

A photograph of a symphony orchestra performing. In the foreground, a young woman with blonde hair and glasses is playing a violin. Behind her, two young men are also playing violins. They are all wearing dark suits. The background is blurred, showing other musicians and warm stage lighting.

LUTHER  
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# *Symphony* ORCHESTRA

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VIENNA HOMECOMING PERFORMANCE 2023

# Program

## OVERTURE TO *CANDIDE*

Leonard Bernstein (1918–1990)

## SYMPHONY NO. 8 IN G MAJOR, OP. 88

Antonin Dvořák (1841–1904)

Allegro con brio

Adagio

Allegretto grazioso—Molto vivace

Allegro ma non troppo

## INTERMISSION

## KIKIMORA, OP. 63

Anatoly Lyadov (1855–1914)

## AN AMERICAN IN PARIS

George Gershwin (1898–1937)

# Program Notes

## LEONARD BERNSTEIN

Overture to *Candide*

In the nearly 70 years since the 1956 premiere of Bernstein's comic operetta, *Candide* has changed, perhaps more than any show in the history of opera and musical theatre. Between 1956 and 1971, several versions using Lillian Hellman's book were produced in the United States and London. For these Leonard Bernstein wrote additional music, so that by 1972, when Hal Prince directed a new production at the Chelsea Theater in

Brooklyn with an entirely new script by Hugh Wheeler, there was almost enough music for two Broadway shows. Transferred to Broadway, this *Candide* won five Tonys and ran almost two years.

A rather complex (even confusing) process of evolution, modification, transformation, and restoration continued almost to the end of the composer's life. Some (but by no means all) critics have called the musical score to *Candide* the greatest ever written for the Broadway stage. Bernstein's *Candide* is a kind of synthesis of Rossini's comic style and the racy idiom of Broadway musical comedy. Based on the satirical novel by Voltaire, *Candide* traces the hapless career of the hero through a remarkable series of misadventures that leads him to the rather grim conclusion that life is best endured if one does not expect all to turn out for the best.





## ANTONÍN DVOŘÁK

Symphony No. 8 in G major, Op. 88

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

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

As for his music, nearly all of Dvořák’s best melodies are nationalistic. Dvořák was at his best when Bohemia took over, when he wrote music that expressed or captured in some way his native Czechoslovakia. Like

Smetana, Dvořák seldom used actual folk melodies in his compositions. He was an “absolute” composer who happened also to be a nationalist. He did not produce copies; he created originals.

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

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



## ANATOLY LYADOV

*Kikimora (Symphonic Poem), Op. 63*

There seems never to have been much doubt about what young Anatoly Lyadov was going to do in life. Born in St. Petersburg to a musical family—his father, grandfather, and uncle were all established conductors, his mother a pianist, and two brothers-in-law and a cousin also musicians—he became an accomplished pianist as well as a conductor and teacher, counting Sergei Prokofiev among his pupils. Despite being highly regarded as a composer, however, Lyadov never fully realized his potential. A rather pronounced tendency to procrastinate, as well as a powerful instinct for self-criticism and perfectionism, limited the number and length of the works he produced. Perhaps his most consequential procrastination led to the loss of a commission for a ballet, *Firebird*, for which Igor Stravinsky later became famous.

Certainly, Lyadov published relatively few works during his lifetime and never completed a large-scale work. But he did achieve notable success with his shorter compositions, “A Musical Snuffbox” being the best-known. The composer was drawn to Russian subjects, and his most popular works are probably his three orchestral tone poems: *Baba Yaga*, Op. 56, *The Enchanted Lake*, Op. 62, and *Kikimora*, Op. 63, the latter two adapted from sketches for an unfinished opera, *Zoryushka*, which, although unfinished, occupied him for three decades.

Based on a character and narrative from Russian folklore, the legend of *Kikimora* is summarized in the preface to the musical score:

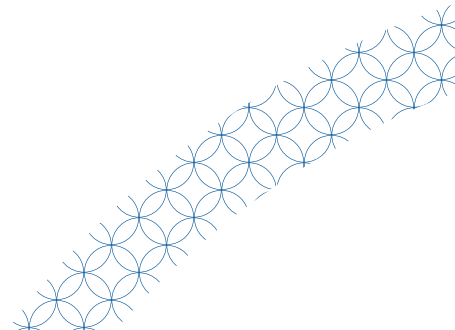
*Kikimora* was raised by a sorcerer who lived on a rocky mountain. Each day a wise old cat told her fantastic tales of ancient times and faraway places. After seven years she was fully grown, her head as small as a thimble, her body as thin as a straw. During the daylight hours she is noisy; from dusk to midnight she whistles and hisses, and from midnight to dawn she works at spinning hemp, reeling yarn and fitting her silken dress—all the while plotting evil against mortals.

## GEORGE GERSHWIN

*An American in Paris (1928)*

By 1928, at the tender age of 30, George Gershwin had arrived at what surely must have felt like the pinnacle of his career. He was not only the toast of Broadway but of all America, Great Britain, and many of the capitals of Europe. He had produced a series of hit shows (both *Rosalie* and *Funny Face* were running on Broadway that spring), composed two of the most popular concert pieces in living memory (*Rhapsody in Blue* and the Concerto in F), and was leading a life that would have made the most glamorous Hollywood actress envious. In *Rhapsody in Blue* (1924), Gershwin managed at last to bridge the worlds of jazz and concert music and was eager to move further into the concert world. During a March 1926 side trip to Paris from London, where he was preparing the English premiere of *Lady, Be Good*, he hit upon a musical idea, a “walking theme” that seemed to capture the impression of an American visitor in Paris “as he strolls about, listens to the various street noises, and absorbs the French atmosphere.” Gershwin worried that “this melody is so complete in itself, I don’t know where to go next,” but the purchase of four Parisian taxi horns on the Avenue de la Grande Armée inspired a second theme for the incipient piece.

In late 1927, a commission for a new orchestral composition from Walter Damrosch, music director of the New York Symphony and conductor of the premiere of





the Concerto in F, inspired Gershwin to organize his 1926 Parisian sketches, and by January 1928 he was at work on the score of what would become *An American in Paris*. From March to June, with his sister Frances, brother Ira, and Ira's wife Leonore, Gershwin was again in Europe, renewing acquaintances in London and hanging out with some of the most important composers on the continent, including Milhaud, Prokofiev, Poulenc, Ibert, Ravel, and Boulanger in Paris. (Ravel turned down Gershwin's request for composition lessons, telling him that anybody making as much money as he did hardly needed lessons.) The composer returned to New York in late June to discover that Damrosch and the New York Symphony had announced the premiere of his still-unfinished tone poem for the upcoming season. A two-piano sketch was ready by August 1 and the orchestration completed only a month before the premiere, on December 13, 1928.

For the New York premiere, Gershwin and Deems Taylor (American composer and music critic) prepared elaborate program notes, explaining what was “happening” at each moment in the piece. The narrative begins, “You are to imagine an American visiting Paris, swinging down the Champs-Élysées on a mild, sunny morning in May or June.” Musically, *An American in Paris* is a series of impressions or episodes strung together with great skill, a collection of sunny postcards from Paris.

Along the way we hear a fragment of a Parisian popular song in the trombones and the squawk of taxi horns. One moment—Gershwin called it “an unhallowed episode”—is rarely mentioned: the American tourist is approached by a streetwalker who bats her eyes at him in a violin solo marked *espressivo*. Our hero wavers briefly, then makes his escape on one of the “walking themes” (the finished tone poem includes at least three). About halfway through the piece comes the famous “blues” section, introduced by solo trumpet: our hero is feeling homesick and his nostalgia is unmistakable, dressed in the garb of some distinctively American blues.



# Symphony Orchestra Personnel

## FLUTE

**HANNAH STOUTNER**, principal, Whitehall, Wis., communication studies  
*Audrey (Hanson) Sorlien and Marilyn (Sorlien) Skatrud Chair*

**ANNA FLODEN**, Mason City, Iowa, music education

**LEIGH HJELMSETH**, Bellingham, Wash., elementary education

## OBOE

**ROB CLOWER**, principal, Grinnell, Iowa, music  
*Anna (Kemp) and Russell Norris Chair*  
*Richard C. and Joann M. Hemp Scholar*

**BRITTA ELSBERND**, Mason City, Iowa, music and visual communication

**LILY MCGOHAN**, Decorah, Iowa, music education and Nordic studies

## CLARINET

**RYAN HINDERAKER**, principal, Ames, Iowa, music education

**CARL LEE**, Lewiston, Minn., political science

**SAM MASTON**, Hudson, Mass., biology

## BASS CLARINET

**KYLE PIDO**, Rochester, Minn., nursing

## ALTO SAXOPHONE

**EMILY FISHER**, Onalaska, Wis., music education

## TENOR SAXOPHONE

**ANDERS PETERSON**, Dassel, Minn., music education

## BARITONE SAXOPHONE

**ETHAN GRUNEWALD**, Fairmont, Minn., computer science

## BASSOON

**CHARLOTTE APPEL**, principal, Lynnwood, Wash., music education  
*Helen (Hoff) James Chair*

**EMILY FISHER**, Onalaska, Wis., music education

**OWEN MATZEK**, Hastings, Minn., environmental science

**ADAM MCDONALD**, Cold Spring, Minn., music

## HORN

**KELLEN DEKOK**, principal, Archer, Iowa, economics  
*Erik, Kari, Maren Engebretson Chair*

**MAGGIE BRUCK**, Solon, Iowa, English

**ISAIAH KAHL**, Humboldt, Iowa, biology

**RENEE VORNDRA**N, Osceola, Wis., environmental studies

## TRUMPET

**HANNAH WREN**, principal, Anthem, Ariz., music  
*Dr. Ronald and Carole Fox Chair*

**MARI MINECK**, Waukeg, Iowa, biology

**ISAIAH NORDINE**, Rochester, Minn., biology

## TROMBONE

**CHARLIE HEINECKE**, principal, Edina, Minn., biology and data science  
*Dorothy (Bonnell) and Russell Ziemer Chair*

**ELI VORVICK**, Decorah, Iowa, high school senior

## BASS TROMBONE

**TAYLOR FOLKERTS**, Waverly, Iowa, music education

## TUBA

**MARK SEVERTSON**, Milan, Mich., music

## HARP

**TAIYO KAKEGAWA-FERNANDEZ**, Eau Claire, Wis., psychology

## PERCUSSION

**TANNER OLSEN**, principal, Shakopee, Minn., music and psychology  
*Kerry Knodle Chair*

**NICK DREW**, Saint Joseph, Minn., data science

**SIRI HOKANSON**, Saint Paul, Minn., global health

**SOPHIA KOUAY**, Saint Paul, Minn., visual communication

**ANDREW MANTINI**, Brooklyn Park, Minn., German and visual communication

## CELESTE

**TARA JEREMIAH RAJANESEN**, Tamil Nadu, India, music

## FIRST VIOLIN

**BEN GUNSCH**, Rochester, Minn., music and math  
*Torgerson Concertmaster*

**LIAM EDBERG**, Iowa City, Iowa, environmental science and music

**KIRSTIN KRIBS**, Mason, Mich., music and communication studies

**GRACE ROSHOLT**, Middleton, Wis., music education

**ETHAN JOHNSON**, Brooklyn, Wis., music education

**MARY OSBORNE**, Esko, Minn., communication studies

**SOPHIE KLEIN**, Minneapolis, Minn., music

**CHRISTINA ROLF**, River Falls, Wis., art

**MARTA SCHONEBAUM**, Faribault, Minn., psychology

**AVERY HAGSTROM**, Alexandria, Minn., elementary education

**CATHERINE WEDIN**, Lincoln, Neb., political science and English

**LUIS GALVEZ ARACENA**, La Vega, Dominican Republic, music



Luther College Music



Music at Luther

## SECOND VIOLIN

**EMMA PROSTINE**, principal, Cedar Rapids, Iowa, chemistry  
*Dorothy M. Ansett Chair*

**ERIC HEAD**, Fairmont, Minn., music and communication studies

**BEN HILGERS**, Madison, Wis., music education

**AMY WEBB**, Waverly, Iowa, international studies and German

**ANNA EBNET**, Buffalo, Minn., French

**KAITLYN BLACKBURN**, Stacy, Minn., music education

**KELLY KESTNER**, Cedar Falls, Iowa, accounting

**MARIANGELY LINDER**, Northfield, Minn., art

**L'ENGLE CHARIS-CARLSON**, Iowa City, Iowa, art and visual communication

**SOPHIE YAKES**, Saint Louis Park, Minn., identity studies

## VIOLA

**JESSICA TRYGSTAD**, principal, Sioux Falls, S.D., music  
*Andrea Nelson and Kathryn Nelson Chair*

**KAILIN JOLSTAD**, Anoka, Minn., neuroscience

**CATHERINE BRIDDELL**, McFarland, Wis., music education

**MALCOLM WILDENBERG**, Seattle, Wash., music and accounting

**JACKSON GEADELMANN**, Des Moines, Iowa, English and political science

**MASON ABRAHAMSON**, Woodbury, Minn., music education

**ANASTASIA DAVIDSON**, Cedar Falls, Iowa, music education

**EMMA OLSON**, Alexandria, Minn., music education

## CELLO

**WILLA EACRET**, principal, Cedar Falls, Iowa, music  
*Dorothy M. Ansett Chair*

**NATHAN BEHRENS**, Falcon Heights, Minn., psychology

**WILLIAM COFFEY**, La Crosse, Wis., nursing

**RYAN DORNFELD**, Saint Michael, Minn., music education

**MATTIE SNYDER**, Bemidji, Minn., music and visual communication

**NATHAN SHIMON**, Rockford, Ill., music

**LANI HIMEGARNER**, Waunakee, Wis., music

**GRACE STONE**, Andover, Minn., law and values

**LYDIA GRUENWALD**, Lombard, Ill., history and music

**LAUREN GRAY**, Cedar Rapids, Iowa, biology

**RUTH MEEHAN**, Iowa City, Iowa, nursing

**ELLA SWALLEY**, Roseville, Minn., social work

**CASSIE MAGEE**, Fort Collins, Colo., music education

## DOUBLE BASS

**MALACHI RETTMANN**, principal, Madison, Wis., music and management

**COLTON BALDUS**, Charles City, Iowa, political science

**CLAUDIA LARSON**, Golden Valley, Minn., environmental science

**LYDIA SWARNEY**, Ottumwa, Iowa, international studies and global health

**KAI STEMM**, Saint Paul, Minn., data science

# Music Tours

The Luther College Music Department is proud to send six of our music ensembles off campus each year for public performances and school visits. Are you interested in bringing a Luther ensemble to your community or school in the future? Contact Susan Potvin, director of music marketing, at [susan.potvin@luther.edu](mailto:susan.potvin@luther.edu) or (563) 387-1267.

Visit [luther.edu/events](http://luther.edu/events) for information about all of the performances, recitals, concerts, lectures, and more occurring on and off campus. Many on-campus music events are livestreamed on the Luther College Music Department YouTube channel.

## NORDIC CHOIR

January 27–February 5 • Arizona, Minnesota, Missouri, Nevada, and Wisconsin

## CONCERT BAND SPRING TOUR

March 17–26 • Illinois, Indiana, Ohio

## CATHEDRAL CHOIR SPRING TOUR

April 14–15 • Minnesota

## COLLEGIATE CHORALE SPRING TOUR

April 16–17 • Minnesota

## JAZZ ORCHESTRA SPRING TOUR

April 21–22 • Iowa



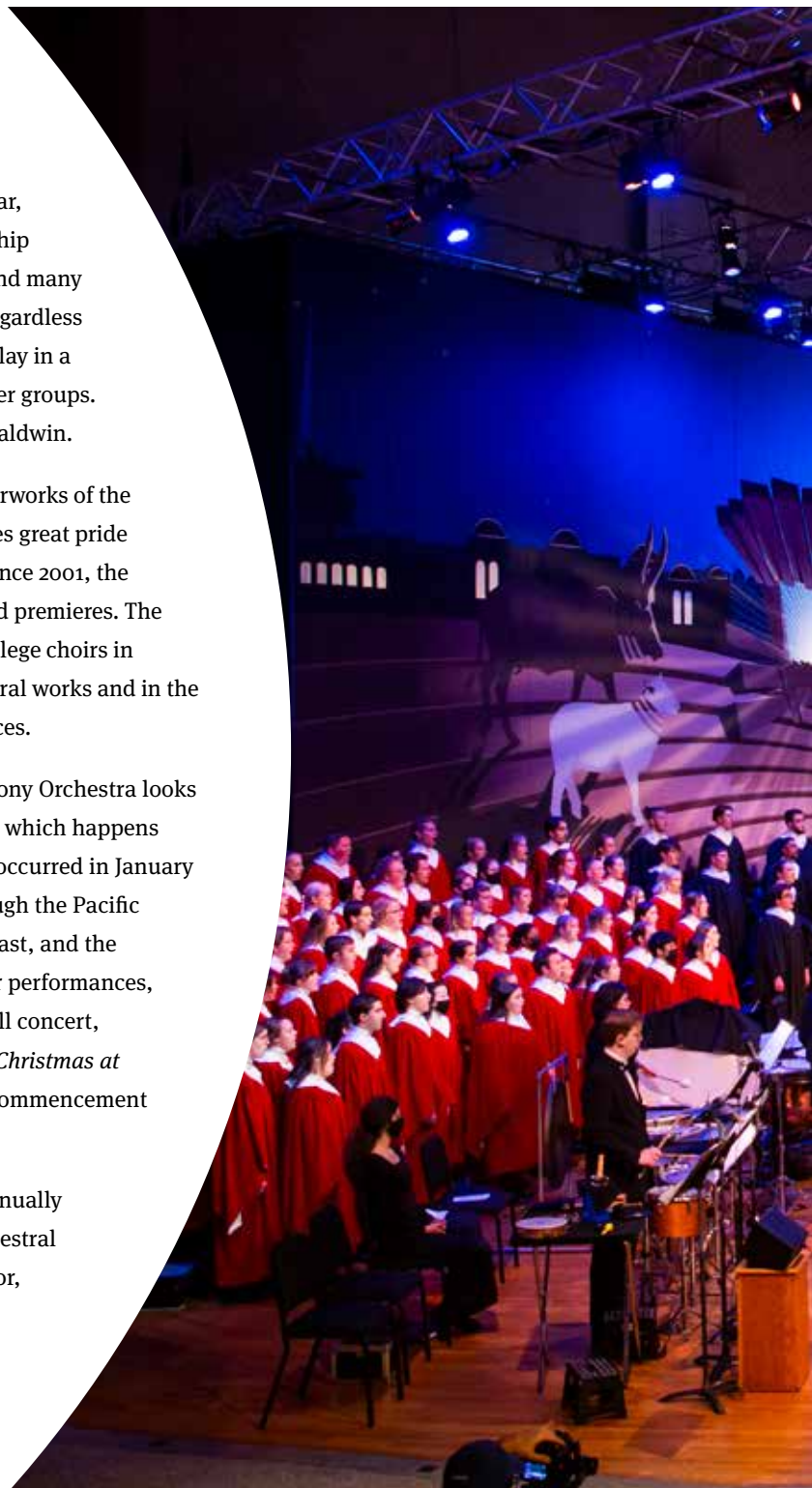
# Symphony Orchestra

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. Its membership represents a variety of academic disciplines, and many students receive scholarships to participate, regardless of major. 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.

In addition to regular concerts featuring masterworks of the orchestral literature, Symphony Orchestra takes great pride in performing new music on a regular basis. Since 2001, the orchestra 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.

Touring annually in the United States, Symphony Orchestra looks forward to its three-week residency in Vienna, which happens every four years, with the most recent having occurred in January 2023. Domestic tours have included trips through the Pacific Northwest, the Great Plains states, the Southeast, and the Upper Midwest. In addition to off-campus tour performances, Symphony Orchestra performs a full-length fall concert, two full-length spring concerts, is featured at *Christmas at Luther*, and is included in Homecoming and Commencement Weekend concerts.

Auditions for Symphony Orchestra are held annually at the beginning of the academic year. All orchestral musicians at Luther College, regardless of major, are invited to audition for a spot in Symphony Orchestra, the smaller Chamber Orchestra, or Philharmonia, a strings-only ensemble.







## DANIEL BALDWIN, CONDUCTOR

Daniel Baldwin serves as Luther Music Department head and (since 1997) director of orchestras. He earned a bachelor of music degree (cello) from Furman University and MM (cello) and DMA (orchestral conducting) degrees from the University of Texas–Austin. Prior to his arrival at Luther, Baldwin served as director of orchestras at Central Washington University in Ellensburg.

Baldwin received formal training in string pedagogy as a teacher in the UT String Project, perhaps the most comprehensive program of its kind in North America. He studied cello with Phyllis Young and studied conducting with Henry Charles Smith, Cornelius Eberhardt, Sung Kwak, Walter Ducloux, and Fiora Contino.

Baldwin has served as music director of the Central Kentucky Youth Orchestra and the Transylvania Youth Orchestra of the Brevard (N.C.) Music Center, the largest summer music festival in the South. 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 Bachfest in Washington state.



## CHRISTMAS AT LUTHER

Our annual *Christmas at Luther* event is a series of collaborative concerts featuring Luther's five choirs, Symphony Orchestra, Percussion Ensemble, and pipe organ. *Christmas at Luther* is a truly special opportunity that showcases the lasting impact of Luther College's commitment to the power of musical performance.

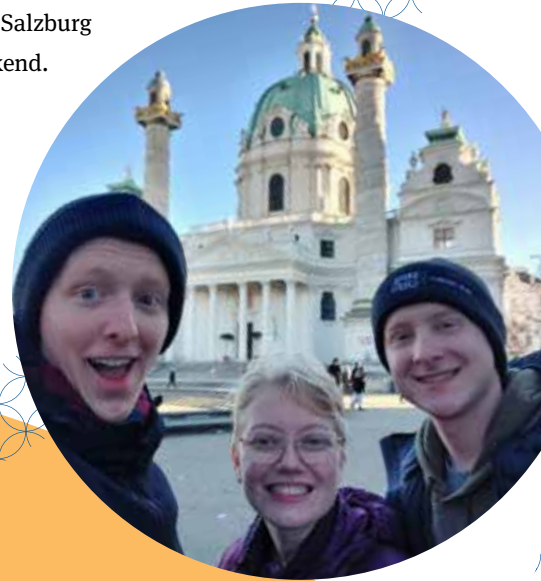
# Vienna Experience

Earn a spot in the Luther College Symphony Orchestra, and you can be certain you'll spend one of your four J-terms in Vienna, Austria. You'll be immersed in Viennese culture while you grow as a musician and stretch the boundaries of your comfort zone.

On January 5, 82 students, four leaders, and a whole lot of suitcases and instruments (including 13 cellos, buckled into their plane seats!) boarded an overnight flight from Chicago to Munich.

The weary—but excited—travelers met our invaluable local guide, Thomas Danninger, at the airport before driving to Salzburg for an introductory weekend.

A walk through Mirabell Gardens, a visit to Mozart's birthplace, and a funicular ride to Hohensalzburg Fortress kicked off the



## Support the Vienna Endowment

Vienna, Austria, is a city of exquisite architecture, major art museums, storied coffee houses, and, of course, world-class orchestras. Known as “The City of Music,” it’s where Beethoven, Mozart, Haydn, Strauss, and Schubert lived, and where 10,000 people continue to take in live classical music each night. And it is where, every four years since 1977, over 80 Luther student musicians live, practice, and perform for three weeks during the month of January.

The Vienna residency includes daily rehearsals and coursework, often on current and historical aspects of Vienna, led by Luther professors. On free evenings, many students queue up to get reduced-price tickets to top-tier concerts. While music is the heart and soul of the residency, Luther students also experience some distinctive Viennese traditions during the month—from enjoying goulash and schnitzel for meals, to attending a formal Officers’ Ball at the Hofburg Imperial Palace. Some students opt for side trips to Hungary, Slovenia,

or Salzburg. After a cross-continental journey, dozens of cultural excursions, nearly three weeks of rigorous rehearsals, and a triumphant performance, Luther students leave Vienna with new friends, new memories, and a deeper appreciation for the transformative power of true world-class musical expression.

To ensure the continued accessibility of this unique experience for all talented, committed student musicians, regardless of financial circumstances, the Luther College Vienna Residency Endowment was established in 2020. In this first January residency since the fund’s conception, five members of the orchestra benefited from assistance specific to the endowment. Your gift to the Vienna Residency Endowment will serve to remove financial barriers for even more members of the orchestra, well into the future.



To make your gift, visit [engage.luther.edu/register/givenow-musictours](https://engage.luther.edu/register/givenow-musictours).





long-awaited J-term experience. The joy of finally arriving in Austria was palpable.

The true residency in Vienna began January 8 as the ensemble settled into home for the next three weeks at the Hotel Mercure on Landstrasse. The one-time group “practice” ride through the U-Bahn to the rehearsal space, called the Veranstaltungszentrum Rudolfsheim (VZR), was the first experience with public transportation for many students. It didn’t take very long, though, for the orchestra members to grow comfortable navigating Vienna’s public transport system. Free-time plans quickly filled up with excursions all over the city.

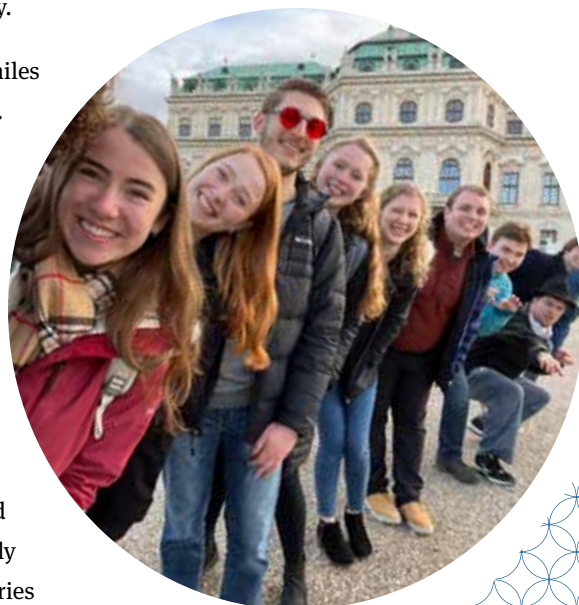
For two solid weeks, the VZR was the center for rehearsals, sectionals, class lectures and discussions, and even some lunches. The Vienna Residency isn’t just about rehearsing, performing, and experiencing music. It’s also a four-credit course taught by Luther faculty. This year, Martin Klammer, professor of English, and Kathy Reed, Paideia director and instructor in music, led the students through an in-depth study of Angus Robertson’s *The Crossroads of Civilization: A History of Vienna*. Class

lectures were wisely paired with experiential visits to important places in Vienna, like the Kunsthistorisches Museum and the Belvedere Palace, and to memorable performances, like Brahms First and Second Symphonies at the Konzerthaus, and *La Boheme* at the Staatsoper, to name a few. Regular journal entries and reflections captured student insights ranging from interpretations of paintings and architecture to revelations of what it means to walk, singularly and silently, through a bustling European city.

Miles upon miles were trekked.

Delicious pastries, breads, cheeses, and coffee were consumed.

Euros were both smartly budgeted and spontaneously spent. Memories were made, and lives were forever changed by another Vienna Residency.





# Music AT Luther

## LUTHER COLLEGE IS INTERNATIONALLY RECOGNIZED FOR ITS EXCEPTIONAL MUSIC PROGRAM.

Each year, one-third of the student body hones its musical talents through our three upper-class mixed-voice touring choirs, two first-year choirs, two bands, three orchestras, and two jazz bands—in addition to opera, composition, handbell choir, faculty-directed chamber groups, applied lessons, and master classes. These exceptional artists then share their talents through a series of performances here on campus, across the country, and around the world.

Throughout its history, Luther College has lived out the belief that music is a vital, life-shaping gift for all students—a reality you can see for yourself within the many exceptional music facilities on Luther's campus. Luther musicians find their unique places to thrive inside all of them, including the Jenson-Noble Hall of Music, with a 325-seat recital hall; the Center for Faith and Life, with a 1,600-seat main hall and a 200-seat recital hall; and the Center for the Arts, with a 225-seat black-box theatre.

## MUSIC SCHOLARSHIPS FOR ANY MAJOR

Luther offers a variety of scholarships and awards based on musical talent, and the majority are offered regardless of chosen major. Most are renewable for up to four years. Weston Noble Music Scholarships are awarded by audition and can be added to any academic scholarship. Students who have applied to Luther College may schedule a Weston Noble audition during an individual weekday visit to campus or during a selected group visit event—including a Dorian Festival or the *Christmas at Luther* event. Additionally, the Adolph Herseth scholarship is a new, competitive scholarship opportunity. For additional details and more information about specific music scholarships and audition requirements, visit [audition.luther.edu](http://audition.luther.edu) or contact Jana Vorvick, associate director of admissions music recruitment, at (563) 293-1420 or [jana@luther.edu](mailto:jana@luther.edu).



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## TRANSFORMATIONAL MUSIC EXPERIENCES

The Luther College music program offers every student a personalized, high-quality education built on transformational experiences. This includes Symphony Orchestra's immersive month-long Vienna residency, which brings student musicians to famed concert halls, such as the Musikverein, home of the Vienna Philharmonic (pictured left).





# Dorian

## FESTIVALS AND SUMMER CAMPS

Each year, Luther College invites hundreds of middle and high school student musicians to join the Luther community at the Dorian Festivals and Summer Camps. Participants shape their artistic futures through private instruction, ensemble coaching, and performance opportunities in Luther's own Noble Recital Hall and Center for Faith and Life. These students develop musical skills, build confidence, and prepare to take the next step as singers and performers who will shape our world with their creative gifts.

**Dorian Middle School Summer Camp**  
June 11–17, 2023

**Dorian High School Summer Camp**  
June 17–24, 2023

**Dorian Band Retreat**  
(for alumni and friends)  
June 30–July 2, 2023

**Dorian Keyboard Festival**  
Nov. 11, 2023

**Dorian Vocal Festival**  
Jan. 7–8, 2024

**Dorian Orchestra Festival**  
Feb. 4–5, 2024

**Dorian Band Festival**  
Feb. 25–26, 2024

**For information, contact**  
Ella Sneltjes  
Associate Director of Music  
Marketing  
(563) 387-1389  
[snelel01@luther.edu](mailto:snelel01@luther.edu)  
[dorian.luther.edu](http://dorian.luther.edu)

## Purchase & Streaming



Enjoy the music of Luther's music ensembles from anywhere in the world! Many performances are available for purchase or streaming via Spotify, Amazon Music, and Apple Music. Our most recent releases include *Christmas at Luther 2022: The Gifts They Gave Emmanuel*, featuring the music department's five choirs, Symphony Orchestra, and percussion ensemble performing individually and in collaboration.





# Music Faculty & Staff

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

**EDWIN ANDERECK. DMA**, University of Cincinnati, College–Conservatory of Music. Voice, vocal literature, opera.

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

**MELANIE BATOFF. PHD**, University of Michigan. Music history, coordinator for senior projects in music.

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

**REBECCA BOEHM SHAFFER. DMA**, University of Northern Colorado. Horn, brass ensembles, brass methods.

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

**KACY CLOPTON. DMA**, University of Maryland. Cello, string methods, chamber music.

**JOHN CORD. DMA**, University of North Texas. Trumpet, brass methods, brass ensembles.

**RONALD FOX. DM**, Indiana University. Professor emeritus.

**RYAN FROST. DMA**, West Virginia University. Percussion, Percussion Ensemble, percussion methods.

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

**JAMES GRIESHEIMER. PHD**, Indiana University. Associate professor emeritus.

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

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

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

**CAROL HESTER. DM**, Florida State University. Flute, flute methods.

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

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

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

**MIKO KOMINAMI. MM**, The Juilliard School. Theory, ear training.

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

**JOSEPH KROMHOLZ. DMA**, New England Conservatory. Violin, string methods.

**WILLIAM KUHLMAN. MM**, Syracuse University. Professor emeritus.

**ANDREW LAST '97. DMA**, University of Nebraska–Lincoln. Director of choral activities, Nordic Choir, conducting.

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

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**AMY NAM. MM**, McGill University, MM, Eastman School of Music. Harp.

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**GREGORY PETERSON '83. DMA**, University of Iowa. Professor emeritus.

**JILL PHILLIPS '10. DMA**, University of Cincinnati–College Conservatory of Music. Voice.

**EMMA PLEHAL. DMA**, University of Minnesota. Bassoon.

**MARK POTVIN '01. DMA**, Boston University. Norskkor, Cathedral Choir, conducting, choral methods, class voice.

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

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

**MATTHEW SANDERS. MM**, University of Northern Iowa. Guitar.

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

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

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

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

**VIRGINIA STRAUSS. DMA**, University of Texas at Austin. Professor emerita.

**JONATHON STRUVE '02. PHD**, University of Iowa. Voice, opera.

**ADRIANNA TAM. DMA**, University of Michigan. Aurora, Collegiate Chorale, conducting, theory, ear training.

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

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

**JILL WILSON. DMA**, Boston University. Music education.

## MUSIC DEPARTMENT STAFF

**BRIAN KNOX. BA**, Bob Jones University. Keyboard technician.

**MICK LAYDEN '04. BA**, Luther College. Digital media producer.

**SANDRA LIEN. BA**, University of Iowa. Administrative assistant.

**COREY SILBERSTEIN. DMA**, Eastman School of Music. Collaborative pianist, theory.

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**CHARLIE HOEKSTRA '21. BA**, Luther College. Coordinator of music marketing.

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# About Luther



At Luther College, our 1,800 undergraduate students gain more than a college education. They each receive a personal, tailored journey that brings their brightest futures to life. From music to accounting, from theatre to physics, every student—in every one of our 60 academic programs—is empowered to shape their experience and be shaped by it. Our emphasis on experiential learning and intentional collaboration inspires growth that makes an impact. Our graduates go on to achieve remarkable success in their careers—but more importantly, they go on to live with purpose and lead with courage as they make a difference for others.

Luther College is a Phi Beta Kappa campus in the Lutheran tradition (ELCA) nestled in the beautiful bluff country of Decorah, Iowa. We are nationally recognized for our unique, engaging Paideia program and ongoing commitment to sustainability—as well as our impressive roster of Rhodes and Fulbright scholars. So it's no wonder Luther is consistently ranked among the nation's top 100 liberal arts colleges.

Interested in learning more? Come see for yourself how Luther College will shape you for a lifetime of achievement and purpose at [luther.edu](https://luther.edu).

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**100%**

of Luther students receive  
financial aid

**50**

music faculty

**53%**

of Luther's electricity comes from  
renewable sources (wind and solar)

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