

St. Luke's Concerts

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Rector

Dr. Marilyn J. Musick
Minister of Music

ST. LUKE'S CONCERT SERIES*

1996-1997

Celebrating the tenth anniversary of
St. Luke's 55-rank Roosevelt/Schantz pipe organ
in the church's beautiful Gothic setting

*Co-sponsored by the Kearney Area Arts Council and
St. Luke's Episcopal Church of Kearney, Nebraska

FREDERICK HOHMAN, Organist
St. Luke's Episcopal Church
Friday, October 18, 1996, 7:30 p.m.

Pre-concert comments at 7:00 p.m.; light refreshments will be served.

The Kearney community welcomes nationally acclaimed concert organist, Frederick Hohman. Dr. Hohman, known for his entertaining and virtuosic skill as a performer, has chosen a program to explore the richness, versatility, and distinctive character of the St. Luke's organ. The program will feature organ transcriptions from orchestral and operatic repertoire. A graduate of the Eastman School of Music, Dr. Hohman sparked a revival of interest in symphonic transcriptions for organ with his doctoral essay, "The Art of the Symphonic Organ."

MARILYN MUSICK, Organist
The Life of Jesus: Masterworks in Sight & Sound
St. Luke's Episcopal Church
Friday, November 15, 1996, 7:30 p.m.

Pre-concert comments at 7:00 p.m.; light refreshments will be served.

St. Luke's own Minister of Music, Marilyn Musick, interprets the life of Jesus through music performed on St. Luke's magnificent pipe organ. Dr. Musick enriches the musical experience with a large screen projection of slides of masterpiece paintings that express, through rich visual imagery, Christ's time on earth. The spiritually powerful works of Bosch, Giotto, Rembrandt, and numerous other artists are coupled with masterworks for organ by composers such as Bach, Messiaen, Brahms, and Langlais. And for those who cherish the written word, a literary dimension is layered on through the poetry of accomplished poet, Nancy Westerfield, printed in the program book.

CANDLELIGHT SERVICE OF ADVENT LESSONS AND CAROLS

The Reverend Jonathan T. Ford, Sr., Rector

Marilyn Musick, Minister of Music

St. Luke's Episcopal Church

Sunday, December 8, 1996, 3:00 p.m.

This ancient English church service with music, striking in its power and elegance, gives participants a rare opportunity to prepare inwardly for Christmas. Advent calls us to quiet reflection, an opportunity to anticipate the birth of Christ in its original meaning before the holiday festivities begin. This beautiful service of lessons and carols is a celebration for our whole community. *This Service of Lessons and Carols is a worship service, not a concert, and is offered to the whole community free of any admission charge. A freewill offering will benefit Kearney's social service organizations like the Jubilee Center, Habitat for Humanity, and the Salvation Army.*

BACH ARIA CONCERT

Anne Foradori, soprano; Kyle Hancock, bass-baritone;

Sarah Hancock, mezzo-soprano; Allen Asher, violin; David Nabb, oboe;

Franziska Nabb, flute -- All are members of the music faculty at the

University of Nebraska - Kearney

Marilyn Musick, Organist

St. Luke's Episcopal Church

Sunday, March 9, 1997, 3:00 p.m.

Pre-concert comments at 2:30 p.m.; light refreshments will be served.

This early spring, Sunday afternoon concert features arias of Johann Sebastian Bach, music appropriate to the season of Lent. Whether from his numerous church cantatas or his monumental Passions, Bach's arias are exquisite jewels embodying Protestant theological thought, conveyed through a richly expressive musical language. In these pieces Bach frequently uses musical symbolism to capture and convey the emotion and essence of the sacred text. Preceding the concert, the soloists will give historical and musical insights into the works to be performed.

THE AMERICAN BOYCHOIR

Recital Hall, Fine Arts Building

University of Nebraska - Kearney

Monday, May 5, 1997, 7:30 p.m.

Popular with audiences around the world, the American Boychoir returns to the heartland for a major stop on its spring tour. The choirboys, known for their professionalism and polished technique, bring a sense of joy and youthful exuberance to their presentation. Considered by many to be America's premier boychoir, the group, directed by James Litton, gives a full concert of classical and light choral repertoire.

John Ellis serves as president
of The American Boychoir School
in Princeton, New Jersey

If Music Be the Food of Growth, Play On!

How satisfying it is when scientific research confirms our "gut" feelings. An accelerating body of research shows that when children make music at an early age their cognitive development across many dimensions is fostered and enhanced. Measurably so.

A recent *Newsweek* cover story entitled "Your Child's Brain" made it vividly clear that far less of an infant's brain is "hardwired" at birth than scientists believed even just a few years ago. At birth trillions upon trillions of neurons are like "Pentium chips in a computer before the factory pre-loads the software. They are pure and of almost unlimited potential, unprogrammed circuits that might one day compose rap songs and do calculus If the neurons are used, they become integrated into the circuitry of the brain by connecting to other neurons: if they are not used they may die."

What is also clearer now than ever is that there are distinct "windows" during the development of a child when specific skills may be acquired, such as using language, counting and calculating, controlling the body and moods, and making music. Early enrichment is the key. With it, it now looks as though there is even greater human potential than has been thought. Without it, a person may forever be saddled with a handicap. And the windows come early.

You Are What You Learn

Which brings us to music. As *Newsweek's* Lynnell Hancock writes: "Plato once said that music 'is a more potent instrument than any other for education.' Now scientists know why. Music, they believe, trains the brain for higher forms of thinking.

Researchers at the University of California at Irvine studied the power of music by observing two groups of preschoolers. One group took piano lessons and sang daily in chorus. The other did not. After eight months the musical 3-year-olds were expert puzzlemasters, scoring 80 percent higher than their playmates did in spatial intelligence — the ability to visualize the world accurately.

"This skill later translates into complex math and engineering skills. 'Early music training can enhance a child's ability to reason,' says Irvine physicist Gordon Shaw. Yet music education is often the first 'frill' to be cut when school budgets shrink. Schools on average have only one music teacher for every 500 children, according to the National Commission on Music Education."

Happily, however, not in Providence, Rhode Island, where Martin F. Gardiner and Alan Fox conducted multi-year, "double-blind" experiments to statistically establish how musical training boosted performance in reading and math. Eighty first graders were divided into classes that either received a "standard arts" curriculum (the "control" group) or a "test arts" curriculum (characterized by the structured singing and sequenced skill development program developed by 20th century Czech composer and pedagogue Zoltan Kodaly).

Here's what was amazing about the results. Whether you compared those "control" and "test" students who had done poorly as kindergartners, those who were average, or those who had been among the best students — in *each* instance, those receiving the structured, participatory music training as first graders scored somewhat higher than the "control" students in reading and

significantly higher in maths. For instance, for the weakest kindergartners, more than 50% of the "test" arts students were able to reach grade level in maths by the end of their first grade, as opposed to only 15% of the "control" students. (And those gains remained after second grade as well.)

Stretching Young Minds

All the children were also tested for attitude and behavior. As Gardiner and Fox report in an article published May 23, 1966, in the distinguished journal *Nature*: "Classroom attitude and behavior ratings of test students began significantly behind those of controls, possibly reflecting their poorer kindergarten start, but reached statistical equality by achievement testing time. This might explain the equality between the groups on reading, but not fully the improvement in maths."

But it's Gardiner and Fox's conclusion that most resonates with our experience here at the American Boychoir School. "We believe our data show that when students discover that participation in arts activities is pleasurable, they become motivated to acquire skills in the arts on which our programme focuses, with two types of result. First, from realizing they can learn such desirable but challenging skills, students' general attitude towards learning and school can improve. Second, learning arts skills forces mental 'stretching' useful to other areas of learning: the maths learning advantages in our data could, for example, reflect the development of mental skills such as ordering, and other elements of thinking on which mathematical learning at this age also depends."

Certainly as we watch our graduates move on to prosper at some of the most rigorous high schools in the country, all of us at ABS believe strongly in the value of *participation* in music for children. And whether it's through our concerts and recordings, our in-school performances and workshops, or more sustained collaborations such as our "New Brunswick Project," we feel a great privilege to present that model and that message to our nation.

—John Ellis

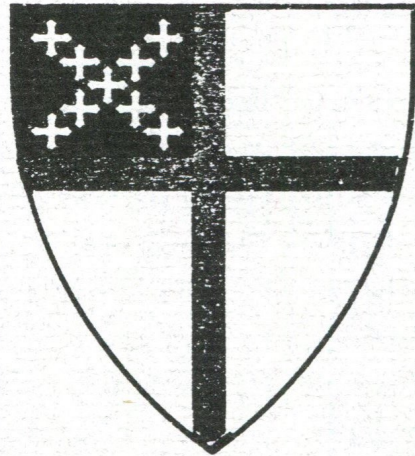
Background Music

The city, like any city, streams
With traffic on the move: Jerusalem,
This noontime, has its usual number
Of homeless beggars, traders, tourists, temple
Hangers-on: the money-changers, and hovering
Near the gate, a painted woman with a lyre
Who accompanies herself in song. Singing,
She is background music for the strident
Throng, for buying and selling, for an angry
Man who pitches tainted money at her
While he rages at the wrong she and those
Robbers do to holy ground. Her song
Falls silent. When he leaves, silently
She goes along. She will sing for him
Elsewhere, at his feet, spreading her hair
Over the ground he touches. Gone, long
Gone now, that Jerusalem, those city streets,
Those friends and followers of One for whom
All heaven sang, yet who chose to hear
Songs among us. Still among us here
In another city, on another avenue streaming
With commerce, the man who cleared the temple
But spared a woman sorrowing in song,
Hears the singing, hears our background music
Rising beyond galaxies toward his throne.

Commissioned poem by Nancy Westerfield

Nancy G. Westerfield, longtime member of St. Luke's parish, has publications forthcoming in *The Christian Century*, *Trains*, and *Commonweal*. She was Nebraska's first National Endowment for the Arts Fellow.

St. Luke's Episcopal Church
Kearney, Nebraska
Second Avenue at 24th Street



SERVICES

5:30 p.m., Saturday	Holy Eucharist with Homily
8:00 a.m., Sunday	Holy Eucharist with Homily
10:30 a.m., Sunday	Holy Eucharist with Homily
6:15 p.m., Wednesday	Holy Eucharist & Healing Service
8:30 a.m., Monday - Thursday	Morning Prayer
3:00 p.m., Sunday December 8, 1996	Candlelight Service of Advent Lessons & Carols

The Reverend Jonathan T. Ford, Sr., Rector
The Reverend Dr. Robert F. Park, Associate Priest
The Reverend Colleen Lewis, Deacon
Dr. Marilyn J. Musick, Minister of Music

2304 Second Avenue . . . Kearney, Nebraska 68848 . . . 308/236-5821



View from the nave of St. Luke's Church