Program

To be selected from the following:

CENTENNIAL CELEBRATION FANFARE
John Carnahan (b. 1969)

LULLABY FOR NOAH
Joseph Turrin (b. 1947)

GUM-SUCKERS MARCH
Percy Grainger (1882–1961)

DANCE MOVEMENTS
Philip Sparke (b. 1951)
III. Lento
IV. Molto Ritmico

INTERMISSION

DANZÓN NO. 2
Arturo Márquez (b. 1950)

STARSPLITTER
Philip Rothman (b. 1976)

TWO-LANE BLACKTOP
James David (b. 1978)

WHO PUTS HIS TRUST IN GOD MOST JUST
Johann Sebastian Bach (1685–1750)
Arr. James Croft

STARS AND STRIPES FOREVER
John Philip Sousa (1854–1932)
Program Notes

Centennial Celebration Fanfare (2009)
John Carnahan (b. 1969)

Centennial Celebration Fanfare is dedicated to the Long Beach Municipal Band and its conductor, Mr. Larry Curtis, in honor of the 100th anniversary of their debut on March 14, 1909. The piece is a celebratory fanfare representing cresting waves, warm ocean breezes, and the flourish of sails along the coastline of Long Beach, California. The continual rise and fall of the tide, like the music itself, brings with it the excitement and optimism of another sunny day by the sea. The Long Beach Municipal Band has entertained the citizens of Long Beach for 100 years, and the Centennial Celebration Fanfare is a “thank you” to the musicians and conductors of this great band both past and present. —John Carnahan

Lullaby for Noah (2008)
Joseph Turrin (b. 1947)

Lullaby for Noah was composed for Noah Donald Koffman-Adsit and commissioned by Glen Adsit and the Hartt School Wind Ensemble. When Glen asked me to compose a lullaby for his son Noah I was completely taken with the idea. I wanted to write a piece that was simple and eloquent. As I composed this piece, I thought of that wonderful main theme of Elmer Bernstein’s score for the film To Kill a Mockingbird—how provocative and songlike, beautifully shaped and filled with a quiet melancholy. There is also a touch of melancholy in this lullaby and perhaps a longing for the innocence that once was our basic nature. —Joseph Turrin

Gum-Suckers March (1914)
Percy Grainger (1882–1961)

A “gum-sucker” is a nickname for Australians born in the southeastern state of Victoria, the home state of the composer. The state’s plentiful eucalyptus trees are called “gums,” and the young shoots at the bottom of the trunks are called “suckers”; a “gum-sucker” came to mean a young native son of Victoria, just as Chiloeans are nicknamed “buckeyes.” Gum-Suckers March uses the composer’s own “Australian Up-Country-Song” melody, written to capture the spirit of Australia. —Adapted from notes by the composer
Dance Movements (1995)

Philip Sparke (b. 1951)

_Dance Movements_ was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators Association Convention in January 1996. The movements are all dance-inspired, although no specific dance rhythms are used. The third movement can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein, and I will readily admit that it owes its existence to the fantastic dance music in _West Side Story._ —Philip Sparke

Danzón No. 2 (2008)

Arturo Márquez (b. 1950)

The idea of writing the _Danzón No. 2_ originated in 1993 during a trip to Malinalco, Mexico, with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me. I started to learn the danzón’s rhythms, its form, its melodic outline, and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre that old Mexican people continue to dance with a touch of nostalgia and a jubilant escape toward their own emotional world. —Arturo Márquez

CONCERT BAND TOURED SPAIN

International touring is always a highlight for students in the Luther College Concert Band. Last year, the band traveled to Spain, where they enjoyed sightseeing and performing in beautiful spaces rich with history. Sarah Lodge ’19, who plays trumpet, was struck by the energy of the audiences. “After finishing one of our concerts the audience’s applause turned into a rhythm of ONE-two-three, ONE-two-three,” she recalled. “We assumed they wanted more, so we pulled out another piece and played a somewhat unplanned encore. After that ended, the audience clapped the rhythm again, but we had nothing left to play! It was surreal to be in a country that loves music so much and appreciated what we were doing so much they kept asking for more.”

The band was also able to hear Spanish high school groups perform. “One director even repeated a piece so everyone in the audience had a chance to stand up and dance along with the music,” Lodge said. It was during a concert at a conservatory that the Luther Concert Band heard Arturo Márquez’s _Danzón No. 2_, a piece included in this year’s tour program.
Starsplitter (2014)
Philip Rothman (b. 1976)
Starsplitter is a fast-moving soundscape with each instrument playing a vibrant role in the sonic palette. I arrived at the title Starsplitter after considering many combinations of celestial terms to describe this piece’s sonic energy. —Philip Rothman

Two-Lane Blacktop (2013)
James M. David (b. 1978)
Two-Lane Blacktop is an homage to the open road and the distant horizon. Inspired by Mary Heilmann’s abstract painting of the same name, this short work for wind ensemble is a similarly abstract étude about tempo, rhythm, and movement. An opening ascending gesture is heard throughout that represents “gear shifts” that alternate with increasingly complex variations on a three-note motive. The contrasting center section employs a soaring saxophone melody that depicts the timeless feeling of driving through the Utah desert. Finally, the variations build to maximum complexity only to collapse into a single intense acceleration. —James David
Q&A with Joan deAlbuquerque

What are your expectations of Concert Band members?

You're not just there to play your part—that's so small compared to the big picture. I want the person there, not just the part. You can't just show up, be on time, and know your notes. I need you to show up, be on time, know your notes, and love it. I want to know that every member of Concert Band is giving 100 percent of themselves, because I guarantee I'll give 110 percent. Always.

What's your favorite thing about directing?

Hearing the difference between where we are at the beginning of the year to where we are at the end of the year is just so exciting. When we have a concert, it's not so much about how great we play, but how much we've grown to that point. I just love that.

What do you like most about Luther?

When they interviewed me they told me, “This place is special,” and I thought, “Yeah, okay, sure . . .” But it really is. Luther's really a very special place. Truly. When I came here, everyone welcomed me with open arms and open doors.

The Midwest is just so friendly. It's just more like family. And I want people to think of the Luther band program as their family, no matter what group they are in, because I think that's something that makes Luther very special.

What are your goals for the Luther band program?

I want to keep growing the quality of the program, focusing on recruiting players at the highest level. I'd say Concert Band is among the top tier of undergraduate ensembles, but the goal is to continuously make it better. And when you raise the level of the top group, you automatically raise the level of the other two bands. It's also so important to maintain the feeling of the Luther band program as a family, regardless of ensemble.

What are you most looking forward to about tour?

Making music with my students. I admit that I'm exhausted at the end of tour, because it's late nights and early mornings, but it's really a lot of fun, and it's where I think we really spend the most time bonding, building that Luther band family.
LUTHER DORIAN FESTIVALS AND SUMMER PROGRAMS

Luther College hosts hundreds of middle and high school student musicians at seven annual Dorian Festivals and Summer Programs. Participants receive private instruction, ensemble coaching, and performance opportunities in Luther's own Noble Recital Hall and Center for Faith and Life.

Dorian Choral Invitational Festival
April 10, 2018

Dorian Middle School Summer Camp
June 10–15, 2018

Dorian High School Summer Camp
June 17–23, 2018

Dorian Keyboard Festival
Nov. 9–11, 2018

Dorian Vocal Festival
Jan. 12–14, 2019

Dorian Orchestra Festival
Feb. 10–11, 2019

Dorian Band Festival
March 3–4, 2019

For information, contact
Kayla Scholl, coordinator
Dorian Music Festivals and Camps, Luther College
(563) 387-1389
schkila02@luther.edu
dorian.luther.edu

The Luther College Concert Band was formed in 1878, laying the foundations for what would become the college’s long-standing tradition of musical excellence. Concert Band is now one of the oldest touring organizations in the nation and ranks among the country’s outstanding undergraduate bands.

From its beginnings as a student-directed brass and percussion ensemble formed with instruments from a discontinued community band, Concert Band rose to its current position of prestige with director Jean deAlbuquerque through the influential directorships of Carlo Sperati (1905–43), Weston Noble (1948–73), and Frederick Nyline (1973–2011). The ensemble is rich in
tradition, most apparent through the inclusion of the selections *Who Puts His Trust in God Most Just* and *Stars and Stripes Forever* at the end of almost every concert. Throughout its long history, Concert Band has enjoyed unrivaled performance opportunities in the United States, Western Europe, and Japan. The ensemble tours every year, with international travel every four years. In 2013 the band traveled to Iceland and Norway, and in 2017, to Spain.

Concert Band was invited to perform at the 2016 and 2014 North Central Regional Conference of the College Band Directors National Association and the 2013 Iowa Bandmasters Association Conference.

In addition to Concert Band, which rehearses four days a week, Luther College hosts two wind bands, both of which perform regularly on campus. Wind and Percussion Ensemble, which rehearses three days a week, is an auditioned band limited to around 60 participants. Varsity Band, which rehearses two days a week, is open to any student with an interest in continued band participation at the college level. Band students also have the opportunity to participate in the orchestral, jazz, and chamber ensembles on campus, in addition to cheering on the Norse athletic teams in the Luther College Pep Band.
Concert Band Personnel

Piccolo
Lauren Knuckey, Galena, Ill.
neuroscience and Spanish

Flute
*Erin Haefner, Byron, Minn.
music
Marta Williams, Woodbury, Minn.
biology
Olivia Steffli, Andover, Minn.
music education

Eb Clarinet
Anna Hug, Roseville, Minn.
music education

Clarinet
*Charles Craig, Maquoketa, Iowa
music
Elisabeth Hartmark, Minneapolis, Minn.
music and classics
+Samantha Rabang, West Des Moines, Iowa
music and psychology
Kendra Peterson, Vinton, Iowa
music
Shannon Meehan, Gurnee, Ill.
biology and environmental studies
Michael Bremer, Rosemount, Minn.
mathematics
Tyler Zeimet, Davenport, Iowa
psychology and linguistics

Hallie Simon, St. Paul, Minn.
music education
Jacqueline Krawczyk, Freeport, Ill.
nursing

Bass Clarinet
*Jonathan Baccam, Andover, Minn.
music education
Addie Smith, Glen Ellyn, Ill.
nursing

Oboe
*Garrett O’Connell, Prairie du Chien, Wis.
music education
Alec Anderson, Rochester, Minn.
computer science
Sabrina Benedict, Grand Mound, Iowa
music education

English Horn
Alec Anderson, Rochester, Minn.
computer science

Bassoon
Thea Groth, faculty

Soprano Saxophone
*Hunter Prueger, Ames, Iowa
music

MOST COMMON NON-MUSIC MAJORS:
Biology
Computer Science

2% undeclared
35% music majors
19% music double majors
44% non-music majors
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name</th>
<th>Major</th>
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<tbody>
<tr>
<td>Alto Saxophone</td>
<td>Hunter Prueger, Ames, Iowa.</td>
<td>music and classical studies and music</td>
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<tr>
<td></td>
<td>Kate Wyre, Newton, Iowa.</td>
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<tr>
<td>Tenor Saxophone</td>
<td>Tiffany Cassmann, Bristow, Iowa.</td>
<td>biology</td>
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<tr>
<td>Baritone Saxophone</td>
<td>Alonso Zevallos Rubi, San Jose, Costa Rica</td>
<td>chemistry and music</td>
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<tr>
<td>Horn</td>
<td>Luke Berkley, Owatonna, Minn.</td>
<td>music and French</td>
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<td></td>
<td>Emily Stifter, River Falls, Wis.</td>
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<td></td>
<td>Alex Carpenter, Appleton, Wis.</td>
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<td></td>
<td>Anneka Duncan, Benson, Minn.</td>
<td>undeclared</td>
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<td></td>
<td>Sydney Schoeler, Richmond Hill, Ga.</td>
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<td></td>
<td>Kyli Kurthenbach, Reedsburg, Wis.</td>
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<td></td>
<td>Elise Weber, Rochester, Minn.</td>
<td>chemistry and music</td>
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<td></td>
<td>Leah Wittenberg, Thief River Falls, Minn.</td>
<td>music education</td>
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<tr>
<td>Trumpet</td>
<td>+Sarah Lodge, Cedar Rapids, Iowa</td>
<td>music and arrangement</td>
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<td></td>
<td>Chelsey Schrmeling, Brandon, S.D.</td>
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<td></td>
<td>Marya Haugland, Waconia, Minn.</td>
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<td></td>
<td>Ben Davidson, Onalaska, Wis.</td>
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<td></td>
<td>Liam Fraser, Urbandalde, Iawa.</td>
<td>environmental studies</td>
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<td>Chobe Beck, Minnetrista, Mnnn.</td>
<td>data science</td>
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<td></td>
<td>Tyler Corzett, Galena, Ill.</td>
<td>computer science and music</td>
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<td></td>
<td>Tyler Lee, Rogers, Minn.</td>
<td>math and physics</td>
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<td>Trombone</td>
<td>Jackson Churchill, Euluth, Mnnn.</td>
<td>music education</td>
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<td></td>
<td>Tim Stoneker, Minneapolis, Mnnn.</td>
<td>environmental studies</td>
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<td></td>
<td>Jacob Wessels, Dubuque, Iowa.</td>
<td>psychology</td>
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<tr>
<td>Bass Trombone</td>
<td>Elliot Douma, Sioux Falls, S.D.</td>
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<td>music education</td>
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<tr>
<td>Euphonium</td>
<td>Elhan Harris, Waurakee, Wis.</td>
<td>computer science and English</td>
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<td></td>
<td>Devin Hanggi, Woodbury, Mnnn.</td>
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<tr>
<td>Tuba</td>
<td>Noah Reisdorff, Gretna, Neb.</td>
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<td></td>
<td>Gavin Schaeferle, Chanhassen, Mnnn.</td>
<td>data science and statistics</td>
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<tr>
<td>Percussion</td>
<td>Sam Kottke, Wayzata, Mnnn.</td>
<td>English and religion</td>
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<td>Mae Cody, Glencoe, Ill.</td>
<td>mathematics</td>
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<td>Isaac Highum, Waterville, Mnnn.</td>
<td>biology</td>
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<td>Tom Perkins, Kenosha, Wis.</td>
<td>music</td>
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<td>Andrew Scheler, Glen Ellyn, Ill.</td>
<td>music education</td>
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<td></td>
<td>Josh Van Sant, Rosemount, Mnnn.</td>
<td>computer science</td>
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* principal + officer

72% of students began playing their instrument between the ages of ten and twelve

85% of students play another instrument

60% of students participate in another large music ensemble at Luther
DANIEL BALDWIN. DMA, University of Texas at Austin. Department head, director of orchestral activities. Symphony Orchestra, Chamber Orchestra, conducting.

JON AILABOUNI ‘10. MM, Western Michigan University. Jazz Band and combos, improvisation, trumpet.

EDWIN ANDEREECK. DMA, University of Cincinnati. College-Conservatory of Music. Coordinator of voice, voice, vocal literature, opera.

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

MELANIE BATOFF. PhD, University of Michigan. Music history.


ANDREA BECKENDORF ‘93. DMA, University of Iowa. Music liaison librarian, double bass, music librarianship internships.

REBECCA BOEHM SHAFFER. DMA, University of Northern Colorado. Horn, ear training, brass methods.

PHILIP BORTER. DMA, Eastman School of Music. Cello, string methods, conducting.

RACHEL BRANDWEIN. DMA, State University of New York–Stony Brook. Harp.

JASON BRITTON. PhD, University of Oregon. Theory, ear training.

MARGARET BRITTON ‘10. MM, University of Texas at Austin. Theory, ear training.

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

JOHN CORD. DMA, University of North Texas. Trumpet, brass methods, brass chamber groups.

JOAN deALBUQUERQUE. DMA, University of North Texas. Director of bands, Concert Band, Wind and Percussion Ensemble, Varsity Band.

AMY ENGELSDORFER. PhD, Indiana University. Theory, ear training, music history.

JAMES L. FRITZ. MA, University of Northern Iowa. Varsity Band.

RONALD FOX. DM, Indiana University. Professor emeritus.

MICHAEL GEARY. MA, University of Iowa. Percussion, Percussion Ensemble, percussion methods.

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

JAMES GRIESEIMER. PhD, Indiana University. Associate professor emeritus.

THEA GROTH. DMA, the Hartt School. Bassoon.

JUAN TONY GUZMÁN ‘90. PhD, Florida State University. Music education, ethnomusicology, Jazz Orchestra.


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

PETER HART. MM, Eastman School of Music. Saxophone.

CAROL HESTER. DMA, Florida State University. Flute, flute methods.

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

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


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

IGOR KALNIN. DMA, Michigan State University. Violin, string methods.

MIKO KOMINAMI. MM, the Juilliard School. Theory, ear training, class piano.

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

WILLIAM KUHLMAN. MM, Syracuse University. Professor emeritus.

ANDREW LAST ‘97. DMA, University of Nebraska–Lincoln. Director of choral activities, Nordic Choir, conducting, Dorian Music Camp director.

PETER LINGEN. Guitar, lute, class guitar.

LINDA MARTIN. MM, University of St. Thomas. Theory, ear training, music education.

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

TARA MEADE ‘98. MM, University of Northern Iowa. Flute.


MAURICE MONHARDT. PhD, University of Iowa. Professor emeritus.

GARY MOSS. DMA, University of Michigan. Voice.

FREDERICK NYLINE. MA, University of Minnesota. Professor emeritus.

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

GREGORY PETERSON ‘83. DMA, University of Iowa. College organist, church music, Luther Ringers.

MARK POTVIN ‘01. ABD, Boston University. Norsemen, Cathedral Choir, conducting, choral methods.

BETH RAY WESTLUND ‘89. DMA, University of Texas at Austin. Associate department head, voice, dictation.

KATHRYN REED. MA, University of Michigan. Ear training, herpsichord, Collegium Musicum [Nottingham 2017–18 director].

JENNAYA ROBISON ‘96. DMA, University of Arizona. Aurora, Collegiate Chorale, conducting, vocal pedagogy.

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

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


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

VIRGINIA STRAUSS. DMA, University of Texas at Austin. Violin, ear training.

JONATHON STRUVE ‘02. DMA, University of Iowa. Voice, opera.

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

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

JILL WILSON. DMA, Boston University. Music education, Cantorei.
Music at Luther

Martin Luther—our namesake—believed music to be “one of the most magnificent and delightful presents God has given us.” For more than 130 years, Luther students have been sharing this marvelous gift with audiences across the country and around the globe.

Music is much more than a gift, though. It’s an integral part of the community of faith and the community of learning on campus. The arts are fundamental to the liberal arts experience at Luther; they help to define what it means to be human. Here, creative scholarship, personal growth, worship, and social relations merge to create an understanding of the wholeness of life.

The vibrancy of Luther’s music program is rooted in a balance between the academic rigor of our acclaimed music major and the numerous opportunities for study and performance by students from all disciplines across campus.

The Luther campus is alive with the sounds of six choirs, three bands, three orchestras, two jazz bands, and nearly 800 student musicians. Our students participate in large ensembles, faculty-coached chamber groups, private lessons, and master classes. Nearly 275 music majors study music theory/ear training, history, education, jazz, composition, church music, and performance.

Music Scholarships

Luther offers a wide variety of scholarships and awards based on musical talent, regardless of chosen major. Music scholarships are added to any academic scholarship and most are renewable up to four years.

To audition for a music scholarship, prospective students need to arrange an audition through Luther’s Admissions Department prior to an annual March deadline.

Students are welcome to schedule an audition during an individual weekday visit to campus or during selected group visit events, for example a Dorian Festival or Luther’s popular Christmas at Luther visit event. The college also hosts on-site audition days in Chicago and Minneapolis.

Auditions have a range of requirements. For example, students competing for a scholarship in voice will need to prepare two selections of contrasting mood/style from the classical art song repertoire. For strings, students have to prepare two contrasting solo pieces that show tone, articulation, and level of technical development. For brass and woodwinds, faculty will want to hear contrasting movements. Often, a solo or étude from recent study or All-State audition material will suffice.

For specific audition details and more information about music scholarships, see luther.edu/music/prospective-students or contact Jana Vorvick, coordinator of music recruitment, at (563) 387-1426 or vorvja01@luther.edu.
Luther College education connects students with vital global issues and ideas in many ways. A primary way to expand their lens of learning is through international study. More than two-thirds of our students choose a Luther-sponsored yearlong, semester, or January Term international experience during their four years.

However, the opportunity to study abroad is out of reach for many students. Aiming to make the experience possible for more students, endowed scholarship support for study abroad remains a central focus at Luther College.

Similar to Luther’s traditional need-based scholarship funding, a minimum of $25,000 is required to establish an endowed study abroad scholarship. Donors may fund such a scholarship through outright support or through a planned gift.

The college has established the Friends of International Touring Scholarship to provide support for students who desire to travel internationally on a scheduled ensemble tour and who, without assistance in covering associated travel costs, would be unable to participate. This endowed fund also receives gifts and pledges from donors who may not be in a position to fully fund an endowed scholarship at the $25,000 level.

Performing on the world stage is an integral aspect of studying music at Luther College. For further information about giving in support of scholarships for study abroad or international touring, please contact the Development Office at (800) 225-8664 or visit the website giving.luther.edu.

Luther Alumni Ambassador Program

Alumni of Luther College can play a direct role in recruiting the next generation of Luther students by referring students who would be a good match for Luther College. As an Alumni Ambassador, every student you refer will receive a $1,000 scholarship (in your name!) each year, for four years, should that student decide to enroll. Your participation in our program will have a direct financial impact on a student’s experience at Luther.

You may refer family members*, neighbors, friends, children of co-workers, members of your religious community, and others. There is no limit on the number of students you can refer, but referral forms for high school seniors will be accepted only until December 1 each year. We do request that you help actively recruit referred students by offering support throughout their college search process, recommending campus visits and encouraging them to submit an application.

To help recruit the next generation of Luther students, see luther.edu/ambassadors or email ambassadors@luther.edu.

*Children of Luther alumni will receive the Legacy Scholarship ($4,000 total over four years), but may also receive the Alumni Referral Scholarship if referred by someone other than a parent(s).
Since 1861, Luther College has engaged in a classic residential, liberal arts education. We believe that providing a rigorous academic program in the context of a faith tradition prepares students for more than successful careers. Luther graduates have a sense of a larger purpose—a sense that the "good life" is one in which they use their talents and knowledge in service to others.

Luther's liberal arts curriculum begins with 180 full-time faculty who come from the strongest graduate programs in the United States and around the world. They reflect the college's ideals as a Phi Beta Kappa institution—excellence every day in the liberal arts. With expertise ranging from collaborative filtering (in computer science) to a fresh interpretation of St. Patrick from Latin (in classics) to biodegradable polyesters (in chemistry), our faculty feel called to be at a place where the attention is on undergraduates. The college's 11:1 student-faculty ratio makes it possible for professors to know their students well and become intellectual mentors and guides. And because nearly all faculty live within five miles of campus, they make a life here, along with students and colleagues. This creates a strong sense of community and shared purpose on the Luther campus.

The sense of community at Luther is enhanced by the college's beautiful location. Nestled in the bluff country of northeast Iowa, Luther is a strong and vibrant residential community purposely set apart. Our 1,000-acre campus includes frontage on the Upper Iowa River, recreation trails, outdoor research sites, and well-designed facilities dedicated to teaching and learning. In recent years, the college has added a $20 million science laboratories center that has expanded opportunities for collaborative research and learning and a state-of-the-art aquatic center.

Luther has a strong tradition of engaged and experiential learning, most notably in our study-abroad programs. More than two-thirds of Luther students will study abroad before graduating, placing us among the top baccalaureate colleges nationally in the number of students studying abroad each year. Many students travel with Luther faculty during the college's January Term, a monthlong intensive course of study with programs on five continents.

We believe music is central to a liberal arts education. As one of our conductors puts it, "Musical expression—artistic expression—answers some of our most fundamental needs as human beings: the need to be creative, the need for self-fulfillment, and the need for self-expression, beauty, and meaningful existence."

In the end, a Luther education is about transformation. We put our faith in a strong liberal arts education, rich cocurricular programs, and the beauty found in place and community. Students are transformed by their four-year journey at Luther and leave here ready to make their mark in the world.

To learn more, visit luther.edu or call (800) 458-8437.
Experience Luther!

To arrange a campus visit, call the Admissions Office at (800) 458-8437 or go online to visit.luther.edu.

Luther College
760 College Drive
Decorah, Iowa 52101

admissions@luther.edu
luther.edu

LutherAdmission
Luther College

musicalluther
Luther College Music
stream.luther.edu/music

Watch the Concert Band Homecoming Concert, Tuesday, April 10, 7:30 p.m. on the streaming website.