



MEMORIES '77

**The Oklahoma
Summer Arts Institute**

MEMORIES SUMMER '77

The Oklahoma Summer Arts Institute

Camp Egan

Tableqush, Oklahoma

JUNE 10-11-12
1977

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David Fitzgerald

September, 1977

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Oklahoma Summer Arts Institute
Room 645
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Oklahoma City, Oklahoma 73105

The Oklahoma Summer Arts Institute, Inc., is a private, non profit corporation, founded in 1976 to establish a summer arts camp for talented Oklahoma youth.

This booklet is a report of the first Summer Arts Institute, a three day experiment to test the feasibility of developing an annual arts camp in Oklahoma. As a report, it includes considerable information about the initiation and development of the first Institute. However, it is also intended as a souvenir, a memory book, for all the participants in the Summer '77 Institute, who so convincingly proved the need for such a program.

We take pleasure in dedicating the booklet to the Students, Faculty, Staff and Trustees of the '77 Summer Arts Institute, and to the following supporters who made the Institute possible:

The Kerr Foundation
Phillips Petroleum Foundation
Oklahoma Arts and Humanities Council
The National Endowment for the Arts
Oklahoma State Department of Education
American Federation of Musicians, Music Performance Trust Fund

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Music Director



"In initiating the first Oklahoma Summer Arts Institute, I am proud that we are providing unique enrichment experiences for our talented young students here in their home state. The Institute's establishment proves that Oklahoma has many resourceful and talented professionals who can motivate student artists to develop their talent fully, and highlights our commitment to improving the quality of life for all Oklahomans."

Governor David Boren
June 12, 1977

FOREWARD

In the wooded hills east of Tahlequah, on June 10, 11, 12, the first annual Summer Arts Institute marked the beginning of a new cultural venture in Oklahoma. This first Institute was an experiment designed to answer the question: Is a truly excellent summer arts camp possible in Oklahoma?

Nagging uncertainties indicated the challenge ahead, when planning for the Institute began. Serious questions arose about the state's geographical resources, especially its physical climate. Would it be possible to work in a recreational, outdoor environment, given Oklahoma's hot summers and the strenuous demands of teaching the arts?

Even more grave were the inevitable questions about the state's cultural climate. How can a quality program encompassing all the arts be developed in a state that, as many of its own artists attest, often settles culturally for too little? Does enough young talent even exist in Oklahoma? Will teachers and parents in communities across the state give the necessary support?

A positive attitude persisted; unknowns were treated as uncertainties, not impossibilities. Although the planners appraised the difficulties realistically, they maintained a firm conviction: Oklahoma, unlike some other states, still offers people with vision and commitment the opportunity to hammer their dreams into reality.

And so, the hammering began . . .

It started with a small group of parents seeking opportunities for their own children. Then interest in a summer arts camp grew statewide as regional hearings were held by the Oklahoma Arts and Humanities Council.

As a result of this burgeoning interest, the Oklahoma Summer Arts Institute was incorporated in February, 1976, as a nonprofit organization, under the guidance of a statewide Board of Trustees. A planning committee of the Board met often to determine policy and advisory panels of Oklahoma artists assisted the Institute staff in forging the new pro-



gram.

A central goal governed this progression: the Institute must be student oriented. It should provide a nourishing atmosphere in which students would study closely with notable artists and experience the excitement of working with others who shared similar interests and skills.

On June 10, students representing 25 Oklahoma communities arrived at Camp Egga. Their achievements varied from valedictorian to high-school dropout. They lived, worked, struggled and played together in company with an extraordinary faculty of artists. By June 12, in only three days, these young artists realized potentials they had thought unattainable. In this respect and others, the Institute was unbelievably successful.



The first Oklahoma Summer Arts Institute gave all its participants—students, faculty and staff—many warm and lovely memories.

Now, however, these memories are much more than just remembrances. They are the lessons learned, the hard facts on which plans for the future are being based. The plan is to establish a full-scale arts camp that allows more time for serious study. Next summer, modern dance, choral music, acting, and painting will be offered at the '78 Institute. The Department of Tourism and Recreation will join the Oklahoma Arts and Humanities Council and the State Department of Education as sponsors. As a result of this alliance, the Institute will be held at

Quartz Mountain State Lodge near Altus in western Oklahoma on June 4-18, 1978.

The memories of Summer '77 are constant assurances that Oklahoma is indeed ready for a full-scale summer arts camp. The real job now lies ahead. With the help of many who care about our youth and the quality of life in Oklahoma, we are confident that we can provide a summer experience both stimulating and rewarding. Such an opportunity for the young artists among us can only be good for all of Oklahoma.

Summer '77 has been a good beginning. Summer '78 will be another.



ACKNOWLEDGMENTS

The unity of effort throughout Oklahoma was significant and decisive in the development of the first annual Oklahoma Summer Arts Institute. Financial support from communities and individuals across the state enabled many students to attend the Institute on scholarships. We extend our heartfelt thanks to:

Ada Arts and Humanities Council
Alford Oil Company, McAlester
American Association of University Women, Lawton/Fort Hill Branch
Lynn Anderson, Tulsa
Art League of Norman
Arts Council of Oklahoma City
Arts and Humanities Council of Tulsa
Band and Booster Club, Muskogee
Mr. and Mrs. Clark Bass, McAlester
Bertsville Civic Ballet
Creek Nations Arts and Humanities Council
First National Bank and Trust Company, McAlester
First National Bank and Trust Company, Ponca City
The Guild, Oklahoma City Ballet Society
Col. Martin A. Hagerstrom, Tahlequah
Hunter Funeral Home, Oklahoma City
Mr. and Mrs. Wilfred Johnson, Ponca City
Dr. W. F. Lortzschke, Bartlesville
Liberty Bank, Oklahoma City
McDowell Club, Oklahoma City
Moore Martin, Inc., McAlester
Wills Funeral Home, McAlester
Moore Pharmacy, McAlester
Mutual Federal Savings and Loan Company, Oklahoma City
National Bank of McAlester
Oklahoma Association, Bartlesville
Oklahoma Art Center, The Association, Oklahoma City
Oklahoma City Ballet Society
Oklahoma Mutual Federal Savings and Loan, Oklahoma City
Pawnee Abstract Company, McAlester
Pawneeough Foundation, McAlester
Supremacy International, Tahlequah
Tahlequah Arts and Humanities Council
Bill Thompson Typewriter Service, McAlester
Union Bank and Trust Company, Oklahoma City
Mrs. Lucie Wenzky, Tulsa
Women's Committee, Oklahoma Symphony Orchestra, Oklahoma City

We are indebted to the **Oklahoma Arts and Humanities Council** for their efforts in planning and maintaining the Institute. Financial assistance was, of course, indispensable, but equally invaluable were the encouragement and services provided by the Council. To Jan Wagner, Chairman, and Bill Jamison, former Director, go our sincere thanks for their commitment and guidance. We are indebted indeed to Ben Eli Salvo, Director, for his continued cooperation and understanding. Deena Sullivan, Marilyn Likens, Dee Brown, Betty Price, Lois McAtee, and the other Council staff members deserve our deepest gratitude for allowing us to become a part of an already overworked office.

Association with **Phillips Petroleum Company** has been both an honor and a pleasure. The financial and technical help from Phillips is a testimony to this corporation's concern for improving the quality of life in Oklahoma. We sincerely appreciate the interest of Vice President, Stan Childers; he, from the very beginning, was willing to support the Institute and still continues to offer assuring direction. Our thanks go also to Jim Fichotte and the Phillips' Graphics Department for making a film of the Institute and giving us professional assistance in the production of promotion materials. Noteworthy is the interest in and support of the Institute by Phillips Foundation Director, Ruth Munn.

Considerable insight and guidance came to us from the **State Department of Education**. We acknowledge the assistance given by Peggy Long and Charles Mohr, Curriculum Specialists; J. D. Golden, Assistant Superintendent; and John Mosley, Director of Secondary Education.

We deeply appreciate the cooperation and hospitality from the welcoming community of **Tahlequah**, the site of the first Institute. We want to thank Lowell Lehman who made available the services of Northeastern University's Music Department; The Tahlequah Area Arts and Humanities Council, particularly President Debbie Rader, whose hospitality made life more comfortable for our



faculty; Lyle Bemas, for facilitating our use of the Tahlequah Public Library; and Dr. John Morgan, who donated his service as the Institute physician.

We want to recognize the cooperation of the **Methodist Church** in making Camp Egan available. Our thanks go to Jack Winkler, Director, United Methodist Camps and Conferences; to Mr. Egan, who graciously allowed us to use his private residence for extra housing; and to Mr. and Mrs. Jerry Hill, Directors of Camp Egan, who managed to survive an onslaught of artists and a reorganization of their traditional camp life.

Particular individuals and organizations in communities throughout Oklahoma formed an impressive cadre of supporters. Among them are high school teachers Jerry Hull, McAlester; Leslie Howard, Lawton; and Philip Burton,





Tulsa; their personal interest was instrumental in insuring the attendance of talented students from their schools. **Community arts patrons**, Wanda Bass, McAlister, and Bill Crawford, Lawton; worked tirelessly to raise scholarship funds and to keep their communities informed about the Institute. **Arts organizations** such as the Arts Council of Oklahoma City, The Bartlesville Civic Ballet, Oklahoma City Ballet Society, Scriptmist Club of Tahlequah, and the Tulsa Arts and Humanities provided many scholarships for their local students. We express our thanks to Marilyn Myers, Oklahoma City; Kitty Brock, Bartlesville; John Kilpatrick, Oklahoma City; Virginia Price, Tahlequah; and Susan Stone, Tulsa; for their leadership in these organizations.

We gratefully recognize **Oklahoma artists** who, by serving as advisors to the Institute, helped select students and design the teaching program. Inestimable has been the leadership of Advisory Panel Chairmen, Yvonne Chouteau, Ballet; Dr.

Nat Eck, Drama; Dee J. LaFon, Visual Arts; Skip Largest, Writing; and Tom Maguire, Music. A special thank you to Dr. Nat Eck, Yvonne Chouteau, and Joy Feldman for their part in arranging auditions.

Vital to the spirit and success of the Institute were the accomplished **faculty**, who maintained demanding standards and gave unstintingly of themselves, despite facilities less than technically ideal. Students and staff alike were privileged to work with Maria Tallechief, Judith Somogi, Donald Hall, Daniel Kiack, Bud Beyer, faculty musicians of the Institute orchestra, and teaching assistants.

Special thanks are due the **volunteers** who gave their time to serve as staff and counselors, and personally contributed so much to the experience at Camp Egart: Lucille Bass, Larry Sherman, Lois Fagin, Kate Hammett, Megas Hicks, Sandy Lanier, Marilyn Likens, Melinda Lucas, Doyle Newsome, Linda Richey, Alex Riddle, Sandra Shanker, Kip Stratton,



Dessa Sullivan, Helen Sullivan, Mary Gordon Taft and John Woolley.

The Institute will always be indebted to the vision of **three individuals** who not only first saw the need for an arts camp in Oklahoma but contributed so much to establishing it. Lois Fagin and Shifra Silberman directed the scholarship and public relations effort and gave countless hours of time. Tom Maguire, the Institute's Music Director, earned the appreciation and admiration of all of us, and we recognize gratefully his skill in organizing the music program.

Finally, the Institute is very much a product of its **Planning Committee**, a small group of trustees who met unflinchingly every two weeks for nearly six months to decide on policies. Ed Purrington, Larry London, Yvonne Chouteau, Dee J. LaFon, Skip Largest, Tom Maguire, Mary Gordon Taft, Shifra Silberman, Lois Fagin, Harriet Meyer, Charles Mohr, and particularly Martin Hagerstrand, President, provided the hindsight, foresight, good humor, and

moral support that molded the Institute.

The Oklahoma Summer Arts Institute acknowledges all of those listed above as directly responsible for its first success. Moreover, they made the challenge of administering the first program both an honor and a joy.

Mary Frates, Director



Martin Hagerstrand

OKLAHOMA SUMMER ARTS INSTITUTE

Martin A. Hagerstrand, President
Mary Frates, Director
Tom Maguire, Music Director
Lois Fagin, Administrative Assistant
Mary Gordon Taft, Administrative Assistant
Dr. John Morgan, M.D., Camp Physician



Mary Frates

COUNSELORS

Louise Bass
Larry Bierman
Kate Hammet
Megan Hicks
Sandy Lanier
Marylyn Likens
Melinda Lucas
Loretta Moss

Doyle Newson
Alex Riddle
Linda Richey
Sandra Shaker
Kip Stratton
Denna Sullivan
Beven Sullivan
John Woolley



Tom Maguire

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Oklahoma City
Dr. Nat Eek
Norman
Lois Fagin
Oklahoma City
Mary Frates
Oklahoma City
Col. Martin Hagerstrand
Tahlequah
Bill Jamison
Oklahoma City
Dee J. LaFon
Ada
Marylyn Likens
Oklahoma City
Skip Largest
Noble
Tom Maguire
Oklahoma City

Dr. Neil Merton
Tahlequah
Harriet Moyer
Oklahoma City
Ed Purrington
Tulsa
Gail Scott
Oklahoma City
Shira Silberman
Oklahoma City
Denna Sullivan
Oklahoma City
Mary Gordon Taft
Oklahoma City
Larry London
Ardmore
Charles Mehr
Oklahoma City



Yvonne Chouteau



Nat Eek



Skip Largest



Dee J. LaFon

ADVISORY PANELS

DANCE PANEL

Chairman, Yvonne Chouteau, Artist in Residence, University of Oklahoma

Moseelyn Larkin and Roman Jasinski, Co-Directors, Tulsa Civic Ballet

Miguel Terekhov, Chairman, Department of Dance, University of Oklahoma

Joy Feldman and Conrad Ludlow, Co-Directors, Oklahoma City Metropolitan Ballet Company

Lisa Roll, Artist in Residence, Oklahoma Arts & Humanities Council, Bartlesville, Oklahoma

DRAMA PANEL

Chairman, Dr. Nat Eek, Dean, College of Fine Arts, University of Oklahoma

Sandy Lanier, Residency Specialist, Oklahoma Arts & Humanities Council

Jeanie Miller, Department of Speech, Oscar Rose Jr. College

Jack Hanzaker, Department of Speech, Lawton High School

Phil Burton, Drama Instructor, Charles C. Mason High School, Tulsa

John Part, Theater Department, John Marshall High School, Oklahoma City

Rosemary Smith, Department of Speech, Phillips University, Eagar

WRITING PANEL

Chairman, Skip Largest, Education Consultant, Oklahoma Arts and Humanities Council

Carolyn Foltins, Poet-in-Residence, Oklahoma Arts and Humanities Council

Bill Gansell, Poet, Oklahoma Arts and Humanities Council

Dr. Gordon Weaver, Department of English, Oklahoma State University

Lance Henson, Poet, Oklahoma Arts and Humanities Council

MUSIC PANEL

Chairman, Tom Maguire, Music Director, Oklahoma Summer Arts Institute

Ed Purrington, Director, Tulsa Opera

Charles Mehr, Music Specialist, State Department of Education

Ed Keller, Arts Coordinator, Oklahoma City Public Schools

Mr. Leigh Burns, Conductor, University of Oklahoma Symphony

Mr. Max Trumbler, Chairman, Department of Music, Phillips University, Eagar

VISUAL ARTS PANEL

Chairman, Dee J. LaFon, Department of Art, East Central State University

Larry London, Director, Goddard Center

Candy Radzinski, Tulsa

Das Kline, Professor of Art, University of Oklahoma

Jack Bryan, Chairman, Department of Art, Cameron University, Lawton

Dean Bloodgood, Art Department, Oklahoma State University

CURRICULUM

BALLET INSTITUTE

Two-hour morning and afternoon sessions daily. Instruction in basic ballet technique, variation and pointe classe, and pas de deux classe (depending on enrollment). Open-class demonstration on the final day.

Faculty Artist: Maria Tallchief, internationally known prima ballerina of the New York City Ballet; currently Director of the Chicago Opera Ballet.

MIME INSTITUTE

Morning and afternoon sessions. Instruction in movement, silent communication, character, handling of objects, and establishment of environment. Short pieces written by students presented in lecture-demonstration to the public on the final day.

Faculty Artist: Bud Beyer, Director of The Acting Program, Northwestern University; Director of the Mime Company.

MUSIC INSTITUTE

Under direction of a conductor, students perform as members of the Institute Orchestra, study and rehearse with faculty musicians. Performance with the faculty in full orchestra for the public on the final day.

Faculty Artist: Judith Somogi, member of the conducting staff of the New York City Opera; conducted the Los Angeles Philharmonic in the Hollywood Bowl; made her conducting debut with the New York Philharmonic.

Fifteen first-chair musicians from symphony orchestras across the country instruct and perform with students in strings, woodwinds, brass, percussion and harp.

SILKSCREEN INSTITUTE

Instruction in basic techniques in silkscreen demonstrated by the artist faculty. Student prints on display during the open workshop and exhibition for the public on the final day. Each student provided with a complete portfolio of all prints completed at the Institute.

Faculty Artist: Daniel Kizer, master printer, University of Oklahoma; one of the few artists in the country dealing with contemporary western images.

POETRY INSTITUTE

Exploration of language: symbols, form, awareness, concentration, stimulation and linkage of images, metaphors. Critique of student work by the master teacher and poet faculty. A poetry reading, open to the public, on the final day of the Institute.

Faculty Artist: Donald Hall, author and poet; former Oxford Scholar; one of America's finest contemporary poets; works include *The Alligator Bride*.

FACULTY

Ballet..... Maria Tallchief
Conrad Ludlow and
Joy Feldman, Assistants

Mime..... Bud Beyer

Printmaking..... Daniel Kizer
Marilyn Murphy, Assistant

Poetry..... Donald Hall
Skip Largent and
Lance Benson, Assistants

Music..... Judith Somogi, Conductor

ORCHESTRA FACULTY

Concertmaster: Michael Ma, Co-concertmaster, North Carolina Symphony

Viola: Ann Cafferty, Oklahoma Symphony Orchestra

Viola: Phil Lowry, Principal Viola, Tulsa Philharmonic

Cello: Susan Hollowell, Principal Cello, Birmingham Symphony Orchestra

Bass: Linda Gansett, New Orleans Philharmonic

Flute: Vendla Weber, Principal Flute, Birmingham Symphony Orchestra

Oboe: David Weber, Principal Oboe, Birmingham Symphony Orchestra

Clarinet: Eric Ginsberg, Oklahoma Symphony Orchestra

Bassoon: Elizabeth Johnson, Principal Bassoon, Oklahoma Symphony Orchestra

Horn: Bruce Heim, Principal Horn, Oklahoma Symphony Orchestra

Trumpet: Jacob Larson, Colorado State University

Trombone: Allan Kaplan, Principal Trombone, Oklahoma Symphony Orchestra

Tuba: Mark Herdise, Oklahoma Symphony Orchestra

Timpani: Dan Armstrong, Oklahoma Symphony Orchestra

Percussion: Deborah Mashburn, Dallas Symphony Orchestra

Harp: Denise Brooks, Oklahoma Symphony Orchestra

Maria Tallchief



Bud Beyer



Daniel Kizer



Donald Hall



Judith Somogi





MEMORIES

By Melody Davis

Surely every young dancer would leap at the chance to study with Maria Tallchief; and almost any budding writer would sprout metaphors at the thought of working with Donald Hall, the noted poet. Doubtless most aspiring musicians, actors, painters dream of working with artists of the rank of Judith Somogi, Conductor of the New York City Opera; Bud Beyer, mastermime; or Daniel Kiacz, award-winning printmaker.

Such dreams came true for 130 young Oklahoma artists chosen to participate in the state's first Summer Arts Institute. One of them, a fledgling actor, said of the experiences. "Working with recognized artists was a golden opportunity. I really got a chance to see firsthand what it takes to be a serious artist."

In the wooded setting of Camp Egan, just outside Tahlequah, these young artists composed, danced and rehearsed for three days in June. Rejecting the usual recreational camp fare, taking only an occasional quick dip in the pool, these uncommon campers filled their three days with intensely concentrated effort.

Dancers put in daylong practice at a specially built practice barre. Under the trees, young poets brushed aside flies and mosquitoes as they transcribed their thoughts on to paper. Musicians wiped sweat-drenched faces, but scarcely missed a beat as they labored in the camp pavilion. And in the open-air art area, printmakers worked swiftly to keep their screens from drying in the parching, summer winds.

Both students and teachers were toiling against time, aiming towards exhibits, demonstrations and performance on the last day of the Institute. A young musician exclaimed, "I never realized that it took so many rehearsals for one performance. I have rehearsed so much that I don't care if I don't even see my instrument for another month!" Another remarked, "What was really unreal to me

is that the teachers all worked even harder than the students did, and that was a lot!"

All this concentration and hard work might not fit most notions of summer fun, but for students at the Oklahoma Summer Arts Institute, it was the chance of a lifetime. Students assessed the opportunity in such terms as "Sensational, fine" and "Oh, yes, Yes!" Sixteen-year old Oklahoma City ballet student Paula Durham said, "It was really neat having more than a hundred kids together who were all interested in art--no one scoffing at classical music and no one laughing at dance. Everyone was interested in basically the same thing--art!"

At last winter's Governor's Conference on the Arts, a need was expressed to the Oklahoma Arts and Humanities Council for more encouragement and training for young Oklahoma artists. According to Institute President Martin Hagerstrand, "Students were having to leave the state for artistic training during the summer. Except for a few instrumental band camps, we had nothing else to offer them."

Most summer arts camps concentrate on only one art form, but the Oklahoma Institute decided to include dance, drama, writing, instrumental music, and visual arts. Accommodating all the arts was a difficult task, but it was a premise on which the planners were insistent. "It seemed to us," said Dee J. LaFon, an Oklahoma painter and a member of the Planning Committee, "that teachers and students interested in one area of the arts would enjoy and take inspiration from other art forms too. The trick was to determine what could be accomplished in each art discipline in three days, and to choose a faculty that insured a program of exceptional quality."

"Frankly, we had no idea at the beginning how difficult it would be to provide the bare technical necessities for teaching each of the arts," said Nat Eek,

Dean of the O.U. School of Fine Arts and another member of the Planning Committee. "Because we were determined to have the camp in a natural setting, all sorts of structural changes had to be made at Camp Egan. Dance floors and practice barres had to be constructed; music stands, chairs, and risers had to be imported for rehearsals and performances. In short, technical requirements were a nightmare, but the results were worth all of it", Dean Eck concluded.

The summer arts camp idea was conceived, planned, and carried out in just six months. Planners of the camp knew that its success depended on three things: securing funds; acquiring a highly qualified faculty; and attracting enough talented young Oklahomans who would benefit from such an experience.

Financial underwriting was essential, since the tuition of \$100.00 for the three-day camp would pay only a third of the cost. The Institute was selective in approaching prospective underwriters, because raising money was not the sole objective. Certain agencies, corporations, and private foundations were chosen because they were known to be genuinely concerned about improving life in Oklahoma. It was assumed that these groups would want an active and a continuing role in assisting and advising the Institute in its future development. This strategy was well founded. Sponsor enthusiasm was and is considerable. As well, support from Oklahoma communities was immediate. Scholarships donated by arts agencies and state corporations insured that no deserving student would be turned away for financial reasons.

Attracting an eminent faculty was easier than originally anticipated. At the outset, the planners decided to try for a faculty they considered ideal, instead of asking artists who were merely available. Their decision produced stunning results. Of all the artists approached only two declined the invitation to teach at the Institute; both had to refuse because of conflicting engagements. The prestigious teachers the Institute secured were later asked why they chose to take part in an unknown, unproved program. Several

replied that being involved in the formative stages of a new ambitious endeavor was intriguing. Others such as Maria Tallchief, obviously came because of their devotion to Oklahoma.

And so the "ideal faculty" was assembled. Maria Tallchief, internationally known ballerina, would head the dance section. To conduct the poetry division, the Institute selected the contemporary poet and author, Donald Hall, of Danbury, New Hampshire. Master printer Daniel Kiaz, Associate Professor of Art at the University of Oklahoma would take charge of instruction in silkscreen. Bud Beyer, Director, The Acting Program, Northwestern University, was to teach mime. Judith Senege, conductor with the New York City Opera would direct the 75-member Institute orchestra and be assisted by fifteen first-chair musicians from symphony orchestras across the country.

The Institute then commenced recruiting students. Music, drama, art, dance, and literature teachers in state high schools were asked to recommend talented students. Enthusiastic teachers influenced a number of students to attend the Institute. The greatest response, however, came from students and their parents. Because the Institute wanted to keep the teacher-student ratio small, the number of students in each area of instruction was limited.

Quality of work was the criterion for admission; an audition or a sample of a student's work was a prerequisite. Tom Maguire, Music Director of the Institute, traveled to many Oklahoma towns to hold auditions.

"We had meant to take students of the ages fourteen through eighteen," Maguire recalled, "but we ended up taking a thirteen-year old and one student who was twenty-three. We had many requests from college students and adults, but we decided the Institute should be aimed toward those just deciding where they are going with their art form." Students continued to be admitted to the Institute until the end of May.

"June 10 came far too quickly for us," said Skip Largest, an assistant faculty



Greg Walker, Tulsa
Mime Auditions



Vivian Paxton, Blackwell
Mime Auditions



cracker Ballet's Sugar Plum variation was choreographed for Maria Tallchief. It's a very difficult variation for young ballet students to learn in only three days. Yet the students did learn to dance the variation very well, much to their own surprise and delight. But then similar results of hard work were evident in Daniel Kiser's print shop, in Donald Hall's poetry sessions, in Bud Beyer's mime classes, and in those directed by Judith Sonag. Frates continued.

A beautifully stirring performance by the Institute orchestra closed the first Oklahoma Summer Arts Institute. No one doubted that the Institute was a success.

There were other triumphs for students besides the excitement of working with acknowledged artists. Maria Tallchief invited two Oklahoma City ballerinas, Paula Jean Durham and Suzanne McNatt, to study with her in Chicago, where she directs the Chicago Opera

member in the Poetry Institute and another member of the Planning Committee. "All of us who had worked to put the project together knew that, despite our efforts, time had been too short and a lot of expectations were riding on this first try."

The environment at Camp Egan was perfect. The site was isolated and intimate, ideal for student and faculty interaction. Although students were immediately immersed in their own work, they were fascinated by activities in other areas. It was not unusual to hear poetry and ballet students on their way to class whistling a Rossini tune instead of something from Fleetwood Mac.

"When every student is talented, I think that hard work and dedication make the real difference," said Mary Frates, Director. "The results far exceeded our expectations. For example, The Nut-



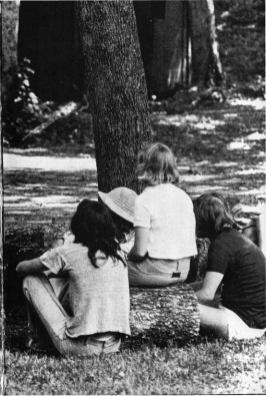
Ballet. And Megan Millaly, currently a student at Northwestern University, will continue to work with mime Bud Beyer in the Theater Department there.

Ballerina Yvonne Chouteau, chairman of the Institute's dance panel, perhaps best expressed the import of the first Institute when she concluded:

"All of us remember that special person who, when we were young, nourished our ambitions and encouraged us in the pursuit of our dreams. Such encounters



have changed lives. The first Institute brought together some very special people, faculty and students alike. I strongly suspect we may have changed lives this summer, but I really don't know. Only the future will measure that. I do know however that the Institute should be established as an annual event. It is important, not only for our talented youngsters, but for all of us who care about the arts and about Oklahoma."



BALLET INSTITUTE

STUDENTS

Carol Boyle
Oklahoma City

Kenna Brock
Bartlesville

Kira Carter
Oklahoma City

Johanna Dodson
Bartlesville

Paula Jean Durban
Oklahoma City

Shari Little
Oklahoma City

Hilarie Long
Oklahoma City

Lisa Love
Carey, Kansas

Sally Miller
Bartlesville

Suzanne McNatt
Oklahoma City

John Peoples
Oklahoma City

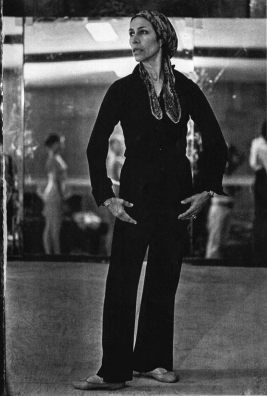
Robin Petry
Norman

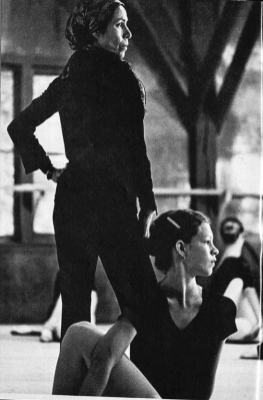
Berre Tipton
Bartlesville

Barbara Vives
Bartlesville

"I was really quite surprised that all the dancers learned the Nureyev variation, which is quite difficult and technically demanding. Initially, I felt it was beyond their capabilities, but it seemed to come together for them the last day. The answer is intelligence and hard work I think . . . Actually, what use is 'taken' otherwise?"

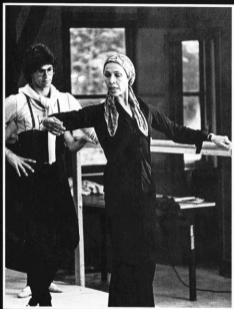
Maria Tallchief, Ballerina





"Maria Tallchief is such a dynamic person and teacher and she will continue to be an inspiration to me as I carry on my dancing program. The camp was a big success and I really hope it will happen again next year."

Sally Miller, 16, Ballet Student
Bartlesville



MIME INSTITUTE

STUDENTS

Bryson Barnes
Oklahoma City

Phillip Brock
Lawton

Linda Carson
Tulsa

Kenna DeLozier
Dewey

Steven Horn
Lawton

Phyllis Grove
Tulsa

Lori Long
Oklahoma City

Tracy Lowder
Oklahoma City

Bob Leigh Majors
Sapulpa

Peter Meiring
Oklahoma City

Curt Moody
Tulsa

Megan Mullaly
Oklahoma City

Vivian Paxton
Blackwell

Sheri Browarigg
Alva

Becky Taylor
Oklahoma City

Dona Sterling
Tulsa

Greg Walker
Tulsa

"To me, like everybody else, the Institute was breathtaking and exhilarating from beginning to end. I think one of the reasons for the camp's success was an open flexibility, an innocent kind of pure vision on the part of the planners as to what an arts camp should be. And it turned out to be exactly that."

Bad Beyer, Mime





"Mime is such a beautiful art form. Mr. Beyer was an incredible instructor and I was honored to be there. I can't begin to tell you how much I benefited from the Institute. I hope next year it will last longer and that I will be lucky enough to attend again."

Vivian Paxton, 17,
Mime Student
Blackwell





MUSIC INSTITUTE

THE ORCHESTRA PERSONNEL

Violin

Michael Ma
Concertmaster
Jayne Keikh
Terry Pollack
Mary McCord
Mark Crutchfield
Denise Nakayama
Lisa Hollis
Jeff McKinney
Tami Pallen
Jana Keller
David Robillard
Carol Bass

Second Violin

Ann Callerty
Principal
Kristin Landasa
Joe Anderson
Emily Askew
Darrin Rhoades
Dana Hodges
Marilyn Rush
Jala Rush
Jala South
Carter Pendell
Nick Paraskevas

Viola

Phil Lowry
Principal
Susan Davis
Matt Bombard
Robert Taylor
Paula Simpson

Cello

Susan Hollowell
Principal
Jacqueline Greenshields
Val Griffin
Bill Caskey
Lyns Richmond
Joan Sorvason
Laurie Anderson
Juli Gibson

Double Bass

Linda Gannett
Principal
Carl Inskeep
Andrew Francis
Keith Inskeep
Jim Denton
Jo Anne Key
Deew Plant

Flute

Vendia Weber
Principal
Linda Boyd
Kim Pfeiffer
Tami Montgomery

Oboe

David Weber
Principal
Richard Tongae
Paul Grippando
Carys Candeth
Emily Lampton

Clarinet

Erik Ginsberg
Principal
Alison McManes
Perry Phillips
Shannon Prendergast

Alto Saxophone

Stephen Duncan

Bassoon

Betty Johnson
Principal
Sherri Tipton
Kathy Hullman
Steve Harkins

Horn

Bruce Heim
Principal

David Howell
Mayne Shepper
Woody O'Leary
Ami Silberman

Trumpet

Jacob Larsen
Principal
West McLennan
Jim Masters
David Peter

Trumpbone

Allan Kaplan
Principal
Glen Foster
Phil Lambert

Tuba

Mark Mordue

Timpani

Dan Armstrong

Percussion

Deborah Mashburn
Principal
Dan O'Leary
Donald Hagan
Tammy Zilar

Harp

Denise Brooks
Principal
Yolanda Kondonassis

Piano

Keith Smith

Librarian

Louise Bass

THE OKLAHOMA SUMMER ARTS INSTITUTE

TOM MAGUIRE, MUSIC DIRECTOR

Presents

PRELUDE '77

THE INSTITUTE ORCHESTRA

Camp Egan, Tahlequah
Sunday, June 12th, 4:30 P.M.

JUDITH SOMOGI, Conductor

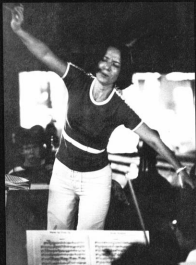
ERIC GINSBERG, Clarinet Soloist

ROSSINI	La Gazza Ladra Overture
DEBUSSY	Afternoon of a Faun
SAINT-SAENS	Dance Bacchante

INTERMISSION

MOZART	Concerto for Clarinet	
	Alegro	
	Adagio	
	Rondo	
	Mr. Ginsberg	
BIZET	L'Arlesienne Suite No. 1	
	Overture	
	Mimetto	
	Carlton	
	L'Arlesienne Suite No. 2	
	Farandole	

"The instrumental music for this occasion is made possible by funds supplied by the Recording Companies of America through the Music Performance Trust Funds, a public service organization created under agreements with the American Federation of Musicians."



"I enjoyed immensely the experience of working with professional orchestra players, especially since my school doesn't have an orchestra. The orchestra at the Institute was just excellent! Judith Sonogi was only wonderful. I just wish I could have recorded the concert."

Mayme Shroyer, 16, Music Student
Moore





Michael Ma, Concertmaster



"The fifteen faculty musicians were really devoted to teaching. Some of them haven't taught before, but would like to and found this experience a wonderful outlet to show what they can do."

"As for the music students, they're getting a lot in a very short time; they're absorbing like sponges; they are already noticeably changing."

Judith Somogi, Conductor





SILKSCREEN INSTITUTE

STUDENTS

Rhonda Bell
Oklahoma City

Ty Bowers
Oklahoma City

Karen Cochran
Oklahoma City

John Duval
Norman

Karl Frailes
Oklahoma City

Mark Lewis
McAlester

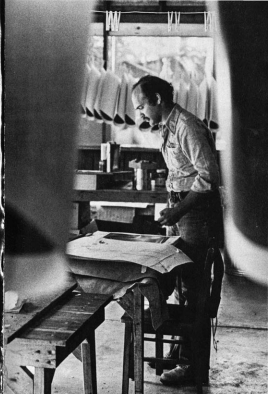
Don Miller
Oklahoma City

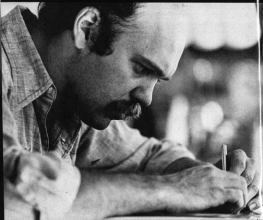
Jerry McMahon
Ternsash

Kevin Olson
Norman

"The camp was a perfect spot for creative inspiration...it was beautiful, the weather was ideal and it was a great feeling to be around so many people with the same interest as mine. I was truly impressed and inspired by my instructor Mr. Daniel Kiaz. I learned so much. I wish there were more teachers like him! If at all possible I'll be there again next year."

Karen Cochran, 18, Oklahoma City





"By giving students the opportunity to work with professional artists in the field, they see that the magic of making art is really a combination of magic that's in each one of them and the incredibly hard work that's necessary to get that magic out."

Daniel Kiacz, Printer



Daniel Kiacz, "The Boots That Won The West,"
Screenprint, 1973, 22" x 30"



Daniel Kiacz, "Texas Tax," Screenprint, 1976, 22" x 30"



Daniel Kiacz, "Hopin' Pools," Screenprint, 1976, 22" x 30"



POETRY INSTITUTE

STUDENTS

Harold Blalock
Tulsa

Annette Cooper
McAlester

Michael Cox
Oklahoma City

Keli Daniels
Hartshorne

Michelle Gaines
Claremore

Priss Hines
Tahlequah

Leslie Jackson
Guyman

Joe Lewis
Oklahoma City

Chris Oxendine
Lamont

Leslie Shelton
Perry

Lesia Shayler
Ada

Suzy Tackett
Claremore

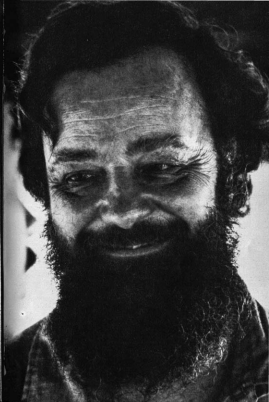
Annette West
Haleyville

Deborah Watring
Edmond

SELF-PORTRAIT, AS A BEAR

Here is a fat animal, a bear
that is partly a dodo.
Ridiculous wings hang at his shoulders
while he plods in the brickyards
at the edge of the city, smiling
and eating flowers. He eats them
because he loves them
because they are beautiful
because they love him.
It is eating flowers which makes him fat.
He carries his huge stomach
over the gutters of damp leaves
in the parking lots in October,
but inside that paunch
he knows there are fields of lupine
and meadows of mustard and poppy.
He encloses sunshine.
Winds bend the flowers
in combers across the valley,
birds hang on the stiff wind,
at night there are showers, and the sun
lifts through a haze every morning
of the summer in the stomach.

Donald Hall,
The Alligator Bride
Poems New and Selected





"The Institute helped my writing more than you could ever imagine. It hasn't been bad for my social status either. I had my first public poetry reading the other night at a Soroptmist banquet which about 100 people attended and you know, they really liked it a lot."

Priss Hosse, 16,
Tablequah

CLIMBING THIS LADDER

I'm climbing this ladder
to get to the stars
tangled and scattered
in medicine jars.
Fingerprints and ecstasy
are one and the same,
They both offer proof
of a similar game.
The closed eye hope
contained in blue matchbooks
covers and shivers
from rain-maker's looks.
Jazzie get down,
you'll hurt yourself,
scars are slow healing
and cuts are soon felt.

Leslie Shelton,
Perry

A child hides behind no words.
Brittle gaze affirms absurd
refinement.

I sit on a rock,
seedling a wise man.
Buttercups paint legends on
memories of summer birds.

Turtle drinks through his suffocation.

Blue blue sky plasters
cold
the oak.

smothered laughter of squirrels
Sprinkle secrets entwined
in breeze piercing
water sweet patterns.

Simplificities capture me
far beyond any

wise man's
Reach.

Annette Cooper,
McAlester

ART CAMP

String instruments scream
trying to blend.
Song bird chirps
out of time to the violence
Keys sing their jingle,
a feathered flute section accompanying.
Cars passing in a rhythmic crescendo.
Screen doors slap their frames
in disgust of the music.
A fly roars by,
like a miniature motorcycle,
into his own life, not entering the concert.
Shoes grind rocks into the soil,
coming from all over to get closer
to the sounds.

Michelle Gaines
Claremore

THRIVING EYES

Two red eyes
glowing in the night
Hot glaring coals
on safari through trees
Spots within the redhots
dark inside the light
Tunnel to the devil
doorway to his side
Circling the soul
drawing out all life
Shattering the bones
and crushing with his bite
One soul lost
gone without a fight
His pleasure's thirst subsided
the eyes now white

Lena Shaylor
Ada

A tree grows tall
beside the river.
His brother withered
years ago.
Turning leaves against
the sun, he sighed
in defeat
then slipped into
the widened river.
"My brother," cried
the tree of green,
"You did not listen,
the teaching of
the wind. He
talked among
summer leaves,
that drifted
from the sun."
A tree has grown
beside the river
gathering against
snow.
sleeping, strength
again with youth
greens,
and warm.

Suzy Tackett,
Claremore

Look into the dark on a moon filled night
a painting forms before your eyes
water
tumbling slowly
down a bluff
then suddenly crashing
against rocks
making a mist
that tells you
you're
alone.

Harold Blalock
Tuba

WORD MUSICIANS

The music word musicians hear is too
strong to ignore, and the dancing words
are too captivating to leave with
dictionaries bathing in dust.
So poets move their arms and compose
great symphonies with pens. They are
conducted for the silent audience that sits
alone at night with their cuts and coffee
reading and applauding the word
musicians.

Deborah Wotrung,
Edmond

I.

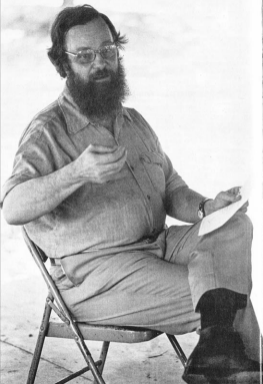
Like old buffalo
I think of my grandmother
and of the blonde boy who could
not speak, with birthday
card pinned on his greasy yellow shirt
eating bar-be-que chips

II.

Like the farm dirt
your sagging brown arms dance
between a record teasing
a child,
with a penny he found on
the floor

And when they take you
back,
Like the moon, I can still
find the dry wishbone gathering
the morning along your window sill
it is the breach
of rain
which softens your silence.

Annette West,
Hartshorne



THE TABLE

Walking back to the farm from the depot,
Riley slapped flies with his tail.
Twilight. Crickets scraped
in the green standing hay by the road.
The voice of my grandfather
spoke through a motion of goats.
I held his hand, I entered
the sway of a horse.

At the brown table
I propped books on each other.
All morning in the room my skin
took into itself small discs
of coolness.

Then I walked in the cut hayfield
by the barn, and lay alone
in the little valley of noon heat,
in the village of little sounds.
Grasshoppers

tickled my neck and I let them.
I turned into the other world
that lives in the air. Clouds passed
like notes.

My grandfather
clanked up the road on his mowing machine,
behind Riley dark with sweat.

I ran to the barn
and carried a bucket of water
to the loose jaws working
in the dark stall. For lunch
I sliced an onion.

Then we raked hay into mounds
and my grandfather pitched it up
where I tucked it in place on the hayrack.
My skin dried in the sun. Wind
caught me in clover.

The slow ride
back to the barn, I dangled
legs over split-pole rails
while my grandfather talked forever
in a voice that wrapped me around
with love that asked for nothing.
In my room I drank well-water
that whitened the sides of a tumbler
and coolness gathered like dark
inside my stomach.

This morning
I walk to the shaded bedroom and lean
on the drop-leaf table.

The table hums
a song to itself without sense
and I hear the voice of the heaving
ribs of Riley
and grasshoppers
hayng the fields of the air.

Donald Hall,
The Alligator Bride
Poems New and Selected

"Bringing students here at this age to work on their art is taking the chance of changing lives. I suppose we should be desiring very much to change lives and you know, I think we did."

"Out of fourteen poets, thirteen changed considerably in three days, changed fundamentally and very positively. I'm hoping that the fourteenth will happen next week—a delayed reaction. I think that the fact that we did change attitudes is amazing. I think it's a wonderful tribute to this camp. It has been a very moving experience for me, also a very exhilarating one and, like everyone else, I'm exhausted."

Donald Hall, Poet



Camp M'gan
-Tableau, Oklahoma

