

OKLAHOMA SUMMER ARTS INSTITUTE
Onstage 1988 / Preview 1989

OKLAHOMA SUMMER



A fine arts camp for Quartz Mountain State Park

The Magic of Quartz Mountain

Every summer, over 200 students arrive at Quartz Mountain State Park near Lone Wolf for intense training in ballet, modern dance, acting, orchestral music, drawing, mime, photography and creative writing. After two weeks of 8 to 10-hour days, much sweat, and even a few tears, the youngsters emerge from the fine arts camp in southwestern Oklahoma soaring with dreams that are one step closer to realities. They discover what the faculty and hundreds of students before them call the "magic of Quartz Mountain."

"The magic comes from the collaboration of a community — the students, faculty, support staff, and donors," says Mary Frates, executive director of the Oklahoma Arts Institute.

"If you take an outstanding faculty and put them with very talented students, they fall in love with their art, themselves, and each other. Add Quartz Mountain and its natural elements, and the results are magical," Frates continues.

Students ages 14 to 18 from all over the state audition for 200 positions to study with some of the country's top professionals in their respective fields. About a third of the students return each year, and faculty members rotate every two years.

While most of the time is devoted to in-depth classroom study and practice sessions, faculty and student demonstrations and performances in the evenings are open to the public. At some point, a spark — whether it is harsh criticism from a teacher or an encouraging hug from a peer — ignites a fire in each teenager, and the fire rages as they take the stage before and audience of proud parents, friends, and patrons during the final Onstage Weekend.

Cynthia Maddox
Southern Living, June 1988

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L. Lloyds Frates
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ER ARTS INSTITUTE

students ages 14-18
rk, Lone Wolf, Oklahoma



Karen Villanueva, Clinton

BALLET

"OSAI is a place to make lasting friendships, expand your horizons, develop new interests and even explore the world."

Yvonne Opperman, Washington

ORCHESTRA

"OSAI is a wonderful experience for anyone interested in making something of themselves. I am going to try and come back every summer until I finish high school, and then I'd like to be a conductor."

Charles Rountree, Oklahoma City

PHOTOGRAPHY

"The Quatt, Mountain Experience defies description. The instructors, counselors and administrators are very supportive and pay close attention to the students while, at the same time, leaving room for individual artistic expression to emerge."

Julie Gulkers, Oklahoma City

MODERN DANCE

"I truly enjoyed my classes. My instructor was great, very calm and patient. I also had the chance to meet many different kinds of people, but they all have one thing in common — they are interested in the arts. At Quatt, Mountain people respect and accept you for what you are."

Scott Floyd, Oklahoma City

ORCHESTRA

"The Institute is truly a magical place, filled with great imagination and artistic talent. Where else do members of the site crew play Chopin?"

David Persson, Tulsa

MIME

"OSAI proved to be a truly enlightening experience. The peace and love spent with all the other students interested in the arts caused a social combining that rippled all emotions into converging directions."

Stacie Flood, Tulsa

ACTING

"I am with 200 other people who enjoy art — what more could I want? I feel like I gained a million years' experience in only two weeks. I never felt so open and aware in my life. I'll always remember what great things this camp did for me."

Hilley Oakes, Grove

WRITING

"Our instructor always forced us to go beyond ourselves, to write a poem we never knew we could. All of the other students are so supportive and wonderfully interested in all of the art forms."

Nick Hermes, Oklahoma City

DRAWING

"The instructor seemed tough and demanding, but it was worth it. Everyone was so friendly to each other; there is a common bond — everyone is interested in art."

Bennie Cunningham, Lawton

ACTING

"I feel that everyone respected each other because we all had different and interesting talents yet similar interests. I am glad that I got to advance my acting skills while there with the beautiful scenery and wonderful faculty and counselors."

Alissa Branch, Norman

MIME

"At OSAI I had a chance to learn about myself in many ways. The faculty and staff are fantastic and the curriculum is designed to help each student see what life in the 'real world' of their art form is like."

Jennifer Walters, Foss

MODERN DANCE

"It is an honor to be accepted to OSAI and I was very excited about being selected. My instructor was excellent. She really made me want to dance. The other students were really friendly and the environment was fantastic."



Charles Rowntree,
Oklahoma City,
Photography
History, Codes,
Genre, Writing



David Person, Tulsa, Mine

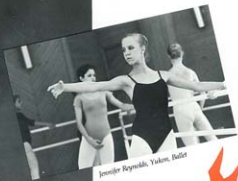
Kimberly Halliwell, Tulsa, Drawing



Smith Hill, Stillwater, Photography



Bennie Cunningham
Lawton, Art



Jennifer Reynolds, Yukon, Ballet



Scott Flay, Oklahoma City, Cello
Yvonne Oprea, Washington, Oboe

The Students

In order to be accepted to the Oklahoma Summer Arts Institute applicants must go through a competitive audition process. Each student is selected for his or her ability and potential to achieve. Any young person between the age of 14 and 18 is eligible to apply. Students from across the state of Oklahoma come to the Institute to study with well-known artists in their field.

Students at the Oklahoma Summer Arts Institute represent the cultural, ethnic and social diversity that is Oklahoma. The cornerstone of the program is excellence, and as a result of their experience at Quartz Mountain, students not only gain professional skills and experience personal growth, but are able to take what they have learned home and actively give back to their school and community.

Financial aid is available to all students who qualify, as well as college credit, through the University of Oklahoma, for graduating seniors.



Left to right:
Brian Selby, Midwest City, Violin
Griffen Kuchardz, Tulsa, Writing
Ashley Harrison, Norman, Modern Dance

Ballet



1988 OSAI Ballet Class (left to right) Front Row Nancy Bily, Oklahoma City; Karen Villanueva, Clinton; Nikki Jacobs, Norman. Center Row Kelly Holton, Pecos; Jennifer Reynolds, Oklahoma City; Terri Kozanski, Edmond; Kristin Holland, Oklahoma City; Lezy Strickland, Broken Arrow; Stephanie Smalley, Norman; Back Row Richard Thomas, Broken Arrow; Heather Wright, Tulsa; Amber Morrison, Broken Arrow; Amy Carlson, Broken Arrow; Shannon Kertz, Oklahoma City; Elizabeth Kasper, Broken Arrow; Oklahoma City; Thomas, Oklahoma City; Elizabeth Kasper, Broken Arrow; Elizabeth Kasper, Broken Arrow.

Classes 1988

At the Oklahoma Summer Arts Institute, students participate in daily class sessions taught by professional faculty artists from across the country. Classes are small in order to insure intense interaction between artists and students. Living and working with the instructors allows for personal direction as well as encouragement, inspiration and the development of skills.



Nick Hermes, Oklahoma City, Dancer
Alisa Branch, Norman, Mine

Photography



1988 OSAI Photography Class (left to right) Candy Kester, Houston, Texas; Smith Hill, Stillwater; Kimberly McKinley, Fort Sill; Walter Nelson, Instructor; Charles Kautner, Oklahoma City; Julie Lake, Oklahoma City; Jennifer Parcell, Lawton; Chung Yuch Pui, Alton; Back row David Chalk, Mark Lee; Christopher Downs, Stillwater; Kathy Hixon, Newcastle; Stephen Swisher, Tulsa; David Black, Instructor; Kathy Hixon, Pecos City; Kenneth Freeman, Newcastle; Jill Evans, Counselor-aid.



Acting



1988 OSAJ Acting Class (left to right) Front Row: Jason Wall, Albee, Deborah Johnson, Broken Arrow; Kate Friel, Tulsa; Carrie Kern, Seminole; Tim Stewart, Choctaw; Dawn Holder, Anadarko; Troy Rothman, Albus. Center Row: Jennifer Freeman, Bartlesville; James Muatt, Oklahoma City; Alana Edwards, Tulsa; Steve Friel, Tulsa; Back Row: Rob Hudson, Coonwater-side; Denise Nicholas, Instructor; Michael Ruhoff, Ardmore; Kevin Young, Bartlesville; Jennifer Wade, Norman; Ted Campbell, Yukon; James McDonald, Norman; Kevin Cunningham, Laskin; Annetta Yonick, Inze Comm. Instructor.



Mime

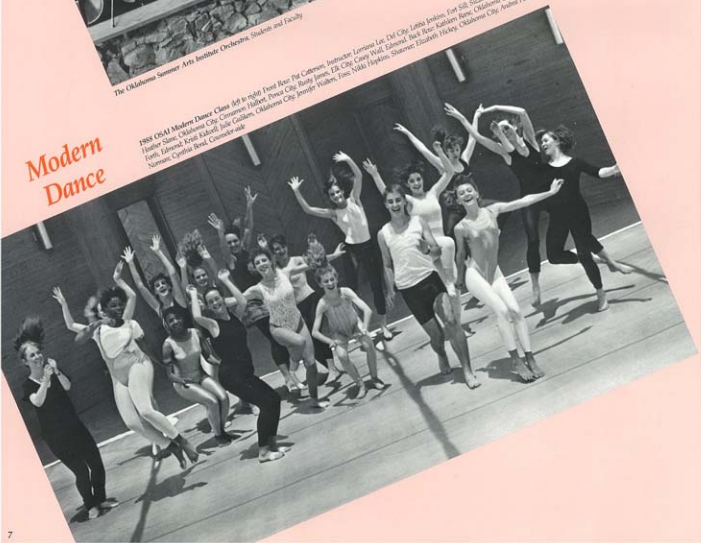
1988 OSAJ Mime Class (left to right) Front Row: Tracy Montano, Instructor; Jack Shastin, Okmulge; Amy Jennings, Ponca City; Alana Branch, Norman; Elizabeth Drexler, Bartlesville; Lewis Priddy, Oklahoma City; Sandra Pate, Tulsa; Marie, Broken Arrow; Inez, Wagoner; Back Row: Amanda Sanders, Oklahoma City; Stephanie Harkin, Broken Arrow; Back Row: Marie Gensel, McAlester; Albee Kern, Edmond; Sam DeLandau, Broken Arrow; Marie Gensel, Ponca City; David Penson, Tulsa; Marshall Kern, Ponca City.

Orchestra



The Oklahoma Summer Arts Institute Orchestra. Students and Faculty

Modern Dance



ISSA OSAI Modern Dance Class (left to right) First Row: Pat Cameron, Instructor; Lorrana Lee, TV; Cbe Latta-Johnson, Fort Hill; Suzanne Loney, Shawnee; Heather Slane, Oklahoma City; Corinne Hubbard, Ponca City; Nancy Jones, Elk City; Candy Wall, Edmond; Rick Arar, Kalamazoo; Renee, Oklahoma City; Cindy Forth, Edmond; Kris Kibbelf, Tulsa; Gailien, Oklahoma City; Jovier-Yukens, Fore; Nikki Hopkins, Shawnee; Elizabeth Hickey, Oklahoma City; Andrea Harbison, Norman; Cynthia Reed, Chickasha

Drawing



1988 OSAT Drawing Class (left to right) Front Row: Joshua Halliwell, Tasha Everett, Susan Jenkins & Mike Mitchell, Oklahoma City; Melissa Williams, Sapulpa, Okla. City; Tasha Bachy Brown, Elk City; Mike Spruwell, Elk City; Leon Thomas, Edmond; Debra Jackson, Sapulpa; Amy Powell, Paul Valley; Christine Pitt, Oklahoma City; Back Row: Candice Russell, Edmond; Shana Pinsky, Cambridge; Susan Sobers, Edmond; Colan Sneed, Hooper; Ray Coops, Inwood; Nick Harms, Oklahoma City; Michele Svinger, Inman; Anne, Michael Hart, Fairport, ME; Matt Sella, Oklahoma City

1988 OSAT Writing Class (left to right) Front Row: Jennifer Hancock, Edmond; Hillary Cohen, Center; Cynthia Eickhardt, Tulsa; James Rogers, Instructor; Andrew Mason, Okemune; Andrew Thompson, Okemune; Christine John Parker, Coonsee; Cole Gray, Row; Jennifer Allbright, Oklahoma City; Ingomar Bailey, Oklahoma City; Shula Deans, Lawton; Tracy Karfenty Ryan, Edmond; John Doherty, Norman; Robi Tobias, Norman; John Cason, Oklahoma City; Christopher Bennett, Stillwater; Jack Row, Jeffi Park, Edmond; John Doherty, Oklahoma City; Gregory Sings, Norman; Robi Tobias, Norman; John Cason, Oklahoma City

Writing





Conductor Judith Somogi, 1978



Michael Ma, 1988 Guest Artist



Tony Mendham,
1988 Music Instructor
James Rajon,
1988 Writing Instructor

Judith Somogi Memorial Concert

The first concert performed by the Institute Orchestra in 1988 was dedicated to the memory of Judith Somogi. Maestro Somogi was the first conductor of the Institute Orchestra in 1977. She returned to Quartz Mountain, the Institute's new home, in 1978. Until her untimely death in March 1988, Maestro Somogi had planned to participate in the tenth anniversary celebration of the Oklahoma Summer Arts Institute at Quartz Mountain.



Andre Francisco, 1988 Conductor
Angel Springs, Lauren, Bass



1989 OSAI Orchestra, Judith Somogi Concert

Remembering Somogi

Eleven years ago, in 1977, at a place called Camp Egan near Tahlequah, I attended the first performance of the Institute Orchestra. There are several members of the orchestra playing tonight who will remember that day well. Jake Larson — trumpet, Allan Kaplan — trombone, Mark Mordue — tuba, Betty Johnson — bassoon, and Ann Cafferty — violin were all faculty members in 1977 and Michael Ma, the first concertmaster of the Institute Orchestra and guest artist for this evening, as well as Andre Francisco — bass who was a student at the time. Conducting the orchestra was a young woman by the name of Judith Somogi.

The performance began at 3:00 p.m. on Sunday, June 12. It was a glorious concert and something extraordinary happened at the end of it. As the final chord sounded on the elegant and quiet *Afternoon of a Faun*, from the sky came the rumble of thunder which ended precisely as Somogi put down her baton.

It was such a moment that everyone in the audience gave a great sigh in unison as if they were singing. The applause was ecstatic.

Judith returned to our new home at Quartz Mountain the following year. Some of you will remember that the amphitheater at that time had not been completed and the audience had to sit on hay bales. Beach towels wrapped around instruments to keep the varnish from melting off were as essential as music stands, which had to be anchored with sand bags to keep them from blowing over.

None the less, the beauty of the Mozart *Wind Concerto* and the poignancy of *Finlandia*, the last piece Somogi performed at Quartz Mountain, are as vivid to me today as in 1978.

That summer Judith gave me one of her many gifts, one of her unintended "leaves of gold." While arguing with her about some equipment that had not been moved on time, I said in frustration, "Look Judith, you can't go faster than the music." To which she replied, "Of course you can. Just up the tempo!"

Judith Somogi was a remarkable woman, who in her brief career gave some beautiful music to the world.

She loved music; she loved making music and she loved Quartz Mountain. She very much wanted to be with us tonight. Perhaps she is. She usually got what she wanted.

Mary Y. Frates, Executive Director
Oklahoma Summer Arts Institute
June 8, 1988



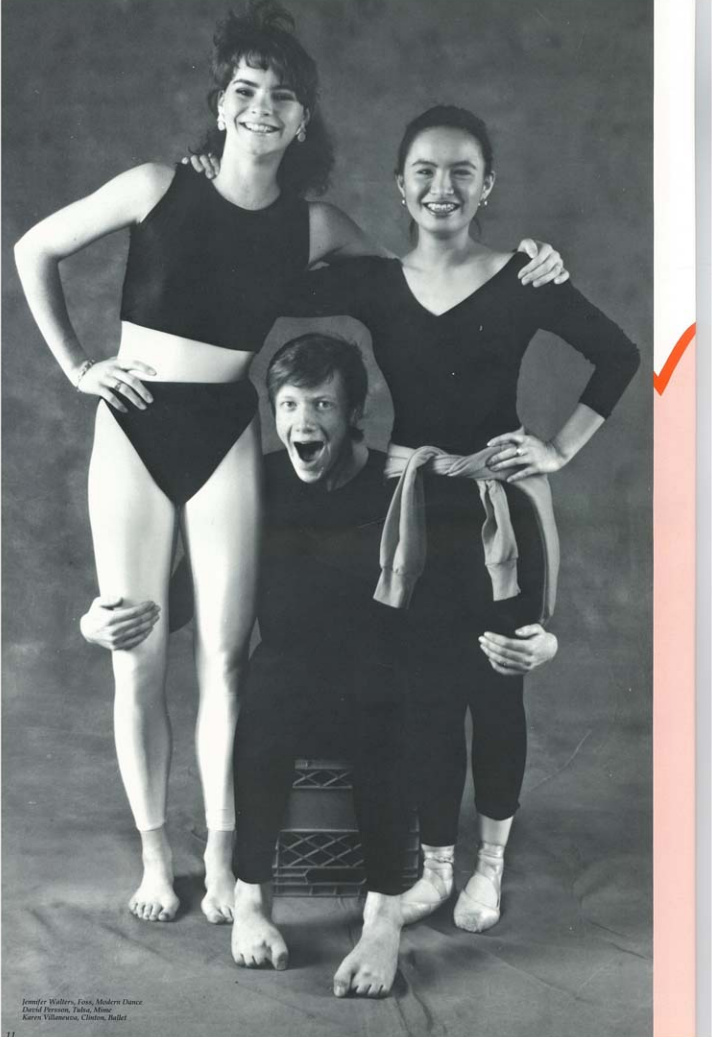
April Cajavald, Grls, Norman



Ingrid Denady, Olor, Guthrie
Tracey Pyles, Bassoon, Mustang
Susan Stripes, French Horn, Elk City



Adam Cramer, OSAI Conductor 1988



*Jennifer Walters, Fota, Modern Dance
David Piroson, Tulsa, Alow
Karen Villanueva, Clinton, Ballet*



A)



D)



C)



E)



F)



G)

Evening Activities

Conversations with the artists: Each evening after dinner, informal seminars are held with different faculty artists. During the course of the Institute, students are able to talk with teachers from all disciplines. The content of these discussions range from achievements to frustrations and career plateaus. Questions are encouraged, and enable students to gain insights into the life of a professional artist.

Eine kleine Quartzmusik: Chamber music concerts are given every other evening by members of the music faculty. Groups of bass, woodwind and string ensembles perform, and showcase for students the finest in chamber music repertoire.

Evening Electives: Each student is required to choose one of two nightly electives offered by faculty artists, which include slide lectures, demonstrations, performances and readings. Electives give students the opportunity to learn about and participate in art forms other than their own discipline.

A) Actress Denise Nicholas, Los Angeles, California, enacts the "Mary Ellen Pleasant" scene from her original play, *Bones* during the "Faculty Showcase."

B) Second rank conductor, Alvin Esaki, Austin, Texas, demonstrates conducting techniques during the "Conversations with the Artist."

C) Modern dance instructor, Pat Catterson, New York, performs a dance she choreographed.

D) Writing instructor, James Riggs, Los Angeles, California, previews his new poem "Nippers and Peppers," at *Quartz Mountain*.

E) Drawing instructor, Ray George, Bloomington, Illinois, illustrates drawing techniques during his "Conversations with the Artist."

F) Mine-Yong Montanone, Portland, Maine, inflates an invisible balloon during his evening elective.

G) Members of the faculty brass quintet perform during the "Eine kleine Quartzmusik" series. Left to right are Daniel George, trumpet; Bob Schwademan, French horn; Mark Moulie, tuba; Alan Kaplan, trombone; and Oklahoma Summer Arts Institute Music Coordinator, Jake Larson, trumpet.



Young dancers with Ballet Oklahoma, David Holliday and Sherri Little-Holliday, an OSAI alumni guest artist, perform a variation from "Swan Lake."

1988 marked the tenth anniversary of the Oklahoma Summer Arts Institute at Quartz Mountain. In order to celebrate this event, in addition to regularly scheduled faculty and student performances there were a series of special events which featured guest artists.

Former OSAI instructor Maria Tallchief and guest artist Fritz Scholder returned to the Institute.

Fritz Scholder gave a monotype demonstration and a special presentation entitled "Dream Site" at which he unveiled a commemorative tenth anniversary sculpture, "Another Dream." The sculpture's base contains the names of every student who has attended the Institute since 1977. Founder and former Director of Chicago's Lyric Opera Ballet, Maria Tallchief, gave a master class and joined ballet instructor Richard Thomas for a special "Conversations with the Artists" session.

Other tenth anniversary highlights included performances by alumni artists Sherri Little Holliday, who danced a variation from "Swan Lake," and Tim Long, who performed as a soloist with the Institute Orchestra.

DREAM SITE An address by FRITZ SCHOLDER

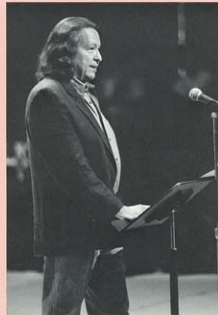
on the occasion celebrating a Decade of Dreams
June 11, 1988 at the Oklahoma Summer Arts Institute
Quartz Mountain

Decade of Dreams Celebration: Ten Years at Quartz Mountain

U.S. Senator David Boren welcomes dancers and legislators to the second concert performance by the Institute Orchestra.



Guest artist, Fritz Scholder, Scottsdale, Arizona, gives a commemorative speech entitled, "Dream Site," for the "Decade of Dreams" celebration.



Guest artist, Maria Tallchief, Chicago, Illinois, gives a special "Conversations with the Artist."





A series of monotypes entitled, "Quartz Mountain Mysteries," were produced during a monotype demonstration by guest artist, Fritz Scholder.

One night not long ago I awoke from a dream. I knew the hour was 4:02 in the morning. The Hour of the Wolf. It is said that more people are born at this time and more people die at this hour. I tried to reconstruct my dream.

I had been working on a painting and was becoming frustrated. I was having trouble putting down the image that I wanted. The paint was turning to mud and the form was fading fast. I stopped.

Then I realized that I had no cause for worry. I could not make a mistake ... for it was my painting. All that I had to do was change it. There are no mistakes in dreams.

To return from the dream state with new knowledge or insight is the object of all creative dreaming.

There are night dreams and there are day dreams.

One day some time ago, I received a letter from a wolf woman, telling me about a dream that was coming true in Oklahoma at a place called Quartz Mountain. She asked me to participate in the dream and I accepted.

Seven years ago I found myself standing here for the first time ... and after leaving Quartz Mountain I started a series of paintings, monotypes, lithographs, etchings and sculpture called DREAMS.

Yes, this is a dream site. Here is a place where people of all ages come together and discover the arts. This place is like no other place in Oklahoma. The layers of magic are deep under the tall grasses where the great buffalo herds ran. Ancient vibrations can still be felt between here and Lone Wolf. The animal power of the buffalo, lion, eagle and wolf is here at Quartz Mountain.

Like many dream sites, rare flowers are here and endangered birds like the Prairie Falcon can be seen above the border. It is here that the last society of great horsemen on this continent lived and died. This site has been active since 25000 B.C.

Use the powers of this place to fulfill your dreams. The first half of the battle is won by having the dream, but the second half of the fight demands

testing and developing your mind and talent to heights beyond your dreams.

Dreams can be deliberately induced by meditation, isolation, reading, fasting and magic. Magic is everything we do not know. And since we know so little the odds are over-whelming on what must be believed.

On your dream quest you will need to be aware of the crossroads. In the old days when animals could talk, many people were hung where X marks the spot. Deviant detours on the road can be very seductive. Greed can be disguised as good and envy may hide behind the cloak of a compliment. The paradox of subjective truth can bend the straight road to honesty.

Constantly re-evaluate your thinking and realize that you are a different person with every day. Consider carefully your own development. There are things one must do:

Understand reality beyond your physical senses.

Witness and feel the sublime forces of the spirit.

Bring together reality and the sublime into your personal form or statement. The result will be you and your art.

The Oklahoma Summer Arts Institute and Quartz Mountain are part of your personal history and mine. Use the power here. Learn to write with a heavy hand and chisel the words into the page. Speak with clarity and precision and never in cliché. Abstract sound into music and movement into dance. Celebrate color with painting and create form out of the rocks and water and wind. And embrace love ... love for your work, for yourself and for each other. Love is Quartz Mountain's greatest gift. Use it.

We are here today to commemorate a decade of dreams and to dedicate ANOTHER DREAM, a bronze sculpture from my series of DREAMS which I began after my first visit here. This is the last cast of an edition of six and has been waiting in my studio five years for this occasion.

ANOTHER DREAM commemorates with love the Oklahoma Arts Institute's first decade.

Dreams are what we are made of and this is truly a dream site.

President of the Oklahoma Arts Institute Board of Directors, Ted E. Andriak, addresses faculty, students and guests during a special presentation celebrating the "Decade of Dreams."



A commemorative statue dedicated on June 11, 1988, "Another Dream," by Fritz Scholder, sits on a large base containing the names of all students attending the Oklahoma Summer Arts Institute since 1977.



Guest artist, Maria Tallchief, conducts a Master Class for ballet students.



Onstage: Works in Progress



Onstage weekend is the culminating event of camp. In the Works in Progress presentation, performing artists are able to apply skills and techniques they have learned, while the audience is able to see the results of two weeks of very hard work. This experience enables students to appreciate the stage life of a performing artist.

Julie Gilliam, Oklahoma City, Modern Dance
Stacie Flood, Tulsa, Acting
Renise Cunningham, Lakota, Acting



Damon Holder, Anadarko, Acting
Trey Rushman, Altus, Acting



Gregory Stapp, Norman, Writing



Carrie Ryan, Seminski, Acting
Deborah Johnson, Broken Arrows, Acting



Suzanne Lampf, Shatner, Modern Dancer



Julet Class 1988



Mine Class 1988

Marshall Karon, Poca City, Mine
David Fysson, Tubu, Mine



Beth Ruble, Edmund, Writing



A final moment "Onstage:"



Galerie de l'Ecole des Buzzards

During Onstage weekend, writers and visual artists exhibit their work in the Institute Gallery, Galerie de l'Ecole des Buzzards (Gallery of the School of the Buzzards). A public opening is held, and gallery talks are given by faculty artists. Photography, writing and drawing students typically display at least two pieces of their work produced during the Oklahoma Summer Arts Institute.



Kyle George, Drawing Instructor

Walter Nelson, Photography Instructor



A drawing by Celeste Sneed from Hooker

Stephen Sridiken, Tabot, Photography



Nick Hermes, Oklahoma City, Drawing





A still life in progress



A drawing by Kendrick Bowen, Tulsa



Ann Youkam, Oklahoma City, Drawing



Students at work



A study in abstraction

A New Commission . . . Quartz Mountain for Symphony Orchestra

To celebrate the tenth anniversary at Quartz Mountain, the Institute commissioned Dr. Ray Luke, professor of composition and theory, Oklahoma City University, to compose an original symphony, "Quartz Mountain." The piece includes a chorus with text written by the Institute's Director of Programs, Mary Gordon Taft. The Institute Orchestra performed this piece as part of their final concert in 1988. Students and staff made up the chorus which sang the following lyrics:

That moment, like a bursting rocket
Understanding, fusing, achieving,
And the music echoes off the rocks,
Mingling with the bird song,
The sun rises over the lake,
The moon is caught in the mountain peaks,
The heat, the wind, the thunder and lightning,
The sage. The friends.

"Quartz Mountain" was made possible through a generous grant by the Harris Foundation, in memory of Margaret Harris Long.



Ray Luke, Composer, "Quartz Mountain"
Mary Gordon Taft, Director OSAI
Akim Enki, 1988 Conductor

Akim Enki, 1988 Conductor



Rehearsing student singers



Ray Luke, Composer
Judy Garrett, Harris Foundation





1988 Faculty Members join students in singing "Quartz Mountain"

1988 Students and Staff wait for their cue to begin singing "Quartz Mountain"





Preview Summer 1989 . . . Faculty



ACTING

Richard Thomas IV, Los Angeles, California

Thomas has performed for film, television and stage as well as lecturing and giving seminars on the theater. His recent acting credits include the lead role in *Hamlet, The Fifth of July*, and *Peer Gynt* for stage; "All Quiet on the Western Front" for television; and for HBO *Glory, Glory* and *Go Toward the Light*.

VOICE AND MOVEMENT

Irene Connors, Valencia, California

Connors is currently a member of the California Institute for the Arts voice faculty, and has varied acting experiences in classical and modern drama. She has directed opera as well as theater, and has performed on radio and television. Most recently, Connors performed with the Arizona Repertory Theater Company.

BALLET

Richard Thomas III, New York, New York

Thomas is the founder and director of the New York School of Ballet and its company, U.S. Terpsichore. A former president of the American Dance Foundation, Thomas has been teaching since 1965. His performance credits include productions with the American Ballet Theater, The Ballet Russe de Monte Carlo and the New York City Ballet.

DRAWING

Robert Zakamitch, New York, New York

Zakamitch is represented by Robert Miller Gallery, New York. He has worked as a commercial artist in an advertising agency and taught in California during the mid-70s. His work has appeared in many solo and group exhibitions, and is included in the collections of the Whitney and Hirshorn Museums.

MIME

Tony Montanaro, Portland, Maine

Montanaro studied mime in Paris with Marcel Marceau and his master, Etienne De Croux. After moving back to Maine in the early 1970s, Montanaro opened a theater and school; he has formed several national touring companies which have performed throughout the United States and abroad. He continues to teach and perform solo shows.



MIME ASSISTANT
Karen Hurl-Montanaro, Portland, Maine

Hurl-Montanaro, although currently performing a duet show with mime Tony Montanaro, is a principal dancer with the Portland Ballet. From 1979-83 she danced with the Ohio Ballet, and from 1984-87, she performed with the Darmstadt Ballet in West Germany. Her principal study was in New York City with the American Ballet Center (now the Joffrey Ballet).



MODERN DANCE
Pat Catterson, New York, New York

Catterson spent the 1988-1989 academic year as a Guest Professor at U.C.L.A. and Virginia Commonwealth University. She has created over 65 original dances, and has performed with Yvonne Rainer, James Cunningham and the Acme Dance Company. Currently, she teaches at the Merce Cunningham Studio, New York.



PHOTOGRAPHY
Walter Nelson, Dallas, Texas

Both a painter and photographer, Nelson is represented by galleries in New York, Dallas, Oklahoma City and Santa Fe. Nelson's fine art, landscape and commercial photography can be seen in the collections of major museums and corporations. His work has been viewed in over 30 solo exhibits, across the U.S. and Europe, since 1983.



**PHOTOGRAPHY
DARKROOM
TECHNICIAN**
David Blust, Prospect Park, New Jersey

Blust has exhibited in major cities throughout the United States and abroad. His one-man show in Tulsa, 1982, was followed by exhibitions in Dublin, Ireland; Edinburg, Scotland; and New York City. He has received national and regional awards for his illustrative photography. He currently works as a free-lance photographer.



WRITING
Linda Hogan, Illedale, Colorado

Hogan is an Associate Professor of Writing at the University of Minnesota. The author of several books of poetry and short fiction, her most recent book, *Seeing Through the Sun*, received an American Book Award. In addition to teaching, Hogan gives reading and lectures throughout the southwest and the country.



CONDUCTOR, JUNE 10-17
Robert Bernhardt, Tucson, Arizona

Bernhardt became an Associate Conductor for the Louisville Orchestra in 1981, a position which he held until 1988. From 1985 to 1988, Bernhardt also acted as Music Director for the Amarillo Symphony. Although currently Music Director for the Tucson Symphony Orchestra, he continues to maintain an association with the Louisville Orchestra.



1989 Music Faculty



CONDUCTOR, JUNE 18-25
Akira Endo, Austin, Texas

Endo is currently Music Director for the Mid-Texas Symphony. As a Guest Conductor, he has appeared with the Dallas Symphony, Detroit Symphony, New York Philharmonic, San Antonio Symphony and various orchestras in Europe and South America. His recordings, along with members of the Los Angeles Philharmonic, earned him a Grammy nomination.



BASS
John Williams, Norman, Oklahoma

Visiting Professor at the University of Oklahoma; former principal bass for the Brevard Music Center and the Phoenix Orchestra; has written arrangements used by orchestras across the country.



BASSOON
Betty Johnson, Oklahoma City, Oklahoma

Bassoon instructor at Oklahoma City University; Principal Bassoon with the Oklahoma City Philharmonic, Sinfonia of Mid-America, the Peninsula Music Festival and OCU faculty woodwind quintet.



CELLO
Marjory Lunt Cornelius, Norman, Oklahoma

Professor of Cello at the University of Oklahoma; member of Quartet Oklahoma; performs in chamber ensembles and orchestras including Lawton and Enid.



Michael Murray, Springfield, Missouri

Assistant Professor at Southwest Missouri State University; member of the Hawthorne Trio (faculty artist ensemble); soloist and principal cellist at Musicisti Americani Festival, Italy.



CLARINET
Jerry Neil Smith, Norman, Oklahoma

Former Director of the School of Music at the University of Oklahoma; Professor of Music at the University of Oklahoma; composer; has performed with the Hungarian String Quartet and the Lyric String Quartet.



FLUTE
Susan Klick, Tulsa, Oklahoma

Principal Flute with the Tulsa Philharmonic Orchestra; Adjunct Professor at Roberts University; first prize winner in the Society of American Musicians National Flute Competition.



FRENCH HORN
Lawrence Lowe, Provo, Utah

Assistant Professor of Music at the University of Missouri; Second Horn with the Utah Symphony Orchestra; member of Missouri Arts Quintet (faculty quintet-in-residence).



OBOE
Sandra Flesher, Norman, Oklahoma

Former Professor of Oboe at the University of Oklahoma; Principal Oboe with New Hampshire Music Festival Orchestra and Norman Chamber Orchestra; English Hornist with Oklahoma City Philharmonic.



PERCUSSION
Jalm Galm, Boulder, Colorado

Associate Professor of Music at the University of Colorado; played with the U.S. Air Force Band and Orchestra, Baltimore Symphony, Denver Symphony and Colorado Festival Orchestra.



PIANO
Virginia Sircy, Lawton, Oklahoma

Associate Professor of Music at Cameron University; member of Reese-Sircy piano and cello duo; will appear in Pro Musica Series, Chickasha, with violinist Sergin Schwartz in 1990.



TROMBONE
Allan Kaplan, Rye, New York

Director of Bands at Rye High School; performed for 13 years as Principal Trombone with the Oklahoma City Orchestra; recently published a "soliloquy" for unaccompanied trombone.



TRUMPET
David Gauger, Tulsa, Oklahoma

Principal Trumpet with the Tulsa Philharmonic; performs with the Encore Brass Quintet and Oklahoma Symphonica; played Principal Trumpet with the Hong Kong Philharmonic and Grand Teton Music Festival Orchestra.



TUBA
Mark Mordue, Oklahoma City, Oklahoma

Tuba instructor at Oklahoma City University, Central State University and Oklahoma Christian College; Principal Tuba with Breckenridge Music Institute; played for 15 years with the Oklahoma Symphony Orchestra.



VIOLA
Jacob Glick, Bennington, Vermont

Professor of Viola, Violin and Chamber Music at Bennington College; Musical Director of Chamber Music Conference and Composers' Forum of the East.



VIOLIN
Aldee Marquis, Tulsa, Oklahoma

Adjunct Professor at the University of Tulsa; Principal Second Violin with the Tulsa Philharmonic; member of Tulsa Philharmonic String Quartet and Tulsa Philharmonic Chamber Orchestra.



Lucy McLarry, Oklahoma City, Oklahoma

Concertmaster of the Lawton Philharmonic; founder and Director of the Suzuki String Development Program at Oklahoma City University; founder and member of Oklahoma City Chamber players.



David Robillard, Oklahoma City, Oklahoma

Instructs violin and piano for the Suzuki String Development Program; member of Oregon Bach Festival Orchestra and New Lyric String Quartet; former Assistant Concertmaster with the Oklahoma Symphony Orchestra.

Students 1989



Over 200 students from 54 Oklahoma communities were selected to attend the 1989 Oklahoma Summer Arts Institute. Auditions were very competitive, and the quality of students is high. A superb group of instructors and guest artists will expose students to the finest instruction the American art world has to offer. With the dedication of five new studios, pavilions and an amphitheater, Summer 1989 is a high point as the Oklahoma Summer Arts Institute prepares to enter its second decade.

Calendar of Events 1989

Wednesday

June 14 Opening Concert — The Institute Orchestra,
Robert Bernhardt Conducting

Thursday

June 15 Performance — Faculty Showcase

Friday

June 16 Performance — Faculty Showcase

Saturday

June 17 Special Event — Dedication 1989
Concert — The Institute Orchestra, Robert
Bernhardt Conducting

Sunday

June 18 Celebration of the Spirit

Wednesday

June 21 Concert — The Institute Orchestra, Akira Endo
Conducting

Friday

June 23 Onstage Weekend — Opening of Gallerie de l'Ecole
des Buzzards
Presentation — Onstage; Works in Progress

Saturday

June 24 Final Concert — The Institute Orchestra,
Akira Endo
Conducting

Sunday

June 25 Closing Ceremonies



Kara Yeasting, Oklahoma City; Dinaering Laurie Hensley, Oklahoma City; Writing Kyle Miller, Oklahoma City; Writing Amber Mooreau, Oklahoma City; Ballet Julie Chase, Oklahoma City; Writing Kerr Reynolds, Oklahoma City; Viola



Carrie Curtis, Wagoner, Acting
John Mann, Wagoner, Acting



Nathan Tonic, Alto, Flute



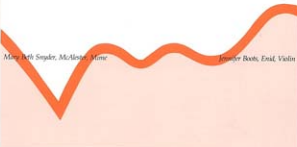
Rasharah Ahmad, Oklahoma City, Ballet; Teresa Pitts, Oklahoma City, Acting; Whitney Sanders, Oklahoma City, Mime



Jennifer Wade Norman, Mime
Tannay Pettit, Norman, Ballet



Mary Beth Saper, McAlester, Mime



Jennifer Rees, Enid, Violin



Latent Accepted Students 1989: Brian Tard, Percussion; David Hemmick, Viola; Cynthia Shrett, Viola; Leticia Jenkins, Modern Dance



Mark Rice, Ardmore, Photography
Melina Evans, Ardmore, Photography
Aimee Ellis, Ardmore, Writing

Art Accepted Students 1989
Jay Clay, Percussion
Lauri Beth Thompson, Writing
Leil Holiday, Acting



Lisa Davis, Stillwater, Writing
Christopher Dennis, Stillwater, Photography



Shannon Hayes, Cimarron, Acting
Cristina Stacy, McAlester, Acting; Rachelle Izard, Nowata, Photo; Lisa McNeal, McAlester, Photo



Applause Applause

to Institute donors: Cornerstones, Mountain Movers, Earth Shakers, Quartz Crystal Club Members

This section of the newsletter is dedicated to our contributors, who are as much a part of the Institute family as our students, faculty and staff. Acknowledging these contributors is our small way of saying thank you for making our programs and projects possible. The money contributed to the Institute's annual fund, endowment fund, and capital improvements campaign is an investment in Oklahoma's future. Because of our donors' commitment to Oklahoma and Oklahomans, Quartz Mountain Magic will occur this year and in many years to come.

*=board members

†=parents of summer students

°=OSAI and AIA alumni

+=in kind gift

The Oklahoma Arts Institute is endorsed and supported by the following public agencies:

The State Arts Council of Oklahoma
Oklahoma State Department of
Education
Tourism and Recreation Department of
Oklahoma
National Endowment for the Arts

THE CAPITAL IMPROVEMENTS CAMPAIGN

Cornerstones

Cornerstone contributors are individuals, corporations and foundations in the private sector who have given money for the purpose of building new facilities at Quartz Mountain. The development of Quartz Mountain as an arts and conference center is a joint goal of the Oklahoma Arts Institute and the State of Oklahoma. Both the Institute and the State have formalized their plans in a contract which provides guidelines for the future development of this site as a cultural center for the southwest.

The new facilities will provide a permanent home

for the Institute's educational programs — the Oklahoma Summer Arts Institute and the Adult Institutes in the Arts — and will provide a meeting place for cultural groups in the region seeking a conference and seminar retreat site. Phase I has been completed, and includes five new studio pavilions, an amphitheater, a library and window wall for the indoor pool. These facilities will be dedicated at a special ceremony this summer during the 1989 Oklahoma Summer Arts Institute.

Fundraising for Phase II, the construction of a conference center and performing hall, is currently underway.

We wish to acknowledge the following individuals, corporations and foundations who have generously contributed to the building project:

\$100,000 and over

Conoco Inc.

Studio Pavilion

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The Macklanburg-Hulseley Family

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Bell Amphitheater

\$1,000 to \$100,000

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THE ENDOWMENT FUND

Mountain Movers and Earth Shakers

Mountain Movers and Earth Shakers are those people who have contributed money to endow the Institute's programs. The establishment of a permanent fund guaranteeing the financial stability of the Oklahoma Arts Institute is a way to ensure the excellence of future programming.

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, nearly \$1 million has been contributed in cash and pledges. The Institute's goal is to raise an additional \$500,000 in 1989 to reach a goal of \$1.5 million.

Only the interest from endowment investments is used for programs. The endowment fund is managed by a professional money manager who reviews the fund in quarterly meetings with the Institute's finance committee. Accounting to donors who have established named funds is made every year following the Institute's annual audit. To establish a named fund, a gift must be \$10,000 or more. Donors wishing to establish funds may do so for student or teacher scholarships, faculty chairs, commissioned works of art, publications and exhibitions and special projects. Of course, undesignated contributions in any amount are also appreciated as a source of income for general operating expenses.

We wish to express our most sincere gratitude to the following contributors to the Institute's endowment fund:

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Oklahoma Orchestra Fund

Oklahoma Summer Arts Institute

\$25,000 to \$100,000

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THE ANNUAL FUND

Quartz Crystal Club Members

The membership of the Quartz Crystal Club consists of contributors who have given \$100 or more to the Institute's Annual Fund. A financial goal for the Oklahoma Arts Institute is to operate always in the black. This is a goal which has been achieved year after year and is an example of fiscal responsibility on which donors to the Institute can rely. With the additional fundraising obligations of a capital improvements drive and an endowment campaign, it is particularly important to maintain a healthy annual operating fund to nourish year-round programming.

Our most grateful appreciation to the following donors for their understanding of the critical need to support day-to-day programs:

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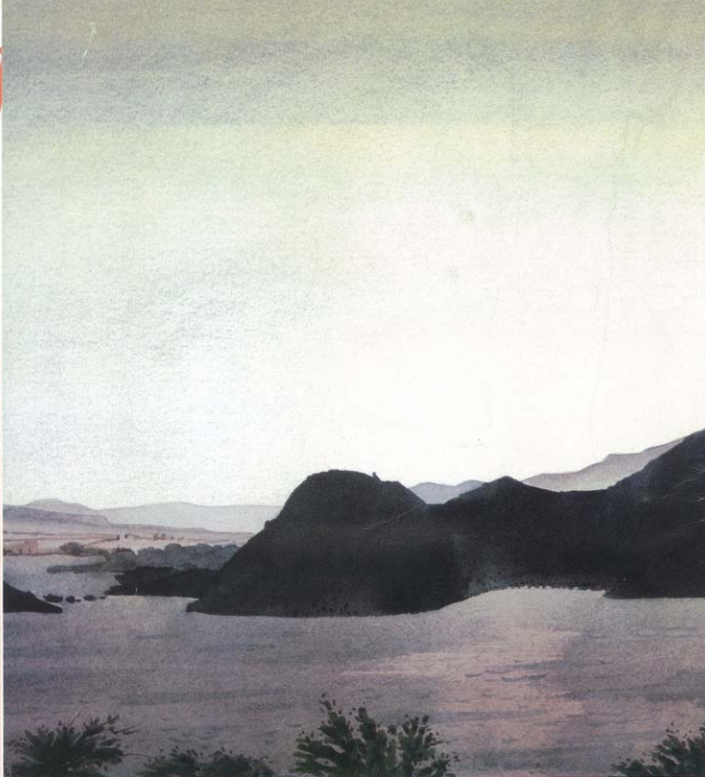
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