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THE FESTIVAL OF THE ARTS

is being presented by

THE TAYLOR UNIVERSITY DIVISION OF FINE ARTS

and

THE TAYLOR CONCERT-LECTURE SERIES

SCHEDULE OF EVENTS

February 25 - March 11

PEGGY BROWN PROFESSIONAL ART EXHIBIT

Friday, February 29, 10:00 a.m.

FESTIVAL OF THE ARTS CHAPEL/CONVOCATION

Friday, February 29, 8:15 p.m.

SUSAN STARR PIANO RECITAL

Saturday, March 1, 10:00 a.m.

SUSAN STARR MASTERCLASS

Saturday, March 1, 8:15 p.m.

ALPHA/OMEGA PLAYERS PRODUCTION: THE DRUNKARD

Sunday, March 2, 3:00 p.m.

CELLO/PIANO RECITAL: Joellen Placeway/Carolyn Nordquist

Monday, March 3, 10:00 a.m.

WHEATON COLLEGE BAND CONCERT/CONVOCATION

"All first hand experience is valuable, and he who has given up looking for it will one day find--that he lacks what he needs: a closed mind is a weakness, and he who approaches persons or painting or poetry without the youthful ambition to learn a new language and so gain access to someone else's perspective on life, let him beware"

--Dag Hammarskjold

"The aim and final reason of all music should be nothing else but the glory of God and the refreshment of the spirit."

--J. S. Bach

"Think of the moment. All that has ever been is in this moment; all that will be is in this moment. Both are meeting in one living flame, in this unique instant of time. This is drama; this is theatre--to be aware of the Now."

--Robert Edmond Jones

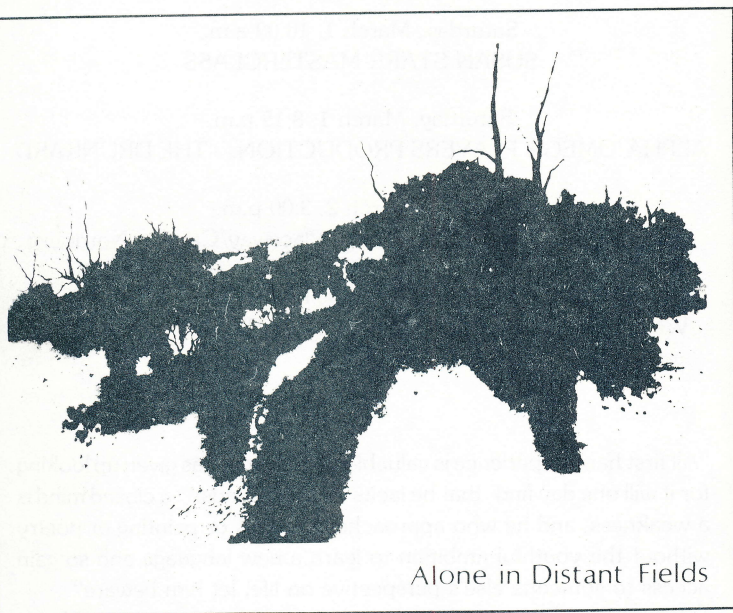
PEGGY BROWN ART EXHIBIT

Chronicle-Tribune Art Gallery

February 25 - March 11, 1980

PEGGY BROWN is a professional artist from Fort Wayne, Indiana, whose medium for the past ten years has been watercolor. Her work has been exhibited widely, including the American Watercolor Society, New York, New York; the National Watercolor Society, Los Angeles, California; the National Academy of Design Annual, New York, New York; Watercolor USA, Springfield, Missouri; Allied Artist of America, New York, New York; Rocky Mountain Watermedia Exhibit, Golden, Colorado; and the Indianapolis Hoosier Salon, among others. Mrs. Brown has won numerous awards including "Best of Show" at the Hoosier Salon. She has also been invited to participate in several invitational shows and one-person exhibitions. Her memberships include the National Watercolor Society, Allied Artists of America, Watercolor West, and the Midwest Watercolor Society, for which she is a member of the board of directors. Mrs. Brown is listed in Who's Who in American Art, Dictionary of International Biography and the World Who's Who of Women.

Our guest artist is a graduate of Marquette University, the wife of James R. Brown and the mother of three sons.



Alone in Distant Fields

"My images, whether natural or man-made, are painted - not always as they appear - but to express how I feel about what is there. I paint for myself, for the challenge and joy of it; but knowing visual art must be seen to be heard, one of my greatest satisfactions comes when you concur with my feelings. Then you too become a part of my marks on paper, and I always leave room for you."

--Peggy Brown

Gallery Hours

11:00 a.m. to 4:00 p.m., Monday through Saturday
7:00 to 9:00 p.m., Monday, Wednesday, and Friday

Special Festival Hours

7:00 to 9:00 p.m., Saturday, March 1
2:00 to 4:00 p.m., Sunday, March 2

FESTIVAL OF THE ARTS

Chapel/Convocation

Milo A. Rediger Chapel/Auditorium

Friday, February 29, 1980
10:05 a.m.

GOD OUR CREATOR

- Prayer Professor Ray Bullock
- Organ Prelude "For the Beauty of the Earth"
Professor Frederick Shulze
- Congregational Hymn "For the Beauty of the Earth"
No. 54
- Scripture Reading Professor Dale Jackson
- Taylor Chorale "This Is My Father's World"
arranged by Clyde Tipton
Professor Philip Kroeker, Director
- Reading "The Creation"
from James Weldon Johnson's GOD'S TROMBONES
Professor Ollie Hubbard
- Congregational Hymn "All Creatures of Our God and King"
No. 31
- Meditation Pastor William Hill
- Congregation,
Organ and Brass "Praise Ye the Lord, the Almighty"
No. 13
Brass directed by Professor Al Harrison

THE SPARKLING PIANO OF



SUSAN STARR

MILO A. REDIGER CHAPEL/AUDITORIUM
FRIDAY, FEBRUARY 29, 1980
8:15 p.m.

PROGRAM

- Partita No. 2 in C minor Johann Sebastian Bach
(1685-1750)
Sinfonia
Allemande
Courante
Sarabande
Rondeaux
Capriccio
- Sonata, Op. 10, No. 3, in D Major Ludwig von Beethoven
(1770-1827)
Presto
Largo e mesto
Menuetto - Trio (Allegro)
Rondo (Allegro)

INTERMISSION

- Three Nocturnes Frederic Chopin
(1810-1849)
Op. 15, No. 1 in F
Op. 27, No. 2 in D-flat
Op. 48, No. 1 in C minor
- Sonata No. 2 in B-flat minor, Op. 35 Frederic Chopin
Grave - Doppio Movimento
Scherzo
March Funebre (Lento)
Finale (Presto)



You are invited to attend a masterclass which will be conducted by Miss Starr tomorrow morning, Saturday, March 1 at 10:00 a.m. in the Milo A. Rediger Chapel/Auditorium. There will be no admission charge.



As a courtesy to the artist, please do not take photographs during the performance.

PROGRAM NOTES

Partita No. 2 in C minor Johann Sebastian Bach

Dances have served as an inspiration and point of departure for instrumental composers from the polyphonic keyboard settings of the *basse dance* by Hans Weck in the sixteenth century to the twentieth century versions of the samba for two pianos by Milhaud or the Shaker "dance"--"Tis the Gift to be Simple"--set orchestrally by Aaron Copland. *Partita*, originally a term simply meaning variations on a theme, in the music of the Baroque composer J. S. Bach is a suite of stylized dances. Normally, the cornerstones of the genre are the moderately fast *allemande* (German), the more rapid *courante* (French) or *corrente* (Italian), the slow *sarabande* (Spanish), and the lively *gigue* (French for jig). However, the Partita in C Minor, like the other *partitas* and the English Suites, begins with a commanding, substantial, and varied gesture here called a *sinfonia*. This movement engages one's attention immediately with its dramatic opening chords and vigorous dotted rhythms. Its next section spins out a thread of florid, tranquil melody supported by a steady eighth-note accompaniment in the bass. The movement is completed with a two-part invention.

The *rondeau* in optional dance, is noteworthy for its perky, angular, memorable subject. Rather than the usual *gigue*, the suite ends with a *capriccio*.

Sonata, Op. 10, No. 3 in D Major Ludwig von Beethoven

Artists and composers are individuals. They come in all shapes and sizes. They subscribe to as many approaches to the creative process as they themselves number. Nevertheless, theoreticians have tried to sort them into categories: those that content themselves with re-synthesizing old forms, those that bridge stylistic epochs, and those that shatter the status quo in such startling ways that their new ideas may not be absorbed societally for many years. If one does not push the point too far, these descriptions may also be applied sequentially to the early, middle, and late piano sonatas of Beethoven. The sonatas of Opus 10 were published in 1798 or during the early period of compositional activity. However, the Sonata No. 3 in D Major differs from the other two in this set in that it leaves the student conformist aura behind. For example, the scope is enlarged from the standard three movements to four--a practice associated then with more serious forms such as the string quartet or the symphony. Again, the slow or *Largo* movement, rather than being treated lightly, is deeply expressive. On the whole, during this early period, the composer was respectful of the old, established procedures. Still, a writer for a contemporary music periodical expressed the bafflement that was to be intensified in reactions to Beethoven's later works: "The abundance of the themes leads Beethoven to accumulate thoughts without order in a bizarre grouping of such kind that his art appears artificial and remains obscure." The critic was hearing--or failing to hear--what we have come to understand as ingenious motivic development, the presentation of a theme in limitless guises. John Gillespie comments: "What was then taken for chaos was actually precise organization."

Three Nocturnes Frederic Chopin

"John Field wrote them first, you know," The English gentleman reminded me emphatically as we passed a sculptural memorial to Chopin near the Royal Festival Hall in London. We had been discussing the Chopin Nocturnes. Of course, I acknowledged that he was correct. The piano *nocturne* (night piece)--a work in three-part form with singing, embellished melodies and generally having repeated chord figurations in the bass--was indeed first published by John Fields, and Irishman. But even my Anglophilic disposition of the moment (how else can one be in London?) could prompt no more than a factual agreement with the kind man. For through the mind of Chopin, the nocturne was transformed to become one of the great, subtle wonders of pianistic literature. The melodies are transcendent; the embellishments on these are truly fiorature (flowers) that seem to blossom visibly from the hands of the right performer. And one only has to hear once the static tonic to dominant to tonic chordal patterns of the Field nocturnes to appreciate again the unfathomable richness of Chopin's harmonies. It is difficult to remain a cool, objective, and analytical appraiser. Chopin's Nocturnes speak directly to the soul.

Sonata No. 2 in B-flat minor, Op. 35 Frederic Chopin

The B-Flat Minor Sonata of Chopin ostensibly preserves the traditions handed down from the eighteenth century for this form. There are the four movements which contrast with one another in tempo, character, key level, and structure. The first movement presents the usual array of differentiating thematic material. (Note, however, that the recapitulation--return--begins with the chorale-like chords of the subordinate theme rather than the original motivic principal theme. This is not a dramatic departure.) The scherzo movement is based on a conventional ABA plan. The same applies to the slow movement. But the effect of the piece is quite unsonata-like. This is partially accounted for by the harmonic syntax, so Chopinesque that we are drawn by association to his freer pieces such as the ballades and scherzi. The familiarity of the ponderous chords and dotted rhythms of the funeral march with its nocturne-like middle section also draw us away from conventionalities. But most startling is the final movement. Here, instead of a large-scale rondo, we have a brief twenty-five measures made up completely of chromatic scale passages, the two hands playing an octave apart very rapidly and softly throughout. Robert Schumann said of this piece, "The idea of calling it a sonata is a caprice, if not a jest, for he has simply bound together four of his most reckless children; thus under this name smuggling them into a place into which they could not else have penetrated." But, as Gillespie asserts, the piece is indeed an entity. As we have suggested, it has a unity to be experienced rather than to be analyzed.

--Barbara Dickey

SUSAN STARR was born into a musical family - her father played the violin in the Philadelphia Orchestra. At the age of six Susan made her debut with that orchestra, being the youngest soloist ever to appear, and was invited to play again at the age of sixteen for a student concert, and the orchestra's regular series of summer concerts at the age of seventeen. She studied at the Curtis Institute of Music with Mrs. Eleanor Sokoloff and Rudolf Serkin. While a student at Curtis Institute, she was a prize winner in the First International Dimitri Metropoulos Competition. Later she won the Tchaikovsky Competition at Moscow.

She has appeared with the New York Philharmonic, Chicago Symphony, the American Symphony as Leopold Stokowski's first soloists, the Boston Pops, National Symphony and with the orchestras of Dallas, Denver, Indianapolis and Milwaukee. Miss Starr has performed as soloist at such summer festivals as Robin Hood Dell, Ravinia, Ambler, Chautaugua, Meadowbrook, Grant Park, Ann Arbor May Festival and Saratoga.

Susan Starr was honored at the opening of the 1977-78 concert season by an invitation to play at the White House at the special request of President Carter. She has completed two highly successful South American tours and four Far East tours.

Pianist Starr is well-known for her recordings with RCA Red Seal and Orion Masterworks, her latest recording being selections from Maurice Ravel and Charles Tomlinson Griffes.

Miss Starr currently devotes time to the Philadelphia College of Performing Arts, as well as to her family which includes her husband, Robert Arrow, and impresario in Philadelphia, and her two children, daughter Lori and son Eric.

HERBERT BARRETT MANAGEMENT

New York, New York 10023

Telephone: 212/245-3530

Steinway Piano

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Orion Records

ALPHA-OMEGA PLAYERS

presents



Milo A. Rediger Chapel/Auditorium

Saturday, March 1, 1980

8:15 p.m.

ABOUT THE AUTHOR

The original authorship of *THE DRUNKARD* is attributed to W. H. Smith, a Welsh-born actor, who was engaged in 1843 by a "gentleman" to write a play about temperance. It received its first performance at the Boston Museum on February 26, 1844, with Smith playing the title role. Many productions of many versions followed, the most successful being that of the great showman, P. T. Barnum. The repeal of prohibition in the 1890's made it seem old-fashioned and it dropped out of sight until the late 1920's when it was successfully revived and played as a comedy - a quaintly charming spoof on the temperance movement. Many new versions sprang up but the Raymond Hull adaptation promises to be among the most successful.

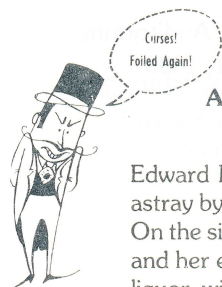
RAYMOND HULL was born February 27, 1919, in Shaftesbury, Dorsetshire, England, the third son of a Methodist Minister. His first encounters with prose and poetry were gained by listening to the words of the King James Bible and the Primitive Methodist hymnal.

After World War II, Hull emigrated to Canada. Having no marketable vocational skills he was forced to make a living by doing various types of unskilled jobs--construction laborer, fruit-picker, janitor, dishwasher, waiter, ship's steward, and so on, at various places in British Columbia and the Yukon Territory.

In 1949, while working as a saw-operator in a furniture factory, he happened to see an advertisement for creative writing courses at the University of British Columbia. He immediately left his job and enrolled. Over the next eight years he continued to study and write in his spare time, meanwhile supporting himself by a succession of menial low-paying jobs.

In the mid-fifties he began to write and sell TV plays. By now he was making a part-time living from his typewriter. He branched into the writing of stage plays and formed the Gastown Players, a semi-professional company specializing in the production of melodramas, including his own new version of *THE DRUNKARD*; also *SON OF THE DRUNKARD* and *WEDDED TO A VILLAIN*. Next he began writing magazine articles and teaching night-school courses in creative writing. He was co-author of the best seller, *The Peter Principle*.

His future plans are to continue book-writing, play-writing, lecturing and teaching.



ABOUT THE PLAY

Edward Middleton, a fine upright young man, is led astray by a villainous evil-doer named Lawyer Cribbs. On the side of love are sweet, innocent Mary, his wife, and her ever-loving mamma, Mrs. Wilson. Plying the liquor with dastardly intent, the scheming Lawyer Cribbs attempts to foreclose on the Middleton cottage. But virtue and true love triumph as the handsome young hero is saved from perdition.

THE DRUNKARD

Directed by Drexel H. Riley
Original Music by Rich Green
and musicologists from the 1978-79 touring season

THE CAST

Sweet, Innocent Mary Wilson Jeni Lamm
Woe Begone, Mrs. Wilson Mary Kim Westervelt
Scheming Lawyer Cribbs (boo!) Ned Bridges
Our Hero Edward Middleton (yea!) Tom Kulesha

The action takes place in a small New England village in the mid-nineteenth century.

ACT I

Scene i: Mrs. Wilson's cottage, mid-morning
Scene ii: Cribbs' house, an hour later
Scene iii: Mrs. Wilson's cottage, same evening

ACT II

Scene i: Cribbs' house, twelve months later
Scene ii: Mrs. Wilson's cottage, an hour later
Scene iii: Same, and hour later

All cast members subject to change *without notice*

Produced by Repertory Theater of America

ALPHA-OMEGA PLAYERS



The ALPHA-OMEGA PLAYERS is a national touring group from Rockport, Texas, made up of talented performers from all parts of the United States. The group will travel over 100,000 miles this year, presenting more than 400 performances from coast to coast. They have performed since 1967 traveling more than one million miles and playing over 4000 performances in 47 states and Canada. Drexel H. Riley, director/producer, auditions more than 600 actors annually. Of these, twelve are selected to tour for nine months, playing an average of six shows a week, in addition to carrying out many other duties connected with touring.

ABOUT THE PLAYERS

JENI LAMM isn't only a versatile actress but a singer, pianist and dancer as well. A native of Tennessee, she holds her BA in Drama from the University of North Carolina. At UNC Jeni had the honor to star in a special production of *Native Sun*, which christened the University's new Paul Green Theatre. She has also received national honors as a member of the university speech team. Jeni also attended Middle Tennessee State University and was active in community theatre. Her successful roles include Josie in *George 'M' as well as Bonnie in Anything Goes* and Antoinette in *A Flea In Her Ear*. Her professional experience encompasses outdoor drama as well as many shows as a cabaret dancer. Jeni also enjoys travelling and swimming and backpacking.

MARY KIM WESTERVELT received her degree in theatre from Trinity University, San Antonio, Texas, where she graduated magna cum laude. Aside from her acting talent, she is also a playwright. Her original script *Departures* was produced at Trinity. She has played Lucy in *You're A Good Man Charlie Brown* Elizabeth Proctor in *The Crucible*, Wendy in *Peter Pan* Glory Lynn in *Ladybug, Ladybug, Fly Away Home*. In addition to her acting and playwriting abilities, she has also studied ballet and piano. Mary Kim hails from Tulsa, Okla.

NED BRIDGES was born in Japan. Raised in a military family, he finally settled down long enough to get his B.F.A. in theatre from The University of Georgia. There he performed in over twenty productions, including *A Taste of Honey* and *The Madwoman of Chaillot*. He has received some experience as a director. Other credits include leading roles in *The Tempest*, *Ten Little Indians* and *Guys and Dolls*. Also an experienced mime, he has plans in the future for a national mime tour. He loves music, both listening and performing. He has studied 4 different instruments. Ned also enjoys swimming, skiing, telling old bad jokes, and "doing anything that involves the outdoors." Hometown: Warner Robins, Georgia.

TOM KULESHA comes to AOP fresh from a 5 year stint in the Navy. He studied Drama at The University of Arizona and played Richard in *Lion In Winter* and Lord Lenox in *Macbeth*. A native New Yorker, he also studied at the HB studio. While stationed in Texas he appeared with Peter Lupus in *Boeing, Boeing*, and Sherri Spillane in *Accommodations*. He received a Sammy Award for his performance in *Boeing* and another for *Sunday In New York*. He recently did George in *Same Time, Next Year* and Finch in *How To Succeed*. Tom enjoys reading, swimming and hiking. He plans on returning to New York after this tour to continue his acting career.

JOELLEN PLACEWAY, Cellist

CAROLYN NORDQUIST, Pianist

in Faculty Recital

Milo A. Rediger Chapel/Auditorium

Sunday, March 2, 1980

3:00 p.m.

P R O G R A M

Sonata No. 2 for Viola da Gamba in D Major J. S. Bach
(1685-1750)

Adagio-Allegro

Andante

Allegro

Sonata in A Major Cesar Franck
(1822-1890)

Allegro ben moderato

Allegro

Recitativo - Fantasia

Allegretto poco mosso

Hungarian Rhapsody, Opus 68 David Popper
(1843-1913)

ABOUT THE ARTISTS



CAROLYN NORDQUIST has had extensive performing experience as piano soloist, accompanist and duo-pianist with her husband, Dr. John Nordquist. She is a graduate of Houghton College in New York, where she studied with Eldon Basney (Artist Diploma, Peabody Conservatory) and was graduated with honors as a performance major. While at Houghton, she performed as soloist with the Houghton Symphonic Orchestra and toured as pianist for the Concert Ensemble (Chamber Orchestra). She has presented Artist Series in New York, California and Indiana. During the past season, she and her husband were the featured soloists with the Marion (Indiana) Philharmonic Orchestra (Poulenc -- Concerto For Two Pianos). She and her husband have been invited by Dr. Maurice Hinson to present a duo-piano recital at The Southern Baptist Theological Seminary in Louisville, Kentucky, during the 1980-81 season.

Carolyn Nordquist served as Instructor of Piano at Westmont College in Santa Barbara, California, for twelve years and has served also as a part-time faculty member at Taylor University in Upland.



JOELLEN PETERSON PLACEWAY began musical instruction at the age of five. She won many honors as a young person, and earned a B. M. degree from Houghton College, as well as a M. M. degree from Michigan State University. She has taught at the North Shore Conservatory of Music in Boston, and now teaches at Marion College and Taylor University. Mrs. Placeway has given over thirty solo recitals throughout the eastern United States and Canada, and over one hundred concerts and artist series with various string ensembles, including the Peterson Chamber Players and the Baroque Nonet. She now is the principal cellist with the Marion Philharmonic Orchestra and the assistant principal cellist with the Fort Wayne Philharmonic Orchestra. She plays an eighteenth century English cello made by John Preston in London.

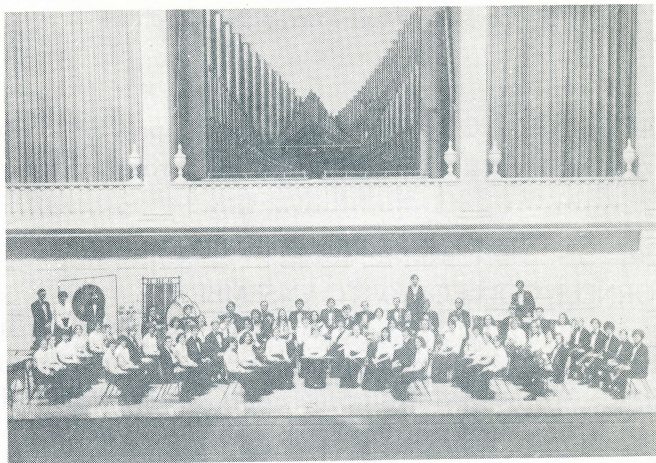
WHEATON COLLEGE CONCERT BAND

Concert/Convocation

Milo A. Rediger Chapel/Auditorium

Monday, March 3, 1980

10:05 a.m.



The Wheaton College Concert Band is one of five musical organizations at Wheaton College. The seventy-member ensemble is comprised of Conservatory instrumental majors and students in the liberal arts College. The primary goals of the ensemble are to achieve musical excellence and to become acquainted with the outstanding band literature. Through an annual tour, the band performs for churches, schools, and community organizations throughout the United States.

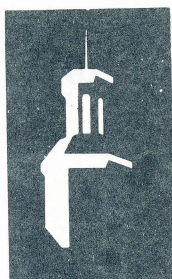
Wheaton College is a coeducational college of liberal arts and sciences which combines high scholastic standards with evangelical Christian faith and practice. It is located in a residential suburb of Chicago. Enrollment is about 2300 students who annually represent all 50 states, some 50 countries and approximately 30 church demoninations.



KATHLEEN KASTNER, conductor

Kathleen Kastner, assistant professor of music, came to Wheaton College in 1972. She teaches percussion and music history and literature. She holds a masters degree in percussion performance from the American Conservatory of Music in Chicago. Miss Kastner has also taught percussion at

DePaul University. She is active as a recitalist and performer in the Chicago area and is immediate past-president of the Percussion Arts Society.



EVENTS YET TO COME

Y. G. SRIMATI CONCERT March 13, 8:15 p.m.
Miss Srimati will perform the music of India on the vina and the tambura.

Masterclasses to be arranged March 14

FACULTY PIANO RECITAL April 11, 8:15 p.m.
A duo-piano recital presented by John and Carolyn Nordquist.

CORNELL COLLEGE KOTO ENSEMBLE

April 18, 8:15 p.m.

The traditional music of Japan sung and played on the koto by Mrs. Leola Evans and six students from Cornell College in Mt. Vernon, Iowa, under the direction of Dr. Jesse Evans.

SPRING CHORALE CONCERT April 20, 7:00 p.m.
These events will be held in the Milo A. Rediger Chapel/Auditorium and no admission will be charged.

THE CHILDREN'S HOUR April 23-26, 8:15 p.m.
A Taylor University Theatre Production of Lillian Hellman's compelling drama depicting social injustice and personal evil.

Little Theatre, Art and Theatre Building
For ticket information call 998-2751, ext. 289

ALL CAMPUS STUDENT ART SHOW April 26 - May 5
Chronicle-Tribune Art Gallery



