

A photograph of a band of young people playing French horns. They are dressed in formal attire, including black suits and white shirts with black bowties. The background is slightly blurred, showing other band members. A blue circular graphic is overlaid in the top right corner.

LUTHER  
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# Concert

**BAND**

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2023 SPRING TOUR

# Program

"RESPECT IS WHAT WE OWE; LOVE, WHAT WE GIVE."

—Philip James Bailey

## **DOWNEY OVERTURE**

by Oscar Navarro

## **ADORATION**

by Florence Beatrice Price/arr. Cheldon Williams

## **COME, DRINK ONE MORE CUP**

by Chen Qian

## **BY THE HANDS THAT REACH US**

by Kevin Poelking

## **INTERMISSION**

## **PRINCE OF DECORAH GALOP**

by Perry George Lowery

## **MÉDITATION FROM "THAÏS"**

by Jules Massenet/arr. A.A. Harding

## **REQUIEM FOR A CITY**

by Matthew Hindson and Paul Mac

I. Crotchet = 128

II. "Pompeii" Meno Mosso

III. L'istesso tempo





# Program Notes

## **DOWNEY OVERTURE**

by Oscar Navarro (2011)

“Downey Overture” is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music.

“Downey Overture” is a Latin American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance is the essence of this piece. It is joyful, energetic, and written with all my enthusiasm and dedication.

—Program note by the composer

## **ADORATION**

by Florence Beatrice Price, arr. by Cheldon Williams

Florence Price (1887–1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

Price’s catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. “Adoration” in its original form is one of Price’s compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price’s story and the gift of performing her music outside of its intended medium.

—Program note by the arranger



## COME, DRINK ONE MORE CUP

by Qian Chen (2010)

Inspired by the famous poem by the well-known Tang poet and musician Wang-Wei, this song has many different versions. The main theme is from “Parting at the Yang-guan Gate” by Zhang-He of the Qin Dynasty (1867).

Wang-Wei wrote the poem when he said goodbye to his friend to serve in the army at Weicheng, a small town in Yangguan neighboring the border. The poem expresses sadness, loneliness, and deep sorrow because they may never see each other again:

The morning rain at Weicheng dampens the light dust,  
All the houses and willows look fresh after the rain.  
Come, drink one more cup of wine before your leave,  
After you go west to Yangguan, there will be no more friends.

—Program note by the publisher

## BY THE HANDS THAT REACH US

by Kevin Poelking (2019)

“By the Hands That Reach Us” is based on two main themes. The first is an uplifting and almost heroic melody in the major key. The second theme, in the minor key, is quite the opposite in character. The pivotal moment of the piece comes when the two themes come together and exchange in a dialogue. Instead of the “bad” theme being “defeated,” it is instead transformed to the major key with

encouragement from the “good” theme. At its core, the second melody is the same, but has now become a more positive version of itself as a result of the influence from the first. While the process is slow at first, the revitalized second theme gains strength and is eventually able to stand by itself in a final moment of joy.

“By the Hands That Reach Us” aims to represent that, while we can sometimes feel overwhelmed and defeated in our day-to-day life, we can often be lifted by our mentors, colleagues, family, and friends, who pull us from the depths to become better. Inside the conductor’s score is a quote that guided me throughout the compositional process, and I believe captures the spirit of this piece:

“When we feel we have lost ourselves, we extend our arms, and we are guided by the hands that reach us.”

“By the Hands That Reach Us” was premiered April 26, 2019, in Griffin Concert Hall by the Colorado State University Wind Symphony under the baton of Sheridan Monroe Loyd, and was made possible by Dr. Rebecca Phillips and Dr. James M. David.

—Program note by the composer



## PRINCE OF DECORAH GALOP

by Percy George Lowery (1905)

Decorah, Iowa, was the home of Benjamin O. Marsh, who founded the music publishing house that bore his name. This publishing house put many important pieces for band on the market in the early 20th century.

The “prince” of the title, Mr. Marsh, was born in Decorah in 1862, graduated from the American Conservatory of Music in 1892, directed three different bands in his area, and was elected mayor of his home town in 1932.

—*Program note by anonymous source*

## MÉDITATION FROM THAÏS

by Jules Massenet/arr. A.A. Harding (1984)

Massenet’s romantic opera *Thaïs* was produced in Paris in 1894. The story is set in Thebes, Egypt, where *Thaïs*, a beautiful courtesan, rules the city of Alexandria by the power of her charms.

In the *Meditation*, originally a violin solo accompanied by a small orchestra, Massenet vividly captures the sense of allure and charm with which *Thaïs* beguiles her suitors, her wiles personifying the struggles between the higher and lower nature of the human race.

—*Program note by the publisher*

## REQUIEM FOR A CITY

by Paul Mac and Matthew Hindson (2015)

Music is about freedom. All good cultural movements occur on the fringes where new vistas of visions are found and formed into newly created genres. Techno is most definitely an example of this. It is always forward looking, where new sounds, rhythms, atmosphere, and ideas are continually being discovered.

Matthew Hindson and I both have a love of techno, and whatever is that you define as “classical.” I bring the synthesizers and chords, and Matthew brings the orchestration and an overarching compositional technique that was a masterclass for me. It was a weekly buzz for both of us to meet up and see where we could go, applying techno tropes to a wind band.

“*Requiem for a City*” is my statement against the lock-out laws and the cultural squeeze that is currently occurring in Sydney because of them. After the Imperial Hotel was closed down recently, I felt so sad for the current state of techno culture in Sydney. I lost my job/income, as did all of the bar staff and drag/performance artists. “*Requiem*





for a City” is my humble prayer to a very first-world problem. But any music culture is important and should be respected and nurtured. I was trying to capture the joy, melancholy, and triumph of the situation.

—Program note by Paul Mac

I have long been a fan of Paul Mac’s work as a composer, DJ, and electronic music artist. I have also long been a fan of electronic dance music, dating right back to “Ride on Time” in 1989. The opportunity to collaborate with one of Australia’s foremost DJs was an opportunity too good to miss, and particularly to write for the centenary of the Sydney Conservatorium of Music in 2015. Paul’s sense of harmonic progression and rhythmic layering is extremely musical. I helped with the large-scale sense of structure and direction. We decided on the orchestration along the

way, then I entered it all into notation format and added various subtleties along the way.

This is a unique work in many respects. Apparently there is nothing else like it in the wind symphony world. It’s testament to Paul Mac’s skill and intuition that we chose to write for this most incredible of ensembles, the wind symphony, and great that we managed to create something new and different in the process.

—Program note by Matthew Hindson



# Concert Band Personnel

## PICCOLO

KATIE DORE, Long Lake, Minn., chemistry

## FLUTE

\*HANNAH STOUTNER, Whitehall, Wis., communication studies

KATIE DORE, Long Lake, Minn., chemistry

MYA FLOOR, Sturgeon Bay, Wis., music

JENNA KLEVEN, Albert Lea, Minn., data science

## OBOE

#LILY McGOHAN, Decorah, Iowa, music education and Nordic studies

#MADELYN O'BRIEN, Cedar Rapids, Iowa, biology

PAYTON LOTT, Papillion, Neb., environmental studies

## ENGLISH HORN

LILY McGOHAN, Decorah, Iowa, music education and Nordic studies

## BASSOON

\*SPENCER KETTERLING, Rochester, Minn., music

ADAM McDONALD, Cold Spring, Minn., music

CHARLOTTE APPEL, Lynwood, Wash., music education

## CONTRABASSOON

SPENCER KETTERLING, Rochester, Minn., music

## E<sup>b</sup> CLARINET

KYLE PIDO, Rochester, Minn., nursing

## B<sup>b</sup> CLARINET

\*CJ LEE, Lewiston, Minn., political science

RYAN HINDERAKER, Ames, Iowa, music education

SAMUEL MASTON, Hudson, Mass., biology

KYLE PIDO, Rochester, Minn., nursing

ELIJAH WALLACE, Roseville, Minn., music education

JUDY ROSLAND, Elmhurst, Ill., music

ARNIE MUTASINGWA, Cedar Rapids, Iowa, neuroscience

HANNAH SAUCEDO, Harvard, Ill., music education

ALLEGRA GARCIA, Rochester, Minn., global health

## BASS CLARINET

COURTNEY WENDLAND, Luverne, Minn., elementary education

MAC KENZIE FRAME, Farmington, Minn., exercise science

## CONTRABASS CLARINET

COURTNEY WENDLAND, Luverne, Minn., elementary education

## SOPRANO SAXOPHONE

ANDERS PETERSON, Dassel, Minn., music education

## ALTO SAXOPHONE

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

DAVID HELBLING, Freeport, Ill., music education

## TENOR SAXOPHONE

BERIT SKOGEN, Moorhead, Minn., history and Nordic studies

## BARITONE SAXOPHONE

OLIVIA KING, Madison, Wis., data science

## TRUMPET

\*MATTHEW BOARDMAN, Genoa, Wis., music

ANDON STOREY, Houston, Minn., music education

AUSTIN EFFLANDT, East Moline, Ill., music and physics

CARLY WITUCKI, Menomonie, Wis., music education

KARSON TRUJILLO, Delano, Minn., music education

CALLIE PIERCE, Dodgeville, Wis., undecided

EMMA LEE, Lewiston, Minn., chemistry

MORGAN COY, Mantorville, Minn., music education

BRIANNA HIGHUM, Waterville, Minn., biology

## HORN

\*KELLEN DEKOK, Archer, Iowa, economics

KAYLEE TURNEY, Zimmerman, Minn., music education

ANA GARCIA, Santa Maria, Calif., psychology

MATHEA DIEDRICH, Windsor, Wis., allied health sciences and Nordic studies

ETHAN KOBER, Cedar Falls, Iowa, English and religion

MARGARET STUCKER, Roseville, Minn., biology

## TROMBONE

KAMINA GAGER, Woodbury, Minn., history

RIKKA HEIMDAL, Milford, Iowa, chemistry

## BASS TROMBONE

KALE ALTMAN, Solon, Iowa, physics and data science

## EUPHONIUM

\*TED WEIGLE, St. Michael, Minn., history

MATTHEW SMITH, Decorah, Iowa, history and political science

KIERAN ULBEE, Minneapolis, Minn., physics

## TUBA

\*MARK SEVERTSON, Milan, Mich., music

MADELINE STARCK, Deer River, Minn., English and music

ALEX VAN SURKSUM, Sheldon, Iowa, music education

## DOUBLE BASS

COLTON BALDUS, Charles City, Iowa, political science

## PERCUSSION

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

AUDREY ZIELSTRA, Glenwood, Iowa, neuroscience

TYLER BELANGER, Geneseo, Ill., music education

NATHAN KNAUTZ, Batavia, Ill., music education

AUDREY FASHIMPAUR, Cedar Rapids, Iowa, art

NICK DREW, St. Joseph, Minn., data science

\* principal

# co-principal

# Concert Band

**THE LUTHER COLLEGE CONCERT BAND WAS FORMED IN 1878, LAYING THE FOUNDATION FOR WHAT WOULD BECOME THE COLLEGE'S LONG-STANDING TRADITION OF MUSICAL EXCELLENCE. CONCERT BAND IS NOW ONE OF THE OLDEST TOURING ORGANIZATIONS IN THE NATION AND RANKS AMONG THE COUNTRY'S OUTSTANDING UNDERGRADUATE COLLEGE BANDS.**

From its beginnings as a student-directed brass and percussion ensemble formed with instruments from a discontinued community band, Concert Band rose to its current position of prestige through the influential directorships of Carlo Sperati (1905–43), Weston Noble (1948–73), Frederick Nyline (1973–2011), and Joan deAlbuquerque (2011–20). Since 2020, Concert Band has been directed by Cory Near.

Throughout its long history, Concert Band has enjoyed performance opportunities in the United States, Western Europe, Japan, and China. The ensemble tours every year, with international travel every four years. In 2013, the band toured Iceland and Norway, nearly 100 years after its first Norwegian tour. In 2017, the ensemble toured in Spain. The next international tour is scheduled for 2025. Membership in Concert Band is open to students of all majors, selected through a rigorous audition process every fall.

Opportunities abound at Luther College for students from all fields of study. From large ensembles like Concert Band, Symphonic Band, and Symphony Orchestra to smaller ensembles like Jazz Orchestra, Chamber Orchestra, or faculty-led brass ensembles, there's a place for you at Luther to keep playing your instrument.







## CORY NEAR, CONDUCTOR

Cory Near serves as assistant professor of music and director of bands at Luther College in Decorah, Iowa. His duties include conducting the Luther College Concert Band and Symphonic Band. Outside of the rehearsal room, he also teaches courses in conducting, rehearsal methods, and marching band techniques.

Prior to Luther, Near held the position of lecturer in the School of Music at the University of Minnesota—Twin Cities, where he taught conducting and conducted the pep band and University Band. In addition, Near conducted the Neoteric Chamber Winds (St. Paul, Minn.) for two summer seasons. He also performed multiple times as a guest conductor with The Medalist Concert Band (Bloomington, Minn.; Jerry Luckhardt, conductor). Prior to his graduate studies, Near served as director of bands in southwestern Ohio in the Bethel-Tate Local School District.

Near received his doctor of musical arts degree from the University of Minnesota—Twin Cities, under the tutelage of Emily Threinen. He also holds a master of music degree from Temple University (Philadelphia, Pa.), also under the tutelage of Emily Threinen. His undergraduate degrees are both from the Ohio State University in Columbus, Ohio, where he studied music education and tuba performance with Jim Akins, principal tuba in the Columbus Symphony.



## CHRISTMAS AT LUTHER

Our annual *Christmas at Luther* event is a series of collaborative concerts featuring Luther's 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.



# Concert Band Tour

## GENESEO, ILLINOIS

Sunday, March 19 • 2:30 p.m.  
Geneseo Performing Arts Center  
700 North State Street

## INDIANAPOLIS, INDIANA

Monday, March 20 • 4 p.m.  
Arsenal Technical High School  
1500 East Michigan Street

## INDIANAPOLIS, INDIANA

Tuesday, March 21 • 7 p.m.  
Resurrection Lutheran Church  
445 East Stop 11 Road

## COLUMBUS, OHIO

Wednesday, March 22 • 7 p.m.  
Worthington Kilbourne High School  
Auditorium  
1499 Hard Road

## LOVELAND, OHIO

Thursday, March 23 • 7 p.m.  
Prince of Peace Lutheran Church  
101 South Lebanon Road

## SPRINGFIELD, OHIO

Friday, March 24 • 7 p.m.  
Grace Lutheran Church  
1801 St. Paris Pike

## BLOOMINGTON, ILLINOIS

Saturday, March 25  
5 p.m. church service  
6 p.m. concert  
St. John's Lutheran Church  
1617 East Emerson Street

## WEST UNION, IOWA

Sunday, March 26 • 3 p.m.  
North Fayette Valley High School  
600 North Pine Street

## DECORAH, IOWA

Tuesday, March 28 • 7:30 p.m.  
Homecoming Concert  
Center for Faith and Life



No tickets required.  
Freewill donations will be collected at some performances.  
Visit [luther.edu/events](http://luther.edu/events) for more tour information.

## 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.

### SYMPHONY ORCHESTRA VIENNA RESIDENCY

January 5–29 • Vienna, Austria

### NORDIC CHOIR

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

### CATHEDRAL CHOIR SPRING TOUR

April 14–15 • Minnesota

### COLLEGIATE CHORALE SPRING TOUR

April 16–17 • Minnesota

### JAZZ ORCHESTRA SPRING TOUR

April 21–22 • Iowa

# HONORING *Past Directors* OF THE LUTHER COLLEGE CONCERT BAND

In the past two years, the Luther College Concert Band community has lost two of its dedicated former conductors. In honor of these fine conductors who made a difference in the lives of so many student musicians, we invite you to support the Luther College band program with contributions toward two special initiatives.

## BAND COMMISSIONS FUND HONORING FRED NYLINE



Two band pieces composed in honor of Fred Nyline (1938–2022) by Kathy Fenske '86 and Jack Stamp will be premiered at the 2023 Dorian All Band Reunion. All gifts to this fund will support the costs associated with the compositions, with any balance deposited into the Fred

Nyline Distinguished Award in Music, an annual award given to an

outstanding junior or senior member of Concert Band whose character, leadership, and participation embrace the spirit and mission of Luther College. Nyline conducted the Luther College Concert Band for 38 years.

## JOAN DEALBUQUERQUE MEMORIAL PRIZE FOR BAND

Established by her brother in memory of Joan deAlbuquerque (1967–2021) to support a new instrumental concerto performance opportunity for members of the Luther College Concert Band. Currently under development, this new competition will provide a scholarship award to an outstanding instrumentalist selected through a rigorous audition process, managed by the director of bands and determined through an adjudication process. DeAlbuquerque was the first female conductor of the Concert Band and held that position for nine years.



## SUPPORT LUTHER MUSICIANS



Please consider supporting these—and future—students in their Luther music journey. Your gift, of any size, helps Luther students share their talent and exceptional work for years to come.

[engage.luther.edu/register/givenow-bandreunion](https://engage.luther.edu/register/givenow-bandreunion)

For questions, or if you prefer to make your gift over the phone, please contact the Development Office at (800) 225-8664.



# 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).



EXPLORE ALL VISIT OPTIONS  
AT [VISIT.LUTHER.EDU](http://VISIT.LUTHER.EDU).





## 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 All-Band Reunion**  
(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 Sneltsjes  
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.

**BROOKE JOYCE. PHD,** Princeton University. Composer-in-residence, theory, ear training, composition, electronic music.

**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.

**ALEXANDER MESZLER. DMA,** Arizona State University. College organist, organ, church music.

**MAURICE MONHARDT. PHD,** University of Iowa. Professor emeritus.

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

**CORY NEAR. DMA,** University of Minnesota. Director of bands, Concert Band, Symphonic Band, conducting, band methods.

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

**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.

**KATHRYN REED. MA,** University of Michigan. Harpsichord, ear training, Paideia director.

**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.

## MUSIC MARKETING STAFF

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

**SUSAN POTVIN '02. MME,** University of St. Thomas. Director of music marketing.

**ELLA SNETJES '22. BA,** Luther College. Associate director of music marketing.

# 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](http://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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