



the
quarter note

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

It's Never Too Late

By Fred Snyder, director

Annual conventions can be pretty moribund affairs; stuffy hotel rooms, interminable hours of meetings sitting on some poor excuse for a chair, and banquet luncheons with some facsimile of chicken. But last November, at the Guild of Community Schools of the Arts convention in Chicago, I happened upon a seminar that absolutely captivated me. It was about *New Horizons*, an innovative program that teaches music to beginning *adults!* The concept was developed in 1991 by the charismatic Roy Ernst, professor at the Eastman School of Music. He identified the value of a beginners music-making course specially designed for adults and the rest is history. Currently at least 80 of these groups operate around the country as bands, orchestras, big bands or choruses . . . and the participants are having an absolute ball!

"Adult students are truly motivated by the chance to indulge their musical inclinations. They don't have Mom or Dad yelling at them to practice (although occasionally a husband or wife handles that duty). Most of the students practice hours beyond what is expected and actually apologize when they can't practice as much as they think they should," says Andrew Dabczynski, director of community education at Eastman. A happy discovery has been, contrary to what many people believe, adult students can actually progress at a faster rate than their younger counterparts. They already have so much music in their heads that they recognize how it should sound and they work quickly to correct mistakes.

Linda Hartley, music professor at the University of Dayton, has found that

"adults who play an instrument for the first time or dust off one that has been stored for decades in the attic are both apprehensive and excited, but their feelings of unease usually wear off after the first session when they meet others with the same hopes and problems. As their skills improve each week, the excitement



"A band program for adult beginners (even if you can't read music) and people who may have played in school but put it aside for many years. By joining a New Horizons Band or Orchestra, you can fill your life with music, new friends, fun and accomplishment."

-www.newhorizonsband.com

builds, just as it does with elementary and middle school students."

The Academy of Music will launch its own version of *New Horizons* with a band conducted by Jon Meyer starting this September and a string orchestra added the following year. Plans call for a weekly

two-hour rehearsal each Tuesday. In addition to rehearsing as a large group, members will divide into small groups of like instruments - a "sectional" in music-speak - coached by area musicians. Intergenerational performances are anticipated with other Academy ensembles as well as playing for community events in venues including formal concerts, parades, shopping malls, parks, and retirement homes. Even a summer camp is being explored utilizing superb facilities at Lawrence University as well as a "retreat" at Bjorklund in Door County.

So what about you? Perhaps you're like Leah Lee. "I've always kind of missed out playing an instrument." She played clarinet in school. But when her son switched from trombone to tuba and his shunned instrument was just collecting dust, she decided to become a trombone player. "I still have my clarinet," she said. "But I know how to play that. I thought it would be fun to learn something new."

As a culture, we often talk about how music keeps us young. The assumption is that playing an instrument requires a certain mental acuity and physical ability, and that putting these into practice can contribute to overall health and well being. Case studies indicate listening to music can lift depression for patients suffering from strokes or Alzheimer's disease. Adults also cherish the social aspect - the camaraderie - of playing in a group. They talk about friendships made and the sense of accomplishment after a concert. We're talking inclusiveness and not perfection here. To quote a New Horizons conductor: "You'll hear some solos tonight - I just don't know where!"

Intrigued? Interested? Or know some-
continued on page 7

Music Fundamentals: What's the Theory Behind It?

By Ann Boeckman

What exactly is the series of classes called "Music Fundamentals," offered every semester at the Academy? Also referred to as music theory, it's the study of the basics of music, like English grammar is the study of the rudiments of the language. Students learn about the "nuts and bolts" of music in its written and aural forms. Melody, harmony, rhythm and form are scrutinized and decoded. Major and minor key signatures (the collections of sharps and flats necessary to provide the right pitches for a given key) are mastered and practiced! Students learn to construct major and the three forms of minor scales (all the available pitches in a key). They learn to measure by eye and by ear the distance between any two pitches—an interval. Pupils construct and analyze chords, and examine pieces of music to determine which harmonies are being used. By the upper levels, participants know enough about music's construction to write their own, called partwriting (similar to 4-part church hymns), an extremely satisfying accomplishment.

How does study of music's fundamentals benefit a student? Musicians will be able to sightread their music more fluently since they can "look at the big picture" to see groupings of notes and predictable patterns. Pieces will probably be learned more quickly and (hopefully!) more accurately as a result. Memorizing should be easier and the resulting performance more solid. A memory slip can be handled more successfully if one understands how the music is put together. Knowing where cadences lie (progressions of chords that provide musical delineation, akin to English punctuation), helps a performer shape a phrase (musical thought) with sophistication. Being able to spot "special" harmonies can aid a musician in

making decisions about interpretation and appropriate dynamic contrasts. Last, because chords are studied in their written and aural forms, students should begin to hear their place in the prevailing harmony (and tune accordingly!) when participating in a group endeavor.

Anna Reiser, a former Academy piano student who has just completed her freshman year as a music major in the Lawrence University Conservatory of Music, came up "through the ranks" of the Academy's fundamentals classes. In an interview with Anna this spring, she attributed her impressive college theory class placement (section 2 out of 6), to her previous study. She felt that since she had been introduced to the basic con-

"Taking that Academy theory class was one of the best things I could have done to prepare for college."

*-Anna Reiser
Lawrence Conservatory student*

cepts of music's construction before her college enrollment, it made the college course "less foreign" and the assignments easy to complete. Most freshmen don't feel this way! She had few questions about the partwriting since she had already experienced writing music. Anna also stated that her theory knowledge helps her playing, both currently and before she entered college—especially Bach's compositions—since she has the ability to analyze and consequently reduce, the basic underlying harmony. To sum up Anna's perception of the value of her fundamentals training, she stated, "Taking that Academy theory class was one of the best things I could have done to prepare for college."

The Academy currently offers seven fundamentals classes for varying age and skill levels. These classes are open to all musicians in the Academy and the community, any instrument or voice. Enrollment is at an all-time high with over 100 students registered during the last school year. The first theory class was offered in the mid-1980's in the Lawrence Preparatory Program (as the Academy was then called) and there were barely enough students to fill one small class. Our enrollment has since skyrocketed due in part to the fact that it is a requirement of membership in the Young Performer's program to "go the extra mile" and enroll in a fundamentals class. Many students (not just Young Performers) and families are beginning to see the benefits of this type of study as an enhancing complement to their private instrumental/voice lessons.

The Academy is offering an intensive theory course this summer the week of July 19. Classes meet 1:30-3:30 each day and are designed for those who are not pianists. Part of the class will be held in the Presser Piano Lab, the Conservatory's impressive 10-Clavinova classroom, complete with headsets and exciting technological capabilities. Please check it out! I also strongly encourage you to look into taking a fundamentals class this fall. Your teacher (or any of the theory teachers) can suggest appropriate placement. And no, it's not repetitive drudgery to study music theory! We play games such as bingo, concentration, and jeopardy (theory topics, of course!) and a part of every class is devoted to ear training where the teacher plays a melody, harmony or rhythm and students try to write it down (a fun challenge). I invite you to explore the world of music's fundamentals. When you see the benefits of better understanding the music you love, I'm sure you'll be glad you did!

Music Fundamentals

Summer Session

July 19-23, 1:30-3:30 p.m.
\$75

An intensive theory class designed for non-piano students.

Fall Semester

15 week semester, schedule TBA
I & II: \$75/sem. (45 min. classes)
III & IV: \$120/sem. (60 min. classes)

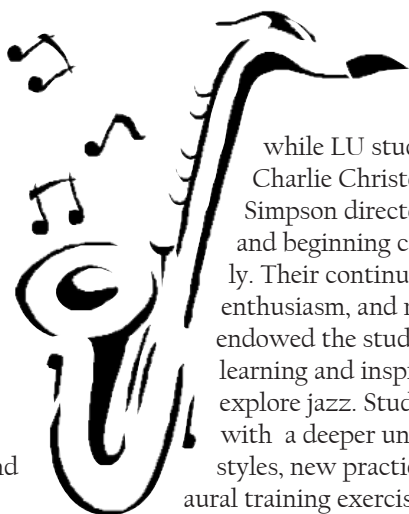
How well do you know the fundamentals of music? Take the test on page 7, and register for classes now!

Jazz Saturdays Jazz Odyssey

By Maddy Sturm

A round of applause and a heartfelt thanks to the young musicians, parents, faculty, and student teachers involved in Jazz Saturdays! This spring's 12-week session marked the program's second successful semester of bringing jazz and improvisational practice to middle and high school-aged instrumentalists.

Lawrence University bass professor, Mark Urness, conducted Jazz Saturday's

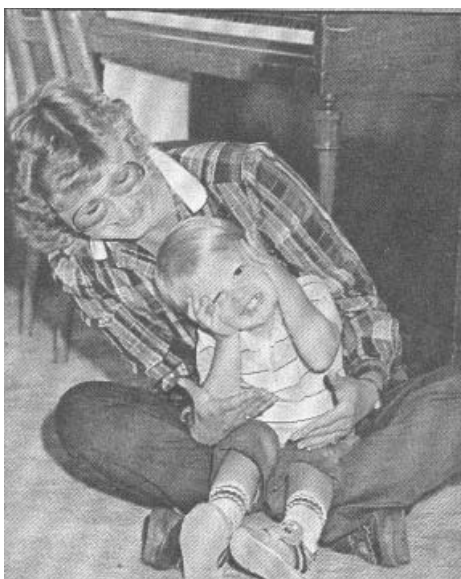


advanced combo, while LU student teachers Charlie Christenson and Kyle Simpson directed intermediate and beginning combos, respectively. Their continued dedication, enthusiasm, and musical experience endowed the students with joy in learning and inspiration to further explore jazz. Students came away with a deeper understanding of jazz styles, new practice techniques, aural training exercises, examples of interacting with other musicians, and how to implement those practices at school or on their own.

Because Jazz Saturdays strives to supplement, not replace, school jazz programs, it's our hope that not only students, but area musical directors, as well,

reap the benefits of this lively offering. In addition to combo rehearsals and occasional 'informances,' guest artists frequent Jazz Saturdays sessions and include Lawrence University faculty members as well as highly respected area educators and performers.

Didn't have time for Jazz Saturdays this school year? Register today for summer Jazz Odyssey (July 25-30), a fantastic week of jazz studies for middle and high school instrumentalists and vocalists at Lawrence Conservatory of Music. With an expanded faculty of eleven of the country's best educators, you won't want to miss out. For more information, contact the Academy office at 832-6632 or check the website at www.lawrence.edu/dept/acad_music/camps.shtml.



Ann Boeckman, fundamentals and piano teacher at the Academy, is pictured with her son Rob in 1984. Ann founded the Early Childhood Music program at Lawrence after enjoying the class with Rob in Manitowoc at Silver Lake College. Ann relates a story about Rob, now a Lawrence University biology major and an evening office worker at the Academy:

"My then 3 year-old son Rob appeared in a doorway, placed his hands on his hips and announced 'I work at Lawrence University.' I responded, 'Oh really? Do you teach?' He replied, 'Oh, no—I work!'"

Time to Play with Music

By Patricia DeCorsey

The Early Childhood Music program added two new classes this summer. The two very popular Music For The Very Young offerings will become part of the regular classes offered throughout the year.

Music For The Very Young, Sing and Play, a 45 minute class, includes 15 minutes of free play within the structure of the class. A variety of age appropriate instruments and toys are set out for free exploration and play. The time allows for student-teacher interaction as well as with the other children in the class. It gives little ones the opportunity to experience the instruments and toys in a casual and relaxed environment, plus the opportunity to handle and play with them longer than the usual 30 minute class. After the free exploration period, everyone gathers in the circle once again and class finishes with two guided activities, tying everything up before it's time to go. This class is offered for children ages 1-2.

The next new offering is *Music For The*

Very Young Siblings and is already a total success. As the name indicates, this class allows two children in a family to share musical activities, fostering cooperation and healthy interaction between siblings. For parents of two children, it offers the convenience of bringing them to one class, and the delight of seeing brothers and sisters sharing this time together in a positive and fun way. All the musical activities are designed to achieve the same well-established goals set for the single child classes. The younger sibling should be a minimum of 1 year old, and the older child no older than 5.

In consideration of the constantly changing needs of our families, these new additions, as well as the Spanish class, should provide parents with many options to enhance their little ones' musical education. Watch for the fall schedule in your mailboxes this August, and take advantage of these new offerings while enjoying the high caliber of our program. We recommend all of them!

"Note" - able Awards

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

State Solo-Ensemble Firsts

Carolyn Armstrong, cello
Michael Bane, classical guitar
Maita Belgado, oboe
Ryan Branta, baritone
Anna Buffington, cello
Rhiannon Carr, alto saxophone
Melinda Chen, flute
Kate Chybowski, cello
Julia Curns, piano
Tom Curry, tuba
Rachel Dees, flute-exemplary soloist
Mark DiPietro, percussion
Jonathan Eddy, violin
Emily Fink, soprano
Kassia Frantz, violin
Ashley Freiberg, viola
Andrew Gloss, alto saxophone
Andrew Gordon, trombone
Erin Gorman, flute
Michael Groh, French horn, violin
Jenny Harkness, clarinet
Lydia Haug, viola
Emily Hsu, violin
Alex Hunt, piano-exemplary soloist, marimba
Jenny Kneezel, bassoon
Anna Koll, soprano
Scott Lacey, piano, tuba
Katie LaViolette, piano
Michelle Lorge, alto
Thaddeus Lietz, cello
Ben Lindsay, cello
Melinda Lorge, soprano
Maggie Lynch, soprano
Prathayini Muthiah piano solo, violin duet
Vinodh and Prathayini Muthiah, piano duet
Tyler Otts, tenor saxophone
Brittany Pahnke, violin
Jenni Pankratz, oboe
Jesse Pieper, piano-exemplary soloist, duet
Kelsey Platt, violin
Philip Poppe, alto saxophone
Lan Qin, violin, piano
Danny Rakita, violin-exemplary soloist
Jimmy Raynor, tenor voice
Kristin Rezin, piano
Chelsea Rockey, alto voice
Lindsay Scattergood, piano
Ashley Schultz, bassoon
Hannah Schinbeckler, flute
Joanne Stark, violin-exemplary soloist,
chosen to perform at the WSMA state
teachers' convention 10/29/04, Madison

Sopen Shah, piano
Bethany Stowell, French horn
Jared Stroik, tenor saxophone
Amber Van Wychen, clarinet
Alexandria Verstegen, trombone
Ben Veum, string bass
Jess Vogt, soprano
Sally Warning, trumpet
Katie Wilson, piano
Alex Yeh, piano and saxophone quartet
Michael Lund Ziegler, saxophone

Lawrence Piano Festival Winners

Grades K-1: Tina Tsou, Katja Viebahn,
Kimberly Zhang
Grades 2-3: Catherine Edmondson,
Christina Hanson, Nathan Li
Grades 4-5: Monica Chou, J.J. Yeh,
Chad Kranzusch
Grades 6-7: Hannah Bleier, Elizabeth
Boots, Vinodh Muthiah
Grades 8-9: Catherine Ebben, Alex Yeh,
Kristin Rezin
Grades 10-12: Josh Konow, Jesse Pieper
Lan Qin

WMTA Badger Auditions

Winners

Monica Chou
Joseph Hauer
Laura Hauer
Vinodh Muthiah

Runner-ups

Alex Hunt
Jesse Pieper
Alex Yeh
J.J. Yeh

Honorable Mentions

Elizabeth Boots
Max Feldkamp
Lisa Maas
Adriane Melchert
Heidi Quist
Cameron Pieper
Emily Chen
Corinn Cramer
Kristin Rezin
Amanda Goodsett

Mabel Look Mongin Prize

Elizabeth Boots
Brandon Li
Naomi Roselaar

Dorothy Parnell Memorial Scholarship

Maita Belgado
Jesse Pieper

Jackie Laffin Memorial Scholarship

Grace Crosby

Alex Yeh, Neenah High School Freshman
Outstanding Musician of the Year.
Laura Curler, winner, Neenah High
School Concerto Competition.
Laurel Benson, winner, Appleton East
High School Concerto Competition,
and Beautiful Minds: Beautiful Music,
Carnegie Recital Hall, New York.

Summer Activities

Jonathan Eddy - Northwestern University
Summer Institute.
Julia Jordan - Interlochen Summer Music
Festival.
Kelsey Laviolette - AGO Pipe Organ
Encounter, Chicago.
Kali McDonald - Shell Lake Jazz Festival.
Jesse Pieper - Aspen Summer Music School.
Karli Ratcliffe - UW-SP Suzuki Institute.
Lindsay Scattergood - Wisconsin
Ambassadors of Music European Tour.
Greg Taycher - Blue Lake Fine Arts Camp.
Ben Veum - UW-Madison Summer Music
Clinic.

WSMA State Honors Project*

High School Orchestra

Ben Lindsay, cello
Ben Veum, string bass
Lan Qin, violin
Brittany Pahnke, violin
Kelsey Platt, violin

Middle Level Orchestra

Greg Taycher, string bass
Ivan Fan, violin
Julia Jordan, violin
Luke Povolny, violin
Karen Taylor, viola
Edward Hou, violin
Hannah Love, violin
Karen Chu, violin
Karli Ratcliffe, violin

**As of printing date, students were still being contacted regarding WSMA State Honors project. Please contact your teacher at the Academy if you were chosen to participate. The list will be updated in the next issue of the Quarter Note.*



Skeletons in the Practice Room

On Effective Practicing

By Janet Bond Sutter

Practicing is based on repetition. And that's a good thing! Repeating from beginning to end several times, however, isn't always the best use of our time. The most efficient and effective practice means being able to first *notice* and then *focus* on the trouble spots. Assuming you have isolated such a spot, the next step is to find a way to focus on it until the wrinkle gets ironed out. That means surrounding the area by beginning a *short* bit before, where it's easy, and ending a *short* bit after, where it's easy again. Simply correcting a mistake at the point where it happens will not usually fix it, because you tend to set yourself up for the mistake ahead of time...by not thinking ahead, by not looking ahead, by not listening, or by not being physically prepared.

Once the area of concentration has been established, there are a variety of ways in which you can reduce the passage to its "bare bones."

- Ignore the rhythm and make sure all the notes are in the right place.
- Ignore the notes and play the correct rhythm.



- In passages with many notes in the same rhythm, say sixteenth notes, the metronome is your friend; but there are some other tricks designed to help you visually absorb and physically execute groups of notes at a faster pace:
 1. Play all of the notes that occur on the beat only (as in the first sixteenth note of each group) in a regular rhythm: these are your anchors.
 2. Place a fermata on the first sixteenth of a group, and then when ready, play the next four notes as quickly as possible, pausing again on the next first sixteenth note.

3. Once you have worked through the passage, go back and try to do eight notes at a time, first as successive pairs, then as overlapping pairs (sixteenth groups 1 and 2, 3 and 4, etc.; then groups 2 and 3, 4 and 5, etc.)

4. Play straight sixteenth notes as dotted rhythms; reverse the dotting on the second round (an old stand-by).

- Practice "backwards" by starting on the final one or two notes, then adding a note in front of each successfully completed execution: this is especially helpful in a bravura scale or arpeggio.
- Practice out of sequence:
 1. Take the set of notes involved and mix them up in different combinations.
 2. Pick out and play the main notes and then later insert the intervening notes (e.g. a basic arpeggio passage where each note is preceded by its leading tone).

Hopefully you will find some useful suggestions in this rather limited list to help you "skeletonize" your practice. Have fun rattling around!

Young Performers 2003-2004

Alaina Albaugh	cello	Andre Korenak	piano	Tess Ryckman	cello, piano
Maita Belgado	piano, oboe	Brandon Li	piano	Conall Sauvey	violin
Hannah Bleier	piano, violin	Nathan Li	piano	Tadhg Sauvey	cello
Elizabeth Boots	piano	Marc Lonergan	piano	Madeline Schleisner	piano
Emily Chen	piano	Kiri Maguire	saxophone	Stephanie Schuldes	piano
Grace Crosby	violin	Adriane Melchert	piano	Sarah Shapiro	cello
Abbey Edmonds	viola	Joanna Michelic	viola	Ashton Skrober	violin
Isabel Edmonds	violin	Rebecca Michelic	cello	Rhett Skrober	violin
Max Feldkamp	piano	Kong Moua	piano	Catherine Smith	cello
Rachel Garrett	cello	Prathayini Muthiah	piano	Stephanie Smith	cello
Margaret Hietpas	violin	Vinodh Muthiah	piano	Morgan Sours	piano
Nathan Hoft-March	viola	Jesse Pieper	piano	Kate Stein	piano
Edward Hou	violin	Kelsey Platt	violin	Sierra Sutter	violin
Joy Hou	piano	Luke Povolny	violin	Karen Taylor	violin
Maren Johnson	piano	Kristin Rezin	piano	Hannah Thiry	violin
Rebecca Johnson	violin	Brynn Ribbens	piano	Anais Tran Ngoc	violin, piano
Julia Jordon	violin	Hannah Ribbens	viola	Jordan Wyngaard	violin
Jonathan Kieffer	violin	Lars Ribbens	cello	Julia Zautcke	violin

The Well-Rounded Musician

Carol Leybourn

By Sara Rezin

Stop by Carol Leybourn's home on almost any afternoon, and you will be surrounded by students, parents, ping pong, ice cream and, of course, music. As the Academy Chamber Ensembles program founder and coach, Carol opens her home to groups almost every day of the week. She has a piano on one end of her living room and a harpsichord on the other. While parents relax in one room, groups rehearse in the living room, and other students "woodshed" in her basement. The basement is complete with an electric piano, ping pong table, a card and chess table, and an ice cream bar. She keeps the freezer full of ice cream and students supply the toppings. Students are free to come early, stay late, and have a place to get together with their peers.

This welcoming environment contributes to the goals Carol has set for the Chamber Ensembles program...first and foremost to have fun! She wants the students to have a place to gather with others who share their interests, while participating in something positive: creating music. Carol is a firm believer in the importance of ensemble participation to the well-rounded development of a musician, a concept she has promoted in her 40+ years working with chamber ensembles in Michigan, Illinois, and Appleton.

Born into a musical family in Toledo, Ohio, her parents recognized her budding musical talent at age 3 when she sat at her aunt's piano and was able to repeat the tune from a movie she just watched. She began piano lessons at age 4 with her mother, and a "real" teacher a year later, giving her first public performance at age 5 for a school assembly. Although she doesn't remember it, she still has the copy of "God Bless America" she performed with white tape over the notes her small hands could not reach.

Carol traveled downtown on Saturday mornings via streetcar for her art and piano lessons and then while waiting for her dad to pick her up, she would demo the pianos in the local music store. Her father played tenor saxophone in a band and at age 12, when the pianist couldn't make a performance, her father asked her to sit in. He advised, "Just follow me and play something." So she harmonized and played something!

Growing up on a 35-acre farm in rural Petersburg, Michigan, Carol was the only pianist in the area, so in addition to sitting in with her father's band, she kept busy as accompanist for solo-ensemble festivals, choirs, and a square dance band. Because she couldn't carry the piano in the high school marching band, she also chose to learn the French horn.

Carol received her Bachelor of Music and Master of Music degrees in piano performance from the University of Michigan in Ann Arbor. While a student in Ann Arbor, Carol taught piano lessons and played in a big band and a jazz trio with her husband.



Carol Leybourn

In Ann Arbor, Carol was the president of Mu Phi Epsilon, a professional music sorority. The group needed a large meeting place with a piano. The local women's club offered their hall, but had no piano, so Carol bravely signed the loan for a Steinway B with another member. To raise funds for the piano, the women held benefit concerts and morning musicales with faculty from U of M. At the end of two years the piano was paid off, but the concert series continued, and now funds the largest scholarship giving aid to U of M music students.

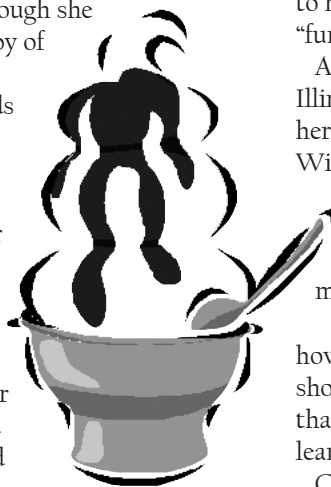
Her children grew up in Ann Arbor literally under the piano. When her trio and concert series ensembles would rehearse evenings at her home, her children (including Laura Kenney, Academy cello teacher) would grab their pillows and blankets and fall asleep under the piano. Carol's private piano studio in Ann Arbor quickly developed into a successful chamber music program. She decided to teach chamber music when she discovered not all pianists could sight-read or follow other musicians. She realized chamber music could develop these skills, as solo musicians are often in the habit of stopping at every mistake, and ensemble play quickly discourages that habit. Every Friday afternoon 20-25 kids would come to her home, and Carol would go from room to room, coaching ensembles, including a Dixieland band with "fun" music for the young students.

After 20 years in Ann Arbor, Carol moved to Libertyville, Illinois with husband Jerry. She traveled to schools to advertise her private piano studio, and was hired as a music teacher. Within a year she developed a chamber music program at the David Adler Cultural Center in Libertyville. The program quickly grew to include 3 orchestras. In 1998 Carol and Jerry moved to Appleton, and by 1999, there was a chamber music program here, also!

As a teacher, Carol believes it is important to understand how a student feels when learning something new. A teacher should always be a beginner at something to better understand that "klutzy" feeling. At age 48, she learned to swim, and recently learned viola and violin.

Carol would like every string and piano player at the Academy involved in the chamber music program before high school. Reading and playing music with private lessons is not enough. Ensemble play encourages sight reading, listening skills and ear training, and a sense of anticipation. The connection with other players and the skills learned in ensemble play...not to mention the occasional dish of ice cream...contribute to a well-rounded musician!

For information on the Academy Chamber Ensembles program please call the Academy at (920) 832-6632 or visit www.lawrence.edu/dept/acad_music.





Lawrence Academy of Music

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Lawrence Academy of Music . . .

- embracing our past
- endowing our present
- empowering our future

. . . through music

Mark Your Calendar . . .

PIANO ODYSSEY SUMMER CAMP. July 19-23, 8:30 a.m.-4:00 p.m.,
Lawrence Conservatory of Music.

JAZZ ODYSSEY SUMMER CAMP. July 25-30, 9:00 a.m.-4:30 p.m.,
Lawrence Conservatory of Music.

FALL SEMESTER BEGINS. Wednesday, September 8.

STRINGS RECITAL. Thursday, September 30, 5:00 p.m. Trinity
Lutheran Church Sanctuary.

FACULTY SHOWCASE. Friday, October 15, 7:00 p.m., Harper Hall.

STRINGS RECITAL. Thursday, October 21, 5:00 p.m. Trinity
Lutheran Church Sanctuary.

PIANO RECITAL. Thursday, November 4, 5:15 p.m. Trinity
Lutheran Church Sanctuary.

OPERA OUTINGS LECTURE. Thursday, November 11, 7:30 p.m.,
Harper Hall.

OPERA OUTING. *Il Trovatore*, Sunday, November 14, 11:30 a.m.

STUDENT RECITALS. Sunday, November 14, 12:30-4:00 p.m.
Harper Hall and Shattuck Hall Room 156.

STRINGS RECITAL. Thursday, November 18, 5:00 p.m. Trinity
Lutheran Church Sanctuary.

PIANO RECITALS. Saturday, December 4, 12:30-5:00 p.m., Harper
Hall and Shattuck Hall Room 156.

STRING RECITALS. Sunday, December 5, 12:30 p.m.-5:00 p.m.
Harper Hall and Shattuck Hall Room 156.

ASTRO CONCERT. Sunday, December 5, 4:00 p.m., Lawrence
Chapel.

HONORS BAND AND WIND ENSEMBLE CONCERT. Sunday,
December 5, 7:00 p.m., Lawrence Chapel.

STUDENT RECITALS. Sunday, December 12, 12:30 p.m.-5:00 p.m.
Harper Hall and Shattuck Hall Room 156 and 163.

STRINGS RECITAL. Thursday, December 16, 5:00 p.m. Trinity
Lutheran Church Sanctuary.

GIRL CHOIR CONCERT. Sunday December 19, 3:00 p.m., Lawrence
Chapel.

