison Greene, Wausau, Wis. computer science and mathematics
Annie Harriman, Carmel, Ind. social work
Cory Hummel, Minneapolis, Minn. political science
Abby Leblanc, St. Paul, Minn. elementary education
Katelyn Parkinson, Freeport, Ill. music education

Hannah Potter, Chaska, Minn. social work
Alix Sharp, Iowa City, Iowa biology
Morgan Streyle, Rochester, Minn. biology
Michelle Suri, Deerfield, Ill. biology and accounting
Hannah Sutcliffe, Stillwater, Minn. environmental studies and anthropology

**Viola**
†*Catelyn Janda, Batavia, Ill. music education
  Andrea Nelson and Kathryn Nelson Chair*
Addyson Bixby, Waverly, Iowa elementary education
Gabrielle Bruns, Decorah, Iowa music
Natalie Delcorps, Batavia, Ill. music education
Morgan Fanning, St. Charles, Ill. music and theatre
Shana Liu, Urbandale, Iowa neuroscience and music
Jarret Quale, Wausau, Wis. music
Fletcher Stiers, Cedar Falls, Iowa classical languages
Kameron Vanderploug, Aurora, Ill. music education

**Cello**
*Anton Wachmann, Waverly, Iowa music and environmental studies
  *Dorothy M. Ansett Chair*
†Sarah Bauer, Waupaca, Wis. music education
Matthew Dosland, St. Paul, Minn. music
Claire Goodfellow, Iowa City, Iowa elementary education
Kira Guetschow, La Crosse, Wis. music and mathematics
Sam Naumann, Peosta, Iowa music education
Samantha Ranney, Brookfield, Wis. nursing

**Double Bass**
†*Nathan McPhetres, Hudson, Wis. mathematics*
Emma Hyatt, Boone, Iowa music education
Zach Mayer, Melrose, Wis. undeclared
Sam Olson, Shoreview, Minn. computer science and mathematics

* principal
† officer

Nearly 1/3 of current Symphony members have already studied abroad

Active musicians: 75% of Symphony members also participate in another large music ensemble
Exhilaration. That’s how musicians in Luther College Symphony Orchestra describe the feeling they get when they’re all playing in sync, feeding off each other’s joy in the music and skill on their instruments. An example was a recent concert tour featuring Dvorak’s Eighth Symphony. As the first tour date neared, the trumpets had yet to perform the fourth movement’s big opening to their satisfaction. But on stage that first night they locked it in—playing in perfect unison, bold and bright. And they never unlocked for the rest of the tour. The whole orchestra felt the thrill, the exhilaration.

Part of what generates such joy is that these instrumentalists are rehearsing and performing with 70 of their friends. Luther’s student musicians form close-knit ensembles as they prepare in sectionals and larger rehearsals for concerts on campus and on tour. 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. The student musicians represent a variety of academic disciplines and many also sing in a choir, play in a band or jazz ensemble, and form small chamber groups.

In addition to regular concerts featuring masterworks of the orchestral literature, Symphony Orchestra, conducted by Daniel Baldwin, takes great pride in performing new music on a regular basis. Since 2001, the symphony has been pleased to present 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 festival 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. The ensemble returns to Vienna next January. 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 16 major American tours.

In addition to off-campus tour performances, each year Symphony Orchestra performs a 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.

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.
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 lived, practiced, and performed 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 Daniel 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.”

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.

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 ’17 admitted, “Performing in a culture where everyone values music so much is 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—only 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 a deeper appreciation for the transformative power of the highest and best kind of musical expression.
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. Coordinator of voice, voice, vocal literature, opera.

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

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


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

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

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

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

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

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

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

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

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

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

RONALD FOX. DM, Indiana University. Professor emeritus.

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

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

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

THEA GROTH. DMA, the Hartt School. Bassoon.

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


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

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

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

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

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


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

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

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

PETER LINGEN. Guitar, lute, class guitar.

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

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

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


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

GARY MOSS. DMA, University of Michigan. Voice.

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

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

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

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

BETH RAY WESTLUND '89. DMA, University of Minnesota. Ear training, harpsichord, Collegium Musicum [Nottingham 2017–18 codirector].

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

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

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


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

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

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

MARJORIE WHARTON '66. DMA, University of Illinois, Urbana-Champaign. Coordinator of opera, voice, opera.

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

JILL WILSON. DMA, Boston University. Music education, Cantorei.
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 800 student musicians. Our students participate in large ensembles, faculty-coached chamber groups, private lessons, and master classes. Nearly 275 music majors study music theory/ear training, history, education, jazz, composition, church music, and performance.

Music Scholarships

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

To audition for a music scholarship, prospective students need to arrange an audition through Luther’s Admissions Department prior to an annual March deadline (this year, March 9).

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 off-site audition days in Chicago and Minneapolis.

Auditions have a range of requirements. For example, students competing for a scholarship in voice will need to prepare two selections of contrasting mood/style from the classical art song repertoire. For strings, students have to prepare two contrasting solo pieces that show tone, articulation, and level of technical development. For brass and woodwinds, faculty will want to hear contrasting movements. Often, a solo or etude from recent study or All-State audition material will suffice.

For specific audition details and more information about music scholarships, see luther.edu/music/prospective-students or contact Jana Vorvick, coordinator of music recruitment, at (563) 387-1426 or vorvja01@luther.edu.
Supporting Study Abroad and Future Luther Students

For some students, scholarships from special international touring funds will make it possible to travel on Symphony Orchestra’s 2019 international tour to Vienna.

A Luther College education connects students with vital global issues and ideas in many ways. A primary way to expand their lens of learning is through international study. 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.

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.

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

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

Luther Alumni Ambassador Program

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

You may refer family members*, neighbors, friends, children of co-workers, members of your religious community, and others. There is no limit on the number of students you can refer, but referral forms for high school seniors will be accepted only until December 1 each year. We do request that you help actively recruit referred students by offering support throughout their college search process, recommending campus visits and encouraging submitting an application.

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

*Children of Luther alumni will receive the Legacy Scholarship ($4,000 total over four years), but may also receive the Alumni Referral Scholarship if referred by someone other than a parent(s).
Since 1861, Luther College has engaged in a classic residential, liberal arts education. We believe that providing a rigorous academic program in the context of a faith tradition prepares students for more than successful careers. Luther graduates have a sense of a larger purpose—a sense that the “good life” is one in which they use their talents and knowledge in service to others.

Luther’s liberal arts curriculum begins with 180 full-time faculty who come from the strongest graduate programs in the United States and around the world. They reflect the college’s ideals as a Phi Beta Kappa institution—excellence every day in the liberal arts. With expertise ranging from collaborative filtering (in computer science) to a fresh interpretation of St. Patrick from Latin (in classics) to biodegradable polyesters (in chemistry), our faculty feel called to be at a place where the attention is on undergraduates. The college’s 11:1 student-faculty ratio makes it possible for professors to know their students well and become intellectual mentors and guides. And because nearly all faculty live within five miles of campus, they make a life here, along with students and colleagues. This creates a strong sense of community and shared purpose on the Luther campus.

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

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

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

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

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