



DEPARTMENT OF MUSIC

AUGUSTANA CONCERT BAND

TONY OLIVER, CONDUCTOR

Sunday February 11, 2018
2:00 PM Centennial Hall

Augustana College

For information about Augustana College Music Department call (309) 794-7233 or go to www.augustana.edu/music



PROGRAM

The first two pieces performed without pause.

Seas of the Moon (2017) Tony Oliver (living, b. 1969)
I. Mare Frigoris ("Sea of Cold")

Mother Earth (2016) David Maslanka (1943-2017)

Sun Dance (1997) Frank Ticheli (living, b. 1958)

First Suite in Eb for Military
Band, op. 28a (1909) Gustav Holst (1874-1934)
edited by Frederick Fennell
I. Chaconne
II. Intermezzo
III. March

On a Hymnsong of Philip Bliss (1989) David Holsinger (living, b. 1945)

The Washington Post (1889) John Philip Sousa (1854-1932)

Welcome!

On behalf of the Augustana Concert Band, I am delighted to welcome you to today's performance. I'm glad you've chosen to attend today, support those on stage, and hear what we've prepared for you.

Introduction to Today's Program

For those of you fondly remembering the last ACB concert in October, you will remember that my introduction to you that day explained that programming for my concerts often involves themes, menus, or stories for frameworks. Today's concert dispenses with the menu as a concept, but definitely has a few themes and other behind-the-scenes scaffolding.

The first important theme unifying today's concert is not that self-evident unless you happen to be fairly well versed in the concert repertoire for wind ensembles of the last 130 years. Each of the pieces today, with the exception of the first piece, which is really a percussion ensemble piece that worked its way onto the program, was composed by a well-established composer of wind band music. Maslanka, Ticheli, Holst, Holsinger, and Sousa can't be argued against for their inclusion on the list of "must play" band composers, and playing music by composers like these connects us with an important musical heritage of performance practice and literature.

Another, and probably more easily sensed, theme is that of "new and unknown" versus "old and familiar." I believe both ends of the spectrum have value for both performer and listener alike. We move through this spectrum in order today, starting with what is certainly the newest work in chronology and character, and then going steadily into more familiar territory as the concert progresses. By the time we reach the end, any feelings of uneasiness at the opening musical material should dissipate, leaving the contentment one would have while at a good dinner with old friends. (See, I got around to the menu after all.)

A final theme — always present in an Augustana Concert Band event — has to do with the greatness of the people sharing the stage with me. They are good people, and working with the band on Tuesdays and Thursdays from 5:45 to 7:00 is a highlight of my week. The program listings include each performer's name, graduation year, and major(s), and I hope you take the time to read each and every name and thank them, as I do, for their contributions to good music making.

Please enjoy today's concert!

Tony Oliver

Program Notes:

Seas of the Moon:

I. Mare Frigoris ("Sea of Cold")

by Tony Oliver

Duration: 4 minutes

Notes from the composer:

Seas of the Moon, for percussion ensemble, is inspired by lunar seas, known as *maria*. The lunar seas are the dark areas one sees when looking at the moon and they all have names, the most famous one being *Mare Tranquillitatis* ("Sea of Tranquility"), which was the landing site for Apollo 11. The piece's three movements, *Mare Frigoris* ("Sea of Cold"), *Mare Ingenii* ("Sea of Cleverness"), and *Oceanus Procellarum* ("Ocean of Storms"), all contain musical allusions inspired by the *maria*'s respective features or names.

How it fits our story (Tony Oliver):

The use of percussion alone, augmented today with what the score calls "optional wind sound effects" performed by the wind and brass sections, and theatrical lighting combine to create the imaginary journey of flying to, over, and away from the Moon and its "cold sea." These things also combine to create the most strange and unfamiliar music on the program. As the concert unfolds today, you will hear the use of percussion get more and more traditional, but at this point they are in their element leading us into the new and unusual.

Mother Earth, by David Maslanka

Duration: 3.5 minutes

Notes by David Maslanka
(davidmaslanka.com):

Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

How it fits our story:

Although still fairly unusual (or "new" or "strange" or "unfamiliar") harmonically, rhythmically, and in its somewhat minimalist compositional technique, it moves us toward the familiar in that it at least uses the entire band as we know it in terms of instrumentation. It is the first official "band" piece on the program and is a three-and-a-half minute festival of intense concentration for the performers.

Sun Dance by Frank Ticheli

Duration: 5.5 minutes

Notes by Frank Ticheli from the published score (Manhattan Beach Music):

While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sunwashed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement at the beginning establishes the work’s songlike characteristics...and this figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece.

How it fits our story:

Sun Dance is more in the mainstream than the first two pieces; however, no one would mistake it for other than a “newer” band piece of recent vintage. Ticheli takes a melody and applies a later twentieth-century band sensibility to it, experimenting with interesting orchestration effects such as a muted instruments and in the way he distributes versions of the melody among different solo instruments.

First Suite in Eb for Military Band, op. 28a by Gustav Holst

Duration: 11 minutes

Notes by Esmail Khalili, *The Wind Repertory Project* (windrep.org):

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, “As each movement is founded on the same phrase, it is requested that the suite be played right through without a break.” Indeed, the first three notes of the *Chaconne* are Eb, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are Eb, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba and euphonium and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it.

The *Intermezzo* is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax. The *First Suite in E-flat* by Gustav Holst, is now considered one of the masterworks and cornerstones of the band literature.

How it fits our story:

This is a classic that wind band players need to play—and play again. Whether it is the first time one has played it or the fortieth, there is always some new nuance

to be found in Holst's ingenious scoring. It also throws us headlong into more traditional band—and musical—territory. The only overriding complexities for us are the length and the degree to which he intricately constructs the piece. The musical materials themselves are quite relatable, and very hummable after the fact.

On a Hymnsong of Philip Bliss

by David Holsinger

Duration: 5.5 minutes

Notes from the published score (TRN Music Publisher, Inc.):

On a Hymnsong of Philip Bliss is a radical departure of style for this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Stafford hymn, "It is Well with my Soul." Written to honor the retiring principal of Shady Grove Christian Academy, *On a Hymnsong of Philip Bliss* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

How it fits our story:

This piece, even though it is by a "modern" composer, takes us back melodically to the nineteenth century, the time of Philip Bliss. It seems very traditional in style and substance. Combined with *The Washington Post*, which is the last piece on the program, we end the concert about as safe and familiar as one can get.

The Washington Post, by John Philip Sousa

Duration: 3 minutes

Notes from the United States Marine Band's published version of the score (taken from Paul E. Bierley, *The Works of John Philip Sousa*):

During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the *Washington Post*, organized what was known as the *Washington Post Amateur Authors' Association* and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the Smithsonian grounds on June 15, 1889. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington. The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was vaulted into international fame. Next to "The Stars and Stripes Forever," "The *Washington Post*" has been Sousa's most widely known march.

How it fits our story:

From 1889, *The Washington Post* is the oldest, most traditional, familiar, and "toe tapping" piece on the concert. There is nothing more "old" or "familiar" (both in good ways) than this for the wind ensemble performer and listener.

Tony Oliver is an Assistant Professor of Music at Augustana College, where he teaches music appreciation and all manner of things percussive, including classical and contemporary applied percussion lessons and the percussion methods courses for education students. Committed to the concept of Augustana as a liberal arts institution where faculty participate in a wide range of teaching activities, he also teaches in the College's First Year Inquiry sequence ("FYI") and acts as a first-year advisor. As a conductor, he directs the Augustana Percussion Ensemble and is in his first year as conductor of the Augustana Concert Band, one of two concert bands on campus. An active performer, he is a member of the Quad City Symphony Orchestra and will return this summer for his nineteenth season as solo percussionist and timpanist for the Lake Placid Sinfonietta, a professional chamber orchestra in the heart of the Adirondack Mountains in upstate New York. He received degrees from the University of Iowa (BM, MA) and the Mason Gross School of the Arts at Rutgers University (DMA), where he was a graduate fellow. He is proprietor of Curving Walkway Publications, a Sabian cymbal artist, and regional education artist with Pearl/Adams percussion. Prior to his appointment at Augustana, he taught percussion and was Assistant Director of Instrumental Activities at Monmouth College (IL).

Augustana Concert Band

PICCOLO

Michaela McNeece *
2021 Political Science

FLUTE

Emma Albers-Lopez
2020 Biology

Kelsey Bumann
2021 Music Education

Morgan Eversoll
2021 Exploring! (Undecided)

Amanda Fischer
2019 Elementary Education

Megan Hoppe
2021 History, French

Sarah Ludwig
2019 Biology, Spanish

Megan Lundblad
2021 History, Spanish

Ashley Martin
2018 Art History, Asian Studies

Brandy Mathews
2020 Communications,
Political Science

Liz McKee
2020 Spanish, Anthropology

Olivia Mullas
2020 Biology, Pre-Medicine
Psychology

Olivia Newcomb
2021 History

Elizabeth Paris *
2018 Biochemistry

Grace Rients *
2019 Communication Sciences and
Disorders, Spanish

Lauryn Schubert
2021 Pre-Veterinary Medicine

Madison Williams
2020 Multimedia Journalism and
Mass Communication, French

OBOE

Lauren Macaulay *
2021 English

BASSOON

Emily Fulk *
2020 Biology, Pre-Physician
Assistant

Kinsey Johnson *
2020 Neuroscience

CLARINET

Carissa Boerboom +
2020 Accounting, Business-Finance,
Mathematics

Jagger Fenton
2021 Engineering, Computer Science

Nick Garling *
2019 Engineering, Physics, Math-
ematics

Alex Hart
2021 Anthropology, Scandinavian
Studies

Jacquelyn Kopala
2021 Psychology,
Sociology

Nicholas McKay
2021 Political Science

Margaux Payne *
2018 Geography,
Environmental Studies

Reilly Siepka
2019 Psychology, Spanish,
Biology, Pre-Physical Therapy

Michael Wardach
2021 Mathematics,
Computer Science

BASS CLARINET

Izzy Bartscher *
2021 Communications, Business
Marketing

Lydia Lara *
2019 Political Science, Spanish

ALTO SAXOPHONE

Rebecca Achilli
2020 Geography, Anthropology

Tony Dzik
2019 Multimedia
Journalism and Mass
Communication, Graphic Design

Brady Fischer
2021 Biochemistry

Lauren Judge
2019 Geology, Biology

Victoria Karnes *
2018 English, Classics

Ryan Smith
2019 Business
Administration

John Tworek *
2020 Biochemistry, Public Health

Anna VerCautren
2021 Political Science

Rob Williams
2019 History, Secondary
Education

TENOR SAXOPHONE

Austin Floistad *
2021 Political Science

Byron Simmons *
2021 Exploring! (Undecided)

BARITONE SAXOPHONE

Andrew Gerasch *
2019 Biology, Psychology

Adam Lydigsen-Grimes *
2018 Biochemistry, Pre-Medicine, Spanish

TRUMPET

Jacob Gholson *
2018 Mechanical
Engineering

Peyton Hansen
2021 Music Performance,
Chemistry

Morgan Lynch
2021 Political Science

Will Sikich
2021 Pre-Medicine

Clayton Wassilak *
2019 Environmental Studies,
Biology

HORN

Chris Gillespie
2019 History

Sam Johnson
2018 English, Creative Writing

Kristen Ksepka *
2018 Biology, Pre-Veterinary Medicine

Natalie Wuest *
2018 Communication Studies

TROMBONE

Zac Clough
2021 Economics

Adam Donovan
2020 Applied Mathematics,
Computer Science

Lily Ford*
2020 Communication Sciences
and Disorders

Katherine Ludwig*
2019 Geology

Ashley Shropshire
2019 Psychology

Juan Daniel Tenorio
2020 Computer Science

EUPHONIUM

Erica Kirinovic*
2018 Neuroscience

Gina Superczynski*
2020 Elementary Education

TUBA

Elle Burnette
2019 Environmental Studies,
Economics

Emily Jacobson
2021 Environmental Studies

Everlynn Roberts *
2021 Biology

Austin Stoner *
2019 Biology

PERCUSSION

Caity Costner
2020 Biology

Robert Dunn
2021 Environmental Studies

Victoria Frank
2019 Communication Sciences
and Disorders

Camille Harris *
2019 Biology, Pre-Veterinary
Medicine, Spanish

Aira Peregrino
2021 Applied Mathematics,
Economics

Emily Seibel *
2018 Applied Mathematics

Elisa Wentz
2018 Mathematics,
Teaching Math

Kyle Workman
2019 Computer Science, Applied
Mathematics

BAND MANAGER

Victoria Karnes

BAND STAFF

Kelsey Bumann
Lily Ford
Jacob Gholson
Victoria Karnes
Lydia Lara
Grace Rients
Ryan Smith

+ Concertmaster

* Denotes section leader(s)

ACB section leaders are chosen based on many factors, including musical leadership and service to the ensemble. The ACB uses specific seating arrangements within the ensemble—sometimes changing from piece to piece, depending on the instrument section—that allow us to perform the music to the best of our abilities. It is important to understand, however, that each and every member of the ACB is vital to the success of the ensemble. Therefore the names are listed in the program in alphabetical order without regard to “first” or “last” because ultimately no player is more important than the others—all are important, all contribute to the whole.

HISTORY OF THE AUGUSTANA BANDS

Founded in 1874 and celebrating its 133rd year, the Augustana Band program is not only the oldest musical organization on a campus widely recognized for its rich heritage in music, it is one of the oldest continuously active collegiate band programs in the country. The first Band performance took place on May 14, 1875, and the ensemble consisted of three cornets, two alto horns, two tenor horns, one baritone horn, two bass horns, and two drummers. The Augustana Concert Band is one of two concert bands currently on campus and was formed more than 30 years ago. The Concert Band is a non-auditioned group that attracts students from all departments of the college.

AUGUSTANA DEPARTMENT OF MUSIC FACULTY

GAIL BALDWIN, Instructor
Piano, Accompanist
B.A., St. Ambrose; M.S., Wisconsin

JACOB BANCKS, Associate Professor
Composition, Musicianship
B.M., Wheaton; M.M., Eastman; P.h.D., Chicago

SUSAN BAWDEN, Instructor
Bassoon, Woodwind Methods
B.M., Iowa

SARAH BURNS, Visiting Assistant Professor
Music Education, Music Appreciation
B.S., Freed-Hardeman; M.M. Capital ; D.M.A., Shenandoah

DANIEL CHETEL, Assistant Professor
Director of Orchestral Activities, Conducting, Music Appreciation
B. A., Harvard; M.M., Maryland; D.M.A. Kentucky

GARY CICCOTELLI, Instructor
Drum Set
B.M.E., Augustana

MICHELLE CROUCH, Adjunct Assistant Professor
Voice, Opera, Musicianship
B.Ch.M., Prairie; B.M., M.M., Alberta; D.M.A., Iowa

JOHN CUMMINS, Instructor
Saxophone
B.M., Minnesota; M.M., Bowling Green

DEBORAH DAKIN, Adjunct Assistant Professor
Viola, Music Appreciation
B.M., New School; M.M., SUNY-Binghamton; D.M.A., Iowa

DORTHA DEWIT, Instructor
Violin
B.M., Oberlin; M.M., Indiana

SHEILA DOAK, Accompanist
B.M., Northwestern

JANINA EHRLICH, Professor
Cello, Music History, Music Appreciation
B.M., Drake; M.M., Indiana; D.M.A., Iowa

ROBERT ELFLINE, Associate Professor
Piano, Music Appreciation, Senior Inquiry
B.M., Illinois Wesleyan; M.M., Rice; D.M.A., Cincinnati

MARGARET ELLIS, Instructor, Administrative Assistant
Musicianship, Trumpet
B.M., Augustana; M.M., Northwestern

ERIN FREUND, Part-Time Assistant Professor
Harp
B.M., Oberlin; M.M., D.M.A., Northwestern

RANDALL HALL, Associate Professor
Saxophone, Improvisation, Musicianship, Electronic Music, Music Appreciation
B.S., Warner Pacific; M.M., New England; D.M.A., Eastman; Premier Prix-CNR Boulogne-Billancourt

JOHN W. HILDRETH, Gassman Family Professor of Music
Ethnomusicology, Musicology, Music Appreciation
B.A., Concordia (Fort Wayne); B.Mus., M.M., Roosevelt;
Ph.D., Northwestern

KELLY HILL, Instructor
Voice
B.M., Northern Iowa; M.M., Yale School of Music

MAUREEN HOLMES, Instructor
Voice
B.M., Drake University; M.M., Westminster Choir

JON HURTY, Henry Veld Professor of Music
Director of Choral Activities, Augustana Choir, Chamber Singers, Augustana Academic Chorus, Conducting
B.A., Bethany; M.A., California State-Northridge; D.M.A., Illinois

SONJA HURTY, Adjunct Instructor
Voice, Augustana Concert Chorale, Musicianship
B.A., Bethany; M.A., California State-Northridge

RICK JAESCHKE, Associate Professor
Music Education, Music Appreciation
B.M.E., Susquehanna; M.M.E., James Madison; Ed.D., Columbia

SAMANTHA KEEHN, Assistant Professor
Trombone, Brass Methods, Music Appreciation
B.M., Texas Tech; M.M., Baylor; D.M.A., Colorado

CYNTHIA LAMBRECHT, Instructor
Oboe, Woodwind Methods
B.M., Illinois State; M.M., Indiana

JAMES LAMBRECHT, Professor, Co-chair
Director of Bands, Trumpet, Conducting, Brass
Methods
B.M., Wisconsin-Whitewater; M.M., D.M., Indiana

GOLDEN LUND, Instructor
Tuba
B.M. Utah; M.M., Indiana; D.M.A. Nebraska

SAUL NACHE, Instructor
Voice
B.M., Western Illinois; M.M., Illinois

MARY NEIL, Professor
Piano, Musicianship
B.A., Western Illinois; M.F.A., D.M.A., Iowa

CHRISTOPHER NELSON, College Organist,
Instructor of Organ, Accompanist
B.A., Bethany College; M.S.M., Luther Seminary

TONY OLIVER, Assistant Professor
Percussion, Percussion Methods, Music
Appreciation, Percussion Ensemble, World
Drumming, Concert Band
B.M., M.A., Iowa; D.M.A., Rutgers

JOSEPH OTT, Adjunct Instructor
Jazz, Jazz History, Jazz Improvisation, Jazz
Combos, Jazz Methods
B.S., Eastern Illinois

ANDY PARROTT, Instructor
Jazz Guitar, Electric Bass
B.M., Iowa

JOHN PFAUTZ, Professor
Voice, Church Music, West African Music
B.S., Eastern Nazarene; M.M., Missouri; D.M.A., West
Virginia

RANDY POBANZ, Instructor
Guitar, Guitar Ensemble
B.A., M.M., Southern Illinois

SANGEETHA RAYAPATI, Professor
Voice, Vocal Pedagogy, Diction
B.M., Valparaiso; M.M., D.M.A., Minnesota

CHARLES SCHMIDT, Assistant Professor
Piano, Class Piano, Musicianship
B.A., M.M., Missouri-Kansas City; D.M.A., Michigan
State

SUSAN SCHWAEGLER, Instructor
Clarinet, Clarinet Choir, Woodwind Methods
B.M.E., Northwestern; M.P.S., St. Ambrose

PATRICIA SILVA, Instructor
Double Bass, String Methods
B.M. Universidade Federal de Minas Gerais, Brazil;
M.M., Southern Mississippi; D.M.A., Iowa

JANET STODD, Instructor
Flute, Flute Choir, Woodwind Methods
B.A., Augustana; M.M., Western Illinois

SUSAN E. STONE, Professor
Violin, Music Appreciation, Musicianship, String
Methods
B.M., Valparaiso; M.M., Northwestern; D.M.A.,
Southern
California

RACHEL VICKERS, Instructor
Voice
B.M., Wartburg; M.M., Minnesota

MICHAEL ZEMEK, Associate Professor, Co-chair
Music Education, Jenny Lind Vocal Ensemble, Au-
gustana Academic Chorus, Conducting
B.A., Gustavus Adolphus; M.M., St. Cloud; Ed.D.,
Illinois

MARC ZYLA, Instructor
Horn
B.M., West Virginia; M.M., Carnegie Mellon ; D.M.A.,
Illinois

Coming Events

- Sunday, March 4, 2:00 p.m. **QCSO MASTERWORKS V**
Centennial Hall
- Friday, March 9, 7:00 p.m. **Voices of a New World: Songs set to
Poetry of Emily Dickinson and Walt
Whitman**
Wallenberg Hall
- Saturday, March 10, 7:00 p.m. **Augustana Symphonic Band Concert**
Centennial Hall
- Tuesday, March 13, 7:30 p.m. **Faculty Recital-Janet Stodd, flute**
Wallenberg Hall
- Friday, March 16, 7:30 p.m. **Mozart Opera Scenes**
Brunner Theatre
- Saturday, March 17, 7:00 p.m. **St. Patrick's Day Concert**
Wallenberg Hall
- Sunday, March 18, 4:00 p.m. **Guest Recital
Yoo-Jung Chang, cello**
Wallenberg Hall
- Sunday, March 25, 3:00 p.m. **The Messiah**
Centennial Hall
- Tuesday, March 27, 10:45 a.m. **General Student Recital**
Wallenberg Hall

For the convenience and comfort of our patrons and their guests with mobility concerns, the northeast exit door from the Centennial Hall auditorium is equipped with a ramp from the seating area to the parking lot. There are also accessible restrooms inside the east stairwell of the lobby.

For access to Centennial's stage level or to travel between the classroom levels of the building, please use the ADA lift located on the northwest side of the building. This lift requires continuous pressure on the call buttons and the floor buttons. Doors will open and close automatically. Detailed operating instructions may be found inside the lift. For additional assistance with the lift, please see any performance hall staff member or call 309-794-7711.

Augustana College encourages patrons without mobility concerns to use exits and entrances other than the ramp exit, and to use the main restrooms of Centennial Hall located in the lower level of the lobby.

AUGUSTANA COLLEGE AND THE MUSIC DEPARTMENT

Founded in 1860 by graduates of Swedish universities, Augustana College is a premier college of the liberal arts related to the Evangelical Lutheran Church in America. Augustana has held distinction as a Phi Beta Kappa institution since 1949 and is among only ten percent of U.S. colleges and universities to host a chapter of this prestigious academic honor society. The beautiful wooded 115-acre campus in Rock Island, Illinois extends into the culturally diverse Quad-City metropolitan area spanning the Mississippi River. The college offers 60 areas of study providing students close focus in a major field within a strong liberal arts program.

The curriculum includes a general education sequence of liberal studies and learning communities, a variety of intensive international study experiences, honors programs, internships, pre-professional studies, and the Senior Inquiry capstone experience for all seniors – a research/inquiry project including reflection on purpose and community impact. More than ninety percent of the faculty hold a Ph.D. or the highest degree in their fields, and the 12-to-one student-to-teacher ratio allows for close ties between students and their faculty mentors. Augustana students are active, well-rounded individuals: well more than half participate in athletics and/or music ensembles on campus, and one quarter participate in international study programs.

Augustana's music department includes excellent and dedicated faculty, a wide variety of ensembles — ranging from choral to symphonic, from jazz to opera — and a curriculum that supports performance and academics for all students, regardless of their majors. Some ensembles tour annually, either to locations in the United States or abroad. In addition to the major and minor in music, Augustana offers majors in music education and music performance. Augustana supports music study with a great number and variety of scholarships, available to both music and non-music majors. Special awards include the Deisenroth and Morgan Scholarships, the Nels and Emma Swanson Voice Scholarships and the Carl B. Nelson Music Education Scholarship.

PLEASE

As a courtesy to the performers, patrons arriving late should enter the concert hall only during applause. Flash photography and/or use of recording equipment is not permitted during the performance without prior consent of the Augustana College music department. If you require assistance or accommodation as a result of a disability, please inform the usher or hall manager.

Please turn off all cell phones and pagers.



Augustana College

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