

Memories '78

The Oklahoma Summer Arts Institute

June 4-18 1978

MEMORIES '78

The Oklahoma Summer Arts Institute
Quartz Mountain, Lone Wolf, Oklahoma
June 4-18, 1978

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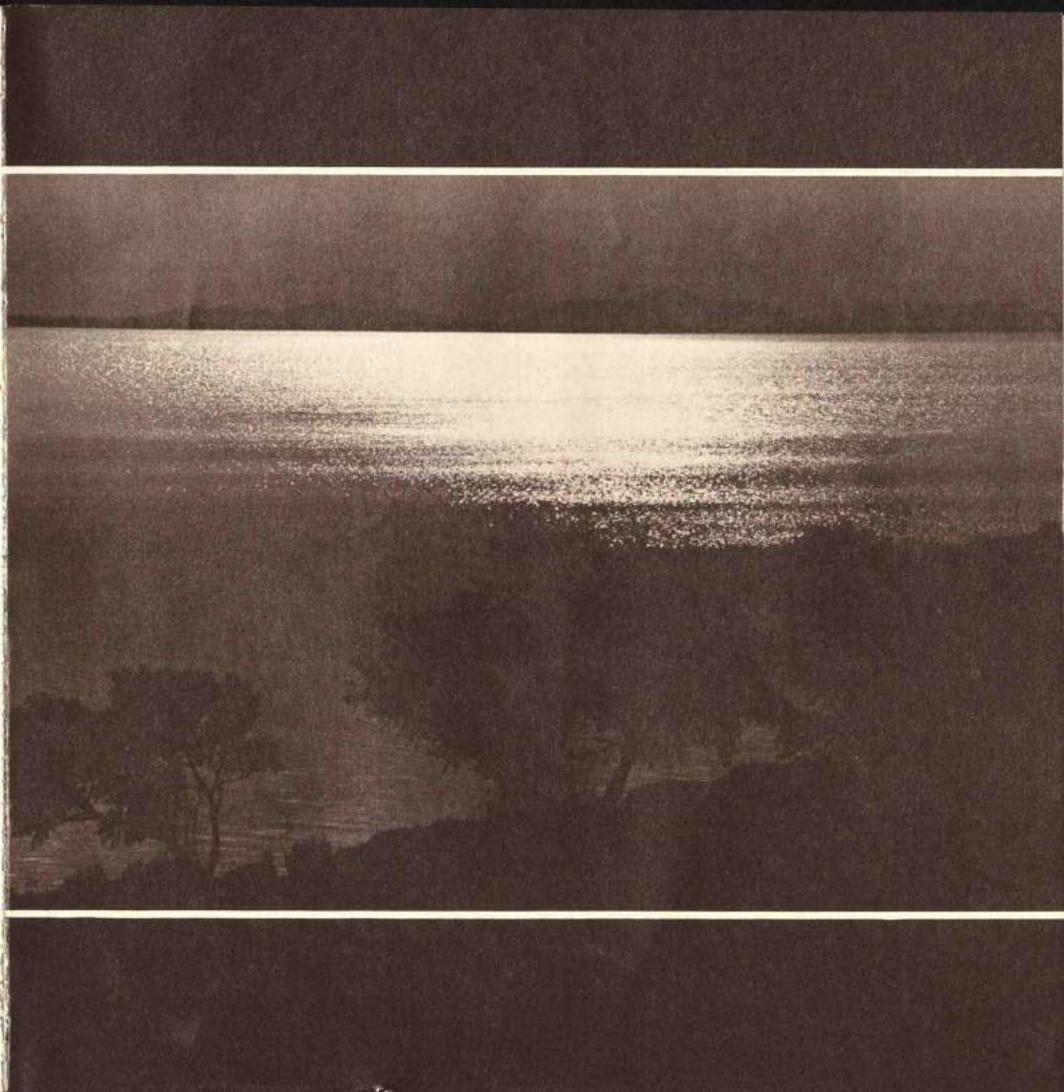
ACKNOWLEDGMENTS

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 second Summer Arts Institute, a two-week experiment, to research and develop the idea of an extended camp with added disciplines. It is also intended as a souvenir, a memory book, for all the participants in the Summer '78 Institute, who so convincingly proved, once again, the need for such a program in Oklahoma.

We would like to dedicate the booklet to the Students, Faculty, Staff and Trustees of the '78 Summer Arts Institute, and to the following supporters who made the Institute possible:

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The Oklahoma State Department of Education
The Oklahoma Department of Tourism & Recreation
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FOREWORD

In the granite mountains of southwestern Oklahoma near Lone Wolf from June 4th through 18th, 1978, the annual Summer Arts Institute marked its second year. This new cultural venture originated in response to community interest in a summer arts camp for young Oklahomans. Every summer, all over the country, talented young people attend summer arts camps in their home states where they study their craft with teacher/professionals, meet other young people with similar artistic interests and are encouraged to be leaders in the cultural life of their hometowns.

The Oklahoma Summer Arts Institute was incorporated for the purpose of providing such summer opportunities for Oklahoma high school students, ages 14-18, to work with top professionals in the fields of dance, music, drama, visual arts and creative writing.

The single most important feature of the Summer Arts Institute is the quality of instruction which is directly dependent on a superb faculty and a student-centered curriculum. The instructors, selected by advisory panels made up of Oklahoma artists, were distinguished artists from Oklahoma and the nation.

Students were encouraged to explore other art forms in addition to working in their own fields. Every area of instruction was developed carefully and cooperatively with the faculty and advisory panels. The student was and is the central concern of every program.

The classes are kept small in order to assure a close relationship with instructors. This contact with the artist allows for personal direction as well as encouragement and the development of skills.

After a three-day showcase in June of 1977, the Institute expanded disciplines from five to nine; days from three to

fourteen; and students from 100 to 160. On June 4, students representing 40 Oklahoma communities and 5 Texas communities arrived at Quartz Mountain Lodge. The first few days the participants fought winds, rains and flapping tents, but a positive attitude persisted.

Programs open to the public took place on both weekends. Students accomplished a level of performance surpassing their own expectations and hopes. Standing ovations and thundering applause rang in their ears as an appreciative audience tried to show them their respect and pride. Some parents stood silent, tears in eyes, radiating joy. They knew their children had obtained a peak of performance never before explored.

The Institute was held at a State lodge, Quartz Mountain, as a result of an alliance with three state agencies: Oklahoma Arts and Humanities Council; State Department of Education and Department of Tourism and Recreation. The scenic area of the mountains and lake surrounding students and faculty inspired one student to write, "Never have I had such a gratifying experience not only in the technical progress of my discipline, but also the exposure to other art forms... dancing outside in the mornings with the wind blowing my hair out full and my troubles away. All the wonderful exercise — an escape from cars, traffic lights and the real world."

The memories of Summer '78 are constant assurances that Oklahoma is ready for this type of full scale summer arts camp. We have had another new beginning with this two-week camp. The plan is to return to Quartz Mountain State Lodge for Summer '79 and more memories to be created.

The poetry selected for this publication is a mere sampling of the excellent work written and submitted during this Institute. Because of space and number of pages allotted, we could not use all of the works.

ACKNOWLEDGMENTS

The unity of effort throughout Oklahoma was significant and decisive in the development of the second 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:

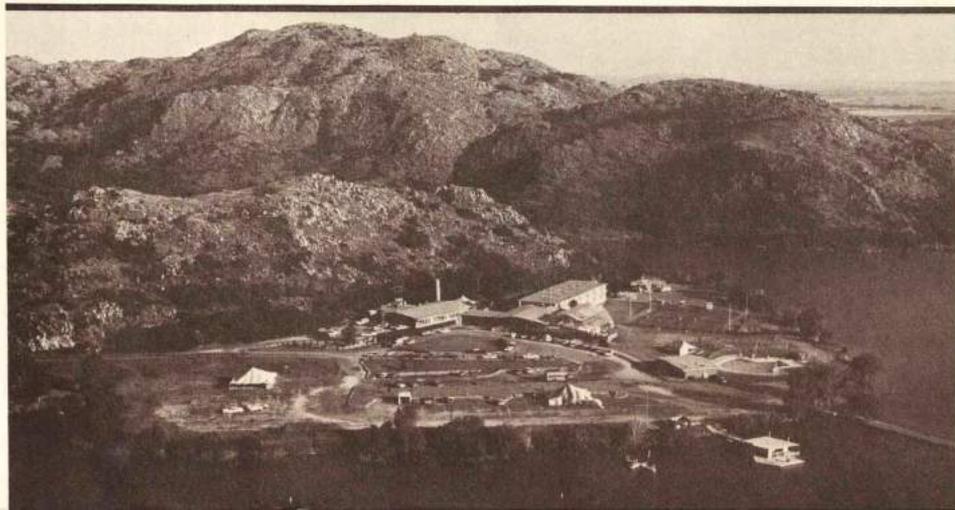
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Twentieth Century Study Club of Tahlequah
Wright Foundation, Oklahoma City





ACKNOWLEDGMENTS

We are deeply indebted to the three State agencies which sponsored our venture. We would like to publicly thank the OKLAHOMA ARTS AND HUMANITIES COUNCIL which assisted financially, provided office space and gave encouragement. Our sincere thanks go to Jon Wagner, Chairman, and Ben Di Salvo, Director, for their commitment and guidance. Betty Price, Renee Hoover, Dee Brown, Donna Sullivan and other Council staff deserve our deepest gratitude for allowing us to become part of an overworked office.

Insight, guidance and financial support came to us from the STATE DEPARTMENT OF EDUCATION. We acknowledge the assistance by Peggy Long, Charles Mohr and Bob Kidd, Curriculum Specialists; J. D. Giddens, Assistant Superintendent John Mosley, Director of Secondary Education; and Dr. Leslie Fisher, State Superintendent of Schools.

Without the close assistance of the DEPARTMENT OF TOURISM AND RECREATION the naturally aesthetic site at Quartz Mountain would not have been located. Gene Stanley provided the kind of guidance and coordination which was crucial to putting the Institute together. Troy McKenzie and his lodge staff were incredibly hospitable and flexible. Kirk Breed and his staff, Dexter and Chuck, accomplished miracles at the last moment with the amphitheater. The Quartz Mountain Park personnel were always helpful. Special thanks to Abe Hesser, Director, for his fine support and guidance throughout the year.

Once again our association with PHILLIPS PETROLEUM 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 Sloan Childers. Our thanks also go to Jim Fitchette, Lyle Don Carlos and the Phillips Graphics Department for making a second film of the Institute and giving us professional assistance in the production of promotion materials. Noteworthy is the interest and support of the Institute by Phillips Foundation Director Ruth Munsh.

We deeply appreciate the cooperation and hospitality from the *Altus Chamber of Commerce* and the *city of Altus*. We want to thank Holley Lowell, General Manager of the Chamber, for coordinating and collecting materials for our Institute. The amount of time she gave to the program when she was already stretched for time speaks of her commitment. A special thanks goes to Joan Householder who not only donated materials but her time and services as well while camp was in session. Also, Helen LaGree and Jane Dobbs, with the Shortgrass Arts and Humanities Council, provided floral arrangements for a mid-camp dinner.

Particular individuals and organizations in communities throughout Oklahoma formed an impressive cadre of supporters. Among them are *high school teachers* Jerry Hull and Marjean Crowel, McAlester; Jack Hunsucker, Leslie Howard and Allan Andrews, Lawton; and Danny Oden and Pat Sweeney, Oklahoma City: their personal interest was instrumental in ensuring the attendance of talented students from their schools. *Community arts patrons* Wanda Bass, McAlester; Jack Bryant and Bill Crawford, Lawton; Larry London, Ardmore; Bruce Price and Betty Turk, Bartlesville; Lois McMillian, Bristow; Emily Stratton, Clinton; and Margaret Swimmer, Tahlequah, worked tirelessly to raise scholarship funds and keep their communities informed. *Arts organizations* such as the Arts Council of Oklahoma City, the Tulsa Arts and Humanities Council, Ballet Oklahoma, the Bartlesville Civic Ballet, Tahlequah Arts and Humanities, Lawton Arts and Humanities and the McAlester Arts and Humanities Council provided many scholarships for their local students. We express our thanks to Marilyn Myers and John Kilpatrick, Oklahoma City; John Everitt, Harley Manhart 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, Dance; Dr. Nat Eek, Drama; Dee J. LaFon, Visual Arts; Tom Maguire, Music; and Fran Ringold, Writing. A special thanks to Philip Burton,

Mary Gordon Taft, Miguel Terekhov, Lisa Roll and Moscelyne Larkin for their part in arranging auditions.

Vital to the spirit and success of the Institute were accomplished *faculty*, who maintained demanding standards and gave unstintingly of themselves. Students and staff alike were privileged to work with Judith Somogi, Bud Beyer, Marjorie Tallchief, William Stafford, Karen Attix, Bill Wiman, Daniel Kiacz, Jim Woodward, Martin Shell, faculty musicians of the Institute orchestra and teaching assistants.

The Institute would also like to thank Stan Gralla and Tom Verdell of the architectural firm of Stanley S. Gralla and Associates. Long hours and physical work went into preparing the Institute and their assistance is very much appreciated. We would also like to thank Richard Galloway, owner of Tom's Markets and Happy Foods, for their donation of a plane to take our artists from Oklahoma City to Altus. A special thanks goes to Virginia Gillespie, University of Oklahoma, for fine advice to all our counsellors.

Finally, the Institute is very much a product of its *Planning Committee*, a small group of trustees who met frequently to decide on policies.

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

Marilynn Likens, Director

Martin Hagerstrand



Marlynn Likens



Tom Maguire



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President

Marlynn Likens
Director

Tom Maguire
Music Director

Emily Donnelly
Public Relations

Mary Frates
Consultant



Emily Donnelly



Mary Frates

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Marilyn Adams
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University of Oklahoma
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Dean, College of Fine Arts
University of Oklahoma
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Oklahoma City

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Lawton

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McAlester

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Tulsa

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Tulsa University
Tulsa

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Cultural Coordinator
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Office of the Governor
Oklahoma City

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Oklahoma City

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Idabel

Dr. Neil Morton
Northeastern Oklahoma
State University
Tahlequah

Mrs. Samuel Stone
Tulsa

Mrs. David Stratton
Clinton

Mary Gordon Taft
Oklahoma City

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Oklahoma City

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Oklahoma Department of Tourism
Oklahoma City

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Quartz Mountain Lodge
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MIME
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Assistant: Marilyn Murphy

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Mary McAnally, Alice Price,
Joseph Bruchac

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Kansas City Philharmonic

ASSISTANT CONCERTMASTER
Ruth Bransby
Kansas City Philharmonic

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SECOND VIOLIN
Anne Cramer
Honolulu Symphony Orchestra

PRINCIPAL VIOLA
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VIOLA
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Kansas City Philharmonic

PRINCIPAL CELLO
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CELLO
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Kansas City Philharmonic

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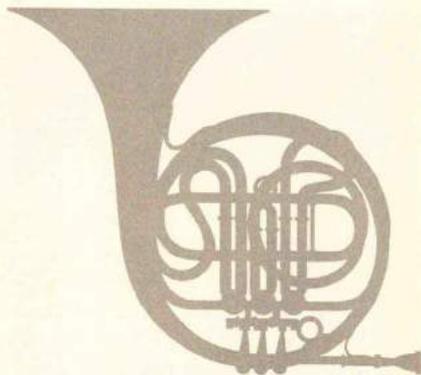
Dan Armstrong
Oklahoma Symphony Orchestra

PRINCIPAL PERCUSSION

Deborah Mashburn
Dallas Symphony Orchestra

HARP

Denise Brooks
Oklahoma Symphony Orchestra





CURRICULUM

ACTING INSTITUTE

Morning and afternoon sessions daily. Instruction in acting styles and techniques, organic acting, single, duet and group scene and character development. Students presented an ensemble performance during the final weekend.

Faculty Artist: Bud Beyer, Associate Professor in the Theatre Department, Northwestern University; Director of the Northwestern University Mime Company.

MIME INSTITUTE

Morning and afternoon sessions daily. Instruction in the art of movement, silent communication, character movement, bodily control and establishment of environment. Short pieces written by students presented during the final weekend.

Faculty Artist: Martin Shell, a member of Northwestern University's Theatre Department Faculty and member of the Northwestern University Mime Company.

BALLET INSTITUTE

Two hour sessions morning and afternoon daily. Instruction in advanced ballet technique, ballet variations and pointe classe. Open class demonstration and presentation of classical repertoire during final weekend.

Faculty Artist: Marjorie Tallchief, Associate Artistic Director for the Dallas Ballet.

MODERN DANCE INSTITUTE

Daily instruction in the dance elements of space, time, energy and the Cunningham Technique. Classes employ movement as a means of encouraging self-expression and self-awareness. Students presented modern works during the final weekend.

Faculty Artist: Karen Attix, a former member of the Merce Cunningham Dance Company, now residing in San Francisco.

PAINTING INSTITUTE

Morning and afternoon sessions daily. Instruction in the study and representation of the figure with emphasis on structure; further development of drawing skills and exploration of contemporary concepts and techniques. Student works on display during final weekend.

Faculty Artist: Bill Wiman, Associate Professor at the University of Texas.

PRINTMAKING INSTITUTE

Instruction in basic techniques in silkscreen demonstrated by artist faculty; emphasis on screen printing as an art form rather than industrial application. Student prints on display during the final weekend.

Faculty Artist: Daniel Kiacz, master printer and Associate Professor, University of Oklahoma.

ORCHESTRA INSTITUTE

Under the direction of a conductor, students perform as members of the Institute Orchestra, study and rehearse with faculty musicians. Performances with the faculty in full orchestra during the two weeks.

Faculty Artist: Judith Somogi, conductor of the New York City Opera and the Utica, New York Symphony.

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

CHORAL INSTITUTE

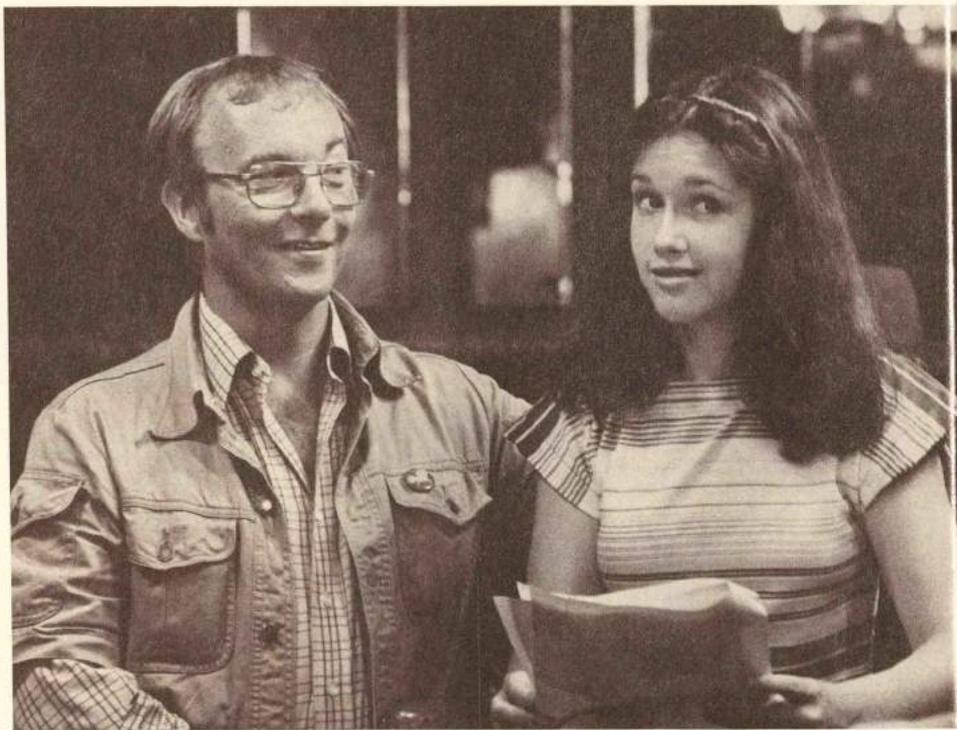
Morning, afternoon and evening sessions daily. Instruction in choral preparation and performance of literature appropriate for chamber choir. Student performance presented during final weekend.

Faculty Artist: James Woodward, Dean of Fine Arts, Music School, Oklahoma Baptist University; Director of the University Chorale.

POETRY INSTITUTE

Instruction daily in the exploration of language: symbols, form, awareness, concentration, stimulation and linkage of images, blockages. Critique of student work by master teacher and poet faculty. Poetry reading by students and faculty during final weekend.

Faculty Artist: William Stafford, Professor in Literature at Lewis and Clark College, Oregon. His critically acclaimed collections of poems include, *Traveling Through The Dark* and *Stories That Could Be True*.



ACTING INSTITUTE

STUDENTS

Blake Bailey, Oklahoma City
Carolyn Demps, Oklahoma City
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Danny Kuchynka, Lawton
Kathy Lockwood, Oklahoma City
Laura McCord, Fort Sill
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Leslie Ward, Edmond

"To me, like everybody else, the Institute was breathtaking and exhilarating from beginning to end. The camp is a sharing of the arts through the arts."

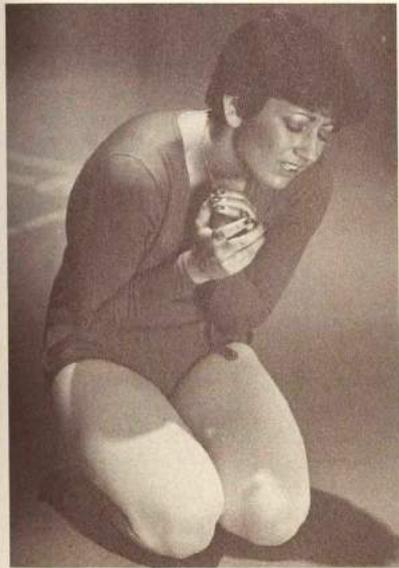
Bud Beyer, Actor

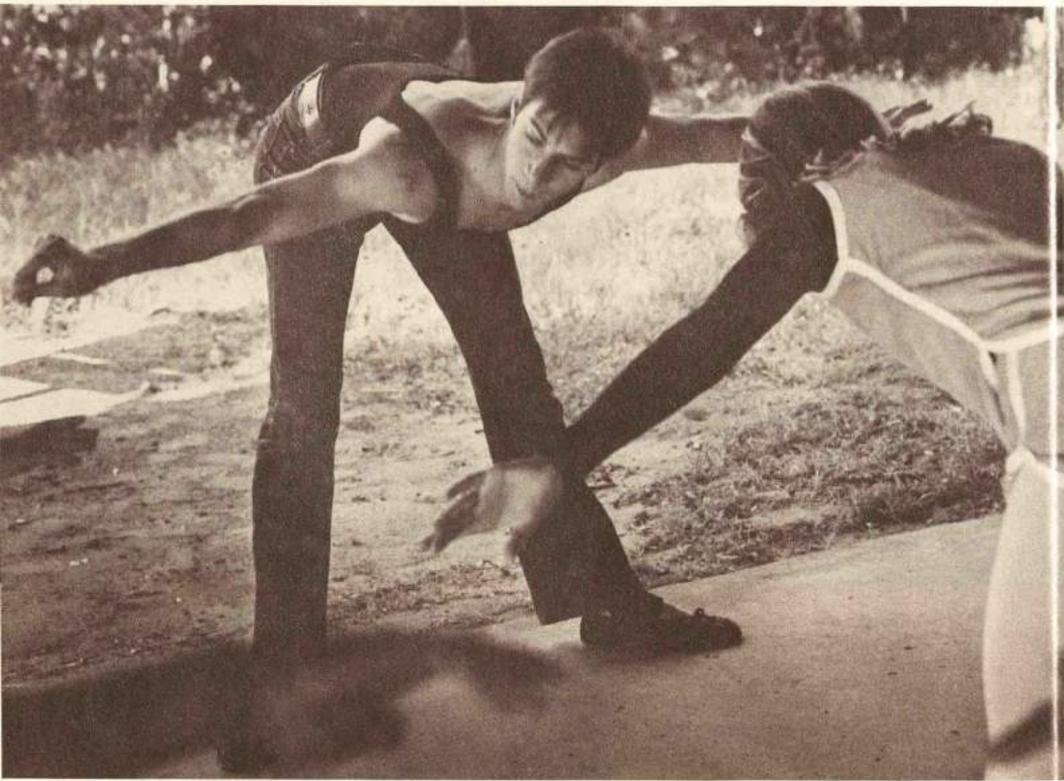




"Again I return from the Oklahoma Summer Arts Institute with inspiration just overflowing! This year's Institute surpassed all my expectations — it was much more than just a rewarding experience! The instruction makes the Institute — Bud Beyer was just superlative."

Vivian Lee Paxton, 17
Acting Student
Blackwell, Oklahoma





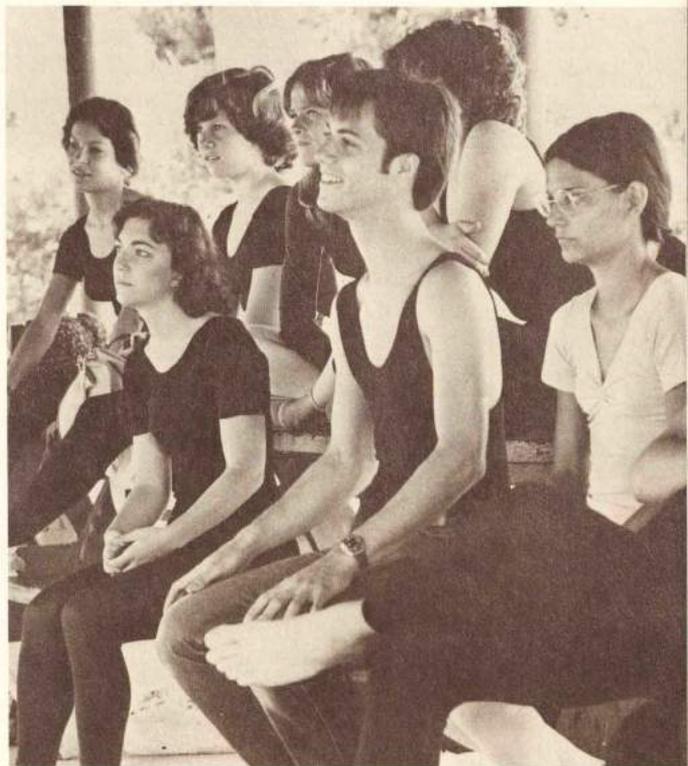
MIME INSTITUTE

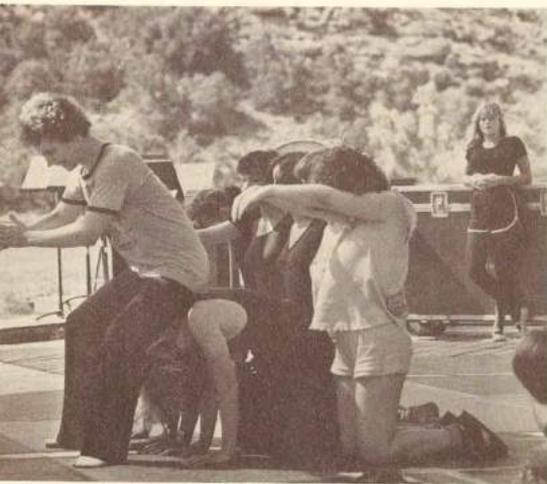
STUDENTS

Dorothy Armet, Jenks
Hawana Bradley, Lawton
Yvette Coleman, Lawton
Jeart Ann Fadley, Bristow
Lisa Finney, Fort Cobb
Terry Gresham, Lawton
Phyllis Grove, Tulsa
Robyn Hancock, Mountain View
Jim Leatham, Tulsa
Robleigh Majors, Chickasha
Michael Mrasek, Jenks
Cathy Patton, Tishomingo
Lisa Smith, Alva
Elisabeth Tabler, Bartlesville
Timothy Trujillo, Guymon

"Quartz Mountain is a beautiful, awe-inspiring locale that was of value to the mime course. Exchanges between the arts disciplines is a major attribute of the Institute. The disciplines can exchange ideas and share in creative project."

Martin Shell, Mime

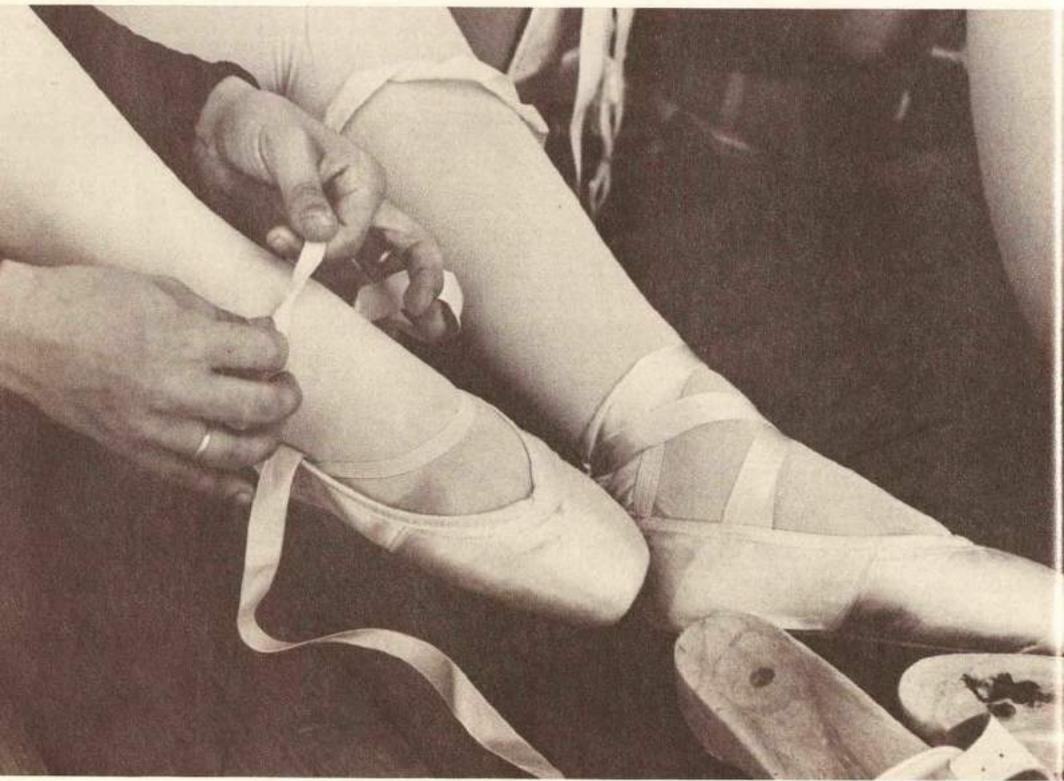




"Totally enjoyed Martin Shell. He was very helpful and very good at teaching us the basics of mime before starting on illusions. It was a great opportunity to learn new things, try out your own ideas, hear others' opinions on the same things you are interested in, and work with instructors who you learn to respect and admire very much."

Phyllis Grove, 18
Mime Student
Tulsa, Oklahoma





BALLET INSTITUTE

STUDENTS

Mari Cook, Oklahoma City
Donna Cougler, Tulsa
Johanna Dodson, Bartlesville
Karen Gilbert, Norman
Debi Myers, Tulsa
Susan Paden, Clinton
Shana Parkey, Tulsa
Eve Plummer, Fort Sill
Sherrie Shidell, Mustang
Gerre Tipton, Bartlesville
Robert Underwood, Tulsa

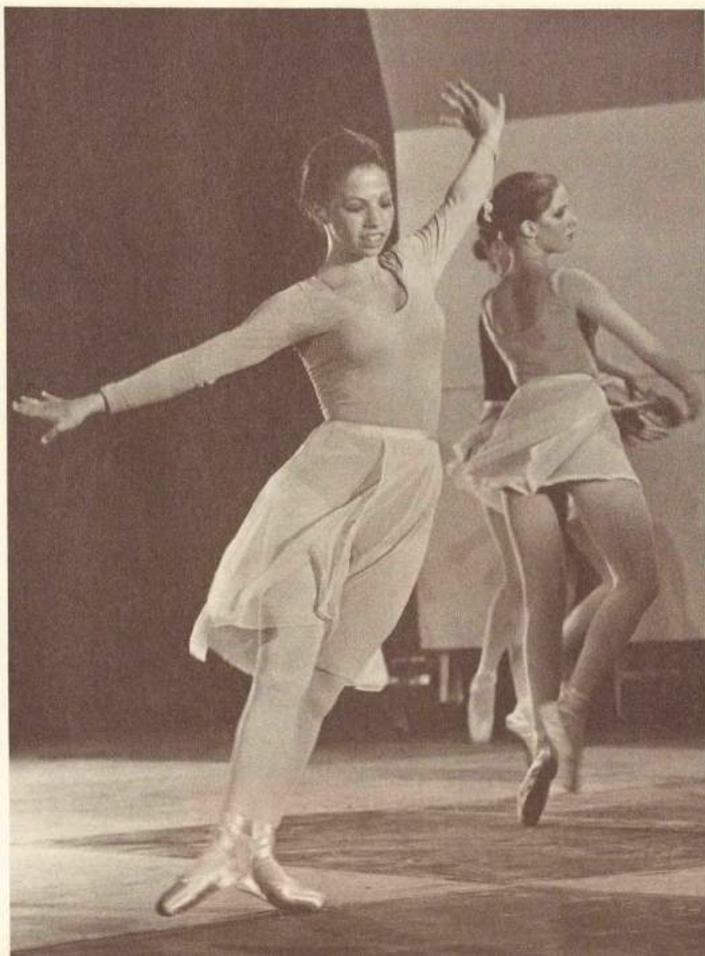
"It is not an easy lifestyle these young people are choosing. Dancing takes discipline... and work... and rehearsal. And more work. It is extremely taxing. What has always intrigued me is that no matter how far you progress there is always something you can do better. Something which can be done differently. These students, in two weeks, have learned that."

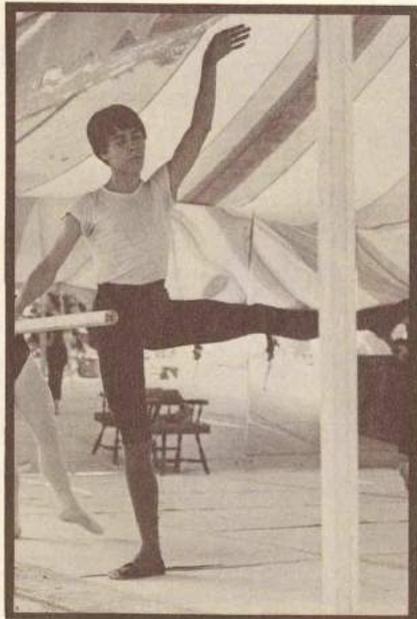
Marjorie Tallchief, Ballerina



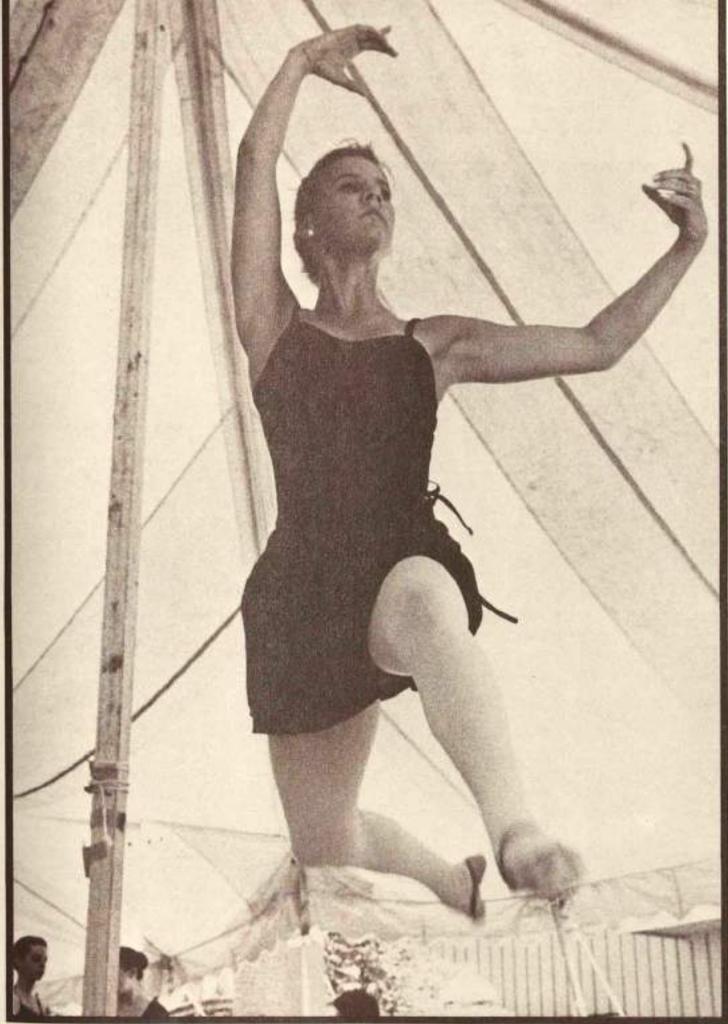
"Marjorie Tallchief is an excellent teacher. Studying her techniques, I feel I've learned quite a bit about good ballet. In order for ballet to continue to grow in Oklahoma as an active part of the performing arts, it's up to young people to work hard and stay with it. The OSAI provides a perfect chance for students to achieve better standards in ballet as well as eight other visual and performing arts."

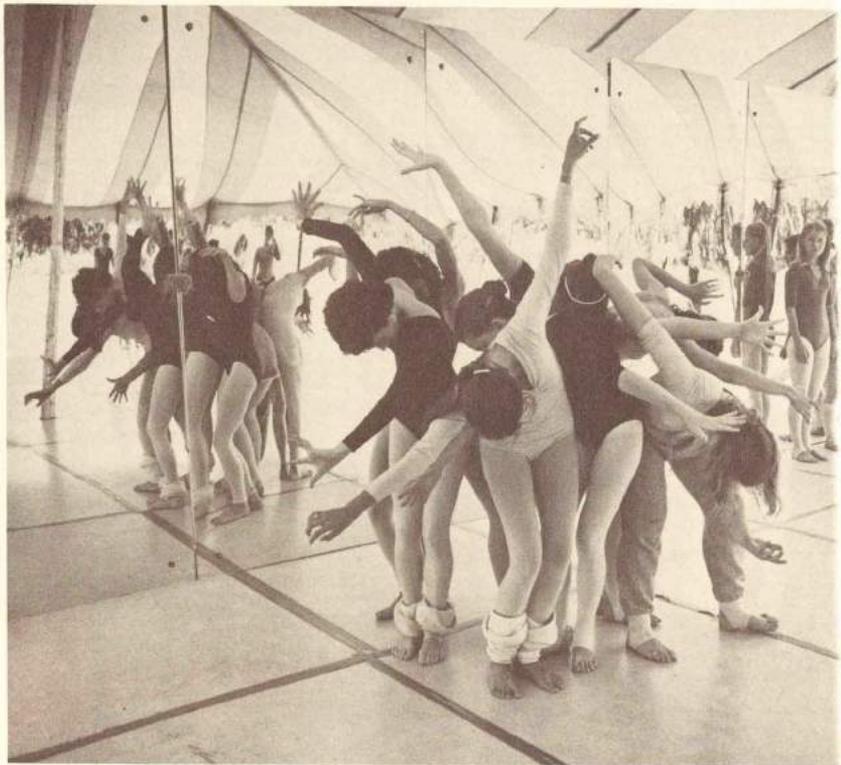
Eve Plummer, 15
Ballet Student
Fort Sill, Oklahoma











MODERN DANCE INSTITUTE

STUDENTS

Elizabeth Ames, Tulsa
Andrea Anders, Oklahoma City
Julie Donovan, Tulsa
Cheryl Fike, Tulsa
Shila Fletcher, Clinton
Laura Graves, Oklahoma City
Nancy Hoopert, Tulsa
Alice Horton, Enid
Teresa Jones, Madill
Alison Keim, Oklahoma City
Stacia Langenbahn, Oklahoma City
Anne Lower, Edmond
Jeannie Morrissey, Tulsa
Holly Neil, Tulsa
Tracy Rutledge, Oklahoma City



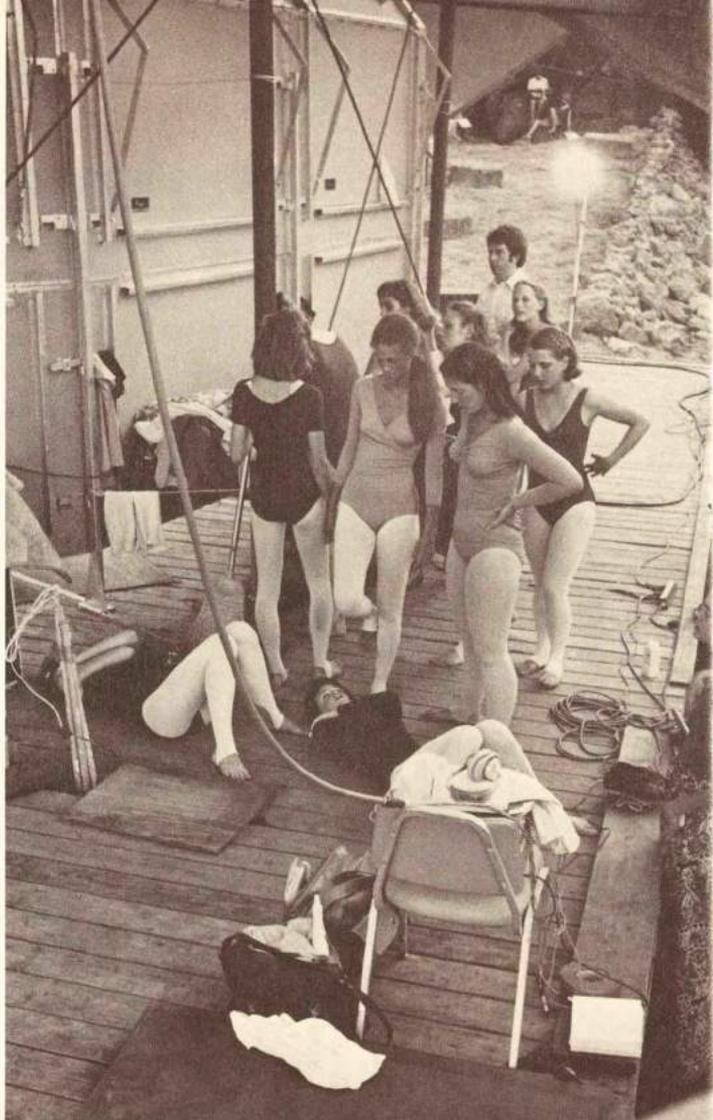
"The Institute, I feel, has great potential as a real professional platform for students. Young artists in the state can look forward to an intensive educational/artistic experience in their discipline."

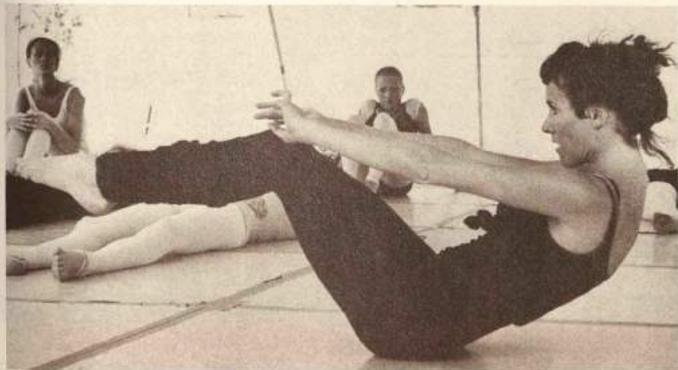
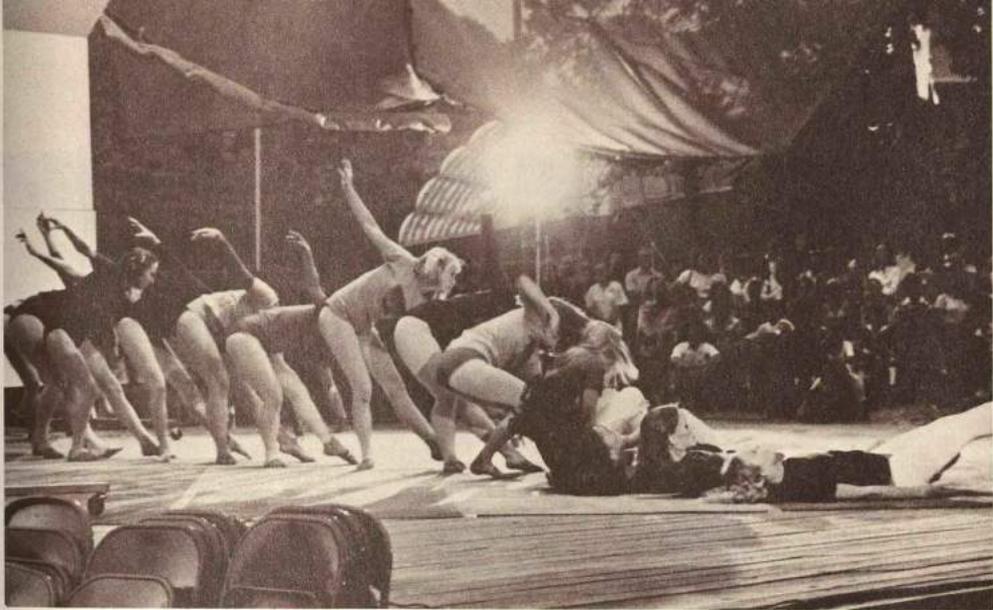
Karen Attix, Dancer



"....Dancing outside in the mornings with the wind blowing my hair out full and my troubles away."

Modern Dance Student
OSAI '78





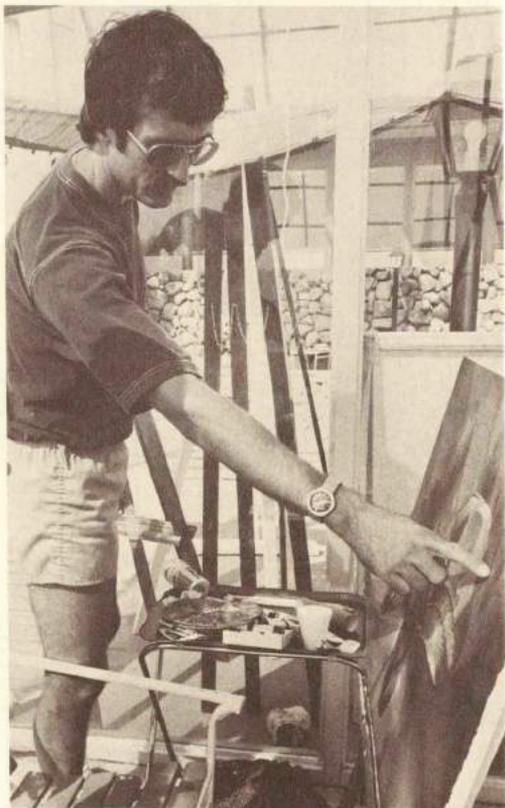
"Karen Attix was an excellent teacher. She taught everyone a great deal about movement, choreography and placement. Karen was always free to give extra help to everyone. Never have I had such a gratifying experience."

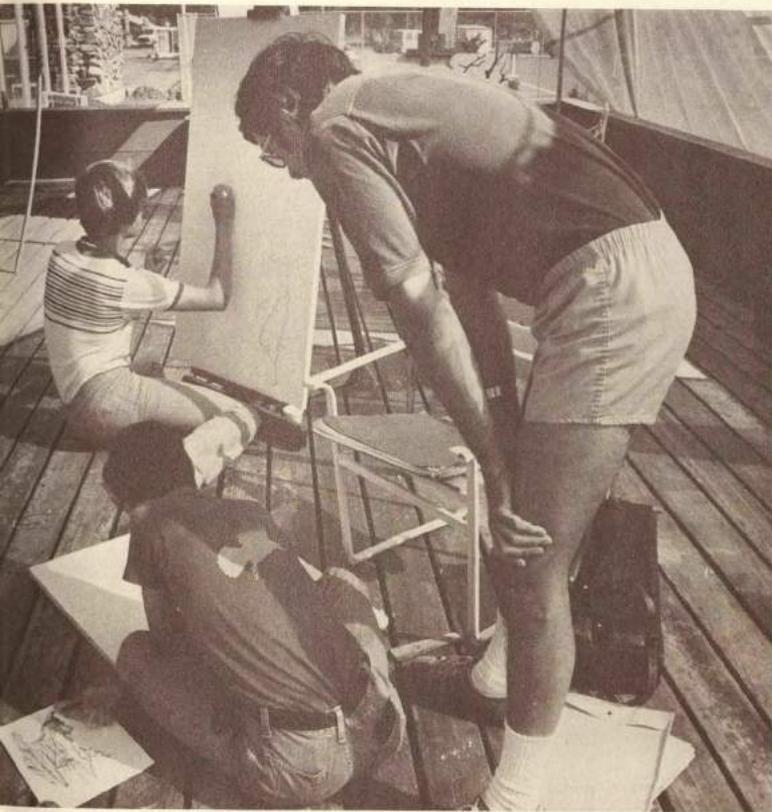
Teresa Jones, 18
Modern Dance Student
Madill, Oklahoma

PAINTING INSTITUTE

STUDENTS

Bryan Allen, Oklahoma City
Bradley Bowker, Ardmore
Wayne Coe, Oklahoma City
Ronald Daniel, Oklahoma City
Cindy Davis, Wilburton
Alexander Dejecacion, McAlester
Kenneth Hobbs, Lawton
Martha Hubbard, Miami
Carrie Johnson, Hobart
Doug Lacina, Edmond
Kathy Rickey, Oklahoma City
Tracy Tice, Watonga
Dorothy Wallace, Tahlequah





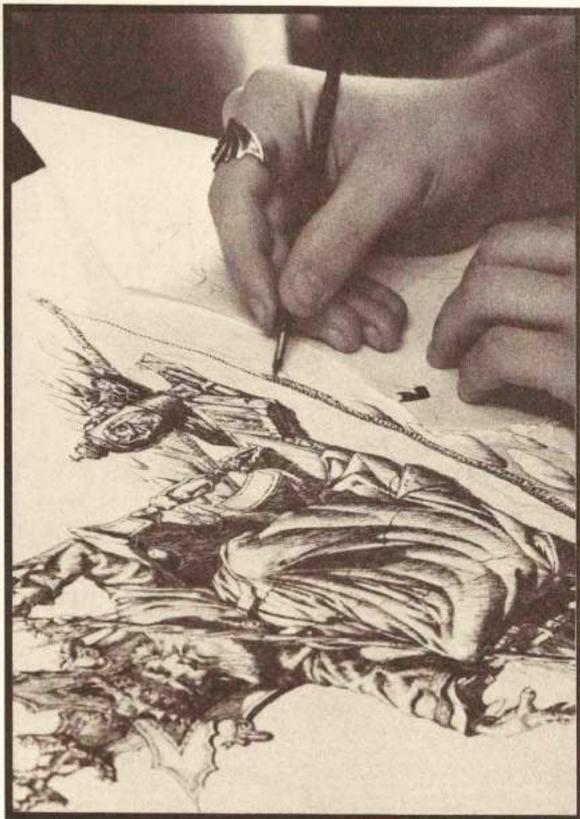
"Painting met outside on the deck. Some of my students arrived with highly developed skills. Significant progress can be made in two weeks. I am very pleased to see what Oklahoma is doing in the arts experience for high school students."

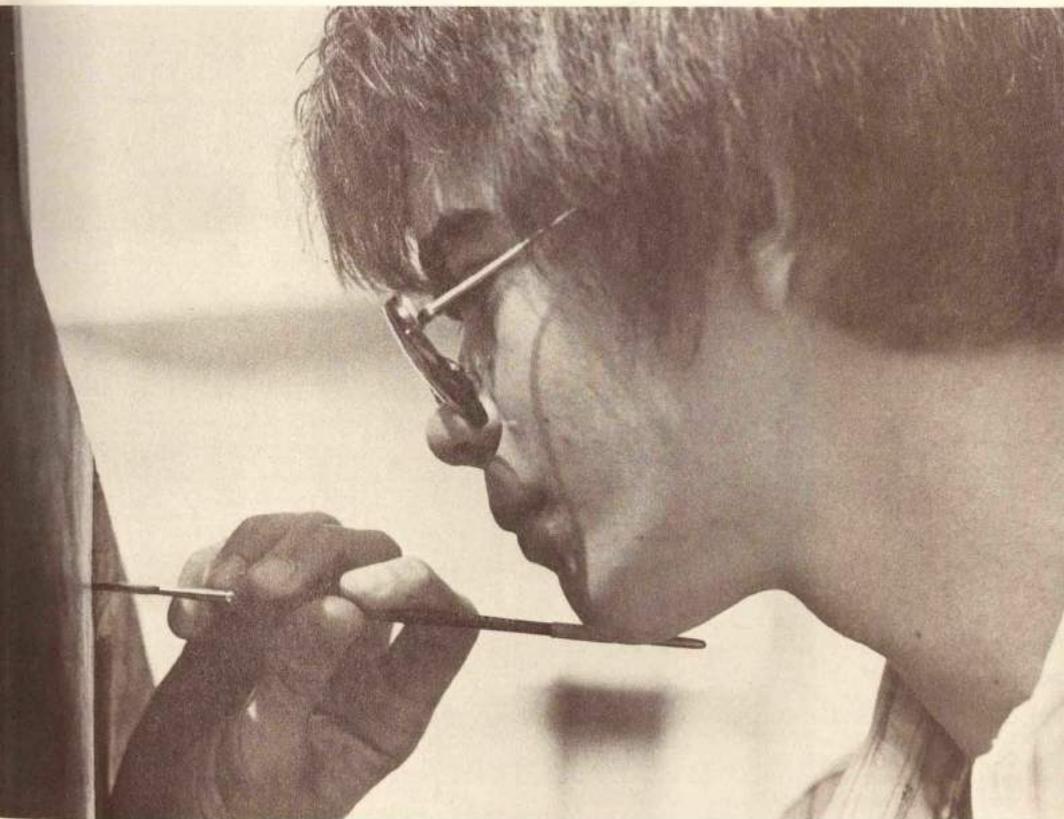
Bill Wiman, Painter



"Oklahoma Summer Arts Institute provided me the opportunity to learn a lot and get to know many people. Getting all this talent together and in one camp is really great."

Kathy Rickey, 18
Painting Student
Oklahoma City

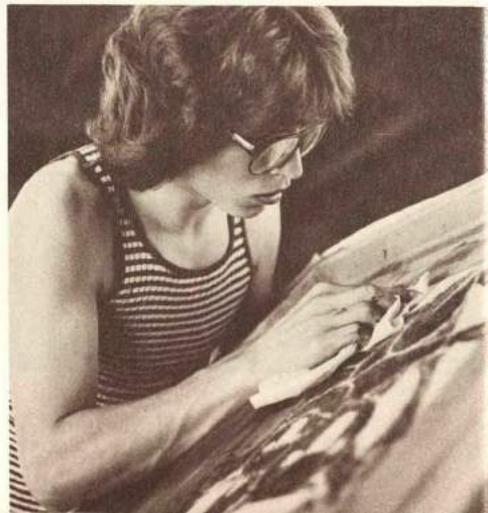




PRINTMAKING INSTITUTE

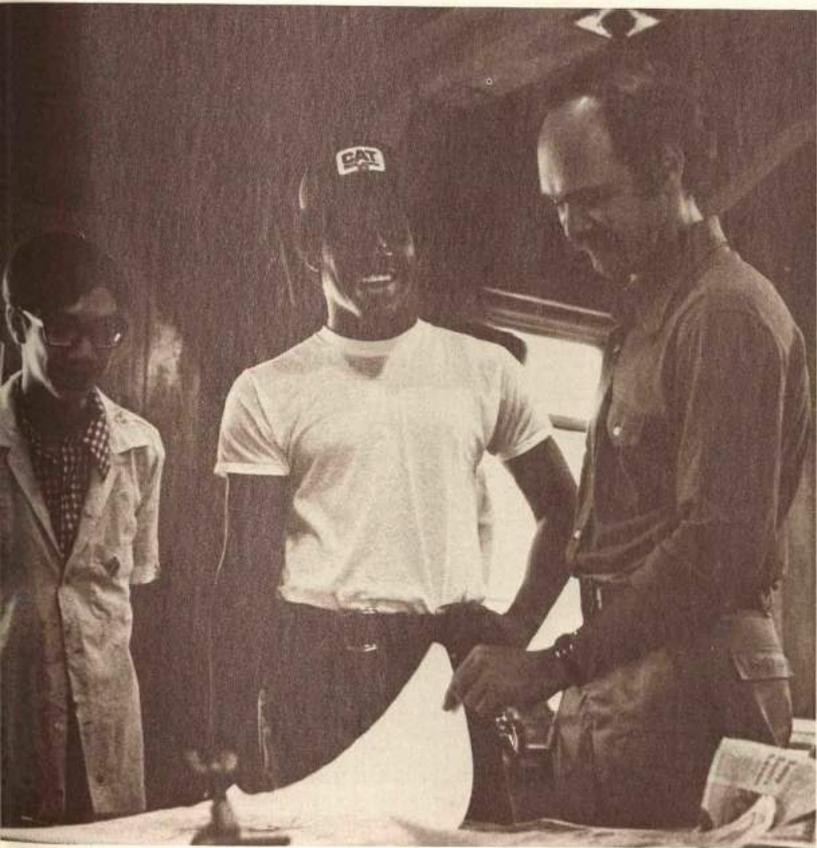
STUDENTS

Frank Baker, Oklahoma City
Lynn Campbell, Ardmore
Kurt Frates, Oklahoma City
Christopher Jacobson, Midwest City
Mark Lewis, McAlester
David Martin, Edmond
Gina McClennan, Wilburton
Bradley Orsburn, Elgin
Randy Rounsaville, McAlester
Angela Wurman, Fort Sill
Chris Zahler, Noble



"By giving students the opportunity to work with professional artists in the field, they saw 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, Printmaker



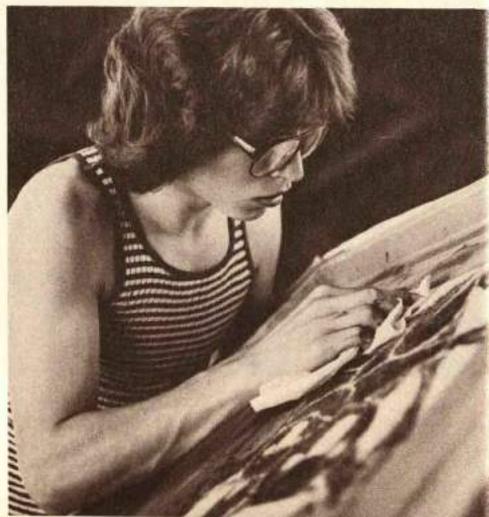
PRINTMAKING INSTITUTE

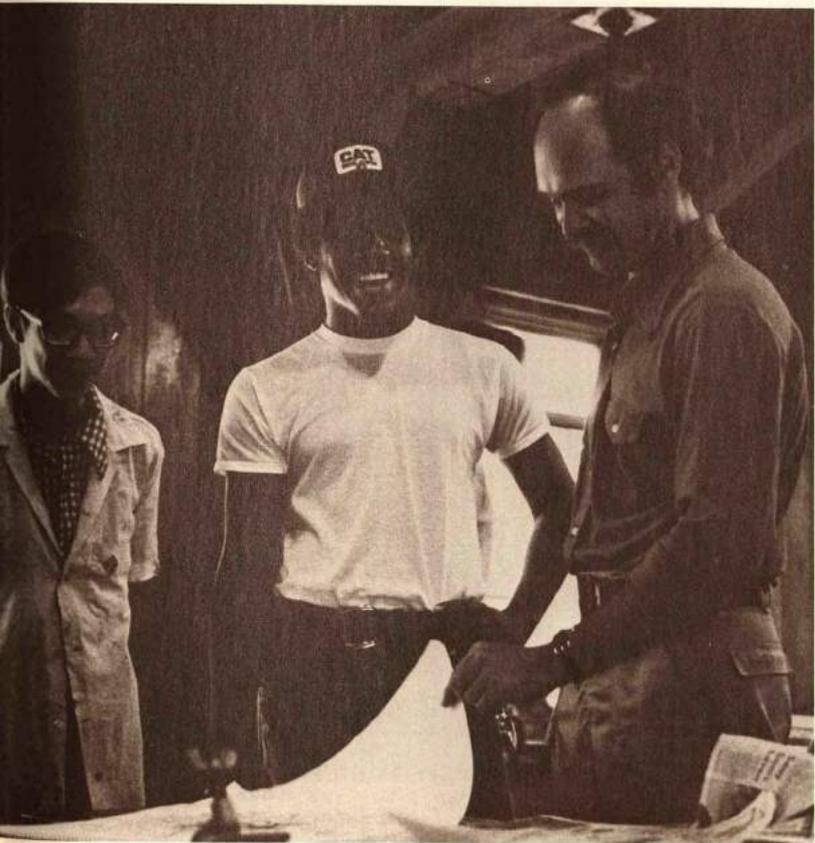
STUDENTS

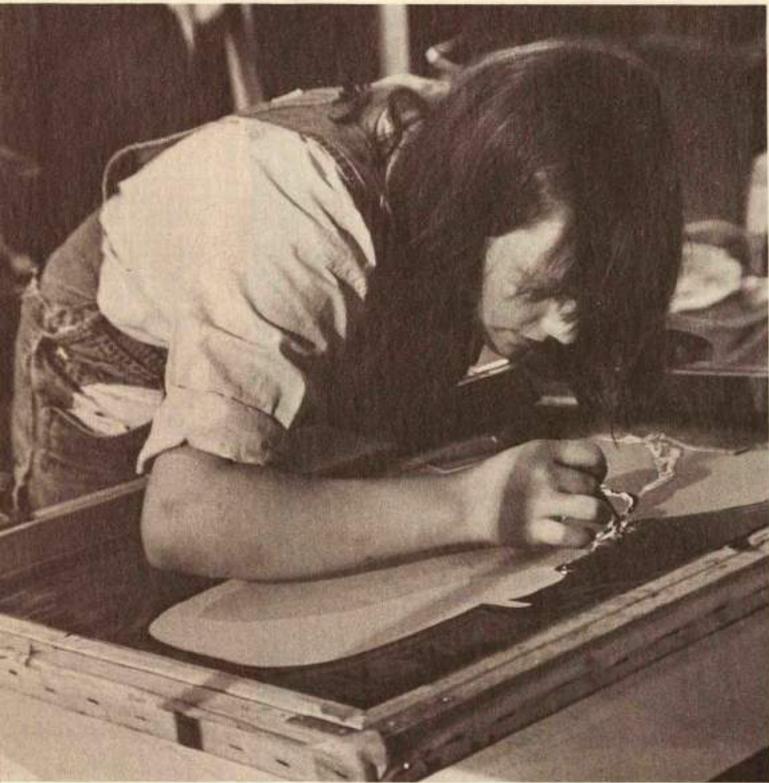
Frank Baker, Oklahoma City
Lynn Campbell, Ardmore
Kurt Frates, Oklahoma City
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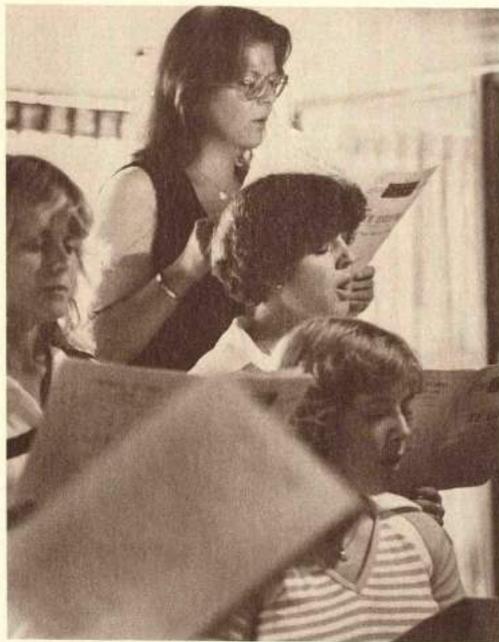




"OSAI was a very good experience. I learned not only technique but also ideas. Working with professionals is a good experience for students. It provided an opportunity for students who do not have use of certain facilities and equipment to have use here — it inspires them to have the mountain and lake around them."

Christopher Jacobson, 16
Printmaking Student
Oklahoma City

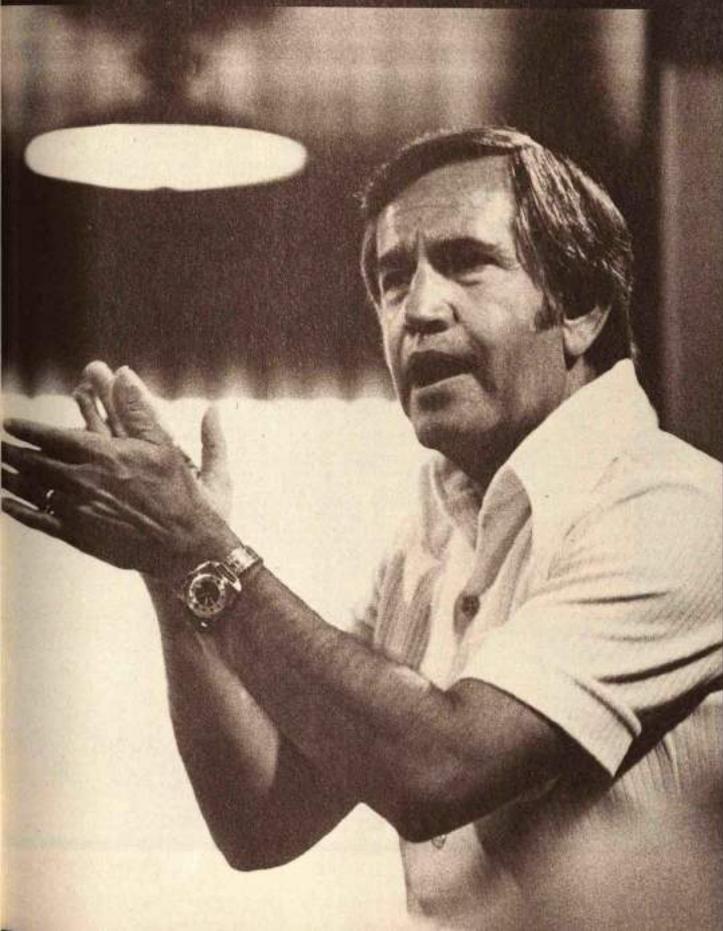




CHORAL INSTITUTE

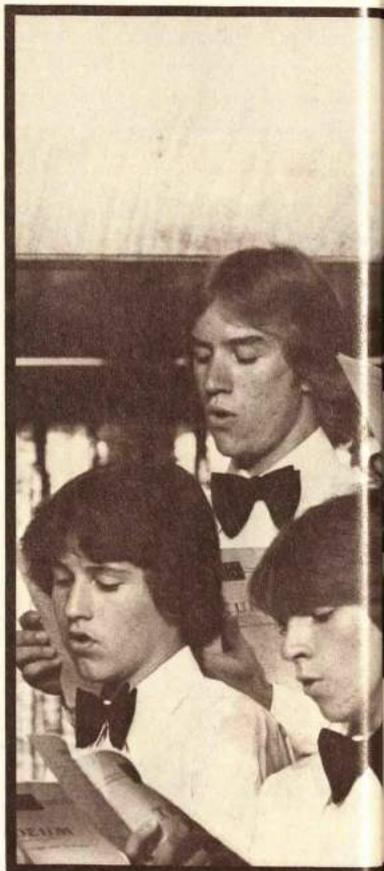
STUDENTS

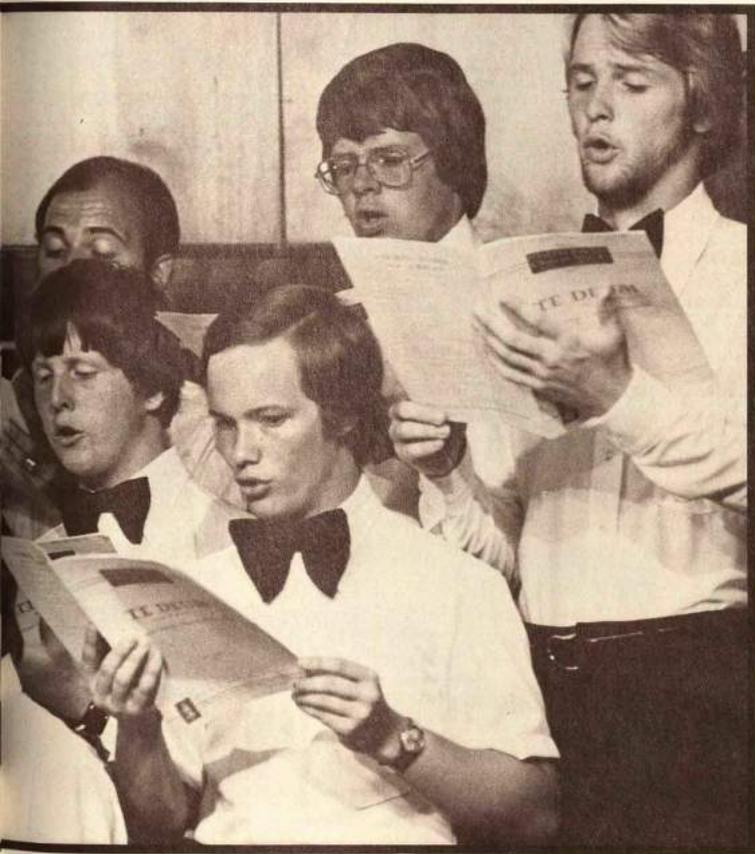
Terry Ballard, Ada
Randall Bardin, Dallas
Scott Bardin, Dallas
Chuck Berthelot, Dallas
Scott Chard, Shawnee
Kenna Delozier, Dewey
Laura Frazier, Accompanist
Diane Heath, Shawnee
Robin Herod, Fort Worth
Kathleen Hunter, Altus
Laura Jackson, Shawnee
Tina Leatherman, Shawnee
Greg Libby, Fort Worth
Mary McCord, Norman
Stephanie Neptune, Shawnee
Lynn Packwood, Shawnee
Jan Roberts, Blackwell
Mayme Shroyer, Moore
Phillip Smith, Dallas
Christa Weedman, Shawnee
Virginia Mathews, Fort Worth



"The choral component this year was good. The students gained from their experience in class and outside observing the other art forms."

Jim Woodward,
Choral Conductor



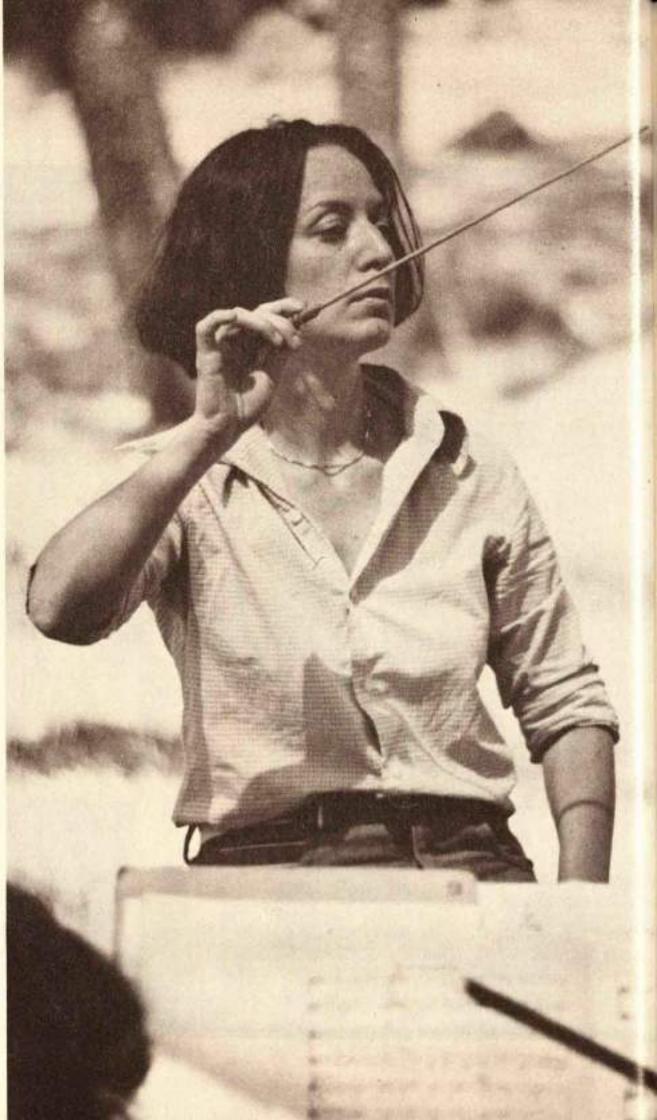


"The chorus was challenging and fun. I met some interesting people and I expanded my choral repertoire. I have learned much in the two years I have been able to come and I have been exposed to students and teachers of other art forms."

Mayme Shroyer, 17
Choral Student
Moore, Oklahoma

"Returning to Oklahoma and the Institute is a rich experience. The experience students are receiving playing alongside professional musicians is invaluable. Oklahoma is one of the few states, if not the first, to maintain a summer art institute of this type. The students are like enormous sponges. They are incredible for absorption."

Judith Semogi, Conductor



MUSIC INSTITUTE

THE INSTITUTE ORCHESTRA

VIOLIN

Eric Klein*
Concertmaster
Ruth Bransby*
Christina Larson
Linda Hudson
Emily Askew
Julie Welsh

SECOND VIOLIN

Ann Cafferty*
Principal
Anne Cramer*
Balinda Craig-Quijada
Tessie Craig-Quijada
Jani Hall
Lorna Larson
Debra Kapelski

VIOLA

Christine Ims*
Principal
Phillip Wachowski*
Matt Rombaun
Robert Taylor
Larry Rudiger
Mark Argo

CELLO

Susan Hollowell*
Principal
Louis Lynch*
Jim Miller
Bill Caskey
Jane Anette Brown
Brenda Goodson

DOUBLE BASS

Linda Ganett*
Principal
Solomon Weiner
Bill Bartheld
Leslie Williams

FLUTE

Vendla Weber*
Principal
Leslie Cullen
Donna Derryberry
Lisha McDuff
Mary Myers

OBOE

David Weber*
Principal
Valerie Burks
Paul Grippando

CLARINET

Eric Ginsberg*
Principal
Alison McManes
Dena Parham

BASSOON

Elizabeth Johnson*
Principal
Stephen Harkins
Kathryn Huffman
Mark McCoy
Sherry Tipton

HORN

Bruce Heim*
Principal
Patricia Evers
Mia Grigsby
Ami Silberman

TRUMPET

Jacob Larson*
Principal
John Anderson
Jim Masters
Don Stambeck

TROMBONE

Allan Kaplan*
Principal
Glen Foster
Mark Schmalfeld

TUBA

Mark Mordue*

TIMPANI

Dan Armstrong*

PERCUSSION

Deborah Mashburn*
Donald Ragan

HARP

Denise Brooks*

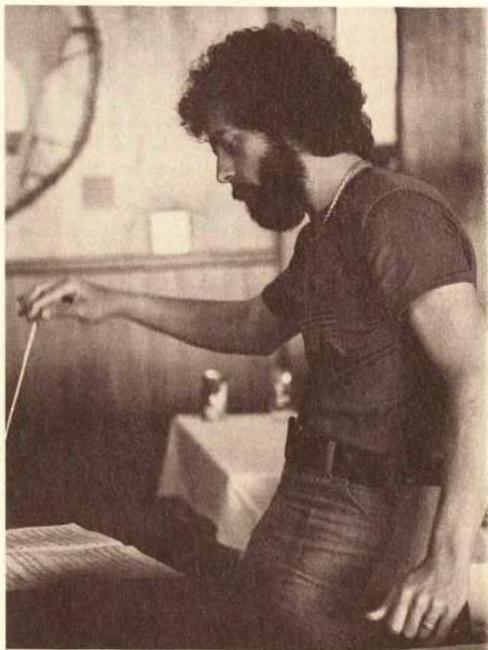
PIANO

Peggy Payne

LIBRARIAN

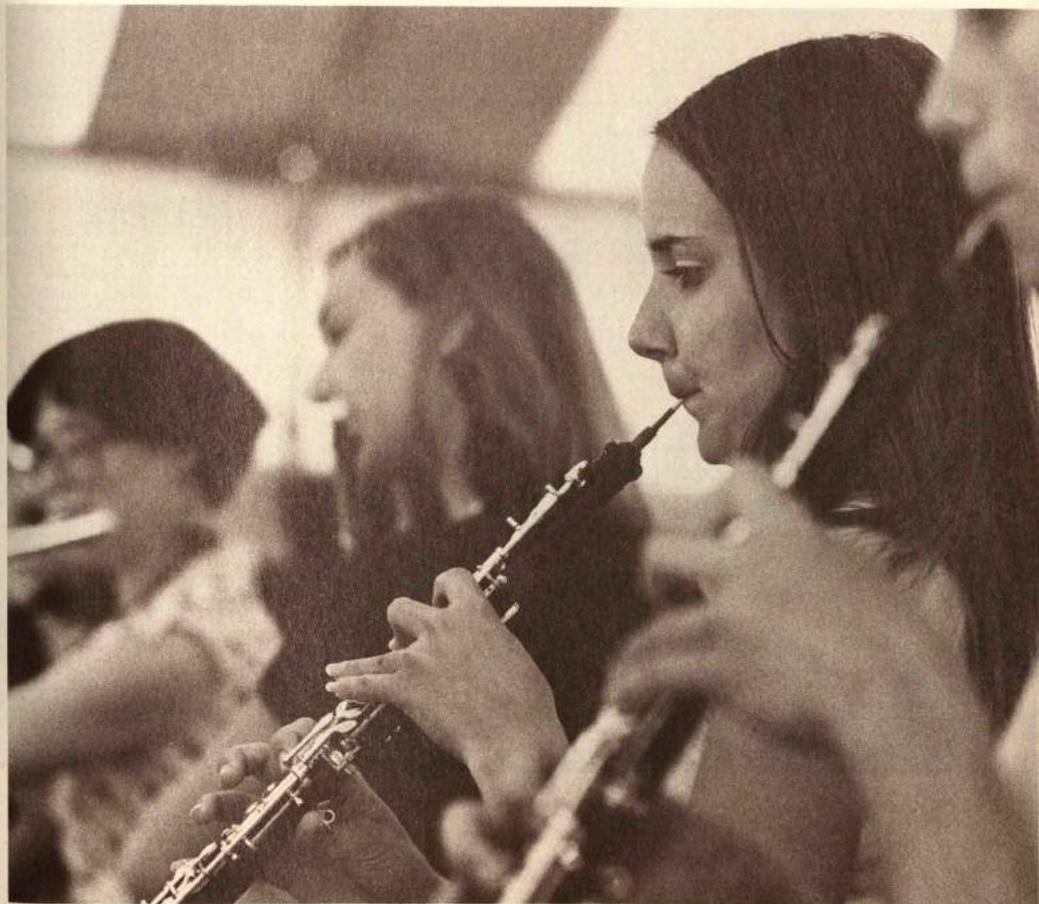
Emily Askew

*Denotes OSAI
Faculty Member

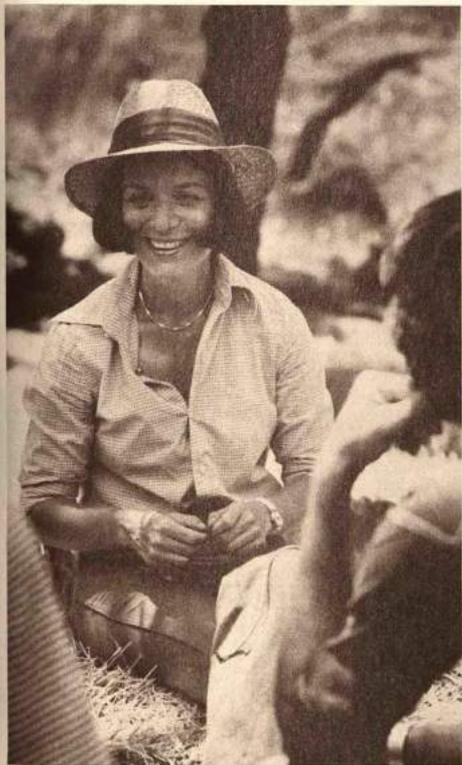


"I learned many new techniques, found the capacity of my learning, discovered through Judith Somogi a feeling I had never felt before and a new interest to work on and perfect."

Leslie Cullen, 16
Orchestra Student
Lawton, Oklahoma







THE OKLAHOMA SUMMER ARTS INSTITUTE
SATURDAY, JUNE 17 8:30 P.M.
PRESENTS STUDENT PERFORMANCES

MODERN DANCE

CHOREOGRAPHY — KAREN ATTIX & DANCERS

ARRIVING

MUSIC: PHILIP GLASS

EVOLUTION

MUSIC: HENRY COWELL

PORTRAIT OF AN ARTIST AS A QUARTZ MOUNTAIN DANCER

MUSIC: LALO SCHIFRIN

DANCERS

ELIZABETH AMES
SHILA FLETCHER
NANCY HOOPERT
ALISON KEIM
JEANNIE MORRISSEY

ANDREA ANDERS
CHERYL FIKE
ALICE HORTON
STACIA LANGENBAHN
HOLLY NEIL

JULIE DONOVAN
LAURA GRAVES
TERESA JONES
ANNE LOWER
TRACY RUTLEDGE

MIME

STAGED BY MARTIN SHELL

DOROTHY ARMET
JEAN ANN FADLEY
ROBYN HANCOCK
MICHAEL MRASEK
ELISABETH TABLER

HAWANA BRADLEY
LISA FINNEY
JAMES LEATHAM
CATHY PATTON
TIMOTHY TRUJILLO

YVETTE COLEMAN
PHILLIS GROVE
ROBLEIGH MAJORS
LISA SMITH

INTERMISSION

BALLET

MARJORIE TALLCHIEF, INSTRUCTOR
BERNICE KELLER, PIANIST

BARRE

MARI COOK
KAREN GILBERT
EVE PLUMMER

PRELUDE VARIATION FROM LES SYLPHIDES
BY CHCPIN

SHANA PARKEY
GERRE TIPTON

CERRITA VARIATION FROM PAS DE QUATRE
BY PUGNI

DEBI MYERS

SILVER VARIATION FROM SLEEPING BEAUTY
BY TCHAIKOVSKY

DONNA COUGLAR
SHERRI SHIDELL

BLUEBIRD VARIATION FROM SLEEPING BEAUTY
BY TCHAIKOVSKY

ROBERT UNDERWOOD

AURORA VARIATION FROM SLEEPING BEAUTY
BY TCHAIKOVSKY

JOHANNA DODSON

ACTING

SELECTIONS FROM *SPOON RIVER ANTHOLOGY*, BY EDGAR LEE MASTERS

STAGED BY BUD BEYER

PRESENTED BY THE INSTITUTE ACTING CLASS

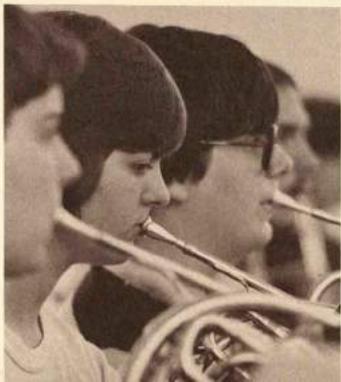
BLAKE BAILEY
DANNY KUCHYNKA
VIVIAN PAXTON
KATHY USHER

CAROLYN DEMPS
KATHY LOCKWOOD
ROSALIND REEDER
NITA VREELAND

LAURA GALUSHA
LAURA McCORD
JENNIFER REYNOLDS
LESLIE WARD

MUSICAL ACCOMPANIMENT BY RENEE HOOVER

SPECIAL ASSISTANT — MARY GORDON TAFT



THE OKLAHOMA SUMMER ARTS INSTITUTE
SUNDAY, JUNE 18, 4:00 P.M.
PRESENTS

THE INSTITUTE ORCHESTRA
TOM MAGUIRE, MUSIC DIRECTOR
JUDITH SOMOGI, CONDUCTOR

IVES
ARRANGED BY SCHUMAN

VARIATIONS ON "AMERICA"

STRAVINSKY

- I SINFONIA
- II SERENATA
- III SCHERZINO
- IV TARANTELLA
- V TOCCATA
- VI GAVOTTA (WITH TWO VARIATIONS)
- VII VIVO
- VIII A. MINUETTO
B. FINALE

PULCINELLA SUITE

INTERMISSION

DEBUSSY
SOLOIST: DENISE BROOKS

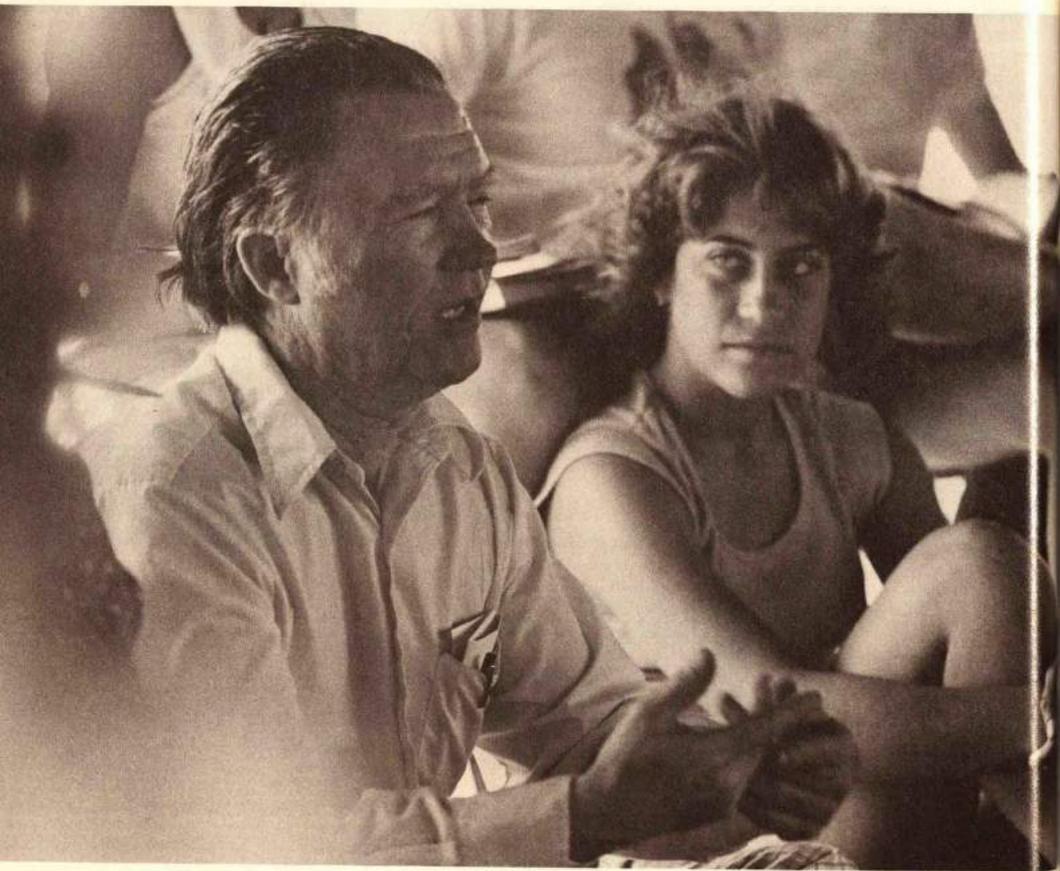
I DANSE SACRÉE
II DANSE PROFANE

BIZET
I GARDE MONTANTE
II HABANERA
III CHANSON DU TOREÁDOR
IV DANSE BOHÈME

CARMEN SUITE #2

SIBELIUS

FINLANDIA



POETRY INSTITUTE

STUDENTS

Jamie Benson, Edmond
Michael Cox, Oklahoma City
Kay Crismon, Altus
Lauren Fitzgerald, Oklahoma City
Sara Gilbert, Norman
Jill Kornfeld, Oklahoma City
Linda Miller, Lawton
Linda Moon, Bartlesville
Joy Morgan, Mooreland
Robin Perry, Bartlesville
Barry Powers, Bethany
Susan Thomas, Fort Sill
Nancy Thompson, Grove

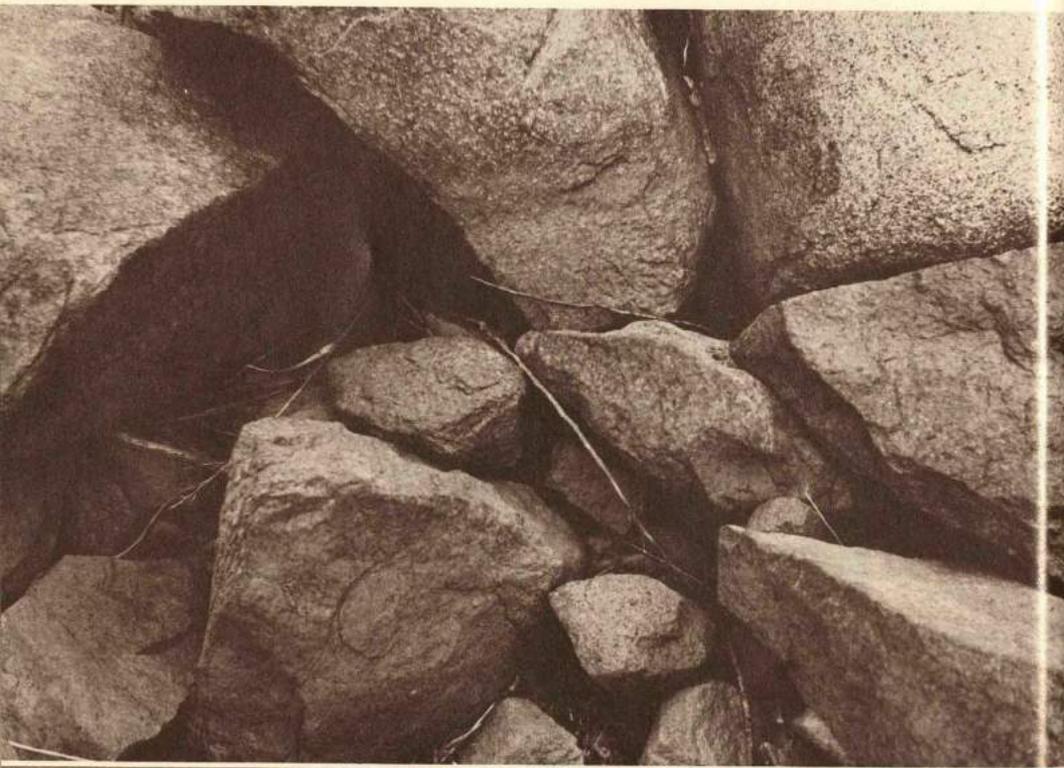


"Writing students can always start where they are. English classes all over the state are potentials for students and teachers to be linked to Quartz."

William Stafford, Poet

"OSAI gave students a chance to create, for themselves, for their peers and for those high in their particular field. It allowed social interaction and an opportunity to create whenever one wanted and under very inspiring conditions. William Stafford is wonderful."

Kay Crismon, 16
Poetry Student
Altus



SOMETHING HAS HAPPENED TO US

One rock nuzzles the next and says nothing.
The last rock on the mountain sees Texas
and hunkers to visit. The wind all night
sweeps over the improbable lake, and a deep
fin reaches into deep water.

Where was the gold when Coronado came?
Those people on horses, what were they
supposed to bring? It is time to stop
and look across at the hills: what do we
owe for the part of Earth given us?

Under the lake there is another
lake, and under that a gulf
that the earth spins from. Above,
the stars are aimed — where they are going
waits for them and where they have been
is already drowned.

Something has happened to us. Scorned
by the lightning, we have survived, but remember —
not because we are strong. Our listening
pumps hear wells go deepening.
Our glance at these hills is not the same
as it was. The land is there still, but we
are not the same.

William Stafford
Poet

ANSWER

In morning
a yellow and purple
bird flashes from
buffalo grass. Rocks
sweat mist fifteen hundred
feet above the plain. Turkey
vultures kettle between walls
of granite crevices. A diamond back
rattlesnake is a hose bulged
with hair and bones
and meat and blood.

And coyotes wait
for fire
for rain
for wind
for ice...

These things we must
inhale.

Kip Stratton
Camp Counselor

Wireless

Tears are tiny telescopes.
Through mine, I see your face
and focus on your eyes,
puckered in laughter.

Tears are tiny televisions.
Through mine, I tune to a memory
and picture you as you sit,
softly dreaming.

Tears are tiny magnifiers
Through mine, I examine our
friendship
and understand the meaning,
defined by distance.

Tears are tiny microphones
Through mine, I whisper in your ear
"I love you."

Joy Morgan, 17
Mooreland



MIME

touching what's not there
giving
identity
to an image
grasping the unseen
with magic hands and
molding it like
clay... breathing
life into it
until it is no longer
confined to
an imagination — but
born
from it

Nancy Thompson, 16
Grove

FOR MARK

The strangeness of my sights,
can't deliver a delicate touch to my
brain, the light is a seemingly
soggy message, and familiarity
is to peel off the loose impressions,
to reveal the delicate contour,
so my mind may listen for the
understanding, which sees where
my eyes have failed. I may take
my thoughts from their own rest
within themselves, and play a green
or white song again in a different way

A bright hope where there is
nothing but light, envelopes me,
shining from ivory white, which hands
play, and hold the speed of my mind
to perfect perception.

The notes offer a step where I'm
falling and a grip where I need
to climb

Barry Powers, 17
Oklahoma City

Floating through a sweating glass
into frozen sounds of ice
A cool green girl
walks through the tall
Blond haired grass,
her eyes whispering
Buxom Beauties
on the Boardwalk.

tiny heads on fat bodies
strolling through my beer,
mingling with the
salty pretzels on
the plush leather love seat
warm lips in a summer's rain,
water beds and lemonade.

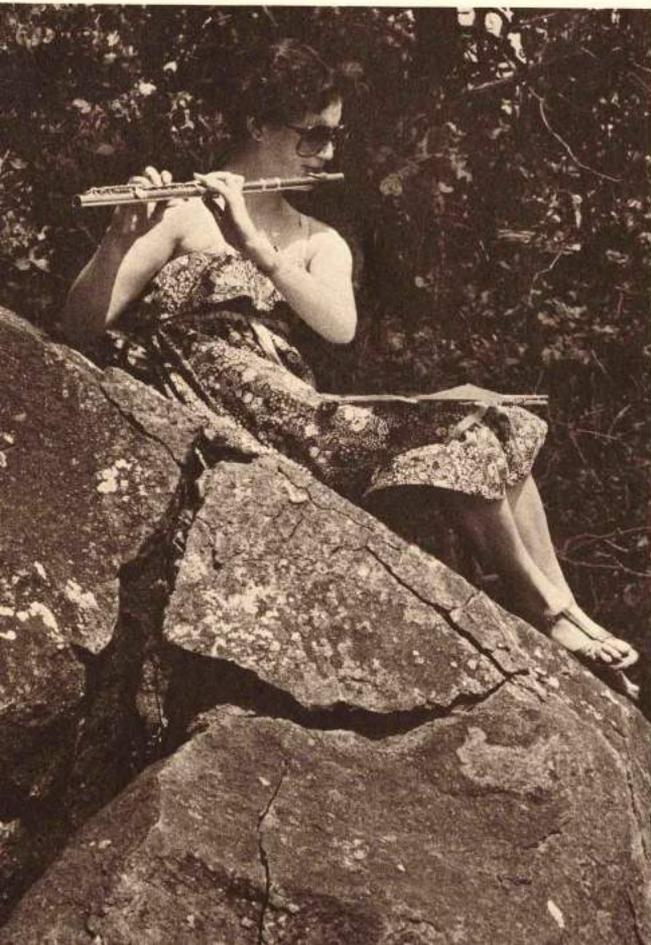
Our white cat named
Flake shatters like
lipstick roses
in the snow.

Michael Cox, 18
Oklahoma City

Getting the message

I held out my arms to you
&
you cut them off
&
When I gave you my heart,
you broke it
&
When I asked for love
you said,
"I gave at the office."
&
When I washed my hands of you,
You handed me the soap.

Susan Thomas, 16
Lawton



FLAUTING

Sticky pads, awful.
Clicking silver and metal,
fingerprinted and tarnished, yet bright
and jubilant,
Impressed rings and rings with holes.
extra keys, low B flat.
silver polished cork,
long and straight, with joints and
a mouth of solid silver,
a hollow sound, airy or full-
with the finesse and feeling of an
expert, or
the flat tone that just lies there,
the sound of the beginner.
the low vibrations, or
the shrill high notes.
played in a dirge, or with the
bright and airy spring tune of Pan,
barely audible trills and runs —
or forceful and grand marching
music,
polished up, shiny bright
for life.

Jamie Benson, 15
Edmond

with reflection

Reflection of clouds, trees, and sky
Are squiggling in the water;
As I look in,
I find my own face very much distorted.
My thoughts are jumbled —
I am confused.
For I see great beauty, but I feel great pain.

I suppose in time
My pain will fade
Along with the beauty.
My face is becoming much more distinct
In the water with the clouds, trees, and sky,
And now I think
My thoughts are too.

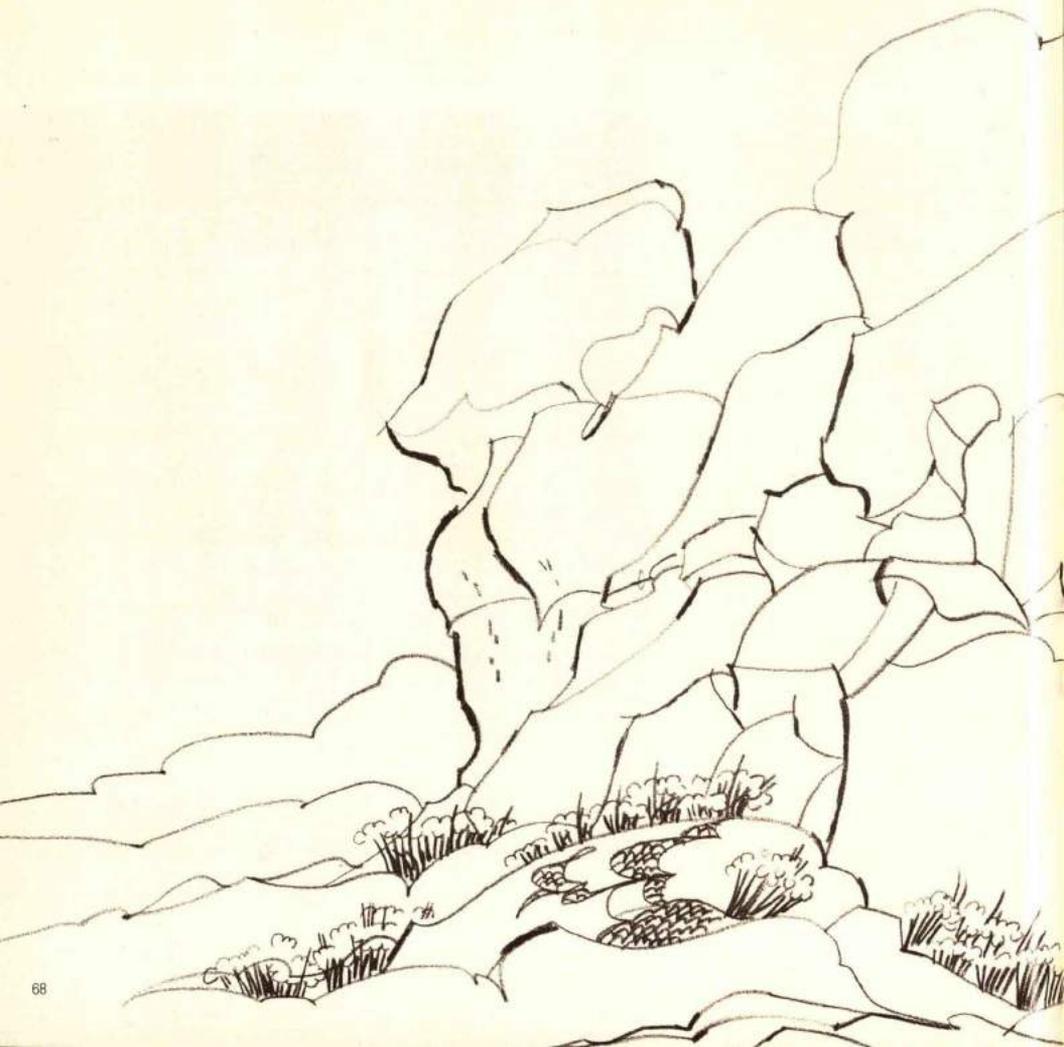
Sara Gilbert, 14
Norman

morning

colour of eyes seen from a distance
shattered prism scattered where
water sings
remembrance of wind in the cups
and spoons
place where sage has dreamt
where breath lightens and frees
under a ragged banner of
clouds
on a clearing day ...

Lance Henson
Faculty







LEAVING QUARTZ MOUNTAIN

Mist over the face of the moon,
sage brush in my hands
and the miles beneath my feet
opening the flower of breath
as the wind which is more than wind,
an animal presence,
meets me at every bend
coming to the words sung
by my feet and my breath
and my arms signing to Grandmother Moon.

I run for Her and for those I've learned to love,
young faces and others, which like my own,
no longer are young yet have kept the wonder,
bright as the glow of spring cactus flowers
in their eyes

I am small, we are small,
I am leaving you,
I am carried by great winds across the Sky.
I am weeping, I do not ask for pity.

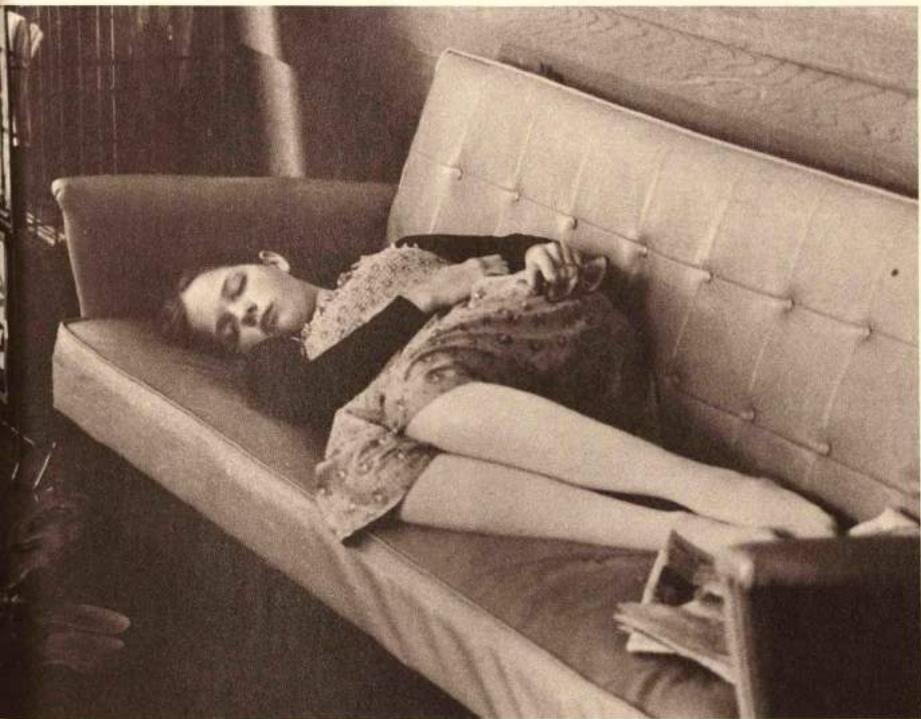
Summer will pass, the fruit of the prickly pear
will ripen in the sun, small things born in
the spring will grow.

Fall will come and then winter,
we will hoard memories
the way small animals store seeds
to carry them through lean times
as moon follows moon.

Among those remembrances, carry this one —
that my brother and I sang up the Sun for you one day
and that the road which led you home passed over footsteps
I carved in the moonlight in the path
of a dance done for all of us that final night.

Joseph Bruchac
Faculty

PHEW!!



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