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One hundred years of band tradition at Luther College

Benjamin Yates
University of Iowa

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ONE HUNDRED YEARS OF BAND TRADITION
AT LUTHER COLLEGE

by

Benjamin Yates

An essay submitted in partial fulfillment
of the requirements for the Doctor of Musical Arts
degree in Music in the
Graduate College of
The University of Iowa

May 2016

Essay Supervisor: Professor David Gier

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

D.M.A. ESSAY

This is to certify that the D.M.A. essay of

Benjamin Yates

has been approved by the Examining Committee for
the essay requirement for the Doctor of Musical Arts degree
in Music at the May 2016 graduation.

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David Gier, Essay Supervisor

Jonathan Allen

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John Manning

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To Katie

It should prove valuable to all who for any reason are interested in the College, to all who are interested in the history of the Lutheran Church in this country, to all who are interested in the history of the people of Norwegian extraction in this country, and to all who are interested in the development of higher education in this country during the last sixty years.

President Oscar L. Olson
Luther College Through Sixty Years 1861-1921

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PUBLIC ABSTRACT

The Luther College Concert Band has enjoyed nearly 150 years of success. International tours, regional tours, concerts, service to the college and recording projects aided the success of this small college band that retained its Lutheran, liberal arts identity. Published documents exist about the Luther College band before 1948 but no comprehensive published documents are available after that time. This essay elaborates on the history of the band and provides new material dating from 1948 based upon archival research and interviews with Weston Noble, Fredrick Nyline and Joan deAlbuquerque.

The Concert Band started as a student-led activity, setting it apart from other university bands of the late nineteenth century with military connections. The Luther band eventually became an academic course, performing solely for campus concerts and on tours. The band took tours to Norway and Europe long before most college bands had touring programs. Later the band toured to Japan, China and Europe and continued regional tours throughout the United States. The Concert Band conductors, particularly the tenures of Carlo Sperati, Weston Noble, Frederick Nyline and Joan deAlbuquerque, helped shape the band program and music department at Luther College. This is a study of the educational philosophies that shaped the band and the support it received from the college administration, students and alumni.

Also included is information about the Dorian Band Festival hosted by Luther College, works commissioned by the band, a review of works programed by conductors, a listing of recordings by the Luther College Concert Band and biographical information about each conductor.

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CHAPTER 1

PURPOSE OF THE STUDY, LIMITATIONS AND PROCEDURES

Introduction

Officially organized in 1878, the Luther College band program provided a significant addition to a flourishing small collegiate music program of two choirs and an orchestra. Although the first band at Luther College was a student-led organization, the program grew during its first twenty-five years to become a prominent and artistically successful collegiate band program of the early twentieth century in the United States. Over the next fifty years, the band directors' artistic, touring and instructional choices influenced many collegiate bands throughout the country. Carlo Sperati, the band's conductor from 1905 to 1943, wrote about the early history of the band in *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*.¹ The book includes limited information about the beginnings of the ensemble and a brief autobiography of Sperati. However, there are no comprehensive published documents about the Luther College bands under the direction of Weston Noble (1948-1973), Fredrick Nyline (1973-2011) and Joan deAlbuquerque (2011-present). The goal of this DMA essay is to provide a more complete history of the band using archival research and interviews with these seminal conductors.

¹ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914.

Related Literature

The literature review for this topic revealed few direct resources about the Concert Band history at Luther College after the 1940s. However, for the period prior to that, abundant information about the Concert Band is available in the archives and in published accounts of the college's history. In fact, the college administration spent considerable resources publishing history books of the college that included accounts of band tours and other band history. Carlo Sperati provided the information about the band for the historical accounts and used them in part for band recruitment, fundraising and public relations. Once Sperati retired, maintaining the historical record of the band was not part of the band conductors' responsibilities.

Expanding the literature review beyond the primary topic revealed materials about choral programs at religiously affiliated colleges, but not historical information about band programs at these institutions. However, these materials did provide models for the writing and organization of this essay.

Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914 remains the definitive source available about the Luther College band program under Carlo Sperati. This book can be considered a comprehensive history of the program through 1914. The first four chapters describe Sperati's musical and educational goals. The rest of the text focuses on journal entries from the 1914 tour to Norway and Europe during a time when few collegiate bands toured. The book explains the roots of the touring tradition that has become such an important part of the Luther College band program as well as for other colleges nationwide.

In 1988, Carlo Sperati's daughter, Camilla Sperati Strom, wrote *Carlo A. Sperati, The Grand Old Maestro* about her father and his years conducting the band.² Much of the information and some photos in this resource are taken from the early chapters of Carlo Sperati's book *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Strom does include some commentary about the long hours of work her father gave the band program and his wishes for a strong Music Department at Luther College.

Touring became an important element of the Concert Band starting with the Sperati years and continuing to the present. This project focuses on the programmatic significance of band tours, but did not solicit or include information from band alumni. Several resources from the Sperati years provided important details that supported the continuation of touring. *The Trip of a Lifetime: The 1936 Luther College Concert Band Tour*³ video project provides details about Carlo Sperati and the Concert Band's 1936 Diamond Jubilee tour to Norway and Europe that are incorporated into the second chapter of this document. Luther College alum Barb Nasby produced the video that is based on the journal of Concert Band member James Homstad and an interview with Concert Band baritone player Willard Linnevold.⁴ Further information from Nasby's video project helped identify information about the early years of band at Luther College. Additionally, books recording Luther College history, including *Luther College 1861-*

² Sperati-Strom, Camilla. Carlo A. Sperati, *The Grand Old Maestro*. Decorah: Luther College Press, 1988.

³ Nasby, Barbara. *The Trip of a Lifetime: The 1936 Luther College Concert Band Tour*. Video Recording, Interview. <https://www.youtube.com/watch?v=LN38Je1lnq0>. 2013. Accessed October 18, 2015.

⁴ Homstad, James E. *Transcribed: Barb Nasby. My Trip Abroad: The travel diary of Jim Homstad during the 1936 Luther College Concert Band Tour*. 1936, 2014.

1897,⁵ *Luther College Through Sixty Years 1861-1921*,⁶ *Christian Keyser Preus, 1852-1921*⁷ and *Luther College 1861-1961*⁸ provide basic information about the college, professors' professional publications and presentations, and insights into band funding and support from the administration and faculty.

Resources on Concert Band conductors since Sperati include books about Weston Noble, Luther College Concert Band conductor from 1948 to 1973. These books, however, primarily focus on his choral conducting and rehearsal approach. Noble is best known for his time conducting the Luther College Nordic Choir (1948-2005). In *Creating the Special World: A Collection of Lectures by Weston H. Noble*, five essays and lectures on the art of choral rehearsal technique,⁹ Noble discusses the differences between choral and band conducting, valuable information when considering his leadership of the Concert Band. *Warmly, Weston*,¹⁰ a 1998 collection of stories, letters and interviews about Noble's life, focuses intimately on his time before teaching at Luther College and many of his life experiences. Articles about Noble include “The Whole Conductor:

⁵ Bothne, Gisle. *Luther College 1861-1897*. Decorah, IA: Tryft paa Forfatterens forlag. 1897.

⁶The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922.

⁷ Tingelstad, Oscar Adolf and Olaf M. Norlie. *Christian Keyser Preus, 1852-1921*. Minneapolis, MN: Augsburg Publishing Co. 1922.

⁸ Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961.

⁹ Noble, Weston. Ed. Steven M. Demorest. *Creating the Special World: A Collection of Lectures by Weston H. Noble*. GIA Publications: Chicago. 2005.

¹⁰ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998.

Weston Noble's Philosophies on the Psychology of Conducting and Musicianship"¹¹ and Dennis Scrock's "An Interview with Weston Noble."¹² Again, these focus on Noble and his choral conducting. Although these articles provide some background information about Noble, they do not specifically relate to the Concert Band or Noble's activities conducting the ensemble.

Noble did write one article specifically about band intonation for *The School Musician Director and Teacher* in 1963.¹³ This article explains how Noble adjusted band pitch and intonation and provides some insight into his rehearsal technique.

A further search of band-related articles and DMA projects uncovered few resources that included information about the Music Department at Luther College. John De Sotel's dissertation on the Dorian Band Festival focuses on the history and educational value of the Dorian Band Festival and the Dorian orchestra and choir festivals.¹⁴ De Sotel provides little historical information about the Concert Band and focuses on the operation of the festival. This essay places De Sotel's valuable information about the Dorian Festival in the context of the band program's development. Also, a

¹¹ White, Perry Dean, (Author). "The whole conductor: Weston Noble's philosophies on the psychology of conducting and musicianship." 1998.

¹² Noble, Weston, and Dennis Shrock. 1991. "An Interview with Weston Noble". *The Choral Journal* 32 (5). American Choral Directors' Association: 7-15. <http://www.jstor.org/stable/23548337>.

¹³ Noble, Weston. "How to Improve Intonation in Your Band." *The School Musician Director and Teacher*, 34 (March 1963): 52-53.

¹⁴ De Sotel, John Robert, 2001. "A history of the Dorian Band Festival founded by Weston Henry Noble at Luther College." Ann Arbor: University Microfilms International (UMI), 2001. RILM Abstracts of Music Literature, EBSCOhost (accessed January 25, 2016).

dissertation about music at Luther College, "Twentieth-Century Choral Music Programming by Concordia, Luther, and St. Olaf College Choirs" by David Hendricksen again focuses on the choral programming of Weston Noble and the Nordic Choir.¹⁵ Hendricksen provides no details about Noble's band conducting and programming.

The Luther College Nordic Archives, housed in Preus Library on the college campus,¹⁶ provided further information about the band and conductors. Haley Jackson, who currently maintains the archives, was essential in locating the needed materials. Most archived band concert programs are catalogued under materials related to the respective conductors. However, some programs are catalogued under the Dorian Band Festival and general Music Department documents. Band concert programs and band recordings, which have not had specific archival treatment and storage, were difficult to locate in the Archives. Concert Band programs were also located in Music Department files housed in the music building, completing some gaps from archival material. Information about funding, touring and composition commissions for the band was found in the Music Department files. These files are not catalogued or kept specifically for the creation of historical documents, making most materials difficult to locate. A listing of performed literature taken from available programs is included in Appendix F. The archival material also included some of the recordings the band made; a listing of this material is included in Appendix G. Unfortunately, record keeping has not been

¹⁵ Hendricksen, David Alan, (Author). "Twentieth-Century Choral Music Programming by Concordia, Luther, and St. Olaf College choirs, 1950-1986." 1988. RILM Abstracts of Music Literature, EBSCOhost (accessed February 28, 2015).

¹⁶ The Luther College Nordic Archives. Located in Preus Library, Luther College Campus, Decorah, Iowa.

systematically maintained, and fires have destroyed many programs, creating gaps in the historical record.

Senior papers written at Luther College were used as secondary sources of information about the band program. These included "Seventy-Seven Years with the Luther College Concert Band"¹⁷ and "History of the World Famous Luther College Concert Band."¹⁸ The senior paper resources led to college newspaper articles and college history books about the two band directors between Carlo Sperati and Weston Noble-- Sigvart Hofland (1944-1945) and Sigvart Steen (1946-1948)--as well as further information about Weston Noble and Frederick Nyline.

A review of DMA essays that documented the histories of major band programs in the United States provided useful contextual information, allowing the author to draw out the shared and special aspects of the Luther band program. These histories provided templates and procedural ideas for this document, as well. Two doctoral theses from the University of Iowa document the history of the marching band and university bands at Iowa.^{19,20} Information about band history in the United States was drawn from

¹⁷ Campbell, Janet. "Seventy Seven Years with the Luther College Concert Band." Senior Paper. 1955.

¹⁸ Wieck, Rebecca. "History of the World Famous Luther College Concert Band." Senior Paper. 1975.

¹⁹ Petersen, Larry. Bands at the University of Iowa from 1880 to 2008: The Development, Directors, Repertoire, and the 1966 Historic Tour of Europe and the Soviet Union. 2012. (Accessed February 28, 2015).

²⁰ Biggers, Samuel Carter Jr. "On Iowa! A history of the University of Iowa Marching Band, 1881-2012." DMA (Doctor of Musical Arts) thesis, University of Iowa, 2013.

dissertations from the University of Illinois,²¹ The Ohio State University,²² University of Florida,²³ the University of Oklahoma,²⁴ the University of Wisconsin²⁵ and Florida State University.²⁶ Although these dissertations discussed many overlapping ideas in teaching practice, each historical document reveals a unique approach to the university's band program. Additionally, documents about the Big Ten Band Directors Association pertaining to Frederick Nyline's tenure as the director of athletic bands at the University of Minnesota²⁷ provided information.

Purpose of the Study

The purpose of this study of the Luther College Concert Band and its conductors from the past one hundred years is to provide a historical document for the college archives and a resource for the continued study of college band programs. This essay can also be used as a primary source for the study of repertoire programming history

²¹ Burford, Cary. *We're Loyal to You, Illinois: The Story of The University of Illinois Bands Under Albert Austin Harding for 43 Years*. 1952. Danville: The Interstate.

²² Blair, Jennifer Marie. *The History and Development of The Ohio State University Concert Wind Band Program from 1929-1995*. 2010. Master's Thesis, The Ohio State University.

²³ Bachman, Harold B. *The Biggest Boom in Dixie, The Story of Band Music at the University of Florida*. 1968. Jacksonville, Florida: Paramount Press, Inc.

²⁴ Knedler, John Michael. *A History of the University of Oklahoma Band to 1971*. 1994. Doctoral Thesis, The University of Oklahoma.

²⁵ Leckrone, Michael. *Songs to Thee Wisconsin: 100 years of The University of Wisconsin Bands*. 1985. Madison, Wisconsin: The University of Wisconsin.

²⁶ Paul, Timothy Allen. *A History of the Band Program at Florida State University: 1969-1987*. 1989. Master's Thesis, The Florida State University.

²⁷ Bush, Eric Wayne. "A History of the Big Ten Band Directors Association (1971-2015)." DMA (Doctor of Musical Arts) thesis, University of Iowa, 2015.

and conductors' educational objectives. The interviews and chapters about each conductor are resources for study of their philosophies and rehearsal approaches, showing the unique ways they worked with the Concert Band and individual students. The appendices detail recordings and program literature that may be useful for other conductors who want to compare conductors' repertoire choices, programming and works performed by the Luther College Concert Band during the varied periods of band history.

Significance of the Study

“One Hundred Years of Band Tradition at Luther College” establishes the historical and present significance of the Luther College Concert Band’s influence through the program’s graduates and touring program as discussed in chapters three, four and five. The Luther College Concert Band alumni demonstrate the band’s influence both historically and currently. Former members of the band are performers, band directors and music educators throughout the United States and world,^{28,29} spreading the musical and educational approaches of Carlo Sperati, Weston Noble, Frederick Nyline and Joan deAlbuquerque. Some notable former band members under Carlo Sperati include legendary Chicago Symphony Orchestra principal trumpet player Adolf Herseth; master band and choir director and music educator Weston Noble; and Howard Hansen, former

²⁸ “Luther College Alumni.” Luther College: Niche. <https://colleges.niche.com/luther-college/alumni--and--post--grads/>. Accessed January 25, 2016.

²⁹ “Luther College History Timeline.” Luther College History. <http://www.luthercollegehistory.org/wiki/Timeline>. Accessed January 25, 2016.

head of the Eastman School of Music, composer, conductor and theorist. Donald Boyd, military band director and music educator, was a student of Weston Noble. Notable musicians from the Luther band under Frederick Nyline include Juan Tony Guzman, composer, arranger and educator at Luther College.

The Luther College band tours proved to be a significant element of the program over many years. The international tours to Norway early in college history helped continue the strong ties the college had to Norway and American-Norwegian immigrants. In 1905 John Philip Sousa canceled a performance of his bands to hear the Luther band perform nearby.³⁰ Over time, the band established a regular tour rotation: smaller tours promoted the band in the Midwest for recruiting purposes, while national and international tours every three years helped build the program's prestige.

The Luther College Concert Band is just one of the many ensembles in the Luther College Music Department, which includes choir, orchestra, jazz band, and chamber music ensembles. Three hundred music majors study music history, music education, composition, theory, church music and performance at the college. Uniquely, over half of the student body participates in music on campus, integrating both music major and non-major students. Participation in music is a distinguishing aspect of Luther College that developed out of the historic emphasis on music in the Lutheran Church. This essay adds significant information to the history of music at Luther College.

Methodology and Limitations

³⁰ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 146-147.

The goal of this DMA essay is to document the history of the band over the past 102 years (1914-2016). Additionally, the essay includes a brief overview of the Music Department at Luther College and the band's history at Luther College prior to 1914, using *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914* as a primary source. Topics of investigation include each conductor's musical philosophy, conducting and teaching style as well as the band's literature, commissioned works and tours. The essay also explores the band's relationship to Luther College, including administrative and financial support. The focus is largely on the three living directors, Weston Noble, Frederick Nyline and Joan deAlbuquerque, whose combined tenures with the band extend from 1948 to the present day. Interviews with these directors provided an in-depth investigation of their influence on the band program. This document does not compare the Luther College band program to other band programs nor attempt to make specific conclusions about the relative success of each conductor's educational and musical approaches.

Organization of the Study

The introductory chapter defines the topic and purpose of the study with an outline for the methodology and organization of this document. It references many resources and materials used in creating this study's interview questions and format.

Chapter two uses the translation of three chapters from *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914* as a basis for the early history of the Luther College Concert Band (see Appendix A). The translation was commissioned specifically for this project and completed by Elisabeth Mauerland. An English version of the text is not available. *Norgesfaerden: Luther College Concert Band og Chorus,*

Koncertturneen 1914 was written in Norwegian in part for the supporters of the college and band living in Norway and in part, for the many American-Norwegian supporters of the college in the United States who still spoke Norwegian. The chapter includes information about the band as a student-led ensemble and the three early conductors-- Carlo Sperati, Sigvart Hofland and Sigvard Steen. In addition, it documents early band expenses and fundraising. The chapter also explains the many reasons for the Concert Band's international and regional touring and includes additional information about the history of the college and its Norwegian heritage.

The next three chapters of this essay focus on each of the three living band directors at Luther College who led the Concert Band after World War II: Weston Noble, Frederick Nyline and Joan deAlbuquerque. Each chapter presents a band director's musical biography and a historical narrative about Concert Band tours, funding, operations and repertoire. These three chapters address the physical location of band rehearsals and the band's relationship with the Luther College Music Department. They establish the influence of each director's musical training on the program.

Chapter six concludes the essay with a brief synopsis of each chapter and its findings. The chapter includes recommendations for further study and conclusions from the research. Inferences about the future of the band and details on recommended archival procedures are noted.

Appendix A contains the translation of *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914* by Elisabeth Mauerland. Appendices B, C and D are transcripts of the interviews with Weston Noble, Frederick Nyline and Joan deAlbuquerque, respectively. Appendix E is a spreadsheet of Concert Band performance

repertoire, organized by year performed and composer. Appendix F is a spreadsheet of performed repertoire taken from available programs. Repertoire spreadsheets are organized both by date of performance. Appendix G is a database of Concert Band recordings. Although Appendices F and G are not complete due to a lack of records, the material is important in evaluating the performance ability of the band and styles of music performed.

This document ends with a comprehensive bibliography. It is divided into categories including dissertations, books, articles and a separate section of archive materials used from the Luther College Archives and Luther College Music Department files.

CHAPTER 2

HISTORY OF THE BAND AT LUTHER COLLEGE, 1861-1948

Early History of Luther College and the Concert Band

This chapter provides an overview history of the Luther College Concert Band before 1905 and then presents a specific history of the band starting with the tenure of band director Dr. Carlo Sperati. This combined early history of the band is summarized in five short sections:

- 1861-1894: Early history of the band as a student organization in the fledgling Music Department
- 1894-1905: Beginnings of the official band and Haldor Hanson
- 1905-1945: Carlo Sperati years and early success of the band program
- 1944-1945: Tenure of Sigvart Hofland
- 1946-1948: Tenure of Sigvart Steen

These five sections describe the history of the band and college based on secondary sources. They also include newly translated materials from *Norgesfaerden: Luther College Concert Band*³¹ by Carlo Sperati. This publication highlights the Luther College Concert Band early in the Sperati directorship, including the 1914 tour to Norway and Europe. The brief overview of the early history is not meant to minimize the impact of the beginning of the Luther College Concert Band. Rather, because materials for this portion of the band history are readily available, this document focuses on the three living band directors and their influence.

³¹ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914.

Student Director Success, 1861-1894

The origin of Luther College provides an interesting story best told by David Nelson, author of *Luther College 1861-1961: The First One Hundred Years of Luther College*.³² In brief, the college exists because Norwegian immigrants living in the recently settled U. S. Midwest wanted a seminary school to educate and train ministers of the Lutheran church. According to Nelson, by 1850 Norwegians had settled much of what is now southern Minnesota and northern Iowa. They kept religious views in line with the Norwegian state-established Lutheran church. The college was created after years of discussion within the Lutheran Synod over the physical location of a new school and how to provide for such a large investment. In the end, most of the funding came from Norwegian Lutherans, an important reason the school maintains close ties with Norway more than 150 years later.

As a training site for Lutheran pastors, it was important from the start that music be included in the school's curriculum. Not only was music a central part of Lutheran religious services, but the Luther College founding fathers wanted the school to inculcate a broader cultural education that included music. The German and Norwegian Lutheran Churches still have strong ties to music. Historically, Martin Luther was known throughout the music world for his hymn settings of Bach chorale tunes in the German language. Breaking with the Catholic Church traditions of the time, Luther strongly supported having church members sing hymns or say prayers in their native language, rather than in Latin.

³² Nelson, David. *Luther College, 1861-1961: The First One Hundred Years of Luther College*. Decorah: Luther College Press, 1961. Page 15.

The new college's leaders were specifically aware that music training would be important for ministers groomed to serve settler congregations in the Midwest.³³ Few congregations in the newly settled areas of Iowa, Wisconsin and Minnesota had resources to purchase and transport an organ or piano, so students were taught choral and instrumental music.³⁴ The requirement for pastors to have a musical background created a strong music presence on campus and in the surrounding region. The ongoing funding that the college received from Norwegian sources meant a continuing influence from Europe and Norway, furthering the connection between the college and Norway that would make it possible for students to visit and eventually tour in Norway.³⁵

The Luther College Orchestra was the first instrumental music ensemble established at the young college. The orchestra was led by student J.P. Kopang and started in 1877.³⁶ In 1878, just thirteen years after the college's first semester, the Luther College Concert Band was a college-funded student-led organization. Before official recognition, Luther students played in the Decorah Community Band and an informal Luther College Band. In 1878, Luther College student H.B. Thorgrimsen organized the first academically sanctioned student band represented by a description in the college

³³ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 140.

³⁴ Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 47.

³⁵ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914. Translation page 2.

³⁶ De Sotel, John Robert, (Author). "A history of the Dorian Band Festival founded by Weston Henry Noble at Luther College." 2001. Page 7.

course catalog.³⁷ He also argued that the commitment the college had to music should go further than it already had. An 1862 course catalog description of music activities on campus read as follows:

Although music does not occupy a large place in the curriculum proper, its cultural and disciplinary value has always been clearly recognized at this institution. Almost from the beginning, opportunities have been given for private instruction, both vocal and instrumental. Furthermore, a distinctly musical atmosphere has been created by such organizations as the college bands, orchestra, choruses, Musical Union and the Decorah Choral Union.³⁸

The college administration's clear dedication to music led the way for the Luther College Concert Band, under Thorgrimsen, to become a major ensemble at the college.

Thorgrimsen raised the initial funds for the band privately from other students and community members and eventually had the \$500 needed to purchase all of the necessary equipment. That left the allocation of the band's physical space to the college administration. The band would rehearse in a number of spaces as it grew, starting in the basement of the old Main Building (burned in 1889), moving to the basement of Loyalty Hall and eventually to the Preus Gym. The first official Luther College Concert Band concert was in the spring of 1878 when the band performed a short outdoor concert that Thorgrimsen conducted. The student newspaper, *Chips*, reported that the band performed a transcription from *Il Trovatore* by Verdi, a student transcription from the Gilbert and Sullivan musical, *HMS Pinafore*, the wedding march from Mendelssohn's *A Midsummer*

³⁷ Luther College Faculty and Registrar. 1878 Luther College Course Catalog. Luther College, Office of the Registrar. 1878.

³⁸ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 299.

Night's Dream and Rossini's *William Tell Overture*. Norwegian hymns and tunes were also arranged and performed by students for the audience on the lawn.³⁹



Figure 1. The Luther College Concert Band, 1878 tour promotion photo.

Source: Luther College Nordic Archives, early Music Department Collection. Luther College, Decorah, Iowa.

Some of the names of students who led the band early on are included in *Luther College Through Sixty Years 1861-1921*, a book written by college faculty and published by Luther College as an early advertising tool for the institution.⁴⁰ Copies in both Norwegian and English exist. The Norwegian copies were sent to Norway as advertising

³⁹ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Page 18.

⁴⁰ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 136.

materials and to help with fundraising efforts. Although only a partial historical record of the band exists before it became an official student activity, a complete list of student leaders starting in 1877 is available. H.B. Thorgrimsen led the band into becoming an official student-led ensemble in 1878, the date celebrated as the founding of the Concert Band.

1877-1879	H.B. Thorgrimsen
1879-1881	O. Glaøe
1881-1882	O. Solheim
1882-1883	O. Glasøe and E. Krohn
1883-1885	E. Krohn
1885-1886	L. A. Larsen
1886-1890	J. Linnevold
1890-1891	A. O. Johnson
1891-1893	H. Tjernagel
1893-1894	O. Omlie

Figure 2. Student conductors of the Luther College band, 1877-1894.⁴¹

Students took turns conducting the band and teaching new students the needed band instruments. Initially, Luther College students were personally responsible for obtaining band instruments. Later, limited funding helped purchase larger equipment.⁴² Community members may have performed in and directed the band, although this is not corroborated in the college archives or in student newspaper accounts. *Luther College*

⁴¹ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 136.

⁴² Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Page 22.

Through Sixty Years 1861-1921 briefly mentions “community involvement” in the band program, but does not elaborate.⁴³

The Luther College Concert Band differed from other university bands of the 1880s because it had no financial or leadership ties to the U.S. military.⁴⁴ However, like most bands of the time, the Luther College Concert Band performed similar military band literature and followed some common traditions such as wearing military-style uniforms and parade marching. University bands in the United States traditionally started in the military department. Several reasons for this connection, among them the use of band music in military ceremonies and drills, are highlighted in Richard Hansen’s dissertation, “The American Wind Band: A Historical Prospective.”⁴⁵ Peter Griffin describes the origin of the University of Illinois Marching Band, which started in the military department for military exercise and parade purposes:

During the decade of the 1880s the band played a similar role as in the latter half of the previous decade. Regular performances were given for battalion drill, chapel exercises, and commencement. The responsibility for the band continued

⁴³ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 82.

⁴⁴ Hansen, Richard Kent. "The American Wind Band: New Historical Perspectives." Order No. 3117534, University of Minnesota, 2004. In PROQUESTMS Dissertations & Theses @ CIC Institutions; ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global, <http://search.proquest.com/docview/305159656?accountid=14663>. Page 89.

⁴⁵ Hansen, Richard Kent. "The American Wind Band: New Historical Perspectives." Order No. 3117534, University of Minnesota, 2004. In PROQUESTMS Dissertations & Theses @ CIC Institutions; ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global, <http://search.proquest.com/docview/305159656?accountid=14663>. Page 89.

to rest with the military department as evidenced by its requests for funding for the band and the inclusion of the band in its reports to the Board of Trustees.⁴⁶

The band was not fully part of the University of Illinois School of Music until the 1920s. Griffin also points out that under the Morrill Land-Grant Act of 1862, the university was obligated to administrate a Reserve Officers' Training Corps (ROTC) that included a music component. Griffin additionally confirms that the situation at the University of Illinois was common at public universities throughout the United States.⁴⁷ The Luther College band was not part of military training and had minimal participation at athletic events.⁴⁸ Instead, the Luther band quickly became a division within the Music Department and an academic area of study.

The Luther band was housed in Main Building, one of the few early college buildings. When Main Building burned in 1889, the band lost much of its equipment and music. (This would not be the last time Main Building burned, or the last time the band lost much of its equipment and materials to fire.) In 1891, the new Main Building was completed and Luther College made considerable improvements to the facilities for

⁴⁶ Griffin, Peter James. "A History of the Illinois Industrial University/University of Illinois Band, 1867--1908." Order No. 3130925, University of Illinois at Urbana-Champaign, 2004. In PROQUESTMS Dissertations & Theses @ CIC Institutions; ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global, <http://search.proquest.com/docview/305191311?accountid=14663>. Page 62.

⁴⁷ Griffin, Peter James. "A History of the Illinois Industrial University/University of Illinois Band, 1867--1908." Order No. 3130925, University of Illinois at Urbana-Champaign, 2004. In PROQUESTMS Dissertations & Theses @ CIC Institutions; ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global, <http://search.proquest.com/docview/305191311?accountid=14663>. Page 71.

⁴⁸ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Pages 358-359. Luther College did have a ROTC program from 1916-1920. There was never a band program associated with the military department while it was on campus.

music and bands, including additional storage space, a music library and rehearsal space. Additionally, a new Music Pavilion was built on campus under large sprawling oak trees near the location of the first gymnasium. The pavilion was purchased with money raised by the congregations of Rev. Ulrik Vilhelm Koren, one of the early founders of Luther College and a supporter of the music program. Some of the money available for rebuilding and creating a stronger band program also came from early tax laws passed by the Iowa legislature, including the Iowa Band Law, passed in 1921.^{49,50,51} The Iowa Band Law was designed to fund municipal bands in Iowa, and the Luther College band included community members when first started, so the college was able to request partial funding.⁵²

The first Luther College band tour was in the summer of 1886. The band traveled for nearly a month starting in Spring Grove, Minnesota, and concluding at Harmonia Hall in Minneapolis. The Concert Band took a more extensive tour in June and July of 1890. The band covered towns and cities in Minnesota, Iowa and Wisconsin, spending a week in the Minneapolis area, which had already become a hub of recruiting for the college. Although the student directors led the tours, President Laur Larsen provided much of the

⁴⁹ Compton, B. *Amateur Instrumental Music in America, 1765-1810*, PhD dissertation, Louisiana State University. 1979.

⁵⁰ Hudson, David; Bergman, Marvin and Horten, Loren. *The Biographical Dictionary of Iowa*. University of Iowa Press. 2009.

⁵¹ Iowa Band Masters. *Iowa Band Law March*.
<https://www.bandmasters.org/about-us/92-history/169-iowa-band-law>. Accessed February 12, 2016.

⁵² The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Pages 357.

financial assistance with an interest in using tours as a recruiting opportunity. The college administration considered these tours a success at educating current students and recruiting new students. However, the financial expense and the band's inability to pay back loans from the Luther College administration kept the tours to a minimum.⁵³ In 1894, the first non-student leader of the band, Haldor Hanson, was hired and continued the work of the student organization leaders and college administration.

THE FIRST LUTHER COLLEGE CONCERT BAND CONDUCTOR

Haldor Hanson, 1894-1905

Haldor Hanson (1856-1912) was born in Norway and immigrated to Grand Mound, Iowa, with his family in 1865. He graduated from Luther College in 1883 and was widely involved in music activities at the school. In 1889, he helped start the Decorah School of Music, a community music school providing voice and instrumental lessons to Decorah students. The school was incorporated into Luther College the following year. In 1890, Hanson traveled to Weimar, Germany, as a musician and held a job with a music publishing company. He returned to Luther College in 1894 to start the Musical Union, an early predecessor of the Music Department at Luther College.⁵⁴ He directed the orchestra, band and chorus and transitioned the college music ensembles from student-led organizations into academic areas of study. Hanson developed the band program in many ways by securing a recurring annual budget from the college administration and creating a second band on campus. In addition to the Luther College

⁵³ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Pages 370-375.

⁵⁴ Campbell, Janet. *Seventy Seven Years of the Luther College Concert Band*. Senior paper, Luther College. 1955.

Concert Band, Hanson organized and directed the Beginners Band, dedicated to students in the initial stages of learning wind instruments. It also provided a form of practice teaching for many students in music education, giving proficient students the opportunity to teach their peers a new instrument.⁵⁵ At this time, it was uncommon for students to student teach before entering the work force. It was also unusual for peers to teach peers at the collegiate level. Camilla Sperati Strom notes in her book detailing the early years of the band:

His [Haldor Hanson's] major achievement was to organize the Luther College Musical Union in 1895, merging the college band, orchestra, choir, and glee club into a single student organization.⁵⁶

Under the leadership of Haldor Hanson, the Luther College Concert Band held a membership of over fifty students, nearly half of the entire college student body.⁵⁷

The primary sources of information about Haldor Hanson are a few *Chips College Newspaper* articles cited in a senior paper by Rebecca Wieck about the band and its transition into a formal academic activity on campus.⁵⁸ Another senior paper about the band by Janet Campbell states that Hanson was, "one of the early pioneers of music at Luther College." Campbell notes that Hanson left the newly formed department to

⁵⁵ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Page 85.

⁵⁶ Strom, Camilla Sperati. *Carlo A. Sperati, The Grand Old Maestro*. Decorah, IA. Luther College Press. 1988. Page 98.

⁵⁷ De Sotel, John Robert. "A history of the Dorian Band Festival founded by Weston Henry Noble at Luther College." 2001. Page 9.

⁵⁸ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975.

“become a music publisher, author and composer in Chicago, Illinois.”⁵⁹ Hanson is noted in *Luther College Through Sixty Years* as having helped build the holdings of the Musical Union (Music Department). In 1891, the band had only \$600 of instruments and music, most of which was donated. By 1907, just after Hanson left Luther College, the Music Department held over \$4,000 in property including instruments, uniforms, equipment, furniture and music.⁶⁰

Hanson's major accomplishment at Luther College was to increase campus interest in music, specifically membership in the orchestra and band. In 1894, the Concert Band had twenty-eight members. Hanson increased that number to fifty-three members in the three years that he conducted the band. By 1905, when he left, both bands had a total membership of over eighty students.⁶¹ Hanson also strengthened the public image of the band, performing a greater number of concerts both on campus and in public venues in Decorah. This included the first on-campus performance of Haydn's *Creation*.⁶² Luther College maintains a tradition of performing an oratorio biennially. After leaving Luther College, Hanson wrote several articles in favor of a broader liberal arts approach to education, contrasting it with the theological approach applied by the new Luther College

⁵⁹ Campbell, Janet. *Seventy Seven Years with the Luther College Concert Band*. Senior Paper, Luther College. 1955. Page 85.

⁶⁰ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Pages 154-5.

⁶¹ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 370.

⁶² Haldor J. Hanson Personal Papers, Luther College Archives, RG 15.

president Christian Preus in his paper “In What Direction and Toward What Goal Should Luther College be Developed to Best Serve the Synod?”⁶³

THE LUTHER COLLEGE CONCERT BAND BECOMES KNOWN TO THE WORLD

Carlo Sperati, 1905-1945

In 1905, Carlo Sperati (1860-1945) took over the position that Hanson held. Sperati inherited a band program that was young, but on the rise. The program gained over \$10,000 in property holdings in just the first two years Sperati was director. The Music Department housed an extensive music library of its own, consisting of purchased and donated music. In *Luther College Through Sixty Years*, Professor Francis Paterson notes that nearly all of the music holdings came from funds the Concert Band raised at concerts.⁶⁴ Carlo Sperati helped the band grow from a small college concert band that was regionally known to an international touring organization.

As a young man, Carlo Sperati emigrated from Italy to Norway in 1860 with his parents. For much of his early adult life, he sailed in the South Seas. As he grew older, he decided that he should prepare to go into the Lutheran ministry. Sperati learned from other sailors also interested in becoming pastors that schools were being built in the United States specifically for this reason. After spending time with his brother in New Jersey, Sperati traveled to Luther College in 1884, where he enrolled as a student.

⁶³ Luther College Special Collections. *The Haldor Hanson Collection*. <http://www.luther.edu/library/about/collections/special/haldor-hanson/>. Accessed October 24, 2015.

⁶⁴ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Pages 155-6.

Students conducted the Luther College Concert Band at this time, including E. Krohn, L. A. Larsen and Sperati himself. Carlo Sperati was involved as the student instructor in music, voice, band and orchestra.⁶⁵ Sperati's daughter would later write, "As a student, Carlo A. Sperati knew how to come in, take charge, inspire enthusiasm, and raise the standards of performance."⁶⁶ Sperati was also the organist at the newly built First Lutheran Church in Decorah, Iowa.⁶⁷ Luther College students, faculty and staff attended First Lutheran Church, which was considered the college congregation. In 1888, Sperati graduated from Luther College and entered Luther Seminary in St. Paul. There, he was the organist at Our Savior's Lutheran Church and directed the *Nordmaen-gdenes Sangforening*, a Norwegian men's chorus serving much of Minnesota. Sperati moved to Tacoma, Washington, in 1891 to serve dozens of mission parishes throughout Puget Sound and British Columbia. He also taught in both the religion and music departments at Pacific Lutheran Academy until 1905.

Carlo Sperati, Conductor

In 1905, the Luther College administration asked Sperati to return. He agreed and was hired to be the head of the Music Department and direct three bands. The Luther College Music Department quickly became one of the largest departments on campus. Sperati directed the Concert Band, Second Band and Beginners' Band. He also directed

⁶⁵ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 139.

⁶⁶ Strom, Camilla Sperati. *Carlo A. Sperati, The Grand Old Maestro*. Decorah, IA. Luther College Press. 1988. Page 95.

⁶⁷ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 139.

the Decorah Choral Union, a community and college vocal ensemble that presented an annual *Messiah* performance with local instrumentalists. The *Messiah* performance remains a popular activity at Luther College and is performed biennially to audiences of thousands. When Sperati first started the tradition, the oratorio was performed at the Steyer Opera House,⁶⁸ still in existence today and a part of the historic Hotel Winneshiek in Decorah.⁶⁹

Sperati was known as a skilled percussionist,⁷⁰ but was also a professional organist. Moreover, he was a vocalist and a knowledgeable instrumentalist, teaching many of the wind and string instruments at the college. With his family and friend connections in Norway, former colleagues in Washington and his enthusiasm as a promoter of the band, Sperati became one of the major instigators of the touring program at Luther College. Although the band and other ensembles had performed at small churches in the surrounding towns near Decorah, the ensembles had never toured outside of the Midwest.⁷¹ While on tour as a student, Sperati saw the potential of tours as a way to increase interest in the band program. The band took an extended tour of ten weeks to the Pacific Coast and Northwest in the summer of 1906, playing concerts at many of the parishes and schools Sperati had worked at while in the ministry after graduating from

⁶⁸ Campbell, Janet. *Seventy Seven Years with the Luther College Concert Band*. Senior Paper, Luther College. 1955. Page 87.

⁶⁹ History: Hotel Winneshiek – Decorah, Iowa. <http://www.hotelwinn.com/about/history/>. Accessed October 2, 2015.

⁷⁰ Fredrick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 150.

⁷¹ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914.

Luther College. In 1907, the band played in Story City, Iowa for the town festival, Sangerfest, and the following year performed for the Lutheran Synod meeting in Chicago. In the summer of 1911, the band returned to the Northwest for twelve weeks of touring and some additional free time.⁷²

Touring

When the Norwegian Student Singers visited the United States in the summer of 1905 to celebrate Norway's new independence from Sweden,⁷³ the choir held a concert at Luther College and invited the school to send an ensemble to tour Norway. The administration started discussing a long-term plan for a grand tour for one of its own ensembles; they were aware that the St. Olaf College Choir was traveling to Norway in 1911 to celebrate that country's founding and the thirtieth anniversary of St. Olaf College.⁷⁴ Because the Luther College administration was not interested in competing for audiences and funding, it agreed to send the Luther College Concert Band to Norway three summers later in 1914 to celebrate the University of Norway's 100th birthday. In this passage from *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen*, Carlo Sperati presents a rationale for the band representing Luther College during the visit to Norway in 1914:

⁷² The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 372.

⁷³ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914.

⁷⁴ Duffie, Bruce. St. Olaf Choir History: Touring. Web resource. <http://www.bruceDuffie.com/jennings.html>. Accessed October 2, 2015.

It was also natural that just Luther College Concert Band would be the representative of the school at such an occasion. After all, it was the Band that had received the invitation. The Band was a worthy representative of the whole school, even though it only works during leisure times. [Not yet an academic course, the band was still considered a student activity.] The Band had already toured extensively. A good male choir could also be arranged within the Band. The Band with its choir would speak the language of music and song, a language that would be popular everywhere, interpret the emotions of the heart, and arouse a festive atmosphere.⁷⁵

As 1914 was also the 100th anniversary of Norway's independence, the band would be part of this centennial celebration as well, which would be attended by thousands of Norwegian Americans. *The New York Times* reported the following:

200,000 Norwegians to visit old home: The sixty-one members of the Luther College Concert Band and chorus, of Decorah, Iowa, arrived in New York from Washington, yesterday afternoon. On Tuesday they will sail for Christiana, the capital of Norway, leading the first large delegation of American-Norwegians who will return for their native land to celebrate the centennial celebration of the signing of the Norwegian Constitution... On its way East the band gave several concert performances, including one at Washington, which President Wilson attended.⁷⁶

In 1936, the Luther College Concert Band traveled again to Norway by way of Iceland aboard the steamship *Bergensfjord*. The band members stayed at hostels, schools and churches along the tour route. In Norway, churches and schools provided food and concert venues. According to Sperati, Norwegians were excited to see Norwegian Americans becoming successful in the new country.⁷⁷ When the band disembarked from

⁷⁵ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914. Appendix A.

⁷⁶ "200,000 NORWEGIANS TO VISIT OLD HOME." *New York Times* (1857-1922), May 03, 1914.
<http://search.proquest.com.proxy.luther.edu/docview/97633997?accountid=27921>. Accessed January 20, 2016.

⁷⁷ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914. Appendix A.

the steamship in Christiania, Norway, they performed several concerts, including formal evening concerts and several informal park concerts. When moving between performance venues, the band marched in columns with a drummer keeping time. Marching to concert locations came from the European military band tradition that Sperati knew well and served to announce the band's entrance to the community and promoted the concert later that evening. Luther President Christian Preus traveled with the band as a chaperone and was invited to give a lecture at the University of Christiania. He gave three lectures on various topics about Luther College and Decorah, Iowa.⁷⁸

At this time, traditions became an important part of the Luther College Concert Band identity. Some of these traditions exist today. Sperati always concluded Concert Band concerts with *The Stars and Stripes Forever*. The band members passed the field drum from the percussion section up to Sperati so he could play it through the march. Additionally, the trumpets and trombones would always come to the front of the band for the "dogfight" at the end of the march, a tradition that survives to the present.

The Luther College Band was well on its way to becoming an international touring and performing organization. After a successful tour with the band in 1914, Sperati was asked to meet with Luther College President Christian Preus about the possibility of having the band become the touring representative of Luther College. According to Luther College historians, Preus had received negative reviews from faculty and college administration for his lack of student recruiting goals, so he was eager to develop a

⁷⁸ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 74.

stronger plan.⁷⁹ Noting that the band already had a history of small regional tours and larger national tours, including the 1906 tour to the Northwest, President Preus told Sperati that touring was a natural way for the band to represent the young college.⁸⁰ Additionally, Preus was aware that Sperati had extensive knowledge of Europe and travel, making the tours financially feasible and smooth to operate. After several meetings between Preus and Sperati, the college administration decided to send the band on tours to regional schools and churches. In the forward to *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*, Sperati indicated that Preus significantly increased the band's budget to support band trips to area churches and schools. Luther College also financially assisted with European tours to offset the direct cost to students and their families.⁸¹

In 1935-36, the college celebrated its Diamond Jubilee (seventy-five years), and it was a year of many changes.⁸² Luther College was already associated with the Women's College in Decorah, and in 1935 the schools merged. After twenty-two years of regional touring throughout the United States, Sperati finally had the opportunity to take the Luther College Concert Band back to Norway in 1935. He was interested in making a grand return to Norway and Europe with the now seasoned and improved band. The tour

⁷⁹ The Luther College Faculty. *Luther College Through Sixty Years 1861-1921*. Minneapolis, MN: Augsburg Publishing House. 1922. Page 139.

⁸⁰ Tingelstad, Oscar Adolf and Olaf M. Norlie. *Christian Keyser Preus, 1852-1921*. Augsburg Publishing Co. Minneapolis. 1922. Page 139.

⁸¹ Mohr, Mary Hull. *Carolo Sperati and the Tradition of Music*. April 2011. <http://www.luther.edu/about/history/essays/>. Accessed October 1, 2015.

⁸² Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 271.

started as soon as the spring semester was over. The band made several stops in the United States, including fourteen concerts in Iowa, an Orchestra Hall performance in Chicago and a performance at the Capitol Building in Washington, D.C., on its way to New York City to board the same steamship, the *Bergensfjord*, that had ferried the band to Norway in 1914.⁸³ The band performed in many locations throughout Norway and also toured in Gothenburg, Sweden; Copenhagen, Denmark; Hamburg and Berlin, Germany; London, England; and Paris, France.⁸⁴

On the tour and subsequent free time in Europe, Luther College Concert Band members had a number of interesting experiences, including traveling on buses stuck in mud before even leaving Iowa, the opportunity to be the first college band to perform on the U. S. Capitol steps and some students seeing Adolf Hitler while visiting the Olympic Flame in Berlin at the end of the tour.⁸⁵ The band manager, Wally Moen, attended to student safety, organization of performances, travel in Norway and boarding accommodations for the students. On July 12, 1936, the Luther College Concert Band sailed into Bergen, Norway, where they performed for tourists and dockworkers at the harbor and then immediately took the train to Oslo.

⁸³ Homstad, James E. Transcribed: Barb Nasby. *My Trip Abroad: The Travel Diary of Jim Homstad During the 1936 Luther College Concert Band Tour*. 1936, 2014.

⁸⁴ Luther College Archives, Digital Research. <https://www.luther.edu/archives/research/digital-collections/1936-band-tour/>. Accessed October 18, 2015.

⁸⁵ Nasby, Barbara. *The Trip of a Lifetime: The 1936 Luther College Concert Band Tour*. Video Recording, Interview. <https://www.youtube.com/watch?v=LN38Je1lnq0>. 2013. Accessed October 18, 2015.

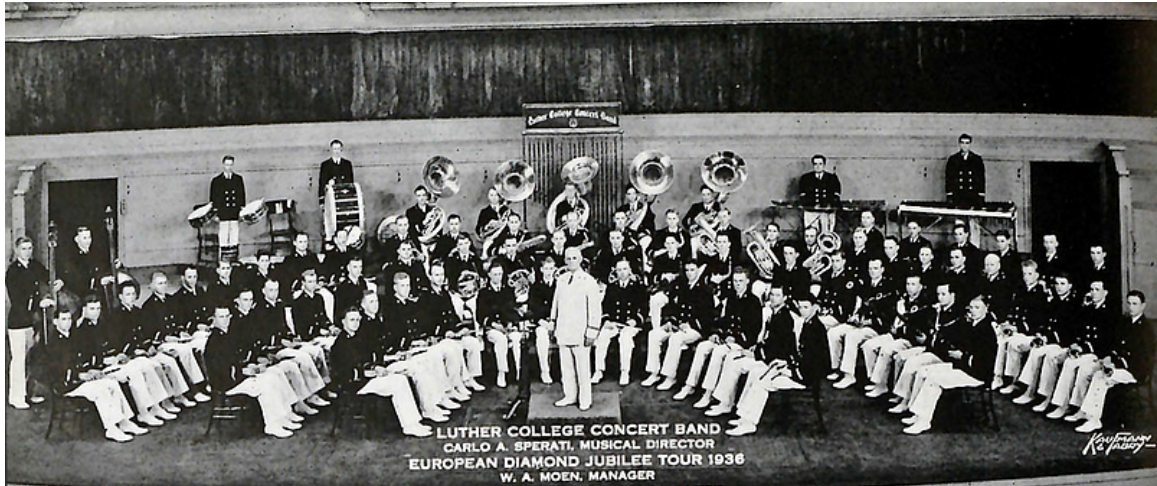


Figure 3. The Luther College Concert Band at Orchestra Hall, Chicago, Illinois, 1936, Carlo Sperati, Conductor.

Source: Luther College Nordic Archives, Luther College Concert Band Diamond Jubilee Tour. Luther College, Decorah, Iowa.

The band continued inland, toward Lillehammer, finally stopping in Trondheim to board the steamship *Mosken*, which became its home along the coast of Norway for nearly a month. On August 13, 1936, the band was released from duty and allowed to travel freely or return to the United States before the fall semester started. Several groups of students traveled by train to Sweden, Denmark, Germany and France. Most went back to England for the ocean liner trip back to the United States, but a number of students continued to Berlin, curious about the 1936 Berlin Olympics and the political happenings in Germany. These students had the opportunity to meet Germans with whom they talked about political differences between the United States and Germany. They even had the opportunity to see Adolf Hitler in a Berlin parade:

The brownshirts [Nazi Party workers] locked in a chain hand-to-belt as far as we could see either way held the pressing crowd back from the streets. I stood just

back of the police line. Hitler rode by standing in the front of his auto in a brown uniform giving the salute and all of the people responded nearly going mad.⁸⁶

By the time the students steamed back from Europe to the United States in September of 1936, Luther College had already started the fall semester. The band made its way from New York to Decorah playing additional concerts along the way to raise money for the trip. According to a 2013 interview by Barb Nasby ('74) with Willard Linnevold ('37), a member of the 1936 tour, the band was able to raise more money than needed for the expensive tour and the college was actually able to return a small amount of money to the students to help offset their personal cost.⁸⁷

The tenure of Carlo A. Sperati, "The Grand Old Maestro," is well documented through primary source material, that include interviews with Sperati and his family members along with existing diaries and other family materials. College historical books cover the activities of the band and Music Department thoroughly, including *Carlo A Sperati, The Grand Old Maestro* by Sperati's daughter, Camilla Sperati Strom.⁸⁸ The early success of the Luther College Concert Band created a strong tradition at the new college and placed it among the touring professional bands of the early twentieth century.

⁸⁶ Homstad, James E. Transcribed: Barb Nasby. *My Trip Abroad: The travel diary of Jim Homstad during the 1936 Luther College Concert Band Tour*. 1936, 2014. Page 39.

⁸⁷ Nasby, Barbara. *The Trip of a Lifetime: The 1936 Luther College Concert Band Tour*. Video Recording, Interview. <https://www.youtube.com/watch?v=LN38Je1lnq0>. 2013. Accessed October 18, 2015.

⁸⁸ Strom, Camilla Sperati. *Carlo A. Sperati, The Grand Old Maestro*. Decorah, IA. Luther College Press. 1988.

LUTHER COLLEGE BAND IN TRANSITION

Sigvart Hofland, 1945-1946

Dr. Sigvart Hofland (1889-1956) taught music theory and composition at Luther College from 1942 until 1956.⁸⁹ He directed the Luther College band from 1945-1946. Hofland was trained at the Columbia School of Music in Chicago, Illinois, a school founded in 1901 by Clare Reed for the training and development of young musicians. The school was later incorporated into the University of Illinois school system. Hofland studied with members of the Chicago Symphony and composition theory with Adolf Brune, the German-born composer whose orchestral and chamber works gained recognition in the late nineteenth century.⁹⁰ In 1922, Hofland moved to Chicago, to work as a violinist and arranger for the National Broadcasting Corporation (NBC). While in Chicago, he worked as a composition teacher at the Boguslawski College of Music, headed by the famous American pianist and composer Moissaye “Bogie” Boguslawski.⁹¹ Before arriving at Luther College in 1942, Hofland taught music and band in Orange City, Iowa, a small Dutch community close to the South Dakota and Nebraska borders.

According to David Nelson in *Luther College 1861-1961*, the Luther College Concert Band was successful under Sigvart Hofland, despite difficulties with recruiting during the war. Performances for the band under Hofland included concerts at the Tri-State Fair (La Crosse, Wisconsin), National Dairy Cattle Congress (Waterloo, Iowa) and

⁸⁹ Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 294.

⁹⁰ Howard, John Tasker. *Our American Music: Three Hundred Years of It*. New York: Crowell Company. 1939.

⁹¹ Campbell, Janet. *Seventy Seven Years with the Luther College Concert Band*. Senior Paper, Luther College. 1955. Page 88.

other regional events.⁹² Both as a student under Hofland and later as a young faculty member, Weston Noble considered Hofland a close friend and mentor in the Music Department. After Noble became band conductor at Luther, Hofland stayed on as department chair and composer in residence.

The band performed several of Hofland's works during that time, including in 1953 when Percy Grainger (Australian born wind band composer, arranger and pianist) was the Dorian Band Festival guest director. Grainger also performed a solo piano recital during his visit for the Dorian Band Festival. He and Hofland reportedly exchanged piano compositions during the visit to the Luther College campus. In fact, in Grainger's collection of other composers' music housed at the University of Melbourne Grainger Museum is a copy of Sigvart Hofland's piano work *Scherzo*. With it is a note to Grainger from Hofland's wife, Christine, and her husband's 1956 obituary.⁹³ Percy Grainger's connection to the Luther College Concert Band and faculty members, which many students are familiar with, is still an important part of the college history.

In 1946, Hofland removed himself from leadership of the band, citing the need to be more involved in his department-head position. Until this time, the Concert Band Director had held many duties, including instrumental lesson instruction and theory teaching. The Luther College administration agreed to create a new position in the Luther College Music Department responsible for directing both the Nordic Cathedral Choir and

⁹² Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 294.

⁹³ Clifford, Phil. *Percy Grainger's Music by other Composers*. Grainger Museum, The University of Melbourne Catalog No. 2. Board of the Grainger Museum, University of Melbourne. Parkville, Victoria. 1983. Page 97.

the Concert Band, thereby eliminating many additional teaching duties for the new director.

Sigvart Steen, 1946-1948

Sigvart Steen (1900-1968) graduated from Luther College in 1923 after performing with the band for four years under the direction of Carlo Sperati. Steen had been one of Sperati's students and often rehearsed the band when Sperati was in poor health.⁹⁴ Additionally, Steen held a seminary degree from Luther Theological Seminary (St. Paul, Minnesota), and he received a Bachelor of Music degree from St. Olaf College (Northfield, Minnesota). At St. Olaf, he studied with F. Melius Christiansen and sang in the St. Olaf Choir.

Lieutenant Commander Steen was director of the Navy Choir at the Great Lakes Naval Base during World War II. He coordinated the rest and recreation programs for Navy personnel in the South Pacific. After the war, Steen returned to Luther College in 1946 to direct the Concert Band for two years.⁹⁵ While there, he added duties to his position by starting the Nordic Cathedral Choir (now known as the Luther College Nordic Choir), taught student voice lessons and directed the *Scholar Cantorum* Choir. Steen's wife, Margery Mayer Steen, also taught voice lessons at the college. Under Steen's conductorship, the band took two tours of the Midwest in 1947 and 1948.⁹⁶

⁹⁴ Strom, Camilla Sperati. *Carlo A. Sperati, The Grand Old Maestro*. Decorah, IA. Luther College Press. 1988. Page 43.

⁹⁵ *Steen-Frost Family Genealogy*. Person Sheet. http://www.steen-frost.org/Pub/Genealogy/Reunion_pub/ps01/ps01_011.html. 2014.

⁹⁶ Campbell, Janet. *Seventy Seven Years with the Luther College Concert Band*. Senior Paper, Luther College. 1955. Page 89.

Extensive touring and radio appearances were important to Steen and his recruiting plan. He needed to recruit heavily for the band since World War II had removed many students from Luther College.⁹⁷ According to David Nelson, author of *Luther College, 1861-1961*, “Steen’s organization languished . . . lacking energetic influence and vision.”⁹⁸ The difficulty of recruiting after the war and the lack of students interested in studying music made it difficult for Steen to meet his recruiting goals. The Luther College Concert Band experienced a period of stagnation with little improvement or progress.

In 1948, Sigvart Steen and his wife, Margery, moved to Staten Island, New York, where Margery took a position with the Metropolitan Opera. She subsequently had a distinguished opera career in New York and taught voice at Wagner College in New York, New York, where she became the chair of the Wagner College Music Department and conducted its choir.⁹⁹

THE LUTHER COLLEGE CONCERT BAND AFTER WORLD WAR II

Within one hundred years of its founding, Luther College had established a music tradition. The Concert Band would experience a period of energy and evolution as the next band director, an alum and excited young music educator, took the helm of the touring ensemble. Weston Noble breathed new life into the band and set it on an ambitious course reminiscent of the Sperati era.

⁹⁷ Dean’s Report, Trustees Minutes. June 1954. Luther College Archives, RG 11.

⁹⁸ Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 334.

⁹⁹ Margery Mayer Steen Obituary. <https://wagner.edu/newsroom/in-memoriam-retired-music-professor-margery-mayer-steen/>. Accessed October 9, 2015.

CHAPTER 3

THE CONTINUED DEVELOPMENT OF THE CONCERT BAND

Weston Noble, 1948-1973

The Luther College Concert Band was quickly developing into an internationally recognized ensemble known for its characteristic sound and energetic performances.

After Weston Noble's (b. 1922) first tour to New York City in 1953, *The New York Times* ran a short article about the band:

The Luther College Concert Band from Decorah, Iowa, gave a program late yesterday afternoon at Town Hall under the leadership of Weston H. Noble, its director for the last five years. The organization, which is celebrating its seventy-fifth anniversary this season, played in Brooklyn in 1914 and 1936, but this was its first appearance in Manhattan... the band is a fine-sounding ensemble... the tone quality was consistently good... Sousa's "Stars and Stripes Forever" concluded the program.¹⁰⁰

During Weston Noble's tenure, the band progressed, keeping its earlier tradition of performing concerts regionally, but also in concert venues such as Orchestra Hall in Chicago and Lincoln Center in New York. Under Noble's leadership, the Concert Band continued traditions established by Carlo Sperati, representing Luther College and its core Lutheran values. Although several books contain information about Weston Noble and his nearly 70-year career at Luther College, none specifically focus on his years as the Luther College Concert Band director nor his considerable influence on Luther's now expansive instrumental music program.

¹⁰⁰ R. P. "LUTHER BAND HEARD: Iowa College Group Marks 75th Anniversary With Program," *New York Times*, March 8, 1953.

Musical Beginnings

Weston Noble's upbringing played a significant role in his communication style and musical values. He grew up on a small family farm near Riceville, Iowa.¹⁰¹ His family grew hay, corn and soybeans, raised dairy and beef cattle, and sometimes hogs and chickens. In addition to helping with the farm labor, Noble worked in the family garden, growing produce for the family meals.¹⁰² He grew up in a supportive household with seven siblings.

In high school, Noble was known for his skill at the piano and involvement with the school choir. He also played clarinet in the band and was popular in school plays.¹⁰³ In 1939, Noble had already decided to attend the University of Iowa¹⁰⁴ when an admissions counselor from Luther College stopped by the family farm to provide information. Eventually Noble's father was convinced that his son should attend Luther College. The young student agreed with his father, deciding that the smaller student numbers at Luther College would serve him better.¹⁰⁵

¹⁰¹ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 3.

¹⁰² *Ibid.*, 6-8.

¹⁰³ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 138.

¹⁰⁴ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Pages 11 and 16.

¹⁰⁵ *Ibid.*, 14.

A Student at Luther College

In the fall of 1939, sixteen-year-old Weston Noble started his freshman year at Luther College. That same year, Adolf Herseth (Chicago Symphony Principal Trumpet for over fifty years) enrolled at Luther College.¹⁰⁶ Noble remembered numerous classmates like Herseth who went on to notable careers in music after World War II.¹⁰⁷ Noble played clarinet in the already famous Luther College Concert Band in addition to taking piano and organ lessons and singing in chorus. The young music major developed into a strong musician who performed at numerous events, on and off campus, and gave piano lessons to a number of Decorah-area students. When asked about his decision to major in music at Luther College, Noble simply explained that he had to choose a major and wanted to continue the musical activities he had enjoyed in high school.¹⁰⁸

Noble's college years were cut short, however. He was called up for active service in the Army Enlisted Reserve Corps just two months into his final semester at Luther College.¹⁰⁹ Luther College had a special program that helped the men called into active service complete their degrees early if only a semester was left in their program. Noble was able to graduate from Luther before his Army assignment sent him to basic training. In 1943, he was assigned to the tank corps, which was not good news to Noble.

¹⁰⁶ Rhein, John von. *Famed CSO Trumpeter Adolph Herseth dead at 91*. *Chicago Tribune*. April 15, 2013. <http://articles.chicagotribune.com/2013-04-15/entertainment/chi-famed-cso-trumpeter-adolph-herseth-dead-at-91-20130414_1_adolph-herseth-cso-brass-choir-famed-cso> Accessed Nov. 20, 2015.

¹⁰⁷ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 139.

¹⁰⁸ *Ibid.*, 138.

¹⁰⁹ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 28.

In *Warmly, Weston: A Luther College Life*, Wilfred Bunge dedicates an entire chapter to Noble's experiences during the war.¹¹⁰ A YouTube video produced by the Spring Grove, Minnesota, based historical society, Giants of the Earth Heritage Center,¹¹¹ is available with interviews of Noble about his time in the Army during World War II.¹¹² He was assigned to one of the early Army divisions to enter Berlin. Once a cease-fire had been agreed to, he entered the bunker where Hitler spent his last days, witnessing for himself the center of the terrible war. These experiences helped shape the communication, conducting and teaching style for which Noble is known.¹¹³

Early Music Career

Noble was discharged from the Army in 1946 and returned to Luther College that summer to teach piano lessons in Decorah and Riceville. Trying to gain further education in music through the GI Bill, Noble applied to graduate schools. The massive influx of students recently discharged from the military made it difficult to find a full-time program to join, so Noble applied for music teaching jobs in Iowa. After a short job search, he took a job teaching at LuVerne High School (Iowa), where he taught piano

¹¹⁰ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 28.

¹¹¹ Bratland, Lindsay. *Weston Noble, Tank Gunner*. Giants of the Earth Heritage Center. <http://springgrovemnheritagecenter.org/vets-talk/weston-noble-wwii-tank-gunner/>. Video and text. Accessed July 15, 2015.

¹¹² Giants of the Earth Heritage Center. *Weston Noble in WWII*. <https://www.youtube.com/watch?v=9OiQvDaDJ4E>. Accessed Nov. 2, 2015.

¹¹³ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 140.

lessons and conducted the band and choir. The following summer, Noble started taking summer classes at the University of Michigan.

In the summer of 1948, Noble entered the University of Michigan as a full-time student in the doctoral program. His graduate work was abruptly interrupted when Luther College President Pip Qualley called Noble in July of that summer to ask if he would be interested in conducting the Luther College band and choir after the abrupt resignation of Sigvart Steen. After consulting his teachers, Noble decided to leave the University of Michigan doctoral program and start teaching at Luther College in the fall of 1948:

I don't know how far down on the list I was, or even if I was first. So they called and asked if I would do it for a year. And that would be both the band and choir. So I decided to ask everyone in my faculty what they would do if they were I. It was universal; they all had the same answer. Go teach. So then I went to my piano lesson, the last thing on a Friday, and I asked what my teacher would do. She asked, "What do you really want to do?" I reasoned, "Teach in college." She answered by saying, "Then take this job at Luther!" So that very last thing on Friday, I ran downstairs and dropped all of my courses.¹¹⁴

Later that fall, President Qualley asked Noble if he would agree to another one-year position at Luther College. Noble was enjoying his teaching and conducting at Luther College and agreed to continue. Stories about Noble's specific conducting style and musical ability quickly spread through the region with articles featuring the young choir and band director in the *Cedar Rapids Gazette*, *Waterloo Courier* and *Des Moines Register*.¹¹⁵

Early Years as a Professor at Luther College

¹¹⁴ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 140.

¹¹⁵ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 103.

As Noble continued working at Luther College, mentors helped him navigate the world of collegiate teaching and conducting. Dr. Sigvart Hofland had been a mentor when Noble was a student, and as the head of the Luther College Music Department when Noble returned to Luther, Hofland became an influential friend and mentor.¹¹⁶ Noble also took cues from former teachers at the University of Michigan, particularly the head of the School of Music, Dr. Earl Moore. Moore was known for moving the University of Michigan School of Music into the twentieth century, updating the educational program and music degrees offered.¹¹⁷ He took an interest in all students, and his questions to Noble influenced the young conductor's future vision for himself:

He [Moore] went through every student's schedule and usually had questions and advising to provide for every student. I was signed up for tuba lessons one summer and he called me in on a Saturday and asked why. I explained that I wanted to be a good band director. Moore went on to ask me to describe my favorite daydream. I explained that it was of me conducting the New York Philharmonic with a choir, something I have used ever since. It sounds ridiculous, but it has worked to keep me motivated. It is important to daydream; it provides a place for imagination and gives students and colleagues something to work toward.¹¹⁸

Noble describes this interaction with Moore as having an important impact on the creative work he aspires to in conducting.

When reflecting on his many mentors in wind band conducting, Noble also refers to learning from William Revelli, the University of Michigan band director. Revelli was

¹¹⁶ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 139.

¹¹⁷ Rosoff, Stephen. "At 92 He's Still True Blue, William D. Revelli." University of Michigan Faculty History Project. *The Michigan Alumnus*, Vol 24. Accessed Nov. 29, 2015 <<http://um2017.org/faculty-history/faculty/william-d-revelli/92-he039s-still-true-blue>>.

¹¹⁸ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 139.

known for having intense relationships with students. He was often combative with student members of the University of Michigan band, at times overwhelming those not used to his rehearsal style.¹¹⁹ Noble states that he learned more about what not to do from Revelli than how to run a successful rehearsal.¹²⁰

After attending the University of Michigan summer school yearly, starting in 1947, Noble completed his Master of Music degree in 1951. He continued with the summer program, slowly working toward his doctorate. In the summers of 1957 and 1958, Noble took a break from course work to attend summer workshops in choral conducting and took lessons with Robert Shaw (1916-1999, American conductor and distinguished music director), Julius Herford (1901-1981, German conductor and teacher¹²¹) and Roger Wagner (1914-1992, American choral musician and conductor). Noble explains that these summers were the best ways to recuperate and be ready for another year of teaching at Luther College. He said he learned more from his time with these fine conductors than in most of his doctoral course work.¹²²

Recruiting

¹¹⁹ Rosoff, Stephen. "At 92 He's Still True Blue, William D. Revelli." University of Michigan Faculty History Project. *The Michigan Alumnus*, Vol 24. Accessed Nov. 29, 2015 < <http://um2017.org/faculty-history/faculty/william-d-revelli/92-he039s-still-true-blue>>.

¹²⁰ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 140.

¹²¹ *Julius Herford*, obituary. *New York Times*. September 18, 1981. <http://www.nytimes.com/1981/09/18/obituaries/julius-herford.html>. Accessed November 23, 2015.

¹²² Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 108.

When Weston Noble started teaching at Luther College in 1948, the school was still recovering from losing many students to the military during World War II. The band positions were difficult to fill, and male voices for the choir were hard to find. Noble knew that he needed to spend much of his energy recruiting in order to fill ensembles and get the best musicians possible.

Of the many educational and musical events that put Noble at the forefront of musical activity in the Midwest, the Dorian Music Festival became one of the best-known and most lucrative initiatives for Luther College. The Dorian Music Society, mentioned in chapters one and two, was a student-led musician organization at Luther College, often working with faculty to promote music on campus and hosting guest artists. The Dorian Music Society took charge of fundraising events for the Music Department in addition to early recruiting events related to music. In the fall of 1949, Noble knew he needed to do something different to recruit accomplished young musicians to Luther College. His goal was to continue growing the Music Department by attracting musicians who would major in other college disciplines and add diversity to the total student body. Noble asked the Dorian Music Society members to help him develop and implement a festival for high school bands:

So I asked them [Dorian Music Society] if they would support this band festival. They were invaluable. They had the knowledge and process. It just grew and grew. We had Percy Grainger [wind band composer]; we had Vincent Bach [American trumpeter]; we had Sigurd Raschér [American saxophonist].¹²³

The band festival grew and started to include high school musicians from all of the tri-state area of Iowa, Minnesota and Wisconsin. As high school musicians began to

¹²³ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 144.

experience music at Luther College, many enrolled in classes. The guest artists Noble brought in were also a major draw for current and prospective students. Having major, active musicians in their field available at a small college far away from any major metropolitan area was an advantage.

The next year, 1951, Noble added a Dorian Vocal Festival. An orchestral festival followed in 1970. In 1952, he recommended that the college consider a two-day format for the vocal and band festivals. This format involved high school students spending the night on campus, sleeping on the floor of current students' dorm rooms. Although the plan met some resistance from the Luther College administration, President Ylvisaker eventually agreed to the idea.¹²⁴ Now a tradition, the overnight stay is a consistently positive recruiting effort for the music programs and entire college. By 1954, “305 high school instrumentalists from eighty-eight towns in Wisconsin, Minnesota and Iowa”¹²⁵ attended the Dorian Band Festival on the Luther College campus.

The format of the festivals was fluid over the first five years, eventually settling on having the festival band; the soloists, ensembles and the Luther College Concert Band perform at the final concert. A guest artist was also brought to campus to perform for the final concert and work with soloists in the solo competition. In addition, a guest conductor came to campus to conduct the festival band. A complete listing of guest conductors and soloists can be found in the dissertation by John De Sotel, *A History of*

¹²⁴ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 109.

¹²⁵ “Dorians Expect 305 Musicians for Band Fete” *College Chips*. Page 12. March 1954. Accessed, Luther College Archives, September 10, 2015.

*the Dorian Band Festival Founded by Weston Noble at Luther College.*¹²⁶ Throughout all of the festival changes, the Dorian Society promoted interest in Luther College and provided the necessary labor for the festival by making sure equipment, chairs and stands all got to the right places.¹²⁷ Later in Noble's tenure, the Dorian Society became the Future Music Educators Association and took less responsibility for helping with the festivals.

In addition to the Dorian Festivals, prospective students knew Weston Noble for his phone calls and postcards, checking in with them during their senior year in high school. In the 1950s and 1960s, students often kept the postcards Noble wrote, using them as inspiration throughout the Luther College experience.

Finally it got to the point where I was making 1,200 and 1,300 phone calls, those were the ones that answered! I would do that in the fall and then stay in touch via mail the rest of the year.¹²⁸

Noble was also involved in conducting at all-state music festivals and summer festivals. He understood that these were not just opportunities for professional development, but for recruitment, as well:

...The Iowa All-State Choir would create really large incoming freshman classes. I did many other festivals; I was fortunate. My second year here, I did the junior

¹²⁶ De Sotel, John Robert, (Author). 2001. "A history of the Dorian Band Festival founded by Weston Henry Noble at Luther College." Ann Arbor: University Microfilms International (UMI), 2001. *RILM Abstracts of Music Literature*, EBSCOhost (accessed January 25, 2016).

¹²⁷ Ibid.

¹²⁸ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 145.

college choral festival and they liked it. So then I started getting asked to the larger all-state festivals.¹²⁹

Noble also met prospective high school musicians at guest conducting events throughout the United States. David Nelson describes Noble's extensive activities as a guest conductor and clinician in *Luther College, 1861-1961*:

Weston H. Noble, '43, head of the department of music, has been in demand as a director, conductor, and clinician. He was director of the All-State Chorus in Iowa in 1953, in Minnesota in 1954, and in South Dakota in 1956; of the All-State Band in Oklahoma in 1955 and in Nebraska in 1958... From 1952 to date [1961] he has conducted the thousand-voice all-Lutheran benefit performance of "The Messiah" in the Minneapolis Auditorium annually... In 1960 he was director of the high school symphonic band and the Michigan all-state band at the National Music Camp, Interlochen, Michigan.¹³⁰

Noble stayed busy and kept his name in front of high school students throughout the United States.

As discussed in chapter one, touring had been a major component of the music program at Luther College. Noble continued this tradition with regional and international tours of the choir and band. The college administration also assigned the band to the eastern United States as a part of a larger strategic recruiting plan. The band traveled to Chicago and Washington, D.C., performing at small high schools and Lutheran churches along the way. Luther College did not have an admissions office when Noble first returned to the college, so he was in charge of creating his own recruiting tours and concerts. Noble believes that several factors gave Luther College a recruiting advantage in the early years of touring with the band:

¹²⁹ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 145.

¹³⁰ Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 322.

Another thing was that this college represents the Lutheran Church. So, we had all these Lutheran churches we could go to on tours. Of course once you do that, that's the easy way to get the word out. Everyone loves touring.¹³¹

The connection of the college to the Lutheran Church was a major advantage. It gave assurance to potential students that they would feel comfortable at Luther College and find students with similar backgrounds. It was an important and effective way to advertise for the school. Noble is very aware of the influence the church had, particularly early in college recruitment:

I think it should be made quite clear that the unique position of the Lutheran tradition, that the St. Olaf Choir started and the Luther Band continued, was highly influential in the success of the touring and performing program.¹³²

The combination of regional touring, the Lutheran Church connection, festivals that Noble conducted and the Dorian Band Festival helped meet many of his recruiting goals and enable him to retain strong groups of musicians for the Luther College ensembles. Additionally, Noble was able to recruit for the college as a whole, helping to build a liberal arts school with a strong academic reputation.

Touring

The Luther College Concert Band experienced a shift in touring policy with the start of the Ylvisaker presidency in 1948. The band continued touring, but focused on regional tours with stops at high schools where current Luther students had attended. The major international tours and summer-long regional tours Carlo Sperati had started were put on hold. In 1948, the Concert Band performed Sigvart Hofland's arrangement of

¹³¹ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 145.

¹³² Ibid., 146.

Haydn's *Concerto for Trumpet in E-flat Major*; an original work by Luther College composition teacher Maurice Monhardt, *Te Deum*; the *Norwegian Rhapsody* by Christianson; Walter's *Safari*; Rene's *Passion in Paint*; Howard Hansen's *Valdres*; and transcriptions of works by Bruckner, Grieg, Tchaikovsky, Wagner and Mussorgsky.¹³³ The band toured throughout the upper Midwest, playing concerts in small community schools and churches in South Dakota, Minnesota, Iowa, Illinois and Wisconsin. Noble planned the tour, complete with student homestays and meals. He was focused on the Concert Band tour, knowing he would quickly turn around and take the Nordic Cathedral Choir on tour later that same semester.



Figure 4. Luther College Concert Band, Weston Noble conductor, undated photo from the early 1950s.

Source: Luther College Nordic Archives, Paper of Weston Noble. Luther College, Decorah, Iowa.

In 1953, the band took an East Coast tour, stopping at major cities including New York and Washington, D.C. Following this successful tour and his additional leadership

¹³³ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975.

roles in the Music Department, Noble was given more autonomy in deciding tour destinations. That same year, the Luther College Concert Band traveled to Cleveland, Ohio, and performed a concert at the National Conference of The Music Teachers National Association (MTNA National Conference). The meeting highlighted performances by student ensembles and included an informational session by Weston Noble.¹³⁴ The Concert Band returned to the West Coast in 1957, taking the Empire Builder train to Seattle.³⁵ That same year, the band was invited to perform at the Lutheran World Federation Assembly meeting in Minneapolis before making its inaugural European band tour later that summer. In 1958, Noble took the Concert Band on tour through Illinois to Chicago. They performed in Orchestra Hall and had a recording session at Universal Audio.¹³⁵ Euphonium soloist George Hueshen recorded the Vincent Bach *Hungarian Melodies* on the album.¹³⁶

¹³⁴ Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 335.

¹³⁵ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975.

¹³⁶ *George Hueschen Obituary*. *Chronicle Times*. January 25, 2010. <http://www.chronicletimes.com/story/1605200.html>. Accessed December 14, 2015.



Figure 5. LCCB Euphonium Soloist, George Hueschen in a 1960 tour promotion photo.
Source: Luther College Nordic Archives, Papers of Weston Noble. Luther College, Decorah, Iowa.

The band took extended tours to California in 1959 and 1963.¹³⁷ It was also invited to perform at the American Public School Band Directors Association in Rochester, Minnesota, in 1959. Noble conducted the *Carnival of Venice* with William Bell, tuba player of the New York Philharmonic Orchestra, playing the solo part.¹³⁸ In addition to other honors, these events put the Luther College Concert Band on the map as a successful small college music program. At a local level, the introduction of a weekly

¹³⁷ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 123.

¹³⁸ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Page 23.

radio show hosted by Luther College radio station KWLC featuring music from college student ensembles helped provide recordings and live band concerts to regional listeners.

In 1963, President Elwin D. Farwell strengthened the organization for the extended ensemble tours by contributing to their financial support and hiring additional staff to help with touring operations. Farwell made plans for the band to tour to New York in 1966 and 1970. The 1970 tour received positive reviews, including from Peter Davis of *The New York Times*:

The Luther College Concert Band of Iowa, seventy-two members strong, blew into Philharmonic Hall last night with a tasty program of predominantly 20th century wind music. Bolstered by nearly a 100-year tradition of concert-giving and touring, the current crop of youngsters has been molded into a topnotch ensemble, thanks largely, no doubt, to the leader of the band, Weston H. Noble... Judging from the tone of the over-all ensemble, many of these musicians would be a credit to any of the country's symphony orchestras. The brasses sounded plump and mellow, the reeds had a marvelous creamy smoothness and the entire group played with remarkable even intonation.¹³⁹

In 1971, the Luther College Concert Band traveled to Canada, performing a new work, *Gates*, by Luther College composer Maurice Monhardt. The band also performed Warren Benson's *Solitary Dancer* on the tour.¹⁴⁰ The band toured Europe again in 1972, performing Norwegian folk songs and tunes along with many new works for band. Farwell hoped to create a long-term plan for band tours in order to increase interest with prospective students. He also created a financial plan for the band that included increased funding from the administration to support touring and the purchase of equipment.

Although created nearly five decades ago, this funding system is still operative along

¹³⁹ Davis, Peter G. "Iowa Band Proves a Top-Notch Group," *New York Times*, March 21, 1970.

¹⁴⁰ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Pages 21 and 24.

with a strategic touring plan that all the major ensembles at Luther College follow today.¹⁴¹

Noble also attended the major band and choral conducting clinics around the United States, using the opportunity to learn about choral and wind band pedagogy and to hear new music performed. In 1967, the Luther College Concert Band was selected to perform at the College Band Directors Association in Ann Arbor, MI, now called the College Band Directors National Conference (CBDNA):

The board of directors wanted to have small colleges present a concert, so they asked the Luther band. I would go to these conventions without the band, but this would be different and a big deal. Usually these conventions were all large bands from big schools. We would get to go and see all these other big bands from big schools and well-known band directors. The convention was held at the University of Michigan with Revelli as the president that year. Luther was the only small college band to perform that year, and one of the few to have performed for years. That was an honor to get to take part in.¹⁴²

The band's participation in the CBDNA conference was a major boost for the program. Noble recalls thinking that the Luther College Concert Band performed very well and that the band was ready for similar challenges.

Noble finally felt the band had rebuilt itself after the war, evidenced by its invitation to perform at Lincoln Center in 1968. After travel issues delayed its timely arrival at the hall, the band had to rush to prepare for the concert. However nervous he felt before the concert, afterward Noble felt confident the band had risen to the occasion.

¹⁴¹ *Luther Ensemble Tour Concerts*, <http://www.luther.edu/music/tours/>. Accessed January 9, 2016.

¹⁴² Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 140.

The Luther College Concert Band performed well and had an enjoyable recording session the next day in the hall:

The band played at Lincoln Center in New York... we are still the only wind band to have performed there... So, the first of the performances started with the Shostakovich *Festive Overture*. The audience was clapping before we had finished, so I knew that was high approval. After that, we could all just sit back and enjoy!¹⁴³

The performances at the Lincoln Center and opportunities to record commercial albums further enhanced the band's national reputation. Very few undergraduate musicians had an opportunity to perform at a variety of halls and make professional recordings.

When touring, Noble tried to include works that everyone in the audience would enjoy and pieces that the band could perfect, including newly commissioned works from Luther College faculty member and composer in residence, Maurice Monhardt.¹⁴⁴ With degrees in composition from the University of Illinois at Urbana Champaign and the University of Iowa, Monhardt brought a unique sound to the band that Noble programmed and recorded.¹⁴⁵ Although the band did not commission many new works, Noble was always interested to discover new pieces composed for concert band and programmed many of them.¹⁴⁶

¹⁴³ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 140.

¹⁴⁴ Appendix F, works performed by LCCB.

¹⁴⁵ Luther College Archives, Maurice Monhardt, faculty emeritus.

¹⁴⁶ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 144.

The Concert Band recovered from the changes experienced during World War II. As Weston Noble looked toward the future of the band program at Luther College, he knew that more changes would need to come to the department.

Band Operations

Over the years, Noble formalized the band's operations. Student band officers were elected to work with Noble and help with some of the decision-making as well as relaying information from Noble to band members. The officers also worked overtime on the band tours, making sure all members were on the buses and prepared for the day ahead. Section leaders had important leadership roles in the band. They led their own sectional rehearsals on specific passages without Noble's being present unless the section needed his assistance.

Blind auditions were held at the start of every academic year with decision-making help from a member of the applied lesson faculty. At the end of the spring semester, Noble was programming works he wanted to perform with the band during the following year. By the end of the summer, he would have the first concert programmed and the tour concerts nearly completed. Noble speaks highly of the programming of Leonard Falcone, Michigan State band director (1927-1967),¹⁴⁷ and often emulated Falcone's programming ideas. Noble believed that students would rise to any repertoire he chose, as long as he stayed patient and helped musicians as much as he could.

Sometimes Noble needed to adjust his concert repertoire based on the band he auditioned for that year:

¹⁴⁷ *Spartan Marching Band Directors History*. Michigan State University. Spartanband.net. <http://spartanband.net/history/directors/>. Accessed Nov. 24, 2015.

I would never know the actual band until the first rehearsal. I used to meet all of these first-year students that first rehearsal and one year we were going down the line and we got to the tuba, Walter Passmore from McAllen, TX... I asked him if he had been in the Texas All-State Band, and sure enough he had been. He had come all this way, from right next to Mexico, to play with the band.¹⁴⁸

Walter Passmore went on to play tuba in the Luther College Concert Band for four years and performed the tuba solo in Revueltas' *Sensamaya* at Lincoln Center.

At times, Noble remembers being “creative” about filling some seats in the band. Some years the band would not audition enough of a particular instrument nor often have any bassoon players. The simple solution, according to Noble, was to ask the registrar for first-year student class ranks and test scores. He sorted through the lists and looked for any students not involved in music that he thought might do well learning a new instrument. He remembered many of these students and the success they found learning a new instrument or learning an instrument for the first time:

...then we needed an oboe player so I found a horn player who was sharp. He ended up soloing with the band. I found that if the student didn't have any bad habits and had a good teacher, they can learn fast and play well.¹⁴⁹

Noble felt that the band would be successful with the right approach to music making and good instruction from Luther College faculty.

Weston Noble kept much of his seating system simple, although he notes that often to take good photos at Lincoln Center or even on the gym stage at Luther College, he would have to make adjustments from his concert-seating plan:

It was similar to the University of Michigan. The flutes in front, the first clarinets in the first row as well. Second row was second clarinets, bass clarinets, bassoons

¹⁴⁸ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 141.

¹⁴⁹ *Ibid.*, 141.

and saxophones. The next row was horns, trumpets and then low brass and percussion in the back row... it was usually similar to that.¹⁵⁰

Noble's seating description is important because the format influenced music educators who graduated from Luther College as well as area band directors.

Seating Chart
Weston Noble
Luther College

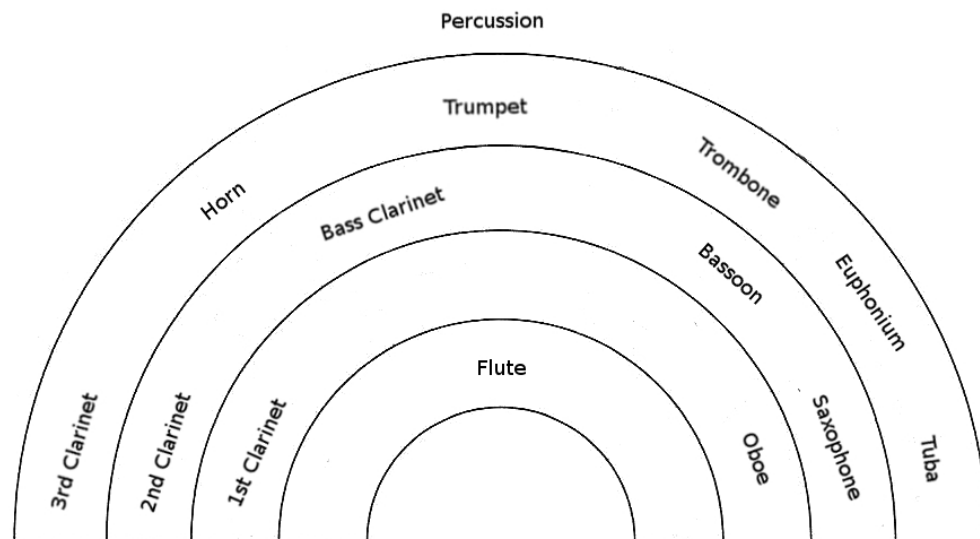


Figure 6. Noble Band setup diagram.

Source: Weston Noble, Interview by Benjamin Yates. July 15, 2015.

Noble was known for his ability to successfully rehearse not only the top ensembles at Luther College, but also the variety of ensembles he was invited to work with, including select ensembles at festivals as well as small town bands and choirs. When recalling in the book *Warmly, Weston*, the way Noble rehearsed ensembles as a student, Michael Hovland, Luther College class of 1972, says:

Weston's approach to directing music is all method, all psychology. Almost always when starting to work on a new piece, Weston would begin with the

¹⁵⁰ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 141.

biggest, fullest ensemble sections, never the beginning of a piece or the difficult passages... "I can do that," each of us would say to ourselves.¹⁵¹

This approach to music rehearsals was key to having a music ensemble with a strong sense of community and musicality. Noble remembers, "Most of the band teaching was done in the band rehearsals..."¹⁵² Luther College professors, including Noble, had so much to do in the small music department that applied lessons focused on individual technique and Noble focused on the band sound.¹⁵³

When describing his rehearsal philosophy, Noble refers to a book of his lectures compiled in 2005, *Creating the Special World: A Collection of Lectures by Weston H. Noble*. In the lecture, "Creating the Special World on a Daily Basis: The Rehearsal," Noble explains what happens on the first day of rehearsal:

It is at this moment that the conductor has within his or her grasp a most splendid opportunity. The mind of the student is at its most open and receptive state. The impressions that enter their minds in the next thirty minutes will be determining factors in the success of the year that lies ahead.¹⁵⁴

This urgency to create a world of music making is one way Noble captured student attention. He also engaged students' imaginations, calling this *affective rehearsing*. He adds, "A basic cognitive understanding of the piece must be present before the affective

¹⁵¹ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998. Page 160.

¹⁵² Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 141.

¹⁵³ *Ibid.*, 141.

¹⁵⁴ Noble, Weston. Ed. Steven M. Demorest. *Creating the Special World: A Collection of Lectures by Weston H. Noble*. GIA Publications: Chicago. 2005. Page 29.

approach is employed.”¹⁵⁵ From his lecture on rehearsal instruction, Noble also calls for the kinesthetic approach, stating that bodily association and movement speed assist the memorization and learning process.¹⁵⁶ Although this lecture focuses on learning vocal music, Noble points out that he used a very similar rehearsal technique with the Luther College Concert Band.¹⁵⁷

During his tenure at Luther College, Noble reorganized the number and types of bands in the program. When he first arrived at Luther to conduct the Concert Band, two bands were on campus. The Concert Band was an auditioned group and highly sought after. Carlo Sperati had continued the Sigvart Hofland Beginners’ Band, using it as a feeder group for the Concert Band and a way of keeping students interested in instrumental music on campus. At the time, the orchestra program was still young and most instrumentalists wanted to be in the band. But because Noble was hired to also conduct the top Nordic Choir at Luther College, in addition to his duties with the band, various applied lesson teachers conducted the Beginners’ Band.

In 1948, on Noble’s arrival at Luther as the band director, the college had very few applied instrumental lesson instructors and so relied on students teaching each other and on the diverse instrumental skills of former band director Carlo Sperati. Starting in 1955, Noble helped encourage the college administration to hire faculty for specific instrument groups. Dr. Robert Getchell, who held degrees from the Iowa State Teachers

¹⁵⁵ Noble, Weston. Ed. Steven M. Demorest. *Creating the Special World: A Collection of Lectures by Weston H. Noble*. GIA Publications: Chicago. 2005. Page 39.

¹⁵⁶ *Ibid.*, 42.

¹⁵⁷ Weston Noble, from email correspondence with author Benjamin Yates. July, 2015.

College (now the University of Northern Iowa), Eastman School of Music and the State University of Iowa (now the University of Iowa), was hired to teach all of the brass lessons. Getchell's expertise in brass instruments and teaching was a major addition to the Luther College music faculty. He published several books while teaching at Luther College, including the *Teacher's Guide to the Brass Instruments*.¹⁵⁸ He also published four beginning methods books for trumpet, cornet and tuba: *First Book of Practical Studies for Cornet and Trumpet* (1948), *Second Book of Practical Studies for Cornet and Trumpet* (1948), *First book of Practical Studies for Tuba* (1955) and *Second book of Practical Studies for Tuba* (1956). These books were edited by Nilo Hovey [Selmer Instrument Company Music Educator] and published through the Belwin-Alfred Publishing House.⁶⁰

Noble also remembers other applied-lesson teachers including Eugene Rousseau, the well-known saxophonist and pedagogue, who taught clarinet and saxophone at Luther College (1958-1962). Rousseau's highly influential time at Luther made it possible for the small college to continue offering saxophone lessons, according to Noble. Kermit Hendrickson, a Luther College graduate of 1948, taught adjunct trombone and some low brass lessons when Getchell had a full load of students. Noble was interested in getting as many applied instrumental faculty at Luther College as possible, knowing it would improve the sound of the band and quality of musicians the college could recruit. He worked hard to create positions that Luther College faculty hold today.

¹⁵⁸ Getchell, Robert. *Teacher's Guide to the Brass Instruments*. H. & A. Selmer Inc. Elkhart, Indiana. 1959.

Luther College Concert Band: Campus Presence

During the Noble years, the Luther College Concert Band had a diverse and strong presence on the college campus. The band was involved in the opening convocation at the start of the fall semester and also performed at other campus events, including chapel and church service performances, colloquy, graduation and special performances for the visits of Norwegian royalty and other dignitaries.

The Concert Band rehearsed five days a week: Monday, Wednesday and Friday at 12:30 P.M. and Tuesday and Thursday at 3:00 P.M. in Preus Gymnasium in a space designed for a swimming pool that was never finished.¹⁵⁹ In the summer of 1961, the band left on tour to Norway and Europe. When they returned, they learned that a fire had burned down the gym. The insurance company declared the building a total loss and was in the process of replacing everything. However, some sheet music was saved by water from the fire fighting that drained into the unfinished pool area. The next summer, 1962, several students began drying out as much sheet music as possible.¹⁶⁰ Music in the band library can still be found with singed edges and a faint smoke smell. Because the band had a meticulous inventory and an updated insurance policy, Luther College was able to replace all of the lost instruments, music and equipment.

After not meeting the fall after the gym fire, the Concert Band resumed rehearsals in the basement of Loyalty Hall in the spring semester. They had new instruments provided by the local Kephart's Music Store in Decorah and instrument makers including LeBlanc, Holton and Bach. The next summer the band moved to a more

¹⁵⁹ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 146.

¹⁶⁰ *Ibid.*, 148.

permanent rehearsal space in the campus heating plant, where it would remain until the Jensen-Noble Hall of Music was built in 1982. As David Nelson explains from a *Luther Alumnus* article before the gym fire of 1961:

The department of music, which has more teachers than any other department, is still unable to concentrate its work in a single building or complex of buildings. Some instructors give private piano and voice lessons in Sunnyside [a private home on the Luther College campus]; others, however, moved to Norby Court [a remodeled military barracks from World War II] in 1952; and the band and choir use the rehearsal room under the stage of C. K. Preus Gymnasium.¹⁶¹

The Music Department was housed in several physical locations on the Luther College campus. The gym fire of 1961 made the pressing reality clear to Noble and colleagues - a single music building to house the growing department would be needed soon.

Retirement from Conducting the Luther College Concert Band

In the spring of 1973, the Luther College administration offered Noble an opportunity to add an applied lesson teacher to the Music Department. A full-time applied lesson teacher was not needed, so the administration offered to combine two positions. Noble recalls that it was a difficult decision, but decided to make room for a new teacher who could help increase the quality and strength of the Music Department:

I knew we needed a low brass teacher, but it wasn't clear if we could hire a new band director to work with the band and low brass. The dean had said to me that if I kept the band, the school would not be able to hire a low brass teacher. For me that was it, I knew we needed a low brass teacher.¹⁶²

¹⁶¹ Nelson, David. *Luther College, 1861-1961*. Decorah: Luther College Press, 1961. Page 336.

¹⁶² Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 140.

After resigning as band conductor, Noble helped build the Music Department as the department chair by adding new faculty positions throughout the department and music education division. He also raised funds, many of his own, to build new spaces to house the Music Department and concert halls. Noble continued conducting the Nordic Choir until his retirement in 2005.

A remarkable era of music performance and education at Luther College will come to an end next year when Weston Noble, internationally acclaimed music educator and choral conductor, retires after a 57-year career at the college... He will remain an active member of the college's music programs and faculty as a music student recruiter with the Luther Admissions Office... The joy and transforming experience of music has been the centerpiece of Noble's teaching and ministry through six decades.¹⁶³

Noble continued recruiting musicians for the college and guest-conducted at festivals around the United States and world. His influence on the Concert Band and Luther College Music Department helped the next conductor of the band, Frederick Nyline, enjoy success with the group for nearly four decades.

Noble is an internationally known conductor and clinician, having guest-conducted hundreds of choirs, bands and music festivals around the world. He recently received the Iowa High School Music Educators Lifetime Achievement Award in the fall of 2015 after receiving numerous other awards, including the Iowa High School Music Educators Association Outstanding Music Educator Award, the Illinois Music Educator Association's Presidential Award, and the Citation of Merit Award from the University

¹⁶³ "Weston Noble will retire after 57-year career at Luther," Decorah Newspapers (IA), March 24, 2004, accessed January 20, 2016, <http://infoweb.newsbank.com/resources/doc/nb/news/141AD404FA629FF0?p=AWNB>.

of Michigan. Noble also holds honorary doctorates from Augustana College and St. Olaf College.¹⁶⁴

¹⁶⁴ Noble, Weston. Ed. Steven M. Demorest. *Creating the Special World: A Collection of Lectures by Weston H. Noble*. Chicago: GIA Publications. 2005.

CHAPTER 4

A NEW BAND DIRECTOR FOR NEW MUSIC

Frederick Nylene, 1973-2011

When University of Minnesota Associate Band Director Frederick Nylene (b. 1938) was approached to apply for the band director job at Luther College, he was already familiar with the program, as he had heard the band perform several times. What fascinated him was the school's tradition and the broader impact the small school was having on music education and wind band music. Nylene was hired in 1973 to replace Luther College Concert Band director of thirty-five years, Weston Noble. Noble's duties as the head of the Music Department and conductor of the Nordic Choir, compounded by an increased enrollment at Luther, made it impossible for him to continue conducting the Concert Band and created a need for an additional faculty position in the department. As soon as the committee interviewed Frederick Nylene, Noble knew the band program would flourish and grow¹⁶⁵ under Nylene's leadership. During his time as Luther College Concert Band director, Nylene took the band on annual tours that eventually rotated among the Midwest, West Coast, Europe, Japan and China. The band also played at festivals and conventions throughout the United States.

Frederick Nylene: An Early Education in Music

Born in 1938, Frederick Nylene grew up with many musical mentors in his life. He sang in choir and took trombone lessons at an early age. Charles Byrne, Nylene's high school band director and trombone teacher, introduced him to advanced, college-level repertoire:

¹⁶⁵ Weston Noble, interview by Benjamin Yates, July 15, 2015, Appendix B, Page 145.

Well, I got into the Rochut second book.¹⁶⁶ I was doing tenor and alto clef as a sophomore in high school. I bought the Bach *Cello Suites* and we worked out of that book...¹⁶⁷

In addition to studying trombone, Nyline quickly learned he enjoyed conducting as well. When he attended the Interlochen Summer Arts Camp in northwest Lower Michigan, he worked with well-known and respected choral and band conductors, including Maynard Klein of the University of Michigan:

Everything I did there [Interlochen] was very important. That was all good for my background. I met many fine conductors that way and emulated them, grew with each one, good and bad. So I came at the perfect time. I played under Harding and I played for Howard Hanson.¹⁶⁸

Nyline was always surprised at the amount of support the Interlochen teachers gave him and his interests in trombone and conducting. He recalls, “I got acquainted with them, and talked to some of them and made my interests known as a kid. They were all nice, as teachers.”¹⁶⁹ As he grew as a musician, his mentors changed.

Nyline became acquainted with Weston Noble in 1953 when he sang in the National High School Choir and the Minnesota All-State Choir that Noble conducted. Noble later became a major influence and mentor for Nyline when the latter became conductor of the Luther College Concert Band:

¹⁶⁶ Johannes Rochut. *Melodious Etudes for Trombone: Selection from the Vocalises of Marco Bordogni, Transcribed and Progressively Arranged by Johannes Rochut*. In 3 Books. Carl Fischer, New York. 1928. A series of books containing bel canto études. Used by trombonists for lyrical and legato performance practice.

¹⁶⁷ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 150.

¹⁶⁸ *Ibid.*, 150.

¹⁶⁹ *Ibid.*, 151.

And then Noble, of course. I have so much respect for him and he was so helpful. Talk about gracious. I could never repay him, and I could never be as gracious as he was, never. And he continues to be.¹⁷⁰

While still a high school student, Nyline studied with University of Minnesota (UM) Band directors Gale Sperry and Gerrald Prescott at festivals, his first introduction to the band department at UM.

At age nineteen, Nyline became the bandmaster for the 451st U. S. Army Reserve Band out of Fort Snelling, Minnesota. He held the bandmaster position for eighteen years. At the same time, he attended the University of Minnesota where he worked with Frank Bencriscutto, the Director of Bands at UM from 1960-1993.¹⁷¹ Nyline learned much about band conducting and student musicianship from Bencriscutto.

After graduating from the University of Minnesota with his Bachelor of Science degree in 1961, Nyline accepted a band director position in the St. Paul, Minnesota, school system. When he was offered a teaching assistant position in the University of Minnesota band department, he took that opportunity to further his education. Nyline continued his studies with Frank Bencriscutto while working as the bandmaster for the Army Reserve Band at Fort Snelling, Minnesota. Because Bencriscutto was the only band faculty member, Nyline was a busy graduate teaching assistant. He conducted the concert bands, the football marching band, wrote drill for the marching band and helped plan the North Central College Band Directors National Association meeting held at the

¹⁷⁰ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 151.

¹⁷¹ Bencriscutto, Frank and Gaffron, Mike. *Minnesota, Hats Off to Thee*. 1992. The University of Minnesota: Minneapolis, Minnesota.

University of Minnesota in 1961. He also wrote drill for the marching band performances at both Rose Bowl games the Gophers played in 1961 and 1962.¹⁷²

Before completing his master's degree, Nyline was appointed band director at Austin High School in Austin, Minnesota, in 1964. The position provided him with valuable teaching experience in a public school.¹⁷³ The previous band director, Vittorio Sperati, was the son of retired Luther College Concert Band conductor Carlo Sperati.¹⁷⁴ Nyline's time in Austin helped familiarize him with the southern Minnesota region in which Luther College did much of its recruiting.¹⁷⁵

After teaching at Austin for four years, Nyline returned to the University of Minnesota in 1967 to complete his master's degree and continue working in the band department. When he completed his Master of Music degree in 1970, he was appointed to the newly created Associate Director of Bands position at the University of Minnesota.¹⁷⁶ He directed the Minnesota Marching Band and Symphonic Band with Frank Bencriscutto and conducted the University Men's Chorus. Bencriscutto was a good friend and mentor to Nyline, giving him opportunities to conduct the top band at the university:

My greatest mentor was Frank Bencriscutto... Ben [Frank Bencriscutto] had done a symphonic suite for jazz trumpet and alto sax that had been done for the Minnesota Orchestra, Minneapolis Symphony Orchestra at that time, with Clark

¹⁷² Frederick Nyline, informal correspondence with Benjamin Yates, January 14, 2015.

¹⁷³ Ibid.

¹⁷⁴ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Page 96.

¹⁷⁵ Frederick Nyline, informal correspondence with Benjamin Yates, January 14, 2015.

¹⁷⁶ Ibid.

Terry. Well, then he transcribed it for band. And Clark Terry [jazz trumpeter] and Frank [Frank Bencriscutto, also a saxophonist] played the solo parts, and I conducted... I conducted the premiere performance in Milwaukee. That was cool.¹⁷⁷

During his years as a UM faculty member, Nylene assisted the band and chorus in making several recordings.^{178, 179, 180, 181}

While teaching at the University of Minnesota, Nylene started applying for jobs out of the area. When Weston Noble called and asked to visit a rehearsal on the University of Minnesota campus, Nylene was surprised Luther College would express an interest in him since he did not have a direct connection with the college. He recalls first hearing the Luther College Concert Band in 1958 at the American School Band Directors Association regional meeting in Rochester, Minnesota. He thought it was a good band sound, especially for a small college band.¹⁸²

Later that spring, Nylene was asked to visit Decorah, for an interview. He was surprised by the college's geographic remoteness:

¹⁷⁷ Frederick Nylene, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 151.

¹⁷⁸ *Ibid.*, 152.

¹⁷⁹ Bencriscutto, Frank and Nylene, Fred. *1972 University of Minnesota Marching Band: Indoor Concert*. No publisher recognized. 1972.

¹⁸⁰ Bencriscutto, Frank and Nylene, Fred and Zdechlik, John; McLeod, James. *University of Minnesota 1963 Football Marching Band*. Camden, NJ. 1963.

¹⁸¹ Nylene, Fred; Massmann, Richard; Jorgensen, Dwayne. *University of Minnesota Men's Chorus and Schubert Club Boys' Choir: Carl Orff's Carmina Burana: A Scenic Cantata*. Ark Records: B001WV9R8M. April 7, 1973.

¹⁸² Frederick Nylene, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 150.

I had never been to Decorah, Iowa, and I remember driving down here. When I turned in from Minnesota, you know, onto [Highway] 52 a sign read, "Caution, Rough Road Ahead." And I thought oh no! I had a new Pinto. It was awful, but it was brand new. I thought geez; I'm going to ruin this new car! And then when I got to Burr Oak, the sign read, "Extreme Rough Road Ahead." I couldn't believe it. I finally got here.¹⁸³

The interview, in his memory, was fairly informal. He met with Weston Noble, Concert Band conductor and department head; Maury Monhardt, composition; and Robert Getchel, applied brass instructor. Nylene was hired, but was asked not to announce that he was leaving the University of Minnesota and moving to Luther College until later that spring. Nylene recalled that Noble was concerned that an early announcement might dilute the band's enthusiasm for the spring tour and the rest of the school year:

Noble didn't want it announced until after the band tour homecoming in the spring. So we couldn't say anything. We were looking for houses down here. No one knew what we would do in Decorah, Iowa. We just didn't say anything. And then the band played in Coon Rapids High School [Minnesota]... Steve Hendrickson [Luther College alum, National Symphony Orchestra principal trumpet] was the tour soloist... But I was the only one in the hall that knew I was going to be the director of that band.¹⁸⁴

Nylene started the next fall as the conductor of the Luther College Concert Band.

¹⁸³ Frederick Nylene, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 149.

¹⁸⁴ *Ibid.*, 150.

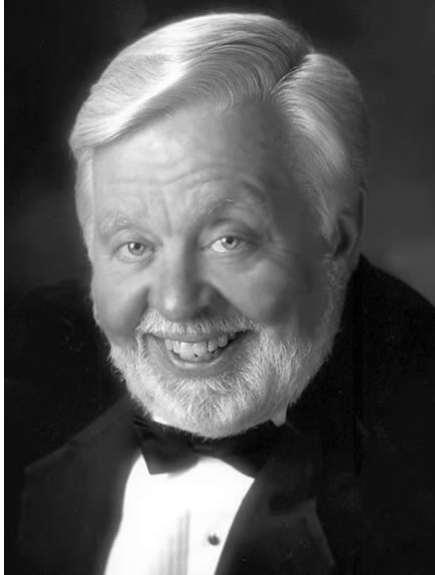


Figure 7. Frederick Nyline, undated photo.

Source: Luther College Nordic Archives, papers of Frederick Nyline. Luther College, Decorah, Iowa.

Luther College Teaching and Philosophy

Nyline makes it clear that during his 38 years of conducting the band, he never wanted ownership of the Luther College Concert Band. “I say 'my band,' but it isn't my band. It's the Luther band. It would be careless to get too possessive,”¹⁸⁵ he explained. The changes Nyline made to the band program were designed to increase the quality of the ensembles and provide a quality education for the many students involved in band, both music majors and those participating in music as part of a broader, liberal arts education at Luther College.

Nyline proudly remembers many accomplishments with the band program. For instance, when he arrived at Luther, the program had one top band (Concert Band) and a beginners' band (Varsity Band). He noticed that if students did not get into Concert Band, but were skilled musicians, they were unwilling to spend a year in Varsity Band honing

¹⁸⁵ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 157.

their skills for the next year's auditions. Instead, many students transferred to other colleges where competition was less intense, or they dropped out of music altogether at Luther College. Nyline wanted to develop a select ensemble that students would seek as an intermediate step between Varsity Band and Concert Band. Thus, he created the Luther College Wind and Percussion Ensemble, which met with approval from students and faculty interested in promoting the band program:

I've always thought that [Wind and Percussion Ensemble] was a smart thing. We never waivered on that; it would have been bad. So all these kids [in Concert Band] started seeing some heavy-duty players in this group. We would let them audition second semester [for Concert Band]... They [Wind & Percussion members] would start to hear these great first-year players, and know they [first-year players] were coming out for them.¹⁸⁶

With the addition of this ensemble, three bands existed at Luther College: Concert Band, the top wind band ensemble; Wind and Percussion Ensemble, a select band to help develop student skills; and Varsity Band, a college band that didn't require auditions.

The additional ensemble did lead to some scheduling conflicts with other campus ensembles and activities. Nyline worked with colleagues in the Music Department, athletic department and across campus to keep students involved in their other activities while continuing to perform with the band:

I don't think we worked all that hard to make it so everyone could do everything. You know, we [the band] had an early tour, so the Tuesday conflict [conflict with orchestra rehearsal] was simple. I would ask for four Tuesdays [for rehearsal on Tuesday afternoon] before the tour and that would get us to mid-term. And then after that I wouldn't ask for any. You know, Dan [Dan Baldwin, Orchestra Director] had *Christmas at Luther* coming up, he had a concert, and so I tried to get out of the way. I think that is one way we negotiated that. If he [Dan Baldwin]

¹⁸⁶ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 150.

needed a player, I would let him have that player. We trusted each other, so it would work out. We just got along.¹⁸⁷

Nyline found that the instrumental ensembles on campus complemented each other and that it was always worth having students in chamber groups, choir, jazz band, band and orchestra.¹⁸⁸

As the conductor of the Luther College Concert Band, Nyline made it his mission and passion to help the band improve. His goal for the band, as he put it, was as follows:

I thought the band would seek its level and I wanted to be able to meet it there... I wanted the band to be good. I guess in those terms I wanted the band to have a sound. I wanted it to sound, basically, choral.¹⁸⁹

His sound concept was influenced by his experience conducting choirs at the University of Minnesota. His own background as a vocalist and his study of the trombone through the Bordogni études¹⁹⁰ also provided him with a lyrical approach to tone production.

Nyline helped the band seek this sound partially through the rehearsal routine he used.

Before the first note of the rehearsal was played, he asked band members to stand up to complete a routine of breathing exercises. Before sitting down, the band members sang a B-flat without a pitch reference. After the band sat down (Nyline was always careful to ask students to pick up their instruments from their chairs to avoid sitting on them), they

¹⁸⁷ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 156.

¹⁸⁸ Ibid., 156.

¹⁸⁹ Ibid., 157.

¹⁹⁰ Johannes Rochut. *Melodious Etudes for Trombone: Selection from the Vocalises of Marco Bordogni, Transcribed and Progressively Arranged by Johannes Rochut*. In 3 Books. Carl Fischer, New York. 1928. A series of books containing *bel canto* études. Used by trombonists for lyrical and legato performance practice. The études also emphasize breathing and phrasing in a vocal style, contrary to the popular Arban studies of the early twentieth century that focused on technical passages.

played a B-flat major scale, staccato ascending and legato descending. Once the band members completed this routine, they tuned to one of the principal low brass members. The routine addressed the issues of finding a characteristic sound and breathing, ones that Nyline still finds to be important goals in developing young wind players:

These are the two things that I always work in for warm ups. These are the conductor's responsibility, and I have developed them more. I want them to have a sound that they can handle, and could make better. They can play with better articulation and pitch. But that comes with breath control... The mechanism may not be right, but it addresses an issue. Some people disagree with my philosophy. I know what helps, from my own experience... I use singing everywhere, college, high school, middle school.¹⁹¹

Breath control and singing were the heart of where Nyline started, and they helped him develop the full, rich sound that characterized the Concert Band. He further explained that sometimes students would not actually do the breathing or singing, so he would really force the point because, in his experience, it helped. He admits that the routine may not directly address some of the issues of creating a specific sound, but it helped the students to achieve a choral-like sound.¹⁹²

At the end of each spring semester, Nyline held auditions for the next year's band. His reasoning for holding spring auditions was to help create the band out of returning students, leaving the first-year students for the Wind and Percussion Ensemble and Varsity Band. Additionally, the next academic year's band would have its first performance at the spring commencement ceremonies, with the seniors participating as graduates. Nyline felt this system jump-started the band for the next fall and provided a way for student bandleaders to start communicating with their sections about the coming

¹⁹¹ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Pages 158-159.

¹⁹² Ibid., 158-159.

year. In the fall, with all of the auditions already completed, the band could immediately start rehearsals and not miss any of the valuable time needed before the fall tour just six weeks later.

Nyline configured the band setup differently than that of Noble's Concert Band. Flutes sat in the front row, with the first clarinets and oboes in the second row, while second clarinets, third clarinets, bass clarinets, bassoons and saxophones were in the third row. The back row included horns, trombones and trumpets. Depending on the size of the band, tubas and euphoniums shared the back row with the trombones or sat in a fifth, shorter row with the percussion. For a direct comparison to other band setups, please see Appendix E, page 167. Nyline kept the principal players near the center of the band, to be close to one another to improve their ability to play cohesively. This configuration focused the leadership of the band in the center, encouraging the band's full attention to be focused centrally to keep each section in tune and in time with the rest of the band. Nyline's seating arrangement differed from Noble's system, which kept principal players seated on the outside of each row.

Seating Chart
Frederick Nyline
Luther College

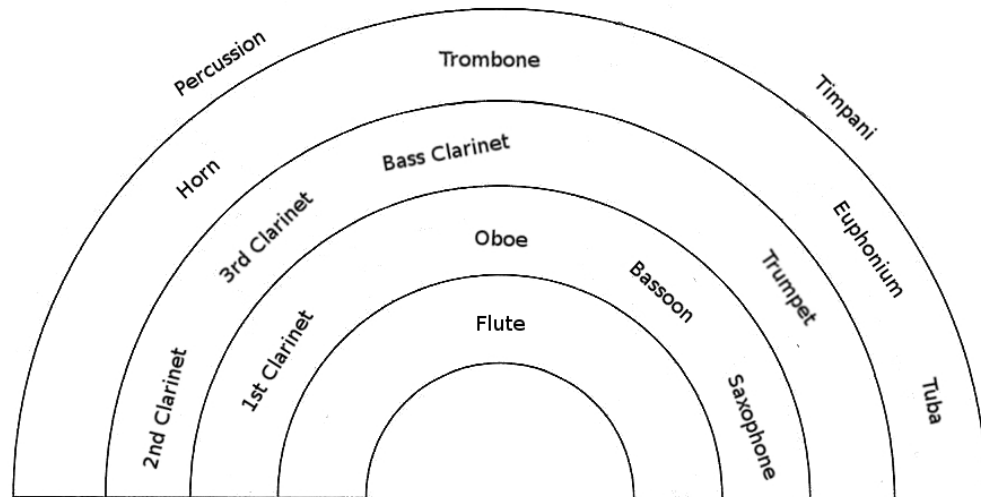


Figure 8. Nyline band set up, as seen in photo below.

Source: Nyline, Frederick. Informal phone discussion with Benjamin Yates, January 11, 2016.



Figure 9. Nyline and LCCB in the Center for Faith and Life, Luther College, 2010.

Source: Luther College Photo Bureau Flickr Account. Accessed January 12, 2016.

The Concert Band size varied from year to year, depending on the number of students auditioning for the band program. At times, Nyline conducted a Concert Band of

over eighty students, a Wind and Percussion Ensemble of nearly fifty and a Varsity Band nearing one hundred. Student interest in band increased due to many factors, including non-music major scholarships and the band tours. Nyline enjoyed conducting all three ensembles and took special enjoyment in the Varsity Band. This band offered him an opportunity to work with students who enjoyed performing, but did not necessarily practice as much as music major students or even those who took instrumental lessons at the college. He also taught advanced instrumental conducting to music majors and music education students.¹⁹³ He used the Varsity Band as a “teaching laboratory” and allowed students to conduct in rehearsals and at concerts. Music education students also practiced their newly acquired instrument methods skills with Varsity Band members.

When Nyline first arrived at Luther College in 1973, part of his Music Department duties included teaching applied lessons to low brass students.¹⁹⁴ Robert Getchell had previously taught all of the brass students.¹⁹⁵ Nyline's experience as a trombonist made him a strong candidate for the job. As the band program grew, he added the Wind and Percussion Ensemble and his teaching load increased. It became clear that Luther College needed to hire a low brass teacher. Additionally, in the original hiring plan, Nyline was tasked with building a marching band program:

I think they [Luther College Administration] wanted to have a marching band, which never developed. We did several questionnaires, but it never panned out...

¹⁹³ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 151.

¹⁹⁴ Ibid., 149.

¹⁹⁵ Chapter 3, Page 63.

I was charged with starting a pep band, which I did, and had some help. That's the way the job developed.¹⁹⁶

Although his duties seemed flexible in the first five years of teaching at Luther College, Nyline's additional duties were temporary, and he settled into directing three bands and teaching conducting classes.

The use of band officers in the Concert Band evolved from the band's origin as a student activity. Nyline continued this tradition:

Band officers are very critical. Sperati had used band officers so that was already here. I bounced ideas off of the officers, so, you know, we talked about things going on in the band and some of the students who needed certain things. Should we try to perform here? I would often ask how the students felt about things. It was a way to have a chance to know what was going on.¹⁹⁷

The Concert Band officers worked with Nyline as colleagues. They often voiced their opinions on tour locations, helped organize the Dorian Band Festival, initiated social activities and sat in on auditions for Wind and Percussion Ensemble and Varsity Band. Student section leaders led sectional rehearsals and communicated with Nyline about potential musical, personnel or other problems. They also communicated directly with him about priorities in section rehearsals:

Often the section leaders would have the sectionals. They had a much better idea than I did, so they often took it on. The section leaders did as much as they could and often could get the band in good shape, sometimes without me.¹⁹⁸

Developing an interdependent system of leadership was one method Nyline employed to create professional musicians.

¹⁹⁶ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 149.

¹⁹⁷ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 159.

¹⁹⁸ *Ibid.*, 160.

Recruiting

Nyline points to several factors that helped the Luther College Band program grow during his three-decade tenure. Early on, he accepted several recording projects for Kjos Music Publishing and composer John Zdechlik.¹⁹⁹ He knew Zdechlik from the University of Minnesota, where they were both students of Frank Bencriscutto. Zdechlik taught at Lakewood Community College, now Century College, in White Bear Lake, Minnesota, from 1970 to 1997 and composed wind works for Kjos Music Publications.²⁰⁰ The company hired the Concert Band in 1977,²⁰¹ 1978,²⁰² 1980²⁰³ and 1986²⁰⁴ to work on recording projects.²⁰⁵ The recording sessions at Luther took place at first in Storre Theatre, a small black box theater developed for dramatic stage use, and later in the

¹⁹⁹ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 150.

²⁰⁰ Zdechlik, John. *Kjos Music Publications Composers*. Accessed January 5, 2015. http://www.kjos.com/detail.php?division=1&table=author&auth_id=1344.

²⁰¹ Zdechlik, John and Nyline, Frederick. *Zdechlik*. Luther College Concert Band. LP sound recording. Kjos Music Publishing. 1977.

²⁰² *Luther College Concert Band 100th Anniversary*. Luther College Concert Band. LP sound recording. Herb Streitz Recording Co., b11808925. 1978.

²⁰³ Nyline, Frederick. *Sounds of '80, part 2: Concert Band Literature from Kjos*. Luther College Concert Band. LP sound recording. San Diego: Kjos West. 1980.

²⁰⁴ Nyline, Frederick. *Sounds of '86: New Concert Band Music from Kjos*. Luther College Concert Band. LP sound recording. San Diego, CA: Neil A. Kjos Music Co., 1986.

²⁰⁵ Salzman, Timothy. *A Composer's Insight: Richard Todney Bennett*. "John Zdechlik." Hal Leonard Co., 2003. Pages 300, 301.

Luther College Center for Faith and Life, completed in 1977.²⁰⁶ The center has a 1,428-person capacity main hall and recording equipment.

Although the Concert Band was not paid for making these recordings, Nyline felt the exposure of having Concert Band recordings in band rooms throughout the country was valuable. The Concert Band recorded works by John Zdechlik, including *Chorale and Shaker Dance*, *Fanfare for Four Trumpet Trios*, *Dance Variations*, and *Romance for Band*.²⁰⁷ These new works were released in several formats, including vinyl Soundsheet:²⁰⁸

That was the first thing we published, and Kjos gave these away – 2,500 copies of music samplers. So they ended up in band rooms all over the place. That helped us [in our recruiting].²⁰⁹

One Christmas, Nyline had the entire band sign 1,500 vinyl Soundsheets that the band bought after recording cuts on a Kjos Christmas sampler. These were sent to prospective students and parents at Christmas time, adding to the number of Luther College Concert Band recordings students heard.

²⁰⁶ Kjos, Karl. Informal email correspondence with Benjamin Yates, January 13, 2015.

²⁰⁷ “Band Album Released, Available.” Luther College *Chips*. November 11, 1977. Page 2. Accessed January 20, 2016. <http://edu.arcasearch.com/usialuccd/startArcaApp/>.

²⁰⁸ A vinyl Soundsheet was also known as a Flexi Disc or Phonosheet. This product was a record made of a thin vinyl with a double-sided stylus groove. The sheet was placed on a standard turntable and held in place with weights. The Soundsheet was easy to mail and often came with magazines, journals, music method books and children’s books.

²⁰⁹ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 151.



Figure 10. Kjos Publications band music sampler, 1982.

Source: Luther College Nordic Archives, College band and choir recordings. Luther College, Decorah, Iowa.

In 2000, 2002 and 2003 Nyline accepted recording projects from Daehn Publications, owned by composer Larry Daehn of New Glarus, Wisconsin. Daehn produced cassette tapes and compact discs of the Concert Band as samplers for publication.²¹⁰ These recording sessions took place in the Center for Faith and Life.²¹¹ *Band Music of Distinction VI, VII and VIII* included recordings from other college and university bands.^{212,213,214} Nyline accepted contracts with Daehn Productions for one to three cuts on each of the released samplers.²¹⁵

²¹⁰ Frederick Nyline, informal conversation with Benjamin Yates, January 13, 2015.

²¹¹ Larry Daehn, informal phone conversation with Benjamin Yates, January 13, 2015.

²¹² Daehn Productions. *Band Music of Distinction: Volume VI*. CD. 2000.

²¹³ Daehn Productions. *Band Music of Distinction: Volume VII*. CD. 2002.

²¹⁴ Daehn Productions. *Band Music of Distinction: Volume VIII*. CD. 2003.

²¹⁵ Frederick Nyline, informal conversation with Benjamin Yates, January 13, 2015.

Eventually, recording and recruiting projects like this became too time consuming to continue, so Nyline spent much of his time staying in touch with prospective students through phone calls and writing postcards, similar to what Weston Noble had done before him. At this time, the individual instrumental studio teachers did no recruiting, so it was up to the band director to fill out the band program. Although phone calling was successful at getting prospective students to visit the college, Nyline also invited students to play their instruments with the band as a part of their campus visits. He felt this provided an important addition to other recruiting tactics:

So I did it and Noble did it [recruiting]. He did much more than I. I spent every evening calling, all these student visits... Prospective students would also do the side-by-side stuff [prospective student sitting side-by-side with Concert Band students and performing with the band]. I thought that would be neat.²¹⁶

These side-by-side band rehearsals soon became another common recruiting method practice for the Music Department's vocal and orchestral ensembles.

In addition to side-by-side rehearsals and phone calls, Nyline's other recruiting responsibilities included scheduling fall band tours when prospective students would still be considering many colleges. He wanted to keep Luther College in the minds of high school band directors and prospective students; a spring tour would be too late. On fall tours, the band traveled through the Midwest United States, performing in towns and cities where Admissions Office staff asked Luther College alumni to help set up the concerts and associated recruiting events.

Although scholarships in music were available at Luther College long before he was hired, Nyline learned quickly that a small scholarship would work well as an

²¹⁶ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 154.

incentive for a student to attend Luther College. The scholarships were more of a way to flatter students, not just to cover the cost of attending the college:

The scholarships weren't big, but a little money works. We always thought \$1,500 could buy a viola payer, but why not take \$100 and buy fifteen? Even today, \$100 would turn their heads. Anyway, we threw money at a lot of kids, just a small amount of money. That was very important.²¹⁷

That scholarship system worked, and the music program grew while Nyline headed the band. Faculty meeting minutes from Music Department records in 1984 noted an awareness that the quality of players seemed to be improving as a result of this changed scholarship system. The band program also improved with this new practice, bringing more students to campus who were interested in serious performance opportunities.²¹⁸

In addition to these various recruiting activities, Nyline also played a large role in the annual *Christmas at Luther* admissions event:

Christmas at Luther is our musical celebration of Christmas in the college's beautiful Center for Faith and Life... the five concerts feature performances by six choirs... The Luther Ringers...and Symphony Orchestra along with audience singing.²¹⁹

For his part, Nyline provided a band rehearsal that included prospective students playing "Russian Christmas Music" with the Concert Band. This event typically coincided with the *Christmas at Luther* Visit Day, a major recruiting event held during the day of *Christmas at Luther* performances. Before the performance, high school students can attend college tours, talks by conductors and students, and perform auditions for applied

²¹⁷ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 153.

²¹⁸ Music Faculty Meeting Minutes, unattributed. Luther College Music Department records. Luther College Music Department Archive. 1984-1985.

²¹⁹ *Christmas at Luther*. Luther College. <<http://www.luther.edu/christmas-at-luther/>>.

music faculty. Nyline always took this opportunity to have prospective students attend a Luther College Concert Band rehearsal in the middle of the day and play with the band:

Always having a crowd in the band room was good. Prospective students would also do the side-by-side stuff. I thought that would be neat. I suggested it and it worked out. We always played "Russian Christmas Music" for the *Christmas at Luther* prospective student visit day. But, we didn't have to rehearse it because we had played it for the first chapel of the year as well. That was important, to keep the band going at all times because January term could kill us. It was great for exciting the students.²²⁰

Nyline explains that having prospective students visualize their place in the band and know what the rehearsals would be like was also important. Once prospective students were in the rehearsal, conversing with current band students and playing with a polished group, they began to feel at home with Luther College.

Touring

Touring had been successfully used as a recruitment and study abroad opportunity for students in the Luther College Concert Band. This tradition continued with Nyline as the band conductor. Two years after starting at Luther College, late May of 1975, he took his first international tour with the Concert Band following a fall regional tour and performance at the Iowa Bandmasters Association meeting in Des Moines. The band traveled to Chicago, England, France, Germany and Switzerland.²²¹ Nyline programmed works by Ingolf Dahl, John Zdechlik, Fisher Tull, Warren Benson, Maurice Monhardt

²²⁰ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 154.

²²¹ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Page 99.

and John Philip Sousa.²²² The tour of northern Europe lasted fourteen days and included five tour concerts.²²³

Four years later, in 1978, the band celebrated its 100th anniversary at Luther College:

I just wanted to take a big tour. I had heard about these big tours from the old times. All these guys came back from 1936 and 1962 telling about these big tours. So, I wanted to take a big one. Let's retrace one of Sperati's tours. Can't do that in the summer... let's do it in the winter. So we did, over J-term [January term].²²⁴

Nyline's second international tour with the Concert Band went to many of the same performance venues that Carlo Sperati had taken the band fifty years before. This tour lasted the entire month of January and gave students plenty of time to observe European culture. The tour was successful for Nyline and the Concert Band, reconnecting Luther College to Norway. In addition, he said, the tour also helped recruit new members to the band.²²⁵ After that, he and the Luther College Music Department decided the Concert Band should take an international tour every four years. However, the next large tour in 1982 was not international, but went to Southern California and then Hawaii for the January term. Nyline remembers this becoming a greater incentive for students to attend Luther College and audition for the Concert Band. "It was a very nice thing, you know,

²²² Luther College Concert Band Tour Program, Appendix E.

²²³ Wieck, Rebecca. *History of the World Famous Luther College Concert Band*. Senior Paper, Luther College. 1975. Page 99.

²²⁴ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 154.

²²⁵ *Ibid.*, page 154.

starting the kids with that thought.”²²⁶ Tours to the West Coast and Hawaii continued until the first international tour to Japan in 1993. Although students paid for these trips, Nyline and the Music Department tour managers kept prices down, so as to make the tours as financially feasible as possible.

Nyline took semester-long sabbaticals in Japan, where he guest-conducted at the Musashino Academia Musicae (Musashino Academy of Music) with the Musashino Wind Ensemble in Tokyo. The Musashino Academia Musicae, associated with the larger Ongaku Daigaku, is an arts-intensive school with locations in Tokyo, Tama, Saitama, Iruma and Nerima, Japan.²²⁷ The school routinely hosted notable faculty from the United States, including Nyline’s former teacher, Frank Bencriscutto and Robert Bergt, band director at Valparaiso University, IN. Bergt recommended Nyline to the *Musashino Academia Musicae* to continue the tradition of hosting American wind band conductors in Japan.²²⁸

Nyline made three recordings for Sony and many video recordings for the *Japanese Winds Video Magazine* of the All-Japan contest pieces with the Musashino Wind Ensemble.²²⁹ He also took the Musashino Wind Ensemble on tour through Japan during his three-month sabbatical. His experiences in Japan and Asia led him to take the

²²⁶ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page154.

²²⁷ Kiyoshi Miyamoto, email correspondence by Benjamin Yates, December 20, 2015.

²²⁸ Ibid.

²²⁹ Frederick Nyline Web Page. *Biography*. <<http://frednyline.weebly.com/biography.html>>. Accessed December 14, 2015.

Luther band to the Pacific Rim. His third international tour with the Concert Band was to Japan and China:

I wanted to get the Luther band there. Not to spread the word about us, but for us to know how the other half lives. It was too amazing the way they make music in Japan; we had to get on that train.²³⁰

Nyline was fascinated with the organization and musical performance found in Japanese band education. Although it was very different from the U.S. style, he hoped that an introduction to this performance style would help Luther College students learn new ways to be musicians. He took the Concert Band on month-long tours to Japan in 1993, 1997, 2001, 2005 and 2010. These tours also included trips to Hong Kong, Shanghai and Beijing, as noted in a statewide newspaper article:

The Luther College Concert Band is the first Luther music ensemble to go to the Orient. Members leave Sunday on a 17-day tour of Japan and Hong Kong. The band will perform in seven cities, including Tokyo and Nagasaki. Conductor Frederick Nyline has developed strong musical connections in Japan over the past five years... the Luther band will be sponsored by local arts societies, universities and high schools through the efforts of the Japanese Bandmasters Association.²³¹

To make the extended and expensive tours to the Pacific financially feasible for the students and college, Nyline learned to be his own travel agent:

This guy from NTA [Nippon Transportation Authority], he came and we went through an entire schedule just like what we would give to the students at the end. All the trucks and buses and locations, when the kids are here, where the meals were... So he sent me the same budget that he had sent to the travel agency in New Orleans. Oh man, what a mistake. The difference was so much more than what I was prepared to pay... We took care of being our own broker with this guy

²³⁰ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 154.

²³¹ "Luther band," *The Gazette* (Cedar Rapids-Iowa City), May 21, 1993: 1, accessed January 20, 2016, <http://infoweb.newsbank.com/resources/doc/nb/news/0EAFE703D580317A?p=AWNB>.

in Tokyo... That's what we did. I don't remember what the price was, but it was cheap comparably.²³²

If that budget mistake hadn't been made, Nylene isn't sure the Japan Concert Band Tour would ever have happened. He felt the quoted cost was prohibitive and would have prevented many students from participating in the tour. Nylene met new friends in Japan who helped him keep the tours affordable. Even with soaring fuel prices, higher airfares and a strong Japanese economy in the 1990s and 2000s.

One of those friends, Kiyoshi Miyamoto, whom he met in 1989, played an important role in keeping the tour price low and helped Nylene find unique concert venues for American bands:

To keep the price down, I met all sorts of friends and people, including Kiyoshi Miyamoto. We had good tours for as cheap as you could. We didn't play at American schools or Air Force bases. We played in real Japanese schools. And everyone got a taste for Japanese life and music, even with home stays.²³³

Kiyoshi Miyamoto not only made an ideal tour guide to help Nylene and the Concert Band navigate a foreign country, he also had ties to the travel industry and the music community in Japan. Miyamoto studied trombone in Japan, graduating from the Musashino Academia Musicae in 1979. He also holds a Master of Music Education degree from Valparaiso University and a Ph.D. in Music Education from the University of Arizona. When Nylene first visited Japan, Miyamoto was the instrument manager and English-Japanese interpreter at the Musashino Academia Musicae. He started working at

²³² Frederick Nylene, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 155.

²³³ *Ibid.*, 155.

Delta Airlines as a computer programmer in 2001.²³⁴ Once Nyline figured out the basic outline of the Luther College Concert Band tour to Japan, Miyamoto and others worked at creating a network of Japanese schools and concert halls where the band could perform and present small master classes.

I recalled a time when I once saw an American choir tour group performing a concert for an almost empty audience in one of the small concert halls in Tokyo. I thought to myself, “If Fred brings his concert band to Japan, I want to make sure that they will perform for a full house wherever they go.” However, without a good tour manager who could work for a non-professional college band, it would be impossible to plan a successful concert tour.²³⁵

Miyamoto relied on his network of friends and college classmates to build a tour for the band that included good performance facilities, large concert halls and schools. He worked hard to have a strong turn out at every concert.²³⁶

Nyline wanted band members to learn about Japanese culture and living, so he figured out how to have the band members stay in homes with Japanese families as often as possible. Miyamoto also understood the importance of the student cultural opportunity:

We also wanted to make sure the students got the best possible experience. Their experience needed to be more than just traveling Japan and performing concerts for Japanese audiences. We wanted them to have a cultural exchange with local Japanese people through events, homestays, and different cities, high schools, colleges and local communities. It would be a long-lasting experience and build a strong relationship between Luther College and the Japanese communities that the band visited.²³⁷

²³⁴ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 155.

²³⁵ *Ibid.*, 155.

²³⁶ Kiyoshi Miyamoto, email correspondence by Benjamin Yates, December 20, 2015.

²³⁷ *Ibid.*

The trip allowed students to spend more than one night with a host family, which gave them several days away from the band and time for small day trips with the host families. Depending on the tour, Nyline also planned concerts for the band in Beijing or Shanghai, China. Most Luther students had never been to Asia, so the stark contrast between Japan and China provided two cultures for the students to explore.



Figure 11. Nyline with the LCCB at the Musashino Academia Musicae Performance Hall, 2011.

Source: Luther College Photo Bureau Flickr Account. Accessed January 20, 2016.

Luther College Concert Band Programming and Repertoire

Nyline approached his goals for the Luther College Concert Band and the purpose of the band from a refined philosophy. The band's goal was to recruit students for the program, train future music educators, inspire non-major students to have greater interest

in the fine arts and entertain a variety of educated and uneducated audiences. Given his philosophy, Nyline did not think conventions, such as those sponsored by the College Band Directors National Association, were a good venue for the Concert Band. He thought the convention opportunities were better left for the larger university bands:

We played some conventions, too, but that wasn't the main goal or sole purpose for us. I submitted many tapes, and got many apologetic letters about political reasons not to accept us. And it didn't hurt my feelings and didn't hurt our program.²³⁸

On tours, Nyline programmed so an entire family--grandparents, parents and children--could attend the concert and enjoy the music. He thought the role of a band concert was different from a choir or symphony concert because there are very few classic band works that everyone knows and wants to hear. Since composers like Tchaikovsky and Mozart did not write for band, Nyline did what he could, including performances of great transcriptions of symphonic and organ works:

It is a good introduction to a great organ work for winds. I wanted to educate about this great music. Let's play it! Talk about what you are playing. The Bach, you can learn the *Toccata and Fugue*, all of these great literature picks. You don't always have to go to the new shelf.²³⁹

Although the Luther College Concert Band did perform many new works while Nyline conducted, he felt that works longer than fifteen-to-twenty-minutes didn't belong on the Concert Band program. He preferred programming great transcriptions and shorter, popular works that the community could understand, rather than complicated

²³⁸ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 155.

²³⁹ *Ibid.*, page 159.

new works that required audience education. He programmed works familiar to audiences.²⁴⁰ However, that didn't mean the Concert Band did not perform new music:

Shelley Hanson [Twin Cities composer, arranger, teacher and professional musician] did some nice things that worked in the program well. Ron Nelson [composer], when he was in his heyday, good to have one of his compositions every other year. *Aspen Jubilee* or *Rocky Point*--and we played other things. Philip Spark is current, yet his stuff is well done, spritely and some very nice stuff. Jim Barnes has nineteenth century stuff. Every once in awhile some Aaron Copland. Basically you are talking light classics, but things people wanted to hear.²⁴¹

These "light classics" kept Luther College Concert Band programs and concerts shorter than some band concerts and kept audiences in the hall listening to entertaining music, even those who knew little about band or music. The band also performed contemporary music, like *Music for Prague* composed by Karel Husa, in memoriam of the Czechoslovakia reform movement in 1968.²⁴² Often Nyline called Jim Cochran, the owner of Shattinger Music Company in St. Louis, MO, to ask what new works to perform with the band and what other band directors were programming for bands similar to his. He kept track of these other bands' performances by noting the works they performed and where they toured.²⁴³

Nyline joined many consortiums to support composing new wind band works. Early in his career at Luther College, he was involved in commissioning *The Passing Bell* by Warren Benson with Weston Noble. The Luther College Concert Band premiered *The*

²⁴⁰ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 159.

²⁴¹ *Ibid.*, 159.

²⁴² *Ibid.*, 159.

²⁴³ *Ibid.*, 160.

Passing Bell with Warren Benson conducting it at the 1974 homecoming concert on the Luther College campus. The work was written in memory of Luther College class of 1965 alum Dennis Rathjen, concertmaster of the Concert Band, who died of Hodgkin's disease in 1968.²⁴⁴ *The Passing Bell* is a single-movement work that references the bell tolls that accompany funerals. Two hymns are the basis of the work, *Jesu, Meine Zwersicht* and *Merthyr Tydvil L.M.D.*²⁴⁵ Weston Noble was involved in the initial stages of the commissioned work, but the work was completed and premiered while Nylina was the band conductor. (Currently, the Leonard and Mavis Rathjen and Dennis R. Rathjen Memorial Music Scholarship is a fully funded scholarship in memory of Dennis Rathjen.)

Nylina also was interested in supporting the works of local composers. For example, in 2008, he took part in the premier performance of *American Celebration Overture* by Jerry Owen, Coe College (Cedar Rapids, Iowa) composition professor.²⁴⁶ The premiere took place in the college's Center for Faith and Life and the band took the work on tour.

Under Nylina, the Concert Band continued its commitment to Luther College campus life. It performed at campus events, including opening convocation, parents weekend, homecoming weekend, the spring showcase concert and commencement. The band also performed a homecoming concert after its fall tour and a concert in the spring

²⁴⁴ Bennett, Richard Rodney. Ed. Timothy Salzman. *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*. Meredith Music Publications: 2006. Page 57.

²⁴⁵ Weston Noble, interview by Benjamin Yates, July 15, 2015. Appendix B, Page 154.

²⁴⁶ Owen, Jerry. *Concert Band Works*. <https://sites.google.com/site/composerjerryowen/>. Accessed January 20, 2016.

semester. Away from campus, the Concert Band performed at various band association meetings in the Midwest and continued touring regionally, performing with the Nordic Choir and Symphony Orchestra at concerts in Minneapolis for alumni events. Luther College President Richard Torgerson introduced the spring 2006 *Luther at Orchestra Hall* concert in Minneapolis, Minnesota:

Today's concert is the first Twin Cities performance featuring these three Luther touring ensembles since 1998... *Luther at Orchestra Hall* features Symphony Orchestra under the direction of Daniel Baldwin, Nordic Choir under the direction of Craig Arnold, and Concert Band under the direction of Frederick Nyline. The quality achieved by these students and conductors is by every measure exceptional.²⁴⁷

Not only did concerts like these achieve a high degree of praise from alumni and staff in the Luther Development Office, they built the Concert Band into a well-known ensemble both on the Luther College campus and in the greater community.

Retirement and Continued Conducting

Even though Nyline believes college band programs should be continued, he often wonders about the future of music performance and education in the United States:

I have trouble with the controversy between the ensemble world and classroom music world. I think they [collegiate bands] are going the wrong direction, and it's not working. What will happen to ensembles when they [collegiate ensembles] disappear? Man, music [study] is not for everyone. We all listen to it, but we don't all need to understand it. We need each other to perform it, not to read [scholarly works] about it.²⁴⁸

²⁴⁷ Torgerson, Richard. "Welcome." Program Notes. *Luther at Orchestra Hall*. Orchestra Hall, Minneapolis, MN. April 9, 2006. Print.

²⁴⁸ Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 159.

His thoughts about the collegiate study of music in the classroom support his thoughts on programming for band concerts. His preference to program appealing, familiar works over newer artistic pieces allows for audience appreciation and enjoyment. The more education needed to understand or appreciate a work, the fewer the people who will listen to it. Because audiences for formal band and symphonic music are becoming smaller and smaller, Nyline wonders how professional musicians will make a living in the future. He is concerned about the amount of work recent graduates will have to do, both playing and teaching, to be successful in their field. However, he does see a future for students in compatible fields such as fundraising and development, which support collegiate-level music programs and find new ways for audiences to interact with music.²⁴⁹

Luther College Professor Emeritus Frederick Nyline retired from Luther College in 2011. His final international tour to Japan was in May 2010. The summer after his retirement, Luther College hosted a band reunion to celebrate Nyline and Noble's combined sixty-three years conducting the Concert Band:

Luther College music professors emeriti Frederick Nyline and Weston Noble will be honored at a Luther All-Band Alumni Reunion July 29-31, bringing together hundreds of former student musicians.²⁵⁰

The reunion band hosted members from the Sperati, Noble and Nyline eras. The latest in the distinguished line of Luther College Concert Band conductors, Joan deAlbuquerque, gave her premiere performance as conductor of the band at the reunion concert.²⁵¹

²⁴⁹Frederick Nyline, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 159.

²⁵⁰ "Luther Concert Band Alumni Reunion to honor conductors Nyline and Noble," Decorah Newspapers (IA), May 19, 2011, accessed January 20, 2016, <http://infoweb.newsbank.com/resources/doc/nb/news/141B69C5535A29A0?p=AWNB>.

Since retiring from the Luther College Concert Band director position, Frederick Nylene has continued his conducting career as the Dorian Middle School band director²⁵² and also directs the Reynoldsburg Community Band (Ohio).²⁵³ Nylene remains an active clinician, working with high school and college bands throughout the United States.

²⁵¹*Luther all-band and alumni choir reunions in July.* Luther College News. July 7, 2011. https://www.luther.edu/headlines/?story_id=339538. Accessed December 4, 2015.

²⁵² Frederick Nylene Web Page. *Biography*. <<http://frednyline.weebly.com/biography.html>>. Accessed December 12, 2015.

²⁵³ Frederick Nylene, interview by Benjamin Yates, July 18, 2015, Appendix C, Page 157.

CHAPTER 5

THE FUTURE OF THE LUTHER COLLEGE CONCERT BAND

Joan deAlbuquerque, 2011-present

In the fall of 2010, Frederick Nyline announced his retirement from Luther College, and the Music Department conducted a search for a new director of bands that winter. Dr. Joan deAlbuquerque was appointed to the Associate Professor and Director of Bands position in the fall of 2011 to conduct the Concert Band, Wind and Percussion Ensemble and teach Advanced Conducting to music education students. She holds Bachelor of Music Education and Master of Conducting degrees from Michigan State University. She studied with Eugene Corporon, conductor of the University of North Texas Wind Symphony, earning her Doctor of Musical Arts degree in 2005.²⁵⁴ Her experience in wind conducting and music education helped prepare her for the role of Director of Bands at Luther College.

Beginnings in Music

Joan deAlbuquerque grew up with music in her home and as a part of her mother's professional life as a church organist. Weekly church service performances strongly influenced deAlbuquerque's early music education. She started piano lessons at a young age, quickly discovering her passion for music. She later learned the flute and performed with her high school and college wind bands.²⁵⁵ While completing her Master of Conducting at Michigan State University, deAlbuquerque held band director positions at Grand Ledge High School in Grand Ledge, MI, and started at Pinckney High School in

²⁵⁴ Curriculum Vitae, Joan deAlbuquerque. 2015.

²⁵⁵ Informal discussions with Joan deAlbuquerque. Benjamin Yates. 2015.

Pinckney, MI, once completing her degree. As a high school band director from 1994 to 1997, she learned valuable organizational skills when balancing a conducting schedule, teaching music appreciation and building a band program.

Later, as a graduate assistant at Michigan State University and the University of North Texas, deAlbuquerque continued honing her skills as an expressive and precise conductor and rehearsal technician. Her first college conducting job was at Adams State College in Alamosa, CO. There, while conducting the Wind Ensemble, Symphonic bands and Marching Show Band, deAlbuquerque increased enrollment in the band program with innovative recruiting initiatives. In 2003, she was hired as the Associate Director of Bands at California State University, Long Beach. This position involved managing the band budget, developing performance opportunities at regional and national band conventions, planning regional tours and teaching conducting classes. She also worked with students earning a master's degree in conducting and instrumental music as well as supervising student teachers.

deAlbuquerque acknowledges many mentors who helped her grow as a person, teacher and conductor. She specifically cites John Whitwell, Michigan State University band director, who taught her to be emotive in her conducting:

The first time I saw him I thought that I wanted to study with him. It was amazing to see someone be so musical and so sensitive, loving and giving of himself to the music. I really wanted to be that. He was my first mentor.²⁵⁶

deAlbuquerque also honors the mentorship of University of North Texas director of bands, Eugene Corporon. "They [Whitwell and Corporon] both are incredibly musical,

²⁵⁶ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 162.

just in different ways. I also learned great technique from both of them.”²⁵⁷ She maintains contact with them and uses what she has learned, to mentor her current students.

deAlbuquerque also focuses on wind ensemble pedagogy, a skill the Luther College search committee sought in the new conductor. She has published many case studies with the series *Teaching Music Through Performance in Band*.²⁵⁸ This fifteen-volume series is dedicated to innovative ways to teach band performance in public schools and at collegiate levels. deAlbuquerque also wrote an article on women in music for *The Podium*, a publication of Kappa Kappa Psi/Tau Beta Sigma, a women's music honorary organization. She presented on the same topic at the organization's 2006 Women in Music speaker series.²⁵⁹ She hopes to help lead women further into college band conducting and other professional music careers that have a tradition of being male dominated. deAlbuquerque hopes her leadership will help professional musicians view women's leadership roles as a normal part of the profession.

Beginnings at Luther College

During her job interview at Luther College, deAlbuquerque was asked to conduct the Concert Band and meet with a small group of students. She recalls the students asked detailed questions about her teaching philosophy and what her goals would be for the

²⁵⁷ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 162.

²⁵⁸ *Teaching Music Through Performance in Band*. teachingmusic.org. Accessed December 15, 2015.

²⁵⁹ Curriculum Vitae, Joan deAlbuquerque. 2015.

band program. She also met with Frederick Nyline for the first time, getting to know his history and interactions with the band in rehearsals:

I was very impressed with how welcome everyone made me feel when I first came... And I spent a long time with Fred. He and I spent more than an hour together in this office talking about all sorts of things.²⁶⁰

For her conducting audition, deAlbuquerque was assigned Ron Nelson's *Rocky Point Holiday*. Although she thought the band sounded polished at first listen, she had several ideas on how to refine the sound.²⁶¹ She became the first woman to conduct the Luther College Concert Band. Her hiring was announced by a Luther College news release highlighting the ensembles prestige:

Luther College announces the appointment of Joan deAlbuquerque as associate professor of music and director of the Luther College Concert Band. deAlbuquerque will begin her duties at Luther in August... Created in 1878, the Luther College Concert Band began the college's long-standing tradition of band excellence. The group is one of the oldest touring organizations in the nation and ranks among the country's outstanding college bands.²⁶²

Since her first semester at Luther College in fall 2011, deAlbuquerque has worked to sustain the traditions of the band, while implementing her own philosophy, vision and goals for the band. She specifically appreciates the mentoring assistance from low brass professor Michael Smith and orchestra director Daniel Baldwin for helping her successfully incorporate some changes with the Concert Band:

²⁶⁰ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 161.

²⁶¹ *Ibid.*, 161.

²⁶² "Joan deAlbuquerque appointed Concert Band director." *Luther College News*. January 17, 2011. https://www.luther.edu/headlines/?story_id=314478. Accessed January 19, 2016.

Mike Smith [Michael Smith, professor of low brass] has been a huge help to me. I bounce many ideas off of him, just because he knows so much... Dan Baldwin also; it was great to have an ensemble director to help out. We met a couple times a semester to talk about anything. We still meet to chat about things. I would ask questions about recruiting or how to do certain things and questions about some of the traditions.²⁶³

In addition, deAlbuquerque stays in touch with Weston Noble and Frederick Nyline, who also mentor her. She believes it is important to have strong mentorship in her own life so she can continue being a good mentor to her current and past students.²⁶⁴ She also understands the strong connection Luther College alumni have with some of the former band directors:

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 with deAlbuquerque through the influential directorships of Carlo Sperati, Weston Noble and Frederick Nyline.²⁶⁵

deAlbuquerque's understanding of the Concert Band's history gives her leadership and programming a perspective that only comes from a program of longevity and success.

²⁶³ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 166.

²⁶⁴ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 167.

²⁶⁵ "Luther College Concert Band in Thousand Oaks, California." *Luther College Alumni Events*. March 19, 2015. https://www.luther.edu/alumni/events/calendar/?event_id=608703&date=2015-03-19. Accessed January 19, 2016.



Figure 12. deAlbuquerque with the Concert Band in 2012.

Source: Luther College Photo Bureau Flickr Account, Luther College, Decorah, Iowa.

Luther College Concert Band Recruiting and Visibility

When reflecting on achievements and experiences to date with the Luther College Concert Band, deAlbuquerque says she appreciates the compliments she receives on the band's clarity of sound. She also cites the band's ability to perform at a high level at conventions, including the Iowa Bandmasters Association (IBA) conference in Des Moines and the College Band Directors National Association (CBDNA) north central division conference in February of 2014:

I put a tape in for the regional CBDNA that was held at Ball State University . . . in Muncie, IN. We were chosen; I think [the Luther College Concert Band] was the only small college band chosen. University of Iowa was chosen that year as well... What was great was that people a day or two later were still talking about our performance. We had a very good showing.²⁶⁶

deAlbuquerque intends to keep the Luther College Concert Band visible and to meet as many high school band directors as possible, as they have a strong influence on prospective students. She conducts many honor bands each semester, partly to maintain

²⁶⁶ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 164.

contact with high school band directors and students. She also works with the regional band directors association (North East Iowa Band Association), the Iowa Bandmasters Association as the College Affairs Representative, Iowa Music Educators Association and College Band Directors National Association; “People say it’s so good to see Luther at these things. There is more of a presence of Luther...”²⁶⁷ deAlbuquerque networks through conferences and with conductors she has met while conducting festival bands. She has conducted the Israel Youth Honor Band and continues giving master classes and clinics in Israel, a service she began when first invited to Israel in 2000.

The Concert Band’s director enjoys having music and non-music majors in the band and treats all band members with the same high expectations. She admits that sometimes students can get overwhelmed with their responsibilities in the band and on campus as a whole, but she says it is important to hold everyone accountable for what they need to do in a caring environment:

I don’t expect more out of them than I expect of myself. I expect a lot. I expect it in a loving way, “You don’t have this part down, when will you -- a week or two?” It can be a bit overwhelming for them, because I expect so much... I don’t even pay attention to who is a major and [who is] not.²⁶⁸

Often on band tour concerts, deAlbuquerque asks band members who are music majors to stand as a way to recognize those who are preparing for careers in music. She then asks non-majors to stand to visually demonstrate the large percentage of band members who are achieving a high level of musical proficiency while preparing for a profession outside of music. She finds this action speaks to the interest many high school students have in

²⁶⁷ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 165.

²⁶⁸ Ibid., 169.

Luther College--they can continue to participate in music at a high level in college, while preparing for a different career. deAlbuquerque believes one of her strongest recruitment tools is conducting the honor bands hosted at Luther College:

The Dorian band festival and summer camps are huge for recruiting. We get a lot of students who come to Luther because of that... That is very important for the way we recruit and show prospective students what is possible with this band program.²⁶⁹

She invites prospective students to visit the band any time they are on campus and works with the admissions office to have students bring their instruments and play with the band in rehearsal. deAlbuquerque says having prospective students visualize themselves in the Concert Band and interacting with current college students on their own instrument are the best ways to convince them to attend Luther College.

Touring: The Tradition Continues

deAlbuquerque strongly believes in the Luther College Concert Band's touring program. She enjoys the many aspects of touring and hopes she is developing recruiting and alumni relations opportunities when she asks band members to visit with audience members at intermission. She also understands how important it is for alumni to stay connected to the band:

It's a recruiting tool in the sense that we want people to hear us... We want our alumni to come back as well. They bring friends... it's all about playing for an audience that you may know, but also one that can help get the name out.²⁷⁰

²⁶⁹ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 171.

²⁷⁰ Ibid., 171.

She explains that touring is also good for student band members. They learn to work with each other on a new level and to be part of a larger ensemble traveling together. Touring is a way to unite the band through difficult times and celebrations.

deAlbuquerque has taken three regional tours with the concert band, traveling to states in the Midwest and on the West Coast. The band has also taken small tours to perform and present at conventions and clinics. Touring, both regional and international, is a part of the Concert Band's strategic plan, and deAlbuquerque understands the importance of having this presence in the broader band community. She says she strives to keep the Luther College Concert Band's reputation strong. Under her conductorship, the band will continue its tradition of Midwest tours and also take longer tours to both U.S. coasts.

In 2013, deAlbuquerque took her first international tour with the Luther College Concert Band. The band traveled for two weeks in Iceland and Norway. In Iceland, they performed in Reykjavik at the Harpa Concert Hall. In Norway, the Luther College Concert Band performed in Nesttun, Hamar and Lilestrøm, retracing many of the concert venues Carlo Sperati visited in the early tours to Norway.²⁷¹

²⁷¹ 2013 Concert Band Tour Program. Luther College Archives.



Figure 13. LCCB tour photo, 2015.

Source: Luther College Music Tours Office, Luther College Music Department. Decorah, Iowa.

As of the spring of 2016, deAlbuquerque plans to take the Concert Band to Spain in the summer of 2017. She hopes this inaugural tour to Spain will open up new parts of Europe to Luther College touring ensembles and increase the audience for the Concert Band.²⁷² She is excited for the Concert Band to experience the band culture of Spain, particularly

²⁷² Informal discussions with Joan deAlbuquerque. Benjamin Yates. 2015.

in Valencia, Spain, home to the oldest wind band in the country, La Banda Primitava de Lliria (The Primitive Band of Liria), founded in 1819.²⁷³

Band Operations

Joan deAlbuquerque's operational philosophy for the band program at Luther College includes an emphasis on the band's having a clear sound and the ability to achieve high standards with difficult music. She credits much of the band's success to the financial support from the Luther College administration and faculty.

deAlbuquerque holds band auditions each fall semester, knowing that the first scheduled concert of the semester is just a few weeks after rehearsals start. Therefore, the audition material is one of the works programmed for the first concert. By doing this, she ensures that the band is technically prepared for that first performance much earlier.

My philosophy is to pick a band piece that is difficult and the students learn it [for the auditions]. So that way, the first rehearsal is working on putting the work together, not teaching the piece. They already know it. That is so important when we only have three weeks to prepare our family weekend concert.²⁷⁴

For the audition process, applied lesson teachers listen to the first round of auditions. In addition to returning students, first-year Luther students can also audition for Concert Band. After the first round, first-year students can either be placed in Varsity Band or advanced to round two of auditions. In the next round, first-year and returning students perform excerpts from the selected band work and sight-reading selected by the applied lesson teacher. Students are then placed in either a Concert Band final round or

²⁷³ Home Page. *La Banda Primitava de Lliria*. <http://www.bandaprimitiva.org>. Accessed February 23, 2016.

²⁷⁴ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 165.

on a Wind and Percussion Ensemble list. deAlbuquerque and the studio lesson teachers listen to the final audition round. Together, they create the Concert Band section and Wind and Percussion Ensemble section lists:

I am able to hear almost all of the students and meet many for the first time. By the end of the night, I have a roster with students eager to see who made it into Concert Band. There is this line of 70 or 80 students all in the hall waiting to see what is going to happen... I post the list and I leave. There are happy and sad people. And [then] I start rehearsal the next day, the first day of school.²⁷⁵

Concert Band performs twice near the beginning of the fall semester, at Parents Weekend and Homecoming. The band is also active in much of campus life, performing at campus convocations, fall concerts, the Dorian Band Festival concert, a spring tour Homecoming Concert, the Showcase Concert during commencement weekend and at the commencement ceremony.

Band officers make the band unique in many ways to deAlbuquerque:

We have four student leadership positions. We don't use titles, except for President. They plan all the activities... I try to be involved--family board games, bowling, roller-skating, Whippy Dip, carving pumpkins. All three bands have officers. Last year all three bands carved pumpkins together. It helps us be closer... Then these students feel they can trust everyone and they play better, they play out. It's great.²⁷⁶

Band officers are also expected to help deAlbuquerque support students in the various sections and help with some decision-making, particularly on tours. As with band officers, the section leaders help deAlbuquerque make decisions about musical issues and hold weekly sectional rehearsals:

²⁷⁵ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 165.

²⁷⁶ Ibid., 164.

They do have sectionals run by section leaders, without me unless they ask. I think it's good for them to have that leadership role. Sometimes I have the applied faculty help at sectionals, but that's rare.²⁷⁷

Student officers and section leaders communicate progress and student opinions to deAlbuquerque. When needed, she can then discuss with the whole band specific issues that officers bring to her.

deAlbuquerque explains that she depends on the applied lesson faculty members and their involvement with the band. While she rarely asks them to participate in band rehearsals, she does ask their advice about specific instrument issues and sometimes asks them to work with students on technical issues in the band music during lessons. She finds the faculty to be very supportive:

They come to all the concerts. Occasionally I have them come and work with a section... Other than that I've gone to some faculty members and asked them to sit in on chair placement auditions, specific instrumental solo issues and any run-off auditions.²⁷⁸

As needed, she consults with faculty on her observations of individual students in rehearsals. She says she wants to encourage students to work on band music technique and musicality in studio lessons.

The Concert Band rehearses in the Sperati Band Room in the Jensen-Noble Hall of Music, where the band has rehearsed for the past three decades. Recently, a private donation helped update the room with new sound paneling.

²⁷⁷ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 168.

²⁷⁸ Ibid., 169.

We just got new sound paneling [in Sperati Band Room]! It is difficult to rehearse in a loud space, so this new paneling is so much better... this allows the band to project their forte sound better in concert.²⁷⁹

deAlbuquerque says the new paneling will keep the rehearsal space from being too loud, and this will better prepare band members for performances in larger spaces.

Concert Band meets four times a week, although sometimes conflicts arise with the choirs or jazz bands. deAlbuquerque explains that while conflicts are unavoidable, she does everything possible to work with music majors and non-majors to ensure their participation.

Under deAlbuquerque, the Concert Band size is smaller than under previous conductors and more similar to a wind ensemble size, with fewer instruments doubling. Historically, concert band instrumentation considers doubling and tripling on most parts. In the early 1950s, Frederick Fennell and the Eastman Wind Ensemble promoted the smaller wind ensemble, based on the size of an orchestral wind section, with very little doubling of parts within the group.²⁸⁰ In the past, the Luther Concert Band has retained the idea of a larger group, with the doubling on instruments. However, deAlbuquerque feels it is important to update the sound and literature of the band, making it smaller, but keeping the traditional Concert Band name.²⁸¹

²⁷⁹ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 168.

²⁸⁰ Camus, Raoul F. "Frederick Fennell." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 19, 2016, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/44635>.

²⁸¹ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 168.

To aid her unique tuning system, deAlbuquerque uses a seating arrangement that places all of the principal brass players in the center of the band in the back two rows. The tubas sit on the stage-right end of the band in the last row, with euphoniums in front of them. The low woodwinds are seated in a triangle in rows two and three as well with the principal oboe and flute next to each other in row one. For a direct comparison to band seating charts used by Noble and Nylene, please refer to Appendix E, page 167.

Seating Chart
Joan deAlbuquerque
Luther College

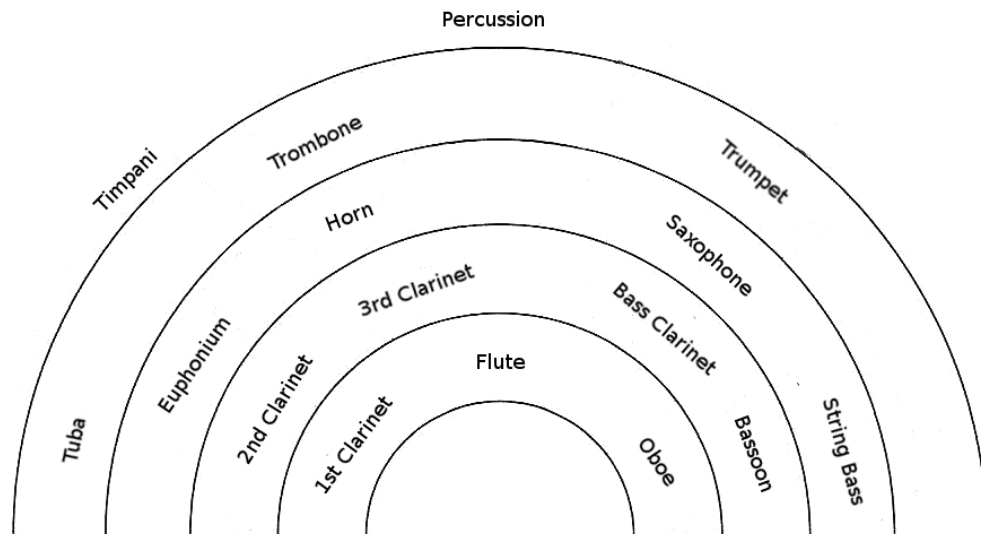


Figure 14. Concert Band set up under Joan deAlbuquerque.

Source: Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015.

deAlbuquerque states that this system of seating works with her intonation system to create a unique, clear-sounding band:

Everyone can access that sound and I don't think the audience loses anything from that. I think it's important; I'm one of the few that does this... I want it so everyone has access to the sound they need, especially principal players... Some

people want to have a set up because it looks right, but this is a philosophical idea that I think about very carefully.²⁸²

She refers to this system as the “Long Beach Sound,” which she believes provides the desired complements of clarity and sound. John Carnahan, director of bands at California State University, Long Beach, developed the system. deAlbuquerque further explains:

It has to do with pitch. It has to do with tuning to 438, but also with the band listening to who is in charge of pitch... Many people ask me how I get that mellow sound, that warm sound. Part of it is cheating, because I go to 438. We then only play at 440, not 442 with all those waves going on, so I think that’s really one of my best achievements.²⁸³

The Concert Band reaches the in-tune sound with a clear, dark tone that she seeks. Starting instruments at a lower pitch level keeps the band from becoming bright sounding. Additionally, deAlbuquerque wants pitched percussion instruments in tune with the band, keeping the band at a lower starting pitch helps keep the wind instruments in tune with chimes and bells. This system is different from other modern tuning systems that start at 440 Hz in the United States and as high as 443 Hz in Europe. However, tuning systems in the nineteenth and twentieth centuries have moved up and down for sound reasons similar to those that deAlbuquerque gives.²⁸⁴

Concert Band Literature and Programming

²⁸² Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 167.

²⁸³ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 163.

²⁸⁴ Mendel, Arthur. “Studies in the History of Music Pitch.” *The Harvard Dictionary of Music*. 4th ed. Harvard College: Cambridge Press. 2003. Page 663.

deAlbuquerque considers the ever-shifting personnel of the band when choosing program literature. She must be aware of changes resulting from members who are student teaching off campus, studying off campus all year for a nursing practicum, studying abroad or participating in other off-campus school activities. She notes the band sound may also change in a given year because some members may choose to participate in a different music ensemble:

You never know what it will be every year [since] there are different talents. All three orchestras and the two jazz groups are considered major ensembles, so the students can [chose those] and not be in band. That is a challenge for me when looking at literature. So many talents can come and leave.²⁸⁵

This opportunity to perform in a variety of music ensembles at Luther College offers a recruiting advantage, but, as deAlbuquerque notes, can result in planning challenges each semester. Still, she strongly supports the importance of many ensemble options for students.

deAlbuquerque is adding to the Concert Band's repertoire with many commissioned works. In 2014, she was the sole commissioner of *Morning Sun upon the Wild Prairie Rose* composed by John Carnahan for distinguished Luther College alumnus Adolf Herseth, principal trumpet player for the Chicago Symphony from 1948 to 2001. She also has joined consortiums to commission works for the Concert Band:

I've bought into many commissions --two last year and three this year[2015]. Many are part of consortiums where [the Luther Band] is one of 15 on the commission. The Luther Class of 1965 bought one this year; what a great donation -- it's brand new. It is titled *The Promise of Grace* by Daniel Allman.²⁸⁶

²⁸⁵ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 166.

²⁸⁶ *Ibid.*, 170.

The Class of 1965 donated *The Promise of Grace* in honor of its 50th reunion. The Concert Band premiered the work at the Luther College Homecoming Concert in fall 2015. The Class of 1965 also helped commission the *Passing Bell* composition, premiered in 1974. Class members were enthusiastic about helping with another commissioned work for the Luther College Concert Band.

deAlbuquerque thinks it is important for the band to perform standard repertoire. She enjoys classical composers, including Percy Grainger and Gustav Holst. She cites Rossano Galante as a new contemporary composer whose work provides strong programming for the band:

We did his *The Red Woods* last year [Spring 2015]. We are playing another one of his this year, *Transcendent Journey*. Wind and Percussion is playing *Landscapes* and Varsity Band is playing one called *Mount Everest*. So, I really like his music. It sounds like movie music, pleasing to the audience, but challenging for the students.²⁸⁷

She also favors the works of Joseph Turrin, noting that she programmed his *High Flight* on her first Concert Band international tour to Norway. Her doctoral dissertation included a detailed analysis of Turin's *Hemispheres* so she feels she understands his music.²⁸⁸

The Luther College Concert Band and the Future

For over 100 years the Luther College Concert Band has built a strong tradition of wind music for the department and the campus. deAlbuquerque says she looks forward to future challenges and successes, while focusing daily on the students and enjoying all that

²⁸⁷ Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 170.

²⁸⁸ deAlbuquerque, Joan. *Hemispheres for Wind Ensemble by Joseph Turrin: A Critical Analysis. Dissertation. University of North Texas. 2005.*

they bring to the Concert Band. She is proud of the band slogan, “one band, one family,” noting the importance of comradeship within the band:

I’m very excited that I now have two couples who met in the LCCB that are getting married. I hope to continue to create an environment where students feel a part of something really special.²⁸⁹

deAlbuquerque feels it is important for students to have an aesthetic experience during every rehearsal and concert. She works towards this goal both by providing an intensive rehearsal atmosphere and by encouraging the Concert Band, Wind and Percussion Ensemble and Varsity Band to enjoy the community and social aspects of making music together. deAlbuquerque leads the band by example and by having a personal connection with every student:

I am blessed that I am able to pray with students before every concert and I continue to do this and thank God for this wonderful gift of music that he has given us!²⁹⁰

²⁸⁹Correspondence with Joan deAlbuquerque. February 2016.

²⁹⁰Joan deAlbuquerque, interview by Benjamin Yates, October 1, 2015, Appendix D, Page 170.



Figure 15. deAlbuquerque with the Luther College Concert Band in the Center for Faith and Life, 2014.

Source: Luther College Photo Bureau Flickr Account, Luther College, Decorah, Iowa.

CHAPTER 6

SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDY

Summary

The Luther College Concert Band started as a student-led activity, setting it apart from other university bands of the late nineteenth century. Most of the large university bands in the United States historically received funding as military training²⁹¹ and athletic bands,²⁹² but that influence was minimal at Luther.²⁹³ The Luther band program eventually became an academic area of study. Unlike many university bands of the time, the Concert Band was not primarily used for athletic event entertainment, but rather was reserved for campus concerts and touring.²⁹⁴ When the band marched in parades while on tour, it was to announce a band concert later in the day.²⁹⁵ Marching was never a primary

²⁹¹ *History of the Marching Illini*. Marching Illini. <http://marchingillini.com/about-mi/>. Accessed January 25, 2016.

²⁹² Petersen, Larry. *Bands at the University of Iowa from 1880 to 2008: The Development, Directors, Repertoire, and the 1966 Historic Tour of Europe and the Soviet Union*. 2012.

²⁹³ Griffin, Peter James. "A History of the Illinois Industrial University/University of Illinois Band, 1867--1908." Order No. 3130925, University of Illinois at Urbana-Champaign, 2004. In PROQUESTMS Dissertations & Theses @ CIC Institutions; ProQuest Dissertations & Theses A&I; ProQuest Dissertations & Theses Global, <http://search.proquest.com/docview/305191311?accountid=14663>. Page 62.

²⁹⁴ Camus, Raoul F. "Band: The Academic Band Movement." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 25, 2016, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/A2252742>.

²⁹⁵ Sperati, Carlo A. *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*. Galbraith Printing Company: Chicago, IL. 1914. Page 22.

activity of the band. The student ensemble performed patriotic tunes and American marches, influenced by popular band music of the day.²⁹⁶

The Concert Band expanded in the twentieth century, becoming an academic ensemble housed in the Luther College Music Department with its first faculty conductor, Haldor Hanson. Although only with the band a short time, Hanson established the importance of having a college band program and won the support of college administrators. In 1905, Carlo Sperati, a Luther alumnus, was hired to conduct the Concert Band after he attended divinity school and taught in Washington state. Sperati developed the band musically and financially, leading it to become the first ensemble at Luther College to tour internationally. Under Sperati, the Concert Band took several major regional tours through the Midwest and Pacific Northwest and took international tours to Norway and Europe. The band organization expanded to include tour organizers and additional financial resources from the college administration. The first six decades of the Luther College Concert Band are written about in the College's historical documents. Early recordings of band performances and photographs of the band's tours with Sperati as conductor are located in the Luther College Nordic Archives. These provide further details of the early music program and Concert Band. Band members have contributed written and oral histories about tours as early as the one in 1914 to Norway.

After Sperati retired in 1945, the Luther College Concert Band struggled to stay popular among students. Several factors worked against the band during this time, including the draft of many young college-aged men during World War II and the short

²⁹⁶ Appendix F, program listing.

tenures of Sigvart Hofland and Sigvart Steen. The early inclusion of women at Luther College and in the band helped keep the band program running. College administrators continued to support the band as a way to recruit new students to the college.

After the war, Weston Noble was appointed to Luther College to conduct the Concert Band and Nordic Cathedral Choir. Under the young director's leadership, the Concert Band began taking annual regional tours throughout the United States and eventually became known in New York City, Washington D.C., Cincinnati, Chicago, St. Louis, Minneapolis, Milwaukee, Seattle and many more major cities. Noble also secured a financial commitment from the college president that allowed the ensemble to travel to Europe. Although the Great Depression and World War II stalled the growth of the band, Noble was persistent and eventually left a sound band program to the next conductor.

Frederick Nyline became the band's conductor in 1973. The former marching band conductor from the University of Minnesota challenged the band to be the best it could be through high expectations of every student. Under Nyline's leadership, the band program moved into a new building, added a third wind ensemble and new tours to Japan and China. Nyline's hope was to continue the growth of the band program at Luther College and find a place for every student in one of the three bands. The continued success of the band relied heavily on scholarship money to help recruit young musicians. Nyline promoted the band program by programming concerts that were accessible to a variety of audience members, making a band concert an event for the whole family.

Although only at Luther College since 2011, Joan deAlbuquerque has maintained many of the band's traditions while transitioning to a new level of refinement. She has worked to promote the band through appearances at professional conventions throughout

the United States and led the ensemble on a tour to Iceland and Norway. Her plans to take the band to Spain in the summer of 2017 will build new relationships between Luther College band students and the people of Spain. The college administration and Music Department support the band program and provide applied lesson instructors to the hundreds of students involved in wind music at the college. Luther's support grows out of its pride in the band program's tradition and history.

Luther College takes pride in the music program, its bands and the important role they have played in the history of the college. This essay provides a resource to students and faculty who want to learn more about the band's history, touring at Luther College and the Literature the band has performed. The Luther College Concert Band directors over the last one hundred years shaped the band through touring, repertoire, recruiting and band operations. The three directors interviewed for this essay provided unique approaches to the Concert Band, and each of them continued long-held traditions initiated in the earliest days of the band.

To help educate students and promote the college, the Concert Band takes regional and international tours so as to reach varied audiences. These tours also serve to expand the liberal arts college experience by giving band members the chance to broaden their knowledge and understanding of different cultures and people. The Luther College Concert Band was also the first collegiate band to perform at Lincoln Center and has numerous recordings documenting its development into a modern wind ensemble.

Recommendations for Further Study

This document attempts to present a concise yet complete history of the Luther College Concert Band and provide biographical information about its conductors and

their musical and educational goals. Topics for additional investigation include the band's repertoire and its relationship to larger trends in band repertoire in the United States. The historical documentation provided in this essay could be supplemented by additional oral histories from former band members and Luther College students. "One Hundred Years of Band Tradition at Luther College" may encourage alumni of the band program to learn more about specific tours and contribute their own stories to the historical record.

Although the Dorian Band Festival²⁹⁷ and Weston Noble's contributions to choral music have been studied, other important aspects of music at Luther remain largely undocumented.^{298,299,300,301} For example, the Luther College choral and orchestra programs are discussed in several publications.³⁰² However, a comprehensive study of these programs³⁰³ has not been initiated. The college has musical roots in vocal music, supporting six choirs and numerous choral ensembles. Additionally, the orchestra is the

²⁹⁷ De Sotel, John Robert, (Author). 2001. "A history of the Dorian Band Festival founded by Weston Henry Noble at Luther College." Ann Arbor: University Microfilms International (UMI), 2001. *RILM Abstracts of Music Literature*, EBSCOhost (accessed January 25, 2016).

²⁹⁸ Bunge, Wilfred. *Warmly, Weston*. Decorah: Luther College Press, 1998.

²⁹⁹ Noble, Weston. "How to Improve Intonation in Your Band." *The School Musician Director and Teacher*. 34 (March 1963): 52-53.

³⁰⁰ Noble, Weston. Ed. Steven M. Demorest. *Creating the Special World: A Collection of Lectures by Weston H. Noble*. GIA Publications: Chicago. 2005.

³⁰¹ Scrock, Dennis. "An Interview with Weston Noble." *Choral Journal* (December 1991): 7-13.

³⁰² Hendricksen, David Alan. "Twentieth-century choral music programming by Concordia, Luther, and St. Olaf college choirs, 1950-1986." n.p.: 1988. *RILM Abstracts of Music Literature*, EBSCOhost (accessed January 25, 2016).

³⁰³ Neve, Paul Edmund. "The contribution of the Lutheran college choirs to music in America." 1968. *RILM Abstracts of Music Literature*, EBSCO, February 28, 2015.

oldest continuously run ensemble at Luther College. They deserve documentation and review. Likewise, jazz ensembles were not a part of this research project, but Luther College is home to a growing jazz program. Although only three decades old, this program has faced many of the challenges new areas of interest encounter at small colleges, including funding and recognition. The high percentage of student participation in music and the use of ensembles for recruiting are also important to note, as is the continued study of the touring program at Luther College. Each major ensemble (choir, orchestra, band and jazz band) tours on a rotating schedule to regional and international locations. The tour locations and the impact of the cultural education for students should be documented.

Portions of this project are still underway, including continued research of concert programs and recordings by the Concert Band. Although college documentation has been used, the opportunity to use social media to source information from a greater pool of information and Concert Band enthusiasts will help complete gaps in the record.

Luther College's strong music tradition from its beginning has helped to define the college to the present day. It would benefit the institution, its alumni and current faculty and students to learn more about the history of these collegiate music groups.

APPENDIX A, Translated Chapters from *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914*

The following material from *Norgesfaerden: Luther College Concert Band og Chorus, Koncertturneen 1914* was translated by Elisabeth Mauerland. The first three chapters are translated in full. Later chapters in the book describe specific events of the tour, including diary entries from Carlo Sperati and other participants of the trip. The Luther College Norse Archives plans to complete a full translation of this work in the future.

CHAPTER I

THE OCCASION FOR THE JOURNEY

“The Norse will travel. They will empower others.”

There is this desire to travel which for a large part has created the history of the Norwegians. It has also played a part in the Norwegian-American emigrant saga. The desire to travel and a genuine wish to improve the circumstances of their own lives and those of their descendants have pulled no less than seven hundred thousand Norwegians across the ocean to America, to “the Home in the West”. And the wish to improve their living conditions have been more than fulfilled. “Norwegians have done well in America.” However, the heart still possesses the desire to travel. The Norwegian-American runs true to his Viking form. He too will leave home to possibly empower others.

But it may be true that in the emigrated Norwegian this desire to travel takes the form of homesickness. “Wherever in the world I go, whether to the South, whether to the West, it is though not the land of my home, for the land that I saw in my childhood is the best; I am proud of the land of my Fathers.” That is not to say that many emigrants want to go back to Norway to live there; they have done too well in the new country for that. But the family ties are strong, and the childhood memories light the way home to father and mother and the place where one’s cradle once stood. The thought of seeing the old country again is growing strong and warm, and one day the journey begins – the Norwegian-American goes home again – to visit.

This homesickness is also not unknown to second and third generation Norwegians. The emigrants have taught their children to love Norway as their fathers’ land. These children are of course first and foremost Americans, but most of them are conscious of their Scandinavian origins. They embrace the home country of their father and mother with warm interest and love, though not to the degree that many in both Norway and America would wish. Norwegians are known for being Americanized easily, maybe too easily. Still, it must be said that the new generation of Norwegians in America

is aware that it is *Norwegian-American*, grateful for both its Scandinavian heritage and for its American land of birth. It certainly has no reason to be ashamed of its lineage.

The last ten years, especially, the students among the Norwegian-Americans have had the possibility of a journey to Norway in clear view. That possibility has naturally increased the homesickness. With this in mind it should be mentioned that the year 1905 was memorable for Norwegian-Americans, not only because of the great events that happened in Norway that year, but also because of the Norwegian Student Singers' visit to America. Many people feel that this visit did more than anything else to strengthen the ties between the two countries, at least for the studying youth. St. Olaf College Band's visit to Norway in 1906 and Luther College Concert Band's journey to Norway in 1914 are undeniably the results of the Norwegian Student Singers' visit to America and their invitation to visit Norway. Therefore the Norwegian Student Singers are gratefully remembered by everyone concerned.

Luther College Concert Band's invitation was repeated in 1911 during Professor C. K. Preus' visit to Norway as a representative for Luther College on the occasion of the 100th anniversary of the University of Norway. And since the centennial of 1914 was already so close, it was clear the invitation was for that year.

The hope that Luther College Concert Band really might accept such an invitation became more and more wide-spread. Naturally, it was important to arrive in Norway in time to help celebrate the big day of May 17, 1914, in Kristiania. For this to happen, the school year had to end much earlier than usual, and there were also many other practical difficulties in connection with such a trip, not the least financial ones. Still, the Norwegian Synod encouraged this journey, as it adopted this resolution at their meeting in Minneapolis, Minn., in June 1913: "That Luther College Concert Band may go to Norway next year is considered very desirable, and friends of the school will certainly provide the necessary financial guarantee. If this journey becomes a reality, the school year should be adjusted so that the members of the band don't miss too many classes."

Thus it was a given that Luther College Concert Band's trip to Norway had to occur in the anniversary year of 1914. Apparently, friends of the Band saw two sides of the issue. Norway would be overcrowded that year, some said; it would be impossible to get proper lodging etc.; the stay would be too expensive; Norwegians would be too busy with all their parties; there was a question whether people in Norway hadn't already taken on too much with the exhibit in Kristiania; St. Olaf's Choir had just been there the previous year; and these trips never paid, etc. On the other hand, others asserted that 1914 was the year above all years that Norwegian-Americans really wanted to bring their greetings to Norway; this was the year that people in Norway would be prepared for many and big visits; there would be the right atmosphere of celebration on both sides; and concerning the exhibit: That in itself would be reason enough to visit Norway, and "The Emigrated Norway" at the exhibit ought to be supplemented by such a representative collection of Norwegian-American youth, like Luther College Concert Band. The occasion for the visit was there; the desire was there; raising funds for the trip ought to be possible; and certainly the people of Norway would do their part so that the journey would become a success in every regard. Besides, Luther College was the oldest

and most eminent Norwegian-American educational institution, and Luther College Concert Band was a worthy representative of it.

Luther College was, as is well known, founded in 1861 by the Norwegian Synod, exactly fifty years after Norway got its own university. This church school has tried to conserve the old Norwegian heritage, Norwegian-ness, and Christianity. It was built by a few, poor pioneers for \$80,000 in the midst of the horrors of the Civil War and thus bears splendid witness to the Christian principles of the solemn souls of the Norwegians. It is the greatest visible evidence that the emigrants treasured the heritage they brought with them. Faithful to the principles of its founders to this day, Luther College felt particularly encouraged to greet the motherland in the year of her anniversary with a visit by her sons, especially in this time of building bridges, during which the hearts are opened to mutual understanding. Luther College wanted this bridge building work to be healthy and true, with lasting fruits.

It was also natural that just Luther College Concert Band would be the representative of the school at such an occasion. After all, it was the Band that had received the invitation. The Band was a worthy representative of the whole school, even though it only works during leisure times. The Band had already toured extensively. A good male choir could also be arranged within the Band. The Band with its choir would speak the language of music and song, a language that would be popular everywhere, interpret the emotions of the heart, and arouse a festive atmosphere. At any rate, it was thought that the Norwegian-Americans' greeting to Mother Norway in her moment of celebration could not be brought to her by the students of America in a more beautiful manner. Luther College Concert Band seemed appointed by the circumstances themselves to greet old Mother Norway on her hundredth anniversary in the language of the heart: music and song.

CHAPTER II

THE PREPARATIONS

In a way the preparations for the journey to Norway started the year after the Norwegian Student Singers' visit. It has always been a principle of Luther College Concert Band to acquire instruments of the best quality. A whole new set of instruments was therefore acquired for the Pacific tour in 1906. For the journey to Norway, of course, nothing was spared in order to complete the instrumentation. The newest of the new was to be brought along. Thus, in January 1914 "cathedral chimes" and a nabimba (similar to a xylophone, but with a harp-like tone) were acquired. Frank Holton & Co. in Chicago also manufactured a big sousaphone especially for Luther College Concert Band's trip to Norway, and naturally this instrument attracted quite a bit of attention on the journey.

Just as difficult as the obtainment of the complete selection of instruments was the acquisition of the necessary repertoire for the Band. When the repertoire for the journey

was finally printed, it included no less than 288 pieces besides instrumental solos, voice solos, and the choir's selection of songs. — Instruments and music together represented a value of close to \$10,000, such as they were at the start of the journey.

When it was finally settled that Luther College Concert Band was going to travel to Norway, the conductor immediately decided that it would be impossible for him alone to be in charge of the trip, make all the preparations, and carry all the responsibilities. As the Synod had simply encouraged the journey and not made any further arrangements for the trip to become reality, the faculty at Luther College appointed three of its men to form a committee to be in charge of the Norway journey. These were the Band's conductor, Professor Carlo A. Sperati, the head of the school, Professor C. K. Preus, and Professor O. A. Tingelstad. The committee was organized on October 8, 1913, by appointing Prof. Sperati to be chairman and Prof. Tingelstad to be secretary.

One of the first matters that the committee had to consider was the question regarding the voyage. Hallinglaget, for instance, very much wanted that they and the band should travel together on the same boat. The final decision, however, was that the Band would travel with the Norwegian America Line steamer "Kristianiafjord" with departure from New York May 5th. The assertion was that it wasn't appropriate for Luther College Concert Band to travel on another ship of a different line, as long as the Norwegian America Line existed as a visible link in the bridge building effort, which is now being established between the old and the emigrated Norway.

Through the Norwegian America Line's agent in Chicago, Mr. Birger Osland, who all along has proven himself to be accommodating in every way, and with whom it's been a true pleasure to do business, Professor Sperati was authorized to have a number of tickets at his disposal. By this arrangement the Band was able to secure tickets for about 100 of their friends who wanted to join them on the trip. All of them thus bought their tickets through Professor Sperati and were assigned beds by him. Obviously, this resulted in a great deal of extra work and a huge amount of correspondence. The conductor also thought it wise to take a trip to New York in January, where he was able to visit the sister ship, "Bergensfjord", which was in port at that time. A score other things that had to be determined before the departure were also settled during this occasion. Mr. Hansen, the agent in New York, was also obliging to the Band's needs; and everything was taken care of in the best way possible.

One of the most difficult items in all the preparations was of course the finances. According to a decision by the Luther College faculty, every Band member who was going to Norway, had to pay \$50 for part of the ticket costs. Furthermore, every member paid \$25 guarantee money, which would be paid back at the end of the journey, assuming there was no complaint against the person. Finally, each member deposited \$25 for allowance, which was to be paid back in increments each week, in order to prevent anyone from going broke. Every member was also able to make use of the trip's treasurer as a banker during the journey and deposit as much as he wanted; such demand deposits could therefore be withdrawn at any time. Prof. Tingelstad was busy throughout the journey in this role of improvised banker.

Nobody expected the trip to be profitable. The committee, therefore, got the Winneshiek County State Bank in Decorah to be the guarantor of the Band for up to \$5000. The bank was secured against loss by friends of the school having guaranteed a similar amount in case of a deficit. The names of all the guarantors are listed in a later chapter.

Naturally, the Band needed a good line of credit. The printed materials and pictures for advertising, which had to be ordered immediately, were not cheap. Next, an impresario had to be sent to Norway beforehand and needed his costs covered. New instruments and new music were also purchased. The business manager paid out \$9000 before the start of the journey on April 25th. There was thus quite a bit of risk associated with the venture.

Pastor Johannes A. Moldstad from Chicago was appointed the Band's impresario in Norway. A better choice would have been hard to make. With his experience as a business man, before he became a minister; with his personal knowledge of the people and culture of Norway; with his natural energy and tirelessness, and with his bright disposition and his great patience, and not the least because of his devotion to Luther College, he did more to make this journey the success it was, than almost anyone could have expected. He departed on "Kristianiafjord" on February 10th from New York and worked constantly on behalf of the Band for five months, until we left him standing all alone on the dock in Southampton July 15th.

While the impresario prepared for the trip in Norway, the conductor was busy determining the final roster of the Band. Every member had to have a physical and take a musical examination. Next, they each had to promise to adhere to the following four rules for the necessary discipline to be maintained: First, the two familiar ones, that spirits are never to be consumed, and that tobacco is absolutely forbidden; next, in bed by midnight, if possible; and punctuality at all concerts, rehearsals, departures, etc. Prof. Tingelstad, especially, was in charge of adherence to the rules, and of discipline in general.

Then there were practice sessions, of which the conductor was in charge. However, all of the Band that was going to Norway couldn't meet before April 21st. That was because some of the Band's current members were unable to make the trip to Norway, so a few former members, who had done their share of carrying the burden of the preparations, were called in to fill in the ranks. There was therefore no opportunity for either the whole Band or the choir to practice together until just before departure.

Then there was an enormous amount of details to cover. Every member of the Band had to buy three uniforms, a blue fatigue uniform for traveling, a green regulation uniform, and a white gala uniform. Each set of uniform cost \$42.65. Also, through Decorah's well-known merchant Ben Bear, one suitcase – a steamer trunk – was acquired for every two members of the Band. Each boy was allowed to bring only a certain number of clothes, no more, no less. A singer's podium, though it would hardly be used, was finished. The Band brought its own set of chairs and was taught to tie these together, six to a bundle, for easier transport. Every member of the band was assigned to a special task: one was in charge of cleaning, one of newspaper clippings, a third of mail, a fourth of programs, others again of certain parts of the luggage, etc. Everything was organized

in advance. The whole band was thus divided into committees. The most important positions were held by the two heads of the luggage committee, who also deserve a special mention because of their diligence and mindfulness. These were Arthur M. Wisness, “property man”, and N. T. Findahl.

The closer the date of the departure, the busier the participants of the journey grew. Therefore it became evident that one man had to be appointed to the job of newspaper correspondent during the trip. Upon repeated requests, Pastor J. Carl K. Preus agreed to join for that purpose, and he certainly worked as steadfastly as anyone during the time he was along, that is, from April 29th (in Chicago) till July 28th, (also in Chicago). His correspondence was submitted regularly to the Decorah-Posten, the Minneapolis Tidende, the Norwegian-American, the Lutheran Herald, the Beloit Daily News, and the Decorah Republican, and sometimes to other papers.

Professor B. K. Savre functioned as an impresario for the concerts in America after the return, and he also did his job with excellence. The correspondence before the departure was well taken care of by the business manager with the assistance of one, sometimes two, stenographers, namely Miss K. Marie Sperati and Miss Ella Tiete.

CHAPTER III

THE PARTICIPANTS

Luther College Concert Band the way it was put together for the journey consisted of sixty members besides the conductor. Forty-five of these sixty constituted a choir, “Luther College Chorus”, whose efforts brought an agreeable change from the regular concert programs. The tenor Ingolf A. Grindeland served as a soloist for the choir. Professor Carlo A. Sperati conducted all the concerts throughout the trip.

A few words about the history of the Band are in order at this point. Luther College Concert Band is the most significant musical group at Luther College, Decorah, Iowa. Music has always been flourishing at this school. In 1878 a musical band was organized, though without high expectations concerning the future. The band consisted of 11 men besides the conductor. It performed in public for the first time on Decoration Day, May 30th, 1879, and soon won the favor of the audience. The first few years the band was instructed by one of its own members. The first hired conductor was Haldor Hanson, now living in Chicago. During his time all the musical efforts at the school went under the collective title *The Luther College Musical Union*.

In 1905 Pastor Carlo A. Sperati was called to Luther College as a professor in music and religion. He descends from a long line of musicians. The Sperati name is well known in Norway. The conductor’s father, Paolo Sperati, was for many years the conductor of the second brigade’s marching band in Kristiania, and his name is still fresh in people’s memory. Professor Carlo A. Sperati had his first music lessons taught by his father and thus learned to play violin, piano, and drums. At just six years old, the young drummer performed as a soloist both in Norway and Denmark. He also performed for the

Danish and Swedish royal families, became a member of his father's orchestra, often filled in for his father at the pipe organ in one of Kristiania's churches, and seemed to have a brilliant future in music ahead of him. But it wasn't his father's wish that he should devote his life to music. He therefore went to sea for a few years, eventually arriving in Brooklyn, N. Y., where he became an organist at the Norwegian Seamen's Mission. From there he traveled to Luther College in Decorah to prepare for theological studies, at the suggestion of deaconess Elizabeth Fedde. He graduated from Luther College in 1888 and from Luther Seminary in 1891. The following 14 years he was a minister on the Pacific Coast, the last ten in Tacoma, Wash. Since he took over the leadership, Luther College Concert Band has made great progress and has become widely and favorably known. During summer vacation the Band has done longer or shorter concert tours. There have been two tours of ten and twelve weeks on the Pacific Coast, one in 1906 and one in 1911, and the Band performed in the most eminent cities in the Northwestern states and on the coast. In 1911 Prof. Sperati received the order of knighthood by the Norwegian Student Singers Association.

Luther College Concert Band and Second Band, which is a preparatory band for the Concert Band, together constitute Luther College Greater Band. As previously mentioned, Luther College Band performed for the first time in the streets of Decorah on May 30th 1879 with 11 men. On Decoration Day May 30th 1912, 33 years later, Luther College Greater Band performed in the same streets with 110 men.

The following short biographies of all the Band's members were printed and handed out during the journey and proved to be of great interest. The instrument that each person played is indicated first. The number in parenthesis indicates the person's graduation year from Luther College.



Pg.42:

As can be seen above, only two of the Band members (besides the conductor) were born in Norway, that is Theodor Stensby in Elverum and Mikkel Lone in Røldal. Out of the rest of the members, twentyone represent second generation Norwegians in America, thirtysix third generation, and one, Opsahl, fourth generation.

Professor Christian Keyser Preus, the head of Luther College, who came along on the trip, also belongs to second generation of Norwegians in America. The same with the business manager, Professor O. A. Tingelstad, and the band's impresario, Pastor J. A. Moldstad. The Moldstad family comes from Toten. The newspaper correspondent of the journey, Pastor J. K. C. Preus, is the son of Professor C. K. Preus, and thus represents third generation. Quite a bit of attention in Norway was given to the fact that all the journey's participants both understood and spoke Norwegian, though not all with the same proficiency.

Luther College Chorus, which first organized for the trip, consisted of the following fortyfive members:



Pg. 43:

Melvin O. Andrew was the president of the Band, Martin L. Brevig was president of the choir, and Sibert M. Topness president of *Luther College Musical Union*, the organization that comprises both band and choir and all other musical organizations at Luther College.

Eager participants of the Norway journey were several ladies; first and foremost Mrs. Carlo A. Sperati, who was along for the whole trip, then Mrs. O. A. Tingelstad, who was also along for most of the trip, and Mrs. C. K. Preus. There were also the following, who faithfully joined for longer or shorter periods: All these mentioned here were under the immediate protection of “Luther College Concert Bands and directions” for longer or shorter periods, and contributed greatly in making the trip enjoyable and interesting.

Before this chapter comes to an end, another couple of people deserve to be acknowledged. When Pastor Moldstad was allowed by his congregation to go to Norway as the Band’s impresario, theology student Norman A. Madson sacrificed his studies at Luther Seminary to go to Chicago to take Pastor Moldstad’s place. Unfortunately he overexerted himself so much in this work that he became severely ill and had to quit because of poor health. The sacrifice he made deserves to be mentioned here. His work was then taken care of for a few weeks by Prof. Dr. Sigurd Ylvisaker from Luther College.

Prof. B. K. Savre also carried out a great deal of work as impresario for the last, American part of the tour.

These men should be counted as absent participants of the journey.

Finally, I will mention the three American railroad officials, who were at the disposal of the traveling party, respectively of Chicago, Milwaukee & St. Paul R. R., Baltimore & Ohio R. R., and “Nickel Plate” R. R., namely Thorval A. Morken, Royal N. Allen and C. A. Asterlin, who are all fondly remembered by the travelers.

Photo Captions:

Pg. 17: May 17 1914 [Norway’s Constitution Day]

Pg. 18: The Norwegian Student Singers’ America Choir 1905

Pg. 20: Norway’s flag. Given to Luther College Concert Band by L. S. Swenson at the College’s anniversary Oct. 14th 1911 with wishes for a happy journey to Norway in 1914.

Pg. 25: “Vittie” with his nabimba.

Pg. 26: Mr. Birger Osland, the Norwegian America Line’s main agent in Chicago.

Pg. 28: Pastor Joh. A. Moldstad, impresario in Norway.

Pg. 29: The new uniforms have arrived.

Pg. 31: Brevig tunes the nabimba.

Pg. 32: Trophies from the Norwegian journey 1914.

Pg. 36: The photographers are photographed.

Pg. 38: The Responsible Committee.

Pg. 40: Some of the ladies in the party.

Pg. 41: The Band and entourage in New York.
Pg. 42: Board of Directors
Pg. 43: The editorial staff

APPENDIX B, Interview with Weston Noble

July 15, 2015

BY: Thanks again for working on this interview project with me. My first area of questioning is about your career as the band director at Luther College and the milestones associated with that tenure. How did you come to be the band director at Luther College?

WN: Well, that is an interesting story. I taught high school for two years and had the band and choir. And then I had been going to summer school at the University of Michigan. I decided to quit teaching and go to Michigan full time, stay through, and get the doctorate. My roommate and apartment was all set up. Then there was a phone call. It was Luther, and the person that had the band and choir [Sigvart Steen] had left because his wife was a very fine singer. She had a spot in the Lyric Opera in New York. So of course, he went with her. I don't know how far down on the list I was, or even if I was first. So they called and asked if I would do it for a year. And that would be both the band and choir. So I decided to ask everyone in my faculty what they would do if they were I. It was universal; they all had the same answer. Go teach. So then I went to my piano lesson, the last thing on a Friday, and I asked what my teacher would do. She asked, "what do you really want to do?" I reasoned, "Teach in college." She answered by saying, "Then take this job at Luther!" So that very last thing on Friday, I ran downstairs and dropped all of my courses. Later, in maybe November, Pip Qually [Luther College president at the time], called me in and said I could stay at Luther College a little longer if I wanted [continue at Luther College for another academic year]. I agreed to do this, I enjoyed the teaching and conducting and saw no reason to go back to school.

BY: So is this what turned into the full time position, or just another full second year?

WN: Correct [it turned into the full time position]. I was teaching theory, also. The band and choir position involved booking a band tour, booking a choir tour, figuring all of the necessary materials and the many details of a tour.

BY: Programs? Buying tickets?

WN: Yes. It was a big load to balance. But I felt it was possible and I wanted to do it.

BY: When you were a student here at Luther College, who was the band director then? Did that person do all of this tour preparation work and take care of all of the touring aspects of the band?

WN: Yes, [but] during WWII the band and choir both suffered. There just weren't enough people around to play. The band was not in great shape when I came. I played [in the band] for four years and was pleased to continue [working] with both of them [both the band and choir].

BY: Who were some of your mentors when you first came to Luther College to teach?

WN: Dr. Sigvart Hoffland had been hired when I was a student. He took me under his wing both as a student and as a new faculty member.

BY: When you were in school at Michigan, who were some of the faculty who influenced the development of your rehearsal techniques?

WN: I didn't really have a mentor in that area at Michigan. Most of my thoughts developed from being in bands and choirs myself. I did learn a great deal from Earl Moore, the head of University of Michigan School of Music. He went through every student's schedule and usually had questions and advising to provide for every student. I was signed up for tuba lessons one summer and he called me in on a Saturday and asked why. I explained that I wanted to be a good band director. Moore went on to ask me to describe my favorite daydream. I explained that it was of me conducting the New York Philharmonic with a choir, something I have used ever since. It sounds ridiculous, but it has worked to keep me motivated. It is important to daydream; it provides a place for imagination and gives students and colleagues something to work towards.

So we decided because I wasn't all that serious about taking tuba and percussion and all that stuff, that I should get a degree in Music Literature. He warned me, many people have this degree and not many are getting jobs. So I took this risk to get a degree in Music Literature. I took as many classes as I could. I watched Revelli (University of Michigan Band director) many times in rehearsal. I learned what to do and what not to do. That surprised me and everyone else, but I really didn't want to be a high school band director forever even though I liked it very much. Since Earl Moore was a very credible person to me, I would consider him a mentor. Calling me on a Saturday morning, it still blows my mind.

BY: When you were the band director at Luther College, what were some of the things you would consider your greatest achievements as conductor? You spoke about how WWII made the band weak: how did the band recover from this?

WN: In 1968, I think, the band played at Lincoln Center in New York. We did get to play there a second time. We are still the only wind band to have performed there.

Of course, I was a little jittery, you know. I had to go out to New York to hire an agent to advertise. Luther just gave me blank checks, you know. I had no business doing those things, but I did. So, the first of the performances started with the Shostakovich Festival Overture. The audience was clapping before we had finished, so I knew that was high approval. After that, we could all just sit back and enjoy!

The second time I went out, we played Washington D.C. the night before and then had Lincoln Center the next night. We had some trouble setting up. We had to run around to find timpani, which really put us behind. It was a nightmare.

At 8:20 I was still dressing in the hotel across the street. It was raining, too. So I ran over there [across the street to the concert hall] [and found] the band had been worried about me. The clarinet soloist from Festival Overture came to me and said he couldn't play that night. So I found the young man who played second chair. I said to him, "You have played this work and heard the solo night after night; you play it." So he did. And the band didn't really notice and the audience loved it! The next morning I went down to see

if there had been a review in the paper. As I was going to the newsstand the soloist yelled at me from his hotel window, "Page 14!" It was a glowing review, so I affirmation that we had some great players and a good sounding band.

BY: When you directed the band, what conventions did you attend? Did you network with other band directors, high school music teachers?

WN: I usually went to the CBDNA [College Band Directors National Association] conventions. The board of directors wanted to have small colleges present a concert, so they asked the Luther band. I would go to these conventions without the band, but this would be different and a big deal. Usually these conventions where all large bands from big schools. We would get to go and see all these other big bands from big schools and well-known band directors. The convention was held at the University of Michigan with Revelli as the president that year. Luther was the only small college band to perform that year, and one of the few to have performed for yeas. That was an honor and influence to get to take part in.

BY: When you stepped down from directing the band, to just work with the Nordic Choir, what was the reaction from the Luther community?

WN: It was tough. It was summer as I remember. The registrar, who was also head of education, had called a meeting. At that time, the music educators went out in the summer for three weeks to practice teach. The registrar said that we could not continue that. As the conversation continued, I began to realize that something wasn't good. The first thing I asked was if this meant an end to touring, but it didn't. I always thought touring would be the first thing to disappear, even though everyone knew how important it was.

They asked me to make a choice. I didn't say much about it to anyone because it was too late to do anything that fall. I went to talk to the dean because I thought maybe I would just take the band. However, we didn't have a low brass teacher. Getchell [Robert Getchell, Luther College brass instructor] had been teaching all the brass. So, we left on tour that fall and I had to decide what to do. I knew we needed a low brass teacher, but it wasn't clear if we could hire a new band director to work with the band and low brass. The dean had said to me that if I kept the band, the school would not be able to hire a low brass teacher. For me that was it, I knew we needed a low brass teacher.

BY: So, it became an issue of finding a band director who could also teach trombone, euphonium, and tuba?

WN: Right. Getchell would still teach trumpet and horn. He had been at Luther since 1955 or so. He had also started the Dorian Summer Camps.

It was so pain full to make the announcement to the band. I didn't say anything to them until after tour.

BY: I also have some band operations questions. How did you hold auditions for the band?

WN: Everyone auditioned. I always had blind auditions and I always had a specialist in the instrument beside me to consult with. We would decide and I would never know the actual band until the first rehearsal.

I used to meet all of these first year students that first rehearsal and one year we were going down the line and we got to the tuba and he says, "Well, my name is Walter Passmore, from McAllen, TX." [Walter Passmore of McAllen, TX. Graduated from McAllen High School in 1965 and Luther College in 1969. Passmore was a member of the McAllen Symphonic Band and Texas All-State Band. He went on to complete a Masters of Arts in English and receive a Doctorate of Jurisprudence, both from the University of Iowa]³⁰⁴ I asked him if he had been in the Texas All State Band, and sure enough he had been. He had come all this way, from right next to Mexico, to play with the band. That was the year we went to New York and performed at Lincoln Center. He had an impressive tuba solo on that tour in *Sensamaya*, [Silvestre Revueltas] and was just a great player.

BY: When you held auditions, how did you decide on the size of the band and number of instruments?

WN: I knew what my ideal size would be, but I would have to be creative about some aspects. This happened twice when I would have to go to the registrar and get first year student test scores, to help me find someone who may have the ability to add music to their college career. This person I thought would be good at this came up, so I called her in. I asked her how she would like to play bassoon and she said she would have to give it some thought. What she didn't tell me was that she didn't know what it looked like. She came back and said she would like to try it and she ended up being the bassoon teacher at the University of Oregon. And then we needed an oboe player so I found a horn player who was sharp. He ended up soloing with the band. So I found that if the student didn't have any bad habits and had a good teacher, he/she can learn fast and play well.

BY: Along with that, how did you choose band repertoire? Would you find out who your band was and then choose rep or did you usually have rep chosen before?

WN: I would figure it all out the summer before the school year. I would figure it all out, at least the skeleton. The way I did that was by going through other band programs. The main one was Michigan State. Herschel Reeves [at Michigan State], he had such great programming.

I wouldn't change much from that skeleton system; most of the students would rise to the occasion.

BY: Can you describe the way your band would be set up?

WN: I can draw you the set up.

³⁰⁴ Obituary. *The Monitor*. McAllen, TX. January 11, 2008. Accessed: legacy.com, November 14, 2015.

BY: How did you choose this band set up?

WN: It was similar to the University of Michigan. The flutes in front, the first clarinets in the first row as well. Second row was second clarinets, bass clarinets, bassoons, and saxophones. The next row was horns, trumpets and then low brass and percussion in the back row. There were some different ways I did it, but usually similar to that.

BY: The Luther band program now has the Varsity Band, Wind and Percussion Ensemble, and the Concert Band. When you came, was there just one band?

WN: Yes, Concert Band was the band. And at some point we started the Varsity Band, I don't remember when though. You'll have to talk to Fred Nyline. He started the Wind and Percussion group.

At some point there were two varsity bands, and you could hardly tell the difference between the two. There was so much interest in band!

BY: Many students are involved in many different activities on campus. Did that ever affect who could be in band?

WN: Yes, some would have to choose between band and choir.

BY: Could they be in both?

WN: There was a time when they could, but that didn't continue. They eventually had to make a choice.

BY: What time of the day did the band rehearse?

WN: Monday, Wednesday, Friday we rehearsed at 12:30 p.m. Tuesday and Thursday we rehearsed at 3:00 p.m. The advantage of teaching at a place like Luther, we had a Paideia course, so all the students in concert band would then all take Paideia Monday/Wednesday/Friday and then students not in concert band could take it at a different hour in the morning. Luther was always ready to adjust the schedule so students could be in band. It was important that I get that roster over to the registrar quickly.

BY: Did you ever have sectionals?

WN: They were run by the students, usually when I was on choir tour. They worked, I tell you. I would come back and things would be ready.

BY: Did you have student leadership in the band, or officers?

WN: We had president and vice president. I think.

BY: What role did they have?

WH: They were my advisors, so to speak. If something needed to be taken care of, I contacted them.

BY: The Luther band is unique because of the number of non-music majors who are great musicians. How did you treat these two groups?

WN: I always treated them the same. All of these students were great musicians.

BY: Did you have the same goals for all students? Any goals that you would specifically give to students?

WN: No, not particularly. The tradition for everyone to audition for the band was so strong; it was never hard to have students ready to go.

BY: How did the applied music faculty fit into the band program? Did teachers run sectionals or did specific teachers work on excerpts with the students?

WN: We only had one brass teacher for most of my time in the band, so he always had plenty to do. I wouldn't have him do too much. Most of the band teaching was done in the band rehearsals. The woodwind instructor was Eugene Rousseau [world renown saxophonist, pedagogue, and musician]. He taught clarinet and saxophone for many years. Again, they all had so much to keep track of, so I took care of the band as much as possible.

BY: When did Luther College start to hire more applied lesson faculty members?

WN: From the beginning when I got in there were not many teachers. Rousseau taught sax and clarinet. Robert Getchell taught brass. Kermit Hendrickson taught trombone and some low brass at times. But we started adding more teachers when I got here. The first thing I wanted was a flute teacher.

BY: It sounds like Luther would let you be in charge of your tours. Can you explain how the administration dealt with budget requests for touring?

WN: They never asked! It really amazed me, especially when the band went to New York. I was just young and daring, and it all worked out.

BY: How did the Dorian Music Society fit in with the band and recruiting?

WN: Yes, this is the good part. I knew we needed a way to get students to campus to visit the band and choir and so forth. Carlo Sperati's [Luther College band director] son was the band director at Austin, Minnesota. In my first year I called and asked him to bring his band down and play for chapel. He said sure, but made it a point to say that I wouldn't want the entire band at Luther, only the very best. So that started us thinking. He was right, so, the first band festival took place my second year. The Mason City High School band was so good. They even had a repairman that came around to fix horns on stage just before performing. They won national after national. We had him as a guest conductor and it was a huge success. We had ninety people in the band.

Well, the Dorian Society was here before I came. They were to take care of the details with entertaining the guest artists and making things nice. So I asked them if they would

support this band festival. They were invaluable. They had the knowledge and process. It just grew and grew. We had Percy Grainger [wind band composer]; we had Vincent Bach [American trumpeter]; we had Sigurd Rascher [American saxophonist]. So I was master of ceremonies at the concert and would keep the festival going.

I asked Bach once if he was related to J.S. Bach and he said that he could have been but didn't know. He got back far enough to find a relative who was the chief executioner for the Prussian army and just dropped the whole thing. When we would play the town hall, all of these guys would be there.

BY: This would have been a major recruiting event and a ton of work.

WN: Well, I knew how to milk the cows. That's when I started telephoning many prospective students. Kids that I called in the 1950s, they still have the postcards I sent.

BY: It must have had a giant impact on these students to have someone interested in them.

WN: Everyone loves to be flattered

BY: Did you have any other recruiting techniques?

WN: That, and telephoning and writing postcards.

Sometimes doing things like working the Iowa All-State choir would create really large incoming freshman classes. I did many other festivals; I was fortunate. My second year here, I did the junior college choral festival and they liked it. So then I started getting asked to the larger all state festivals. The big things back in those days were the summer band camps. People would spend all summer on the road.

So then what starts to happen at UNI and Augustana? And Wartburg? They all start to copy. Because it works! They all wanted to know how I did it, and I wouldn't tell them. Except for Augustana, because they were far enough away. I would tell them it was private. The trick isn't just the events though. It is the follow through that is so crucial. Just like Smith [Dr. Michael Smith, currently low brass instructor at Luther College with a high rate of recruiting success], he wasn't around in those days, but he always follows through immediately, and that works.

Then I started having people come from the Navy School of Music, bring out soloists and so forth. We just kept broadening the scope. It's interesting that we grew the most with the band going east and the choir going west.

BY: Did students come from Chicago, even further east than that?

WN: Yes, even further. I think this is because we would go to D.C., but it worked. This may be beside the point, but when I first started in the fall, the admissions office hadn't developed yet and so I was traveling to all these small towns around and sending all these

letters. We would try to develop ways of copying literature to send out and get the word out. The more contacts we made, the easier it was to get them to come to Luther College.

Most colleges did all their recruiting in the summer. Well, think how would they settle things that late? Luther got me here in the summer. I was originally all set to go to the University of Iowa for my undergrad, but Luther got me at the last minute in the summer.

Another thing was that this college represents the Lutheran Church. So, we had all these Lutheran churches we could go to on tours. Of course once you do that, that's the easy way to get the word out. Everyone loves that touring. We would be out, perform at Sioux Falls with two flutes early on, but there would be good kids that would come out. Students were still coming out of the service too, so we always had very good brass.

I mentioned how we really seemed to be breaking the ground with recruiting. Well, finally it got to the point where I was making 1,200 and 1,300 phone calls, those were the ones that answered. I would do that in the fall and then stay in touch via mail the rest of the year. I also wanted to mention something else. I think it should be made quite clear that the unique position of the Lutheran tradition, that the St. Olaf Choir started and the Luther Band continued, was highly influential in the success of the touring and performing program.

BY: Was the St. Olaf choir and band touring?

WN: The choir. Where didn't they tour? They went to New York in 1922, filled up the Metropolitan Opera House. The review said it had never heard such in tune singing. We broke all this ground, see? I hope you can track this down someplace. The Luther band played in every major exposition on the west coast. [We] played the Chicago World's Fair and we would leave on tour as soon as the semester was over. You would think, of course, that the busses would be here and so forth. No bus. A horse and wagon would take them out to the country Lutheran church and then they would play and attend a social hour and a picnic. The next day they would do the same in Spring Grove. The next day they would get on the train.

BY: It would have been a huge ordeal!

WN: That was how wonderful what we had to build on.

I was doing a workshop in Pennsylvania. It was question and answer. This woman asked, what's so special about the Midwest? I answered that it was tradition. She argued with the answer, saying Harvard, Yale, and Princeton were also all about tradition that is longer than yours. I said, yes, but it's the church that was behind us. And, none of our schools ever left the church. I guess Waldorf left the church, but that isn't really part of the tradition. All of these things are seeds that we can keep growing all the time. That brings up many conditions.

BY: Did you have any works commissioned for the band?

WN: We only had one piece commissioned which was for our clarinet player. The work was composed by Warren Benson, titled "The Leaves are Falling."

BY: Were you part of the commissioning party? Did Luther help pay for it?

WN: Yes, we paid for a large part of it. It was written after Kennedy's assassination.

BY: One tradition I wanted to ask about is this idea that a student can visit Luther, have a lesson with the teacher and then have a side-by-side experience with the band. Did you do this?

WN: Some, but Fred did it more than I.

BY: Did you ever have any specific goals for the music department as a whole?

WN: The rest of the college began to see that I was also recruiting a Biology major for pre-med, or the English teachers started to realize that they got more majors because some were playing in the band. There were always a few who didn't see its impact, but that was always a reason to move forward.

BY: What was a general band rehearsal plan for you?

WN: We would try to get things the best in tune that we could. I think part of it was that I was very aware of what the first work would be that I wanted to rehearse. That must be the type of piece that gets the band excited and I would rarely start at the beginning. I would take the most exciting part of the piece, play that, and then work out from there.

"Death and Transfiguration." Oh, the band would make that sound great. I wouldn't start at the quiet beginning, [however], I would start at the big part. That was my philosophy. Then, once you see some success you move on. Then they would be willing to work on the Lesslie Basset, which was harder and more refined, but they would be ready to work it.

I was asked to speak in Wisconsin some time ago and so I sat down and wrote a paper on the psychology of rehearsing. A few years ago I saw it and read it. I realize it hasn't changed. It's very simple, but works well.

BY: I've heard stories from students in your band about how the band could sound pretty bad, but you would find one good thing to say about it and then be ready to work on the rest.

WN: Exactly, you get them excited and feeling good and move on from there. Everyone can produce their best when they feel comfortable.

Here is an example. The Luther Band was on a train and they were going to play in Devils Lake, North Dakota. They found out that Sousa was going to play the night before. The band morale went very low. So anyway, the Sousa Band was to have left, but Sousa kept the band around to listen to the Luther band. And a tuba player from the band

was quite astounding. He was from Sioux Falls, South Dakota. Sousa went and told him that he would put him in his band that minute. The student said "no thanks" that he was going to be a minister and go to seminary. I've always thought, why didn't he play for two years and then go to seminary? But that shows how good the band was and its connection to the church.

Even further back, Harding from Illinois wanted to get Sperati down there. But he didn't go, wasn't interested in that move. There again, there are all these motivators for greatness and all these connections to other great programs.

The Luther band would be gone all summer and give their homecoming concert in the fall! The St. Olaf Choir and Luther Band went to Europe before WWI. That is a long time and those roots were planted.

You really can't beat touring. Just can't beat touring. You play again and again and again. And then, you get good. Without the church connection, I don't know how I would have kept the touring going.

BY: Along with this touring, what were some of the college functions the band performed at? The band plays at commencement, sometimes baccalaureate?

WN: Yes, those and homecoming.

BY: When you took the band early on, how many concerts did the band play?

WN: Maybe four or so? Especially before the war, before I came to Luther. The administration supported the band, at concerts and financially. Sperati was well liked and that helped the band, the college always saw the good in having touring ensembles to represent the school positively. The Decorah Chamber of Commerce and schools also supported the band early on, seeing the positive influence the performing arts in Decorah had on tourism and business sales.

WN: I want to tell you how to start your paper:

In 1860 there was a young man from Norway. He was in the South Seas, far from home. He finally decided that maybe he should be a pastor. So he was talking to a mate on the ship who said that a college was being formed to train ministers for the church in Iowa. From that conversation, he landed at Luther. He was not a Norwegian, but an Italian whose father had been a musician in Oslo, Norway, from Italy. Carlo Sperati finds his way to Luther College and goes to seminary and becomes a pastor out in Washington. At some point, Luther asked Sperati to come back and discovered a man who had a real stature in music. He was a percussionist, but could teach all the instruments. So that's when the band really started to become something. They tour for the whole summer- May to September, and get caught in Germany before WW I. This was a major thing back in those days. Luckily it all worked out.

That should make a good way to start.

The band also toured Europe in 1936. The band would travel by horse and wagon to a church just outside of Decorah, leaving early in the morning. They would play a concert up at Big Canoe [Big Canoe Church, north of Decorah, Iowa 6 miles] on the way to Spring Grove. They would paly outside at the church and maybe have lunch before heading on to the Spring Grove. Then they would get on the train and tour from there all summer, until September. The Homecoming Concert would be September 1, as school was just starting. When over on the Pacific tour, they played every major expo (including the Chicago Worlds Fair) in the United States. This was as time when the Luther College Band and St. Olaf Choir where the few touring ensembles, crisscrossing all over the place!

BY: Thank you. Is there anything else we didn't discuss that we should?

WN: Yes, in 1961 the year we got back from Europe, we left Luther on May 28 and got back August 25. And, we had been all over -- Rome and more. When we got back, there was a fire. Just about everything the band had went up in flames. Music, instruments. But, when we went on tour later that year, everyone had a brand new instrument. Russ Kephart [longtime owner of Kephart's Music, downtown Decorah, Iowa] had just bought the music store in 1960 and he had been on the road for LaBlanc [woodwind company] for many years. So he spent much of his personal collateral calling in favors from other companies. Holten and Bach [brass instrument manufacturers] got orders taken care of early. The fire was mid-October, so we didn't rehearse until after Christmas once we had a new room. All the instruments were new, Ludwig percussion. The college had great insurance, so we were lucky. The rehearsal room had been in the gymnasium, what was supposed to be in the swimming pool. So because of the fire hoses, the music had been under water, and the insurance company said we could have it replaced. So what used to be a little white building on campus, they gave us space the next summer getting everything dried out, sorted, cataloged. There is still fire-singed music and smoky.

The new room we had in the basement of Loyalty [early building on campus, the basement would have been the original student cafeteria] was so vibrant, it didn't really work. They put plaster on the walls and ceiling to help, but it just crumbled from the band rehearsals.

The next summer after the fire they moved the art department out of the heating plant. The art department went to Loyalty Hall. The department was there until Jensen was finished. Every time the band moved, the program got better.

APPENDIX C, Interview with Frederick Nyline

July 18, 2015

BY: Thanks again for agreeing to participate in this study. I hope it will be useful for future band directors and those wishing to promote their band program. Can we start by just getting an idea of how you became the band director at Luther College?

FN: Well, some of my answers may be facetious. I haven't changed a whole lot.

BY: That's fine!

FN: I always thought I got the job because I had some marching band skills. Before I came here I had the marching band at the University of Minnesota. I was the associate director, so I had the marching band, just like all these guys now. The jobs are all open for associate director and the marching band. Anyway, that was my job. I think Luther really had thoughts about starting a marching band here, but that was one of the reasons I may have been looked at.

Anyway, I got an inquiry. I think they, well I can't speak for the college, but you always dream about why something had turned out the way it did. Well, Larry Livingston [conductor and music educator] had been here [Luther College] at one time. Maury (Monhardt) and he were good friends. Great guy and a wonderful musician. What he has turned into in terms of a musician is really important in our history. Well, he [Larry] left here [Luther College], I don't remember the chronology or anything, and then there was another fella here who had the varsity band and taught clarinet. Bob Getchel had all the brass at that time; he taught them all. So [Weston] Noble wanted to be rid of the band, so they needed a band guy. The option for me was to take the concert band and varsity band or the concert band and jazz band and teach low brass. I had no desire to be a jazz band director and I had played in big bands and stuff like that. But it wasn't my interest. So I opted to take the two bands -- the concert band and varsity band. Then the job was offered. I think they wanted to have a marching band, which never developed. We did several questionnaires, but it never panned out. I had no desire to have a marching band, but we did follow through. There was a lot of interest off of campus, but we didn't have students that were here because they wanted to be in a marching band. So it turned out to be a very negligible interest. Even a pep band. I was charged with starting a pep band, which I did, and had some help. That's the way the job developed.

So it was offered to me and I was willing to take it. You know, it was a pay cut from the University to come down here, [but] that's how the job came about primarily because Noble didn't want the band anymore and I think they did want a marching band.... Larry Mallet was here, he had the varsity band. I don't know if he wanted the job. I don't know if it was offered to him or anyone else. I was kind of a traditionalist, I guess. Noble visited a rehearsal of mine at Minnesota. He came up and saw my rehearsal. Then I was invited down here and I had never been to Decorah, Iowa, and I remember driving down here. When I turned in from Minnesota, you know, onto [Highway] 52 a sign read, "Caution, rough road ahead." And I thought oh no! I had a new Pinto. It was awful, but it was brand new. I thought geez, I'm going to ruin this new car! And then when I got to

Burr Oak, the sign read, "Extreme Rough Road Ahead." I couldn't believe it. I finally got here.

The interview was certainly less than what happens today. We had just had a big basketball game up at the U [University of Minnesota] -- maybe we played Ohio State the night before at Williams Arena. And Maury Monhardt was a big sports fan, huge basketball fan. He liked the Gophers. We [Monhardt and I] talked about that a lot. [The committee] was John Liddell who was the dean at that time, and Noble and Monhardt and I. We were in talks, we [Monhardt and Nyline] just kept talking about basketball. Finally Noble said we had better talk about this job. And it was just a conversation. We went up to the office, and Jim Peterson, the orchestra director, he came in. Bob Getchel came in and I met him at that time. That was the extent of my interview. It was very simple. No panel, no nothing. I think Noble said something like, "This will work." So I got the job. I think it was within a few days the job was offered.

I should have checked chronology, but I had done a Dorian Summer Camp, but I think it was after that. Kuhlman was there, but I got the contract from Getchel, who ran the summer camp. He quit and Kuhlman ran it after that. That was the way it all started. That was the spring and summer of 1973. During my interview Noble went out of the office and he was down at Korsrude [Music Department building] to the other office. He called Frank Bencriscutto [University of Minnesota Director of Bands] because they needed to check my salary. You know, that's when they said they were pretty close to the same salary as the university. But, it wasn't quite there.

I was ready to move. We had three girls at that time, Elizabeth, Erika, and Abby. And it was time, a good time to move out of the city. I knew I was never going to be director at U of M, which was fine. Dr. Ben [Frank Bencriscutto] was going to be there a long time. He was young, 33 or 34 years old. He loved the Twin Cities and his family was settled there. He wasn't going anywhere. So, I applied for a couple other jobs, got interviews at them, but nothing materialized quickly. I was glad when this job was everything I wanted. I had heard the Luther band in 1958 at an ASBDA convention in Rochester (Minnesota), and it was a good band. I was at Minnesota then, in the band, and no one thought that compared to our band, of course, but it was a good band. One thing I remember, it was before the fire. They [Luther band] had a beautiful set of chimes. The chimes crew wheeled the chimes over a riser and spilled them all over the stage. Wow, one kid just started to cry. My friends thought that was strange... I guess we all thought it was pretty funny.

After I got the job, Noble didn't want it announced until after the band tour homecoming in the spring. So we couldn't say anything. We were looking for houses down here. No one knew what we would do in Decorah, Iowa. We just didn't say anything. And then the band played in Coon Rapids High School [Minnesota]. Janet and I, and I think Elizabeth, went to hear that concert. All my friends went, Steve Hendrickson [Luther College alum, National Symphony Orchestra principal trumpet] was the tour soloist, and you know he was a senior. They played the Arutunian "Trumpet Concerto." But I was the only one in the hall that knew I was going to be the director of that band. All these guys I knew quite well from the Twin City area they wanted to bash the band. And I thought, well, I thought

it was pretty good. So we talked with Noble, Janet met him for the first time that night as did Elizabeth. That's how I got the job.

Here is another little sidebar: The University of Minnesota band was going to play at MENC [Music Educators National Conference], or whatever the old acronym was, in Milwaukee. They were playing the "Acropolis of this Earth" with dancers. And then, Ben [Frank Bencricutto] had done a symphonic suite for jazz trumpet and alto sax that had been done for the Minnesota Orchestra, Minneapolis Symphony Orchestra at that time, with Clark Terry. Well, then he transcribed it for band. And Clark Terry [jazz trumpeter] and Frank [Frank Bencricutto, also a saxophonist] played the solo parts, and I conducted. So we were in the middle of this rehearsal the night before in Minneapolis. And Frank just stopped the band and said, "Well, finally we can tell you what's gonna happen to Fred." Clark Terry was standing there. I had talked a lot to him about the job. It was neat. I conducted that premiere performance in Milwaukee. That was cool, fun. It all happened very fast. So that is the beginning.

BY: Who had been your mentors and helped you get this job?

FN: My greatest mentor was Frank Bencricutto [University of Minnesota Band director], and before that was Gale Sperry [University of Minnesota Band director], and Gerrald Prescott [University of Minnesota Band director]. My high school teacher was marvelous. He was tremendous. His name was Charles Byrne. He was in Hinkley Minnesota, and he was my trombone teacher. He just gave and gave and gave to me. Well, I got into the Rochut second book [Melodius Etudes, Johannes Rochut and Marco Bordonhi Book II]. I was doing tenor and alto clef as a sophomore in high school. I bought the Bach Cello Suites and we worked out of that book, and, you know, POORLY. I was not a player at all. I had a lousy trombone, too.

Then conducting I remember as a kid and talking to Maynard Klein [University of Michigan 1948-1977]. He was choral director at University of Michigan. I met him at Interlochen. Everything I did there was very important. That was all good for my background. I met many fine conductors that way and emulated them, grew with each one, good and bad. So I came at the perfect time. I played under A. Harding, at Interlochen, twice. And I played for Howard Hansen. Those guys were out there. We would have a week of rehearsals, so I got acquainted with them, and talked to some of them, you know. Made my interests known as a kid. They were all nice, as teachers. The important ones were my high school teacher and Bencricutto. And then Noble, of course. I have so much respect for him and he was so helpful. Talk about gracious. I could never repay him, and I could never be as gracious as he was, never. And he continues to be. He never said, "I think you should do this." Maybe a couple times later on when I was cookn', "I think you should do this." Early on he would never do that. He would say, "Well maybe that would work" or, "Have you ever thought of this?" I don't know if it's good or bad, just a thought. My first year I broke my leg, or knee rather. I was leaving the annex, fell across an oil hose that was strung to the heating plant. It was night and I was rushing to a choir practice and tripped on this thing and shattered my knee. I was in the hospital for a long time, a few days, then in a cast. I asked Noble [if he would take over the rehearsals]. He wasn't sure if it would be all right. The president of

the college came and asked me if it would be ok. I said he is one of the best in the world. I would be crazy to say those kids couldn't experience Noble. So he took it. And he came to my house every night, with the scores, and told me what he had covered in the rehearsal. He would ask if it was all right. Of course, [I would say,] I'm not going to keep you from doing that. But that was my exposure to Noble, and so I'm a devotee definitely, always have been, always will be. Not to say we didn't have differences. That's a bunch of early stuff, but those were my mentors. And a ton of other people.

BY: During your time at Luther, directing the band, what would you consider your greatest achievements with the band. What sticks out as the most impressive or improved?

FN: One of the smartest things I ever did, and I think it was well done, was the wind and percussion ensemble. I was disappointed in the varsity band. You know, it is still one of the hardest jobs here. And it was really hard in those days. You had the first band and the second band. It went without saying if you made the first band you are always making that band and if you didn't get in the first band you probably never would. So we lost many students, some good players that way. We had kids when audition lists were posted that would transfer to schools where they could get in the first band. We lost kids because we were very good and they didn't want to be in varsity band. Had they stayed, we could have a dynamite varsity band. Well, finally we limped along for a long time. The first year we had the wind and percussion, Stacey Mickens was a first year student the first year we had that group. We had to consider why the upper class students got discouraged about concert band. Good freshmen would get right in there. I thought if we didn't have first years, well maybe that wouldn't be the same problem. So, we just kept them hanging on. So they [first year students] can't be in concert band. I've always thought that was a smart thing. We never waived on that; it would have been bad. So all these kids started getting some heavy-duty players in this group. We would let them audition second semester. That has to be good for the second band, it's also good for the first band. They would start to hear these great first year players, and they would know they were coming out for them. We lost kids, but they would also stay in the second band so they could audition again. That was win-win for us.

We had all these great players. Why not have them in a band were they could experience some good playing and be a cut above? So, the Wind and Percussion Ensemble met one day a week, the varsity band met M,T,TH. So Wednesday the Wind and Percussion Ensemble met. And we selected that ensemble from the Varsity Band. One day a week in rehearsal and we used the group in a concert. And man, they where good. Noble always says it was one of the smartest things we could have done. Within a year, we had a great group, although never as good as I wanted. We had two faults. We didn't have percussionists, which wanted to play in band. We never could fix that problem. That's the only thing we lacked. We couldn't go after some of the new music that would have been fun to do. We certainly had the winds. That became an integral part of the program. When I had the first Varsity Band above 29 players, the orchestra used many of those players in the orchestra because concert band members didn't want to play in the orchestra. Bob Getchel [brass teacher at Luther College] had a great brass choir. He chose all the students; for a brass player it was a big deal to get in. It met at the same time as the

orchestra. It was many years before that changed. But it gradually did. And then Doug Meyer was the director of the Brass Choir. But, he kind of let it die because he had the orchestra at that time.

The concert band was always better without first year students. We always toured in the spring so they couldn't go on tour. So it was bonding for those kids who went on tour. The lesser players, they grew. I can even name them. There were probably 100 kids that grew into their position and kept it over a semester. It was important and changed the way we did that stuff. Before I left we had 110 students in the varsity band on top of all of that.

BY: Why do you think the band program grew like that?

FN: Obvious reasons, we started offering tons of scholarships. Lots of money out there. The scholarships weren't big but a little money works. We always thought \$1,500 could buy a viola player, but why not take \$100 and buy 15? Even today, \$100 would turn their heads. Anyway, we threw money at a lot of kids, just a small amount of money. That was very important. We were still touring then, and you know St. Olaf toured in January, but we toured in the fall. We got to kids before the admissions season really got going. I think that helped, too. It also helped with retention. We didn't lure them with a tour; we kept them in. And it was fun! The spring we would play new literature, contemporary literature. Stuff you couldn't take on tour. Sometimes we did anyway, but many people didn't think that was a good idea. My friends would tell me not to bring that stuff out to their school.

John Zdechlik [American composer and music educator] has always been a really close friend. He wanted us to record his music for publication on vinyl. I said we could, but it turned out to be a big project. We did it, though. Only a few things just didn't happen. We only had one shot at this whole album. That was the first thing we published, and Kjos gave these away -- [Music Publisher Kjos gave away music samplers to high school band directors] 2,500 copies. So they ended up in band rooms all over the place. That helped us. Then Kjos wanted to know if we would record other things, because we had been ok for the other project. You know large universities wouldn't do it. We would have 5 or 6 cuts. Not much money, but some, but we could create a band fund. That would buy us new percussion and pianos. We also used that for music. Those demo albums were very valuable. We did that for Larry Daehn [composer, teacher and music educator from Wisconsin] as well. It was excellent. Good promo stuff and good for the students.

Some people thought I was nuts. We did a Christmas thing for Kjos. They came out on these little floppy vinyl discs [Flixidisc, Phonosheet or Soundsheet – a phonograph record made of a thin vinyl sheet with stylus groove. Could be played on normal turntables and included with music books or magazines]. So we ordered 1,500 of our own. We sent them to prospective students at Christmas time. The band all signed cards, we spent days doing this. It blew parents away. It also got into the schools that way. This was before studios recruiting. So I did it and Noble did it. He did much more than I. I spent every evening calling, all these student visits. Finally I said I couldn't do all that. This may be wrong, but I think the ensembles still are what bring the students here. Always having a

crowd in the band room was good. Prospective students would also do the side-by-side stuff. I thought that would be neat. I suggested it and it worked out. We always played "Russian Christmas Music" for the Christmas at Luther prospective student visit day. But, we didn't have to rehearse it because we had played it for the first chapel of the year as well. That was important, to keep the band going at all times because January term could kill us. It was great for exciting the students.

When it came to the band touring so early, we would program the right stuff, easy stuff, approachable stuff and sound good on tour. We were the only group that could do that. Orchestra couldn't. Neither could the choir.

And, early on, we started playing the commencement down in the field house. It came to me that would be a good for the new band (for next year) to meet. So we would hold auditions, get the new band together, and it worked out very well. Suddenly it was a new band all summer. Let's keep the band in front of the student body and faculty as much as possible. I thought those were great opportunities.

The first 100th anniversary of the band came up. 1978, I just wanted to take a big tour. I had heard about these big tours from the old times. All these guys came back from 1936 and 1962 telling about these big tours. So, I wanted to take a big one. Let's retrace one of Sperati's tours. Can't do that in the summer... let's do it in the winter. So we did, over J-term [January term]. You know, it cost the kids some money. I don't remember what, but we were the first organization here to use J-term for touring. And you know all about that tour. It was a giant bonder for the band. After that, well, what should we do? Every four years? We thought about something different. So, over January term we had a class and went to Southern California and then Hawaii for half of J-term. We held master classes and sectionals and stuff like that in three or four high schools. We always went to visit Weston's brother -- he was choir director there. That attracted students as well. It was a very nice thing, you know, starting the kids with that thought [of touring someplace warm over January].

The orchestra was going to Vienna; that was good duty. I thought it was nice for the kids to know what they could do. So we created these touring schedules and started to hold to them.

BY: How would students pay for that?

FN: There was no financial support; it was out of pocket. It worked for everyone. They had to save, but it was a good thing to save for.

I worked hard at keeping prices down. That was my main job for me. We would cut all sorts of things to keep the price manageable. We did a good job, until everything just sky rocketed.

I had this opportunity to go to Japan, and I wanted to get the Luther band there. Not to spread the word about us, but for us to know how the other half lives. It was too amazing

the way they make music in Japan; we had to get on that train. I was over there; it was serendipitous. We opened many doors. To keep the price down, I met all sorts of friends and people. We had good tours for as cheap as you could. We didn't play at American schools or Air Force bases. We played in real Japanese schools. And everyone got a taste for Japanese life and music, even with home stays. At the end, that was the way it went. People came to Luther so they could go to Japan. I didn't want to go to Europe like everyone else, but it was good.

We tried not to do hotels in Uto, [Japan] but rather homestays were a way to meet Japanese people. And then we would reconnoiter in the hotels between the homestays. It helped us retain our group and build our tradition. We couldn't do that in Tokyo, you know.

The last trip we did more hotels than ever; it was just harder to get homestays. We had to start over and didn't have time to do that. It was always a good experience and good recruiter to help the band grow, probably a critical importance.

I always felt the University Band was there to play avant-garde music, play premieres, the conventions. I just didn't think that was our role. We were better off in a little town high school and church. We could afford to go those places the big guys wouldn't or couldn't go.

We played some conventions, too, but that wasn't the main goal or sole purpose for us. I submitted many tapes, and got many apologetic letters about political reasons not to accept us. And it didn't hurt my feelings and didn't hurt our program.

When we were in Japan, Janet and I, I met this guy Kioshi. Did you meet him? He was very important to our touring program. He was such a nice guy, so he took me many places. Gave me names and we visited all these people and places. He set up all kinds of things for me. We would travel when he had free time. We would get on a 747 and fly to any place in Japan to make friends, see places, and we met many friends. Drank a lot of sake, but one of the things he did was help us arrange this tour in Japan. We called two companies and had an apartment in Musashino [Musashino Bijutsu Daigaku --Musashino Art University, Kodaira, Japan in western Tokyo, a school Fred Nyline taught at on sabbatical and the Luther College Concert Band performed at while on tour]. We invited these representatives to have tea and coffee. This guy from NTA (Nippon Transportation Authority), he came and we went through an entire schedule just like what we would give to the students at the end. All the trucks and buses and locations, when the kids are here, where the meals were. We went through the whole thing; it was very good. He said, ok, I'll send you a budget. He did. He thought he was doing the budget for another company... he was working for this other company. So he sent me the same budget that he had sent to the travel agency in New Orleans. Oh man, what a mistake. The difference was so much more than what I was prepared to pay. I had to tell Nina Roberts [travel agent] that I just couldn't accept that budget. I said, "I know exactly what you're paying for this, and I am prepared to pay that. And maybe a bit more." So we did it. We took care of being our own broker with this guy in Tokyo. The only thing I did with Nina was let her buy the plane tickets. That's what we did. I don't remember what the price was,

but it was cheap comparably. We worked with them every time. That was a bit screwy, too, but maybe if that hadn't happened maybe we couldn't have done the trip. After that, I used the same budget. I said, "This is what we did last time. How close can you come?" We would tweak a bit and give a bit. We did three tours for the same money -- then it started to go up. But always the cheapest for over 20 days abroad.

I think those are the important things I accomplished here. We were the first to tour in the interim. First to do the promo recordings. It was different from Nordic [Choir] or the orchestra. I love what they do. Their recordings are great. I listen to them all the time. I think Dan [Daniel Baldwin, Luther College Symphony director] has done a great job, and we do complement each other. I think the orchestra and the band are complementary. I always got along well with Dan, and boy, he gives a lot, and I think I gave a lot, you know, when we had to deal with scheduling issues.

BY: How did you deal with all these student activities? How did you negotiate all of those conflicts?

FN: I don't think we worked all that hard to make it so everyone could do everything. You know, we [the band] had an early tour, so the Tuesday conflict at one time was simple. I would ask for four Tuesdays [for rehearsal on Tuesday afternoon] before the tour and that would get us to mid-term. And then after that I wouldn't ask for any. You know, Dan had Christmas at Luther coming up, he had a concert, and so I tried to get out of the way. The second half of the fall was all his. Of course, we [the band] were gone that week over fall break, but we didn't miss for that [no Tuesday rehearsals were missed, the school was on fall break]. I think that is one way we negotiated that. If he needed a player, I would let him have that player. We trusted each other, so it would work out. We just got along.

Now, I don't know what the answer is with jazz at our little school. We are not a jazz school, but we want to have it available. I don't think it's hurt us. Some of the brass jazzers aren't going to play in concert band anyway. There are always exceptions, and with the concert band there isn't a conflict until push comes to shove on some of the touring.

At any point, I could get the band ready. They weren't as good as they should have been, but at least it didn't bother everyone else. So we got all the tours in, including the choir -- that was a bit tricky. The choir had all of its rehearsals, which wasn't as important as some thought it should have been, and it usually worked out. At the end of the day it wasn't as if the parts didn't get covered. But I needed my tenor sax part covered. They would get it done, though.

Lots of other groups and classes where in conflict with the band. I always thought Dan was so gracious trying to work that all out. Very early on, we had a conflict with Nordic Choir. We had some kids that would make them both, but then they would want to be in the band. With Noble and I, we would both be cool about it. I was a singer myself; I understand completely. We always got along, all of us, very well. We never had a problem.

My rehearsal time in forty years was very unchanged, except for the Tuesday time. I should tell you how all that came to work out over the noon hour. When I came here the band and choir alternated noon hour [rehearsals]. That was the year that Paidea came to be. So it was offered fourth and fifth hours, and I said I wanted the band at noon -- 12:30 -- so they let me have that. They made it possible so there were no band kids in the fifth hour Paidea. So no conflict there. Noble liked late afternoon for choir. It stayed that way for a long time, but it all changed later. But that's why I had that noon hour. I hated the late afternoon at a college. I would have had it earlier, but the kids hated that. I had varsity band at 8am, but it wasn't good. It was one of those things we had for three or four years, but other conflicts didn't really get us down. There were unavoidable things and kids would have to choose. I was an orchestral player -- I love playing in orchestra. I understand why people want to play in orchestra, and they should, but then I saw kids that would opt out of Wind and Percussion Ensemble; I wanted them to do both. I always figured a student got muscle playing in the band -- they really got worked out. They could get artistry playing in an orchestra. And you have to have both. I'm afraid some of those students got ruined playing in jazz band. Bad sounds, carelessness, but that's just me.

BY: When you got to Luther, what were your educational goals for the band? Did you have specific plans for the band?

FN: No, I just wanted the band to be better. I guess I always wanted to be worthy of myself. I thought the band would seek its level and I wanted to be able to meet it there. Sometimes I would help, I think I helped more than I give myself credit for. But I never really felt I did that much. I wanted the band to be good. I guess in those terms I wanted the band to have a sound. I wanted it to sound basically choral. I didn't like the sound of Bencriscutto's band. I loved the sound of Noble's band, but he didn't have the percussion. They didn't have balls, I wanted that, too -- to be able to really go out and get somebody. You know. It had to have the sound, primarily a choral sound.

It was my responsibility to create the sound. I think that is what a conductor should do. Know what he wanted to hear. And I don't like the bright sound, so I didn't like all of the contemporary music. It plays more like a jazz ensemble, than an orchestral section. But as far as specific plans, no, I didn't [have any]. And I never worked with anyone that did. It was more about the matter of making a work better or characteristic. How can I encourage the students to get there? I have trouble saying me. I always did. I say my band, but it isn't my band. It's the Luther band. It would be careless to get too possessive.

There are things that have to be developed. Two things that I always work in for warm ups, these are the conductor's responsibility. I always have and I have developed them more. I want them to have a sound that they can handle, thusly, could be better. They can play with better articulation and pitch. But that comes with breath control. All these breathing things, I finally discovered that the band wasn't really doing them all. They were going through the motions, unless they were reminded. I was disappointed often, but I would stop in the middle and have them do more. The mechanism may not be right, but it addresses an issue. Some people disagree with my philosophy. I haven't written a dissertation on breathing apparatus, but I've read a lot of articles about that. As far as

getting students to do it all, that was hard. I know what helps, from my own experience. I use singing everywhere, high school, middle school. Or even with Kathy [Katherine Borst Jones, flute professor at Ohio State University], we talk about this a lot. We all have the same problem as wind players. I just discovered it, but it works. I guess that could be a philosophy.

I was always so proud to be associated with the Luther band and its sound. The sound has changed, but that is good. And what helped with that was doing many transcriptions. That is a great exposure to classical music. These are things we played. And I also think of elementary things that can be associated with music history and composers. You can even introduce genera, and that helps with teaching. This is something specific to band -- you can learn all of these things.

I never was much for theory. We would do all of these exercises and ear training, different combinations [of exercises]. I saw some people do great exercises or solfeggio. I didn't do that stuff, but I always wanted to know that. I'm sorry I didn't do more of that stuff. But now I do more. It's good. I wish I had done more. With my playing, I'm just warming up...I do some singing and use some of that stuff. Doing the same things in all of the keys I can, but as a student I relied on books.

BY: What was a typical rehearsal plan, or when getting ready for tour how would you do that?

FN: Much of it was luck. The students really rose up. It was score study, obviously, and I had to pick the things to work on. Early on, we only had 50-minute rehearsals 5 days a week. But I never wrote it [a plan] down; I didn't need to follow it. So, if it isn't working today, this is what we are going to do. So we go after something over here, with the knowledge of the students that we would be back and they would have it ready. I tried to get as much into a rehearsal as I could. I didn't spend much time on making one piece 90% of the rehearsal. Always wanted to have things coming on, but just over the course of a week make sure that I got to everything. Various rehearsal techniques to use, you know, kids always laugh because I would have them go down the row [playing a passage down the row of a section]. It's only demeaning for the students if they didn't already have it. They would have it after that! Once in a while you make someone cry, but it's not personal. Early on this worked, but the kids really didn't like it. I would always give them a rehearsal, or even weeks heads up.

It's often said that the band and orchestra directors are the last dictators. Sometimes they could get by with being mean spirited. You can't get away with that anymore. I never wanted to. But it used to be that many did: they were mean. I try to make kids happy and to feel good about themselves. That always leads us to success. That was always the Luther band. That was the way Noble did it and it worked.

BY: Programming? Did you have a philosophy?

FN: I was always told my programming was good. And the Luther band is an old fashioned touring band, not a modern touring band or even an academic band.

We just play many things people want to hear. Audiences are blue-haired, you know. We don't play for grandsons or mothers and fathers. We mostly play for granddads. We appealed, but these are the people who would come. I tried to build programs that would touch on the new stuff, often successfully. We played Prague [*Music for Prague*, 1968. A wind band work by Karel Husa, written after the Soviet Union stopped a reform movement in Czechoslovakia] many times, more than once, but many other things would have been very modern for its time. But we also did transcriptions and reached back to music people had grown up with. Some popular stuff and some jazz. My programs were constructed that way.

Before Shattinger [Shattinger Music Co., St. Louis, MO] went broke, I would speak with Jim Cochran [Shattinger Music Co. co-owner]; he would also set me straight on the current stuff. Shelley Hanson [Twin Cities composer, arranger, teacher and professional musician] did some nice things that worked in the program well. Ron Nelson [composer] when he was in his heyday, good to have one of his compositions every other year. *Aspen Jubilee* or *Rocky Point* -- and we played other things. Phillip Spark is current, yet his stuff is well done, spritely and some very nice stuff. Jim Barnes has 19th century stuff. Every once and awhile some Aaron Copland. Basically you are talking light classics, but things people wanted to hear.

I never wanted a twenty-minute symphony on a band concert. It's disappointing with so many of these consortiums, 18-minute works. Many of these composers just aren't that good. Bach, great Bach settings. William Rose, Bill [Bill Kuhlman, Luther College Professor of Organ, emeritus] played the *St. Anne's*. It is a good introduction to a great organ work for winds. I wanted to educate about this great music. Let's play it! Talk about what you are playing. The Bach, you can learn the *Toccata and Fugue*, all of these great literature picks. You don't always have to go to the new shelf. It always frustrated me.

I have trouble with the controversy between the ensemble world and classroom music world. I think they are going the wrong direction, and it's not working. What will happen to ensembles when they disappear? Man, music is not for everyone. We all listen to it but we don't all need to understand it. We need each other to perform it, not to read about it. Classical music is harder to define -- the symphony is dying. It's an interesting time. Kathy [Katherine Borst Jones] is graduating these students who are the best players in the area. There isn't a single job playing for these students. And now you have to do so much teaching and playing, but it shouldn't be this hard. Most of these kids are in development of some sort. Like Katie, it's great, because they need it.

BY: Where did the idea of having band officers come from?

FN: Band officers are very critical. Sperati had used band officers so that was already here. I bounced ideas off of the officers, so, you know, we talked about things going on in the band and some of the students who needed certain things. Should we try to perform

here? I would often ask how the students felt about things. It was a way to have a chance to know what was going on.

BY: How did section leaders and sectionals work?

FN: Often the section leaders would have the sectionals. They had a much better idea than I did, so they often took it on. The section leaders did as much as they could and often could get the band in good shape, sometimes without me.

APPENDIX D, Interview with Joan deAlbuquerque

Interview Oct. 1 2015

BY: Tell me about your job interview for the band director position? Who attended? What did the committee ask of you? How well did you know the program before getting the job?

JD: My interview was really great. I felt very welcome the first time I came here. I was very impressed with how welcome everyone made me feel when I first came. They had a certain process; you can always get that information from Greg [Greg Peterson, department chair, Luther College]. Ensemble directors are treated a bit differently from other applicants for other music jobs, I think. We meet also with the students, because they know we will have a lot to do with the students. So, I met with students on my own, in addition to meeting with the faculty and administration. So I had a band rehearsal and then a conducting class the next morning. I also had a casual meeting in the union with students, I think in Peace Dining Room. I sat there and chatted with students. They asked a lot of questions about the second band, how do you treat a second band differently and things like that. They also asked me about how I would treat traditions of the band, which was when I really learned that the traditions are very important to the whole band program. And I spent a long time with Fred [Fred Nyline, former Luther College director of band]. He and I spent more than an hour together in this office talking about all sorts of things. He wasn't involved in the interview or anything like that, but was here on campus. He also prepared the band for the interview, got them ready.

I auditioned on Ron Nelson's *Rocky Point Holiday*. And, I was thrilled; Fred conducted the band through the work. They had a bunch of chairs set up in front of the band; there was probably 15-20 faculty members present. That is quite a few and they all showed up. So Fred conducted it through. What I remember vividly was that as soon as I heard them I thought, "Great, I can fix this." I knew right away what I wanted to work on. Concert Band sounds really perfect, so someone who is not in the rehearsal room a lot may not really know what to work on, because you hear it and think "Wow, that sounds pretty darn good." Every day I rehearse that group, I could put that out into the public, and the public would feel that was amazing. But I know how much better it can be, how much cleaner it can be. How much more in tune it can be. So when I first heard them that day, that's what I thought. You know, there weren't any wrong notes... there isn't that kind of level to fix, so there was the next level to fix. I remember the students telling me after that rehearsal that they really thought they had the tune down, and were happy that I could come in and make it so much better so quickly. Fred was not in the room when I did the rehearsal.

BY: Was this process different from other auditions or interviews you had attended?

JD: No, it really was the same. Every place I've ever gone, that's the way the interview goes. They usually tell you ahead of time what you will conduct, so they told me. And they also had me teach a conducting class. That was in the NRH [Noble Recital Hall,

Luther College Jensen-Noble Hall of Music], so other faculty could come and observe [me], up on the stage working with student conductors.

I stayed in the Sperati house when I was here overnight, and I was in Sperati's bedroom which was so cool. I remember thinking about that history, even though I didn't know everything about Luther, I knew that it was steeped in history and tradition. I thought that was pretty cool. That morning the committee picked me up and took me to T-Bocks [local bar with food and breakfast] and I thought that was so strange, to be taken to a bar for breakfast? Thought that was so strange, but it was fine. It was at 7, because I taught at 8. So I was up early, the sun was just coming up. It was the end of November and it was snowing outside. It was a cold morning and I saw a mother deer and her baby deer. Did you ever see the film with Chevy Chase, that movie [*Funny Farm*] when they are trying to sell the house and they say "cue the deer!" that's how I felt. I felt like someone was trying to sell this! This is too beautiful and too perfect. That's a story I won't forget. Seeing these deer walk by, coming from the city, I was just astounded.

BY: Who were your mentors and influencers both before directing the Luther College Band and during your tenure at Luther?

JD: John Whitwell [Michigan State University Band director]. I did my masters in conducting with him. He's the kind of director that just bleeds his heart and emotions all over the podium. So, when you watch the man conduct you know who he is, just because of the way he conducts. The first time I saw him I thought that I wanted to study with him. It was amazing to see someone be so musical and so sensitive and loving and giving of himself to the music. I really wanted to be that. He was my first mentor. And then, of course, Eugene Corporon [University of North Texas College of Music], who I did my conducting doctorate with at North Texas. I wouldn't say he is the opposite. But, he works very hard on technique. Whitwell was a lot to do with the face. I remember Corporon telling me to tone down my face, because my face was too big. That's here nor there, but I think I got very different but good strengths from both of them, which is really great. They both are incredibly musical, just in different ways. I also learned great technique from both of them.

I'm very close to both of my mentors. Whitwell just had an anniversary at Stephen F. Austin down in Texas, even though he retired already after going to Michigan State. They threw a party, so I sent a note in for the party. It's amazing to think about how he has affected my life and touched my life. I still keep in touch with Corporon. I call him every three months or so. Coporon still talks a lot about me. He was just speaking to a group of female conductors and he puts Mallory Thompson's name on the board [Northwestern University Bienen School of Music professor in conducting and ensembles], and then JoAnne Falletta [Internationally celebrated conductor, Buffalo Philharmonic Orchestra and Virginia Symphony Orchestra] and then he put Joan deAlbuquerque. I was astounded, wow. I didn't know I could be up on the same list as them! I think he is really proud of what I am doing, which is awesome to hear from your mentor, of course.

BY: Who have some mentors been at Luther College?

JD: Mike Smith [Luther College, low brass professor] has been a huge help to me. I bounce many ideas off of him, just because he knows so much. I ask what he thinks about most of my ideas. Dan Baldwin [Luther College Symphony Orchestra director] was assigned to me, which was great to have an ensemble director to help out, too. We met a couple times a semester to talk about anything. We still meet to chat about things. I would ask questions about recruiting or how to do certain things and questions about some of the traditions. So I asked a bunch of questions, both to Mike and Dan. Of course, Doris was amazing to show me the ropes and how things work. Any new job, it doesn't matter, any place. You have to relearn how everyone does things. How they file paper work and all that stuff. So all of those things that have nothing to do with your job, Doris is so much help.

The other mentors are the people that were here before me, Weston [Weston Noble] and Fred [Fred Nyline]. I keep in touch with both of them. I had the short track to tenure, so I got tenure in year three. On my tenure review, the tenure faculty writes a letter, it can be positive or negative it doesn't matter, but they have to write a letter. Mine was 99% positive. One theme that many people wrote about is how impressed they were that I kept Fred and Weston's reputation and traditions alive and tried to find ways to include them, which I still try to do. For example, Weston came to my rehearsal yesterday, after the family weekend concerts. He wanted to talk to the band and hear one of the works again from last weekend. So we played it for him - he loved it. It is great to involve them both in these ways.

BY: During your tenure as band director at Luther College, what do you consider some of your most significant achievements? How has the band been recognized or honored?

JD: The compliments of the clarity I get from the group and the sound I get from the group because I use what I call the Long Beach Sound. John Carnahan [Director of Bands and professor of Conducting at the Bob Cole Conservatory of Music at California State University, Long Beach] came up with. It has to do with pitch. Not a lot of directors use this, but it works. It has to do with tuning to 438, but also with the band listening to who is in charge of pitch. I remember playing flute for Fred Fennell [Eastman Wind Ensemble], playing *Lincoln Shire Posy*, just a reading band with band directors, but I remember going to the oboe player and asking what they were doing and the pitch was off and the clarinet principal not knowing what we were doing. Pitch was off, where should we listen? They didn't have an answer, even though we were all professionals. So, in my band, everyone knows where to listen at any give time. Whether it's trumpet, tuba or the person next to them. So then they know where to go for pitch, instead of just hoping it works out. You can't just find it if someone is flat, someone is sharp and someone is down the middle. It sounds simple, but it's just a whole process that I use [and have formalized]. Many people ask me how I get that mellow sound, that warm sound. Part of it is cheating, because I go to 438. We then only play at 440, not 442 with all those waves going on, so I think that's really one of my best achievements. The sound and clarity that I have brought to the group has been key if you're talking technical.

But if you want to talk musical or emotional, I would say the most important thing I've brought to the group is myself. I don't mean that as an egotistical way. I mean that I

bring my heart and my soul. I want to know those kids. I don't want to know them as an instrument; I want to know who Chess Craig [current principal clarinet, Luther College Concert Band] is. I want to know what he enjoys. I want to know what excites him. I want him to know that when I look at him and smile in a concert he knows that he is digging this and loves this just as much as I am. I feel like I get that from them. I give it and get it back ten fold. That's the most special thing I can do for Luther. To love these kids and help them change their lives with music. I think that is important. The clarity and intonation is a bonus. First and foremost we deal with people. We help them grow up and find themselves. We help them learn. I hope that music will play a great role in their lives to keep them on a healthy, happy path.

BY: As band director, what conventions or meetings do you attend? What was networking and information sharing like?

JD: The first place the band played at was IBA [Iowa Band Association] when I got here. I was fortunate that there was an opening at the NEIBA [North East Iowa Bandmasters Association] and they had a college affairs position open and the guy had resigned. I had been here about 2 months. Jim and Liz Fritz put my name forward, I think. They called and asked if I would like to be on the board because I need to be networking, especially with high school directors, [with] people that have the students I'll be recruiting. So I was pleased about that. Because of that, I had heard there was a college band rotation at the IBA convention. We weren't on that rotation, so it was UNI [University of Northern Iowa], ISU [Iowa State University], UI [University of Iowa] and Drake [Des Moines, Iowa]. They told me those were the only four that played at IBA. I didn't think that was fair. All the high school bands put in tapes, so I put in a tape! I added a line that said college band and checked it. We submitted the tape in January, even though they said high school only. So I sent my tape in, and I wrote in the letter about how new I was and that I would love to be considered. So, they wrote back, said nope -- absolutely not. That was my second year. That year it happened that the ISU band was invited to Asia, so they called the Luther Band and asked us. Pat Carney was the president at the time. So we played there; it was a big hit. Weston conducted the band. I asked him to conduct and he said he wanted to conduct *Hands Across the Sea*. People loved it; it was so great to have him and the band down in Des Moines performing.

Then we went to the Midwest regional CBDNA [College Band Directors National Association] in February 2014. I put a tape in for the regional CBDNA that was held at Ball State University that was in Muncie, IN. We were chosen; I think the only small college band chosen. University of Iowa was chosen that year as well. We played the first concert; it was a bit disappointing, and the crowd wasn't as big. What was great was that people a day or two later were still about it. So people were still coming back up to me the next day very excited. We had a very good showing. People came back the next day telling me how great it was. We had a great showing.

After that I was invited to be on the state board of IBA [Iowa Bandmasters Association], I was elected Fall of 2014. I've been asked to stay on that this year as well, the president of the IBA appointed me. That's how I'm networking in this area, with IBA and NEIBA [North East Iowa Band Association]. I'm doing any and all honor bands I can; I do them

as much as possible. My first year here I did 10 honor bands. I am slowing down a bit now, maybe being a bit pickier about where I go. Now I'm known more. I go to all the conferences, IMEA [Iowa Music Educators Association], IBA, CBDNA. People say it's so good to see Luther at these things. There is more of a presence of Luther here. The good news is that the Luther band will be the reading band, playing pieces for high school band directors. So, it is a really great opportunity for us. They will be performing with and for college band directors I think its called "Our Favorite Honor Band Pieces for High School, so the idea is these college band directors with direct the Luther Band in their favorite work. Pretty cool! So there are ten or fifteen submissions, we are just starting to look at them. What a great opportunity for the students as well.

As far as connections with other conductors -- I'm heading back to Israel again for my third time. That is my international connection, if you will. That has been great. I've conducted in so many states and met so many people. Because I've lived and taught many places, I'm very connected. I know Eugene and he helped connect me with a professional network. I try to have an alumni dinner for Corporon and meet many people that way. Once you know a handful of people, you get to know more and more people. And then people know of you just like I know of other directors. That happens so often, and it is great to have a network, even if you don't know everyone directly. Often I don't even understand how people know about me.

BY: How do you hold auditions? What is the format or requirement for auditioning students? Who else is present?

JD: I know that I have audition differently. I hold them in the fall. My philosophy is to pick a band piece that is difficult and the students learn it. So that way, the first rehearsal is working on putting the work together, not teaching the piece. They already know it. That is so important when we only have three weeks to prepare our family weekend concert. This year I picked *A Weekend In New York*, by Phillip Spark, which is a hard piece, but sounds so cool. They played it well, better than if we had used something else for the audition music.

The auditions happen differently for first year students. They happen on Sunday before school starts. If they play really well they advance to round 2. The studio teachers hold round 1. Round 2 is heard by myself and with the studio teacher. Round 1 is for deciding who gets to audition in Round 2 for Concert Band. If they don't get into Concert Band, they can go to Wind and Percussion Ensemble or Varsity Band; the studio teacher makes that selection. I audition those sections later and sit down with studio teachers to decide chair order.

On Monday all the returning students return. They audition for studio teachers and then on Tuesday I hear all of the round 2 students. It is a very long day for me, but that is fine because I get to hear almost all of the students. And meet many for the first time. At the end of every session, I speak with the studio teacher to discuss; by the end of the night, I have a roster with students eager to see who made it. There is this line of 70 or 80 students all in the hall waiting to see what is going to happen it's exciting. And some get pretty sad. I post the list and I leave. There are happy and sad people. And I start

rehearsal the first day of school. That is very important. We have to be off and running quickly. I may be the only ensemble that does that.

BY: When building your band program, what are some of the things you consider? (Instrumentation, size of band, repertoire, student strengths, tours?)

JD: I changed the size of the top group. I made it a wind ensemble size, down from a full concert band. I would like to change the name someday, but it will stay LCCB. It's not a concert band, though. Philosophically, everyone is using a wind ensemble as the elite group [an idea started by Fred Fennell in the 1950s]. That size of the group is what I like. This year I have a few extras because they student teach in the spring, so all the students in the spring will know the literature, especially for CBDNA so quick in the spring.

Choosing lit is the hardest thing I do. It is challenging. You want to pick things the students will like, audience will like and things that fit into your programming. And I don't know how the students play until the first day. I spend the summer listening and picking things, but often what I thought would work will not. Many things change. So I have lists of literature and have to pick from those lists. Sometimes as soon as I hear the band in the fall, I have to throw out many of my ideas. It just depends. I have back up after back up, so it is a challenge. Sometimes it may work next year or in the spring. Too much brass, not enough woodwinds, depends so much on the group. I never know until it is all ready to go.

When I was at North Texas I had to turn in my literature list every year for the whole year. I conducted the third band, so I had to turn in the lit list for the whole year. It doesn't change as much there. Here you can have such drastic changes in just one summer or even at the semester break. Here it changes quite a bit, year to year. Different sections will be up or down in numbers. You never know what it will be every year [since] there are different talents. Jazz Orchestra and Jazz Band are considered major ensembles, so the students can decide to not be in band. You never know who will come back and not play in band. That is a challenge for me when looking at literature. So many talents can come and leave. Something else that is different here that I am still getting used to is that students don't have to play in the band - Jazz Orchestra and Symphony are considered part of that. So a student may not be in band one year, because they want to be in jazz or symphony. It's fine; it is just different and creates some expectation issues when picking literature or the band. At Long Beach, you had to be in band. Anything on top of that was optional, so it was so different. The orchestra director really liked it. He said they had great ensemble skills, and the students interested in symphony will still do it even if they are also in band. So, this is a problem with our system, a culture that may never change.

BY: How do you organize the band? Would you draw your typical seating chart?

JD: I think I have one, you know. You know who has one electronically, maybe Kate Ailabouni.

BY: So, can you discuss a bit about why you set up the way you do?

Because of the way I do my listening system. Principal brass players all in the center; they all make a triangle in the center. That way they can access each other and listen. Tubas on the end. That is very different from many bands; I want their bells facing into the band [so] you still hear them, but the band can access the fundamental tones from the tuba. Everyone can access that sound and I don't think the audience loses anything from that. I think it's important; I'm one of the few that does this. Principal oboe and flute sit next to each other. My low woodwinds have a triangle as well. Euphonium sits in front of tuba to access that. I want it so everyone has access to the sound they need, especially principal players. I don't think the set up changes much, especially because of our hall configuration. Our clouds help push sound out to the audiences. I know not many people set up the way I do, but I think it works. And again, really helps to create an in tune sound for the band. Principal oboe next to principal flute. The principal bass clarinet, contra bassoon, tenor and bari sax all together. I think it works well. Some people want to have a set up because it looks right, but this is a philosophical idea that I think about very carefully.

BY: Luther College has a tradition of having students involved in many co-curricular activities. How does this high level of participation affect the band program?

JD: That is actually a big problem for Luther. We tell them they can do it all, but they really can't. Some can make it happen; they are really good at time management. So if students can do it, then they can do all this stuff. But often they can't and then they struggle. I have a student on the soccer team and she informs me about which rehearsal she will miss and always sends me a sub, so she is good at communicating. You know, the students who are very organized, good at time management, they will be fine and can be in multiple ensembles and in sports. If they can't do that, they will struggle. The football quarterback is a percussionist in wind and percussion; he is doing great. He was blown away that his football teammates came to the family weekend band concert to listen and cheer him on. We have had to make some arrangements with him, but it has worked out. He loves it.

BY: When in the day does the band rehearse? Do sectionals take place?

JD: Monday/Wednesday/Friday 12:15 - 1:15 and Tuesday 4:15-5:45

I'm having some conflicts with Tuesday rehearsals, so I have to work with Hightower [Nordic Choir] and Wilson [Cantorei] for those students who to those group which, there are things that overlap, but we deal with it sometimes. Sometimes it works; we are trying things. The biggest thing that hurts Wind and Percussion and Jazz Orchestra is that these choir kids meet at the same time. Sometimes we just have to say no to students, but we try to do it on a single student basis. Right now we need to figure some things out as a faculty. It really hurts Wind and Percussion and the Jazz Orchestra when kids end up in Cathedral or Collegiate Choirs. That conflict is really tricky, and we want the students to do it all, but it just doesn't work. Often it comes down to what their scholarship is in. There are some other issues, but we are slowly figuring them out.

Dan and I have figured out the Tuesday rehearsals. So, four Tuesdays in a semester I share with the orchestra, so that is when I cancel band so Dan can have that time. That is something that Dan and Fred developed. Dan is very gracious about making it work.

I'm glad to have the time I have. You always want more, but that is the way it goes. It used to be that Concert Band only rehearsed Monday/Wednesday/Friday. So when Dan has string rehearsals on Tuesday, I get the band. Otherwise, I wouldn't get any of that time at all.

Someday, I would like to have an hour and a half twice a week. I almost care about that more than having the additional Tuesday time. Band works are so long, it is so much better to have a longer period to work with the group. If I only have 50 minutes, most of my rehearsal gets eaten by one work that is 15 minutes or longer work. That makes things very difficult. It is also hard because we never have time to have a concert run through. For students judging chops and things like that, it can be hard to not really know what the concert will feel like until we are doing it.

BY: Where does the band rehearse?

JD: Sperati [Sperati Band Room, Jensen-Noble Hall of Music]. We just got new sound paneling! It is difficult to rehearse in a loud space, so this new paneling is so much better. We are supposed to get those wooden panels, like the orchestra room, soon. When I got here, I wanted something better. The acoustics are bad. I'm going to go deaf and you can't tell a band to play soft in rehearsal and then get them to play freely in a concert. They have to experience it, so it was hard when I first got here. So we kept trying to figure it out. We have an individual that donated to the room updates. It was just done this summer. It is a great contribution and makes the room so much better. I'm just thrilled. We hired the acoustician that did the orchestra room before I got here. He is from Colorado; he got here, did a bunch of tests and said we needed to do a lot. The things in the corner keep the lows from being too boomy. The stuff behind me keeps the sound from coming back at me. They also moved the ceiling panels up. It's really great. I'm so excited and happy.

BY: Did students have leadership or governance in the band? What role did students play in the operations of the band, tours and festivals?

JD: We have four student leadership positions. We don't use titles. They plan all the activities. We do many, with me present. I try to be involved, family board games, bowling, roller-skating, Whippy Dip, carving pumpkins. All three bands have officers. Last year all three bands carved pumpkins together. It helps us be closer. We do many social things. Keeps the band close tight and it's very special. I'm a big proponent of that. It makes the band really close, tight and special. Then these students feel they can trust everyone and they play better, they play out. It's great. I also make sure they are personally involved. I ask them to describe the most touching, moving memorable moment in the concert. I want them to know they are invested in the moment. Section leaders are asked to critically think about what to fix and what went well. Sections also think critically about what to improve, especially after a concert.

They do have sectionals run by section leaders, without me unless they ask. I think it's good for them to have that role. Sometimes I have the applied faculty help at sectionals, but that's very rare. Sometimes I do attend, only if they want me there at that time. But the students are good at their leadership positions and like to keep it that way. Student officers tell me good and bad things. It really helps to have an idea of how the students are feeling, so I can address specific issues.

BY: The Luther College Concert Band has included both music and non-music majors. Did you work with music majors and non-majors differently? If differently, how? What were some of the goals you had for all the members of the band, regardless of major?

JD: I do not. I have the same high expectations of everyone. I don't expect more out of them than I expect of myself. I expect a lot. I expect it in a loving way, "You don't have this part down, when will you -- a week or two?" It can be a bit overwhelming for them, because I expect so much. Sometimes they have to come tell me they can't do something, then we have to get creative, but that is rare. Sometimes I have to call students out on something, but then they learn it. And it's a loving thing. I hold them accountable for what they need to do. I don't even know who is a major and not. It's all about what they bring to the ensemble. I don't discriminate at all, that's not important to me at all, just the playing.

BY: How were the applied instrumental faculty members involved with the band?

JD: They come to all the concerts. Occasionally I have them come and work with a section. I recently have the brass faculty listen to the brass and give them some ideas on articulation and John [John Cord, Luther College trumpet faculty] talked to them about some high parts. Occasionally, if I have questions I have them come in. Other than that I've gone to some faculty members and asked them to sit in on chair placement auditions, specific instrumental solo issues and any run off auditions. I recently have Mike Smith and John Cord come talk to the brass about *Stars and Stripes*. They had some ideas about how to make things better.

I always talk to teachers to keep them updated. I let them know what I'm observing about their students for all three groups. I want everyone to know that I'm paying attention. The reason the students sound so good it because of the lesson teachers. I always thank the studio teachers; they [the students] don't sound good just because of being in band. They learn so much in their lessons that is so important. Also about a week ago the saxophones go see the sax teacher and work with her about the soli section. The teacher can tell you exactly what's appropriate. Same with percussion. I don't know how to tell them all the time. I may know what I want, but the teacher can get that technique from the student specifically. I know exactly what I hear in my head, telling the student is sometimes better done by the teacher.

BY: How did the Luther College administration respond to budget requests for LCCB? Can you think of specific examples, both successful and unsuccessful?

JD: Very well. The budget works well. When there are things that are above my budget and I go to the department and they are good about requests. We put a list together where the faculty can approve this list. We discuss what to fund and what not to fund. Every year the percussion teacher Michael Geary [Luther College percussion instructor] and I discuss what we need, what can wait. So this year a new bass drum stand came out that Michael said would really help our students, so we added it to the budget. Fortunately we get the things we need. The faculty in this department are very supportive of the band program. I was able to get varsity band folders. All three bands have real folders now. It makes them feel like there an ensemble and important, which is really great.

BY: What were some of the commissioned works when you conducted the band? How was the composer selected? How was the commission paid for? How was the conductor of the commission selected?

JD: I've bought into many commissions. Two last year and three this year. Many are part of consortiums; I'll be one of 15 bands on the commission. One the class of 1965 bought one this year; what a great donation -- it's brand new. It is titled *The Promise of Grace* by Daniel Kallman. The story there, they wanted the *Passing Bell* played again at homecoming. I thought it would be fun to have a new piece commissioned for their 50th reunion. They raised all the money; the piece will be played for them. So this new piece will be a really great work to celebrate the class of 1965[and] they are very excited about it.

I did a huge commission for Adolf Herseth [Luther College class of 1943, Chicago Symphony principal trumpet], *Morning Sun upon the Wild Prairie Rose*, premiered at CBDNA. That was my first commission all alone, that was very special. I've been in on many commissions, but this was special.

BY: What standard band repertoire did the band perform during your tenure as director?

JD: Grainger, love Grainger. I hope to do *Molly on the Shore* soon. I do a Grainger every year. I hope to do *Gum Sucker,s* too. I do a Grainger almost every year. I love Holst, [but] he didn't write as many things. I program him when he can. A new favorite of mine is Rossano Gallant. We did his, *The Red Woods*, last year. We are planning another one of his this year, *Transcendent Journey*. Wind and Percussion is playing *Landscapes* and Varsity Band is playing one called *Mount Everest*. So, I really like his music. It's very much like film music. It sounds like movie music, pleasing to the audience but challenging for the students. I think many audience members almost feel like they have heard it before even if they haven't. He is one of those new composers out there that I really enjoy playing with the bands.

Joe Turin is a favorite. It's very difficult works. We played *High Flight* on our Norway tour three years ago; it programmed well. I did my dissertation on *Hemispheres* that was written for the wind players of the New York Philharmonic; I did a detailed analysis on that. That was how I got to know him. He wrote *Scarecrow Overture* for a chamber group. I called him and said, "I think it would be great for wind ensemble". Since then it has taken off; people all over are playing it. My band at Long Beach played it at CBDNA

regionals. It's one of the first times that a second band performed at a regional CBDNA and the top band played at national CBDNA in the same year. That was very special.

BY: Why was touring an important part of the Luther College band program?

JD: It's a recruiting tool in the sense that we want people to hear us and [we want] people to know about us. We want our alumni to come back as well. They bring friends and give money. It's all about playing for an audition that you may know but also that can help get the name out. It is great to have posters about the Luther College Concert Band and it is great to have press. We may play for people we know, but also people we don't know. That is how we spread information about our program.

At intermission I have the students talk to the audience. Thank them for coming to the concert. This gives them an opportunity to feel connected to the band. The student's seem to enjoy it as well. That is something that is special about touring. That may be hard for the students sometimes, if they are shy or something. But it has been good for both students and for the audience members. Then everyone feels like they have more of a connection. You know, the students really just need a chop break, so this is a good way to keep connecting.

The students learn about each other and hang out with each other. They come back feeling like a family. We rehearse together, we eat together, and they are meeting people at home stays. They get treated really well. The musical goal that we have is that we know we play for the reputation for Luther. We always give our best. I aspire to that. They know that and they aspire to that as well. No matter what, the concert goes on. No matter what we put our best foot forward, things happen in life. It's hard, you have to leave stuff at the door and keep playing music. I hope that continues. Things happen in life, deaths, births, relationships, so these students have to put their troubles away. And they say they like that. On tour, in rehearsal in performance. But tour is a great way to grow as a family.

BY: Did you have "side-by-side" rehearsals for prospective students? If so, what were the positive/negative results of this recruitment strategy? What other ways did you recruit using the band at Luther College? What reactions did the administration have to these recruiting goals?

JD: The biggest thing I think I do is these honor bands. The Dorian band fest and summer camps are huge for recruiting. These kids are working with me at both. We get a lot of students who come to Luther because of that. Yes, I do work with admissions. I always tell the students to bring their instruments to sit in with the band and an hour to work with my students and me. That is very important for the way we recruit and show prospective students what is possible with this band program.

BY: At which Luther College functions does the band perform?

JD: Family weekend, homecoming, fall concert, Dorian band fest, spring tour, homecoming concert from tour, showcase concert, Commencement.

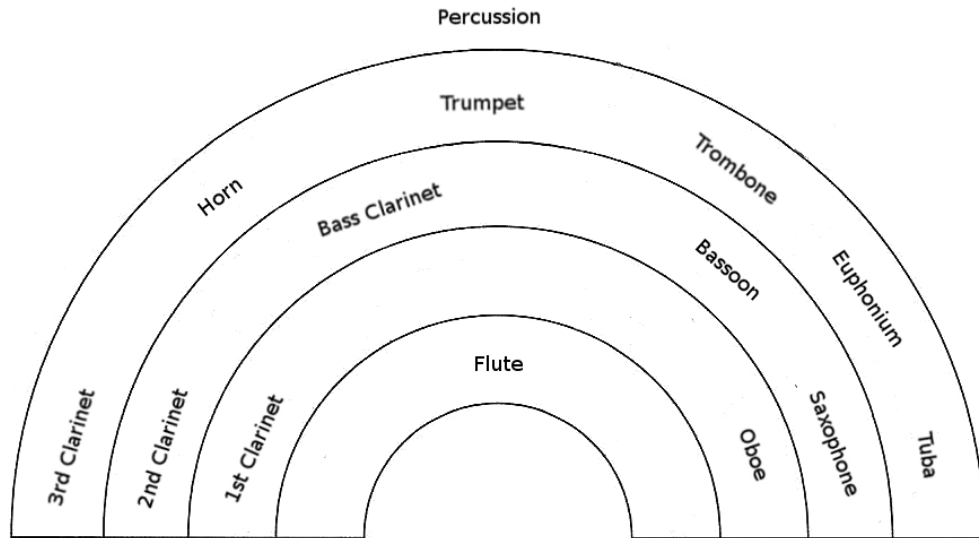
JD: What has touched me, the students gave me a book from our tour, with pictures and they all signed it. They said what was special to them about tour, band or me. It was great to read. The class before that gave me some special things. Whenever the students recognize the hard work, which is great to me. I try to tell them how much I appreciate them, whether they say it, write it, it is very special.

I look forward to their enthusiasm love and smiles. I can't imagine anything different to be doing with my life. I feel truly blessed.

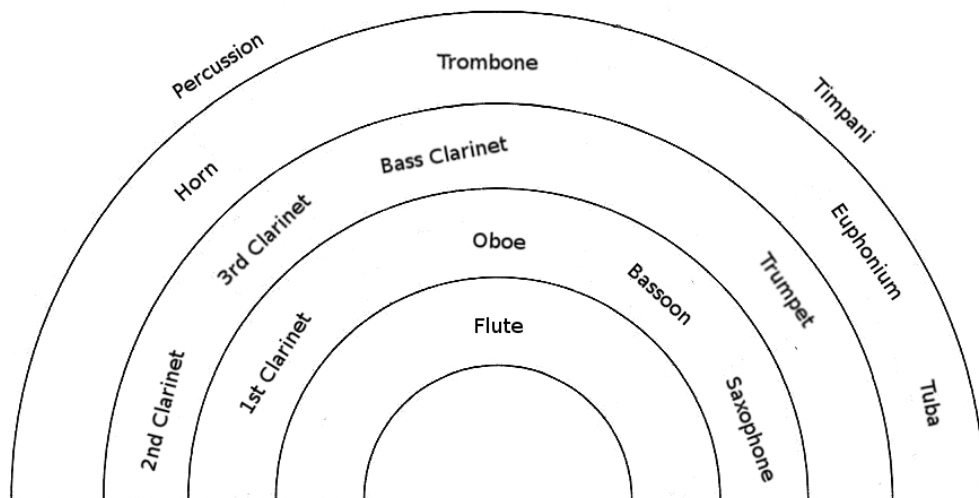
APPENDIX E, Seating diagram for Noble, Nylene and deAlbuquerque

The following seating charts are included at the end of this document to provide a side-by-side comparison of seating decisions made by Concert Band conductors.

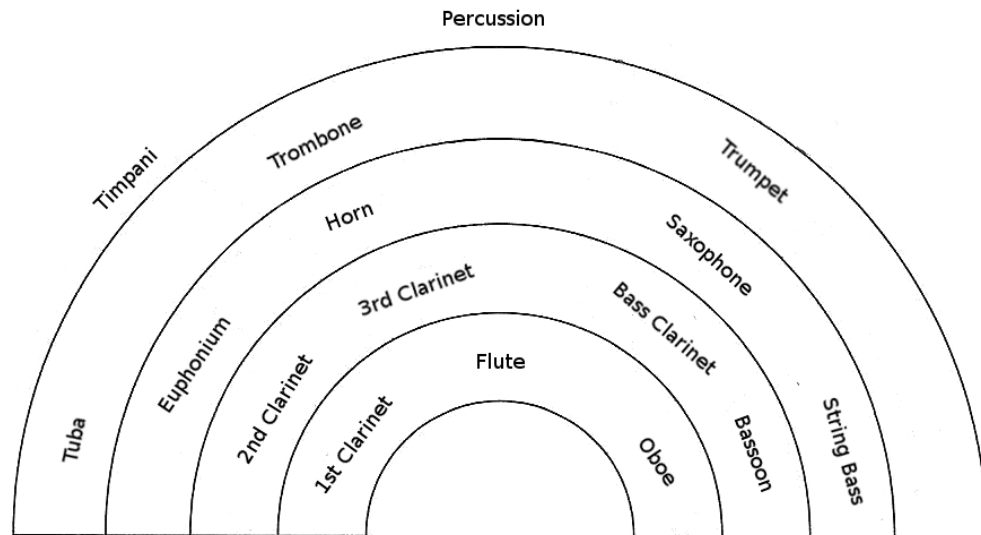
Seating Chart
Weston Noble
Luther College



Seating Chart
Frederick Nylene
Luther College



Seating Chart
Joan deAlbuquerque
Luther College



APPENDIX F, Repertoire Listing for Luther College Concert Band

The following table includes Luther College Concert Band programs found in the Luther College Nordic Archives and Music Department Archives. However, Concert Band program archiving is not standardized in either of these locations which resulted in decades with unavailable program information. Fires at Main Building and Preus Gym in 1889, 1942, and 1961 also destroyed printed programs.³⁰⁵ Suggestions for filling in these program gaps are in the conclusion.

Programs for the following years are not accounted for:

1861-1924
1937-1940
1943-1947
1948
1952
2006-2012

The information recorded in this table was taken from Concert Band programs. Titles and names are spelled as found in the programs. Many works are arrangements with no listed arranger on the program. This information will serve as a resource for further research about the diversity of works the Luther College Concert Band performed, and programming decisions made by band conductors over the last 150 years.

³⁰⁵ Mohr, Mary Hull. *The Fires of Luther College*. April 2011. <http://www.luther.edu/about/history/essays/>. Accessed October 1, 2015.

Year	Title	Composer Last	Composer First	Arranger
1924	Oberon Overture	Weber	Carl Maria	
1924	March from the opera Tannhauser	Wagner	Richard	
1924	Waltz from the Ballet Suite, Sleeping Beauty	Tchaikovsky	Pyotr Llyich	
1924	Finale from Symphony in F Minor No. 4	Tchaikovsky	Pyotr Llyich	
1924	Bolero, Trio For Cornets	Smith	Walter	
1924	Dance of the Tumblers	Rimsky-Korsakov	Nicolai	
1924	Aase's Death from Peer Gynt Suite I	Grieg	Edvard	
1924	Russian Sailors' Dance from the Red Poppy	Gliere	Reinhold	
1924	Marching Mallets	Eitzen		
1924	Hostraiser's March	Chambers	William	
1924	Symphony No. 5, Second Mvt. Andante	Beethoven	Ludwig Van	
1924	Jesu, Joy of Man's Desiring	Bach	J.S.	
1936	Polka and Fugue from the opera Schwanda	Weinberger	Jaromir	
1936	Introduction to 3rd act of Lohengrin	Wagner	Richard	
1936	Overture to opera Tannhauser (Umlaut over a)	Wagner	Richard	
1936	Valse des Fleurs from The Nutcracker Suite	Tchaikovsky	Peter Ilyich	
1936	Ballet - Divertissement from the opera Henry VIII	Saint-Saens	Camile	
1936	Holy, Holy, Holy	Not Listed	Not Listed	
1936	Boston Commandery (Onward Christian Soldiers)	Not Listed	Not Listed	
1936	Two Little Bullfinches	Not Listed	Not Listed	
1936	Hjertesar	Grieg	Edvard	
1936	Largo - From 5th Symphony From The New World	Dvorak	Antonin	
1936	Sextet from Lucia	Donizetti	Gaetano	
1936	Napoli - Baritone Solo	Bellstedt	Herman	

Year	Title	Composer Last	Composer First	Arranger
1940	Polka and Fugue from the Opera, Schwanda the Bagpiper	Weinberger	Jaromir	
1940	Introduction to 3rd Act of Lohengrin	Wagner	Richard	
1940	Overture to Opera Tannhauser	Wagner	Richard	
1940	Valse des Fleur from The Nut Cracker Suite	Tchaikovsky	Pyotr Llyich	
1940	Poet and Peasant - Overture	Suppe	Franz von	
1940	Ballet-Divertissement from the Opera Henry VIII	Saint-Saens	Camille	
1940	Flight of the Bumble Bee	Rimsky-Korsakov	Nicolai	Alford
1940	Festival March	Herbert	Victor	
1940	Ease's Death from Peer Gynt Suite I	Grieg	Edvard	
1940	Echo Waltz - Cornet Trio	Goldman	Edwin Franco	
1940	Friml Favorites	Friml	Rudolf	
1940	Joyce's 71st N.Y. Reg't March	Boyer-Lake	Thornton	
1940	March of the Steel Men	Belsterling	Charles	
1940	La Coquette - Cornet Solo	Belstedt	Herman	
1940	Manhattan Serenade	Alter	Louis	
1941	Polka and Fugue	Weinberger	Jaromir	
1941	Overture to Die Meistersinger	Wagner	Richard	
1941	Nutcracker Suite	Tchaikovsky	Pyotr Ilyich	
1941	Raymond Overture	Thomas	Ambroise	
1941	Stars and Stripes Forever	Sousa	John Philip	
1941	Bolero - Trio for Cornets	Smith	Walter M.	
1941	Danse Negre - Marimba Solo	Scott	Cyril	
1941	Polonaise, from the opera Christmas Night	Rimsky-Korsakov	Nicholas	
1941	The Flight of the Bumble Bee	Rimsky-Korsakov	Nikolai	
1941	Polka	Rachmaninoff	Sergei	

Year	Title	Composer Last	Composer First	Arranger
1941	Festival March	Herbert	Victor	
1941	Solveig's Song, from Peer Gynt Suite No. 2	Grieg	Edvard	
1941	March of the Norsemen	Eitzen	LeRoy	
1941	London Suite (London Every Day)	Coates	Eric	
1941	The Debutante - Cornet Solo	Clarke	Herbert	
1941	Espana Rhapsodic	Chabrier	Emmanuel	
1941	Pop! Goes the Weasel	Cailliet	Lucien	
1941	March of the Steel Men	Belsterling	Charles	
1941	Jesu, Joy of Man's Desiring, from Cantata 147	Bach	Johann Sebastian	
1942	Raymond Overture (The Queen's Secret)	Thomas	Ambroise	
1942	Danse Degre - Marimba Solo	Scott	Cyril	
1942	Philippine March	Lopez	Robert	
1942	In The Viking's Domain	Lenz	Max von	
1942	The Debutante - Cornet Solo	Clarke	Herbert	
1942	March of the Steel Men	Belsterling	Charles	
1947	Introduction to 3rd Act of Lohengrin	Wagner	Richard	
1947	Overture To "Rienzi"	Wagner	Richard	
1947	March Slave	Tchaikovsky	Pyotr Llyich	
1947	Raymond Overture	Thomas	Ambroise	
1947	Bolero	Smith	Walter	
1947	The Flight Of The Bumblebee	Rimsky-Korsakov	Nicolai	
1947	Hail To Luther	Preus	Herman A.	
1947	Orpheus In Der Underwelt	Offenbach	Jacques	
1947	Beautiful Colorado	Luca	Joseph De	
1947	Parade Of The Wooden Soldiers	Jessel	Leon	

Year	Title	Composer Last	Composer First	Arranger
1947	Gypsy Love Song	Herbert	Victor	
1947	Jubilee March	Goldman	Edwin Franco	
1947	Panis Angelicus	Franck	Cesar	
1947	Hostraiser's March	Chambers	William	
1947	March of the Steel Men	Belsterling	Charles	
1947	My Hero (Concert Marche Militaire)	Alford	Jeanne	
1949	Fanfare and Allegro	Williams	Clifton	
1949	Strategic Air Command	Williams	Clifton	
1949	King Duncan's March from Macbeth	Verdi	Giuseppe	
1949	The Swan Lake (Suite from the Ballet)	Tchaikovsky	Peter	
1949	Beguine for Band	Osier	Glen	
1949	Freedom Plus! (Symphonic March)	Oldham/Hale		
1949	March from Mahler 2nd Symphony	Mahler	Gustav	
1949	Variants on a Medieval Tune	Joio	Noman Dello	
1949	Merry Mount Suite	Hanson	Howard	
1949	Celebration	Creston	Paul	
1949	Incantation and Dance	Chance	John	
1950	Prelude To The Festival	Weinberger	Jaromir	
1950	Elsa's Procession to the Cathedral	Wagner	Richard	
1950	Wings of Victory	Ventre	Frank	
1950	Symphony No. 5 (Finale)	Shostakovich	Dimitry	
1950	Italian Polka	Rachmaninoff	Sergei	Leidzen
1950	Symphonic March	Mancini	Henry	
1950	A Mighty Fortress Is Our God	Luther	Martin	
1950	Gallop	Khachaturian	Aram	Bach

Year	Title	Composer Last	Composer First	Arranger
1950	Concerto	Haydn	Joseph	
1950	The Gods Go A-Begging	Handel	George Frederic	Hofland
1950	La Reine de Saba	Grieg	Edvard	Beecham
1950	Slavonic Dance No. III	Dvorak	Antonin	
1950	The Three Elizabeths	Coates	Eric	
1950	A Mighty Fortress Is Our God	Bach	J.S.	
1951	Folk Songs From Somerset	Vaughan Williams	Ralph	
1951	Marche Militaire	Tchaikovsky	Peter Ilyich	
1951	Finale from Symphony In F Minor No. 4	Tchaikovsky	Peter Ilyich	
1951	Suite In A Minor	Telemann	George Philipp	
1951	Death And Transfiguration	Strauss	Richard	Hofland
1951	Stars and Stripes Forever	Sousa	John Philip	
1951	Grandioso March	Seitz	Roland	
1951	Rhapsody	Rimsky-Korsakov	Nikolai	
1951	Pavanne	Ravel	Maurice	
1951	Italian Polka	Rachmaninoff	Sergei	
1951	Jugoslav Polka	List	George	
1951	First Suite In E Flat For Military Band	Holst	Gustav	
1951	Symphony C Minor, First Movement	Hofland	Sigvart	
1951	Oh Blessed Voice Of Zeus	Hofland	Sigvart	
1951	Allegro Maestoso	Handel	George Frederic	
1951	Heart Wounds	Grieg	Edvard	
1951	Shepherd's Hey	Grainger	Percy	
1951	American Legion Forever	Gould	Morten	
1951	On The Mall	Goldman	Edwin	

Year	Title	Composer Last	Composer First	Arranger
1953	The Hunting Call	Wilber		
1953	Polka And Fugue	Weinberger	Jaromir	
1953	Prelude To "Die Meistersinger Von Nurnberg"	Wagner	Richard	
1953	Overture To "Rienzi"	Wagner	Richard	
1953	Stars and Stripes Forever	Sousa	John Philip	
1953	The Shawl Dance	Skinner	Frank	
1953	The Barber Of Seville	Rossini	Gioachino	
1953	Parade of Gold March	Post		
1953	Coronation Scene	Mussorgsky	Modest	
1953	Marching Song	Holst	Gustav	
1953	Symphony In C Minor	Hofland	Sigvart A.	
1953	Concerto For Clarinet and Band	Hofland	Sigvart	
1953	Third Movement From "Water Music Suite"	Handel	George Frederic	
1953	Aae's Death From "Peer Gynt" Suite	Grieg	Edvard	
1953	Dublin Bay From The Suite "Lincolnshire Posy"	Grainger	Percy	
1953	Russian Sailors' Dance	Gliere	Reinhold	
1953	La Sorella	Gallini	Louis	
1953	Inglesina	Cese	Davide Delle	
1953	On The Quarter Deck	Alford	Kenneth	
1954	Coronation March	Svendsen	Johan	
1954	Procession Of Nobles (Miada)	Rimsky-Korsakoff	Nikolai	
1954	Prelude and Aztec Dance (La Fiesta Mexicana)	Reed	Alfred	
1954	Italian Polka	Rachmaninoff	Sergei	
1954	Romanza and Rondo From Concerto In E Flat	Mozart	W.A.	
1954	The Great Gate Of Kiev	Mussorgsky	Modest	

Year	Title	Composer Last	Composer First	Arranger
1954	Built On A Rock	Lindemann	Ludvig	
1954	The Last Spring	Grieg	Edvard	
1954	March And Cortege (The Queen Of Sheba)	Gounod	Charles	
1954	Polovetsian Dances (Prince Igor)	Borodin	Alexander	
1954	Overture To Egmont, Op. 84	Beethoven	Ludwig Van	
1954	The Three Trumpeters	Agostini	G	
1955	Overture to Opera "Tannhauser"	Wagner	Richard	Bainum
1955	De Guardia, Spanish March	Marquina	Pascual	
1955	Ballet Egyptien	Luigini	Alexandre	
1955	Jacques de Molai, March	Jewell		
1955	Sextet from "Lucia"	Donizetti	Gaetano	
1955	Headlines - A Modern Rhapsody	Colby	Carleton	
1955	Napoli - Baritone Sole	Bellstedt	Herman	
1955	Mac and Mac - Xylophone Novelty	Alford	Kenneth	
1955	Titl's Serenade, Flute and French Horn Duet			
1957	Lohengrin: Prelude to Act III	Wagner	Richard	Meyrelles
1957	Aria	Tenaglia	A.F.	
1957	Carnival (LA Fiesta Mexicana; 3rd Movement)	Reed	H. Owen	
1957	Chorale And Alleluia	Hanson	Howard	
1957	Andante (The Nordic Symphony; 2nd Movement)	Hanson	Howard	
1957	Pavanne	Gould	Morton	
1957	American Salute	Gould	Morton	
1957	Celebration Overture	Creston	Paul	
1957	Saeterjentens Sondag	Bull	Ole	
1957	Andante and Allegro	Barat	J. E.	

Year	Title	Composer Last	Composer First	Arranger
1957	Serenata	Anderson	LeRoy	
1958	Fanfare And Allegro	Williams	Clifton	
1958	Rondo (From The Royce Hall Suite)	William	Healey	
1958	Polka and Fugue (from Schwanda, the Bagpiper)	Weinberger	Jaromir	
1958	Sonata No. 6 in G Minor	Vivaldi	Antonio	
1958	Closing Section, Death and Transfiguration	Strauss	Richard	
1958	Triumphal March (from Quo Vadis)	Rozza	Miklos	
1958	Mass (From La Fiesta Mexicana)	Reed	H. Owen	
1958	Valse Campestre (From Suite Sieiliana)	Marinuzzi	G.	
1958	Latin Lament	Kepner	Fred	
1958	Dialog for Four	Hamm	J. Val.	
1958	March For Band	Beecham	Thomas	
1959	Intrada and March from Symphonic Suite	Williams	Ralph Vaughn	
1959	Introduction and Samba	Whitney	Maurice	
1959	Jubilation Overture	Ward	Robert	
1959	Manzoni Requiem	Verdi	Giuseppe	
1959	When Jesus Wept	Schuman	Robert	Mollenhauer
1959	Persistence of Memory (Passion in Paint)	Rene	Henri	
1959	Fanfare and Rondo	Purcell	Henry	
1959	March of the Parachutists	Leemans	Pierre	
1959	Finale from Symphony No. 1 in G Minor	Kalinnikov	Vasily	Leeman
1959	American Overture for Band	Jenkins	Joseph Willcox	
1959	Anitra's Dance from Peer Gynt Suite I	Grieg	Edvard	
1959	Skiers' Waltz from "Cinerama Holiday"	Gould	Morten	
1959	Jericho Rhapsody	Gould	Morten	

Year	Title	Composer Last	Composer First	Arranger
1959	Andrea Chenter (excerpts)	Giordano	Umberto	
1959	Midnight in Paris	Ellington	Duke	Vaninetti
1959	March and Procession of Bacchus	Delibes	Leo	Bennett
1959	Fanfare For The Common Man	Copland	Aaron	
1959	Galant Boulavardier March	Cacavas	John	
1959	Hungarian Melodies	Bach	Vincent	
1959	Carnival of Venice Variations - Tuba Solo	Arban	Jean-Baptiste	
1960	Jubilation	Ward	Robert	
1960	Safari	Walters		
1960	Overture to "La Forza del Destino"	Verdi	Giuseppe	
1960	Manzoni Requiem	Verdi	Giuseppe	
1960	When Jesus Wept	Schuman	William	
1960	Polonaise (From Christmas Night)	Rimsky-Korsakov	Nikolai	
1960	Persistence of Memory, L'Absinthe	Rene	Henri	
1960	Benguine For Band	Osser	Glenn	
1960	Tulsa	Gillis	Lew	
1960	Toccata	Frescobaldi	Girolamo	
1960	Fanfare For The Common Man	Copland	Aaron	
1961	Dramatic Essay	Williams	Clifton	
1961	Lohengrin, Prelude To 3rd Act	Wagner	Richard	
1961	Finale From Symphony N. 4 in F Minor	Tchaikovsky	Peter	
1961	Intermezzo from Karelia Suite	Sibelius	Jean	
1961	Intermezzo Fra Karelen Suite	Sibelius	Jean	
1961	Carnival (La Fiesta Mexicana, 3. sats)	Reed	H. Owen	
1961	Passacaglia	Purcell	Henry	

Year	Title	Composer Last	Composer First	Arranger
1961	Canzona	Mennin	Peter	
1961	Mademoiselle Angot	le Coq	Charles	
1961	Largo For Band	Hofland	Sigvart A.	
1961	Valdres-Marsjen	Hanssen	Johannes	
1961	Valdres-Marsjen	Hanssen	Johannes	
1961	Heart Wounds	Grieg	Edvard	
1961	Jericho Rhapsody	Gould	Morton	
1961	Jericho Rhapsody	Gould	Morton	
1961	British Eighth	Elliot	Zo	
1961	Fetes	Debussy	Claude	
1961	Celebration Overture	Creston	Paul	
1961	Seterjentens Søndag	Bull	Ole	
1961	Serenata	Anderson	Leroy	
1962	The Sinfonians	Williams	Clifton	
1962	La Bamba De Vera Cruz	Tucci	Terig	
1962	Aria	Tenaglia	Antonio	
1962	Finale From Symphony No. 5	Shostakovich	Dmitri	
1962	Procession Of Nobles	Rimsky-Korsakov	Nikolai	
1962	Nordic Symphony, Second Movement	Hanson	Howard	
1962	Praeldium And Allegro	Giannini	Vittorio	
1962	American In Paris	Gershwin	George	
1962	Concertino	Chaminade	Cecile	
1962	Rakoczy March from "Damnation Of Faust"	Berlioz	Hector	
1962	The Minstrel Boy	Anderson	Leroy	
1963	Festival	Williams	Clifton	

Year	Title	Composer Last	Composer First	Arranger
1963	The Hunting Call	Wilber		
1963	Tannhauser March	Wagner	Richard	
1963	Dubinushka	Rimsky-Korsakov	Nikolai	
1963	Symphony For Band	Persichetti	Vincent	
1963	Caprice	McRae	William	
1963	Symphony For Band (Movement I)	Hindemith	Paul	
1963	Last Spring	Grieg	Edvard	
1963	Vanity Fair	Fletcher	Percy	
1963	Premiere Rhapsodie	Debussy	Claude	
1963	The Little English Girl	Cest	Delle	
1963	Il Bessagliere	Boccalari	Eduardo	
1963	Roman Carnival	Berlioz	Hector	
1964	Overture: Elkhart 1960	Washburn	Robert	
1964	Flute Cocktail	Simeone	Harry	
1964	Procession Of The Mandarins	Puccini	Giacomo	
1964	March Turque	Mussorgsky	Modest	
1964	Chorale And Alleluia	Hanson	Howard	
1964	Symphony No. 2 "Romantic"	Hanson	Howard	
1964	Morceau Symphonique	Guilmant	Alexander	
1964	Andrea Chenier	Giordano	Umberto	
1964	Symphony No. 3	Giannini	Vittorio	
1965	Dramatic Essay	Williams	Clifton	
1965	Prelude To Act III Lohengrin	Wagner	Richard	
1965	La Procession Du Rocio	Turina	Joaquin	
1965	Pineapple Poll	Sullivan	Arthur	

Year	Title	Composer Last	Composer First	Arranger
1965	Black Horse Troop	Sousa	John Phillip	
1965	Festive Overture, Op. 96	Shostakovich	Dmitri	Mackerras
1965	Divertimento For Band, Opus 42	Persichetti	Vincent	
1965	Chorale Prelude: So Pure The Star	Persichetti	Vincent	
1965	Festival Overture	Hovland	Egil	
1965	Valdres March	Hanssen	Johannes	
1965	Jericho Rhapsody For Symphony Band	Gould	Morton	
1965	Prelude And Dance for Band	Del Borgo	Elliot	
1965	Fetes (from Three Nocturnes)	Debussy	Claude	
1965	Celebration Overture	Creston	Paul	
1965	Prelude and Dance for Band	Creston	Paul	Schaefer
1965	Fanfare For The Common Man	Copland	Aaron	
1965	Incantation And Dance	Chance	John	
1965	The Battell	Byrd	William	
1965	Andante et Allegro	Barat	J. Ed	
1965	Fantasia In G Major	Bach	Johann Sebastian	
1966	Festive Overture, Op. 96	Shostakovich	Dmitri	
1966	Divertimento For Band, Opus 42	Persichetti	Vincent	
1966	Triticale	Nelhybel	Vaclav	
1966	March From Mahler 2nd Symphony	Mahler	Gustav	
1966	Festival Overture	Hovland	Egil	
1966	Norwegian March "Valdres"	Hanssen	Johannes	
1966	Merry Mount Suite	Hanson	Howard	
1966	Andrea Chenier (excerpts)	Giordano	Umberto	
1966	Celebration Overture	Creston	Paul	

Year	Title	Composer Last	Composer First	Arranger
1966	Incantation And Dance	Chance	John	
1966	The Battell	Byrd	William	
1966	Andante Et Allegro	Barat	J. Ed	
1967	Introduction and Samba	Whitney	Maurice	
1967	Procession of the Nobles (from Mlada)	Rimsky-Korsakov	Nicolas	
1967	Fanfare and March	Nixon	Roger	
1967	Canzona	Mennin	Peter	
1967	Andrea Chenier	Giordano	Umberto	
1968	Overture to Nabucco	Verdi	Guiseppe	
1968	Sabre and Spurs	Sousa	John Philip	Vanninetti
1968	Carmina Burana	Orff	Carl	
1968	Town Piper Music	Mohaupt	Richard	
1968	Overture to Colas Breugnon	Kovalevsky	Dmitri	
1968	Transylvania Fanfare	Benson	Warren	
1968	Two Chorales	Bach	J.S.	
1968	March The Southerner	Alexander	Russell	
1969	Prelude To The Third Act OF "Lohengrin"	Wagner	Richard	
1969	Regimental Seventh	Sousa	John Philip	
1969	Finale From The Fifth Symphony	Shostakovich	Dmitri	
1969	Chester	Schuman	William	
1969	Sensamaya	Revueltas	Silvestre	
1969	La Fiesta Mexicana	Reed	Owen	
1969	Rocky Point Holiday	Nelson	Ron	
1969	Concert Piece For Saxophone And Band	Monhardt	Maurice	
1969	Symphony In Bb For Concert Band	Hindemith	Paul	

Year	Title	Composer Last	Composer First	Arranger
1969	Concerto For Horn (III. Allegro)	Herman	Ralph	
1969	Sinfonia No. 4	Hartley	Walter	
1969	Norwegian March "Valdres"	Hanssen	Johannes	
1969	Lincolnshire Posy	Grainger	Percy	
1969	Toccata	Frescobaldi	Girolamo	
1969	The Battell	Byrd	William	
1969	The Leaves are Falling	Benson	Warren	
1969	Designs, Images and Textures	Bassett	Leslie	
1969	Commando March	Barber	Samuel	
1969	Four Scottish Dances	Arnold	Malcolm	
1970	Festive Overture	Shostakovich	Dmitri	
1970	Sensamaya	Revueltas	Silvestre	
1970	La Fiesta Mexicana	Reed	Owen	
1970	Intrada Festivo	Nystedt	Knut	
1970	"Concert Piece" for solo alto saxophone and band	Monhardt	Maurice	
1970	Urlicht (4th Movement - Resurrection Symphony)	Mahler	Gustav	
1970	Night Soliloquy	Kennon	Kent	
1970	Sinfonia No. 4	Hartley	Walter	
1970	Valdres March	Hanssen	Johannes	
1970	Lincolnshire Posy	Grainger	Percy	
1970	Danzas del Ballet "Estancia"	Ginastera	Alberto	
1970	The Battell	Byrd	William	
1970	Designs, Images and Textures	Bassett	Leslie	
1971	Overture to Donna Diana	Reznicek	Emil	
1971	Tangents for Trombone and Band	Monhardt	Maurice	

Year	Title	Composer Last	Composer First	Arranger
1971	Concerto for Trumpet	Haydn	George Frederick	
1971	Estancia	Ginastera	Alberto	
1971	Praeludium and Fugue	Frescobaldi	Girolamo	
1971	Sinfonietta for Concert Band	Dahl	Ingolf	
1971	English Dances	Arnold	Malcolm	
1972	Prelude To The Third Act Of Lohengrin	Wagner	Richard	
1972	Finale from Symphony No. 4 in F Minor	Tchaikovsky	Peter Ilyich	
1972	Symphony No. 5 (Finale)	Shostakovich	Dimitri	
1972	Gates	Monhardt	Maurice	
1972	Aegean Festive Overture	Makris	Andreas	
1972	Music For Prague 1968	Husa	Karel	
1972	March From "Symphonic Metamorphosis"	Hindemith	Paul	
1972	Valdres March	Hanssen	Johannes	
1972	British Eighth	Elliott	Zo	
1972	Premiere Rhapsody	Debussy	Claude	
1972	The Leaves are Falling	Benson	Warren	
1972	Fantasia in G Major	Bach	J.S.	
1972	Four Scottish Dances	Arnold	Malcolm	
1973	Overture For Band	Mendelssohn	Felix	
1973	Contrasts For Band	Donaldson	Lawhead	
1973	The Little English Girl	Cese	Delle	
1974	Concerto for Bass Tuba	Vaughan Williams	Ralph	
1974	Fairest of the Fair	Sousa	John Philip	
1974	Town Piper Music	Mohaupt	Richard	
1974	Tragedy of Destruction (Apotheosis of the Earth)	Husa	Karel	

Year	Title	Composer Last	Composer First	Arranger
1974	Second Suite for Military Band in E Major	Holst	Gustav	
1974	El Salon Mexico	Copland	Aaron	
1974	Sinfonia India (symphony no. 2)	Chavez	Carlos	
1974	Roman Carnival Overture	Berlioz	Hector	
1974	Knoxville: Summer of 1915	Barber	Samuel	
1975	Lyric Statement	Zdechlik	John	
1975	Concerto For Three Brass	Werle	Floyd	
1975	Rhosymedre	Vaughan Williams	Ralph	
1975	Sine Nomine	Vaughan Williams	Ralph	
1975	Sketches on a Tudor Psalm	Tull	Fisher	
1975	Waldhornconcert, Op. 11	Strauss	Richard	Houseknecht
1975	Hand Across the Sea	Sousa	John Philip	
1975	Gates	Monhardt	Maurice	
1975	Brighton Beach	Lathan	William	
1975	Overture to "Colas Breugnon"	Kabalevsky	Dmitri	
1975	Irish Tune from County Derry	Grainger	Percy Aldridge	
1975	Jubilance	Giovannini	Caesar	
1975	Alla Barocca	Giovannini	Caesar	
1975	Tally-ho March	Fennell	Frederick	
1975	Sinfonietta	Dahl	Ingolf	
1975	Blue Lake	Chance	John-Barnes	
1975	Overture in Eb	Carter	Charles	
1975	Blessed Are They from "A German Requiem"	Brahms	Johannes	
1975	Ballet Music from the opera "Prince Igor"	Borodin	Andre	
1975	American Civil War Fantasy	Bilik	Jerry H.	

Year	Title	Composer Last	Composer First	Arranger
1975	The Passing Bell	Benson	Warren	
1975	St. Anne's Fugue	Bach	J.S.	
1975	Air for G String	Bach	J.S.	
1975	English Dances, No. IV	Arnold	Malcolm	
1976	Emperata Overture	Smith	Claude T.	Cacavas
1976	American Festival Overture	Schumann	Robert	
1976	May Day Carol	Ployhar	James	
1976	Chorale Prelude: Turn Not Thy Face	Perichetti	Vincent	
1976	Charter Oak	Osterling	Eric	
1976	Umbrellas of Cherbourg	Legrad	Michel	
1976	Barnum and Bailey's Favorite	King	Karl	
1976	Themes from the Louvre	Joio	Norman Dello	Warrington
1976	Jupiter from the Planets	Holst	Gustav	
1976	Symphony in B Flat	Hindemith	Paul	
1976	Sonitus Revelationis	Hill	William H.	
1976	Concerto In C Major	Haydn	Joseph	
1976	Arioso	Handel	George Frederic	
1976	Blue and the Gray	Grundman	Clare	
1976	Alle Psallite	Gross	Charles	Kinyon
1976	The Last Spring	Grieg	Edvard	
1976	Lincolnshire Posy	Grainger	Percy	
1976	American Salute	Gould	Morton	
1976	Fanfare For The Common Man	Copland	Aaron	
1976	Elegy	Chance	John Barnes	
1976	Gallant Men	Cacavas	John	

Year	Title	Composer Last	Composer First	Arranger
1976	Fiddler On The Roof			Warrington
1976	Overture to "Candide"	Bernstein	Leonard	
1976	The Solitary Dancer	Benson	Warren	
1976	Jazz March	Bencriscutto	Frank	
1976	English Dances, No. IV	Arnold	Malcolm	
1977	Instant Concert	Walters	Harold L.	
1977	Variations on "Mein Junges Leben Hat Ein End"	Sweelinck	Jan	
1977	The Thunderer	Sousa	John Phillip	
1977	Hands Across The Sea	Sousa	John Philip	
1977	Selections from "The Wiz"	Smalls	Charles	
1977	Sodermanland	Ployhar	James D.	
1977	As With One Voice	Monhardt	Maurice	Lowden
1977	Overture to "Colas Breugnon"	Kabalevsky	Dimitri	
1977	An Original Suite	Jacob	Gordon	
1977	Tangents III	Jackson	Harley	
1977	Variations on "America"	Ives	Charles	
1977	Hymn for Band	Holsinger	Brent	
1977	Valdres	Hanssen	Johannes	Rhoads
1977	An Occasional Suite	Handel	George Frederic	
1977	Kentucky - 1800	Grundman	Clare	Bainum
1977	Symphony No. 2	Chance	John Barnes	
1977	Blessed Are They from "A German Requiem"	Brahms	Johannes	
1977	Ballet Music from "Prince Igor"	Borodin	Alexander	
1977	March Hongroise from "Damnation of Faust"	Berlioz	Hector	Buehlman
1977	Symphonic Jazz Suite	Bencriscutto	Frank	

Year	Title	Composer Last	Composer First	Arranger
1977	Selections from "Oliver"	Bart	Lionel	
1977	The Masterpiece	Barnes	Mauret S.	
1977	Jesu, Joy Of Man's Desiring	Bach	J.S.	Lowden
1977	Thou Be Near	Bach	J.S.	
1978	Concertino for Percussion and Band	Williams	Clifton	
1978	Tannhauser Overture	Wagner	Richard	
1978	Light Cavalry Overture	Von Suppe	Franz	
1978	Rhosymedre	Vaughan Williams	Ralph	Safranek
1978	Death And Transfiguration	Strauss	Richard	Godfry
1978	The Thunderer	Sousa	John Phillip	
1978	Semper Fidelis March	Sousa	John Philip	Harding
1978	American Overture For Band	Jenkins	Joseph W.	
1978	"Jupiter" from the Planet	Holst	Gustav	
1978	"March" from Symphonic Metamorphosis	Hindemith	Paul	
1978	Capriccio	Hartley	Walter	
1978	Valdres	Hanssen	Johannes	
1978	Four French Songs	Hanson	Robert	
1978	The Last Spring	Grieg	Edvard	Bainum
1978	The Red Pony	Copland	Aaron	
1978	Do Not Go Gentle Into That Good Night	Borgo	Elliot Del	Wilson
1978	Who Puts His Trust In God Most Just	Bach	Johann Sebastian	
1979	Finale, Symphony No. 4	Tschaikovsky	Pyotr Ilyich	
1979	Stars And Stripes Forever	Sousa	John Philip	
1979	Procession of the Nobles	Rimsky-Korsakov	Nikolai	Saffranek
1979	Armenian Dances Part I	Reed	Alfred	Leidzen

Year	Title	Composer Last	Composer First	Arranger
1979	Fiesta Del Pacifico	Nixon	Roger	
1979	Apotheosis of This Earth	Husa	Karel	
1979	Arioso	Handel	George Frederic	
1979	My Jesus, Oh What Anguish	Bach	J.S.	
1979	Four Scottish Dances	Arnold	Malcolm	Kenyon
1980	Rondo Capriccio	Zdechlik	John	Reed
1980	Pastorale	Williams	Clifton	Payntor
1980	Rhapsody for Concert Band and Jazz Ensemble	Williams	Pat	
1980	Polka and Fugue from Schwanda, the Bagpiper	Weinberger	Jaromir	
1980	Fantasia and Rondo	Weber	Carl Maria von	
1980	The Final Covenant	Tull	Fisher	Bainum
1980	The Conqueror	Teike	Carl	
1980	Stars And Stripes Forever	Sousa	John Philip	
1980	The Incredible Flutist	Platon	Walter	
1980	Pacific Celebration Suite	Nixon	Roger	
1980	Rocky Point Holiday	Nelson	Ron	
1980	Dream Sequence	Krenek	Ernst	
1980	Water Music Suite	Handel	George Frederic	
1980	Irish Tune from County Derry - Shepherd's Hey	Grainger	Percy Aldridge	
1980	Ballet Music From "Prince Igor"	Borodin	Alexander	
1980	National Emblem March	Bagley	Edwin E.	
1981	Fantasia and Rondo	Weber	Carl Maria von	
1981	Exordium	Sweringem	John	
1981	May Day Carol	Ployhar	James D.	
1981	Psalm	Nixon	Roger	

Year	Title	Composer Last	Composer First	Arranger
1981	Aegean Festival Overture	Makris	Andreas	
1981	Barnum and Bailey's Favorite March	King	Karl	
1981	Alle Psallite	Gross	Charles	Bader
1981	Symphony for Band	Gould	Morton	
1981	Sinfonietta	Dahl	Ingolf	
1981	Andante and Rondo	Boekel	Meindert	
1981	Slava!	Bernstein	Leonard	
1982	Concerto in C Major	Vivaldi	Antonio	
1982	Concerto for Tuba	Vaughn-Williams	Ralph	
1982	Stars and Stripes Forevery	Sousa	John Philip	
1982	Stars and Stripes Forever	Sousa	John Philip	
1982	The Hounds Of Spring	Reed	Alfred	
1982	Choral Prelude: Turn Not Thy Face	Persichetti	Vincent	
1982	Ceremonial Music	Monhardt	Maurice	
1982	Suite Fancaise	Milhaud	Darius	
1982	Exordium	Mattei	Earl	
1982	Aegean Festival Overture	Makris	Andreas	
1982	Mars from The Planets	Holst	Gustav	
1982	Sonitus Revelationis	Hill	William	
1982	Hymn For Band	Heisinger	Brent	
1982	Molly On The Shore	Grainger	Percy	
1982	Symphony For Band	Gould	Morton	
1982	Entry Of The Gladiators March	Fucik	Julius	
1982	Slava!	Bernstein	Leonard	
1982	March Hongroise from Damnation of Faust	Berlioz	Hector	

Year	Title	Composer Last	Composer First	Arranger
1982	Fantasia in G Major	Bach	J.S.	
1982	English Dances	Arnold	Malcolm	Leidzen
1982	Prelude, Cicliano, Rondo	Arnold	Malcolm	
1983	Polka And Fugue From Schwanda, The Bagpiper	Weinberger	Jaromir	
1983	Concertante	Walker	Mark	
1983	Sketches On A Tudor Psalm	Tull	Fisher	
1983	Stars And Stripes Forever	Sousa	John Philip	
1983	Scaramouch - Symphony No. 3	Snoeck	Kenneth	
1983	Fiesta Del Pacifico	Nixon	Roger	
1983	Fantasia In G "Prelude, Shoner Gotterfunken"	Mahr	Timothy	
1983	Symphony In B-Flat	Hindemith	Paul	
1983	Harkstow Grange	Grainger	Percy	
1983	Colonial Song	Grainger	Percy	
1984	Elsa's Procession To The Cathedral from Lohengrin	Wagner	Richard	
1984	Sketches on a Tudor Psalm	Tull	Fisher	
1984	Salvation is Created	Tschesnokoff	Pavel	Calliet
1984	Stars And Stripes Forever	Sousa	John Philip	
1984	Festive Overture	Shostakovich	Dmitri	Houseknecht
1984	Capriccio and Furioso	Ross	Walter	
1984	Polonaise	Rimsky-Korsakov	Nikolai	
1984	Armenian Dances Part II	Reed	Alfred	
1984	Fantasia in G: "Freude, Shoner Gotterfunken"	Mahr	Timothy	
1984	American Overture For Band	Jenkins	Joseph Willcox	
1984	Merry Mount Suite	Hanson	Howard	
1984	Colonial Song	Grainger	Percy	

Year	Title	Composer Last	Composer First	Arranger
1984	Shepherd's Hey	Grainger	Percy	
1984	Mutanza	Curnow	John	
1984	Chicago Tribune March	Chambers	William	
1984	Symphonic Songs For Band	Bennett	Robert Russell	
1984	Four Scottish Dances	Arnold	Malcolm	
1985	Dialogues on "In Dulci Julilo"	Zdechlik	John	
1985	Variations on "Mein Junges Leben Hat Ein End"	Sweelinck	Jan	
1985	Sinfonia Festival	Running	Arne	
1985	Polonaise	Rimsky-Korsakov	Nicolai	
1985	Armenian Dances Part II	Reed	Alfred	
1985	O Cool Is The Valley	Persichetti	Vincent	
1985	Homage to Leonin from the Medieval Suite	Nelson	Ron	
1985	Rocky Point Holiday	Nelson	Ron	
1985	D. R. III's Honnormarsj	Mostad	Erling	
1985	As With One Voice	Monhardt	Maurice	
1985	Meditation from Thais	Massenet	Jules	
1985	Rollo Takes A Walk	Maslanka	David	
1985	Eclat And Hymn	Johnsen	Kjell	
1985	Second Suite In F	Holst	Gustav	
1985	"Jupiter" from the Planet	Holst	Gustav	
1985	"Marche" from Symphonic Metamorphosis	Hindemith	Paul	
1985	How The West Was Won	Hawkins	Robert	
1985	Dies Natalis	Hanson	Howard	Wilson
1985	Four French Songs	Hanson	Robert	Higgins
1985	The Last Spring	Grieg	Edvard	

Year	Title	Composer Last	Composer First	Arranger
1985	Shepherd's Hey	Grainger	Percy	
1985	Symphony for Band	Gould	Morton	
1985	The Wind and the Lion	Goldsmith	Jerry	
1985	Symphony No. 3	Giannini	Vittorio	
1985	Poeme du Feu	Getkovsky	Ida	
1985	Festa	Del Borgo	Elliot	
1985	An Outdoor Overture	Copland	Aaron	
1985	Boston Commandery March	Carter	T. M.	
1985	Escapade for Trombones	Berncriscutto	Frank	
1985	Concerto For Trumpet And Band	Bencriscutto	Frank	
1985	Who Puts His Trust In God Most Just	Bach	J.S.	
1985	Toccatina And Fugue In D Minor	Bach	J.S.	
1985	Sarabande and Polka	Arnold	Malcomb	Croft
1986	Pastorale	Williams	Clifton	
1986	Polka and Fugue from Schwana, The Bagpiper	Weingberger	Jaromir	Payntor
1986	Fantasia and Rondo	Weber	Carl Maria von	Bainum
1986	Rhosymedre	Vaughan-Williams	Ralph	
1986	The Final Covenant	Tull	Fisher	
1986	Salvation is Created	Tschesnokoff	Pavel	
1986	Stars And Stripes Forever	Sousa	John Philip	
1986	Festive Overture	Shostakovich	Dmitri	
1986	Armenian Dances Part I	Reed	Alfred	
1986	Symphony for Band	Persichetti	Vincent	
1986	Rocky Point Holiday	Nelson	Ron	
1986	D. R. III's Honnormarsj	Mostad	Erling	

Year	Title	Composer Last	Composer First	Arranger
1986	Rollo Takes A Walk	Maslanka	David	
1986	D. R. III's Honnormarsj	Kajanus	Ola	
1986	Overture to "Colas Breugnon"	Kabalevsky	Dmitry	
1986	Jupiter from the Planets	Holst	Gustav	
1986	"March" from Symphonic Metamorphosis	Hindemith	Paul	
1986	Valdres	Hanssen	Johanness	Bainum
1986	Norwegian Rhapsody	Grundman	Clare	
1986	Lincolnshire Posy	Grainger	Percy	
1986	Handel In The Strand	Grainger	Percy	
1986	Symphony No. 3 For Band	Giannini	Vittorio	
1986	Boston Commandery March	Carter	Thomas	
1986	Dreams of a Psychopath	Bozen	Stadtkapelle	
1986	Ballet Music from "Prince Igor"	Borodin	Alexander	
1986	Overture To "Candide"	Bernstein	Leonard	Beeler
1986	Trombone Escapade	Bencriscutto	Frank	
1986	My Jesus, Oh What Anguish	Bach	J.S.	Reed
1986	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
1986	Bugler's Holiday	Anderson	Leroy	
1987	Concerto in C Major	Vivaldi	Antonio	
1987	Intermezzo	Tubb	Monte	
1987	When Jesus Wept	Schuman	William	
1987	Chorale Prelude: Turn Not Thy Face	Persichetti	Vincent	
1987	Symphony for Band	Persichetti	Vincent	
1987	Carmina Burana	Orff	Carl	
1987	Fiesta Del Pacifico	Nixon	Roger	

Year	Title	Composer Last	Composer First	Arranger
1987	D. R. III's Honnormarsj	Mostad	Erling	
1987	Duo Concertant	Monhardt	Maurice	
1987	Town Piper Music	Mohaupt	Richard	
1987	Argentum	Mahr	Timothy	
1987	Overture to Colas Bruegnon	Kabelevsky	Dmitry	
1987	American Overture For Band	Jenkins	Joseph	
1987	Moorside March	Holst	Gustav	
1987	Solveig's Song	Greig	Edvard	
1987	American Salute	Gould	Morton	
1987	Mutanza	Curnow	James	
1987	Symphony No.2	Chance	John Barnes	
1987	Tribute	Camphouse	Mark	
1987	Ballet Music from Prince Igor	Borodin	Alexander	
1987	Jesu, Joy Of Man's Desiring	Bach	J.S.	
1987	St. Anne's Fugue	Bach	J.S.	
1988	Intermezzo	Tubb	Monte	
1988	Armenian Dances Part II	Reed	Alfred	
1988	La Fiesta Mexicana	Reed	H. Owen	
1988	Metamorphosis	Kallman	Daniel	
1988	Images of Song and Dance No. 1	Iannaccone	Anthony	
1988	Moorside March	Holst	Gustav	
1989	Suite Divertimento	Tailleferre	C.	
1989	Heart of the Morn	Reed	Owen	
1989	Prelude And Fugue	Nehlybel	Vaclav	
1989	Through A Land Of Dragons	Monhardt	Maurice	

Year	Title	Composer Last	Composer First	Arranger
1989	Music For Prague 1968	Husa	Karel	
1989	Ye Banks and Braes O'Bonnie Doon	Grainger	Percy	
1989	Concerto for Percussion and Concert Band	Childs	William	
1989	Four Scottish Dances	Arnold	Malcolm	
1990	Celebration	Zdechlik	John	
1990	Dramatic Essay	Williams	Clifton	
1990	Tangents	Wasson	John	
1990	Stars And Stripes Forever	Sousa	John Phillip	
1990	The Liberty Bell March	Sousa	John Philip	
1990	Polonaise	Rimsky-Korsakov	Nicolai	Steoger
1990	Choral Prelude: So Pure The Star	Persichetti	Vincent	
1990	California Jubilee	Nixon	Roger	
1990	Morning Alleluias	Nelson	Ron	
1990	Through A Land Of Dragons	Monhardt	Maurice	
1990	Dance For Breeze and Blaze	Konagaya	Soichi	
1990	Arioso For Band	Jenkins	Joseph Wilcox	
1990	Jupiter From The Planets	Holst	Gustav	
1990	Concerto For Trumpet	Haydn	Joseph	Duthoil
1990	Concert Etude	Goedicke	Alexander	
1990	Selections From Andrea Chenier	Giordano	Umberto	Richards
1990	Sinfonietta	Dahl	Ingolf	
1990	Five Concord Diversions	Curnow	James	
1990	Symphonic Jazz Suite	Bencriscutto	Frank	
1990	Trumpeter's Lullaby	Anderson	Leroy	
1991	Final Covenant	Tull	Fisher	

Year	Title	Composer Last	Composer First	Arranger
1991	Othello	Reed	Alfred	
1991	Tosca Fantasy	Puccini	Giacomo	
1991	D. R. III's Honnormarsj	Mostad	Erling	
1991	Divergence	Heiden	Bernhard	
1991	Children's March	Grainger	Percy	
1991	Symphony No. 3	Giannini	Vittorio	
1991	Skating on the Sheyenne	Finney	Ross Lee	
1991	Overture to Candide	Bernstein	Leonard	Beeler
1992	Midway March	Williams	John	Curnow
1992	Second Concerto	Von Weber		
1992	Overture 1812	Tchaikovsky	Peter I.	
1992	Alleluia	Thompson	Randall	Buckly
1992	Year of the Dragon	Sparke	Philip	
1992	Jubilee Overture	Sparke	Philip	
1992	Chester	Schuman	William	
1992	Sinfonia Festival	Running	Arne	
1992	La Fiesta Mexicana	Reed	H. Owen	
1992	Heart of the Morn	Reed	H. Owen	
1992	Masquerade	Coakley	Donald	
1992	Symphony for Band	Persichetti	Vincent	
1992	Marche Des	Leemanns	Pierre	Wiley
1992	Night Soliloquy	Kennan	Kent	
1992	Laude	Hanson	Howard	
1992	Country Garden	Grainger	Percy	
1992	Colonial Song	Grainger	Percy	

Year	Title	Composer Last	Composer First	Arranger
1992	Concerto in One Movement	Goossens	Eugene	
1992	Do Not Go Gentle Into That Good Night	Elliot	Del Borgo	
1992	Symphony No. 2	Chance	John Barnes	
1992	Concert for Trumpet	Bencriscutto	Frank	
1993	March-April-May	Yabe	Masao	
1993	Alleluia	Thompson	Randall	
1993	Gavorkna Fanfare	Stamp	Jack	
1993	Jubilee	Sparke	Philip	
1993	Alleluia! Laudamus Te	Reed	Alfred	
1993	Symphony For Band	Persichetti	Vincent	
1993	Carmina Burana	Orff	Carl	
1993	Rollo Takes A Walk	Maslanka	David	
1993	Star Puzzle March	Konagaya	Soichi	
1993	Turnbull March	Kawabe	Shin	
1993	March "Shiokemuri"	Kamoika	Yoichi	
1993	Colonial Song	Grainger	Percy	
1993	Rhapsody In Blue	Gershwin	George	Maeda
1993	West Side Story	Bernstein	Leonard	
1993	Who Put's His Trust	Bach	J.S.	
1993	Praise the Lord, Ye Heavens Adore Him!	Allaway	Ben	
1994	Rhapsody For Concert Band and Jazz Ensemble	Williams	Pat	Nestico
1994	The Cowboys	Williams	John	
1994	Concerto No. I, Opus II	Strauss	Richard	
1994	Aspen Jubilee	Nelson	Ron	
1994	A Childhood Hymn	Holsinger	David	

Year	Title	Composer Last	Composer First	Arranger
1994	On A Hymn Song by Philip Bliss	Holsinger	David	
1994	Chorale and Alleluia	Hanson	Howard	
1995	Z's Blues	Zdechlik	John	
1995	The Luther College Hymn	Ylvisaker		Melita
1995	The Cowboys	Vaughn Williams	Ralph	
1995	Olympia	Van der Roost	Jan	
1995	Hands Across the Sea	Sousa	John Phillip	
1995	El Capitan March	Sousa	John Phillip	
1995	Marche Militaire Françoise	Saint-Saens	Camille	
1995	Heart Of The Morn	Reed	H. Owen	
1995	Marche des Parachutistes Belges	Leemans	Pierre	
1995	Fantasia Variations on "Eternal Alleluia"	Kallman	Daniel	
1995	Jupiter	Holst	Gustav	
1995	The Last Spring	Greig	Edvard	
1995	From the New World, Largo	Dvorak	Antonin	
1995	Symphony No. 3 (From The Fourth Movement)	Copland	Aaron	
1995	Movement For Rosa	Camphouse	Mark	
1995	Three Shanties	Arnold	Malcomb	
1996	Year Of The Dragon	Sparke	Phillip	
1996	Alleluia! Laudamus Te	Reed	Alfred	
1996	Rocky Point Holiday	Nelson	Reed	
1996	To Tame The Perilous Skies	Holsinger	Donald	
1996	Lincolnshire Posy	Grainger	Percy Aldridge	
1996	Down A Country Lane	Copland	Aaron	Patterson
1996	Toccata And Fugue In D Minor	Bach	J.S.	

Year	Title	Composer Last	Composer First	Arranger
1997	Prelude And Fugue	Zdechlik	John	
1997	Zion	Welcher	Zion	
1997	Fanfare For A New Era	Stamp	Jack	
1997	Dance Movements	Sparke	Philip	
1997	The Sea Traders in calm and storm	Macbeth	W. Francis	
1997	Concerto In C Minor	Marcello	Benedetto	
1997	Grenade	Higai	Michio	
1997	The Sword and the Crown	Gregson	Edward	
1997	Pavanne	Gould	Morton	
1997	Rhapsody In Blue	Gershwin	George	
1997	Largo (From the New World Symphony)	Dvorak	Antonin	
1997	Boston Commandery March	Carter	T.M.	
1997	Silverado	Broughton	Bruce	Morsch
1997	Trumpeter's Lullaby	Anderson	Leroy	
1998	Godzilla Eats Las Vegas!	Whitacre	Eric	
1998	Piccolo Concerto In C Major	Vivaldi	Antonio	
1998	Intermezzo	Tubb	Monte	
1998	Stars And Stripes Forever	Sousa	John Philip	
1998	Choral Prelude: Turn Not Thy Face	Persichetti	Vincent	
1998	Aspen Jubilee	Nelson	Ron	
1998	Barnum and Bailey's Favorite	King	Karl	
1998	Shepherd's Hey	Grainger	Percy Aldridge	
1998	Symphony No. 3	Giannini	Vittorio	
1998	Watchman, Tell Us Of The Night	Camphouse	Mark	
1998	Overture To Candide	Bernstein	Leonard	

Year	Title	Composer Last	Composer First	Arranger
1998	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
1999	Godzilla Eats Las Vegas!	Whitacre	Eric	
1999	Alleluia	Thompson	Randall	
1999	Overture To Colas Breugnon	Kabalevsky	Dimitri	
1999	American Overture For Band	Jenkins	Joseph Wilcox	
1999	Concerto for Two Horns	Handel	George Frederick	
1999	A Light Unto The Darkness	Gillingham	David	
1999	Divertimento	Cichy	Roger	
1999	West Side Story	Bernstein	Leonard	Podster
1999	Third Symphony, Opus 89	Barnes	James	
2000	Methuselah II	Tanaka	Ken	
2000	Stars and Stripes Forever	Sousa	John Philip	
2000	Rocky Point Holiday	Nelson	Ron	
2000	Pavanne	Gould	Marion	
2000	Jig	Godfrey	Daniel S.	
2000	Claire De Lune	Debussy	Claude	Weiss
2000	Sinfonietta	Dahl	Ingoff	
2000	Silhouette	Cichy	Roger	
2000	Protonation (From Jeremiah, Symphony No. 1)	Bernstein	Leonard	
2000	Who Puts His Trust	Bach	J.S.	Croft
2001	It Takes A Village	Yuporice	W.	
2001	October	Whitacre	Eric	
2001	Vesuvius	Ticheli	Frank	
2001	Daughters Of Texas	Sousa	John Philip	
2001	Rocky Point Holiday	Nelson	Ron	

Year	Title	Composer Last	Composer First	Arranger
2001	Concerto For Two Horns	Handel	G.F.	Schaefer
2001	Southern Harmony	Grantham	Donald	
2001	Children's March	Grainger	Percy	
2001	American Salute	Gould	Morion	
2001	Old American Songs Set I	Copland	Aaron	
2001	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2001	Bugler's Holiday	Anderson	Leroy	
2001	Trumpeter's Lullaby	Anderson	Leroy	
2002	Ghost Train	Whitacre	Eric	
2002	Fantasia And Rondo	Von Weber	Carl Maria	Snaveley
2002	Pacific Fanfare	Ticheli	Frank	
2002	Year of the Dragon	Sparke	Philip	
2002	Sunrise At Angel's Gate	Sparke	Philip	
2002	Stars And Stripes Forever	Sousa	John Philip	
2002	Festive Overture	Shostakovich	Dmitri	
2002	Moonrise	Shank	Joshua	
2002	Ok Feel Good	Newman	Jonathon	
2002	Through A Land Of Dragons	Monhardt	Maurice	
2002	Anchors Aweigh	Zimmerman	Miles	Briegel
2002	Scootin' On Hardrock	Holsinger	David	
2002	Jazz Concerto For Saxophone Quartet And Concert Band	Holcomb	Bill	
2002	Kitten on the Keys	Confrey	Zez	Ripley
2002	Ballet Music From The Opera "Prince Igor"	Borodin	Alexander	Godfrey
2002	Candide Suite	Bernstein	Leonard	Grundman
2002	The Passing Bell	Benson	Warren	

Year	Title	Composer Last	Composer First	Arranger
2002	Commando March	Barber	Samuel	
2002	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2003	Turkey In The Straw	Traditional		Buckley
2003	Dance Of The Jesters	Tchaikovsky	P.I.	
2003	Cheers!	Stamp	Jack	
2003	Symphony No.1 Earth, Water, Sun, Wind	Sparke	Philip	
2003	Earth, Water, Sun, Wind	Sparke	Philip	
2003	Stars And Stripes Forever	Sousa	John Philip	
2003	Fiesta Del Pacifico	Nixon	Roger	
2003	Anchors Aweigh	Zimmerman	Miles	Briegel
2003	First Suite In Eb	Holst	Gustav	
2003	Harrison's Dream	Graham	Peter	
2003	Awayday	Gorb	Adam	
2003	Pavane	Faure	Gabriel	McGinty
2003	Alchemy In Silent Spaces	Bryant	Steven	
2003	Themes from "Silverado"	Broughton	Bruce	Morsch
2003	Slava!	Bernstein	Leonard	
2003	Third Symphony, Op. 89	Barnes	James	
2003	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2003	Four Scottish Dances, Op. 59	Arnold	Malcolm	Paynter
2004	Celebrations	Zdechlik	John	
2004	Selections From "The Music Man"	Wilson	Meredith	Lang
2004	Loch Lomond	Ticheli	Frank	
2004	Blue Shades	Ticheli	Frank	
2004	Symphony No. 1	Sparke	Philip	

Year	Title	Composer Last	Composer First	Arranger
2004	Stars And Stripes Forever	Sousa	John Philip	
2004	Excerpts from Sebastian Ballet	Mennotti	Gian Carlo	
2004	The Speech Of Angels	Melillo	Stephen	
2004	Sparkle	Mahoney	Shafer	
2004	O Magnum Mysterium	Lauridsen	Morten	
2004	Strut	Larsen	Libby	
2004	First Suite in Eb	Holst	Gustav	
2004	Childhood Hymn	Holsinger	David	
2004	Valdres March	Hanssen	Johannes	
2004	The Sword and the Crown	Gregson	Edward	
2004	Harrison's Dream	Graham	Peter	
2004	Symphony For Band	Gould	Morton	
2004	Be Thou My Vision	Gillingham	David	
2004	Pavane	Faure	Gabriel	
2004	Down A Country Lane	Copland	Aaron	
2004	Kitten On The Keys	Confrey	ZeZ	
2004	Boston Commandery March	Carter	T.M.	
2004	Silverado	Broughton	Bruce	Morsch
2004	Second Symphony Op.44	Barnes	James	
2004	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2004	Four Scottish Dances	Arnold	Michael	Payntor
2004	Bugler's Holiday	Anderson	Leroy	
2005	Celebration	Zdechlik	John	
2005	Symphony No. 2	Ticheli	Frank	
2005	The Pasture	Thompson	Randall	

Year	Title	Composer Last	Composer First	Arranger
2005	Easter Monday On The White House Lawn	Sousa	John Philip	Rogers
2005	Lily's Eyes	Simon	Lucy	
2005	Sparkle	Mahoney	Shafer	
2005	Pasquinade	Gottschalk	Louis	Morelli
2005	Excerpts from the opera Andre Chenier	Giordano	Umberto	Richards
2005	Boston Commandery	Carter	T.M.	
2005	Sandburg Reflections	Buckley	Lewis	
2012	Folk Song Suite	Williams	Ralph Vaughan	
2012	Lux Aurumque	Whitacre	Eric	
2012	Stars And Stripes Forever	Sousa	John Philip	
2012	Folk Dances	Shostakovich	Dmitri	Reynolds
2012	Aspen Jubilee	Nelson	Ron	
2012	O Magnum Mysterium	Laundsen	Morten	Reynolds
2012	Morceau Symphonique	Guilmant	Alexandre	Shepard
2012	Children's March "Over the Hills and Far Away"	Grainger	Percy Aldridge	
2012	Colonial Song	Grainger	Percy	
2012	Harrison's Dream	Graham	Peter	
2012	Amber Waves	Gould	Morton	
2012	Eine Kleine Yiddishe Ragmusik	Gorb	Adam	
2012	Vanity Fair (A Comedic Overture)	Fletcher	Percy	Karrick
2012	Frenergy	Estacio	John	
2012	Paris Sketches	Ellerby	Martin	
2012	A Movement For Rosa	Camphouse	Mark	
2012	Make A Joyful Noise	Beckel, Jr.	James	
2012	My Jesus! Oh, What Anguish	Bach	J.S.	Reed

Year	Title	Composer Last	Composer First	Arranger
2012	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2012	Irish Washerwoman	Anderson	Leroy	
2013	Flourish for Wind Band	Williams	Ralph Vaughan	
2013	Rhosymedre	Williams	Ralph Vaughan	
2013	Scarecrow Overture	Turrin	Joseph	
2013	High Flight	Turrin	Joseph	
2013	Lullaby for Noah	Turrin	Joseph	
2013	La Procession du Rocio	Turina	Joaquin	Reed
2013	Baby Face Nelson/Femme Fatale	Thalken	Joseph	
2013	Jubilee Overture	Sparke	Phillip	
2013	Stars And Stripes Forever	Sousa	John Philip	
2013	Prelude and Aztec Dance, "La Fiesta Mexicana"	Reed	H. Owen	
2013	Fantasia in G	Mahr	Timothy	
2013	Barnum and Bailey's Favorite	King	Karl	Bainum
2013	Quirks	Karrick	Brant	
2013	Children's March	Grainger	Percy	
2013	Eine Kleine Yiddishe Ragmusik	Gorb	Adam	
2013	Spheres	Gjeilo	Ola	
2013	Be Thou My Vision	Gillingham	Samuel	
2013	First Suite in F	George	Thom Ritter	
2013	Vanity Fair	Fletcher	Percy	Karrick
2013	Two Lane Blacktop	David	James	
2013	Bugs	Cichy	Roger	
2013	Morning Sun Upon the Wild Prairie Rose	Carnahan	John	
2013	Slava!	Bernstein	Leonard	

Year	Title	Composer Last	Composer First	Arranger
2013	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2014	The Star Spangled Banner	Williams	John	
2014	Baby Face Nelson and the Femme Fatale	Thalken	Joseph	
2014	Festive Overture, Op. 96	Shostakovich	Dmitri	Hunsberger
2014	Fantasia in G	Mahr	Timothy	
2014	The Color of My Hope is Violet	Kjerstad	Sydney	
2014	Bells Across the Atlantic	Gorb	Adam	
2014	Be Thou My Vision	Gillingham	David	
2014	The Redwoods	Galante	Rossano	
2014	Two-Lane Blacktop	David	James M.	
2014	Let the Amen Sound	Cross	Travis J.	
2014	Morning Sun Upon The Wild Prairie Rose	Carnahan	John	
2014	Ecstatic Fanfare	Bryant	Steven	
2014	Slava!	Bernstein	Leonard	
2014	National Emblem	Bagley	Edwin Eugene	
2014	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2014	Festive Overture, Op. 96	Shostakovich	Dimitri	
2014	Star Spangled Banner			Williams
2015	Symphony No. 2	Ticheli	Frank	
2015	Scherzo: Cat and Mouse	Spittal	Robert	
2015	Stars and Stripes	Sousa	John Philip	
2015	Festive Overture, Op. 96	Shostakovich	Dmitri	Hunsberger
2015	Swing Low, Sweet Chariot	Rouse	Steven	
2015	Portrait of Freedom	Rinke	Steven	
2015	Coat of Arms	Kenny	George	

Year	Title	Composer Last	Composer First	Arranger
2015	Masque	Hesketh	Kenneth	
2015	Exultate	Hazo	Samuel	
2015	Irish Tune from County Derry	Grainger	Percy	
2015	Bells Across The Atlantic	Gorb	Adam	
2015	The Redwoods	Galante	Rossano	
2015	Paris Sketches	Ellerby	Martin	
2015	Let the Amen Sound	Cross	Travis J.	
2015	Centennial Celebration Fanfare	Carnahan	John	
2015	Who Puts His Trust In God Most Just	Bach	J.S.	Croft
2015	The Star Spangled Banner			Williams

APPENDIX G, Index of Luther College Concert Band Recordings

The following table provides information about Luther College Concert Band professionally recorded albums. Haley Jackson, recently appointed archivist at Luther College, gathered recording material and college administration records to help create this table. Similar to concert programs, fire damage in 1942 destroyed Concert Band recordings made under the direction of Carlo Sperati. Today, recordings of the Concert Band are located in various archives in several states. Most are not located in the Luther College Nordic Archives.

In addition to college resources, World Cat Online Library and the recording collections of Frederick Nylene, Barb Nasby, Ray and Pam Torresdal and Benjamin Yates contributed to this list. The last table in this index listed “Undated” shows recordings that do not have a copyright date. Decade estimates are included in the date column.

This index is incomplete. Suggestions for further study are in the conclusion of this essay.

Date	Title	Conductor	Works on the Album	Format	Publisher
1950	Luther College Concert Band	Weston Noble	Rimsky-Korsakov: Procession of Nobles. Howard Hanson: Nordic Symphony No. 1. Panella, American Red Cross. Fillmore, Americans We. Grundman, American Folk Rhapsody. Moussorgsky, Great Gate of Kiev. Sousa, Stars and Stripes Forever.	LP	Columbia
1959	Luther College Concert Band	Weston Noble		CD, LP	Luther College Recordings
1960	Luther College Choir and Concert Band		Williams, Intrada and March. Roncal, Marcha 3 de Febrero. Gould, Skiers' Waltz from Cinerama Holida. Giordano, Andrea Chenier. Nystedt, I will Praise Thee, O Lord. Gretchaninoff, O Gladsome Light. Fetler, Give Ear to My Wrods, O Lord. Williams, Give Ear Unto my Voice. Averde, Did March Know? Terri, Jesus, Jesus, Rest Your Head. Tschesnokoff, O Lord God.	LP	Capitol Records
1965	1965 Dorian Music Camp Grand Concert	Weston Noble, Nilo W. Hovey		LP	Herb Streitz
1966	Luther College	Weston Noble	Shostakovitch, Festive Overture. Creston, Celebration Overture. Byrd arr.	LP	RCA Victor

Date	Title	Conductor	Works on the Album	Format	Publisher
	Concert Band		Jacob, The Battell. Chance, Incantation and dance. Persichetti, Divertimento for Band. Hanson, Merry Mount Suite for Band. Hovland, Festival Overture. Hanse, Valdres March. Giordano, Andrea Chenier.		
1966	College Band Directors National Association, North Central Division Conference, February 17-19, 1966			LP	Century Records
1968	Overture and Caccia	Weston Noble, Hale Smith, Clifton Williams, Roger Nixon		LP	
1968	Two Marches for the Sultan Abdul Medjid	Weston Noble, Hale Smith, Clifton Williams, Roger Nixon		LP	Columbia
1968	Grand Concert of the 1968 Dorian Festival Band	Weston Noble, Arnald Gabriel		LP	Century Records
1970	Festive Overture	Weston Noble, Hale Smith, Clifton Williams, Roger Nixon		LP	Columbia
1977	Zdechlik	Frederick Nyline	Fanfare for Trumpet Trio. Dance Variations. Chorale and Shaker Dance. Fanfare for Four Trumpet Solos. Grace Variants.	LP	Kjos West
1978	Luther College Band 100th	Frederick Nyline	Kabalenvsky, Overture to Colas Breugnon. Bencriscutto, Symphonic Jazz Suite. Bahc, If though Be Near. Borodin, Ballet Music from Prince Igor.	LP	Herb Streitz Recording Co.

Date	Title	Conductor	Works on the Album	Format	Publisher
	Anniversary		Heisinger, Hymn for Band. Monhardts: As with One Voice. Berlioz, March Hongroise. Chance, Symphony no. 2. Sousa, Stars and Stripes Forever. Shostakovich, Galop.		
1980	Kjos Presents: Sound of '80, II	Various	Zdechlik. Burke. Thielman. Root. Cacavas. Zdechlik. Zdechlik.	LP	Kjos West
1982	Dorian Festival Band, March 7-8 1982.	Frederick Nyline, James Gosnell		LP	
1986	The Luther College Concert Band, Concordia College Band, St. Olaf Band at the Ordway Music Theater.	Frederick Nyline, Russell Pesola, Miles H Johnson, Ray Christenssen, Ron Nelson.	Nelson, Rocky Point Holiday. Williams, Pastorale. Bainum, Polka and Fugue from Schwanda, the bagpiper. Williams, Toccata Marziale. Grainger, Colonial Song. Hindemith, March from Symphonic Metamorphosis. Lake, Morning from Peer Gynt Suite. Curnow, Mutanza. Calliet, Elsa's Procession to the Cathedral. Shostakovitch, Festive Overture. Bach, Who puts his Trust in God most Just. Sousa, Stars and Stripes Forever.	LP	
1986	Sounds of '86. New Concert Band Music from Kjos	Frederick Nyline, Lawrence Sutherland, Richar Strange, Frank Bencriscutto, John Cacavas		LP	Neil A. Kjos Music Co.
1991	Luther College Concert Band Presents	Frederick Nyline	Jenkins, Mahr, Pachaelbel, Hoslinger	CD	Luther College
1998	Make a Joyful Noise	Frederick Nyline	Shigematsu, Ticheli, Maeda, Morsch	CD	Luther College
1999	Christmas at Luther: Juletide Fest 1999	Timothy Peter, Weston Noble, Daniel Baldwin, Frederick Nyline,		CD	

Date	Title	Conductor	Works on the Album	Format	Publisher
		Wiliam Kunlman,			
2000	Band Music of Distinction	Frederick Nyline, Dennis Fisher, Joseph Hermann, Stephen Peterson, Mary Ann Craig, Rob McWilliams, Richard Clary, Glenn C Hayes, Thomas Dvorak.		CD	Daehn Publications
2001	Luther College Concdert Band	Frederick Nyline	Ticheli, Whitacre, Sousa, Handel	CD	Dorian Festival Productions
2002	Luther College Concert Band: Celebrating 125 Years	Frederick Nyline	Nelson, Rocky Point Holiday. Shank, Moonrise. Hansen, Valdres March. Cichy, Silhouette. Bryant, Chester Leaps In. Williams, The Cowboys. Whitacre, At the Station from Ghost Train. Monson, March of the Jotuns. Whitacres, Equus. Sousa, Easter Monday Morning on the White House Lawn. Bach, Who Puts his Trust in God most Just.	CD	Dorian Festival Productions
2002	Band Music of Distinction. Volume VII	Various		CD	Daehn Publications
2003	Band Music of Distinction. Volume VIII	Various		CD	Daehn Publications
2005	Bach from Japan and China	Frederick Nyline	Biordano, Sousa, Buckley, Mahoney, Takahashi, Grantham, Lang, Thompson, Raney, Moreli, Ma, Carter, Ticheli, Croft.	CD	Luther College Recordings
2010	Return from Japan	Frederick Nyline	Gorb, Sousa, Reed, Joyce, Salfeld, Weait, Ticheli, Tanaka, Craft, Bach.	CD	Luther College Recordings
2015	Morning Sun Upon the Wild Prairie Rose	Joan deAlbuquerque	Williams, Star Spangled Banner. Hunsberger/Shostakovich, Festive Overture. Hazo, Alleluio. Thalken, Baby Face Nelson and the Femme Fatale. Carnahan, Morning Sun Upon the Wild Prairie Rose. Reed, La	CD	Luther College Recordings

Date	Title	Conductor	Works on the Album	Format	Publisher
			Procession du Rocio. Gorb, Bells across the Atlantic. Gandolfi, Vientos y Tangos. David, Two-lane Blackton. Croft/Bach, Who Puts His Trust in God most Just.		

Undated

Date	Title	Conductor	Works on the Album	Format	Publisher
1950s?	Music at Luther	Weston Noble		LP	Columbia
1960s?	Luther College Concert Band and Choir	Weston Noble	Dunedin, Symphony for band. Persichetti, Sixth Symphony. Rimsky-Korsakov, Dubinushka. Chidester, The Little English Girl. Cese, Festival. Williams, Sing unto God. Fetler, Gladsome Radiance. Gretchaninoff, Plorate filii Israel. Carissimi, Psalm 67. Monhardt, I will be as the Dew. Nystedt, O day Full of Grace. Christiansen, Jesus, Jesus Rest Your Head. Tschesnokoff, O Lord God.	LP	Columbia
1960s?	The Luther College Concert Band and Luther College Choir.	Weston Noble	Williams, Intrada and March. Roncal, Marcha 3 de Febrero. Gould, Skiers' Waltz from Cinerama Holida. Giordano, Andrea Chenier. Nystedt, I will Praise Thee, O Lord. Gretchaninoff, O Gladsome Light. Fetler, Give Ear to My Wrods, O Lord. Williams, Give Ear Unto my Voice. Averre, Did March Know? Terri, Jesus, Jesus, Rest Your Head. Tschesnokoff, O Lord God.	LP	Capitol Records
1970s?	Luther College Concert Band	Weston Noble	Wagner, Prelude to the Third Act of Lohengrin. Hindemith, March from Symphonic Metamorphoses. Bach, Fantasia in G major. Monhardt, Concet Piece. Hansen, Valdres March. Arnold, Scottish Dances. Husa, Music for Prague.	LP	
1970s?	Presenting Marches	Frederick Nylene	Sousa, Fucik, Grainger, King, Berlioz, Bagley, Bainum	LP/Cass.	Herb Streitz Recording

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