

VISITORS PROGRAM
OKLAHOMA SUMMER ARTS
INSTITUTE

JUNE 15-16, 1991





VISITORS PROGRAM

Oklahoma Summer Arts Institute
Quartz Mountain Resort Lone Wolf, Oklahoma
1991

Every year, during the Oklahoma Summer Arts Institute, we invite special guests to Quartz Mountain to celebrate the arts with our faculty, staff and students. These people are part of our Quartz family—donors who make possible the programs of the Oklahoma Arts Institute.

This year, we welcome contributors who are visiting on Saturday, June 15 and Sunday, June 16. Together we will participate in a special occasion celebrating our individual and collective origins.

This occasion provides an opportunity to express our appreciation to those who have made our work at Quartz Mountain possible. It also reminds us that it is proper for us to reflect upon our history and our obligations to ourselves, our society and our earth.

The Quartz Mountains, islands in a prairie sea....

Quartz Mountain is a mysterious and ancient landscape—home to rare creatures and plants, site of past sacred Indian ceremonies. Now, farmland has replaced the prairie that surrounds the mountain. What are our responsibilities to this place—we inheritors of those Europeans who moved west and developed this land? We have an obligation to protect and preserve Quartz Mountain so that our children and theirs can gather here for music, song and dance. As we strive to make Quartz a regional conference center with a national reputation, we acknowledge and affirm our responsibility to this beautiful place which we chose as our educational site thirteen years ago.

Native Americans, a continuing contribution....

The Kiowas, Apaches, and Comanches, whose sun dances were held in the Quartz Mountain area, nurture an enduring and vital culture. Their arts testify to man's spiritual quest for beauty and meaning. It is our intent to continue to acknowledge and include Native Americans in our programing at Quartz Mountain.

The arts, a reflection of our own humanity....

The Oklahoma Arts Institute at Quartz Mountain is a place where students young and old can come to learn, share new insights and affirm the power of the arts as they effect the lives of individuals and the larger community. It is a safe place for searching, exploring and developing. June 15-16, 1991 is a time to reflect and to celebrate.

Welcome to Quartz Mountain and the special magic of the Oklahoma Summer Arts Institute!



OKLAHOMA ARTS INSTITUTE

THE MISSION...

The purpose of the Oklahoma Arts Institute is to provide programs of excellence in arts education for Oklahoma and the region in order to develop future artists and arts audiences and to enhance the quality of life for all Oklahomans.

Goals & Programs:

OKLAHOMA SUMMER ARTS INSTITUTE

To nurture young Oklahoma talent and provide pre-professional training for young people by administering a fine arts camp for students 14-18 years of age.

ADULT INSTITUTES IN THE ARTS

To provide continuing education in the arts to teachers, and community artists who seek new techniques and self-renewal by administering a series of weekend workshops.

ARTREACH: MOVING THE MOUNTAIN

To make the public aware of the value of arts education by administering a statewide outreach project consisting of student and faculty exhibitions, publications of student work, and documentary films for schools and television.

QUARTZ MOUNTAIN: AN ARTS AND CONFERENCE CENTER

To develop a facility in which people can participate in the study of the arts in a beautiful, natural environment. The Oklahoma Arts Institute has entered into a partnership with the State to develop Quartz Mountain State Resort as an arts and conference center for the Southwest.

A SPECIAL PROJECT ORIGINS...

A Collective History

The focus of this year's Institute is "Origins." Students, faculty, staff and visitors will explore their own ancestral histories, celebrate the founding of the Oklahoma Summer Arts Institute and experience the sources and foundation of individual and societal expression, of the arts.

In preparation for "Origins," the Quartz Mountain family was asked to recall ancestral backgrounds and stories which can be heard on audiotape and videotape in the Gallery. All visitors to the Institute will be asked to participate in the project by entering their own histories into a log book in the Gallery. At the end of the Institute, the newspaper, *Quartz Mountain Rattler*, will publish our collective history.

Native American Origins

Central to this year's project is our showcase on the contribution of the Native American culture, particularly the Kiowa Nation. Students will have the opportunity to decipher the Kiowa Calendar in the gallery, to work with noted author N. Scott Momaday as he traces his roots to Rainy Mountain and to meet other Native American guests: Kiowa singer Ralph Kotay and Comanche flutest Doc Tate Nevaquaya. Scholar Arthur Silberman will be in residence to present a seminar on Kiowa artists. Kiowa dancer/historian, Philip Bread, and photographer David Fitzgerald, will be guests of the photography class to discuss their book-in-progress, *Kiowa Elders*.

Gallery Exhibitions

Faculty, guest artist and student work will be displayed in Les Galleries de l'Ecole des Buzzards. Prints by guest artist N. Scott Momaday will be featured, and Portraits of Kiowa Elders by Oklahoma photographer David Fitzgerald will also be on display in the gallery. Allan Houser's sculpture "As Long As the Waters Flow" is a special highlight of this exhibition. Students will have the opportunity to explore with 3-D glasses a 6.5' x 6.5' stereo photograph of Kiowa Artists at Fort Marion.

Shadow Dances, A New Commission

To conclude Onstage on Saturday, June 22, Composer Samuel Adler will conduct the Institute Orchestra in a premier of *Shadow Dances*, his new composition, which explores the ancestral shadow-lodge myth of the Nez Perce Indians. Commissioned especially for this occasion by the Oklahoma Arts Institute, this work is an appropriate finale to our celebration of Origins.

STUDENTS AND FACULTY OF THE 1991 OKLAHOMA SUMMER ARTS INSTITUTE

The Institute Orchestra

Cisele Ben-Dor,
1st Week Conductor
Samuel Adler,
2nd Week Conductor

FLUTE

Lisa Colson, Mustang
Andrea Raven, Ponca City
Jill Siegriest, Shawnee
Sarah Thompson, Edmond
• Gwen Powell

OBOE

Kimberly Bartlett,
Oklahoma City
Heidi Huseman, Norman
Urmila Malvadkar,
Oklahoma City
• Darel Randell

CLARINET

Chad Burrow, Coweta
Jamie Miller, Ponca City
Andy Taylor, Ada
Marcy Young, Ponca City
• Jerry Neil Smith

BASSOON

Eric Dowdy, Guthrie
Karin Dulaney, Enid
DeLora Gullely, Midwest
City
Amy Schoeffler, Broken
Arrow
• Betty Johnson

FRENCH HORN

Amy Chapman, Lawton
Lisa Maschino, Piedmont
Michelle Perry, Bartlesville
Paul Riley, Geronimo
Kevin Shuck, Elk City
• Laurence Lowe

TRUMPET

Doug Guzic, Oklahoma
City
Carrie Harrelson, Broken
Arrow
Brian Lambert, Edmond
Kyle Rhodes, Norman
• David Gauger

TROMBONE

Jaron Barrington, Lawton
Brandon Jordon, Oologah
Alan Matthesen, Moore
• Allan Kaplan

TUBA

Christopher Shurden,
Shawnee
• Mark Mordue

PERCUSSION

Andy Behrens, El Reno
Jason Frueh, Norman
Steve Muns, Oklahoma
City
Brian Teed, Lawton
• John Galm

VIOLIN

Ethan Anthony, Norman
Alisa Bayles, Norman
Alvin Chan, Norman
Amy Diekman, Lawton
Nedra Elsson, Oklahoma
City
Pamela Fitzgerald,
Oklahoma City
Scott Franke, Norman
John Gouldy, Oklahoma
City
Steven Hakel,
Oklahoma City
Amber Hitchcock,
Bartlesville

Valerie LaForge, Edmond
Lisa Lee, Oklahoma City
Theresa Little, Oklahoma
City
Stacey Lockwood,
Broken Arrow
Andrea Maxwell,
Oklahoma City
Amy Moses, Tulsa
Isaac Ospovat, Norman
James Pak, Lawton
Sarah Parsons, Ponca City
Patty Rosbach, Oklahoma
City

Sara Smith, Norman
Heidi Sorenson, Norman
Elizabeth Warren,
Oklahoma City
Heather Webb,
Oklahoma City
• Lacy McLarry
• Aldee Marquis
• David Robillard

VIOLA

Jennifer Caldron,
Ponca City
Becky Garner, Oklahoma
City
Ceresa Hoover, Oklahoma
City
Eric Jones, Norman
Kristen Kautz, Enid
Steven Price, Oklahoma
City
Phillip Schnell, Norman
Sarah Smith, Oklahoma
City
• Margaret Cooper

CELLO

Alicia Cassar, Tulsa
Angela Chen, Oklahoma
City
Amy Clinton, Norman
Garcy Dobbins, Bartlesville
Erin Dunn, Norman
Tae Hee Ham, Lawton
Kevin Price,
Oklahoma City
Julianne Stokke, Ponca City
Paul Wheeler, Oklahoma
City
Michelle White, Ponca
City
• Marjory Lunt Cornelius
• Michael Murray

BASS

Christopher Benge,
Stillwater
Christopher Black,
Oklahoma City
LaPreece Cooper, Fort Hill
Jess Glotzbach, Edmond
Ruben Gonzalez, Lawton
Tricia Paul, Bartlesville
• John Williams

DANCE:
BALLET

Aquilah Ahmad, Midwest City
 Basheerah Ahmad,
 Midwest City
 Jennifer Aycok, Lawton
 Ryan Ball, Bartlesville
 Ginna Booth, Norman
 Jennifer Brandon, Norman
 Summer Cooper, Norman
 Allison Frieson, Elk City
 Nikki Jarvis, Norman
 Kevin Kem, Ponca City
 Amy Kidd, Durant
 Mellanie Kirk, Norman
 Meghan McCarty,
 Piedmont
 Margaux Radcliffe, Norman
 Kristina Ramsey, Broken
 Arrow
 Betsy Smith, Bartlesville
 Amy Thomas,
 Oklahoma City
 Elizabeth West, Edmond
 • Rochelle Zide-Booth
 • Edward Verso

MODERN DANCE

Ashley Argo, Norman
 Sheli Barnes, Sulphur
 Alisa Behrens, El Reno
 Stephanie Currey, Yukon
 Jennifer Fowler, Pryor
 Elizabeth Frazier, Norman
 Misti Johnson, Idabel
 Heidi Jones, Tulsa
 Hillary Kalenberg,
 Oklahoma City
 Lauren Kern, Ardmore
 Sarah Koglowitz, Norman
 Marcy Millington, Edmond
 Courtney Moon, Ada
 Tammy Petitt, Norman
 Jennifer Reed, Norman
 Misti Reynolds, Ardmore
 Shana Rutz, Ponca City

Kristyna Smith, Marlow
 Mika Young,
 Oklahoma City
 • Ko Yukihiro

**THEATRE:
 APPROACH TO
 ACTING**

Danielle Centracco,
 Oklahoma City
 Reggie Choquette, Lawton
 Michelle Dean, Edmond
 Jay Ferguson, Edmond
 Jay Fram, Tahlequah
 Robin Hall, Tulsa
 Clarissa Henley, Oklahoma
 City
 Danny Hill, Edmond
 Michael Maxwell,
 Oklahoma City
 Kelly Miller, Lone Grove
 Misty Norris, Duncan
 Damon Parker, Oklahoma
 City
 Bryan Parris, Owasso
 Tricia Smith, Duncan
 Rob Spain, Duncan
 Tory Tedder, Norman
 Gary Thompson,
 Claremore
 Nicole Wallenbrock,
 Norman
 Bekah Wilson, Ada
 Blake Wilson, Edmond
 • Roger Kern

SCENE STUDY

Abby Allen, Tulsa
 Chad Baker, Choctaw
 Robin Clonce, Ada
 Timothy Goins, Eufaula
 Joseph Gomez, Tulsa
 Corey Hale, Tulsa
 Peter Hermes, Oklahoma
 City
 Kate Howard, Tulsa
 Sheryl Lang, Duncan
 Craig Lee, Oklahoma City

Jonathan Leff, Stillwater
 Heather Metcalfe,
 Oklahoma City
 Jenny Murphy, El Reno
 Susan Neale, Oklahoma
 City
 Michael Rahhal, Ardmore
 Gabrielle Rustmann, Altus
 Jeff Stork, Oklahoma City
 Alisha Zwirtz, Oklahoma
 City
 • Jim Antonio
 • Irene Connors

**VISUAL ARTS:
 DRAWING**

Christie Armstrong,
 Midwest City
 Chris Berumen, Oklahoma
 City
 Rodney Cloud, Elk City
 Jeff Conaway, Edmond
 Joseph Erb, El Reno
 Amy Herron, Edmond
 Devon Himes, Tulsa
 Melissa Lanier, Ada
 Monique Madeira, Tulsa
 Shan-Ti Marlar, Ponca City
 Joshua Neel, Tulsa
 Joe Owens, Tulsa
 Matt Reynolds, Broken
 Arrow
 Bruce Rogers, Tulsa
 Stephanie Ruggles,
 Oklahoma City
 Chris Small, El Reno
 Jeremy Thomas, Oklahoma
 City
 Kane Watkins, Edmond
 • Robert Z. Rahway

PHOTOGRAPHY

Carol Bellinghausen,
 Oklahoma City
 Matthew Berry, Enid
 Jennifer Cypert, Ardmore
 Monica Dewan,
 Houston, TX

Marta Doolittle, Norman
 Casey Duck, Tulsa
 Sarah Dunn, Norman
 Brent Larson, Stillwater
 David McNeese, Edmond
 Sondra Pate, Edmond
 Stacy Slaughter, Ardmore
 Lori Talley, Oklahoma City
 Denise Thiebaut,
 Oklahoma City
 Devin Thompson,
 Stillwater
 • Jay Dusard
 • Konrad Eck

WRITING:

Mindy Bergman,
 Weatherford
 Dinah Cox, Stillwater
 Mary Dill, Weatherford
 Crystal Dilahunty,
 Mangum
 Aimee Ellis, Ardmore
 Stephanie England,
 Oklahoma City
 Karen Gonzalez, Edmond
 Laurie Hensley, Oklahoma
 City
 Budd Hiron, Pryor
 Lora Elizabeth Howard,
 Tulsa
 Kyle Johnson, Bartlesville
 Angel Lighty, Arcadia
 Hilary Lowe, Norman
 Masaomi Matsumoto,
 Norman
 Kyle Millar, Chesterfield,
 MO
 Amy Mitchell, Cherokee
 Staci Patrick, Tahlequah
 Todd Price, Tulsa
 Mark Selvidge, Oklahoma
 City
 Laura Beth Thompson, Ada
 • George Bilgere



SATURDAY AFTERNOON

JUNE 15

3:00 p.m.

Tour Classes/Arts Complex

- Prairie Falcon Pavilion - Scene Study
Jim Antonio, instructor
- Lone Wolf Pavilion - Photography
Jay Dusard, instructor
- Gallerie de l'Ecole des Buzzards
Works by 1991 Faculty Artists:
Robert Z. Rahway
Jay Dusard
Konrad Eek
Jill Evans
1991 Guest Artists:
Allan Houser
N. Scott Momaday
David Fitzgerald
- Wildcat Pavilion - Ballet
Rochele Zide-Booth, instructor
- Indoor Stage - Approach to Acting
Roger Kern, instructor
- Buffalo Pavilion - Modern Dance
Ko Yukihiro, instructor
- Badger Library - Writing
George Bilgere, instructor
- Diamondback Pavilion - Drawing
Robert Z. Rahway, instructor

5:00p.m.

Special Event: Indoor Stage

- Welcome
Mary Frates, President, Oklahoma Arts Institute
- Guest Introductions
Molly Shi Boren, Chairman, Oklahoma Arts Institute
Ted d'Andriole, Chairman Emeritus, Oklahoma Arts Institute
- Scholarship Update
J.B. Ellis, Chairman, Scholarship Campaign Committee, Oklahoma Arts Institute
- Preview/Premiere
The Young Must Try Their Wings
made possible by Phillips Petroleum, Griffin Television, and the State Arts Council of Oklahoma
- Introduction of Music Students
Music Faculty
- *Flams, Bams, and Howdy Ma 'ams*
Percussion Students
- Concert Preview
Gisele Ben-Dor, Conductor, The Institute Orchestra

6:30 p.m.

Seated Dinner, Tennis Court Tent



SATURDAY EVENING

JUNE 15

8:00 p.m.

Great Plains Amphitheater

Welcome: Mary Gordon Taft,
Director of Programs

- Posting of the Colors—
Kiowa Black Legging Society
- "Kiowa Flag Song"—Black Legging Society
"America the Beautiful"—Audience
- A Tribute to Shifra Silberman—
U.S. Senator David Boren
- Introduction of Speaker—
Governor David Walters
- "Story and the Imagination"
N. Scott Momaday, Guest Artist

The Institute Orchestra
Gisele Ben-Dor, Conductor

Bacchanale from "Samson et Delila"
Camille Saint-Saens (1835 - 1921)

Selection from "Porgy and Bess"
George Gershwin (1898 - 1937)
Robert Russell Bennett, arranger

Symphony No. 9 in e minor, Op. 95 "New World"
Anton Dvorak (1841 - 1904)
Adagio - allegro molto
Largo
Scherzo
Allegro con fuoco

9:30p.m.
Reception for Performers
Dining Room

PROGRAM NOTES FOR SATURDAY, JUNE 15, 1991

The Kiowa Black Legging Society

The Black Legging Society traces its origins to the 1800s, when Goo-La-He, a white man captured and reared by the Kiowa Indian tribe and held in high esteem for his bravery, led the tribe in battle.

It was Goo-La-He who gave the society its most striking item of dress: a red cape, taken from a Mexican officer whom the great Kiowa warrior had slain in battle. The cape has become a symbol of the society. Other distinctive elements of the Black Legging's dress are the "ton-kon-ko," the Kiowa word for black legs or leggings. A distinctive breast plate is also worn.

On November 23, 1958, after consultation with and approval by tribal elders, the Kiowa tribe's legendary Black Legging Society was revived by Gus Palmer, Sr. who was elected Commander. The Black Legging Society is a society of warriors entrusted with the protection of their tribe and area of encampment. Today, the Society continues the warrior's commitment to tribe and country, honoring those tribal members who served in the U.S. military. The society also concentrates on tribal problems and programs of mutual help.

Three of the four Black Leggings who present the colors at Quartz Mountain are great-grandsons of Goo-La-He, one is a great, great, great grandson. All are veterans who have served their country during times of war.

- Gus Palmer, Sr., served in World War II as a Waist Gunner on a B-17 Flying Fortress for the Army Air Corps. After eighteen successful missions over the Rhineland and Central Europe, he was awarded two Air Medals, including a Presidential Citation.
- Dixon Palmer, served in World War II with the Army's 45th Thunderbird Division as an Infantryman in Sicily, and mainland Italy.
- George Palmer, served with the Army's 9th Cavalry in World War II.
- Lynn Palmer, great, great, great grandson of Goo-La-He, served in the Navy on the U.S.S. Constellation during the war in Vietnam. His father served in the 10th Army Division in Europe during WWII. He was killed there and buried in France.

Except for tribal functions, the Black Legging Society rarely appears in public. They honored us with their presence at Quartz Mountain for Dedication '89 and they were here again for "Reflections 1990." We look forward to their appearance at the Oklahoma Summer Arts Institute as an annual event.

The audience is asked to stand during the advancement of the colors and during the "Kiowa Flag Song" which will serve as our "Pledge of Allegiance." Following the "Kiowa Flag Song," the audience is invited to join the Institute Orchestra in singing:

"America the Beautiful"

O' beautiful for spacious skies, for amber waves of grain,
for purple mountain majesties above the fruited plain
America! America! God shed his grace on thee,
and crown thy good with brotherhood from sea to shining sea.

O' beautiful for heroes proved in liberating strife,
who more than self their country loved, and mercy more than life!
America! America! God mend thine every flaw,
confirm thy soul in self control, thy liberty in law.

O' beautiful for patriot dream that sees beyond the years,
thine alabaster cities gleam, undimmed by human tears!
America! America! God shed his grace on thee,
and crown thy good with brotherhood from sea to shining sea.

PROGRAM NOTES FOR SATURDAY, JUNE 15, 1991

Bacchanale from "Samson et Delila" (1887)

Camille Saint-Saens

Based on the biblical book of Judges, Saint-Saens' opera *Samson et Delila* sets to music the struggle between Hebrews, led by Samson, and the Philistines, represented by Delila. The Hebrews, once slaves, are led by the miraculous strength of Samson in terrorizing their former masters, the Philistines. Delila, unsuccessful on three occasions in discovering the secret powers of Samson, finally seduces the leader and destroys his powers by cutting his hair. A troop of Philistine soldiers captures the mortal, who shouts that he has been betrayed. The "Bacchanale" ballet portrays the now jubilant Philistines in the Temple of the Dagon working themselves into an orgy of worship before a huge statue of their god. There is plenty of French wildness in the piece. However, like the French, there is always a great degree of control. In this case, the control is the perfect three-part form that imitates a well-planned building with identical wings framing the central portion.

Camille Saint-Saens was a gifted French composer, pianist, organist and writer. He was a master craftsman who impressed a whole generation, including Faure and Ravel, with his intellectual mastery of the art, and lucid interpretations at the keyboard.

Selections from "Porgy and Bess" (1935)

George Gershwin
Robert Russell Bennett, arranger

From an impoverished childhood, American composer, pianist and conductor George Gershwin quickly rose to achieve wealth and renown as one of the country's most gifted composers of popular songs, musicals, operas and piano and orchestral works. Gershwin fulfilled a long-standing ambition to compose a "Negro" opera with *Porgy and Bess*, which is based on the story of a Charleston, South Carolina, beggar. Gershwin wrote part of the opera during the summer of 1934 whilst living on an island near Charleston. Such songs from the opera as *Summertime*, *It Ain't Necessarily so* and *I Got Plenty O'Nuttin'* were influenced by the life style, vocal music and speech of the local blacks. Although the opera received mixed success, it was praised by some critics as the initiator of folk-genre opera. While Gershwin's music has had little direct influence on other composers, it has had a wide impact on an international audience who have accepted it as the embodiment of musical Americana.

Symphony No. 9 in E minor, Op. 95 (1893)

Antonin Dvorak

This symphony, the first work that Dvorak composed after his arrival in New York to take up the post of Director of the National Conservatory of Music of America, was written when the composer was adjusting to unfamiliar circumstances. He was nearly five thousand miles from home, separated from most of his family and all of his friends. His intense nostalgia is reflected in the music he wrote, as are hints of his acquaintance with the spirituals and plantation songs of black Americans. According to Dvorak, the symphony's title, "From the New World," was added at the last moment, and he insisted that all it meant was "Impressions and Greetings from the New World."

According to musicologist, Kurt Oppens, "Dvorak was indebted to practically every German composer since Beethoven. Without having had the chance to assimilate all this music he could never have become the profoundly original composer that he was. The Central European tradition was the house he needed to accommodate the Czech nationalism in him. He succeeded brilliantly in fusing this tradition with the native music of Czechoslovakia. Dvorak is considered an 'earthy' composer. In his music the present moment is always more important than the future or the past, more important than the unity of all time-dimensions, which constitutes Beethoven's incomparable power."

The adagio introduction begins with a delicate, nostalgic phrase before stormy figures anticipate the principal theme of the movement in the horn. The largo movement of the symphony begins with mysterious chords before revealing the famous nostalgic negro spiritual melody in the English horn. The final movement reveals all the work's principal themes near the end.



SUNDAY

JUNE 16

10:00a.m.
Great Plains Amphitheater

Celebration of the Spirit

Voluntary on Old 100
by Henry Purcell

Faculty/Student Brass

Readings from *Rainy Mountain*

N. Scott Momaday

Kiowa Hymns

Ralph Kotay

Comanche Flute Songs

Doc Tate Nevaquaya

Percussion Meditation

John Galm

Cello Celebration

Michael Murray
Virginia Sircy,
Accompanist

1:00p.m.
Return to Rainy Mountain
With N. Scott Momaday

PROGRAM NOTES FOR SUNDAY, JUNE 16, 1991

N. Scott Momaday, Writer, Tucson, Arizona

A native of Lawton, Oklahoma, N. Scott Momaday travels to Quartz Mountain and the Oklahoma Summer Arts Institute for the first time. Of Kiowa descent, Momaday was awarded the Pulitzer Prize for fiction for his first novel, *House Made of Dawn*. His poem, "The Bear," won the Academy of American Poets Prize. Momaday has been awarded a Guggenheim fellowship, a grant from the National Institute of Arts and Letters, and the Premio Letterario Internazionale Mondello from Italy. He is the author of a number of books, including *The Ancient Child*, *The Way to Rainy Mountain*, which was illustrated by his father Al Momaday, *Angel of Grease and Other Poems*, *The Gourd Dancer*, and *Names: A Memoir*. He has also written a film based on Frank Waters' novel, *The Man Who Killed the Deer*. As a visual artist, he has exhibited his drawings and paintings in a number of galleries. Momaday is currently a professor of English at the University of Arizona at Tucson.

Ralph Kotay, Singer, Apache, Oklahoma

Ralph Kotay is a renowned Kiowa singer and dancer. Since childhood, Kotay has been singing Kiowa hymns learned from his father and grandfather. He has sung at churches and Pow Wows, often as the head singer, and appeared in various locations, including Washington, DC, San Francisco, and Florida. To date, Kotay has recorded four volumes of Kiowa hymns.

Doc Tate Nevaquaya, Flutist, Apache, Oklahoma

A full blooded Comanche, artist, painter and flute maker, Doc Tate Nevaquaya is virtually an institution in Oklahoma. He has received a National Endowment award for reviving the Native American flute, its music, and the craft of making it. He has appeared in a number of locations, and has played the flute at the Kennedy Center, Washington, DC, and Carnegie Hall, New York City.

John Galm, percussionist, Boulder, Colorado

An Associate Professor of Music at the University of Colorado, John Galm has played with the U.S. Air Force Band and Orchestra, the Baltimore Symphony, Denver Symphony Orchestra, and the Colorado Festival Orchestra. Special awards include a citation from the University of Madras, India.

Michael Murray, cellist, Springfield, Missouri

Co-founder of the Musicisti Americani Festival in Rome, Italy, Michael Murray has appeared at the British Academy in Rome, the American Embassy, and participated in orchestral performances at the Vatican. Murray has been a member of the Minnesota Orchestra, Minnesota Opera, and Minnesota Composer's Forum. Dr. Murray currently teaches at Southwest Missouri State University.



Applause Applause Applause Applause Applause Applause Applause

CORNERSTONES of the CAPITAL IMPROVEMENTS CAMPAIGN

The Oklahoma Arts Institute has entered into an *Agreement* with the State of Oklahoma to develop Quartz Mountain as an arts and conference center. The goal of the Institute and the Oklahoma Department of Tourism and Recreation is to expand Quartz Mountain into a regional cultural center with a national reputation.

Phase I of the Arts Complex has been completed and consists of five studio pavilions, an outdoor amphitheater and a library in the lodge. Fundraising for Phase II, a performing hall/conference center, is currently underway.

The new facilities provide a permanent home for the Institute's educational programs: the Oklahoma Summer Arts Institute for talented youth; and the Adult Institutes in the Arts, a series of continuing education institutes for teachers and community artists held at Quartz Mountain in the fall.

All private contributions to the arts complex are matched by the State of Oklahoma, which has appropriated \$1.5 million to the project.

The Oklahoma Arts Institute gratefully acknowledges donors to the capital campaign.

GREAT PLAINS AMPHITHEATER
Southwestern Bell Foundation,
Oklahoma City

LONE WOLF PAVILION
The McCasland Foundation, Duncan

BUFFALO PAVILION
The Kerr Foundation, Inc.,
Oklahoma City

PRAIRIE FALCON PAVILION
Sarkeys Foundation, Norman

DIAMONDBACK PAVILION
The Macklanburg-Hulseley Family,
Oklahoma City

WILDCAT PAVILION
Conoco Inc., Ponca City

BEVERLY BADGER MEMORIAL LIBRARY
John S. Badger, Altus
Mr. and Mrs. Richard W. Moore, Altus
Public Service Company, Tulsa



MOUNTAIN MOVERS
of the
ENDOWMENT CAMPAIGN

The Institute's endowment was established in 1985 with the award of a prestigious challenge grant of \$200,000 from the National Endowment for the Arts. To date, over \$1 million has been contributed in cash and pledges during the successful Phase I of the endowment campaign.

Only the interest from endowment investments is used for programs. To establish a named or designated fund, a gift must be made of \$10,000 or more.

A statewide scholarship campaign to permanently underwrite scholarships in the amount of \$15,000 each for 200 students in the summer program will begin in January 1992. Persons interested in establishing student scholarships should contact the Institute office.

The Oklahoma Arts Institute gratefully acknowledges the following "Mountain Movers" who are securing the future of the programs of the Oklahoma Arts Institute:

INSTITUTE ORCHESTRA FUND

Samuel Roberts Noble Foundation, Ardmore

GENERAL ENDOWMENT FUND

National Endowment for the Arts,
Washington, DC

ZARROW SCHOLARS FUND

Anne and Henry Zarrow Foundation, Tulsa

MACKLANBURG-HULSEY SCHOLARS FUND

Nona Jean Hulsey/Rumsey, Oklahoma City
David and Jeannie Guthery, Tulsa
Louanne Ellis, Oklahoma City
Karen and Mike Samis, Oklahoma City
Linda and Mike Brewer, Glen Ellen, CA

GUEST ARTISTS FUND

The Grayce B. Kerr Fund, Oklahoma City
Sarkeys Foundation, Norman

ELLEN WOODS WESTHEIMER VISUAL ARTS
FUND

Mr. and Mrs. Jerome Westheimer, Ardmore

ACTING PROGRAM FUND

Sarkeys Foundation, Norman

BALLET PROGRAM FUND

Conoco Inc., Ponca City

MODERN DANCE PROGRAM FUND

The Kerr Foundation, Inc.,
Oklahoma City

THEATER PROGRAM FUND

Southwestern Bell Foundation,
Oklahoma City

WRITING PROGRAM FUND

Neustadt Charitable Foundation,
Ardmore

POETRY CHAIR, ADULT INSTITUTES IN THE
ARTS

Thatcher-Hoffman-Smith Family,
Oklahoma City

BEVERLY BAGER MEMORIAL LIBRARY FUND

Friends of the Badger Library, Altus

CAROL DAUBE SUTTON SCHOLARSHIP

Ardmore

CARRIE C. BOREN SCHOLARSHIP

Seminole

SHIFRA SILBERMAN MEMORIAL SCHOLARSHIP

Oklahoma City

JUDITH SOMOGI MEMORIAL SCHOLARSHIP

Frankfurt, Germany

MARCELLA CRAVER YOUNG MEMORIAL
SCHOLARSHIP

Ponca City



QUARTZ CRYSTAL CLUB
of the
ANNUAL OPERATING FUND

In every organization there is a group of committed donors who loyally contribute large gifts every year for the purpose of underwriting annual operations. For the Institute, the Quartz Crystal Club, donors of \$1,000 and more, is this group. Quartz Crystal gift club members are invited to events statewide to meet their peers, and they are honored at an annual special dinner at Quartz Mountain with the faculty and students of the Oklahoma Summer Arts Institute.

The Oklahoma Arts Institute gratefully acknowledges the generous support of its Quartz Crystal Club members:

UNDERWRITERS - 10,000+

American Airlines, Oklahoma City
Mrs. Leonard J. Baker, Oklahoma City
Robert M. Cochran, Oklahoma City
Conoco Inc., Ponca City
Fleming Companies, Oklahoma City
Grant Thornton/BDO Seidman, Oklahoma City
Mr. and Mrs. W. H. Helmerich, Tulsa
Hobby Lobby Stores, Inc., Oklahoma City
Mr. and Mrs. Rodney Janeway, Oklahoma City
Kerr Foundation, Inc., Oklahoma City
Kerr-McGee Corporation, Oklahoma City
The Samuel Roberts Noble Foundation, Inc.,
Ardmore
Oklahoma Tourism and Recreation Department
Phillips Petroleum Company, Bartlesville
Phillips Petroleum Foundation, Inc., Bartlesville
Sarkeys Foundation, Norman
Southwestern Bell Foundation, Oklahoma City
State Arts Council of Oklahoma
Carol Daube Sutton, Ardmore
Texaco USA, Tulsa
Mrs. Hazel Voorhees, Oklahoma City
Jerome Westheimer Family Foundation, Ardmore

BENEFACTORS - \$5,000 - \$9,999

Atlantic Richfield Foundation, Los Angeles, CA
Mrs. Olive H. Daube, Ardmore
First Interstate Foundation, Oklahoma City
Mary and Kent Frates, Oklahoma City
Griffin Television, KWTW-9, Oklahoma City
Henry H. Gungoll Associates, Enid
Harris Foundation, Inc., Oklahoma City

Journal Record, Oklahoma City
Grayce B. Kerr Fund, Inc., Oklahoma City
The Merrick Foundation, Ardmore
J. S. Mullen, Jr., Ardmore
Occidental Oil and Gas Foundation,
Oklahoma City
RAM Group, Ltd., Oklahoma City
Stifel Nicolaus and Co., Inc., Oklahoma City
Texaco Foundation, Inc., Tulsa
The Williams Companies Foundation, Inc., Tulsa
John Steele Zink Foundation, Tulsa

PATRONS - \$2,500 - \$4,999

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BancFirst of Oklahoma Foundation,
Oklahoma City
U.S. Senator and Mrs. David L. Boren, Seminole
The Arthur and Susette Burns Foundation,
Oklahoma City
Duncan Arts and Humanities Council, Duncan
Harmon Electric Association, Inc., Hollis
J.C. Penney Company, Inc., Dallas, TX
Kirkpatrick Foundation, Inc., Oklahoma City
Mapco Foundation, Tulsa
Priscilla McEldowney, Seattle, WA
Ruth Kaiser Nelson Family Foundation, Tulsa
Oklahoma City Community Foundation, Inc.
Oklahoma City Public School Foundation, Inc.
Public Service Company of Oklahoma, Tulsa
Charles Morton Share Trust, Alva
R. L. and Jeannette Sias, Edmond
Tulsa World

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 Beard Oil Company, Oklahoma City
 Bill Crawford Memorial Scholarship Fund, Lawton
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 Cuesta Foundation, Inc., Tulsa
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 Jerry Dalrymple, Oklahoma City
 Sam Daube, Ardmore
 David C. Delana, El Reno
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 Dolese Brothers Company, Oklahoma City
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 Louanne Ellis, Oklahoma City
 Enid Public School Foundation, Enid
 Mr. and Mrs. Ken Ferguson, Altus
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 Charles W. Flint, Jr. Charitable Income Trust, Tulsa
 Mr. and Mrs. Clifford L. Frates, Oklahoma City
 Mr. and Mrs. Rodman A. Frates, Oklahoma City
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 Dr. and Mrs. Gilbert C. Gibson, Lawton
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 Hitachi Computer Products (America), Inc., Norman
 Mrs. Grace Thatcher Hoffman, Oklahoma City
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 Homeland, Oklahoma City
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 Dr. and Mrs. Warren Jensen, Ponca City
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 Ida S. and James W. Williams, Ardmore
 Mr. and Mrs. Joseph H. Williams, Tulsa
 Mr. and Mrs. Clyde Wyant, Jr., Dallas, TX



Shifra Silberman
1932-1990

The Quartz Mountain family, officers, directors, staff, students, and friends of the Oklahoma Arts Institute, mourns the loss of Shifra Silberman, founder and friend who died July 29, 1990.

There have been a few individuals who by their unique gifts, dedication, and human ideals have determined the course of the Oklahoma Arts Institute. Shifra Silberman was such a person.

She was one of three parents who founded the Institute in 1976, securing support from the Governor and State Arts Council and underwriting from the private sector. Today's model public-private partnership took root with their vision.

Through the ups and downs of the developmental years, Shifra Silberman gave totally of herself, helping the Institute grow to serve more young people, to add a continuing education program for adults, and to develop a regional arts and conference center at Quartz Mountain.

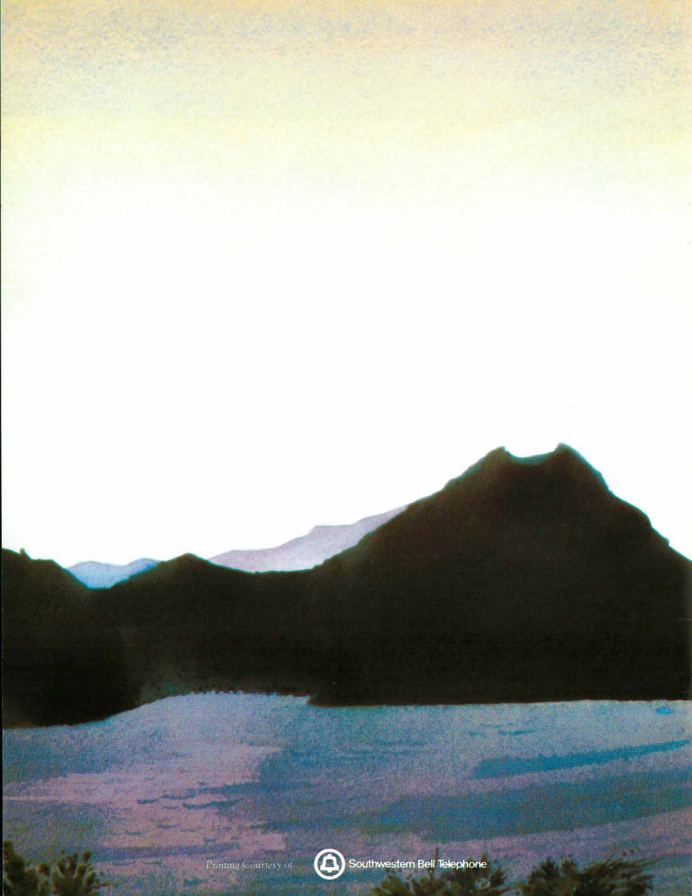
As a board member of uncompromised integrity, she quietly and modestly served the organization with the highest distinction for twelve years.

Believing strongly in the continuing contribution of Native American culture to our society, Shifra Silberman established a sensitivity to that culture which has been reflected in the programs of the Institute since its inception.

We honor her memory by an address written for this occasion entitled "Story and the Imagination" by Native American author N. Scott Momaday.

Through the many young people and adults who have participated in the Oklahoma Arts Institute over the years, Shifra's spirit will live for generations to come.

We celebrate the life of Shifra Silberman and all she gave to the Oklahoma Arts Institute.



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