

# QUARTZ MOUNTAIN MEMORIES '83 O.S.A.I.

OKLAHOMA SUMMER ARTS INSTITUTE

FALL NEWSLETTER 5/1

OKLAHOMA SUMMER ARTS INSTITUTE



A GREAT PLAINS CAMPUS

→ '83



JUNE 4/19/83

→ '83



A GREAT PLAINS CAMPUS

→ '83



A GREAT PLAINS CAMPUS

→ '83



ACTING →

→ '83



BALLET →

→ '83



MODERN DANCE →

→ '83



ORCHESTRA →

→ '83

PAINTING →

PHOTOGRAPHY →

PRINTMAKING →

WRITING





From the Director . . .

## REFLECTIONS Summer '83

*This newsletter documents the sixth annual Oklahoma Summer Arts Institute at Quartz Mountain. It is designed to give an overview of the program to those interested in learning more about the Institute. It is also intended to be a memento of the event for those who participated, a "keepsake" of an important memory.*

*Commentary throughout the newsletter is by students and faculty who attended the '83 Institute. Their quotes mirror the Quartz Mountain experience showing discipline and dedication, hardwork and study, frustrations and accomplishments and humor. They are honest and very serious. They reflect the purpose of the Oklahoma Summer Arts Institute.*

*Summer '83 marks my sixth year at Quartz Mountain. By comparing this summer to other Institutes it is possible to identify reasons why the Oklahoma Arts Institute is so special to the people who participate in it and why it is so important that it be supported here in Oklahoma:*

*. . . . It is a place where long hours and intensely hard work are welcomed as the norm, not the exception;*

*. . . . It is a place where competition is enormous, but there is not one shred of the cutthroat traits which characterize so many art schools;*

*. . . . It is a place where everyone drops pretenses and is willing to be vulnerable;*

*. . . . It is a place where there is unity in striving for excellence and a universal pride in achieving it;*

*. . . . It is a rare place.*

*Mary Y. Frates*

Mary. Y. Frates, Director



### OKLAHOMA SUMMER ARTS INSTITUTE

**Professional Artists Teach:**  
Acting, Ballet, Modern Dance,  
Mime, Orchestra, Painting,  
Photography, Printmaking,  
Writing.

**CLASSES:** 6-hour daily classes are small (15 students per class . . . the ratio is even lower in orchestra sectionals) to ensure intense interaction between the student and faculty artist. Close contact with the artists allows personal direction as well as encouragement, inspiration and the development of skills.

**EVENING ELECTIVES:**  
Interdisciplinary workshops and demonstrations give the student the opportunity to participate in all art forms.

**CONVERSATIONS WITH THE ARTISTS:** Seminars are offered in which the students, through informal dialogue, glean insights into the life of professional artists who frankly discuss frustrations, career plateaus and achievements.

**GUEST ARTIST RESIDENCIES:**  
Three-day residencies of special guests who critique student work, offer lecture demonstrations and workshops and conduct master classes further accelerate the intense curriculum.

**SPECIAL EVENTS:** Films, special interdisciplinary projects and concerts are offered to the students as options in the program.

**CHAMBER MUSIC:** "Eine kleine Quartzmusik"; After dinner, brass, woodwind and string ensembles perform in the very popular chamber music series offered by faculty musicians. "Bach's Lunch": Student ensembles perform in the dining area during lunch each day.

**THE INSTITUTE ORCHESTRA:**  
Every three days the Orchestra presents a concert of major repertoire under the batons of nationally known conductors.

**ONSTAGE WEEKEND — A STUDENT SHOWCASE:** Each student is expected to perform or exhibit his work at "Onstage Weekend", the culminating event of the camp. Concerts, readings, performances and galleries are open to the public free of charge.



# QUARTZ MOUNTAIN MEMORIES '83

*"I never knew Oklahoma or Oklahomans could be so beautiful. It's nice to know that Oklahoma is cultural and has more to offer than oil and red dirt."*

**Toni Kasper, Chickasha**  
mime student

*"Here, this faculty brought me real heroes."*

**Wilburn Hill, Okmulgee**  
acting student

*"People encourage my art here where at home it is looked on as some strange obsession. Some people need to express themselves creatively. The Oklahoma Summer Arts Institute is that outlet."*

**Jennifer Jones, Shawnee, Kansas**  
orchestra student

*"Somehow, knowing that everyone around you is as talented or more talented than you are makes you work much harder. It's not easy at OSAI, everyone pushes themselves to the limit, but the experience gained makes it all worth while."*

**Dena Wiginton, Altus**  
painting student

*"The Conversations and Evening Electives were awesome! If I had come and gone only to these, it would have been worth my time."*

**John Hensley, Enid**  
orchestra student

*"More than learning technique, I learned about myself. I came into contact with instructors, friends and guest artists who will influence me forever. I found 'something' here at Quartz Mountain that I didn't expect. It has totally changed the course of my life."*

**Tonnia Anderson, Guthrie**  
painting student



# PAINTERS



Back Row, left to right: Sylvia Luna, Frederick; Kristin Manhart, Tulsa; Wyatt Smith, Hennessey; Angie Berkson, Tulsa; Brian Jenkins, Tulsa; James Collum, Tulsa; Lance Christian, OKC; liaison Belinda Chlouber, Stillwater; instructor Don Coen, Tonnia Anderson, Guthrie.  
Front Row: Stephanie Campbell, Tulsa; Jill Wyatt, Tulsa; Teresa Palmer, Tulsa; Remy Synar, Tulsa; Dena Wiginton, Altus; Paul Howell, Clinton.

*"The painting classes started out with non-objective work. I didn't quite know what I was doing. That was when I learned of 'danger-symbols' and 'imagery'. We critiqued our first paintings and moved on. I never thought I could finish as many paintings in so short a time on such big paper. I now have the confidence to try anything."*

**Stephanie Campbell, Tulsa**

## STUDENTS STUDY WITH →

### **Don Coen**

Painter  
Boulder, Colorado



*"If in the two weeks I can get the students to really realize that when they do a painting it should be an image that totally comes from them, then I feel like I've accomplished my goal."*

# ACTORS



Back Row, left to right: Vander Olden, McAlester; Ann Wallace, Bartlesville; liaison Michelle Goodwin, OKC; Debra Tubbs, Lawton; Scott Wilson, Okmulgee; Wilburn Hill, Okmulgee; Katie Davis, McAlester; Robin Williams, Tulsa; Amy Fishkin, OKC; Brennan Brown, Tulsa; David Welch, Mustang.  
Front Row: Tony Prado, Ponca City; Beth Bates, Harrah; Rob Hudson, Tulsa; instructor Bill Levis; Marla Herron, McAlester; Kathleen Harris, Tulsa; Gaye Sikes, Chickasha; Doug Anderson, Alva.

*"At the Institute, I've grown and learned more about art and dedication than anywhere else or at any other time. Mr. Levis has been a real help in showing me what it's like to stop pretending and let loose real bonafide emotions."*

**Tony Prado, Ponca City**

## PROFESSIONAL ARTISTS AS MENTORS

### **William Levis**

Associate Professor of Theatre  
Florida State University  
Tallahassee, Florida



*"An actor cannot just work in his own vacuum — in his own discipline. In fact, in order to be an actor, he has to be a more well rounded person in his knowledge of other art and in his life in general. And that really happens here."*



Standing, left to right: Billy Coburn, Guthrie; Hilary Manhart, Tulsa; Sally Minkler, Tulsa; Diane Peterson, Tulsa; Roger Vogel, Tulsa; instructor Lynwood Kreneck; Milton Mounts, Edmond; Chris Hoggard, OKC; Mark Biechler, Edmond; David Crismon, OKC; Emily McDonald, Norman; David Clymer, OKC; Dan Heidebrecht, OKC; Grant Harris, Ponca City.  
Seated: Debora Wood, OKC; liaison Lisa Guess, Norman; Vanessa Taft, OKC; Tim Brown, OKC.

*"We work hard all day, but it's worth it. I've learned a lot about my own style of art and that there are other people that like that same style. Lynwood Kreneck is incredible. Everyday you learn something new. The secret of this place is just let loose and go for it . . . just let it go and do it."*

Mark Biechler, Edmond

## DAILY CLASSES DEMAND DISCIPLINE →→

### Lynwood Kreneck

Professor of Art  
Texas Tech University  
Lubbock, Texas



*"If you can't stand any form of criticism you're in for a long tough time. Emotionally it can be very upsetting, but it's a necessary part of the growth pattern of an artist and must be put into perspective and thrown into the sum total of all your experiences."*

# BALLET DANCERS



Standing, left to right: Nancy Scherback, Wichita, KS; Karen Reis, Tulsa; Barbara Orr, Woodward; Melanie Boyd, Tulsa; accompanist Dan Waite; instructor Hilary Cartwright; Cathy Peters, Bartlesville; Penny Askew, Clinton; Colleen Oehler, Lawton; Stephanie Procopis, OKC.

Seated: Erin Carroll, Edmond; Kathy Boston, OKC; Leslie Berlin, Tulsa; Chris Lovasz, Norman; Valerie Robin, Tulsa; Paige Harrison, Bartlesville. Not pictured, Kerry Owens, Tulsa.

*"My two weeks with Hilary were helpful as well as challenging. I worked harder here than ever before and it paid off with improvements in my dancing and a fulfilling performance in the end."*

Colleen Oehler, Lawton

## AND PLENTY OF HARD WORK

### Hilary Cartwright

Dancer and Choreographer  
New York, New York



*"Technique is not everything. Your quality and your interior person is what the audience wants to have communicated to them. That's what is important. Far more than doing three or four pirouettes spectacularly fast."*

# MODERN DANCERS



Back Row, left to right: liaison Tracy Sullivan, Lawton; Laura Spears, OKC; JaDonna Reeder, Foss; accompanist Angela Blackledge; Chris Hart, Clinton; Stacy Rist, Ardmore; Amy Zuckerman, Norman.  
Middle Row: Kim Sasnett, Edmond; Anna Sasaki, Norman; Joanna Welker, OKC; Lee Rhodes, Ardmore.  
Front Row: Kimberly Banks, Norman; Cindy Robinson, Weatherford; Michelle Hudson, Tulsa; Jacqueline Wallace, Claremore.

*"These two weeks have been an inspiring experience and have helped me through a lot of fears I have had about dance and about life. I didn't think I could look so beautiful when I danced. This is truly a chance of a lifetime and a turning point in my life."*

Kim Sasnett, Edmond

## CLASSES ARE SMALL →→

### Ko Yukihiro

Director, Modern Dance Program  
University of Oklahoma  
Norman, Oklahoma



*"You can study dancing technique for many years but dancing is not just a display of techniques. To be an artist it has to be a part of your life. You need to get creative inwardly so that through movement your inner being will be projected out."*



# Mimes



Back Row, Left to right: Chris Leach, Tulsa; Angie Croom, Stillwater; Elizabeth Laurent, Guthrie; Malinda Waughtal, Stillwater.  
Middle Row, David Duffy, Tulsa; Dana Todd, Tipton; Shawn Mengers, OKC; Nancy Vogel, OKC; Waynel Mayes, Hobart; Allison Reed, Del City; Tracy Hasley, Stratford.  
Front Row: Toni Kasper, Chickasha; Gayla Norvell, Mustang;  
Instructor: Tom Leabhart; Carl Kraenzel, Lawton; Mike Aleman, OKC; liaison Tim Trujillo, OKC.

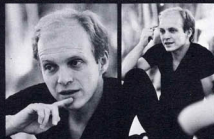
*"We worked very hard in our classes and put a lot more than physical stress into what we did. Instead of working just for ourselves, we learned what we call 'synergy'. We worked as a group and put all our energy toward the goals of that group."*

**Malinda Waughtal, Stillwater**

## THE WORKLOAD IS LARGE

### **Thomas Leabhart**

Resident Artist, Assistant Professor  
Pomona College  
Claremont, California



*"I try to get the students to gain a better mastery of their bodies — giving them a better sense of where their center is and how to move out from that center with a certain amount of confidence and authority."*



Seated, left to right: Laura Carter, Choctaw; Tami Grooms, Newalla; Karen Frayne, San Jose, CA; Jill Carpenter, Clinton; Tami Blankenship, MWC; Bryan Dietrich, MWC; Dana Meyer, Lamont; Kelli Watkins, Ardmore; Trae Linderwood, Ardmore; Cary Walker, Shawnee; Amy Lategola, Norman.  
 Standing: instructor Andrew Salkey; Cathy Still, Tulsa; Lavonna Wade, Orlando; Tim Beauchamp, Grove; Adrienne Greer, Frederick; liaison Ken Walter, Guthrie.

*"My classes have revealed to me the true nature of writing poetry, as well as giving me new insights on how language can be used to create certain moods and images. The surroundings at Quartz Mountain are so beautiful. It is quite an inspiration to us who write."*

Amy Lategola, Norman

6 HOUR DAILY CLASSES →→

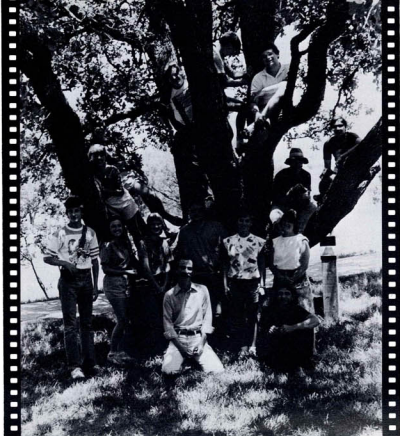
### Andrew Salkey

Poet; Professor of Writing  
 Hampshire College  
 Amherst, Massachusetts



*"Poetry is difficult because you're dealing with a lot of abstract thoughts and ideas. Language and words are the basic material, but the arrangement of those words must be dictated by the feelings you have for the subject matter. Talent helps, but a little talent can be just as valuable as a great deal of talent. What's important is the nurturing of it, the developing of it and the directing of it."*

# PHOTOGRAPHERS



In tree, left to right: Barbie Ball, Edmond; Will Czerwinski, OKC; Mark Smith, Elk City; Cole Frates, OKC; Ronald Olson, OKC; Garth Dowling, OKC; Thad Palmer, Norman.  
Standing: Scott Altro, Edmond; Jackie Lange, Stillwater; Cheryl Wallace, Edmond; Bill Cochrane, Edmond; Claire Wheeler, Enid; liaison Cynthia Rodriguez, Norman; instructor Ray Belcher and guest artist Bernard Plossu.

*"The Oklahoma Summer Arts Institute is an excellent institution and a great base for future artists. I contribute my desire to be a photographer and an artist entirely to OSAI. Through their teachings and guidance I have achieved so much."*

Bill Cochrane, Edmond

## FOLLOWED BY EVENING ELECTIVES

### Ray Belcher

Photographer  
Galisteo, New Mexico



*"Photography is more than practicing your art with a camera. You must train your eye and your mind and relate what you see and feel to expression through the finished photograph."*

## 1. VIOLIN

Back Row, left to right:  
instructor Lucy McLarry,  
Oklahoma Symphony Orchestra;  
Susie Kim, Lawton; Ina Simon,  
Collinsville; Carolyn Shirey,  
Lawton; Alan Lawrence, MWC;  
Ivey Simmons, OKC; John  
Arnold, Moore; Amanda  
McLarry, OKC; Andy Johnson,  
Enid; Diane Klepise, OKC.  
Front Row: Jennifer Jones,  
Shawnee, KS; Janet Wagner,  
Norman; Sheila Arnold, Moore;  
Janet Barrett, OKC; John  
Hensley, Enid; instructor David  
Robillard, Oklahoma Symphony  
Orchestra.

## 2. BASS

Back Row: instructor John  
Williams, Oklahoma Symphony  
Orchestra; Darin Shores,  
Norman; Burt Montague,  
Lawton; John Lowe, Muskogee.  
Front Row: Sally Murphy,  
Norman; Jason Hadley, Norman.

## 3. TUBA

Instructor Mark Mordue,  
Oklahoma Symphony Orchestra;  
Eric Cryer, Norman.

## 4. HORN

Back Row: Tiffany Newberry,  
Norman; instructor Bruce Helm,  
Tulsa Philharmonic; Lisa  
Emrich, MWC; Jennifer  
Goodman, Lawton.  
Front Row: Catherine Durham,  
Lexington.

## 5. PERCUSSION

Left to right: instructor John  
Galm, faculty, Colorado  
University; Jay Morgan,  
Edmond; Lisa Durbin, Norman;  
Shannon Brown, Edmond.

## 6. TROMBONE

Standing left to right: Dara  
Bryant, McAlester; Brenda  
Spyker, Garber; David Bruce,  
Norman. Instructor Allan  
Kaplan, Oklahoma Symphony  
Orchestra.

## 7. CELLO

Back Row, left to right:  
instructor Marjory Cornelius,  
faculty, University of Oklahoma;  
Stephanie Long, Tulsa; Monty  
Lawson, Stillwater; Nancy  
Bonham, Shawnee; Gregory  
Ingels, Norman; Ursula  
Johnson, Edmond; instructor  
Vic Filipe, New Mexico  
Symphony Orchestra.  
Front Row: Wesley McEwen,  
Stillwater; Lisa Burns, Norman;  
Allison Yee, OKC; Linda Slick,  
Norman.

# ORCHESTRA SECTIONALS

PRACTICE,  
PRACTICE,  
PRACTICE  
EVERY DAY.....

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VIOLA  
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VIOLIN  
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PERCUSSION  
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TROMBONE  
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TRUMPET  
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HORN  
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BASSOON  
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CLARINET  
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OBOE  
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FLUTE



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"Sometimes I thought I would just drop from exhaustion or fall asleep while another section was being rehearsed. But the 'musician's high' we felt after performing outweighed the hours of tiring but worthwhile rehearsals."

Amy Endrizal, Edmond

"At OSAI I learned I can play anything in the world if I just try."

Jennifer Jones, Shawnee, Kansas



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PERCUSSION

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TUBA

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TROMBONE

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TRUMPET

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HORN

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BASSOON

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CLARINET

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OBOE

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FLUTE

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VIOLA

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CELLO

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BASS



11

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8. CLARINET

Left to right: instructor Eric Ginsberg, Oklahoma Symphony Orchestra; David Vandewalker, McAlester; Katherine Coker, Norman; David Phipps, MWC. Front Row: Michael Whitmore, Norman.

9. BASSOON

Back Row, left to right: Maria Samaras, OKC; Kara O'Leary, Lawton; instructor Betty Johnson, Oklahoma Symphony Orchestra.

Front Row: Steve Linhart, Albuquerque, NM; Todd Hammond, Lawton.



12

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10. TRUMPET

Back Row: instructor Jacob Larson, faculty, University of Oklahoma; Julianna Leveridge, Norman; Paul Crowl, McAlester. Front Row: David Anderson, Lawton; Hans Bailey, McAlester.

11. OBOE

Left to right: Brenda Winningham, OKC; instructor Darrel Randall, faculty, University of New Mexico; Tim Long, Holdenville; Tracy Perusse, Yukon. Not pictured, Marianne Ingels, Norman.

12. VIOLA

Back Row, left to right: Stacy Goff, Muskogee; Lori LaGasse, McAlester; instructor Lucy Feldkamp, Oklahoma Symphony Orchestra; Shelby Robinson, Ponca City; Crystal Sare, Bartlesville.

Front Row: Dru Gaweil, Ponca City; Michael Babb, Jenks; Bryan Marten, Norman. Not pictured, instructor Margie Chapman Cooper, faculty, State University of Fredonia, NY.

13. VIOLIN

Front Row, left to right: Kristen Hussey, Norman; Brenda Lea, OKC; instructor Graybert Beacham, Tulsa Philharmonic. Row Two: instructor Ann Catterly, Tulsa Philharmonic; Janice Succi, Bartlesville; Julie Berryman, OKC; Anne Halley, Shawnee; Shari Putnam, Ponca City; Susan Hobbs, Norman;

Amy Ginsberg, Tulsa. Back Row: Hyun Bae, Lawton; Kevin Litzker, Lawton; Gary Patrizi, Lawton.



13

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14. FLUTE

Left to right: Dottie Bigler, Snow; Lisa Berryman, Guthrie; Lisa Long, Holdenville; Julie Ritchey, Velma; instructor Deborah Egekvist, faculty, Marshall University, Huntington, WV.



14

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# ...A MAJOR CONCERT EVERY 3 DAYS

## David Becker

Conductor/Faculty, School  
of Music  
University of Miami  
Miami, Florida

"These students perform so far past their ability, they have no idea.

They are getting an experience here they will never have anywhere else, certainly not at home. It has to be with them for the rest of their lives."



## Andrew Schenck

Music Conductor  
Baltimore Chamber Opera  
Theatre  
Sunnyside, New York

"Tonight was fantastic!  
These kids don't play like  
students — they play like  
pros."



## CONCERT PROGRAM

### Wednesday, June 8

**MARCH TO THE SCAFFOLD**  
from *Symphonie Fantastique*  
Hector Berlioz

**Concerto for Viola and  
Orchestra**

David Becker, Violist  
Georg Frederic Handel

**HOEDOWN from Rodeo**

Aaron Copland

**Symphony #2 in D Major**  
Jean Sibelius

### Saturday, June 11

**Trumpet Voluntary**  
Henry Purcell

**Finlandia**

Jean Sibelius

**Battalia**

Heinrich Bilber

**The Pines of Rome**  
Ottorino Respighi

### Wednesday, June 15

**Symphony #8 in F Major**  
Ludwig von Beethoven

**Scheherazade**  
*The Young Prince and  
Princess*

Nicolai Rimsky Korsakov

**Academic Festival Overture**  
Johannes Brahms

### Saturday, June 18

**Overture to Die Meistersinger**  
Richard Wagner

**Scheherazade**  
*The Sea and Sinbad's Ship*  
*The Story of the Kalendar  
Prince*  
*The Young Prince and  
Princess*  
*The Sea; The Ship Crashes*

**Conclusion**

Nicolai Rimsky Korsakov

"Being in the orchestra, I had the opportunity to play professional music in a professional way. I feel our orchestra had such POWER! We could play anything we wanted."

Julianne Leveridge, Norman trumpet

"The best thing about the Institute is that it gives you a taste of life as a professional artist — the hard work, the pride and joy of having an audience applaud for you after a performance that in many cases might have been the best performance of your whole life."

David Phipps, Midwest City clarinet

"OSAI is the greatest thing I have ever been to. It takes so much out, and it comes back double when you hear the crowd cheering so loudly. I love to play and this camp makes me want to play forever. All the work is worth it when you're finished with the concert and you think, 'Hey, that was me playing that music, and they liked it!'"

Brenda Lea, Oklahoma City violin

# CHAMBER MUSIC EVERY DAY

**Eine kleine Quartzmusik** — Evening performances of brass, woodwind and string ensembles by faculty musicians.

**Bach's Lunch** — Student ensembles perform each day during the lunch hour in the dining area.



Music Faculty. Back Row, left to right: Deborah Egekvist, flute; Darrel Randall, oboe; Eric Ginsberg, clarinet; Betty Johnson, bassoon; Andrew Schenck, conductor; John Galm, percussion; Bruce Heim, horn; Peggy Payne, piano; Jacob Larson, concertmaster; Allan Kaplan, trombone; Mark Mordue, tuba; John Williams, bass. Front Row: Lucy McLarry, violin; David Robillard, violin; Ann Cafferly, violin; Graybert Beacham, violin; Margie Chapman Cooper, viola; Lucy Feldkamp, viola; Vic Firlie, cello; Marjory Cornelius, cello.

## EURHYTHMICS

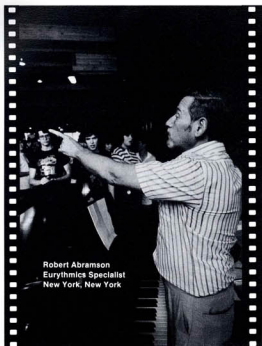


### A WEEK LONG SYMPOSIA

*"Eurythmics is body sense. I teach the students to listen to a musical beat very carefully and be able to stop the rhythm or change it on a dime. Eurythmics is a quick reaction study. Eurythmics has its own rhythm. That's obvious in dance or music but equally important in sculpture and painting. Rhythm is a common denominator in any art. For a few it comes instinctively. For the rest of us, it can be taught. That is what the exercises are designed to do.*

*"I work with the music students about the need to plan ahead but the need to preplan applies to all students. Body and mind must work together. One just doesn't play notes. The notes are leading you somewhere. You have to know where you are going in advance. By having to get up from the ground and go down against gravity in different lengths of time, and keep a beat going you must preplan where you are going to be.*

*"The artist must be in control. Exploding with feeling isn't enough, the artist must communicate that feeling carefully. In the hands of a great artist the audience isn't aware of technique—it just feels right. It looks easy. Getting to the easy stage is what takes all the work."*



Robert Abramson  
Eurythmics Specialist  
New York, New York

## GUEST ARTISTS GIVE INSIGHTS INTO PROFESSIONAL CAREERS



Painter Fritz Scholder returned to Quartz Mountain with the critical eye of a professional. During his three day residency, he lectured, held a critique of student work, previewed a new film produced by the Oklahoma Summer Arts Institute and gave a demonstration, followed by a poster signing.



### THE POSTERS



Since his first visit to Quartz Mountain in 1980, Fritz Scholder has designed an annual poster for the Oklahoma Summer Arts Institute.

The staff, faculty and students of the Institute wish to thank Mr. Scholder for his donation to the program. The posters have provided an important graphic showcase for the Institute. They are exhibited in galleries in Oklahoma and across the country. "Purple Rose", "Le Viens", "Portrait of Lone Wolf" and "Fritz Scholder: An American Portrait" are available for purchase from the Institute at the artist's gallery price \$20 unsigned, \$40 signed. The full set of four unsigned posters can be purchased for \$65. Please add handling charges of \$2.50. Purchases are tax deductible and entitle you to a membership to the Oklahoma Summer Arts Institute. All proceeds from the sale of the posters go to the Oklahoma Summer Arts Institute. Send orders to: Oklahoma Summer Arts Institute P.O. Box 18154 Oklahoma City, Oklahoma 73154



### THE DEMONSTRATION

*"Why does a painter paint? The answer is obvious to a painter. One paints because one must. I have always drawn and will never stop. For me, there was never any question about what I would do."*

*"The first encounter is a very creative one. It's a matter of almost doing battle with the canvas. Either you win or the canvas will win. Because of that, when I touch the canvas, I make sure the canvas knows it."*

*"Paint drips, it smears, it's thick or thin. The whole process is sensuous — I'm working with flexible brushes, paint that is buttery, color that is luscious, and it's a turn-on, a great joy."*

*"It's the activity that counts for the artist. The result is really another realm, the realm of the viewer, the dealer, the entrepreneur, the publisher. . . . the Art Market. One can't think about that. That's not part of the studio activity. I've always painted for myself and I always will."*

Excerpts are from Fritz Scholder: An American Portrait, a 30 minute documentary film produced by the Oklahoma Summer Arts Institute. The film will be aired nationally over PBS Monday, November 7, 1983, 9:30 p.m. CST.



# FRITZ SCHOLDER VISITS QUARTZ MOUNTAIN



"Criticism is a process you must go through. It's not easy because it's personal. No matter how nicely someone puts it, it still cuts deep. But it's by that process that you become even more determined to say, 'I'll show him' or 'I'll get better'. For some, it's their first critique, but if they plan on being artists, it won't be their last."

Fritz Scholder



Painting students (left to right) Stephanie Campbell, Tulsa; Remy Synar, Tulsa; Dena Wiginton, Altus, and Bryan Jenkins, Tulsa, listen intently to Fritz Scholder's critique of student work.

## THE CRITIQUE

### BEFORE

**Dan Heidebrecht:**

"There's a lot of me in my work, so if he smashes it, there's some of me that's going to be smashed with it. But I can take it."

**David Crismon:**

"Good or bad, both kinds of criticism can help me. I'm ready for him."

**Mark Blecher:**

"Yeah, I'm really nervous."

### AFTER

"He said he didn't like my work but you know, I do. I like the way I did it."

"His opinion is just that. It's no more valid than a stranger you meet on the street."

"He liked mine. I was real happy."

## THE LECTURE

There are times when one should ask oneself, "What am I going to do now?"

This is a record of your time. This is your movie. The human being can exist as a free individual and his freedom lies in his ability to mould his thoughts.

However, freedom is not free. There are responsibilities to one's self, if one is to be a free individual. Priorities must be established. You need to know what you want, for you may get it.

It takes much work and many hours to become good at anything. Hard knowledge, imagination, luck, timing and one's own uniqueness are the ingredients for public success. Private success consists of integrity to one's self and one's work and a developing finesse for living. One must take from everything and everyone. And give all that you can. Remember, life is short and death is long. Once you have become good you realize that you can become better. How does one become better?

By living out your dreams and fantasies.

Only your frame of reference limits you.

Travel. Nothing changes one's perception more dramatically than different realities. Climb the mountain in to the castle ruins of Vlad the Impaler at twilight in Transylvania and look down at the Carpathians; descend into the tomb and walk on a carpet of mummies. Ride a camel on the desert shore of the Isle of Djerba where Ulysses ate of the lotus; whisper questions to the Sphinx at night and shout at being caught in a riot in Rome as the limosine of the President of your country speeds by. Sit for hours at side walk cafes and drink with your heroes. And spoon it down. Make a pilgrimage to Mougins or Abiquiu. Draw a cross on the crypt of Marie LaVeau with a piece of red brick. Make your gesture. This is important.

And there are other things one should do.

Spent time patting a dog or cat.  
Look up and down.  
Believe in the unknown, for it is there.  
Live in many places.

Live with flowers and music and books and paintings and sculpture.

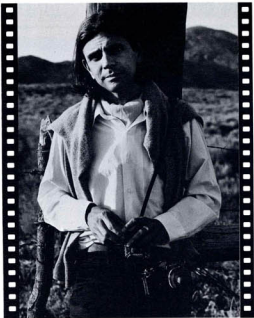
Keep a record of your time.  
Learn to write well. Learn to read well.  
Learn to listen and talk well.  
Know your country, know the world, know your history, know yourself. Take care of yourself physically and mentally. Be good to yourself. You owe it to yourself. Be good to those around you. And do all of these things with passion.

Yes, passion and love are the most important of all. These take on many forms and are the most difficult to sustain. Love and passion make up the creative energy for the artist. Love is essential. To love and to be loved brings meaning to one's existence and one's work.

It's your movie.  
And this is a record of the time.  
You are alone, listening to me.  
This is all that I have to say.

Excerpt from an address given by Mr. Scholder to the graduating class, School of Fine Arts, Arizona State University, May 12, 1963.

**Bernard Plossu**  
Photographer  
Santa Fe, New Mexico



Bernard Plossu, one of the world's leading traveling photographers, came to

Quartz Mountain for a three day residency. Plossu

worked with the photography class, joined in the field trips, critiqued student work, lectured and presented a slide show entitled "There's Nothing

Wrong with Making a Living in Photography."

Students from all disciplines were drawn to this gentle, soft-spoken Frenchman as he shared

his philosophy on photography, on art and on life.



Exhibits by faculty and guest artists are displayed throughout the Institute. During Onstage Weekend student work from visual arts classes is added to the galleries. Quartz Mountain becomes a museum for two weeks.

## GUEST ARTIST BERNARD PLOSSU:

*"I cannot not-see anymore."*

*"Photography, I believe, has two main purposes; first, as a means to simply understand the world; and secondly, to communicate and share with others."*

*"It does not matter that much, after all, if a picture is in focus or a blur. It is its soul that matters, not its sharpness."*

*"Photography is more concerned with evoking than capturing. It's about timelessness rather than time stopped."*

*"Photography is a part of life for me. I breathe like I take pictures. It's to the point where I don't take photographs, they take me."*

*"It takes two basic things to make a good photograph. It takes instinct and discipline, and that's a wonderful paradox. You have to be disciplined — know all the technical stuff, impose rules on yourself. But to take a good picture, you must make it alive, transcend the discipline; and that's the instinct, the mad magic moment when your adrenalin is just flowing and going, that moment that causes you to click your camera."*

*"In anything you do, the main thing is the guts you put into it, and if you start analyzing, thinking you're an artist, you become self-conscious — you lose your innocence."*

*"Always go where roads end on maps, where there is nothing."*

*"My advice to you is that if you want to do your own creative photography and become a professional photographer, then you should consider that there's nothing wrong with making a living with commercial photography. It can finance the other type of free or creative photography. I think it's very healthy to do both."*

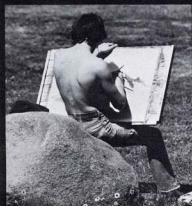
*"Eureka — click."*

## THE GALLERY EXHIBIT

A Culmination of  
Two Weeks of Study  
and Effort

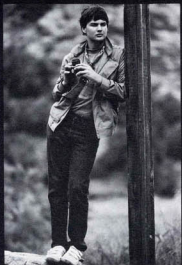
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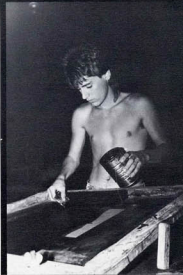
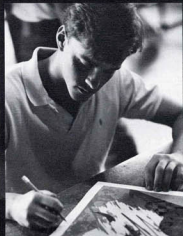
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Jackie Lange, Stillwater  
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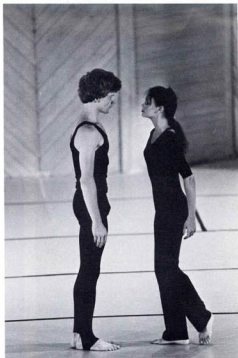


## ONSTAGE WEEKEND

WORKS IN PROGRESS — ACTING, BALLET, MIME, MODERN DANCE, WRITING



Modern Dancers in Performance

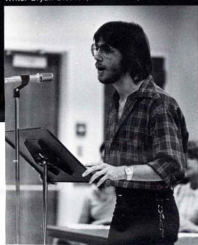


Mimes Carl Kraenzel, Lawton and Gayla Norvell, *Mustang*

Mimes: Tracy Hasley, Stratford; David Duffy, Tulsa; Angie Croom, Stillwater; Dana Todd, Tipton; Gayla Norvell, Mustang



Writer Bryan Dietrich, Midwest City



Mime Tracy Hasley, Stratford



Modern Dancers Laura Spears, OKC and Anna Sasaki, Norman

Ballet Dancers in Performance



Actor Beth Bates, Harrah



*"The evening spent visiting Onstage at Quartz Mountain was one of the most inspiring times I can remember. There were the most exciting vibrations everywhere as one turned from one artistic discipline to another. I loved the entire evening and shall never forget the talent, enthusiasm and dedication which I witnessed. The visit has indeed gifted my life."*

Jean Hendrick, Member, State Arts Council of Oklahoma

# OFFSTAGE

With all the work there's still time for fun

*"The Institute was truly a learning experience in one of the most bizarre atmospheres with some of the most wonderful folks God put on earth."*

Stacy Goff, Muskogee orchestra student



Students from across the state discover a peer group with similar interests.

"Carl, have you ever seen so many weirdos in one place?"

The Armadillo meets Hot Lips.

## OFF THE WALL

Painters and

Printers: *"Bring back Cliches!"*

Group Camp: *"Bontu."*

Fritz: *"Let's face it, I'm nuts."*

Don: *"Flamingo you!"*

Lynwood: *"Do Russian bears say 'nyet' in the woods?"*

Bernard: *"It's better to be young and unknown than old and famous."*

Everyone: *"Where's Mary?"*

Everyone

else: *"Who cares. Where's the nurse?"*

Tom: *"I have all my parts."*

Music

students:

*"We can explain Eurythmics.  
It's uh . . .  
Well, it's uh . . .  
uh . . .  
Well, never mind, you'll love it!"*

Mary, you've just been flamingoed.



*"Achtung, ze orchestra vill be on ze indoor stage!"*

Kappelmeister Burns





"All the better to see you with, my dear."

"I'm not going to let the heat crack my instrument."

Pyrol Pyrol Pyrol



"Guysselle" — Ballet for Boys  
Mirror, mirror on the wall, whose passe is best of all?



## "FAREWELL AND CONGRATULATIONS FOR A JOB WELL DONE."

The Counseling Staff

*"The two weeks at this magic kingdom is a unique blend of environment, personalities and common interests. Coming together in a setting faraway from the McDonalds, M\*A\*S\*H, the morning newspaper, etc. into a setting so intense and concentrated brought me to a new awareness and appreciation of how important art is to the nourishment of the soul and the mind."*

Patty Smith, Counselor; Music Specialist, Norman Public Schools

## STUDENTS LEAVE WITH NEW INSIGHTS, NEW FRIENDSHIPS AND A NEW SELF



Counseling staff, back row: Judy Langdon, Tonkawa; Lisa Guess, Norman; Pam Rowland, Norman; sound technician, Jay Janzen, Bartlesville; Mia McEldowney, Seattle, WA; Tracy Sullivan, Lawton.  
Middle row: Betty Bowen, Cushing; Liz Owen, Lawton; Belinda Chlouber, Stillwater; Susan Johnson, Walters; Michelle Goodwin, OKC; Ric Baser, Chickasha; Tyrone Wilkerson, OKC; nurse Gayla Akers, OKC; Lisa Voorhis, Norman; Patrick Havens, Edmond; Tim Trujillo, OKC.  
Front row: Cynthia Rodriguez, Norman; Stan Gilliland, Stillwater; security, Jim Jackson, Norman; M. J. Henderson, Dodge City, KS; Ken Walter, Guthrie; Patty Smith, Norman.





*"Good-bye OSAI.  
Thank you for being here."*

Bryan Dietrich,  
Midwest City  
writing student

# PPPLA PPPLA

"I am now convinced that I will continue my studies in modern dance. The interest you have shown in my future in the arts is extremely commendable. You have helped me more than you will ever know. Thank you so very much."

"I think it's great when one person cares enough for another to give them a fantastic experience. That is what you've done for me, and I could never thank you enough."

Amy Zuckerman, Norman modern dance student

Wyatt Smith, Hennessy painting student

## TO OUR CONTRIBUTORS FOR INVESTING IN OUR FUTURE . . .

Our entire program, including financial aid to students, is supported by contributions received from individuals, corporations and foundations. Becoming a contributing member entitles you to receive this newsletter which you may use to inform of student activities. The biggest gift, however, is the opportunity to help our state's most talented students realize their potential. We need your help!

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*"Not only has the Institute helped me improve my violin playing, but it gives me an extra push throughout the year to practice. You see, there is no orchestra in my home town and it's this place that makes me going. Thank you."*

**Anne Hailey, Shawnee orchestra student**

*"I learned so much in such a short period of time. My self esteem and confidence have been boosted and I'm ready for anything. Thank you, thank you for making this place possible."*

**Robin Williams, Tulsa acting student**

*"Looking toward a profession in the arts, I have become convinced that through the positive instruction here, that I can make it. Without your help, this camp would never be able to touch lives in the way it does. I thank you."*

**David Anderson, Lewton orchestra student**

*"The experience I have gained here is nothing like I could get anywhere else. Through your help to the Oklahoma Summer Arts Institute, you have helped give Oklahoma a brighter future in the art world. Thank You."*

**Garth Dowling, Oklahoma City photography student**

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Elizabeth Lowe, Oklahoma City  
Mrs. James B. Lowe, Oklahoma City  
Dr. & Mrs. Richard Loy, Oklahoma City  
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MacKainburg-Hulseby Foundation, Oklahoma City  
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Fonda Ashley Martin, Atoka  
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McMaster Publishing Company  
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Frank F. McBride, Lawton  
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McPherson Ford Co., Inc., Atoka  
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Lo-Cor (Ret.), Mrs. Walter L. Miller, Atoka  
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Glenk & Kay Masser, Oklahoma City  
Judy Nallen, Tulsa  
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Atoka  
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Philip Buhman, Blackwell  
Henry & Frances Cole, Atoka  
Gilette Conn, Oklahoma City  
L. M. & Mrs. M. C. McClain, Atoka  
Bill Crawford, Lawton  
David DeLana, El Reno  
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Jim Clark Chevrolet, Atoka  
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Gibson Discount Centers, Lawton  
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Robert Community Theatre  
Hobart Public School  
Howard Chemical & Supply, Inc., Atoka  
HTE, Inc., Oklahoma City  
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Oklahoma Wheat Commission, Oklahoma City  
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Lula Club, Atoka  
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Mary Feltows, Atoka  
Marilyn Pitt, Mangum  
Dana & Larry Green, Frederick  
Sandra Hart, Atoka  
Sue Higdon, Atoka  
Donna Horton, Atoka  
Paulette Krueger, Atoka  
Helen Ladice, Atoka  
Carroll & Marshall Maves, Hobart  
Cese Miller, Atoka  
Louise Mobley, Atoka  
Marie Muse, Hobart  
Laverne Newton, Blair  
Officers Wives Club, Atoka AFB  
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Dorise Stroud, Eldorado  
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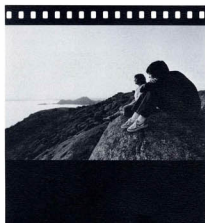
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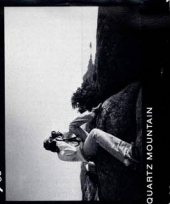
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