



the quarter note

A newsletter for the friends and families of Lawrence Academy of Music

Let's Jazz Things Up a Bit!

By Fred Snyder, Director

What a banner year we've had at the Academy! From the wee-ones on up, classes, lessons, ensembles and special events have all experienced record participation. But more important than "bean counting," students have endorsed our "raising the bar" as expectations, commitment, participation and personal preparation were manifest in consistently high levels of performance in a variety of venues. "Informances," numerous recitals, a superb Honors Recital and Piano Festival, and ensemble performances by all 8 of our instrumental ensembles and Girl Choirs all boasted record attendance. In addition, the 46 Young Performer program enrollees displayed extraordinary commitment, Music Fundamentals class enrollment was at an all-time high and the String Project continues to burst at the seams. Exciting stuff to say the least.

But there is no resting on our laurels as many new ventures are in the works!

A New Jazz Program

Recently awarded a prestigious National Endowment for the Arts (NEA) grant, the Academy is launching an all-new Jazz Program for middle- and high-schoolers. Designed to augment area programs, this exciting new venture will offer an in-depth exploration into this truly American art form by including combo coaching, improv sessions, and classes exploring jazz' Afrocentric roots and history, all taught and coached by an expert faculty of local jazzophiles.

The new program begins this summer with Jazz Odyssey camp. It is anticipated that the 76 budding "jazzers" already reg-

istered for camp will form the core of the academic year program starting this fall. Classes will meet one day a week after school and Saturday mornings beginning in September.



Director Fred Snyder breaks in a djembe, one of the Academy's new African drums.

Classes for Kids

A task force recently completed its work and is recommending ways to bridge the gap between our Early Childhood Music program offerings and starting lessons and/or ensembles. We may call it *Bedrock*, focusing on music literacy, vocal exploration and movement (eurhythmic).

Music Fundamentals (Theory) offerings will be expanded to several days plus an all-new pre-Theory class for our youngest students who are not yet writing will be available.

Where it's Happening

Several facility changes are in the works. The Academy will be moving many of our large ensemble and class programs to Trinity Lutheran Church, literally up the hill from the Academy building. We have excellent space availability there to accommodate all our Early Childhood classes, String Project and ASTRO rehearsals, many recitals and hopefully several Girl Choirs. We will be converting the Commons Room in the lower level at the Academy to three lovely sound-isolated teaching studios as the Academy building will house most private lesson teaching. Room 16 will be used for the new Jazz Program, theory classes and Chamber Ensemble rehearsals.

Making it Possible

The Academy is adopting a new financial assistance plan operated on a trust-based honor system. An explanation of application procedures, including a personal meeting with the director and a recommendation from the Academy teacher, will appear in the catalog.

Watch your mailbox for the updated catalog/student handbook that will list in detail *all* our numerous offerings including times, locations, costs and descriptions. May you and your family enjoy a rejuvenating summer being reminded from Plato of old, that "Music...gives a soul to the universe, wings to the mind, flight to the imagination and life to everything."

Creative Summer Fun Begins Here

Have you sent in your registration for Odyssey summer camp yet? It's not too late!

The Academy of Music is sponsoring four music and arts camps this summer on the Lawrence University campus. Explore jazz, piano, creative writing, visual art, dramatics, singing, eurhythmics, music fundamentals and more!

Odyssey I: Arts Exploration

An introduction to four engaging arts disciplines: creative dramatics, visual arts, creative writing and music. Designed for elementary students approximately 8 - 10 years old, this Odyssey is sure to spark a lifelong yearning for the arts.



Anna Saucerman attaches a string to the dulcimer she created in the music segment of Odyssey II camp last summer. Students then learned to play melodies on the dulcimers.

Odyssey II: Arts Exploration Expanded

This Odyssey delves deeper as we pursue an expanded version of the popular Arts Exploration half-day camp. For elementary students, approximately 10 - 12 years old, campers will enjoy longer sessions exploring creative dramatics, visual arts, creative writing and music.

Piano Odyssey

Piano Odyssey camp is for the motivated student of the piano, looking to explore this fantastic instrument in greater depth. All classes are taught by skilled, enthusiastic, and widely-respected teachers in a setting designed to foster self-confidence, creativity, and understanding of the piano.

Daily sessions will include improvisation, music history from a piano perspective, music fundamentals, the physics of sound production, piano accompanying, and the evolution of the keyboard from Bach's clavichord to Yamaha's. Students will be age-grouped for specialized work in the electronic keyboard lab, piano master classes and supervised practice.

Open to students ages 8-18 who have studied piano for at least two years.

Jazz Odyssey

The final Odyssey in our series is a jazz music camp with two separate tracks for middle- and high-schoolers. Students will get hands-on experience with jazz improvisation in small group settings. Sessions will focus on developing aural, theory and compositional skills. In addition, students will have master classes in jazz history and jazz performance.

Special topics will include: world percussion, playing with a rhythm section, transcribing solos, and a session highlighting instruments not typically associated with jazz. All instruments are welcome—campers just need to be actively playing any instrument or singing!



Tiffany Hardin and Brooks Collins improvise at the keyboard during last summer's Jazz Odyssey camp. Campers in both the Piano and Jazz Odyssey will have the opportunity to experiment in the piano lab this summer.

Register Now!

Odyssey I Arts Exploration

Ages 8-10

July 28 - August 1, 8:30 a.m.-12:30 p.m.

\$120

Odyssey II Arts Exploration Expanded

Ages 10-12

August 4 - 8, 8:30 a.m.-4 p.m.

\$200

Piano Odyssey

Ages 8-18

July 28-August 1, 8:30 a.m.-4 p.m.

\$200

Jazz Odyssey

Middle and High School musicians

July 21-25, 8:30 a.m.-4 p.m.

\$200

Call the Academy at (920) 832-6632
or register online at
www.lawrence.edu/dept/acad_music/camps.shtml

To Buy or Not to Buy

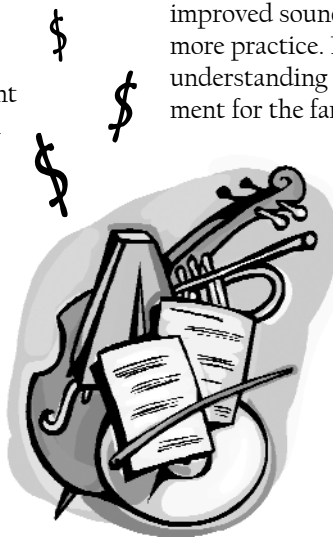
You and your child have made the decision for musical studies to begin! Now you must find an instrument that suits your budget and your child's abilities. Below are some guidelines to consider in making the decision to rent or buy your child's first instrument.

When to Rent?

Renting should definitely be considered by all beginning players. Instrument rental allows a student a low-stress trial period to "test the waters." Rental instruments can be acquired from some retail music stores and from many public and private schools.

The advantages of renting are that the initial financial commitment and maintenance costs are less. When a student is just beginning musical studies, it is difficult to assess what his or her level of commitment will be; or the student may be sure but the parents may have doubts. Physical, mental and emotional development, as well as the student-teacher relationship and family dynamics all contribute to a student's success with an instrument. If you rent on a month-by-month, quarterly or semester basis, there will be less stress if the student loses interest in music or decides to pursue a different instrument.

A disadvantage to renting is that many rental or rent-to-own instruments are of lower quality and have limited trade-in value. In addition, long-term use of a lower quality instrument may inhibit a student's development.



When to Buy?

When the student is no longer a beginner and the parents and teacher agree that the student is committed to continued musical studies, it is wise to consider purchasing an instrument. A better quality instrument will often enable progress due to improved sound and ease of response, which tend to encourage more practice. Better sound will also enable increased depth of understanding on the part of the student and increased enjoyment for the family.

When you are ready to buy, choose a reputable dealer who is known to your teacher. A good dealer will offer a selection of instruments by different makers and understand the national and international markets. Look for a shop that provides information and guidance without pressure and sales representatives who are willing to listen to your needs and the preferences of your teacher. The best shops have a stated trade-in policy and have professionally trained staff who can provide sound adjustments, maintenance and repair service for your instruments and accessories. Ideally, find a shop that sells both to students and professionals. Find someone you can trust and work with throughout the course of the student's musical education and career.

Courtesy of Claire Givens Violins, Inc. For more valuable information see www.givensviolins.com.

Tips For Buying an Instrument

1. Include your teacher in the process

Your teacher wants your child to do his or her best, not only technically - in learning the instrument - but also in being able to musically express him- or herself. Having the right tools, i.e. instrument, is crucial to this process. The wrong instrument may result in injury, frustration and lack of motivation. Most teachers will give guidance in this process of choosing an instrument, as having an appropriate instrument plays an important part in their success.

2. Determine the appropriate quality or price range

Discuss with your child's teacher what level of instrument they would like to see your child playing. The teacher knows what progress your child is making and how the present instrument may be holding him or her back. They also can gauge future needs. The teacher may also be aware of price vs. value and be able to give guidance as to what price range of instrument you should be considering for purchase.

3. Plan ahead

Have a price range in mind when you call to make an appointment to see instruments. That way the shop you are dealing with can get instruments in that range ready for you to consider. If you don't want to spend more than a certain dollar amount make sure to tell this to the seller.

4. Determine the shop's policy for trying instruments

Ask the shop if they have a "trial policy", i.e. if you really like an instrument, can you take it out of the shop for a set length of time to show it to your teacher, play it in orchestra or a concert hall?

5. Purchase good value

Buy an instrument from someone who has something at stake in being honest and providing good value. Value of fine instruments is based on four things: origin, quality of craftsmanship, condition and sound. In most instances, the buyer is quite dependent on the seller's expertise and perspective on the marketplace to price instruments accordingly.

6. Plan payment for an instrument

Check to see whether the shop has any financing or can refer you to a bank that understands instrument purchases. By the time you have made your decision, be ready to tell the shop how you wish to pay for the instrument. If you wait until you fall in love with one, you may be left trying to beg, borrow or steal the purchase price and considerable heartache will ensue if your plans don't materialize.

Software for Musicians

By Michael Rivers

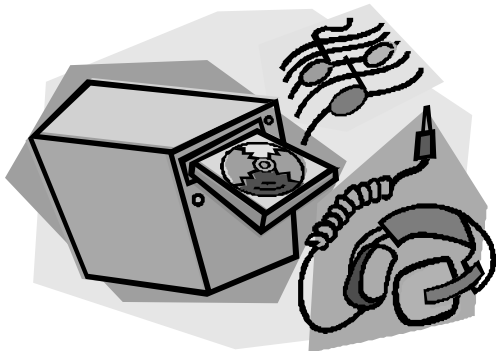
Music Notation Software

If you're interested in composing, arranging or notating music for any reason, you may be interested in music notation software. A good place to start is with Finale Notepad 2003. The price is right: it's free! You can download it for Windows or Macintosh from www.makemusic.com. You will have to give MakeMusic! Inc. your email address and fill out a survey, but in exchange you get a reasonably full-featured music notation program. It's not just a demo, either; you can save, print and play back the scores you create. Of course, MakeMusic! would like you to upgrade to one of their notation programs with more bells and whistles, such as NotePad Plus, PrintMusic, Finale Allegro and Finale 2003. For increasing amounts of money, these programs offer features such as MIDI support, transposition and almost every element of music notation that a musician can think of. All of these products will let you create professional-looking scores for any instrument, and help you compose by playing back your compositions through your computer's speakers.

Educational Software

A fun place for young children to start is with the free demo of Music Ace from

www.harmonicvision.com. The web site will ask you for personal information including your phone number, but the download works whether you include your information or not. The demo for Windows or Mac contains the first three lessons from Music Ace. An animated professor with a funny German accent introduces music concepts and asks ques-



tions about them. Each lesson is followed by games to increase your skill at the concepts introduced in the lesson. Topics covered include treble, bass and grand staves;

sharps and flats; whole and half steps; major scales; ear training; and more. A doodle pad lets students quickly compose and play back their own music. Strangely, no rhythm is included in Music Ace; for that, Harmonic Vision offers Music Ace 2, which also features more advanced theory concepts such as key signatures. Children should be old enough to read to use Music Ace, or have a patient parent or guardian to read to them while playing. It retails for \$50, but both www.amazon.com and www.jandr.com offer it for \$29.88.

Ear Training Software

Ear training is difficult for musicians to practice because it requires a second person to play intervals, scales, chords,

rhythms and melodies for them to identify. Ear training software to the rescue! Programs such as Teoria 2.0 (www.teoria.com/software/index.htm) and Ear Master (www.earmaster.com) will play you as many musical examples as you can stand to train your musical ear. Both programs offer free demos, so try them both to see which you prefer. Ear Master is a much slicker program, but the full version costs more than Teoria. For ear training on the go, MusicEar is available for the Palm OS; point your browser to tarson.com/musicear to download a trial version.

Sheet Music on CDROM

Music publisher Theodore Presser offers an amazing amount of classical music on CDROMs called CD Sheet Music. Each disc contains between 1000 and 3000 pages of scanned music. Users can print out as many copies of pieces as they like. Discs include the complete piano works of Haydn and Scarlatti; the complete songs of Schubert; the complete vocal scores of Wagner operas; the complete Beethoven and Brahms string quartets; and the complete cantatas of Bach. There are currently 47 discs available from local music retailers or from a list of online retailers at www.cdsheetmusic.com. Most cost between \$15 and \$20. These discs are an excellent way to become acquainted with the music of the master composers. While the editions used on the discs are not always the most modern, CD Sheet Music is still the best deal in the history of printed classical music.

After silence, that which
comes nearest to
expressing the
inexpressible is music.

-Aldous Huxley

Five Star Conductor



The Wisconsin Choral Directors Association is proud to announce that Karen Bruno and the Lawrence Academy of Music Girl Choir Program have been selected as recipients of the WCDA Five Star Award for 2002-2003.

Karen Bruno, artistic coordinator of the Girl Choir program, and conductor of Cantabile and Bel Canto, has been recognized for her active participation in the

advancement of the choral art in her community and throughout Wisconsin.

Only six conductors received this award at the annual choral directors conference held in Oshkosh, Wisconsin. The recognition was supported by recommendations from colleagues, singers, students, parents, and supervisors.

Congratulations, Karen!

"Note" - able Awards

Congratulations to all Academy students and faculty for their hard work and accomplishments this year!

WMTA 2002 Badger Auditions

Winners

Jesse Pieper, Larisa Topolkaeva
Alex Yeh, Larisa Topolkaeva
Vinodh Muthiah, Larisa Topolkaeva
Joseph Hauer, Catherine Walby
Monica Chou, Larisa Topolkaeva
J.J. Yeh, Larisa Topolkaeva

Runners-Up

Kristin Maas, Michael Rivers
Laura Hauer, Catherine Walby
Prathayini Muthiah, Larisa Topolkaeva

Honorable Mentions

Danielle Kinderman, Connie Grabow
Alexander Hunt, Mary Van De Loo
Marc Lonergan, Larisa Topolkaeva
Paul Hauer, Catherine Walby
Brynn Ribbens, Nell Buchman
Richard Merkhofer, Larisa Topolkaeva
Maren Johnson, Nell Buchman
Corinn Cramer, Connie Grabow
Stephanie Schuldes, Connie Grabow
Joseph Flaherty, Larisa Topolkaeva
Adriane Melchert, Catherine Walby
Elizabeth Boots, Larisa Topolkaeva

Lawrence Piano Festival Winners

Grades K-1: Tina Tsou, Katja Viebahn

Grades 2-3: Jennifer Boots, Fintan Viebahn

Grades 4-5: Elizabeth Boots, Monica Chou, Joseph Hauer

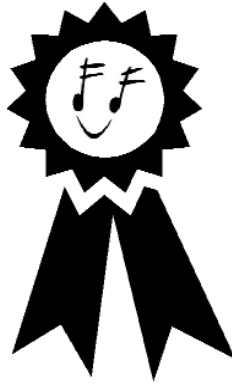
Grades 6-7: Catherine Ebben, Paul Hauer, Maren Johnson, Vinodh Muthiah

Grades 8-9: Amanda Goodsett, Dan Parks, Lan Qin, Alex Yeh

Grades 10-11-12: Jason Bailey, Laura Hauer

Jesse Pieper, 16, a high school sophomore, performed *Rondo* from Beethoven's *Piano Concerto, op. 15*, as a soloist with the Fond du Lac Symphonic Band on April 6 in the Fond du Lac Performing Arts Center.

As winner of the Fox Valley Symphony Concerto Competition, Catherine Smith was the first cellist to solo in the new PAC. Catherine was also a finalist at the Milwaukee Symphony Concerto Competition.



State Solo Ensemble Festival Firsts

Maita Belgado, piano
Sarah Bellmore, viola
Laurel Benson, cello
Sam Bockenbauer, violin
Sarah Chwaszczewski, violin
Laura Curler, cello
Christian Dahl, trombone
Mattie Duppler, saxophone
Jon Eddy, violin
Jennifer Everson, piano
Ruth Farrow, cello
Rachel Garrett, cello
Andrew Gordon, trombone
Alex Hunt, piano
Charlie Hunt, violin
Jennifer Johannes, voice
Jessica Kanugh, string bass
Jennifer Kanzelberger, violin
Noah Lane, piano
Kristin Lease, viola
Evan Liang, violin
Michelle Lorge, voice
Sarah Machurak, voice
Brittany Pahnke, violin
Angie Peters, voice
Jesse Pieper, piano solo and duet
Phillip Poppe, saxophone
Stephanie Powell, cello
Lan Qin, violin
Kristin Rezin, piano
Katie Schattl, saxophone
Sopen Shah, viola and piano
Eric Sipe, trombone
Joanne Stark, violin
Elizabeth Toussaint, cello
Ben Veum, string bass
Becky Zemple, piano
Michael Ziegler, saxophone

WSMA State Honors Music Project

Middle Level Honors Orchestra

Alexandra Busching, viola
Pearl Hu, violin
Evan Hunt, violin
Tiffany Hu, violin
Jeffrey Ingram, tuba
Cassie Jordan, string bass
Julia Jordan, violin
Ben Lindsay, cello
Kelsey Platt, violin
Greg Taycher, string bass

Middle Level Honors Band

Alexander Hunt, percussion
Christin Kilanowski, clarinet
Daniel Kober, clarinet
Kristin Welke, clarinet
Alecia Zake, trumpet

High School Honors Orchestra

Sarah Bellmore, viola
Laurel Benson, cello
Christian Dahl, trombone
Jon Eddy, violin
Charlie Hunt, violin
Lan Qin, violin
Brittany Pahnke, violin
Sopen Shah, viola

High School Mixed Choir

Maita Belgado

High School Honors Band

Andrew Gordon, trombone
Eric Sipe, trombone

The Mabel Look Mongin Memorial Prize in Piano recognizes outstanding achievement in the study of piano by students under the age of 14 years. The winners this year were Andrea Eake, Maren Johnson, and Kristin Rezin.

The Dorothy G. Parnell Memorial Music Scholarship is awarded to Lawrence Academy of Music students who show a high level of talent and dedication to piano. Winners this year were Jason Bailey, Margot Pfefferle and Amanda Versteegen.

Anne Witherell, Academy trombone specialist, presented "Wendy and Stanford University" at a program honoring Wendy Hilton at The Juilliard School in May.

Meet the Coach...er, Conductor

Michael Ross

What do Lawrence football and the Academy of Music have in common?

According to Michael Ross, offensive line coach for the Lawrence Vikings, Academy percussion specialist and conductor of the Academy Wind Ensemble, music and sports are closely related. Both require the same mindset and discipline for participants to succeed. They share a cycle that begins with a lot of very focused practice, musical and athletic maturation, resulting in success by winning or giving a great performance. That success gives a feeling of accomplishment that ultimately leads to a desire for more practice. Bringing students to that point is where Mike fits in.

As conductor of the Academy Wind Ensemble, Mike enjoys watching the ensemble members' initial reaction to challenging music they've never seen before. Once they "pay their dues" in the early phase of learning the music, they begin to appreciate its beauty, and learn to love it.

The recent expansion of the Wind Ensemble season to a full year scored a touchdown with Mike and the students. After spending some time in rehearsal with Mike, the students understand his expectations, and know the reward for their practice will be an awesome and entertaining performance. The extended season also allowed for opportunities like the ensemble's tour to Northwestern University to work with Mallory Thompson, Mike's instructor when he was a graduate student there.

Mike received his undergraduate degree from Northern Michigan University where he juggled his time between football (blocking for 49ers/Lions coach Steve Mariucci) and percussion. After receiving his degree, Mike began teaching as a substitute teacher at Laconia High School in Rosendale. On the first day of school, the band director unexpectedly passed away, so Mike was asked to step in. After five years at Laconia, Mike left to take a posi-

tion with a fundraising company, which eventually led to starting his own company. The flexible hours allowed him the freedom to teach in the percussion department at St. Norbert College in DePere, as well as coach football for Lawrence's rival, Ripon College. Mike has been principal timpanist in the Green Bay Symphony since 1976, as well as the Green Lake Festival Orchestra. He also performed with the Chicago



Michael Ross leads the Academy Wind Ensemble in *Lincolnshire Posy* at Northwestern University.

Civic Orchestra and as an extra with the Milwaukee Symphony Orchestra.

Eight years ago, Mike filled in as the conductor of the pit orchestra for Appleton West's production of *West Side Story*. He was so impressed with the students' hard work, and enjoyed the experience so much that he decided to apply for a teaching position in the Appleton School district. As the band director for Appleton West High School, Mike quickly realized he wanted to strengthen the program as

well as his conducting skills, so he enrolled in Northwestern University's masters program, studying jazz and conducting. There he learned how to better communicate the written score with his students.

Mike believes each music student needs to find his or her own motivation; it must come from within. Mike was inspired at an early age by Buddy Rich, "the greatest jazz drummer in the world!" One of Mike's favorite moments as a teacher happens when a student brings a piece they found on their own to a lesson, completely prepared with a unique interpretation. Mike knows that student is well on the way to becoming a motivated, independent musician.

Mike will split his summer break between coaching football camps, performing at The Green Lake Summer Festival, conducting the middle school honors band at UW-Green Bay summer camp, and spending time with his wife Mary at their summer home on Washington Island in Door County. There he has time to golf, read, and serve tourists in the "Bitters Club" at Nelson's Hall.

-Sara Rezin

Student as Teacher

Rebecca Dirksen

Each year approximately 60 Lawrence University students offer private music lessons through the Academy. Rebecca Dirksen, Lawrence Conservatory student and piano instructor at the Academy graduates this spring.

What did you like about teaching music?

I like seeing students who have actually struggled with a concept or idea suddenly realize what makes that concept work. Basically, I guess that means being able to watch a student's growth.

What will you remember most?

I will always remember and appreciate the honesty of my youngest students: they've perhaps taught me the most about what is effective and what is not effective in my teaching techniques.

What are you hoping to take from your teaching experience?

I hope that I have helped at least a couple of my students find that sense of self that comes out of working hard toward a specific goal and achieving that goal - then it means I've found an effective way to communicate my ideas and share my work ethic while demonstrating how rewarding and fun the experience of music should be.

What are you happy to leave behind?

I am fully willing to give up the impossibilities of coordinating all of my students' changing schedules with my own changing schedule!

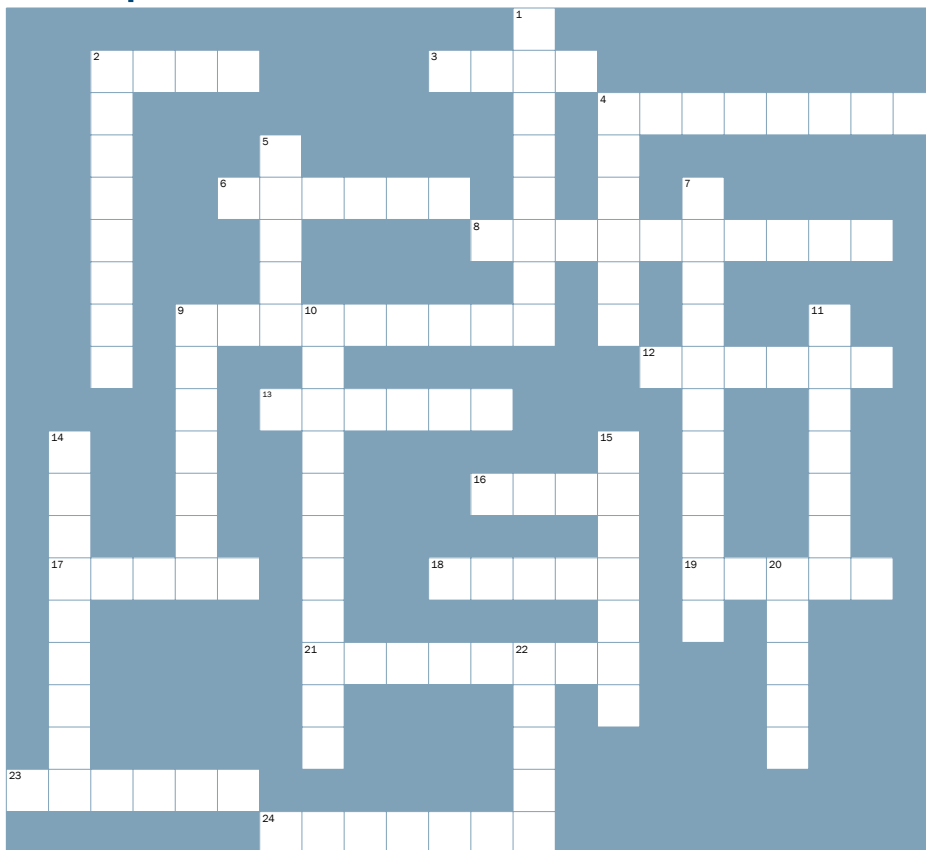
Any future plans?

I look forward to volunteering this summer at a music camp in Leogone, Haiti as a percussion and piano instructor.

Any advice for your students?

Do commit yourself fully to whatever you choose to study. Half-baked efforts mean nothing in the long run, and will leave everyone frustrated and bored. But a genuine effort is worth more than anything. That sort of effort shows us why life is worth living. If music doesn't fit your interests, that's fine. Just keep trying other activities to find whatever truly excites you about life.

Composer Crossword



Across

2. Danish composer, friend of Schumann
3. Had 21 children
4. "Quartet for the End of Time"
6. "Ride of the Valkyries"
8. Twentieth century Dmitri
9. Went deaf in 1801
12. The British invasion
13. Composed almost exclusively for piano
16. "Symphonie espagnole"
17. Married Wagner's daughter, Cosima
18. "Bolero"
19. "Surprise Symphony," one of over 100
21. The mystic chord
23. Lullaby
24. American female, "Parachute Dances"

Down

1. Wife of Robert, mentor to Johannes
2. "Rhapsody in Blue"
4. Wolfgang Amadeus
5. French Gabriel
7. Over 30 Songs without words
9. "Symphonie fantastique"
10. Listen for his cannons on July 4
11. All American composer Aaron
14. French teacher of many Americans
15. "Dialogue of the Carmelites" (opera)
20. Belgian, composed for violin
22. Female Bostonian composer; the place to be in summer

Student Spotlight

Maggie Chou

"Music has been a constant guiding light in my life," says Maggie Chou, Academy student. Maggie, who studies violin with Yuliya Smead, recently graduated as valedictorian from Neenah High School. "Music has triggered the creative and artistic side of my personality, adding a lovely dimension to my appreciation of life."



Maggie has studied violin for 12 years. In addition to her position as concertmaster of her school orchestra, Maggie was also the leader of *A Touch of Class*, her school pop-string group. Maggie participated in Fox Valley Youth Symphony, Academy Chamber Ensembles, and the Wisconsin State Honors Orchestra where she was concertmaster last year.

Maggie shared her love of music by giv-

ing performances at nursing homes, churches, and Chinese Association activities. She taught violin for elementary and middle school children, and organized and played in a quartet for weddings.

In addition to her music studies, Maggie participated in tennis, Key Club, Math team, National Honor Society, Chinese school, the American Red Cross youth group, Theda Clark Medical Center volunteering, Northwestern University Talent Center 2002 summer program, 2002 Chamber Music Camp at UW-Madison and was a 2002 Badger Girls State representative. She was named an All-State Scholar, Wisconsin Academic Excellence Scholar, and National Merit Commended student.

Next fall Maggie will be in the Medical Scholars program at UW-Madison. She hopes to continue her violin studies and play in an orchestra there.

Best wishes to Maggie and all our graduating seniors as you plan your future with music in your heart!

For Sale

Planning ahead for next Halloween? Your child's class could trick-or-treat together as a girl choir!

Maybe your theatre group is staging a production of *Music Man* and needs uniforms.

The Intermezzo and Cantabile Girl Choirs changed uniforms this year, and now have 70 red vests and 50 pairs of black pants for sale.

Please contact Sue Hahn at 832-7038 if you are interested.

Use the talents you
possess, for the woods
would be very silent
if no birds sang
except the best.

-- Henry Van Dyke

Now...



Lawrence Academy of Music

Mark Your Calendar . . .

ODYSSEY I ARTS EXPLORATION. July 28-August 1, 8:30 a.m.-12:30 p.m., Lawrence Conservatory of Music.

ODYSSEY II ARTS EXPLORATION EXPANDED. August 4-8, 8:30a.m.-4 p.m. Lawrence Conservatory of Music.

JAZZ ODYSSEY. July 21-25, 8:30 a.m.-4 p.m., Lawrence Conservatory of Music.

PIANO ODYSSEY. July 28-August 1 8:30 a.m.-4 p.m., Lawrence Conservatory of Music.

FALL SEMESTER BEGINS. Monday, September 8.

STRING GROUPS RECITAL. Thursday, October 9, 5 p.m., Trinity Lutheran Church, Lower Auditorium.

FACULTY SHOWCASE. Friday, October 17, 7 p.m., Harper Hall.

PIANO RECITALS. Thursday, November 6, 4-7 p.m., Trinity Lutheran Church Sanctuary.

STRING GROUPS RECITAL. Thursday, November 6, 5 p.m., Trinity Lutheran Church, Lower Auditorium.

ASTRO CONCERT WITH PHILHARMONIA. Sunday, November 16, 3 p.m., Lawrence Memorial Chapel.

HONORS BAND AND WIND ENSEMBLE CONCERT. Sunday, November 16, 7 p.m., Lawrence Memorial Chapel.

STUDENT RECITALS. Sunday, Nov. 23, 12:30-5 p.m., Harper Hall and Shattuck Hall Room 156.

PIANO AND STRINGS RECITALS. Saturday and Sunday, December 6 and 7, 12:30-5 p.m., Harper Hall and Shattuck Hall Room 156.

GIRL CHOIR CONCERT. Sunday, December 14, 3 p.m. Lawrence Memorial Chapel.

STRING GROUPS RECITAL. Thursday, December 18, 5 p.m., Trinity Lutheran Church Sanctuary.

