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Kevin Sütterlin, Conductor

**2026 SPRING
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Program

To be selected from the following

M31 (Messier 31)Lawren Brianna Ware (b. 1994)
State Premiere

Violin Concerto No. 3 in B minor, Op. 61Camille Saint-Saëns (1835-1921)
I. Allegro non troppo
Dr. Victor Avila-Luvsangenden, violin

Variations on two FolksongsJamyangiin Chuluun (1928-1996)
(Жамъянгийн Чулуун)
Dr. Victor Avila-Luvsangenden, violin

Chinese Sights and Sounds (炎黄风情)Bao Yuankai (b. 1944)
Jasmine (鲍元恺)
The Little Cowherd
Bamboo-flute Tune
Yellow Poplar Shouldering Pole
Green Willow
The Beautiful Scenery of Wuxi
Happy Sunrise
Lan Huahua
Dialogue on Flowers

Symphony No. 6, "Tragic"Gustav Mahler (1860-1911)
I. Allegro energico, ma non troppo. Heftig, aber markig.

Schedule

Watertown, South Dakota
Friday, March 6
School Day Concert for Students
Watertown High School
200 9th St. NE

Vermillion, South Dakota
Saturday, March 7 • 7 p.m.
Aalfs Auditorium
University of South Dakota
414 E Clark St.

Council Bluffs, Iowa
Tuesday, March 10 • 7 p.m.
Abraham Lincoln High School
1205 Bonham St.

Sioux Falls, South Dakota
Thursday, March 12 • 7 p.m.
Lincoln High School
2900 S Cliff Ave.

Wahpeton, North Dakota
Friday, March 13 • 7 p.m.
Harry Stern and Ella Stern Cultural Center
811 6th St. N

Moorhead, Minnesota
Saturday, March 14 • 2 p.m.
Memorial Auditorium
Concordia College
901 8th St. S

Program Notes

M31 (Messier 31)

Lawren Brianna Ware (b. 1994)

State Premiere



Dr. Lawren Brianna Ware is the 2025-26 Fox Valley Symphony Orchestra's composer-in-residence. A Gadsden, Alabama, native, Ware is a recent graduate of The University of Wisconsin-Madison, where she earned her Doctor of Musical Arts degree in music composition with a minor in musicology. Compositionally, Ware's goal is to "write music that makes

one feel."

Ware's compositions have been featured on multiple professionally-recorded albums. Her most recent projects include being the inaugural composer and co-founder of the Black Composer Revival Consortium, composing for the Minnesota Consortium for Black American Composers in 2020, and composing and releasing an electronic music album in conjunction with comic book writer Jaromir François on the comic "My Brother Teddy" in 2021.

In July 2022, Ware became the first African-American composer selected to be the composer in residence for the Seal Bay Music Festival in Vinalhaven, Maine. Additionally, she is presently working with Access Contemporary Music on their Songs About Buildings and Moods video series, which explores the connection between architecture and music.

The composer writes about the piece as follows.

"M31" was a really fun piece for me to write. The work is named after the original catalog name for the Andromeda Galaxy (originally called "Messier 31" and then abbreviated to "M31"). Andromeda popped into my head because my mother-in-law is a space and science enthusiast and LOVES to talk about Andromeda, haha.

"Andromeda or M31 is our closest galactic neighbor. While it is significantly larger than our galaxy (the Milky Way), much less is known about it.

"That unknown is what aided me in the composition of the work. There aren't many moments in the piece that I intended to concretely signify a certain sound or occurrence. My hope is for the listener to use the work as their own exploratory vessel (Trekkies, for you it might act as the Enterprise; for my Star Wars peeps, it might be the Millennium Falcon; or the Executor if you're leaning more towards the dark side...).

"Listen to the piece and decide for yourself the things that you are discovering as you traverse Andromeda. Did a space monster attack your ship? Did you discover a planet where aliens play jazz on extraterrestrial instruments? Did you narrowly survive a sudden meteor shower? I think you get the picture!

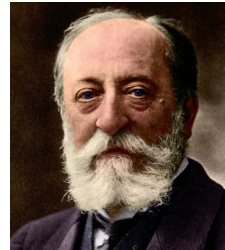
"During the final seconds of the work, the orchestra crescendos, leading to a thrilling conclusion to the piece. This ending is representative of a spaceship's engines warming up to full power, preparing for a jump to lightspeed to continue on its exploratory journey through Andromeda."

M31 was commissioned by Kevin and April Ann Sütterlin as a gift to the Fox Valley Symphony Orchestra.

Violin Concerto No. 3 in B minor, Op. 61

Camille Saint-Saëns (1835-1921)

I. Allegro non troppo



Camille Saint-Saëns was the complete Frenchman. In his long life, beyond being a prolific composer he was an author of books on music and on subjects as diverse as philosophy, painting, literature, and the theater; a linguist; a raconteur; and an insatiable world traveler.

Saint-Saëns was, in short, something of a phenomenon.

Creatively, one could say, he was a life-long prodigy. Melodies flowed from him effortlessly; his grasp of form and orchestration was redoubtable; he was a craftsman of the highest order. Considering the nature of those gifts, it is no wonder that Saint-Saëns found that composing solo concertos was right up his creative alley. His 10 concertos — five for piano, three for violin, and two for cello — as well as other works for solo instrument with orchestra, all display the elegance, brilliance, and melodiousness which made up the sum of his remarkable talent.

Possibly because of an awareness of his own limitations, and to justify his creative results, Saint-Saëns once wrote: "The artist who does not feel completely satisfied by elegant lines, by harmonious colors, and by a beautiful succession of chords does not understand the art of music."

In the premieres of his piano concertos, he himself was the soloist; for the first performances of his First and Third Violin Concertos, he had the advantage of having these works in the remarkable hands of the Spanish virtuoso Pablo de Sarasate.

The present work, written in 1880 and the most often played of the violin concertos, abounds in the elements of technical display and appealing lyricism that audiences understandably love so well.

The first movement evolves around a bold, dramatic first theme, a songful contrasting theme, and fistsful of rapid scales, arpeggios, and double stops.

Variations on two Folksongs

Jamyangiin Chuluun [Жамъянгийн Чулуун] (1928-1996)



The American ethnomusicologist Peter K. Marsh writes that "Few other nations have undergone as profound a change in their social, political, and cultural life as Mongolia did in the twentieth century."

Within these changes and reforms, music would act as an important cultural symbol of a new national identity — one that would seek to merge folkloric practices with

European aesthetics.

Mongolian composers and musicians received preliminary training in Mongolia before being sent abroad for further study. Upon returning to Mongolia, they would contribute to the development of a new category of Mongolian Classical Music. Of the various generations of Mongolian composers that continue to contribute here, the violinist and composer Jamyangiin Chuluun must certainly be considered a pioneer.

Jamyangiin Chuluun was born in 1928 in Khovd province, Mongolia. As a child, he was introduced to the horsehead fiddle (morin khuur) before taking up the violin at the age of fourteen.

In 1939 Chuluun began his formal musical education at the State Central Theatre, studying music theory with Boris Fedorovich Smirnov and Bileg Damdinsüren — the latter being the composer of Mongolia's first opera "The Three Sorrowful Hills" written in 1942.

Between 1959 and 1967, Chuluun completed residency courses in conducting at the Prague Conservatory in the Czech Republic, and it was these experiences that continued to nurture his passion for conducting. In 1960 he became the principal conductor of the State Theatre of Opera and Ballet in Ulaanbaatar — a position he held until 1988 whereupon he was appointed principal conductor and artistic director of the State Philharmonic Orchestra.

Written in 1951 when the composer was 23, "Variations on Two Folk Songs" reflects the tonal musical language of Mongolian composers writing in the early 1950s. Composers of later generations (including Chuluun) would later explore other means of expression including atonality and polytonality, and the "Variations" are equally imbued with a creative and imaginative spirit that fuses traditional musical culture with European aesthetics. The piece features two Mongolian folk songs and is structured in ternary form.

The first song "Tsombon Tuuraitai Khuren" ("Solid-hoofed Brown Horse") is presented as a lyrical Adagio in which the solo violin is accompanied by strings and clarinets that provide warmth and harmonic pacing.

The second song "Khoyor Setgel" ("Two Hearts") is set as an energetic and lively Allegro. Pizzicati in the strings contribute to the excitement and playfulness, with the added benefit of leaving much room for the solo violin to sing its song. As the Allegro reaches its climax, a pentatonic cascade resets the scene for another presentation of the theme that features ricochet in the solo violin; it is difficult not to hear the allusion to the cadenza in the first movement of Mendelssohn's E minor violin concerto.

The excitement of the Allegro eventually gives way to the return of the opening Adagio, with the solo violin now presenting the melody in a higher register, and in imitative dialogue with the flute.

The "Variations" are a celebrated staple in the repertory of Mongolian classical music, and it is frequently programmed. The work has been performed many times across Asia and Europe.

Chinese Sights and Sounds

[炎黄风情] | Bao Yuankai [鲍元恺] (b. 1944)



"It was in 1990 when I began to restudy various Chinese folk songs, dance music, ballad music, traditional operas, and instrumental music," said Bao Yuankai, in an interview from *Journal of Music in China*, fall 2002 edition. "My plan was to compose orchestral works based on the best tunes selected from our musical tradition in order to make the colorful and charming Chinese traditional folk music to be enjoyable for all people in the present world.

"I supposed that the new works should be both Western in form and Eastern in essence — to combine Chinese folk or traditional music with Western modern musical forms is a practical way to break up the isolation of Chinese music and bring it to the world's stage."

Bao Yuankai was born in Beijing in 1944 and was educated from his youth in flute and composition. He later graduated from the Central Conservatory of Music in Tianjin.

His earliest musical education had exposed him to the Western classical canon (he first heard Schubert's "Unfinished Symphony" as a fifth grader) as well as the traditional music of his own culture. His professors at the Central Conservatory urged him to not merely mimic Western composers, but to forge his own path.

That path took a drastic turn during the Cultural Revolution when Bao was imprisoned for five years for the crime of Western influence in his music. His sole consolation during that time was having a sympathetic prison guard who taught him to play the guitar. This experience opened the world of Spanish folk music to Bao and he became fascinated with the music of composer Isaac Albeniz.

It was after his release from incarceration and resuming his musical education at the Tianjin Conservatory that Bao found his true inspiration — the Hungarian composer, musicologist, and folk music archivist Béla Bartók. Bartók, along with his friend and fellow composer Zoltán Kodály, traveled throughout the remote villages of Eastern Europe and as far as Turkey and North Africa collecting, transcribing, and recording traditional folk melodies. Having immersed himself in those rustic tunes, Bartók forged his own harmonic and rhythmic language.

Beginning in 1980, Bao embarked on his own journey to collect and transcribe melodies from the deep reservoir of Chinese folk music.

In 1991, he composed "Chinese Sights and Sounds," a suite of 24 folk tunes arranged for an orchestra comprised solely of Western instruments.

Through the innovative use of vibrato, glissandos (slides from one note to another), pizzicato (both plucking and strumming the strings), and even shouts from the musicians, Bao's music emulates both the vocal style of Chinese folk music and opera as well as traditional Chinese instruments.

Jasmine is lushly scored for strings and presents the melody with a quartet of strings rather than the entire ensemble. The folk song, "Jasmine," has been popular in China since ancient times. From the many variants of "Jasmine," Bao chose the one from the Nanpi region in Hebei province, near his parent's hometown.

The lyrics describe a girl who compares herself to a jasmine flower, giving it the fantasy of romance, and displaying her dreams and feelings about love.

The Little Cowherd (or "The Cowherd Boy") is originally from a folk-dance opera in northern China. The main characters in the lyrics are a shepherd boy and a country girl. The girl goes up to the boy, asking for directions. The boy raises a few questions for the girl with which the lyrics begin. They begin to sing and dance.

The tune is bright and smooth, the dance is vivid, lively, and witty.

Who built the Zhaozhou Bridge? Who decorated the marble balustrades on the bridge? Who rode a donkey over the bridge? Who rolled a cart up a groove?

Ban Lu built Zhaozhou Bridge. A wise man decorated the marble balustrades. Guolao Zhang rode the donkey over the bridge. An old man Chai rolled a cart up a groove.

The *Melody of Bamboo* (or "Bamboo-flute Tune") is a popular song in the southern Jiangsu province. The song is about love and is used in the music of the Peking opera. The melody is soft and gentle, and is characteristic of southern folk music.

A straight Bamboo-flute, sent to brother as a Xiao (Chinese instrument), Xiao to mouth, mouth to Xiao, play Xiao with a flower tune. Ask my lover if this Xiao is good or not?

Yellow Poplar Shouldering Pole prominently features a solo bassoon and ends with a flourish of brass. This is a song from southeastern Sichuan, usually used in the Lantern Festival as background music for dance performances or concerts in a play. The lyrics are humorous, showing the young man bearing the pole, and happily observing the girls' hair styles and pretty clothes:

Yellow poplar shouldering pole is flexible, I carry a pack of rice with the pole and go to Youzhou city.

It is said ladies in Youzhou are beautiful, all of them are good at braiding.

The first girl twists the braid into a dragon-coiled shape, the second girl fastens her hair with a flower-shape hairpin.

Only the third girl does a great work, with a braid called lion rolling silk ball.

Green Willow is a happy song popular in Eastern China. The song title comes from the last part of the lyrics and is not directly connected to the music itself. The lyrics are not fixed, often improvised and filled with witty and cheerful words. It generally depicts farm life.

In the morning there is so much dew, the dew bathes a field of Barley, willow is green, rocks are loose, my lover, the leaves of the willow are green.

A gentle flourish of flute, harp, and percussion introduces the lovely melody of **Beautiful Scenery of Wuxi**, which alternates between the strings and woodwinds, with a particularly pensive solo turn for the English horn.

The folk song describes the beauties of Wuxi City, and is characteristic of popular music, since ancient times, of Jiangsu Provinces. The scenery is a source of inspiration for poets, painters and musicians. It is set in the old teahouse in Wuxi city. While enjoying lakeside scenery, guests are listening to the singer playing erhu and singing local music. The singing helps travelers enjoy the quiet southern China life. The song's text translates to:

I got a feeling, want to sing and play for you all, you listen carefully, let me sing a song named "The Scenery of Wuxi," listen carefully gentlemen.

Small town Wuxi city, from ancient to modern, a total of four gates, once in January of the Republic of China, a new gate called Guangfu was built.

People come and go in Wuxi, the trains are so convenient. a warehouse is under the Tongyuan bridge, whose modification is quite refreshing, the lively market like Shenjiang.

Go out for a walk in Spring, the top choice must be Mei garden, it is comfortable to go boating; pulling the boat by the Tai lake, It is amazing to see a whole garden with plum blossom.

The first good scenery, should be considered Guitou Zhu, best place to spend a summer, zigzag mountain road is elegant, with water by the mountain.

The second finest spring under Heaven, at the foot of mountain Hui, the spring water is clear and can be used for tea, Xi mountain is next to Hui mountain, at the foot of two mountains there is a clay Buddha store.

Happy Sunrise resounds with powerful brass. This is a song sung by children in Sichuan, when they are hiking and gathering firewood. The song shows them facing towards the sun with one hand holding the ax, bearing their poles on their shoulders and singing. It expresses the children's optimistic nature and their love for mountain life.

The sun comes out and we are happy, carrying the pole and go to the mountains.

Handing with an ax, do not afraid of tigers and leopards.

Do not care about the cliffs, busy with cutting wood and singing.

Climbing one mountain and another, this happens again and again.

As long as we are diligent, no need to worry about wearing and eating.

The dark-toned, dramatic **Lan Huahua** unfolds a melancholy melody that alternately soars in the upper strings and positively thunders in the timpani and tam-tam.

This is a narrative song from northern Shaanxi. Lyrics are a powerful indictment against the feudal practice of arranged marriages. The young woman Lan Huahua is praised for rebelling against this practice, and for instead pursuing a happy marriage. Sadly, her rebellion ends in her death.

Blue silk thread and Green silk thread, Mrs. Lan gave birth to a child named Lan Huahua, who is adorable.

In May only sorghum grows fast and tall in the field, Mrs. Lan's daughter is the most beautiful girl among the villages, she is the only good one.

In January the matchmaker comes and in February the engagement is confirmed. In March Mr. Zhou pays the money and in April Huahua is going to marry to Mr. Zhou.

Three teams play the winds and two teams play the percussion, I am leaving my lover and am carried to Mr. Zhou's house.

I look around after arrival, and I see Mr. Zhou who is so skinny and old enough to die.

If you die early then die, after you die I can leave right away.

I get the lamb and carry the cake, I run to my lover's home desperately.

I see my lover and have lots to say to him, our love defies the limits of heaven and death.

Dialogue on Flowers concludes this selection from the suite with two contrasting melodies, one briskly rhythmic with skittering strings, the other led by a lyrical solo flute. The piece freely translates to "Can You Guess What Flower It Is?" The song was originally called "Flowers (Fan Dui Hua)," and was popular during World War II in China. It is a new folk song, using one of Heibeis' traditional pieces, "Flowers," coupled with new words.

The entire song is filled with various sound effects and rhythm, depicting the various flowers. The song embodies a bright and lively image through the dotted rhythms and syncopations, and the singer's imitation of a drum beat sound.

A slow song, "Kite Flying," is inserted during the middle section, evoking a sunny day in March and girls having fun with kites. The slow song "Kite Flying" reveals the girls' youthfulness, and features a beautiful and soft tune.

What flower will bloom in January? Winter jasmine will bloom in January, who will wear the winter jasmine? Heroes in the army will wear it; heroes in the army will wear it.

What flower will bloom in February? Begonia will bloom in February. Who will wear the Begonia? Explosion heroes will wear it, explosion heroes will wear it.

What flower will bloom in April? Peony will bloom in April. Who will wear peony? The supporter of the military will wear, the supporter will wear it.

Early March is the Qingming Festival, sisters go for a walk, and bring kites with them.

The older sister wears in green, the younger sister wears in garnet red, with a mid-waist skirt.

Hold the kite spindle and cast the line, kites fly in the wind.

The older sister flies a butterfly kite, which has two lively eyes, and whose body carries a bow.

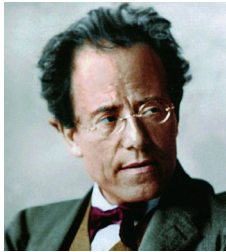
The younger sister flies a centipede kite, which shakes its head and lashes its tail in the air, and is livelier than a dragon in the water.

The older sister collects kite lines, the little sister carries her centipede kite, they go home happily.

Symphony No. 6, “Tragic”

Gustav Mahler (1860-1911)

I. Allegro energico, ma non troppo. Heftig, aber markig.



Alma Mahler, writing of what she called “composing holidays” spent with her husband and their two young daughters at their Austrian mountain retreat, reported as follows of the Sixth Symphony, begun in the summer of 1903:

“After (Gustav) had drafted the first movement, he came... to tell me he had tried to express me in a theme. ‘Whether I’ve succeeded I don’t know; but you’ll have to put up with it.’ This is the great soaring

second subject (F major) of the first movement of the Sixth Symphony. In the third movement (the scherzo) he represented the unrhythmical games of the two little children, tottering in zigzags over the sand. Ominously, the childish voices became more and more tragic, and at the end died out in a whimper.”

“In the last movement he described himself and his downfall or, as he later said, his hero’s. ‘It is the hero, on whom fall three blows of fate, the last of which fells him as a tree is felled,’ were his words. Not one of his works came as directly from his inmost heart as this. We both wept that day. The music and what it foretold touched us deeply...”

We take such musical “premonitions” with a grain of salt these days, particularly as concerns the hyperimaginative, hyperemotional Mahlers. He, in particular, was a morbidly sensitive soul who, with the wisdom of our hindsight, embraced every tragedy or potential tragedy as an inevitability.

It is a feeling that thoroughly colors his music: Gustav Mahler, the victim of cruel fate. Doomed.

Still, the disparity between the outward circumstances of the composer’s life and the inner world of the Sixth Symphony at

the time of Alma’s comments, the summers of 1903 and 1904, is glaring. It should have been a happy time. Mahler’s music was being performed with increasing frequency. His family life seemed stable and filled with pleasure. He was meeting success upon success with his productions at the Vienna Court Opera, of which he was artistic director.

Yet, here he is, creating the Sixth Symphony, the “Tragic,” as he once labeled it, arguably his darkest, and simultaneously two of the wrenching Kindertotenlieder (Songs on the Death of Children). It seems downright blatant at this point to mention that within a year after the Sixth Symphony’s premiere, which was led by the composer at Essen on May 27, 1906, his four-year-old daughter Maria died, his own, ultimately fatal heart ailment was diagnosed, and he parted company, not on the best of terms, with the Vienna Opera.

Whatever the circumstances of its composition, there can little doubt that the Symphony’s mood is dark, combative, and at times overwhelmingly angst-ridden. It is therefore no surprise that it was among the last of Mahler’s nine completed symphonies to achieve recognition commensurate with its enormous worth.

In the words of conductor Bruno Walter, the composer’s friend, assistant, and dedicated interpreter, “The Sixth is bleakly pessimistic: it reeks of the bitter cup of human life. In contrast with the Fifth, it says ‘No,’ above all in the last movement, where something resembling the inexorable strife of ‘all against all’ is translated into music....”

And so Walter’s rumination goes, almost gleefully thrilled (a romantic attitude, we might say) at the utter hopelessness and misery of it all. But we may react differently, thrilled not so much by a “program” but, say, by the spine-tingling, jackbooted marching of the percussion-laden first movement, remorselessly, irresistibly pounding its way into the brain, and to some lyrical melodies of the most crushing lush, aching lyrical beauty. That, Walter and the other nabobs of negativism don’t even mention.

“It is music that is full of human frailties,” Aaron Copland observes about Mahler’s Sixth in 1941, “... so ‘Mahler-like’ in every detail. His symphonies are suffused with personality — he has his own way of doing and saying everything. The irascible scherzos, the heaven-storming calls in the brass, the special quality of his communings with nature, the gentle melancholy of a transitional passage, the gargantuan Ländler, the pages of an incredible loneliness... Two facets of his musicianship were years in advance of their time. One is the curiously contrapuntal fabric of the musical texture; the other more obvious, his strikingly original instrumentation.”



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Dr. Kevin Sütterlin

Dr. Kevin Sütterlin is an internationally sought-after conductor and pedagogue. He is in his 10th year as director of orchestral activities and opera and associate professor of conducting at Concordia College. Under his direction, The Concordia Orchestra won the prestigious American Prize in 2018-19, and has received two Emmy awards for the nationally broadcast Concordia Christmas Concert productions in 2016.

“Dr. Sütterlin defines his legacy through the knowledge he shares, the relationships he creates, and the success and well-being of all his students.”

Sütterlin is music director of the Fox Valley Symphony Orchestra — one of Wisconsin’s finest professional orchestras — winner of the prestigious American Prize in the Professional Orchestra division 2023. Sütterlin himself won second prize in the Professional Orchestra Conducting category.

He and his best friend, Dr. Mathias Elmer, are music co-directors of Sinfonietta Memphis, an ensemble that provides free concerts and educational experiences for the Greater Memphis communities. Celebrating the orchestra’s 12th season, and the only orchestra in the U.S. with a co-directorship model, Sinfonietta Memphis’s conductors Elmer and Sütterlin proudly represent the orchestra’s credo: friendship through music. They also co-direct The Sinfonietta Academy for Historically Informed Performance Practice which has recently been recognized as one of the country’s leading period performance practice institutes.

Sütterlin is principal guest conductor of the Qingdao Concert Hall Symphony in China, and distinguished guest professor at Ocean University of China. Considering himself a “citizen of the world,” Sütterlin has been building musical bridges across four different continents and has led his ensembles on many successful national and international tours.

With a great love and passion for teaching, Sütterlin holds The Phyllis and Richard Duesenberg

Endowed Orchestra Chair of the Lutheran Summer Music Academy and Festival, directing the organization's orchestral and conducting programs, and is also artistic director of the Northern Valley Youth Orchestras.

Championing the music of living as well as historically under-represented composers, Sütterlin commits to broad and diverse programming on every single concert with all of his ensembles. Using his own funds, Sütterlin commissions between three and six new works every single year. He has commissioned, performed, or recorded works of numerous living composers, including Jessie Montgomery, Anna Clyne, Missy Mazzoli, Nicky Sohn, Shuying Li, Stella Sung, Theresa Martin, Christopher Ducasse, Evan Williams, Reena Esmail, René Clausen, Ben Krause, Mark Buller, Brianna Ware, Bao Yuankai, and Adam Hochstatter, among many others.

Sütterlin received his doctorate and master's degrees in orchestral conducting from the University of Memphis, where he studied with Dr. Pu-Qi Jiang and Michael Stern, and a bachelor's degree in conducting from the Hochschule Luzern — Musik, Switzerland where he studied with professor Christoph Rehli and maestro Douglas Bostock. Furthermore, he has earned a certificate in Inclusive Teaching and Diversity Leadership from Concordia College.

As one of the country's leading conducting pedagogues, Sütterlin is praised for his keen analytical eye and deep understanding of conducting technique and physique, paired with a kind and caring approach that has empowered over 150 conductors and conducting students across the globe so far.

At Concordia College, Sütterlin has designed a brand-new, one-of-a-kind undergraduate certificate and curriculum in advanced orchestral conducting that is unique in the U.S. Sütterlin's approach to conducting and conducting pedagogy is nonideological, sensible, and wholesome. He allows his students to explore, unfold, and develop themselves in a nurturing and caring environment. He equips students with a thorough understanding of a healthy conducting technique that aims to gain maximum clarity and expressiveness by releasing unnecessary tension and relying on gravity. He instills in his students the importance of informed decision-making through thorough musicological research and score study, and stylistic sensibility. He leads with integrity and places a strong emphasis on positive and consistent leadership and responsibly engaged citizenship.



“Dr. Sütterlin is a deeply caring person. As his student, one will receive an immense amount of kindness, patience, and open-mindedness.”

“I’ve been fortunate to study with Dr. Sütterlin over the years and I’ve come out of every interaction with him a better musician and a better person.”

“Studying with Dr. Sütterlin as a conducting fellow at Lutheran Summer Music was the most transformative musical experience I have had.”

“I was privileged to study with Dr. Sütterlin, who shared his immense knowledge and wisdom generously, whether it was conducting technique, rehearsal technique, cultivating my artistic vision, or expanding my horizons as a person.”

“There is an immeasurable amount of care and attention that Dr. Sütterlin dedicates to his work, and conducting fellows will learn exactly what it means to be prepared and thorough.”

“Dr. Sütterlin’s careful tutelage helped me become a better musician, conductor, and human being.”



Dr. Victor Avila-Luvsangenden

Born in Ulaanbaatar, Mongolia, Dr. Victor Avila-Luvsangenden is an Australian violinist of Venezuelan and Mongolian heritage.

Luvsangenden has participated in music festivals such as the Festival de Música de Santa Catarina (FEMUSC), the Fifth Weimar Bach Academy, the New Virtuosi International Mastercourse in Duino, Italy, and the Icicle Creek Chamber Music Festival. He has given recitals at international venues including the Sala Cecília Meireles in Rio de Janeiro, Brazil, and the Vigeland Museum in Oslo, Norway.

Luvsangenden's identity as a musician is informed and enriched by his interests in musical fields outside of violin performance. With the conviction that music theory and musicological inquiry can only enhance our creative thinking, Luvsangenden employs these as part of his pedagogy.

He has co-presented with Dr. Daphne Leong at the 2023 Society for Music Theory/American Musicological Society conference in Denver. As an educator, Luvsangenden has presented music theory workshops for the Sphinx Organization's Performance Academy (SPA) — an intensive summer music program for young string instrumentalists.

Luvsangenden is deeply interested in the intersection between music, society, and politics. His ongoing research took him this past summer to Ulaanbaatar, Mongolia, where he presented lectures, a recital, and a masterclass at the University of Arts and Culture and at the State Conservatory.

An avid orchestral player, Luvsangenden has held positions as associate concertmaster of the Longmont Symphony, and principal 2nd violin with the Bozeman Symphony.

Prior to his position as assistant professor of violin at Concordia College, Luvsangenden was a violinist with the Opera Australia Orchestra; he looks forward to returning to Sydney in the summers to perform with this orchestra.

Luvsangenden began learning the violin with his mother and later studied with Goetz Richter at the Sydney Conservatorium High School.

His tertiary studies were undertaken with Ole Bøhn at the Sydney Conservatorium of Music, and he obtained his Master of Music degree from Carnegie Mellon University in the studio of Cyrus Fough. Luvsangenden was awarded the Doctor of Musical Arts degree from the University of Colorado Boulder, studying with Harumi Rhodes and Edward Dusinberre of the Takács Quartet.



The Concordia Orchestra

The award-winning Concordia Orchestra is one of the country's premier 21st century college orchestra programs.

Under the direction of Dr. Kevin Sütterlin, The Concordia Orchestra is the winner of the prestigious American Prize for Orchestral Performance in 2018-19, the American Prize Ernst Bacon Memorial Award for Performance of American Music and has received two Emmy awards for its nationally broadcast Concordia Christmas Concerts. The Concordia Orchestra's prestige also secured invitations to the Sydney Opera House in 2016 and Carnegie Hall in 2017.

The Concordia Orchestra is hailed for its energetic and inspiring performances, its rich, mature, and nuanced sound, and diverse and imaginative programming. It was founded in 1967 by Concordia alumnus J. Robert Hanson, '51.

The orchestra tours both internationally and domestically. In 2022, The Concordia Orchestra performed in Spain, visiting Madrid, Oviedo, Salamanca, A Coruña, and Valladolid. Prior tours have included Greece in 2018, the Holy Land in 2014, and others. Annual domestic tours feature faculty soloists as The Concordia Orchestra travels across the country.

The Concordia Orchestra's concert season runs September through April. Fall semester highlights include the Honor String Orchestra Festival, the domestic tour, as well as our internationally renowned Christmas Concert production.

Spring highlights include a fully-staged opera or musical, a concerto competition winners' concert, as well as a collaborative Masterworks concert between The Concordia Orchestra and Masterworks Chorale to bring to life great choral-orchestral works of the present and past.

Our Orchestra, Our Stories



Inspired by the Podium

Aidan O'Shea

Spearfish, South Dakota

Major: Music Performance (Voice), Certificate in Orchestral Conducting
Year in the Orchestra: 1 • **Instrument:** Violin, voice

Aidan O'Shea came to Concordia with a clear sense of direction. O'Shea's passion for orchestral conducting began in high school, where working with Dr. Kevin Sütterlin became a key source of inspiration.

"Watching him conduct an ensemble I was a part of made me know exactly what I wanted to do for a career," O'Shea said.

Now in his first year with The Concordia Orchestra, O'Shea brings that same sense of determination to his work as both a performer and emerging conductor.

What excites O'Shea most about orchestral music is the collective commitment it demands.

"There has to be a deep individual commitment from every member of the ensemble for it to be successful," he reflected, pointing to large-scale works like Gustav Mahler's Symphony No. 6 as examples of music that require both intention and trust.

For O'Shea, conducting is about helping musicians function as one organism, guided by that shared purpose.

O'Shea plans to pursue graduate study in orchestral conducting, with the long-term goal of earning a Doctor of Musical Arts degree and leading ensembles as both an educator and conductor.





Pushed to New Horizons

Victor Evans

Apple Valley, Minnesota

Pronouns: He/him

Major: Music Performance (French Horn)

Year in the Orchestra: 3

Instrument: French horn

Victor Evans arrived at Concordia College with years of band experience, but little experience in an orchestral ensemble. Now in his third year in The Concordia Orchestra, Evans' involvement in multiple ensembles has reshaped both his musicianship and his goals as a performance major.

Through his time with The Concordia Orchestra, Evans has discovered a new side of his instrument and himself.

"Being in an ensemble like this really pushes me to new horizons," he said. "It's a field I haven't necessarily had the most time to explore, and it's given me such a push to where I need to be."

Balancing band, orchestra, and horn choir has challenged Evans musically, while also fostering personal growth.

"I single-handedly have become a much more patient person than I have been in the past," he reflected.

Those experiences have helped Evans rethink what kind of musician he wants to become and how orchestral performance fits into his long-term goals.

After graduation, he hopes to pursue graduate school in horn performance with the long-term goal of performing in a professional orchestra.



Standing Out and Soaring Together

Raynie Smith

New Iberia, Louisiana

Pronouns: She/her

Major: Music Performance (Trumpet)

Year in the Orchestra: 2

Instrument: Trumpet

As the principal trumpet for The Concordia Orchestra, Raynie Smith has discovered what it means to be heard — both as a musician and a leader in her section. At Concordia College, she has learned to balance the discipline of orchestral performance with the community of a close-knit trumpet section, shaping her development as a performer across multiple ensembles.

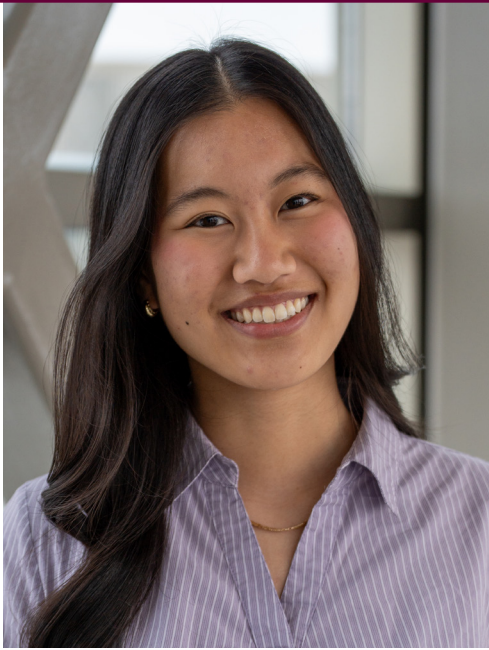
For Smith, the orchestra has brought new challenges and important perspectives.

"It is okay to not be perfect all the time," she said. "Mistakes can happen and you just have to get past them."

That mindset has been especially important in orchestral settings, where trumpet parts are often exposed.

"In orchestra, each part is basically solo. It is all very independent," Smith explained, noting that despite the pressure, she finds comfort in her community. "It's really nice to be close to a group, to always know that you can talk to anyone in the orchestra and it'll be okay."

After graduation, she plans to attend graduate school for trumpet performance. She hopes to eventually perform in a professional orchestra while pursuing solo and chamber music opportunities.



Lessons Beyond the Practice Room

Melinda Chen

Fargo, North Dakota

Pronouns: She/her
Major: Biology (Pre-dental)
Year in the Orchestra: 3
Instrument: Violin

Melinda Chen balances a demanding academic path with an equally deep commitment to music, finding a space for both within The Concordia Orchestra. The determination required to succeed in her pre-dental studies and violin performance has shaped how she approaches her time in the ensemble and beyond.

For Chen, the orchestra offers more than just fulfillment.

“Balancing time spent at rehearsals with my studies is tricky so it’s made me better at managing my time,” she noted.

It also provides a mental reset from the rigor of her coursework.

“It gives me a place to get my mind off of the stresses of school academically,” Chen explained.

Beyond bringing balance, the orchestra has reinforced values she carries into every area of her life.

“We learn a lot about how to work in a team,” she reflected, adding that “listening louder than you speak isn’t just applicable to music.”

After her time at Concordia, Chen plans to further her studies to become a dentist, although she remains open and eager to continue music through community or medical orchestras.



Performance with a Purpose

Elijah Smith

Naschitti, New Mexico

Pronouns: He/him
Major: Music Performance (Oboe)
Year in the Orchestra: 1
Instrument: Oboe

Elijah Smith has quickly made his mark as an oboist in The Concordia Orchestra. Throughout his first year in the ensemble, Smith has found satisfaction in navigating complex passages and learning to refine his own tone and style.

Performing difficult repertoire with the orchestra has been a rewarding experience for him: “As a woodwind player, playing these big melodies and getting the chance to stand out in our pieces has been very exciting,” he noted.

Not only is Smith a gifted musician, but his dedication to sharing music with others makes him an exceptional member of the greater musical community. He is passionate about creating opportunities for underserved communities to learn and perform high-level music. He has previously worked with programs like the Heartbeat Music Project in his home state of New Mexico.

“We provide free education and tuition for Indigenous students in the area,” he said, remarking on his collaboration with professional musicians to help lead lessons and workshops.

Inspired by these experiences, Smith plans to pursue graduate study in music performance and education, eventually balancing the two throughout his career.



From the Stage to the Classroom

Jaime Dodson

South St. Paul, Minnesota

Pronouns: She/her

Major: Elementary Education

Year in the Orchestra: 4

Instrument: Violin

Coming to Concordia College as an aspiring educator, Jaime Dodson was unsure how music would fit into her busy schedule; however, her past four years in the orchestral program have given her both a creative outlet and supportive community.

“Music gives me a break from academics and helps me connect with people,” Dodson said. “It has become the place where I have made most of my closest friendships.”

She believes strongly in the importance of encouraging young people to be creative, especially through music. She feels that seeing teachers and mentors engaged in the arts provides students with powerful role models.

“Not every kid gets to have that in their life,” she said. “When they know that their teacher does something else outside of school, they feel like they can do it too.”

Sharing her love of music is a way for Dodson to show students that pursuing personal and academic interests is both possible and rewarding.

After graduation, she plans to teach elementary school in the Twin Cities. She hopes to keep music a part of her life, performing in pit orchestras, church ensembles, and her classroom whenever possible.



Music that Makes a Mark

Caroline Becker

Willmar, Minnesota

Pronouns: She/her

Major: Political Science and English Writing

Year in the Orchestra: 4

Instrument: Cello

Caroline Becker has always been motivated to make a difference. In The Concordia Orchestra, that drive has pushed her to take risks and contribute to something larger than herself.

“Performing alongside peers from all paths of study has challenged me to grow in ways I never expected,” she said. “The rigor and collaboration of this ensemble have pushed me to develop skills I can carry into every part of my life.”

Passionate about people and the stories they carry, Becker is particularly appreciative of the orchestra’s mission to perform repertoire that amplifies voices historically overlooked and underperformed.

“Some of my favorite pieces we’ve performed throughout my four years were written by composers neglected because of their gender, race, or identity,” she remarked.

Additionally, the orchestra’s commitment to contemporary works allows them to learn from new generations of musicians.

“Our programs are incredibly inspiring and educational,” she added. “It is an experience I feel sets us apart from other institutions.”

Becker plans to pursue graduate study in international affairs, specializing in global environmental security. She hopes to continue playing her cello in community orchestras and chamber groups.

The Concordia Orchestra

Dr. Kevin Sütterlin, Conductor

Kayla Bones, Instrumental Ensembles Manager

VIOLIN 1

- *+ Marian Jamora '28, Memphis, Tenn. | *Music Performance, Orchestral Conducting*
- * Malaya Yague '26, Willmar, Minn. | *Music*
- # Lindsey Noyes '26, Fargo, N.D. | *Music Performance*
- § Melinda Chen '27, Fargo, N.D. | *Biology, Chemistry, Neuroscience*
- Taj Baang '28, Minot, N.D. | *Music Performance*
- + Al Sterling '26, West Fargo, N.D. | *Biology, Chemistry, Chinese*
- Bajuda Okwan '29, Coon Rapids, Minn. | *Psychology, Music*
- Lydia Schouten '29, Rochester, Minn. | *Communication Studies*
- Aaron Staryszak '28, Monticello, Minn. | *Biology and Spanish*
- Louisa Kuhnley '26, Bismarck, N.D. | *Instrumental Music Education*
- Brody Black '28, Fargo, N.D. | *Finance*
- Jonah Kauffman '29, Fargo, N.D. | *Instrumental Music Education*

VIOLIN 2

- * Zach Catalan '26, Fargo, N.D. | *Music Performance*
- § Aidan O'Shea '29, Spearfish, S.D. | *Music Performance, Orchestral Conducting*
- Trent Roberts '27, Fargo, N.D. | *Music, Business Entrepreneurship*
- + Katrina Ustanko '27, West Fargo, N.D. | *English Writing*
- Brindie Lever '26, West Fargo, N.D. | *Global Studies, Spanish*
- Thien Tran '28, Brooklyn Park, Minn. | *Biology, Chemistry*
- Jordan Jensen '26, Moorhead, Minn. | *History, Political Science, Spanish*
- Tierney Stevenson '28, Duluth, Minn. | *Biology, Chemistry*
- Jaime Dodson '26, South St. Paul, Minn. | *Elementary Education*
- Annika Griffith '26, Stillwater, Minn. | *Neuroscience, Mathematics, Psychology*
- Caden Howard '28, Alexandria, Minn. | *Computer Science*

VIOLA

- * Mason Abrahamson '27, Afton, Minn. | *Instrumental Music Education*
- # Payton Kasel '28, Kaukauna, Wisc. | *Music Performance*
- + Steya Tian '28, Fargo, N.D. | *Biology, Biochemistry, Bioscience-Pharmacy*
- Matthew Tran '28, Coon Rapids, Minn. | *Music Performance*
- Jenny Slack '27, Coon Rapids, Minn. | *Studio Art*
- Denise Marsh '26, Fargo, N.D. | *Political Science*
- + Vanessa Kaldor '28, Bismarck, N.D. | *Psychology, Neuroscience*
- Autumn Taylor '29, Fargo, N.D. | *Elementary Education, Psychology*
- Hannah Jackson '27, Buffalo, Minn. | *Nursing, Psychology*
- Lauren Zent '29, Bismarck, N.D. | *Elementary Education*
- B. Petry '28, Albertville, Minn. | *General Music, Communication Studies*

CELLO

- *+ Elizabeth Ames '26, Tallassee, Ala. | *Music Performance, Orchestral Conducting*
- # Jon Marsyla '26, Brooklyn Park, Minn. | *Instrumental Music Education, English, Psychology, Orchestral Conducting*
- #+ Caroline Becker '26, Willmar, Minn. | *Political Science, English Writing, Environmental Studies*
- §+ David Aguilera '28, Bemidji, Minn. | *Music Performance*
- Brady Burss '26, Alexandria, Minn. | *Music Composition*
- Phia Revoir '26, Duluth, Minn. | *Environmental Policy, Philosophy, Political Science*
- Cade Klein '28, Moorhead, Minn. | *Economics*
- Carter Uhrich '29, Billings, Mont. | *Music Performance, Religion*
- Ben Cook '26, Alexandria, Minn. | *Political Science, Pre-Law*
- + Sam Lindsay '28, Maple Grove, Minn. | *General Music, Psychology*
- Keegan Johnson '28, West Fargo, N.D. | *Instrumental Music Education*
- Caitlin Haasser '28, Fargo, N.D. | *Biology, Psychology, Chemistry*
- Sofie Sethi '29, Roseville, Minn. | *Political Science, Spanish*
- Cooper Sorensen '29, Minnetonka, Minn. | *Communication Studies, Environmental Science*

BASS

- * Ryan Nordhagen '27, Grand Forks, N.D. | *Instrumental Music Education*
- #+ Lydia Repnow '27, Minot, N.D. | *Social Studies Education, Teaching English to Speakers of Other Languages*
- + Gray Gustafson '27, Duluth, Minn. | *Instrumental Music Education*
- Matthew Larsen '29, Coon Rapids, Minn. | *General Music*
- + Ephriam Cooper '27, Coon Rapids, Minn. | *Instrumental Music Education*
- Claire Chumley '28, Bismarck, N.D. | *General Music, Greek and Roman Studies*

FLUTE

- * Nick Meagher '27, Woodbury, Minn. | *Music Performance*
- Macy Speer '26, Brainerd, Minn. | *Spanish, Global Studies*
- Anna Deane '28, Shoreview, Minn. | *Music Composition*
- Daniella Ray '28, Jordan, Minn. | *Music Performance*

OBOE

- * Ajla Dizdarevic '27, Blaine, Minn. | *Music Performance*
- Elijah Smith '29, Naschitti, N.M. | *Music Performance*
- Elizabeth Christenson '27, Shakopee, Minn. | *Instrumental Music Education*
- Ruby Tolstad '27, Bismarck, N.D. | *Social Work, Social Activism*

CLARINET

- * Joseph Stoll '27, Roseville, Minn. | *Music Performance*
- § Abi Benson '27, Brainerd, Minn. | *Music Performance*
- Aidan Kaddatz '26, Little Falls, Minn. | *Music Performance*
- Alysha Onwuneme '27, Eagan, Minn. | *Instrumental Music Education*

BASS CLARINET

- Charlotte Barnett '29, Farmington, Minn. | *English Literature*

BASSOON

- * Becca Woody '28, Farmington, Minn. | *Instrumental Music Education*
- Sadie Hacker '29, Madison, Minn. | *Biology, Chemistry*
- Claudia Hagel '27, St. Paul, Minn. | *Teaching English to Speakers of Other Languages, Spanish*

FRENCH HORN

- * Victor Evans '27, Apple Valley, Minn. | *Music Performance (French Horn)*
- # Abbey Rudd '26, Fargo, N.D. | *History, Political Science*
- Stephanie Boulka '28, Zimmerman, Minn. | *Instrumental Music Education*
- John Lawrence '26, St. Louis Park, Minn. | *Environmental Studies*
- Evan Petersen '28, Roseville, Minn. | *Instrumental Music Education*
- Anelise Martinson '26, Sauk Rapids, Minn. | *Elementary Education, Music*
- Gwen Lindahl '28, Eagan, Minn. | *Psychology, Social Work*
- Bryant Neumann '26, Rice, Minn. | *Instrumental Music Education*

TRUMPET

- * Raynie Smith '28, New Iberia, La. | *Music Performance (Trumpet)*
- Grant Johnson '29, Waconia, Minn. | *History*
- Tommy Fawcett '27, Little Canada, Minn. | *Nutrition & Dietetics*
- Jonah Winter '27, Montevideo, Minn. | *Instrumental Music Education*

TROMBONE

- * LaReena Mosbrucker '26, Mandan, N.D. | *Music Performance*
- Jack Matthews '27, Chaska, Minn. | *Music Performance*

BASS TROMBONE

- Arik DeSmith '29, Litchfield, Minn. | *Music Performance*

TUBA

- *+ Brady Cannon '26, Litchfield, Minn. | *Math Education*

TIMPANI

- *+ Ramona Benson '29, Spokane, Wash. | *Music Performance*
- Jack Sticha '27, Alexandria, Minn. | *ACS Chemistry*

PERCUSSION

- * Jack Sticha '27, Alexandria, Minn. | *ACS Chemistry*
- + Ramona Benson '29, Spokane, Wash. | *Music Performance*
- Jacob Hansen '27, Fargo, N.D. | *Instrumental Music Education*
- Quillyn Pizel '28, Luverne, Minn. | *Music Performance*
- Samuel Deneen '25, Anoka, Minn. | *Music Performance*

PIANO

- * Samuel Deneen '25, Anoka, Minn. | *Music Performance*
- * Russell Romine '26, Butte, Mont. | *Music Performance*
- Jacob Hansen '27, Fargo, N.D. | *Instrumental Music Education*

* indicates concertmaster/principal

indicates associate concertmaster/associate principal

§ indicates assistant concertmaster/assistant principal

+ indicates board member

Faculty and Staff

STRING FACULTY



Victor Avila-Luvsangenden
Violin



Thomas Bandar
Viola



Callie Stadem
Harp



Kevin Sütterlin
Director of Orchestral Activities, Opera,
Conducting, The Concordia Orchestra



Eduard Teregulov
Cello, Double Bass, Symphonia



Kayla Bones
Instrumental Ensembles Manager

ADMINISTRATIVE STAFF

Kristen Hatfield | Music Enrollment Coordinator

Zeapoe Matalda | Administrative Assistant

Wyatt Steinke | Choral Activities Manager

MUSIC FACULTY

Daniel Breedon | Music Theory, Composition, Emeritus

Malcolm Burke | Visiting Director of The Concordia Band, Conducting

Mara Campbell | Voice

Michael Culloton | Choral Conducting, The Concordia Choir, Vocal Music Education, Church Music

Nathaniel Dickey | Department Chair, Low Brass, Cobber Athletic Band

David Eyler | Percussion, Emeritus

Kristin Griffeath | Voice

Robin Griffeath | Opera, Voice

Peter Haberman | Instrumental Music Education, The Concordia Band, Cobber Echo Band

Douglas Harbin | Music Theory, Composition

Debora Harris | Flute

Jennifer Hawkinson | Director of Graduate Program in Music Education, Symphonic Band

Jay Hershberger | Piano

Rachel Horan | Voice, Diction

Madeline Howey | Music Theory, Music History

Erika Izaguirre | Trumpet, Jazz 2

Holly Janz | Voice, Diction

Grigor Khachatryan | Piano

Albina Khaliapova | Piano

Anthony Leathem | Voice

Shirley Leiphon | Voice

Paul Liversage | Saxophone, Clarinet

Eric Martens | Guitar

Jeff Meyer | Art, Global Music, Music History, Music Theory, Concordia Gamelan, West African Drumming

Anne Jennifer Nash | Voice

Douglas Neill | Euphonium, Tuba, Bass Guitar

Roberto Palomeque | Percussion, Percussion Ensemble, Marimba Choir

Maisi Pedersen | Voice

Russ Peterson | Saxophone, Bassoon, Jazz 1

Annett Richter | Music History

Karly Ritland | Voice

Andrew Steinberg | Organ, Choral Area Collaborative Pianist

Stephen Sulich | Collaborative Pianist, Coach

Kelley Tracz | Oboe

Stephanie Tubiolo | Choral Music, Conducting, Chapel Choir, Kantorei

Abbie Von Klompenberg | Music Education

Karin Wakefield | French Horn, Piano

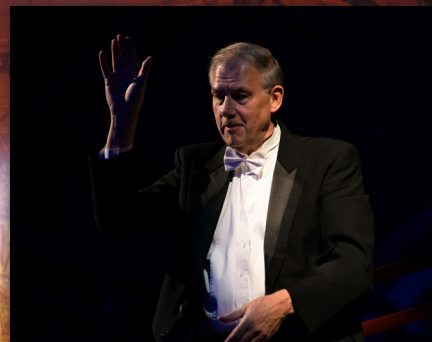
Leigh Wakefield | Clarinet

Jessica Westgard Larson | Conductor, Campana and Tintinnabula (Handbell Choirs)

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Honor String Orchestra

Nov. 6-8, 2026

The Concordia College Honor String Orchestra Festival is an annual gathering of the finest high school string musicians from across the country. These musicians are a select group of nominated and invited high school students who play violin, viola, cello, or double bass.

While at the festival, these musicians will rehearse and perform with Dr. Kevin Sütterlin, the director of orchestral activities at Concordia College and a to-be-announced guest conductor.

For more information, visit:

ConcordiaCollege.edu/HonorOrchestra



YOUR TALENT HAS VALUE HERE!

Each year, we honor talented first-year and transfer students with our music scholarships. These four-year scholarships are awarded in voice, piano, strings, woodwinds, brass, percussion, guitar, organ, harp, and composition. Music scholarship amounts range in value from **\$1,000-\$5,000 per year** and are **stackable with automatically awarded academic scholarships ranging \$13,000-\$19,000 per year**. All music scholarship applicants are also automatically considered for our Christiansen Award of \$26,500 per year (replacing all other scholarships due to its high value), awarded to a select few students of exceptional musical ability. Both of these scholarships are open to all students regardless of major and utilize the same application process.

ConcordiaCollege.edu/MusicScholars

For more information, contact Kristen Hatfield:
cell 612.741.9094 • email hatfield@cord.edu



I'm Kristen, and I handle all things related to music enrollment, including music scholarships (for students of any major), degree auditions, and ensemble auditions. I'd love to hear from you with any questions you might have about participating in music on campus!

Email: hatfield@cord.edu
Phone (call or text): 612.741.9094



Do What You **LOVE**

All students — music majors and non-music majors — are welcome in all of our 20 music ensembles and are able to participate in the annual Concordia Christmas Concert, on-campus concerts and events, and experience ensemble tours to showcase their love of music.



ConcordiaCollege.edu/Music

| ALUMNI REFERRAL GRANT

Are you a graduate of Concordia College who knows a student who would be a great Cobber?

Refer that student and they will now receive an annual \$500 alumni grant — a \$2,000 value over four years!

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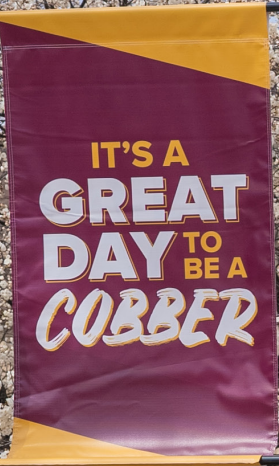
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| ALUMNI LEGACY GRANT

The Concordia Alumni Legacy Grant, valued at \$500 annually (\$2,000 over four years!), can be awarded to students whose siblings are current Concordia students or graduates, or whose parents or grandparents are alumni of Concordia College in Moorhead.

Learn more:

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IT'S A
GREAT
DAY TO
BE A
COBBER