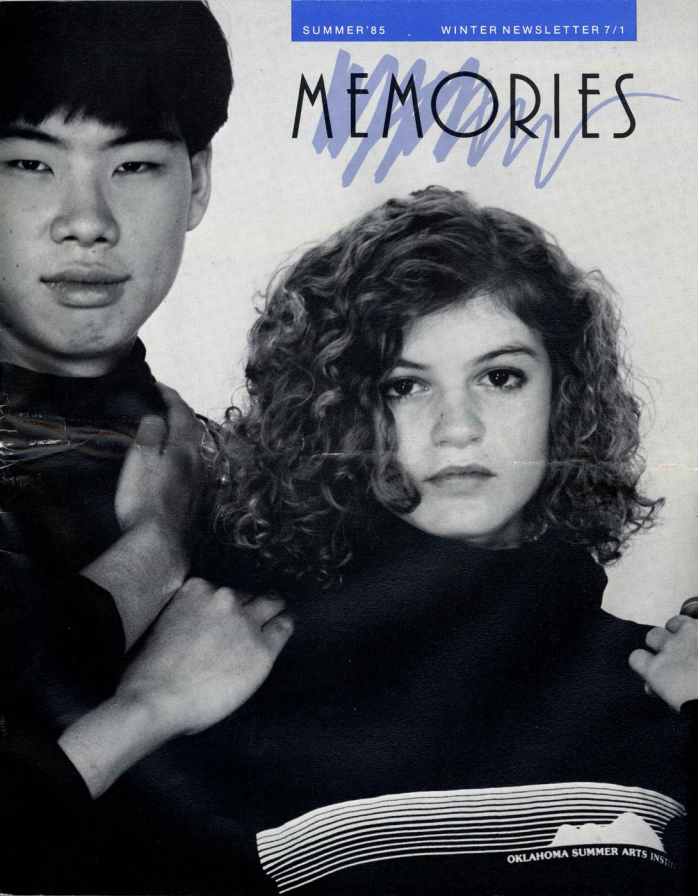


SUMMER '85

WINTER NEWSLETTER 7/1

# MEMORIES



OKLAHOMA SUMMER ARTS INSTITUTE

OKLAHOMA SUMMER ARTS INSTITUTE

QUARTZ MOUNTAIN

LONE WOLF, OKLAHOMA

JUNE 8-23, 1985

## EXPLORING THE ARTS AND DISCOVERING YOURSELF



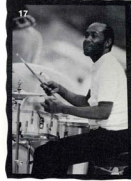
*"WOW... I learned so much in so little time, it's mind boggling... The keynote speaker was very good and not boring at*



*that I worked hard, but I will never regret all the hard work... It's time to take a nap... I loved every performance*



*didn't get enough of was everything... This place is about as well run as you can get for a bunch of artists on a mountain*



Cover photograph by David Fitzgerald.

Front: Hyun Bae, orchestra student, Lawton  
Amy Raper, acting student, Jenks  
Back: Lisa Groeschel, modern dance student, Andmore  
Newsletter photographs by David Fitzgerald.

Thanks to John Trammell for contributing a photograph on page 5 and page 12.

ACTING  
 BALLET  
 DRAWING  
 MIME  
 MODERN DANCE  
 ORCHESTRA  
 PHOTOGRAPHY  
 WRITING



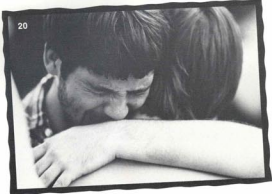
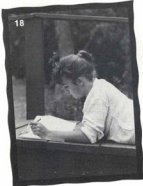
*all . . . This was one of the first times in my life*



*except the one I just liked a lot . . . My teacher is a phenomenon . . . The only thing I*



*. . . The culture I have gained is a large amount . . . At first I was really scared, but now I really don't want to leave . . ."*



1. Linda Sullivan, Tulsa; Ajen Dollarhide, Oklahoma City; Kristen Rudy, Sand Springs; Cris Hart, Clinton; Tracey Gillaspay, Oklahoma City; Ashley Stover, Oklahoma City; Scott Albro, Edmond; and Tim Long, Holdenville. 2. Counselor and bus driver, Larry Caroon, Tulsa. 3. Violin students practice before orchestra class. 4. Writing student Traz Underwood, Ardmore. 5. Melissa Clark, Oklahoma City, ballet student. 6. Photography students Scot Albro, Edmond; Scott Hunt, Norman; Scot Phillips, Tulsa; and Kris Umezawa, Tulsa. 7. Tulsa acting student Amy Love. 8. John Lane, Whittier, North Carolina, writing instructor. 9. Concert pianist, Israella Margalit and her son Ilann Mazel. 10. Karen Nafsh, Sapulpa, orchestra student. 11. Twila Hunter, Stillwater, acting student. 12. Ballet instructor, Edward Verso, New York City, with ballet students. Front: Ann-Marie Smith, Bartlesville and Paige Harrison, Bartlesville. Back row: Barbara Orr, Woodward; Ailee Patterson, Bartlesville; Allyson Taylor, Broken Arrow; and Alicia Hays, Del City. 13. Jay Janzen, Bartlesville, sound technician/stage manager. 14. The acting class takes a break. 15. Mime students Kristin Holland, Midwest City; Anastasia Edwards, Oklahoma City; Rosalynn Rogers, Wichita Falls, Texas; Jessica Smith, Enid; Michelle Parkey, Tulsa; Gayla Norvell, Yukon; Ann Ewing, Stillwater; Greg Lacombe, Chicago, Illinois; Gerald Pollock, Oklahoma City; and Kathryn Niglaazo, Edmond. 16. Mary Y. Frates, Executive Director, Oklahoma Arts Institute. 17. Earl Williams, guest artist, East Thirteenth Street Band, New York City. 18. Jaylynn Bailey, Oklahoma City, writing student. 19. Muriel Cohen, New York, New York, modern dance instructor. 20. Good-byes are never easy.



Mary Gordon Taft, Director, Oklahoma Summer Arts Institute.

## FROM THE DIRECTORS

Two hundred young people, ages 14-18, made a choice when they decided to attend the Oklahoma Summer Arts Institute. It wasn't an easy choice. They had to pass through an audition process in the hope of spending two weeks of intense study in their specific art form.

Once at the Institute they found many other choices before them. They alone would decide to look inside themselves and find the strength to make the commitment of hard work demanded by the arts; to take the responsibility for their judgments and actions; to take the risk of revealing their inner selves through their art.

The Oklahoma Summer Arts Institute offers much to young artists to broaden their knowledge of the arts professions. At the Institute they work in small groups with professional artists and discover the technique needed to make personal choices of style. They see the teachers in performance or at work and learn to measure the professional demands of the art world. In the informal "Conversations with the Artists" seminars, the faculty is available to answer questions ranging from "how did you get started?" to "how do you get an agent or gallery or publisher?" Through the evening lectures and demonstrations and the enthusiastic discussions of cabin mates, many different art forms are tested and investigated. Perhaps the excitement of discovering the craft of other art forms opens up new choices.

Upon leaving the Institute, the students must make another choice. They have the experience gained during the two weeks at Quartz Mountain to help. To choose to be an artist is to choose a hard and difficult path. For those who make that choice, it may not be choice at all—it may be an answer to a passionate desire for creativity and communication. For those who make the arts an avocation, the choice becomes the means for creating a life of many options and much beauty.

Whichever path they choose, they made the decision for growth and self-development when they took the risk to test themselves at the Oklahoma Summer Arts Institute.

They came to explore the arts and in the process, they discovered themselves.

Mary Gordon Taft  
Director

Mary Y. Frates  
Executive Director

Students view the sunset from atop King Mountain.



Lee Ann Bailey, Midwest City, listens intently for instruction from the conductor during orchestra rehearsal.



Writing student, Gretchen Kucharzki, Tulsa, works on her poetry assignment.

## WHAT THE STUDENTS SAY . . .

### CLASSES

"OSAI was meaningful and worthwhile because it helped show me what could be achieved in my discipline. I was encouraged to try for better heights in my future life. The excellence of instruction led me to strive to fulfill myself and excel in areas that I was unaware of or apathetic to previously."

Wii Cronewell  
Norman

### ELECTIVES

"I enjoyed the electives very much. They exposed me to various art forms and I think they are beautiful. They served as a change of pace and broadened my views of other art forms."

Jaylynn Bailey  
Oklahoma City

### CONVERSATIONS

"It makes you want to work harder when you learn more about your instructors and the artists. I learned how hard they worked to get where they are now."

Carla Woolverton  
Tulhina

### GUESTS ARTISTS

"Israella Margalit, the pianist, was very impressive. I really enjoyed the Beethoven and the Mendelssohn. Leigh Howard Stevens' marimba concert gave me an example of what practicing can do! The East 13th Street Band—what a bunch of musicians. In the seminars, I was impressed by their expertise in painting and writing and classical music and entertained by the jazz concert."

Julianne Leveridge  
Norman

#### EINE KLEINE QUARTZMUSIK

"The music faculty was outstanding—it was great getting to hear them play. It was very inspirational."

Lisa Deam  
Edmond

#### "Gorgeous!"

Elizabeth Seay  
Tulsa

#### PERFORMANCES

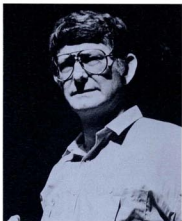
"I was proud to see everyone in the other disciplines perform and to think that those were the same people who shared my cabin with me."

Shari Putnam  
Ponca City

#### THE EXPERIENCE

"Quartz Mountain provided me with the most worthwhile learning experience of my life and I'll carry the skill, experience and knowledge that I've gathered here, forever. It has added to my art in ways I won't begin to discover until later in my life."

Elizabeth Thompson  
Pawhuska



Keynoter Stanley S. Madeja, Dean, College of Visual and Performing Arts, Northern Illinois University, DeKalb, Illinois.

## THE KEYNOTE... EXCERPTS

The environment here at Quartz Mountain is unique in the state of Oklahoma and in the United States. You are experiencing something that young people like yourselves don't often get, a chance to be in a sympathetic environment concerning yourself with nothing but the arts and artists.

In these two weeks you're going to be looking at the elements, principles, and components of the formal qualities of your art form and other art forms. You'll also be looking at the technical qualities. And you'll look at something much broader: the aesthetic qualities of the work and the artist's intent and responsibility.

Artists are concerned with the "aesthetic welfare" of our country and the culture. Every time artists go before the public, they must lay their aesthetic judgements on the line. They take risks. An artist can influence a society or a culture and can generate controversy, create an environment and issues that are very important to the extension of that culture. The artist invents and creates the words, the sounds, the images, the forms, the movements which in our culture will be remembered. They provide a way of thinking about things which give you and all of us insights into ourselves. They are working with a process that's creative, inventive, introspective, and aesthetic.

But the aesthetic process is not an easy process. An artist needs a source of ideas. And the first part of the artistic process is the constant search for the idea, to stimulate creative instincts and keep moving in a path which is satisfying to the artist. A second part of the process is that the artist must find a way to translate these ideas into a work of art and connect that idea with the audience. A criteria must be developed by which to judge his or her own work. The unique thing about the arts is that you control the process and dictate the direction. You are responsible for the end product. You will quickly learn that the most difficult person you have to deal with is yourself.

The fact that here you're exposed to all the arts in a variety of ways makes you the important synthesizer as you will determine the relationships and build bridges between the arts. For two weeks you will be interacting with the artistic process, interpreting it, analyzing it, performing it, reacting to it. Simply, you will act like artists.

You will develop as an individual whether or not you go into the arts as a profession. You are affected and that affects what our nation might be because the values that the artists and the arts bring to a culture are important to our existence. We can build all the things which destroy us, but it takes a genius and unique culture to build a pyramid, or foster a Tolstoy or Mozart, or to create a Parthenon. The arts are a way of life. It's a way of thinking about things which gives pleasure and it makes the life that you live better. A society without the arts is really empty. Understanding this is what's important about the Quartz Mountain experience.

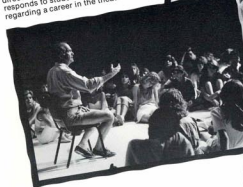
Realize that being at Quartz Mountain is a unique opportunity. You are among the chosen few, and my hope is that you take advantage of it.

Stanley S. Madeja  
Keynote Speaker

Ballet students rehearse for the Onstage Weekend.



Ed Sherin, Carmel, New York, director and acting instructor, responds to student questions regarding a career in the theatre.



Drawing student Greg Skaggs, Elk City, prepares a pastel for critique.



# CLASSES '85

Classes at the Summer Arts Institute are deliberately kept small. Being in class six hours a day for 12 days enables the students to get to know each other and develop a trust in each other and their teacher/mentor

which allows them to take the risks demanded of new ideas and techniques. These artist/teachers are chosen for their professional backgrounds and because of their desire to pass on the heritage of their art forms.

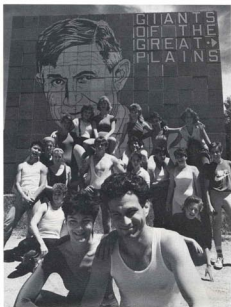


**PHOTOGRAPHY CLASS** — Instructor: Goodwin Harding, Neskowin, Oregon and photography laboratory teacher, David Blust, Tulsa. **Liaison:** Italia Carlson, Edmond. **Students:** Scot Albro, Edmond; Colleen Cude, Lawton; Will Czerwinski, Oklahoma City; Dathel Golden, Tulsa; Bryan Henley, Oklahoma City; Scott Hunt, Norman; Holly Kidwell, Tulsa; Jodi Nipper, Edmond; Patti Nipper, Edmond; Scot Phillips, Tulsa; Foster Smith, Tulsa; Kris Umezawa, Tulsa.

*"My class gave me the opportunity to test myself in a hard working, dedicated atmosphere and enabled me to make decisions concerning my future. The experience was realistic and the opportunity to live for two weeks in this environment was extraordinary, very inspirational and self-assuring."*

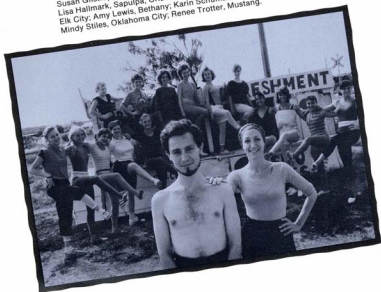
Pamela Hastings, acting student  
Bixby

**MIME CLASS** — Instructors: William Fisher and Fernanda Jay, San Francisco, California. **Liaison:** Ric Baser, Chickasha. **Students:** Edwin Cheek, Broken Arrow; Craig Dermer, Stillwater; Anastasia Edwards, Oklahoma City; Ann Ewing, Stillwater; Gail Grass, Bethany; Kristin Holland, Del City; Mark Kennedy, Frederick; Gregory Lacombe, Chicago, IL; Zachery Mikles, Skiatook; Kathryn Nigliazzo, Edmond; Gayla Norvell, Yukon; Michelle Parkey, Tulsa; Gerald Pollock, Oklahoma City; Kaki Rhoads, Stillwater; Rosalyn Rogers, Wichita Falls, TX; Jessica Smith, Enid; Todd Thoman, Frederick; Bobby Williams, Frederick.



**ACTING CLASS** — Instructor: Edwin Sherin, Carmel, New York. **Liaison:** Michelle Goodwin, Oklahoma City. **Students:** Eric Celeste, Tulsa; Tracey Gillaspay, Oklahoma City; Tom Gragg, Oklahoma City; Sean Gutteridge, Oklahoma City; Pamela Hastings, Bixby; Laura Heidinger, Tulsa; Twila Hunter, Stillwater; Tim Hystad, Oklahoma City; Ben Long, Norman; Amy Love, Tulsa; Amy Raper, Tulsa; Allison Reed, Del City; Shawn Rogers, Commerce; Thad Scott, Stillwater; Elizabeth Thompson, Pawhuska; Jason Wall, Altus; Melissa Williams, Yukon; Sharon Wydur, Lawton.

**MODERN DANCE CLASS** — **Instructors:** Patrick Suzaué and Muriel Cohan, New York, New York. **Liaison:** Shana Parkey, Fulton, Missouri. **Students:** Amy Brader, Oklahoma City; Nikki Alder, Oklahoma City; Kim Callahan, Ardmore; Coco Clifton, Midwest City; Rachael Galoob, Ardmore; Susan Gilstrap, Oklahoma City; Lisa Groeschel, Ardmore; Lisa Hallmark, Sapulpa; Cris Hart, Clinton; Kathryn Jones, Elk City; Amy Lewis, Bethany; Karin Schumacher, Del City; Mindy Stiles, Oklahoma City; Renee Trotter, Mustang.

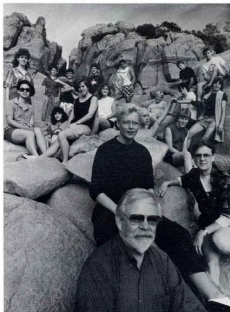


*"I tried to open up and absorb everything. It is a once in a lifetime experience. The instructors were wonderful — energetic, open-minded, understanding. I really felt the independence and the level of self-confidence needed to survive."*

Kimberly Sasnett, ballet student  
Edmond

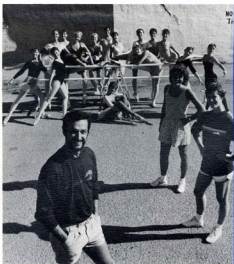
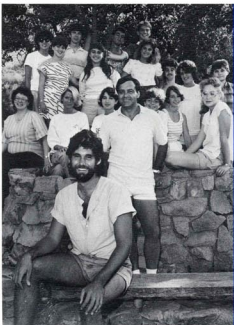
*"At OSAI I have been scraped over the rocks, been asked to sweat for art and spent endless nights revising work. But it was all worth it. Every minute at Quartz is a minute well spent either in studying, learning from other disciplines, meeting friends, or sleeping. There's no way to replace this opportunity."*

Chad Heap, writing student  
Frederick



**DRAWING CLASS** — **Instructor:** Robert Nelson, Millersville, Pennsylvania. **Liaison:** Judy Baker, Tulsa. **Students:** Nicole Barnes, Claremore; Tim Brown, Tulsa; Ajen Dollarhide, Oklahoma City; Fred Dusek, Noble; Steven Graham, Ponca City; Kirsten Hardiman, Ames; Whitney Lovell, Tulsa; Sylvia Luna, Frederick; Jon Maxey, Tulsa; Paula Metcalf, Bixby; Dennis Morren, Norman; William Munsell, Ponca City; Julie Peppito, Tulsa; Ashley Preston, Tulsa; Greg Skaggs, Elk City; Bill Snedden, Tulsa; Trang Vu, Tulsa; Mike Wodkowski, Tulsa.

**WRITING CLASS** — **Instructor:** John Lane, Whittier, North Carolina. **Liaison:** Ken Walter, Guthrie. **Students:** Eric Anderson, Altus; Jaylynn Bailey, Oklahoma City; Sutton Burnstone, Edmond; Teresa Carson, Stillwater; Julie Emig, Tulsa; Chad Heap, Frederick; Gretchen Kucharski, Tulsa; Amy Lategola, Norman; Kristin Loeffler, Norman; Beth Ruble, Edmond; Kristen Rudy, Sand Springs; Ronnie Schnee, Oklahoma City; Elizabeth Seay, Tulsa; David Staudt, Guthrie; Trae Underwood, Ardmore; Christy Zink, Tulsa.



**BALLET CLASS** — **Instructors:** Edward Verso and Karen Stasic, New York, New York. **Liaison:** Susan Bodman, Oklahoma City. **Students:** Katherine Ashby, Tulsa; Wendy Baldwin, Bartlesville; Kimberly Banks, Norman; Erin Carroll, Edmond; Melissa Clark, Oklahoma City; Laura Galt, Oklahoma City; Paige Harrison, Bartlesville; Alicia Hays, Del City; Barbara Orr, Woodward; Ailee Patterson, Bartlesville; Kimberly Sasnett, Edmond; Sandra Shultz, Cashion; Ann-Marie Smith, Bartlesville; Ashley Stover, Oklahoma City; Alyson Taylor, Broken Arrow; Julie Tucker, Broken Arrow.

# INSTITUTE ORCHESTRA

*"I was afforded the opportunity to perform with professional conductors, learn from first rate teachers, and polish my playing at an alarming rate."*

Kendall Gray, orchestra student  
Oklahoma City

## ADRIAN GNAM

Alexandria, Virginia

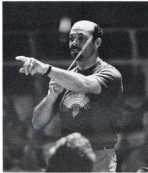
**"TO BE A CONDUCTOR YOU HAVE TO HAVE HIGH ENERGY AND CONCENTRATION LEVELS AND BE ABLE TO STUDY AND RETAIN WHAT YOU HAVE LEARNED."**

The first essential for a good conductor is that they have a terrific ear. If they don't have a good ear they're just never going to make it. Next, they have to have an innate musicality. A great conductor doesn't necessarily need to know what the instruments are and how they're played or what the fingerings may be. But I truly believe that you need to play in an orchestra in order to conduct well. A great deal of the time a conductor has to have a tremendous ability for rapport with a group. If they don't have rapport, they can be an absolutely masterful technician with wonderful thoughts, but if they can't convey them to an ensemble, it's deadly. If you find a way to communicate your musical ideas, and if it's solid musically, you're going to have terrific rapport right from the beginning.

A sensational, masterful conductor that inspires us, that teaches us, that cajoles and gets the most out of us, that's what I constantly work for. I'd like to be so much better, and I keep working at it and it takes an enormous amount of study, of concentration until the wee hours of the morning. I spend hours and hours studying a score. It probably would come to at least 80 hours for each piece that I do, depending on the length of it.

So, if you're lazy and don't care about music, find something else to do. Because you're going to need energy, an enormous amount of dedication and commitment.

Whatever you do, do it well and keep nurturing it until you can do it better and better."



## WILLIAM JONES

Minneapolis, Minnesota

**"YOUNG PEOPLE NEED TO BE LESS CONCERNED ABOUT COMPETITION AND MORE CONCERNED ABOUT THEIR INNER DRIVE."**

Probably the best thing that ever happened to me at Juilliard was to find that there were lots of people there who were better in everything that I was doing. But I also realized that they could only be in one place at a time. If they were playing in Manhattan, I could still play in the Bronx. Life suddenly opened up and competition was put in perspective. I think competition is really rough for people who are not brought up in that kind of environment. You come out of a polite society and hit a situation like New York, they'll try to see that you don't succeed if they can. Your failure just makes it that much easier for them to succeed. And if you're silly enough and glibble enough, you will fail. But you can still survive if you have your own goals and concepts and stay with it.

It's not just Juilliard. The same thing happens at any high powered conservatory. If you're going into that situation you better be pretty sure of yourself or get pretty sure. You need to put yourself in that kind of market if you really think you're going to make your career as a professional musician. You need to see where the high water marks go and where you are in relationship to them. Or else you might end up chasing dreams that won't work out, overshooting your proficiencies and giving up the kind of job that might be beneficial. Or you might settle for something that's far below where you should aspire.

Remember, to a sports coach, there's no such thing as a tie. There's only winning. But you have to find out that in music, Mozart didn't beat Beethoven five to three."





**THE INSTITUTE ORCHESTRA** at Quartz Mountain

William Jones  
second week  
conductor,  
Minneapolis,  
Minnesota

Adrian Gnam  
first week conductor,  
Alexandria, Virginia  
(not pictured)

**VIOLIN**

John Amold  
Moore  
Sheila Arnold  
Moore  
Hyun Bae  
Lawton  
Gabi Burns  
Norman  
Sharon Clark  
Shawnee  
Melissa Clouse  
Oklahoma City  
Tony Clyde  
Lawton  
Suzanne Etheridge  
Norman  
Diane Grim  
Oklahoma City  
Jane Horndrop  
Oklahoma City

Jennifer Jones,  
Shawnee, KS  
Justin Jones  
Shawnee, KS  
Diane Klepase  
Oklahoma City  
Wendy Koons  
Oklahoma City  
Traci Lavender  
Oklahoma City  
Brenda Lee  
Oklahoma City  
Rodney Morrison  
Oklahoma City  
Karen Naaleh  
Tulsa  
Amy Pichard  
Lawton  
Shari Putnam  
Ponca City  
Gary Sizemore  
Muskogee  
Janice Suzzo  
Bartlesville  
Janet Wagner  
Norman  
Craig Woodward  
Odessa, TX  
Carla Woolverton  
Tallahassee  
"Lucy" McLarry  
Oklahoma City  
"David" Robillard  
Oklahoma City  
"Ann" Callery  
Oklahoma City  
"Graybeard" Beacham  
Tulsa

**VIOLA**

Michelle Christian  
Norman  
Will Cronenwett  
Norman  
Keith Fitzgerald  
Norman  
Brian Frew  
Oklahoma City  
Kristen Martin  
Ponca City  
Cheree Mitchell  
Oklahoma City  
Carolyn O'Brien  
Bartlesville  
Shelby Robinson  
Ponca City  
Brian St. John  
Norman  
"Lucy" Ginther  
Oklahoma City  
"Wayne" Crouse  
Norman

**CELLO**

Rhonda Barrett  
Tulsa  
Greg Crut  
Oklahoma City  
Carla Fish  
Bartlesville  
Bob Flake  
Oklahoma City  
Hope Holtmeyer  
Ponca City  
"Ann" Callery  
Oklahoma City  
Jennifer Simmons  
Oklahoma City

Linda Sullivan  
Tulsa  
Allison Yee  
Oklahoma City  
"Marjory" Cornelius  
Norman  
"Vic" Firtle  
Oklahoma City

**BASS**

Eric Gratz  
Ponca City  
Mark Osborn  
Norman  
David Shepherd  
Oklahoma City  
Todd Waggener  
Ponca City  
Michelle Woodward  
Oklahoma City  
"John" Williams  
Norman

**FLUTE**

Greg Isenberg  
Tulsa  
Allan Shannon Moore  
Muskogee  
Rafelene Williams  
Midwest City  
"Detson" Epekwat  
Huntington, VA

**OBOE**

Caroline Foshee  
Tulsa  
Marianne Ingets  
Norman

Tim Long  
Holdenville  
"Claudia" Coonce  
New York, NY  
Norman

**CLARINET**

Katherine Coker  
Norman  
Mira Garrett  
Woodward  
Chris Neal  
Norman  
"Eric" Ginsberg  
Oklahoma City

**BASSOON**

Coney Buchanan  
Bathany  
David Drazell  
Lawton  
Wendy Lackey  
Truth or  
Consequences, NM  
"Betty" Johnson  
Oklahoma City

**FRENCH HORN**

Lee Ann Bailey  
Midwest City  
Lisa Deam  
Edmond  
Lisa Enrlich  
Midwest City  
Kendall Gray  
Oklahoma City

Lisa Morris  
Oklahoma City  
Nathan Rose  
Norman  
"Kaitlin" Mahony  
New York, NY

**TRUMPET**

Stephen Almad  
Odessa, TX  
Paul Ayers  
Snyder  
James Jones  
Wayne  
Julianne Leveridge  
Norman  
"Jacob" Larson  
Norman

**TROMBONE**

David Bruce  
Norman  
James Paslay  
Bathany  
Robert Thurman  
Lawton  
"Allen" Kaplan  
Oklahoma City

**TUBA**

Steve Dedman  
Bathany  
"Mark" Mordue  
Oklahoma City

**PERCUSSION**

Jay Morgan  
Edmond  
Chad Sheffield  
Ponca City  
Christina Wilkes  
Altus  
"John" Galm  
Boulder, CO

**PIANO ACCOMPANIST**

"Steve" Elkins  
Norman

**GUEST ARTISTS**

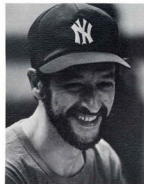
Isabella Margalit,  
Pisaret  
New York, NY  
Leigh Howard  
Sleevens,  
Marinboat  
New York, NY  
(not pictured)

**STAFF**

Leigh Burns,  
Music Coordinator  
(not pictured)  
Mark Mordue,  
Assistant Director  
Jacob Larson,  
Assistant Director

**\*OSAI Faculty**

## CONVERSATION WITH THE ARTIST



Edward Verso, faculty, New York School of Ballet, New York, New York.

**"I SAID TO MY PARENTS, 'TAKE ME TO DANCE CLASS OR I'M GOING TO RUN AWAY FROM HOME AND GO THERE MYSELF!'"**

I started dancing when I was eight years old, tap dancing like most of the boys in my era. Tap dancing let me move and do what I had to. Not hoofing: moving. That feeling of space and jumping, being off the floor, saying that gravity can't keep me down. I'm going to fly. Tap dancing is very important. It helps you understand music a little bit better.

I went to the High School of Performing Arts in New York. From there I went to Broadway. Then I decided that I'd like to go into a ballet company. I joined the American Ballet Theatre. I was very athletic, a fast learner. I never struggled with ballet. My theory is that I sang what I was doing. I went with it, I didn't fight. It's easier to do it right than to do it wrong. Of course, the teacher used to come around and beat me with a stick. But he did it less times to me than he did to any other person. Anything he said was gospel to me. It paid off. If he said to do it this way, I did it that way. If I didn't get it, then he'd come up and beat me and I did get it! Except once we were doing some turns and I could not find my balance. I could not understand him. We spent half an hour and I never could understand it until I went somewhere else and heard it from someone else. They said the same thing in a different way. Then I understood it.

"Sometimes that's all it takes."



Patrick Suzau, Co-Director, Cohan/Suzau Duet Company, New York, New York.

**"I DIDN'T KNOW THERE WAS SUCH A THING AS BEING A DANCER. THEN I SAW A DANCE CLASS AND WAS MESMERIZED. FROM THAT MOMENT I WAS HOOKED."**

As a contemporary choreographer I try to find a language which is personal and universal, that attempts to speak to all of us. When you work with music, you must have a dialogue with this music. If you're going to work with a piece of music and you're going to do only what the music does—that is you listen to it and try to duplicate it—as far as I'm concerned, as a choreographer or dancer, I am wasting my time. But, if you have a dialogue with the composer and the music, and you have an interplay with it, then, hopefully, the dance is enriched by the music and vice versa.

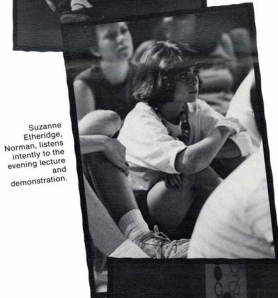
I think there is a relationship between our obsessions and the environment we create and the music we use. I might listen to a piece of music that is exquisite and I couldn't possibly use it at that moment. Then I might listen to a piece of music that really puts me in touch with some obsession or passion or idea. Sometimes, right away, it's the music that puts me in touch with whatever is going on inside. Sometimes it's being in a magical place like here at Quartz Mountain, where you have those incredible rocks. It places you in connection with a certain part of yourself which you carry to the studio and inspires that dialogue with the music."

## EVENING ELECTIVES

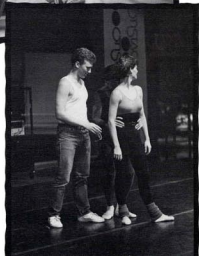


Irene Connors, voice and movement specialist: faculty, California Institute of the Arts, Valencia, California.

**"The time at OSAI was very valuable. It expanded my vision and my imagination in both my personal and artistic perceptions. The students were a source of renewed inspiration to me and this gives me impetus to continue in my art in all areas of teaching, directing and performing."**

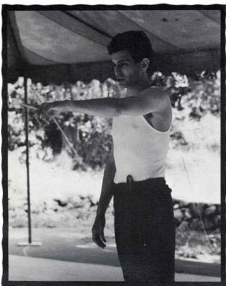


Suzanne Etheridge, Norman, listens intently to the evening lecture and demonstration.



Thad Scott, acting student from Stillwater, takes last minute instruction before trying a lift with Karen Stasic, assistant ballet instructor.

## LECTURES AND DEMONSTRATIONS



William Fisher, mime, San Francisco, California.

**"WHEN I WAS A KID THERE WASN'T A MIME ON EVERY STREET CORNER.**

When I was a kid I liked clowns, I liked silent movies. I'd seen Marcel Marceau and I thought, 'This guy's good.' And I'd heard about this guy called Decroux, Marceau's teacher. I went to a school in Wisconsin because they had a teacher who taught what is called the Decroux technique. That wasn't enough. I decided to go to Paris before that 80 year old Decroux got too much older.

I was put into the advanced class and by the end of the year I became the translator for the beginning class and the following January, I became the assistant. Nobody was as surprised or as shocked as I was. I was going to stay for six months. Five years later I returned to the United States.

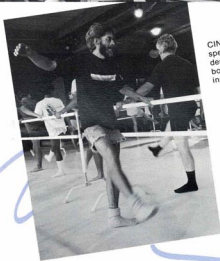
Teaching is a necessity for me. Not only because it's the way I earn my living, but because if I want people to be able to do this as an art form, people have to be trained. I would like to have a few people study technique with me long enough that they didn't need me for anything to do with technique. I would like to spend my time rehearsing trained people and working on performances that I'd make with them. I was taught two pieces that were done by someone else. They both changed completely because I'm much different than the person who performed them previously. The pieces for my group would come out of improvisation. Our pieces would depend on the people.

You shouldn't do mime expecting to make a career that's going to pay money. Not at all. But you should be able to know what to do, how to do it, assimilate and be ready to take advantage of opportunity."

William Fisher



David Blust, photography instructor, helps students select and mat their best prints for exhibit.



**CINDERELLA**—A special ballet demonstration for boys, gives new insights into dance.



Edward Verso, gives students at evening electives a demonstration in ballet performance.

# IMPROV.

IMPROVISATION AND INTER-DISCIPLINARY ACTIVITIES WITH GUEST ARTISTS, FACULTY AND STUDENTS.

"The East Thirteenth Street Band was great. Seeing how they were artists in more than just jazz was a double treat. The member of the band who visited the drawing class was super."

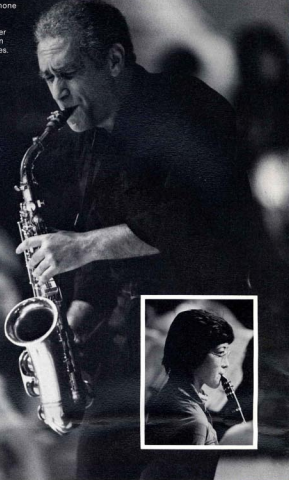
John Stacey, drawing student  
Tulsa

Amy Prichard, Lawton, and Traci Lavender, Oklahoma City, take instruction on classical violin technique before joining the improvisation class.

Senator David Boren and his wife Molly, try their hands at the art of improvisation with Arnie Lawrence and Earl Williams of the East Thirteenth Street Band.

Members of the East Thirteenth Street Band: Howard Brofsky, musicologist; David Levy, Dean, Parson's School of Design; Howard Kanovitz, painter; and Myron Swartzman, James Joyce scholar, present a panel discussion.

Arnie Lawrence, saxophone player for the East Thirteenth Street Band, leads Oklahoma Summer Arts Institute students in improvisational exercises.



Inset: Mira Garrett, clarinet student from Woodward, concentrates on her playing during the improvisation seminar.

THE EAST THIRTEENTH STREET BAND at Quartz Mountain. Pictured from left to right are: Phoebe Legere, vocalist; Howard Kanovitz, trombone; Earl Williams, drums; Paul Brown, bass; Howard Brofsky, trumpet; Myron Schwartzman, piano; David Levy, saxophone and Arnie Lawrence, saxophone.



# HAIKU

The haiku verses were part of a joint project between the writing and the modern dance students. Each dancer worked with a writer to explore the essential elements within the verse.

---

Young.  
And charged  
To thread our  
needles  
And knot both  
ends.

Kristin Loeffler  
Norman

---

On the pepsi can  
we share,  
I taste you.

Kristen Rudy  
Sand Springs

---

From his cropped  
curls  
a tawny braid  
hangs loose.  
A twist of rebellion.

Trae Underwood  
Ardmore

---

The bus dumps  
young artists  
into the rain:  
startled campers  
gaze.

Chad Heap  
Frederick

---

Looking in the  
mirror, I wonder. Is  
the heart seen in  
reflection?  
Without eyes.

Teresa Carson  
Stillwater

---

Feet  
Become ceiling  
To rocks below.

Jaylynn Bailey  
Oklahoma City



Dance students, Renee Trotter, Mustang, and Lisa Groeschel, Ardmore, collaborate with writing student, Chad Heap from Frederick, on their interpretation of his haiku.



Lisa Groeschel, modern dance student from Ardmore, rehearses her concept of a haiku.

*"The thing I remember most about OSAI this year was the high level of interaction between disciplines. In working with modern dancers, photographers and actors interpreting my poetry, I have seen a new dimension added to my work that wouldn't have been experienced otherwise. When you see your work through the eyes of a different person, through a different art form, the effort of writing that poem becomes twice as rewarding."*

Amy Lalegata, writing student  
Norman

Writing student, Jaylynn Bailey, Oklahoma City, takes time to work on her haiku verses.



John Lane, writing instructor, Whittier, North Carolina and modern dance instructors, Patrick Suzeau and Martel Cohan, New York, New York, direct students during the first collaboration of writers and modern dancers.

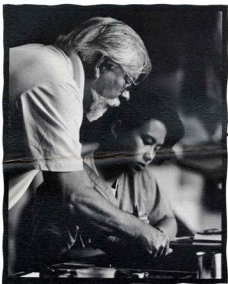
Kathryn Jones from Elk City, writes home about the gallery exhibition of student drawing. Pictured above is a pastel sketch on black paper entitled, "Lone Wolf" by Jon Maxey, Tulsa.



Far right, The Photo Exhibition: Photographs taken by the 1985 photography class are matted and exhibited for all campers and visitors to view.



# THE GALLERY



Drawing instructor, Robert Nelson, Millersville, Pennsylvania, critiques the work of Trang Vo, Tulsa, during drawing class at Quartz Mountain.

**"WHEN I STARTED ART SCHOOL, I KNEW THREE NAMES — MICHELANGELO, REMBRANDT AND NORMAN ROCKWELL.**

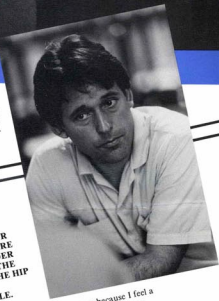
I went to art school with very little background in art history or technique. Consequently, with a lot of the problems they gave us I found myself in a lot of trouble. But I kept on and graduated and went on to graduate school. In turn, I became a teacher. Like all teachers I hope to put my seal upon the times."

Robert Nelson

*"Almost a year's worth of knowledge has been taught to me in this short period of time. Mr. Nelson is great. He gets on a one-on-one basis with us which helps tremendously."*

Dennis Morris, drawing student  
Norman

Photography instructor,  
Goodwin Harding,  
Neskowin, Oregon.



**"I BELIEVE THE GREATEST OPPORTUNITIES FOR CREATIVE WORK ARE OFTEN RIGHT UNDER ONE'S NOSE — IN THE BACK YARD, IN THE HIP POCKET, AT THE BREAKFAST TABLE.**

I want to stress that in approaching photography, it's really the personal response that makes the most sense. The landscape in which I live in Oregon is one of the most stupendously beautiful natural landscapes in the world. The earth is so green that you can hardly stand it. Ferns are just cascading over the roadsides. The coastline is the most majestic meeting of air, ocean and water that I have ever encountered. We can see storms brewing over the headlands just outside our house. It will be an incredible downpour and the sky will be black. Then suddenly there will be a break. This incredible golden color comes over the hills. Suddenly it will turn to a creamy copper and the light underneath this shelf of clouds will swell into all the little valleys. It's indescribable.

I'm there because I feel a resonance, because I see myself in that landscape. I have an emotional bond. But the goal is to try and use the environmental world that I may be projecting or resonating with when I'm photographing in the landscape.

For me, the question is whether or not the photograph evokes a sense of living presence. Whether it's about someone in the picture, about a sense of place or whatever. It must be done with integrity, with the feeling and flavor of the commitment that the photographer has made to that moment. It's an acknowledgement and a recognition inside the photographer. It's a personal longing or a personal sense of affinity. There is a reaching out and an effort to share that sense with others."

Goodwin Harding

# CONCERTS

THE 1985 INSTITUTE ORCHESTRA ONSTAGE

Wednesday, June 12

Adrian Gnam, Conductor  
Leigh Howard Stevens, Marimba Soloist

Prelude to Act III of "Lohengrin"

Symphonic Metamorphoses  
First Movement - Allegro

Concerto for Marimba and Orchestra,  
Op. 34

Allegro molto  
Adagio espressivo  
Allegro con Spirito

Overture Fantasy, "Romeo and Juliet"

Richard Wagner

(1813-1883)

Paul Hindemith

(1895-1963)

Robert Kurka

(1921-1957)

Peter Tchaikovsky

(1840-1893)

Saturday, June 15

Adrian Gnam, Conductor  
Symphonic Metamorphoses  
on themes of Carl Maria von Weber

Fourth Movement - Marsch

Prelude to "Lohengrin"

Symphony No. 3 in E-flat Major

(Erica), Op. 55

First Movement - Allegro con brio

Suite from "Billy the Kid"

Paul Hindemith

(1895-1963)

Richard Wagner

(1813-1883)

Ludwig von Beethoven

(1770-1827)

Aaron Copland

(1900- )

Wednesday, June 19

Dr. William Jones, Conductor  
Overture to "Oberon"

Rumanian Rhapsody No. 2

Op. 11, No. 2

"Lieutenant Kije," Orchestral Suite, Op. 60

The Birth of Kije

Romance

Kije's Wedding

Troika

Burial of Kije

Carl Maria von Weber

(1786-1826)

George Enesco

(1881-1955)

Serge Prokofiev

(1891-1953)

Saturday, June 22

Dr. William Jones, Conductor  
Capriccio Italian, Op. 45

Three Operatic Intermezzi

Intermezzo from Act III of

"Manon Lescaut"

Intermezzo before Act II of

"The Jewels of the Madonna"

Intermezzo before Act III of

"The Jewels of the Madonna"

Symphony No. 5, Op. 47

Fourth Movement - Allegro non troppo

Peter Ilitch Tchaikovsky

(1840-1893)

Giacomo Puccini

(1858-1924)

Ermanno Wolf-Ferrari

(1876-1948)

Ermanno Wolf-Ferrari

Dmitri Shostakovich

(1906-1975)



Faculty members of the Quartz Mountain Chamber Orchestra pose for a photograph after a stunning performance of the Brandenburg Concerto #5, by Johann Sebastian Bach during the FACULTY ONSTAGE SHOWCASE.

Wednesday, June 19

Dr. William Jones, Conductor  
Overture to "Oberon"

Rumanian Rhapsody No. 2

Op. 11, No. 2

"Lieutenant Kije," Orchestral Suite, Op. 60

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Carl Maria von Weber

(1786-1826)

George Enesco

(1881-1955)

Serge Prokofiev

(1891-1953)



Guest Artist, Israel Margalit, concert pianist from New York, New York, talks candidly with students during the popular "Conversation with the Artist" series.



Trumpet teacher Jacob Larson, gives private lessons to Jamie Jones, Wayne.



Guest Artist, classical marimbist, Leigh Howard Stevens, performs a marimba solo with the 1985 Institute Orchestra.

## "I WOULD ENCOURAGE YOUNG PEOPLE TO EXPRESS THEMSELVES.

Many performers don't dare develop their own personalities. When you play something you have your own fantasy going into the interpretation. A great performance is made up of three elements: fire, fantasy and fineness. Fire is temperament. Fantasy deals with musicality. Fineness deals with style. Having temperament and being musical is a prerequisite to making music.

Fantasy is your own inner world coming to life with the composer's world. The notes are dead on the page until you create them through fantasy and realize your own images in sound. You make a particular phrase come alive. Your fantasy defines it. One should look into one's own inner world to respond to music. I was very, very lucky to have a teacher who let my fantasy go, let me express myself whatever way I felt. He would talk to me about style, but he would let it be. It's easier to have too much fantasy and have to cut it down than to have to create more fantasy.

Fantasy is mostly a question of courage. You have to have the courage of your own convictions. You're bound to displease somebody. It's dangerous trying to please everybody. You become mediocre. True, you make no enemies...but you also have no admirers."

Israel Margalit

# ONSTAGE WEEKEND

Chad Heap, writing student from Frederick, recites his poetry at the final Onstage Performance at Quartz Mountain.



Acting student, Allison Reed, Del City, rehearses her dramatic interpretation.

Edwin Sherin, director, Carmel, New York and John Lane, poet, Whittier, North Carolina.

## "THE EXPERIENCE OF DIRECTING IS A JOY AND AN ADVENTURE, ALWAYS SURPRISING.

I never intended to be in the theater nor did I ever think it was a very important exploration of humanity. Then, in an acting class, I began to see something that connected with some tremor of humanity that was beginning in my soul. From that time on I worked in the theater. I learned what acting meant, what a director had to do, how to study a text, break it down, find the spine, to do historical research to understand the nature of a character, to know where the character came from, and what he wanted. I gained a strong perception of what was right and how to do it.

I came here in much the same vein. I've met some wonderful artists here. The truth is you can't avoid meeting people here. And the wonderful thing is that this experience has taught me enormously."

Edwin Sherin

## "MY POETRY IS INFLUENCED BY MY INTEREST IN THE NATURAL WORLD AND MY FAMILY BACKGROUND.

Years ago I started paddling a kayak down the Chatoga River in South Carolina with a wooden paddle that literally gives a perfect feel for that churning water. The key is learning to stay on center in all that churning. That's what my life has been — trying to stay centered in the churning.

Every relationship I've been in, I've found that if I don't have skill, I'm going to flip. The more skill you have in the boat, or in life, the less pain you're going to have. I realize that I could die spiritually as a poet if I can't look closely at the world. I have to see the changes in myself and in the world. I want to reflect or express this self, to see it and pass it through something larger. If I can express myself in this late 20th century, in some way I've expressed an entire part of our culture."

John Lane



Modern dancers present their "Works in Progress." Pictured above Sapulpa; CoCo Clifone, Midwest City; Susan Gilstrap, Oklahoma

## WORKS IN PROGRESS

Friday, June 21

- "Kinder quartet": scenes and monologues by the Acting Class
- "Spilling Cherries, Coughing up Stones": by the Writing Class—readings of their work
- "Quartz Variations": by the Modern Dance Class choreography by Cohan/Suzeau percussion and piano by Institute Orchestra faculty and students
- "Festival at Quartz Mountain": by the Ballet Class Ballet Mistress: Karen M. Stasick choreography by Edward Verso music by Helsted and Paulli from the ballet "Napoli"
- "Conventions": by the Mime Class
  - I. Awakening
  - II. Identity
  - III. Unitypercussion by Institute Orchestra faculty and students

Entr' Act: Brass students and faculty Brass Quintet





# WORKS IN PROGRESS



counterclockwise are Cris Hart, Clinton, Lisa Hallmark, City; Kim Callahan, Ardmore; and Rachael Galoob, Ardmore.



Wendy Baldwin, Bartlesville, leads the ballet class in rehearsal for their final ballet performance, "Festival at Quartz Mountain."



Mime Gerald Pollock, Oklahoma City, and his classmates perform "Conventions," with accompaniment by the percussion section of the Institute Orchestra.

"I can't thank you enough for your support, love of arts, and the belief in nurturing young every young person who is interested in the arts should have. We all feel gratification that

Tim Hystad, acting student  
Oklahoma City

# SEAPPLA SEAPPLA SEAPPLA SEAPPLA

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