

University of Minnesota

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MacPhail Center for the Arts

Administration

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Keyboard Program: Director, Karen Engel

Suzuki Program:

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Acting Director, Nancy Pederson
Acting Assistant Director, Debra Reid

Voice Program:

Director, Susan Sondrol Jones
Assistant Directors (Opera and Musical Theater), Geraldine Braden and Ellen Rosewall

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Take care of the sense and the sounds will take care of themselves.

That isn't quite the way we see it at MacPhail, but there is a grain of truth in what the Duchess said to Alice.

Lewis Carroll told his tales about and for children, but his readers know that his analytical mind, insistent logic, and sharp—yet whimsical—wit make reading *Alice in Wonderland* and *Through the Looking Glass* an even fuller pleasure for adults. We offer all ages "the best of educations" at MacPhail, although not the Mock Turtle's curriculum of "French, music, and washing—extra," because music is not extra, but central.

The study of the arts, understanding the logic of the arts, heightens the sense of inference, enables the professional to come closer to making the right sounds, quickens the abilities of the amateur to a fuller appreciation of the sounds—and the visions—of the arts.

At MacPhail Center, learning is more than sitting in a classroom. The Center is involved in a diverse exploration of the arts—of music, dance, theatre, art, photography—with a faculty of more than 90 individuals, carefully selected on the basis of training, experience, and proven ability to teach.

Your children can begin exploring the arts at a very early age (2½ years old), and you can become involved in a variety of programs no matter how old you are.

There are opportunities to attend master classes conducted by artists of international reputation, workshops and seminars that will explore exciting dimensions of the arts, and concerts and recitals in which you may eventually find yourself participating as a performer.

There is also involvement in classroom situations, private lessons, and programs that stress family participation where children and parents work together in the classroom and at home on a daily basis. Whether your interest is contemporary or classical, family or individual, you will find an arts exploration program at MacPhail that will meet your needs. We invite you to join us at MacPhail (located in the beautiful and easily accessible Loring Park area of downtown Minneapolis, just one block west of Orchestra Hall) to explore the fascinating world of the arts. For registration procedure information, please see page 4 of this bulletin.

SUPPORT ORGANIZATIONS

The Friends and Alumni of MacPhail Center for the Arts

The Friends and Alumni organization was formed in the winter of 1981 to offer support to the programs of the MacPhail Center, stimulate individual and community interest in the Center, and provide a social gathering point for current and former students and friends of MacPhail. An early focus of the Friends and Alumni will be the solicitation of funds to establish a scholarship program.

Members of the founding board of directors are William Sowden, president; Professor Adrian R. M. Lauritzen, vice president; Marilyn Peterson, secretary; John Firman, treasurer; and Jean Browne, E. Jerome Carlson, V. Victoria Deiro, Claudia Droel, Roger Droel, Curtis Engel, Ruben Haugen, Robert Magnuson, Karen Nordstrom, Dorothy Rast, Madalyn Staube Traun, members.

MacPhail Board of Counselors

The MacPhail Board of Counselors was established in the spring of 1981 with the support of the president of the University of Minnesota, C. Peter Magrath. The Board of Counselors will review MacPhail's structure and programs and recommend changes and developments in its operations where appropriate.

Founding members of the Board of Counselors are Philip Harris, chairman, and Mrs. James Ford Bell, Edward Brooks, Jr., Mrs. Peter M. Butler, Mrs. Nicky B. Carpenter, John Greenman, John G. Harrison, William G. MacPhail, John A. McHugh, Mrs. John H. Myers, Mrs. Marilyn Nelson, Mrs. Mary Sue Reed, Mrs. Helen Silha, and Mrs. G. Richard Slade, members.

MacPhail Suzuki Association (MSA)

The MSA was organized early in 1974 by parents of students in the MacPhail Suzuki Program. Its stated purposes are (1) to aid in the development of the MacPhail Suzuki Program, (2) to serve as a forum for parental input and assistance to the Program, and (3) to stimulate involvement among parents in Suzuki-related activities. Board members and office holders are Rodger and Claudia Droel, co-presidents; Jonathan Wirtschafter, secretary; Karen Sunderland, treasurer; and Cyndie Tidwell, Shirley Jumelle-y-Picokens, Daryl McClean, Carol White, Delores Seashore, Nancy Froseth, Mark Bjork, members.

Cover

ANalyze du vir.age, by Italian composer Gianni-Emilio Simonetti. This is a part of a graphic score, which combines conventional musical notation with other visual symbols. Instructions are given for translation of the symbols into music. Usually, the performer must invent much of the music, working within the guidelines set by the graphic score.

sfz, MacPhail's new music ensemble, performed two concerts of graphic scores at Walker Art Center last summer. This score was shown in an exhibition of scores collected by John Cage and shown at Walker Art Center. Score used here by permission of John Cage.

GENERAL INFORMATION

Four Kinds of Courses

Courses listed in this bulletin are offered in four different ways:

Private Instruction for children, young people, and adults

MacPhail Classes for children, young people, and adults

Informal (Extension) Classes for adults

University of Minnesota General College credit instruction (private and class) for adults

Private Instruction is the heart of MacPhail. For all ages, in voice or any other instrument, the one-to-one, shared concentration of student and teacher has no substitute. In addition, the opportunities to participate in many different types of performance situations (see *Performance* section page 44) offer the private student an experience unique to MacPhail. However, the music student should note that the private lesson, though central, is not in itself sufficient for a rounded and adequate music education. At a minimum, the student should seek instruction in theory and analysis and ensemble at a level parallel to his or her advancement on the major instrument or voice. (See *Music Theory* and *Ensembles* sections.)

Students are urged to register on a planned and committed quarterly schedule, although it is possible to start private instruction at any time; tuition for the first quarter of private instruction will be prorated from the date the lessons begin. You must register in person for private instruction.

MacPhail Classes for all ages and **Informal (Extension) Classes** for adults provide both excellent study possibilities and the fun, motivation, and reinforcement of group experience.

University of Minnesota General College credit for MacPhail instruction is available for most private lessons and classes for adults. For several years, it has been possible for students who have completed private instruction to petition for and receive credit in the General College. Students now may register in advance to receive credit, which may be applied to a General College degree program or transferred to another college of the University or to another institution. General College credits may not be used to meet degree requirements in the University's School of Music.

An addition \$9 is assessed per class or quarterly private lesson registration for credit.

When Courses Are Held

Courses listed in this bulletin are held according to two different calendars. The MacPhail Calendar, listed first, begins early in September and is used for instruction of children and young people. The

University of Minnesota Extension Calendar begins at the end of September and is used for adult classes and most adult private instruction.

MacPhail Calendar

Fall Quarter

September 14 through
December 5, 1981

Winter Quarter

December 7 through March
13, 1982

Spring Quarter

March 15 through June 12,
1982

Summer Session

Arranged

University of Minnesota

Extension Calendar

Fall Quarter

September 28 through
December 8, 1981

Winter Quarter

January 4 through March
12, 1982

Spring Quarter

March 29 through June 4,
1982

Summer Session

To be announced

How and When to Register

Mail Registration

You can register by mail for all courses in this bulletin except private instruction. Please call MacPhail Center at 373-1925 for registration materials.

You are not registered until your tuition and fees are paid. (Checks must be for the full amount of the tuition and/or fees and made payable to the University of Minnesota.) Be sure to include special fees, course fees, and late fees, when applicable. If you are registering for more than one class, please write a separate check for each, in case one is closed. A \$4 handling fee is charged for all checks returned by the bank.

Mail registrations will be processed in the MacPhail Center office on a daily basis. If you have questions concerning registration, call the office at 373-1925.

Mail registration dates are as follows.

MacPhail Calendar

Fall Quarter

Through September 19, 1981

Winter Quarter

Through December 12, 1981

Spring Quarter

Through March 20, 1982

Summer Session

Through June 19, 1982

GENERAL INFORMATION

University Extension Calendar

Fall Quarter

August 24-September 16, 1981

Winter Quarter

November 23-December 16, 1981

Spring Quarter

February 22-March 17, 1982

Summer Session

To be announced

December 25, 1981

Christmas Day

December 26, 1981

Day after Christmas

December 31, 1981

New Year's Eve Day

January 1, 1982

New Year's Day

February 15, 1982

President's Day

(building open from

2-9 p.m., but office closed)

May 31, 1982

Memorial Day

In-person Registration

You can register in person at MacPhail Center, 1128 LaSalle Avenue, Minneapolis, during regular office hours.

Each course description in this bulletin provides information necessary for completing the registration form. Courses are listed under program or subject heading; where several classifications are possible, cross references are given.

Complete all information requested on the form. Please type or use a ball point pen and press hard so all five copies are legible. Keep the registration form intact. Do not remove carbons or receipts.

You are not registered until your tuition and fees are paid.

In-person registration dates are as follows.*

MacPhail Calendar

Fall Quarter

August 30-September 12, 1981

Winter Quarter

November 21-December 5, 1981

Spring Quarter

February 27-March 13, 1982

Summer Session

May 29-June 12, 1982

University Extension Calendar

Fall Quarter

September 9-September 16, 1981

Winter Quarter

December 9-December 16, 1981

Spring Quarter

March 9-March 17, 1982

Summer Session

To be announced

*Private lessons may be registered for at any time, although tuition must be paid before lessons begin.

MacPhail Center Office Hours

If you have any questions regarding course offerings or registration, please call or stop by the MacPhail Center office. Hours are 7:45 a.m. to 7 p.m., Monday through Thursday; 9 a.m. to 5:15 p.m., Friday; 8:30 a.m. to 3 p.m., Saturday. Summer hours are somewhat shorter; call for exact times.

The MacPhail Center building and office will be closed on the following holidays:

September 7, 1981	Labor Day
November 26, 1981	Thanksgiving
November 27, 1981	Day after Thanksgiving
December 24, 1981	Christmas Eve

Tuition and Fees

All fees (private, group, class) are payable in advance of the beginning of each quarter or term.

The full amount of tuition and any other fee is payable at the time of registration. Tuition charges and fees do not cover the cost of music books or instruments, although some worksheets and other materials may be provided from time to time. There is an additional \$9 fee for General College credit.

Late Fees

No student is considered fully registered until all tuition and fees are paid. Any tuition not paid before the first lesson or class in each quarter is subject to a late fee:

After the first lesson or class of the quarter or term	\$5
After the second lesson or class of the quarter or term	\$10

Refunds

A \$3 fee will be charged for cancellation of classes or lessons before the first class meeting or lesson in a term. The balance of the tuition and fees will be refunded. Refunds for cancellation after the opening date of each term will be made as follows:

1. Refund if notice is received before second lesson or class 75% of tuition paid
2. Refund if notice is received before third lesson or class 50% of tuition paid
3. Refund if notice is received before fourth lesson or class 25% of tuition paid
4. No refunds after fourth lesson or class.

Cancellations

No instructor is authorized to accept cancellation of any registration. The student must notify the MacPhail registration office in person or by mail. **Telephone cancellations will not be accepted.** The effective date of cancellation will be the day on which cancellation is received in the MacPhail registration office, regardless of the student's last day of attendance. (Cancellations by mail are effective the date of postmark.)

GENERAL INFORMATION

Missed Lessons

Because tuition is paid in advance, missed lessons are automatically paid for. Under certain conditions missed lessons may be made up. Notification must be made as follows:

1. Notification at least 12 hours in advance for illness
2. Notification at least 24 hours in advance for other acceptable reasons

Notification of a missed lesson must be made to the main office of MacPhail Center, telephone 373-1925 (this telephone is answered 24 hours a day).

A missed lesson must be made up at the convenience of the instructor and the Center; arrangements for the make-up lesson should be made at the next regularly scheduled lesson. For practical purposes, the lesson should be made up within one or two weeks of the absence and must be made up during the quarter registered.

Missed Classes

There is no official procedure for making-up a class that the student has missed. However, the instructor does have the option of providing alternative instruction at his or her discretion.

Cancellation of Classes by MacPhail

While MacPhail sincerely regrets having to do so, it is forced to cancel classes with insufficient enrollment. MacPhail reserves the right to cancel, postpone, limit enrollment, split, or combine classes, and to change instructors and/or locations of classes. If MacPhail cancels a class, the student will be notified and given the opportunity to transfer into another class without late fee or penalty. If the student does not want to enroll in another class, a full refund will be given.

Tuition Assistance

A limited number of options for seeking tuition assistance are available. For information please call Extension Counseling, 373-3905, 314 Nolte Center, Minneapolis campus.

Senior Citizens (persons 62 and older)

Tuition for persons aged 62 and older in credit courses is \$6 per credit plus the cost of books, other materials, and any special fees. Reduced tuition registrations may not be accepted until immediately in advance of the starting date of a course, nor is it possible to guarantee a place in a course without payment of full tuition; no late fees will be assessed for those who use this credit registration option. Full tuition (or some portion thereof) will be required for admission to non-credit programs.

Gift Certificates

Gift certificates are available through the MacPhail Center registration office. You may purchase gift certificates in any denomination which may be applied toward any of the classes or private lessons offered at the Center. Give them as holiday, birthday, or special occasion gifts.

Photographs by Cynthia Pasek, Jack McNally, and David Husom (photo editor).

The University of Minnesota is committed to the policy that all persons shall have equal access to its programs, facilities, and employment without regard to race, creed, color, sex, national origin, or handicap. In adhering to this policy, the University abides by the requirements of Title IX of the Education Amendments of 1972, by Sections 503 and 504 of the Rehabilitation Act of 1973, and by other applicable statutes and regulations relating to equality of opportunity.

Inquiries regarding compliance may be directed to Lillian H. Williams, Director, Office of Equal Opportunity and Affirmative Action, 419 Morrill Hall, 100 Church Street S.E., University of Minnesota, Minneapolis, Minnesota 55455, (612) 373-7969, or to the Director of the Office of Civil Rights, Department of Education, Washington, D.C. 20202, or to the Director of the Office of Federal Contract Compliance Programs, Department of Labor, Washington, D.C. 20210.

EARLY CHILDHOOD ARTS EXPLORATION



At MacPhail Center, we believe that children should be exposed to arts concepts at a very early age and that this exposure can be rewarding and of lasting value. With the Early Childhood Arts Exploration, children begin with a broad, interrelated arts approach and then proceed to more specific instruction in instrumental music, vocal music, dance, or drama.

Experience leads us to believe that creative exploration in a variety of areas is the most exciting and enjoyable way for children to learn about the

arts. The variety of options also may draw students into arts areas they might otherwise never have encountered. Most important, the MacPhail Center approach helps students enjoy the arts throughout their lives by first concentrating on the development of aesthetic perception and awareness.

At MacPhail Center, a child's artistic education can begin as early as age 2½. Counseling is available through the Early Childhood Program to assist parents and students in selecting options.

EARLY CHILDHOOD ARTS EXPLORATION

Faculty

Susan Beem
Joanna Cortright
Virginia Miller
Frances Ouellette
Maureen Petronek
Alice Pringle
Marcelyn Smale
Cynthia Unowsky

Schedule

Each class meets once a week for eleven weeks and is offered each quarter on the following schedule:

Fall Quarter—September 14 through December 5, 1981

Winter Quarter—December 7 through March 6, 1982

Spring Quarter—March 15 through June 5, 1982

Call the MacPhail Center office for summer schedule.

Musical Trolley

Pre-schoolers who have attended Musical Trolley can tell you how to hug a cello, buzz a trumpet, or blow a double reed.

They learn the music of famous composers by listening, moving to, and acting out what they hear. They create their own compositions using classroom instruments. They explore concepts of music such as piano and forte, steady beat, legato and staccato, form, texture, and imitation. Singing, rhythms, movement, drama, playing instruments, listening, and art are a part of every lesson. After the formal classtime ends, an additional quarter hour is set aside so that parents may join their children in exploring the day's activities.

Fall quarter is devoted to percussion instruments, winter to folk and orchestral strings, and spring to woodwind and brass instruments. (Limited to 15.)

Tuition \$58, Registration Fee \$2, Course Fee \$4, Total Tuition \$64, Staff

Child—MCEC 0100

(4 through kindergarten)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 21W, 41S Mondays, 10:00-11:15 a.m.

Sec 2F, 22W, 42S Mondays, 1:00-2:15 p.m.

Sec 3F, 23W, 43S Mondays, 4:00-5:15 p.m.

Sec 4F, 24W, 44S Tuesdays, 9:30-10:45 a.m.

Sec 5F, 25W, 45S Tuesdays, 1:00-2:15 p.m.

Sec 6F, 26W, 46S Tuesdays, 4:00-5:15 p.m.

Sec 7F, 27W, 47S Wednesdays, 9:30-10:45 a.m.

Sec 8F, 28W, 48S Wednesdays, 1:00-2:15 p.m.

Sec 9F, 29W, 49S Wednesdays, 4:00-5:15 p.m.

Sec 10F, 30W, 50S Thursdays, 9:30-10:45 a.m.

Sec 11F, 31W, 51S Thursdays, 1:00-2:15 p.m.

Sec 12F, 32W, 52S Thursdays, 4:00-5:15 p.m.

Sec 13F, 33W, 53S Fridays, 9:30-10:45 a.m.

Sec 14F, 34W, 54S Fridays, 1:00-2:15 p.m.

Sec 15F, 35W, 55S Saturdays, 9:30-10:45 a.m.

Sec 16F, 36W, 56S Saturdays, 11:30 a.m.-12:45 p.m.

Evening Trolley

A special one-hour section of Musical Trolley for children whose schedule makes daytime classes impossible. (Limited to 15.)

Tuition \$47, Registration Fee \$2, Course Fee \$4, Total Tuition \$53, Staff

Child—MCEC 0110

(4 through kindergarten)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Thursdays, 6:15-7:15 p.m.

Music Explorers

Music Explorers is for children who did not take Musical Trolley as pre-schoolers. It uses the same related arts approach to the introduction of music as does Musical Trolley, but at an accelerated pace with a more sophisticated lesson plan for older children. The three-quarter sequence explores musical concepts and styles and introduces orchestral and folk instruments from the percussion, string, and wind families. (Limited to 12.)

Tuition \$58, Registration Fee \$2, Course Fee \$4, Total Tuition \$64, Staff

Child—MCEC 0300

(grades 1 to 3)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Mondays, 4:00-5:30 p.m.

Music for the Very Young

Children as young as 2½ can learn basic musical concepts and skills. This class is designed to increase their awareness of and response to melody, rhythm, and timbre. Children learn songs and musical games, play and explore complex folk and orchestral instruments, and make simple musical instruments to take home. Since parents are the most important teachers of young children, they play an active role in each class and learn techniques to promote learning at home. (Single quarter class; limited to 10.)

Tuition \$47, Registration Fee \$2, Course Fee \$4, Total Tuition \$53, Staff

Child—MCEC 0200

(2½ to 3½ years)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Tuesdays, 9:30-10:30 a.m.

Sec 2F, 12W, 22S Tuesdays, 10:45-11:45 a.m.

Sec 3F, 13W, 23S Wednesdays, 9:30-10:30 a.m.

Sec 4F, 14W, 24S Wednesdays, 10:45-11:45 a.m.

Sec 5F, 15W, 25S Thursdays, 6:15-7:15 p.m.

Sec 6F, 16W, 26S Fridays, 9:30-10:45 a.m.

Sec 7F, 17W, 27S Fridays, 10:45-11:45 a.m.

Sec 8F, 18W, 28S Saturdays, 9:30-10:30 a.m.

EARLY CHILDHOOD ARTS EXPLORATION

Our Musical World

Our Musical World is for kindergarten children who are experienced in music. It continues the interrelated arts approach of Musical Trolley, leading children to a more detailed understanding of musical concepts. Children explore rhythm patterns, melodic contours, and notation as they strengthen their skills in singing, listening, and movement. They learn to visualize and verbalize their musical knowledge. They broaden their music appreciation to include other styles and cultures. (Limited to 12.)

**Tuition \$58, Registration Fee \$2, Course Fee \$4,
Total Tuition \$64, Staff**

Child—MCEC 0225

(5 to 6 years)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 21W, 31S Mondays, 1:00-2:30 p.m.

Sec 2F, 12W, 32S Tuesdays, 4:00-5:30 p.m.

Sec 3F, 13W, 33S Wednesdays, 9:30-11:00 a.m.

Sec 4F, 14W, 24S Fridays, 1:00-2:30 p.m.

Sec 5F, 15W, 25S Fridays, 4:00-5:30 p.m.

Sec 6F, 16W, 26S Saturdays, 11:30 a.m.-1:00 p.m.

Orff Music for Children

Orff Music for Children focuses on active music making employing the concepts of music education introduced by the internationally acclaimed educator and composer Carl Orff. Students learn through participation in movement, language, singing, and instrumental ensembles using specially constructed glockenspiels, metallophones, and xylophones. (Limited to 10.)

**Tuition \$47, Registration Fee \$2, Course Fee \$4,
Total Tuition \$53, Staff**

Child—MCEC 0500

(grades 1 to 3)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Thursdays, 4:30-5:30 p.m.

Exploring Music Through Movement

Musical sensitivity, coordination, and group awareness are developed through rhythm games, responsive listening, singing, and creative movement. Students develop listening skills, musicianship, and coordination to enhance their musical performance and appreciation, thus laying an excellent foundation for piano and other instrumental studies. Classes are conducted in a fun, physical, and social atmosphere. No special instrumental or technical skills are required. (Limited to 15.)

**Tuition \$47, Registration Fee \$2, Course Fee \$4,
Total Tuition \$53, Beem**

Child—MCEC 0650

(grades 1 to 3—sections 1F, 11W, 21S)

(grades 4 to 6—sections 2F, 12W, 22S)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Tuesdays, 4:00-5:00 p.m.

Sec 2F, 12W, 22S Tuesdays, 5:15-6:15 p.m.

Introduction to the Keyboard

This class offers an exciting and thorough first year of piano instruction. Students explore musical concepts through singing, improvisation, and expressive movement, then transfer these concepts to the keyboard. During the first quarter, children learn the geography of the keyboard and basic rhythmic notation and play simple compositions with both hands. Second quarter, they continue into formal melodic notation. Third quarter, they play pieces in many keys and learn rhythmic and chordal accompaniments. Children use electronic keyboards equipped with headsets which combine the advantages of private and group lessons. The course is designed for first and second grade students; kindergarteners may register only if approved by instructor. (Limited to 8.)

**Tuition \$65, Registration Fee \$2, Course Fee \$6,
Total Tuition \$73, Staff**

Child—MCEC 0400

(grades 1 to 2)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Tuesdays, 3:30-4:30 p.m.

Sec 2F, 12W, 22S Wednesdays, 4:00-5:00 p.m.

Sec 3F, 13W, 23S Thursdays, 4:30-5:30 p.m.

Sec 4F, 14W, 24S Fridays, 4:00-5:00 p.m.

Sec 5F, 15W, 25S Saturdays, 11:00 a.m.-12:00 p.m.

Creative Dance I

Creative Dance provides children with a non-threatening yet challenging environment in which they can learn movement skills while developing self-expression and creativity. Children increase their self-awareness, self-image, and self-discipline through problem solving that uses both the body and mind. This class introduces the elements of dance with emphasis on developing imagination and creativity. Students develop physical skills and knowledge of how the body moves and works as they explore motion, design, and rhythm. (Limited to 20.)

**Tuition \$48, Registration Fee \$2, Course Fee \$3,
Total Tuition \$53, Ouellette**

Child—MCEC 0600

(3 to 5 years—sections 1F, 11W, 21S)

(4 to 6 years—sections 2F, 12W, 22S)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Tuesdays, 10:00-11:00 a.m.

Sec 2F, 12W, 22S Wednesdays, 4:15-5:30 p.m.

EARLY CHILDHOOD ARTS EXPLORATION

Creative Dance II: Introduction to Ballet

Children are introduced to the language of ballet including basic barre and floor work. Correct body placement is emphasized. Self-expression and interpretive dance to music are also a part of the program. Students will learn short dances and create their own compositions. (Limited to 15.)

**Tuition \$48, Registration Fee \$2, Course Fee \$3,
Total Tuition \$53, Ouellette**

Child—MCEC 0625

(grades 1 to 3)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Mondays, 4:15-5:15 p.m.

Drama for Young Children

This class can be an exciting beginning to self-discovery through drama for a child. Children explore their surroundings and create stories that touch the world of people, animals, nature, and objects. Each week, the changing focus guides the children to move, act, and discover as their group awareness and individual creativity are strengthened. (Limited to 10.)

**Tuition \$47, Registration Fee \$2, Course Fee \$4,
Total Tuition \$53, Miller, V.**

Child—MCEC 0810

(3 to 4 years)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Fridays, 11:00 a.m.-12:00 p.m.

Sec 2F, 12W, 22S Fridays, 1:00-2:00 p.m.

Drama for Parent and Child

Because parents are a child's first teachers, this class was developed for parent and child together. Parents are introduced to creative ways of helping children explore their world. They use drama to investigate number, color, shape, and other concepts with their children. Children receive the support of their parents as both become involved in the activities. (Single quarter class; limited to 10.)

**Tuition \$47, Registration Fee \$2, Course Fee \$4,
Total Tuition \$53, Miller, V.**

Child—MCEC 0820

(3 to 4 years)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Fridays, 9:30-10:30 a.m.

Sec 2F, 12W, 22S Saturdays, 9:30-10:30 a.m.

INSTRUMENTAL INSTRUCTION— KEYBOARD



Faculty

Piano

Marion Baumann Blong
Elsie Wolf Campbell
Leonard Danek
Larry David
Karen Engel
Elizabeth Garber
Yakov Gelfand
Susan Genaw
Steve Gentile
Diana Gold
Susan Hellerud
Robert Magnuson
Peter Murray
Nancy Pederson (Suzuki)
Gwendolyn Cline Perun
Mary Joy Probst
Dorothy Rast
Debra Reid (Suzuki)
Adele Belair Rooney
Gary Sipes
Guna Skujina

Organ

Leonard Danek
Steve Gentile
Harvey Gustafson
Adele Belair Rooney

Harpichord

Carol McCarthy

Accordion

Adele Belair Rooney

Schedule

Private lessons may be started at any time, although it is strongly recommended that students register on a regular quarter basis. Please read information, tuition, and fees, starting on page 4. Classes listed meet once a week for ten weeks, unless otherwise indicated, on the following quarter schedule:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

INSTRUMENTAL INSTRUCTION— KEYBOARD

Keyboard for Adults

Piano, Organ, Harpsichord, Accordion

There is a keyboard program and teacher to meet your needs. Whether your interest is Bach, Bartok, Chopin, or the "Wall Street Rag," keyboard instruction in piano, organ, harpsichord, and accordion is available with a wide variety of individualized options to serve all ages and levels of development.

The options range from programs and lessons for pre-college students who plan careers in music, to instruction for advanced adults, to lessons for beginners and recreational players, to instruction in piano pedagogy.

For the adult beginner, group instruction is recommended. The enjoyment of learning together, the enrichment of interacting with a group, and the psychological reinforcement of the group learning experience is most beneficial to the participants.

At no additional charge, students may participate in recitals, perform at informal recitals which provide a casual performance opportunity with other students, perform in the Honors and Concerto Auditions where a select number are chosen to perform in a recital or with an orchestra, and attend ensemble and solo performances by members of the MacPhail faculty. Students registered for instruction at MacPhail may enroll in theory and ensemble classes at a reduced tuition rate.

Among instructional keyboard instruments available to MacPhail students are a concert Steinway and a concert Baldwin in the MacPhail Auditorium, grand pianos in the teaching studios, a twelve-student Baldwin electronic keyboard laboratory, an eight-unit Wurlitzer Keyboard Learning System 301-3, and an Allen Digital Computer Organ-System 301-3.

New students are interviewed to help assure placement in the program which is appropriate for them.

Young Pianist's Study

Keyboard instruction for elementary through high school age students is an area of major emphasis at MacPhail Center. A number of learning styles are available. Program opportunities are designed to provide a thorough training in piano skills, performance, and musicianship. Instruction focuses on developing keyboard skills; sight reading; ear training; transposing; theory; original composition; classical, jazz, or pop styles; and learning piano literature of different styles from various historical periods, including the present.

There are four basic choices of learning styles, each one very effective. Students can choose the style with which they feel the greatest affinity.

Introduction to the Keyboard

This one-year program for children in grades 1 and 2 has been developed to bridge the gap between Early Childhood class and piano instruction. Students explore musical concepts and transfer them to the keyboard. The classes are limited to eight students, and are held in an electronic piano laboratory. For more information, see the Early Childhood Program, page 9.

Suzuki Talent Education

A student may begin study in the Suzuki Program as young as age 3 and continue through high school age. Considerable parent involvement is an important part of this approach, as children learn music in a process similar to that of learning speech. Instruction includes individual lessons plus group experiences. For more information, see the Suzuki Program on page 20.

Group Instruction

Group instruction of two to four students of any age is available with faculty who are well qualified in the art of applying group dynamics to piano and music instruction. Students have the enjoyment, learning opportunities, stimulation, and challenges of learning together and sharing music with each other. Students are interviewed to determine placement in a group which is appropriate for them.

Private Instruction

Private instruction is available for any age and proficiency level. New students are given a placement interview to help direct them to the particular teacher whose approach will be appropriate for their needs and interests.

In addition to their regular instruction, students are encouraged to take advantage of the many opportunities available to them at MacPhail. At no additional charge, students may participate in recitals, perform at informal recitals which provide a casual performance opportunity with other students, and perform in the Honors and Concerto Auditions. A select number of students are chosen from these auditions to perform in a recital or with an orchestra. MacPhail students may enroll in Musicianship classes (see page 28) and Ensemble classes (see page 30) at a reduced tuition rate. Students may also attend ensemble and solo performances given by MacPhail faculty members. Courses for high school and college-age students interested in keyboard career information and specific piano-related areas are also available. See pages 13-14.

Interested students and parents should contact the Keyboard Department Program Director.

INSTRUMENTAL INSTRUCTION— KEYBOARD

Introduction to the Keyboard

Grades 1 and 2—MCEC 0400, see page 9.

Suzuki Talent Education (Piano)

3 years and beyond—MSCU 0021-0022-0023-0024,
see page 20.

Comprehensive Piano Program

Among the many qualified keyboard faculty, there is a group of six who work together cooperatively to provide their students educational opportunities in addition to the weekly lesson. Students studying with these instructors participate in the *Comprehensive Piano Program* and may have group or private lessons; attend monthly theory classes, performance classes, piano ensemble workshops; and have frequent recital opportunities.

Tuition information available from MacPhail registration office, (GC credit not available), Blong, Gentile, Magnuson, Skujina, Probst, Perun, Engel

Child/Young People—MCKB 0102

All times arranged

Class Piano for Beginners I

The first of a three-quarter sequence designed to teach students to sight read easy pieces, improvise an accompaniment for melodies, and play easy classical music. The course stresses an understanding of music and keyboard skills through note reading, ear training, playing by ear, improvising, transposing, and ensemble playing. Class is held in the piano laboratory, a setting which provides an excellent learning environment for the beginning adult piano student by allowing for individual as well as group ensemble experience. (Limited to 12.)

Tuition \$64, Registration Fee \$2, Course Fee \$2. Total Tuition \$68 (Inquire about GC credit when registering.) Engel, Genaw, Gold, Hellerud, Skujina

Adult—IC 0021

Fall (F), Winter (W), Spring (S) Quarters

- Sec 1F Mondays, 6:00-6:55 p.m.
- Sec 2F Tuesdays, 6:00-6:55 p.m.
- Sec 3F Thursdays, 12:00-12:55 p.m.
- Sec 4F Thursdays, 6:00-6:55 p.m.
- Sec 5W Tuesdays, 6:00-6:55 p.m.
- Sec 6W Wednesdays, 6:00-6:55 p.m.
- Sec 7W Thursdays, 1:00-1:55 p.m.
- Sec 8S Mondays, 7:00-7:55 p.m.
- Sec 9S Tuesdays, 7:00-7:55 p.m.
- Sec 10S Wednesdays, 12:00-12:55 p.m.

Class Piano for Beginners II

Continuation of IC 0021. Limited to 12. Prerequisite: IC 0021 or equivalent.

Tuition \$64, Registration Fee \$2, Course Fee \$2, Total Tuition \$68 (Inquire about GC credit when registering.) Engel, Genaw, Gold, Hellerud, Skujina

Adult—IC 0022

Fall (F), Winter (W), Spring (S) Quarters

- Sec 1F Tuesdays, 7:00-7:55 p.m.
- Sec 2F Wednesdays, 12:00-12:55 p.m.
- Sec 3W Mondays, 6:00-6:55 p.m.
- Sec 4W Thursdays, 12:00-12:55 p.m.
- Sec 5W Thursdays, 6:00-6:55 p.m.
- Sec 6S Tuesdays, 6:00-6:55 p.m.
- Sec 7S Wednesdays, 6:00-6:55 p.m.
- Sec 8S Thursdays, 1:00-1:55 p.m.

Class Piano for Beginners III

Continuation of IC 0022. Limited to 12. Prerequisite: IC 0022 or equivalent.

Tuition \$69, Registration Fee \$2, Course Fee \$2, Total Tuition \$73 (Inquire about GC credit when registering.) Engel, Genaw, Gold, Hellerud, Skujina

Adult—IC 0023

Fall (F), Winter (W), Spring (S) Quarters

- Sec 1F Wednesdays, 6:00-6:55 p.m.
- Sec 2F Thursdays, 1:00-1:55 p.m.
- Sec 3W Tuesdays, 7:00-7:55 p.m.
- Sec 4W Wednesdays, 12:00-12:55 p.m.
- Sec 5S Mondays, 6:00-6:55 p.m.
- Sec 6S Thursdays, 12:00-12:55 p.m.
- Sec 7S Thursdays, 6:00-6:55 p.m.

Everything You Always Wanted to Know About Being a Piano Player, But Didn't Know What to Ask. Phase I: The Piano as a Career

Designed for high school and college-age piano students, the *Everything* class is an opportunity to find out the necessary information to begin determining what they might someday do with their talents. Fall quarter will be a series of lectures/discussions by professional pianists in such areas as concert performing, jazz performing, studio recording, commercial bands, piano technician, teaching, and accompanying, telling what their career has been like, what it took to get there, and what students can realistically expect to encounter in

(continued on next page)

INSTRUMENTAL INSTRUCTION— KEYBOARD

(continued)

pursuing these careers. This course begins the second week of the MacPhail fall quarter. There will be eight meetings beginning on September 26 and ending on November 14, 1981.

Tuition \$39, Registration Fee \$2, Total Tuition \$41
(Inquire about GC credit when registering.),
Murray, P. and Staff

Adult/Young People—MCKB 0320

Fall (F) Quarter

Sec 1F Saturdays, 11:00 a.m.-12:00 p.m.

The “Everything” Class. Phase II: Skill Sharpening

Winter quarter of the *Everything* class will present students with an overview of the specific skills required of professional pianists, such as sightreading, improvising, accompanying, memorizing, show-reading, and then work as a group at exercises which will raise the students' skill levels.

This course begins the second week of the MacPhail winter quarter. There will be eight meetings beginning on December 19 and ending on February 20, 1982.

Tuition \$39, Registration Fee \$2, Total Tuition \$41
(Inquire about GC credit when registering.),
Murray, P. and Staff

Adult/Young People—MCKB 0330

Winter (W) Quarter

Sec 11W Saturdays, 11:00 a.m.-12:00 p.m.

Piano Pedagogy

Adult—Mus 5051-5052-5053, see page 42.

Piano Tuning and Repair

Adult—IC 0044, see page 46.

Service Playing for Organists

Adult—IC 0048, see page 37.

Chamber Ensembles for Young People

Young People—MCEM 0425, see page 31.

MacPhail Chamber Ensemble Club

Adult—IC 0052, see page 30.

Music Appreciation I, II, III

Adult—MCTH 0450, see page 29.

Music Theory

Child, Young People, Adult, see page 26.

Master Class Series

Adult/Young People, see page 39.

INSTRUMENTAL INSTRUCTION— STRINGS (BOWED)



Private lessons and classes in string instruments—violin, viola, viol da gamba, cello, and bass—are available to students of all ages and levels of achievement. Whether students seek pre-professional training as performers and teachers, or are studying for cultural development and enjoyment, MacPhail Center has the appropriate teacher and program of study. MacPhail's teachers play with virtually every professional group in the Twin Cities, including the Minnesota Orchestra and the Minnesota Opera. Recital and chamber music opportunities are available.

An instructional option for the very young beginner is available in the Suzuki Talent Education Program (see page 20). The Suzuki program is designed for children beginning instruction at the age of 3, 4, or 5 using instruments scaled down to one-sixteenth size.

Faculty

Violin

Stella Anderson
Erwin Bahn
Mark Bjork (Suzuki)
Jacquelyn Bregman
Elizabeth Ericksen
Susan Heermann (Suzuki)
Sarah Hersh (Suzuki)
Mary Horozaniecki
Margarita Lekhter
Irmengard Malmo (on leave)
Lucinda Marvin
Christine Moore (Suzuki)
Joanna Ryan Shelton (Suzuki)
Mary West

Viola

Stella Anderson

Viola da Gamba and Early Strings

Nancy Froseth

Cello

Faith Farr
Michael Murray (Suzuki)
Others to be announced

Double Bass

Robert Anderson
Nancy Bjork

Schedule

Private lessons may be started at any time, although it is strongly recommended that students register on a regular quarter basis. The initial quarter of study is prorated. Most private instruction is on a weekly basis, with instructors offering ten to twelve lessons in time segments of 30, 45, or 60 minutes. For further information inquire at the MacPhail Center office.

Rental Viols Available

By virtue of a generous gift from Mr. Elliot Royce, MacPhail has available for rental treble, tenor, and bass viols. These are available to beginning viol students—either absolute beginners, or regular string players who would like to experiment with early music. Rental periods will be limited and students should be prepared to find instruments from another source for long-term use.

Music Appreciation I, II, III

Adult—MCTH 0450, see page 29.

Master Class Series

Young People/Adult, see page 39.

MacPhail Chamber Ensemble Club

Adult—IC 0052, see page 30.

Chamber Ensembles for Young People

Young People—MCEM 0425, see page 31.

INSTRUMENTAL INSTRUCTION— STRINGS (PLUCKED)



Schedule

Private lessons may be started at any time, although it is strongly recommended that students register on a regular quarter basis. Please read the information on registration, tuition, and fees, on page 4.

Faculty

Guitar

Jack McNally
Phil Sailor
Douglas Smith
Cliff Suchy
John Schubert

Lute

John Schubert
Douglas Smith

Harp

Lynne Aspnes (on leave)
Kathy Kienzle
Frances Gilman Miller

Guitar

Complete offerings in guitar continue to enhance the tradition of excellence in music instruction at MacPhail Center. Guitar courses are based on a sound curriculum that provides balanced growth in musicianship for all levels of student achievement.

Schedule

Students are expected to register on a regular quarter basis. Please read the information on registration, tuition, and fees, starting on page 4.

Lessons and classes will be offered on the following quarter schedule:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

Private Instruction—Beginning through advanced professional instruction for adults is offered in the following areas:

Classical Guitar. Covers solo guitar music from all periods and a systematic progression of guitar studies.

Acoustical Guitar. Provides instruction in all aspects of popular finger picking styles.

Singer-Guitarist. For the singer wishing to provide self-accompaniment.

Electric Guitar. Offers pop, rock, jazz, and country styles, with thorough grounding in reading, chord theory, and improvisation.

Electric Bass. Covers note reading, theory, and improvisation in pop, rock, jazz, and country styles.

Renaissance Lute

Beginning to advanced instruction covering the basic playing techniques of the lute is offered at MacPhail Center. Students will learn to read both staff notations and tablature and will survey Renaissance lute literature from Europe in graduated levels of difficulty.

Harp

Private lessons and classes in harp are available to students of all ages and levels of achievement. Whether students seek pre-professional training as performers and teachers or are studying for cultural development and enjoyment, MacPhail has an appropriate teacher and program of study. Whatever the ultimate goal, the focus of the student's work is the weekly lesson.

INSTRUMENTAL INSTRUCTION— STRINGS (PLUCKED)

Classical Guitar for Young People

Classical Guitar for Young People (ages 5½ to 10) is a nationally recognized course written by Douglas Smith, director of the MacPhail Center Guitar Program. Music for the course, which has been carefully tested and developed, is now published. All teaching is done by rote over a 1½- to 3-year period on a private lesson basis. Parents attend lessons and work with students at home. After students have developed sound technique, they learn to read music and move to traditional music training. Students need an appropriately sized classical guitar with nylon strings, a capo to be placed on the neck of the guitar, a cassette tape recorder, a foot rest, and a chair to practice on, as well as the music. In addition to the private lessons, there are opportunities for playing in concerts and ensembles.

Tuition to be arranged, Smith, Suchy, Schubert, McNally

Young People

(5½ to 10 years)

All times arranged

Singer-Guitarist Performance Class

For popular guitarists or singer-guitarists who wish to develop stage presence. The classes cover program organization, light and sound engineering, audience communication, interpretation, special problems, and performance opportunities complete with television replay. (Limited to 10.)

Tuition \$54, **Registration Fee** \$2, **Course Fee** \$1, **Total Tuition** \$57 (Inquire about GC credit when registering.), McNally

Adult—IC 0026

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 2W, 3S Tuesdays, 8:00-9:00 p.m.

Folk/Pop Guitar Class

Includes basic chords, strums, chromatic scales, some theory, finger picking styles, and barred chords. For beginners and intermediates. (Limited to 25.)

Tuition \$54, **Registration Fee** \$2, **Course Fee** \$1, **Total Tuition** \$57 (Inquire about GC credit when registering.), McNally

Adult—IC 0025

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 2W, 3S, Wednesdays, 8:00-9:00 p.m.

Harp Class

An exploratory program in harp is available in cooperation with Schmitt Music Company. Instruction is provided by MacPhail Center, and rental instruments are made available for this first-year program through Schmitt Music. Students are taught the basics of harp technique in small groups on troubador harps during the first years. As the student advances, instruction then is offered privately on the Center's pedal harp. This cooperative arrangement makes it possible for the student to investigate harp study at a minimal cost (rental during the first six months, then on a student-owned, but relatively inexpensive, troubador harp for the first few years). The pedal harp investment need only be made when the student's interest and potential are strongly developed. Piano study is recommended but not required. (Limited to 4.)

Tuition \$90, **Registration Fee** \$2, **Course Fee** \$1, **Total Tuition** \$93 (Inquire about GC credit when registering.), Miller, F.

Adult/Young People—MCIN 0200

All times arranged

Harp Repair Workshop

See page 46.

Master Class Series

Young People/Adult, see page 39.

MacPhail Chamber Ensemble Club

Adult—IC 0052, see page 30.

Chamber Ensembles for Young People

Young People—MCEM 0425, see page 31.

Music Appreciation I, II, III

Adult—MCTH 0450, see page 29.

INSTRUMENTAL INSTRUCTION— WOODWINDS, BRASS, AND PERCUSSION



Private lessons and classes in woodwinds, brass, and percussion instruments are available to students of all ages and levels of achievement. Whether students seek pre-professional training as performers and teachers, or are studying for cultural development and enjoyment, MacPhail Center has the appropriate teacher and program of study. MacPhail's teachers play with virtually every professional group in the Twin Cities, including the Minnesota Orchestra and the Minnesota Opera. Recital and chamber music opportunities are available.

Faculty

Recorder and Early Reeds

David Livingston

Flute

Mary Carolyn Gilkey
Judith Herring
Adele (Zeitlin) Lorraine
Irene Pruzan

Oboe

Carl Holub
Lisa Harvey

Clarinet

Jeffrey Youngstrom
Others to be announced

Bassoon

William Jones

Saxophone (Jazz)

To be announced

Trumpet

David Bach

French Horn

Marjory (Samarotto) Black

Trombone and Baritone

Kimon Swarts

Tuba

Ross Tolbert

Percussion

Robert Adney

Schedule

Although students register on a quarter schedule, private lessons may be started at any time. Tuition for the initial quarter is prorated. Most instruction is on a weekly basis, with teachers offering ten to twelve lessons in time segments of 30, 45, and 60 minutes. For further information, inquire at the MacPhail Center office. Scheduling information is listed with each class.

INSTRUMENTAL INSTRUCTION— WOODWINDS, BRASS, AND PERCUSSION

Introduction to Flute

This course is for those who are interested in beginning flute study. The class will include both group and individual instruction, with an emphasis on music reading, and ensemble and solo playing. For information on flute rental and music required call MacPhail at 373-1925. (Limited to 12.)

Tuition \$89, Registration Fee \$2, Total Tuition \$91
(Adults—Inquire about GC credit when registering.)
Gilkey

Child—MCIN 0325

(grades 4 to 6)

Fall (F) September 21-December 5, 1981; Winter (W) December 7, 1981-March 13, 1982; Spring (S) March 15-June 5, 1982

Sec 1F Saturdays, 12:30-2:00 p.m.

Sec 11W Saturdays, 12:30-2:00 p.m.

Sec 21S Saturdays, 12:30-2:00 p.m.

Adult—IC 0027

Fall (F) September 28-December 12, 1981; Winter (W) January 4-March 13, 1982; Spring (S) March 29-June 12, 1982

Sec 1F Saturdays, 11:00 a.m.-12:30 p.m.

Sec 2F Tuesdays, 9:30-11:00 a.m.

Sec 3W Saturdays, 11:00 a.m.-12:30 p.m.

Sec 4W Tuesdays, 9:30-11:00 a.m.

Sec 5S Saturdays, 11:00 a.m.-12:30 p.m.

Sec 6S Tuesdays, 9:30-11:00 a.m.

Flute Performance Techniques

Performers will meet for three classes of 2½ hours each to explore flute literature. Participants will perform in each class.

Fall Quarter

Class I —Heiden
Sonatina
Class II —Chaminade
Concertino
Class III —Bach Suite
in B Minor

Winter Quarter

Class I —Bloch Suite
Modale
Class II —Fauré
Fantasie
Class III —Telemann
Suite in A

Classes I and II will have piano accompaniment;
Class III will have string accompaniment.

Prerequisite: a recommendation from the flutist's
private teacher or an interview with Ms. Gilkey.

Tuition \$45—participants, \$25—auditors,
\$10—auditors per class, (Inquire about GC credit
when registering.) Gilkey

Adult/Young People—MCIN 0350

Fall (F), Winter (W) Quarters

Sec 1F Saturdays, 10/10, 11/14, 12/12, 3:30-6:00 p.m.

Sec 11W Saturdays, 1/16, 2/20, 3/13, 3:30-6:00 p.m.

Brass Ensemble

Young People/Adult—IC 0028, see page 30.

Percussion Ensemble

Adult—IC 0029, see page 30.

Young People—MCIC 0300, see page 30.

MacPhail Chamber Ensemble Club

Adult—IC 0052, see page 30.

Chamber Ensembles for Young People

Young People—MCEM 0425, see page 31.

Music Appreciation I, II, III

Adult—MCTH 0450, see page 29.

Introduction to Conducting

Young People—MCIN 0500, see page 32.

Instrumental Conducting

Adult—MCIN 0501, see page 32.

Master Class Series

Young People/Adult, see page 39.

INSTRUMENTAL INSTRUCTION— SUZUKI TALENT EDUCATION



Thirty years ago, Shinichi Suzuki, a Japanese violinist and teacher, founded an educational movement based on the premise that all children are born with great potential "talent." Suzuki feels that all children, if taught properly, can develop a high level of musical ability; the levels that individual children can reach may vary, but the development can be brought to a much higher level than might be expected. Support for this theory is that all children learn to speak their native tongue. Using the same process that the child employs when learning to speak, Suzuki Talent Education requires an enriched musical environment and the close involvement of the mother or father. Both parent and child attend lessons and work together in the home on a daily basis. Children as young as 3 may begin violin, viola, cello, or piano in this program, and continue through high school age.

The MacPhail Suzuki Program, begun in 1967, is recognized internationally as a leader in the field of Suzuki Talent Education. Central to the quality of the program is a faculty of full-time professionals who represent the finest backgrounds available, both as applied to their specific instruments and to the field of Suzuki pedagogy. Faculty performance experiences include former or present membership in the Minnesota Opera Orchestra, St. Paul Civic Orchestra, Tucson Symphony, Aspen Festival Orchestra, Graz Festival Orchestra, Delphi Quartet, and other organizations. They also are active clinicians.

INSTRUMENTAL INSTRUCTION— SUZUKI TALENT EDUCATION

Faculty

Mark Bjork, violin
Susan Heermann, violin
Sarah Hersh, violin
Christine Moore, violin, viola
Michael Murray, cello
Nancy Pederson, piano
Debra Reid, piano
Joanna Ryan Shelton, violin

Schedule

The program includes one individual lesson each week for 12 weeks, plus group experiences. Because there is usually a waiting list, entry is possible only when openings occur. Please contact MacPhail Center for further information. The schedule is as follows:

Fall Quarter

September 14 through December 5, 1981

Winter Quarter

December 7, 1981 through March 13, 1982

Spring Quarter

March 15 through June 12, 1982

Suzuki Talent Education

VIOLIN

MCSU 0001

Level I—Violin (Books 1-3), Staff
\$100 tuition, \$2 registration, \$1.50 course fee

MCSU 0002

Level II—Violin (Books 4-8), Staff
\$133 tuition, \$2 registration, \$1.50 course fee

MCSU 0003

Level III—Violin (Books 9 and beyond), Staff
\$198 tuition, \$2 registration, \$1.50 course fee

CELLO

MCSU 0011

Level I—Cello (*Twinkle* through *Lully Gavotte*), Staff
\$100 tuition, \$2 registration, \$1.50 course fee

MCSU 0012

Level II—Cello (*Boccherini Minuet* through *Saint-Saens Allegro Appassionato*), Staff
\$133 tuition, \$2 registration, \$1.50 course fee

MCSU 0013

Level III—Cello (*Boccherini Concerto* and beyond), Staff
\$198 tuition, \$2 registration, \$1.50 course fee

PIANO

MCSU 0021

Level I—Piano (Books 1-3), Staff
\$100 tuition, \$2 registration

MCSU 0022

Level II—Piano (Books 4-6), Staff
\$133 tuition, \$2 registration

MCSU 0023

Level III—Piano (Beyond Book 6), Staff
\$198 tuition, \$2 registration

Playing Class for Parents

A group experience for the parents of string students in the Suzuki program who would like to continue their own playing beyond the minimal instruction given before their child begins.

Tuition \$39, Registration Fee \$2, Total Tuition \$41,
Heermann, Murray

Adult—MCSU 0100

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F (violin) Saturdays, 1:00-2:00 p.m.

Sec 2F (cello) Saturdays, 8:00-9:00 a.m.

Sec 11W (violin) Saturdays, 1:00-2:00 p.m.

Sec 12W (cello) Saturdays, 8:00-9:00 a.m.

Sec 21S (violin) Saturdays, 1:00-2:00 p.m.

Sec 22S (cello) Saturdays, 8:00-9:00 a.m.

Suzuki Program— Chamber Ensemble Coaching

Chamber music coaching is offered to those students who are registered in the MacPhail Suzuki Program. A tuition fee of \$20 per hour is divided among the members of each ensemble. Thus, if you are in a quartet, the cost would be \$5 per week for each member for the usual one-hour coaching session. Ensembles are expected to match each hour of coaching with an hour of preparation on their own.

Tuition \$20 per hour, Suzuki Staff

Child/Young People

All times are arranged

VOCAL INSTRUCTION



Vocal instruction at MacPhail Center is conducted on a one-to-one basis for students at all levels of accomplishment. A strong additional feature, available to advanced students, is coaching for specific performance. A continuing program of class instruction offers wider dimensions to both beginning and advanced students. Performance opportunities include studio performance recitals, honors recitals, and aria programs.

Faculty

Geraldine Braden
Oksana Bryn
Susan Sondrol Jones
Mary Ann Kimball
LeRoy Lehr
Lorna Michaelson (on leave)
Maret Pank
Ellen Rosewall
Phillip Steen
Leon Thurman
Anne Young
Roy Schuessler, guest faculty

Schedule

Private lessons may be started at any time, although it is strongly recommended that students register on a regular quarter basis. Please read the information on registration, tuition, and fees, starting on page 4.

Classes meet once a week for ten weeks, unless otherwise indicated, on the following quarter schedule:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

Vocal Class I

Designed to give students a fundamental understanding of the voice and to begin development of useful singing and speaking techniques such as breath control, extended range, and freedom of tone. Intended for beginning singers, as well as anyone else who wishes to explore the creative and communicative potential of the speaking and/or singing voice.

Tuition \$99, Registration Fee \$2, Total Tuition \$101
(Inquire about GC credit when registering.), Young
(continued on next page)

VOCAL INSTRUCTION

(continued)

Adult—IC 0017

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 3W, 5S Tuesdays, 6:00-7:00 p.m.

Sec 2F, 4W, 6S Thursdays, 6:00-7:00 p.m.

Vocal Class II

A follow-up to the Vocal Class with emphasis on presentation including basic acting techniques. The class will include exercises to promote freedom from physical stress, further development of breath control, diction work, and performance of songs, speeches, monologues, and audition pieces. (Limited to 10.) Prerequisite: Vocal Class I or consent of instructor.

Tuition \$100, Registration Fee \$2, Total Tuition \$102 (Inquire about GC credit when registering.), Young

Adult—MCVC 0217

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Wednesdays, 6:00-7:00 p.m.

Understanding Your Voice I

A study of the physiology and anatomy of voice with its application to individual class members. Actors, singers, and speakers are all welcome in this class since participants benefit from sharing strengths and problems from their different perspectives. Problems of breathing, body alignment, and release of tension will be analyzed and exercises will be prescribed. Questions of diction and tone production will be part of the study. (Limited to 10.)

Tuition \$99, Registration Fee \$2, Total Tuition \$101 (Inquire about GC credit when registering.), Braden

Adult—IC 0054

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 3W, 5S Mondays, 5:00-6:00 p.m.

Sec 2F, 4W, 6S Wednesdays, 11:15 a.m.-12:15 p.m.

Understanding Your Voice II

Continuation of Understanding Your Voice I. Prerequisite: Understanding Your Voice I or consent of instructor.

Tuition \$100, Registration Fee \$2, Total Tuition \$102 (Inquire about GC credit when registering.), Braden

Adult—MCVC 0410

Winter (W), Spring (S) Quarters

Sec 11W, 21S Thursdays, 1/14/82-3/18/82, 11:15 a.m.-12:15 p.m.

Sec 12W, 22S Wednesdays, 3/31/82-6/2/82, 5:00-6:00 p.m.

Teen Voice Class

Students will discover successful voice use for singing or acting through information on how the voice works and by analysis of individual problems in tone production. Class work will concentrate on the expansion of the singing and speaking range, improved diction, and freedom from strain. (Limited to 10.) Class members are selected by interview with instructor.

Tuition \$90, Registration Fee \$2, Total Tuition \$92 (Inquire about GC credit when registering.), Braden

Young People (Teenagers)—MCVC 0450

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Saturdays, 1:00-2:00 p.m.

Finishing Touches I

For those who have an interest in musical theater, opera, exploring songs, or studying scenes from classical and contemporary works. Students will study and perform songs, aria, monologues, and work toward improving individual performing skills through body movement, breathing, and vocal warm-ups, group discussion, and use of TV monitor. Course concentrates on refining technical and performance abilities and is designed for self-improvement for auditions and personal growth. This class will meet five times per quarter. (Limited to 15.)

Tuition \$49, Registration Fee \$2, Course Fee \$5, Total Tuition \$56 (Inquire about GC credit when registering.), Bryn

Adult—IC 0018

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Tuesdays, 9/29/81-10/27-81, 6:30-8:00 p.m.

Sec 3F Tuesdays, 9/29/81-10/27/81, 10:30 a.m.-12 p.m.

Sec 2W Tuesdays, 1/12/82-2/9/82, 6:30-8:00 p.m.

Sec 4W Tuesdays, 1/12/82-2/9/82, 10:30 a.m.-12 p.m.

Sec 5S Tuesdays, 3/30/82-4/27/82, 6:30-8:00 p.m.

Sec 6S Tuesdays, 3/30/82-4/27/82, 10:30 a.m.-12 p.m.

Finishing Touches II

Students interested in musical theater, opera, and exploring songs will prepare scenes for two or more people taken from classical and contemporary operas, operettas, musical theater, and plays. Both performing and staging aspects will be emphasized. The course concentrates on refining technical and performance abilities and is aimed at improvement for personal growth and auditions. Students will be expected to purchase necessary materials. (Limited to 8.)

Tuition \$84, Registration Fee \$2, Course Fee \$5, Total Tuition \$91 (Inquire about GC credit when registering.), Bryn

(continued on next page)

VOCAL INSTRUCTION

(continued)

Adult—IC 0019

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Saturdays, 10/3/81-12/12/81, 4:00-6:00 p.m.

Sec 2W Saturdays, 1/16/82-3/20/82, 4:00-6:00 p.m.

Sec 3S Saturdays, 4/10/82-6/11/82, times arranged

Finishing Touches III

A troubleshooters clinic with private 90-minute sessions designed as a service for singers. Individually tailored to meet the short-term needs of a singing performer, i.e., vocal freedom, performing flexibility, or simple audition preparation.

Tuition \$40, Registration Fee \$2, Course Fee \$**,
Total Tuition \$42 (Inquire about GC credit when registering.), Bryn

**a course fee if an accompanist is provided by MacPhail Center.

Adult—MCVC 0130

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S, Arranged

Introduction to Musical Theater

Students will explore the musical as an art form from both the backstage and performing standpoints. Lecture/demonstration and discussion of directing, stage management, costumes, sets, makeup, and budget, as well as group exercises in singing, acting and movement. Specific needs and interests of individual students will be practically examined. This class will meet six times per quarter.

Tuition \$59, Registration Fee \$2, Course Fee \$5,
Total Tuition \$66 (Inquire about GC credit when registering.), Rosewall

Adult—IC 0014

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Thursdays, 10/1/81-11/5/81, 7:00-9:00 p.m.

Sec 2W Thursdays, 1/14/82-2/18/82, 7:00-9:00 p.m.

Sec 3S Thursdays, 4/1/82-5/6/82, 7:00-9:00 p.m.

Workshop in Musical Theater

Students will prepare and stage a variety of scenes from selected musical shows. Since the emphasis of this course is on ensemble work and the stage techniques unique to musical comedy, it is open to students at any level of musical theater expertise. Registration will close one week before the first class session of each quarter. This class will meet ten times during fall quarter and nine times during winter quarter.

Tuition \$59, Registration Fee \$2, Course Fee \$5,
Total Tuition \$66 (Inquire about GC credit when registering.), Rosewall

Adult—IC 0015

Fall (F), Winter (W) Quarters

Sec 1F Fridays, 10/2/81-12/11/81, 3:00-5:00 p.m.

Sec 2W Mondays through Fridays, 3/8/82-3/18/82, 7:00-9:00 p.m.

Speaking for Singers

Learn how improved speech can enhance singing. Class members will work on poetry, dramatic monologues, and other material requiring both speaking and singing. Goals of the class will be improved diction, improved connection between breath support and dramatic intention. (Limited to 8.) Prerequisite: private singing lessons or consent of instructor.

Tuition \$115, Registration Fee \$2, Total Tuition \$117 (Inquire about GC credit when registering.), Braden

Adult—MCVC 0410

Winter (W) Quarter

Sec 11W Wednesdays, 1/13/82-3/17/82, 5:00-6:00 p.m.

Speech Arts

Adult, see page 38.

Singing for Actors

Regular opportunities to sing for the class will be provided. Class work will be directed toward enhancement of the dramatic impact of songs through appropriate release of the body, proper breathing, improved connection between breath support, diction, and dramatic intention. (Limited to 8.) Prerequisite: private singing lessons or consent of instructor.

Tuition \$115, Registration Fee \$2, Total Tuition \$117 (Inquire about GC credit when registering.), Braden

Adult—MCVC 0420

Spring (S) Quarter

Sec 21S Thursdays, 11:15 a.m.-12:15 p.m.

VOCAL INSTRUCTION

The Adolescent Singing Voice

This class will address the principles of the singing and speaking voice in teaching pre-adolescent and adolescent singers. The class includes directed and demonstration teaching and required readings.

Prerequisite: upper division clearance in voice for majors; others by permission of instructor. Qualified students interested in graduate/undergraduate credit should inquire at time of registration.

Tuition \$98, Registration Fee \$2, Course fee (if applicable), **Total Tuition \$100**
(Graduate/undergraduate credit is available.),
Schuessler

Adult—Mus 5377

Spring (S) Quarter

Sec 1S Mondays, 6:30-9:30 p.m.

Vocal Pedagogy Workshop Series

Adult—Mus 5950, see page 43.

Opera Week: A Preview

A series of study nights in preparation for the week-long Metropolitan Opera residency at Northrop Auditorium. The class begins seven weeks prior to the Met's arrival, concentrating on one opera each week in the sequence in which they will be performed. This class will meet seven times during spring quarter.

Tuition \$49, Registration Fee \$2, Total Tuition \$51
(Inquire about GC credit when registering.), Young,
Rosewall

Adult—IC 0020

Spring (S) Quarter

Sec 1S Tuesdays, 3/30/82-5/11/82, 7:00-8:30 p.m.

Chamber Ensembles for Young People

Young People—MCEM 0425, see page 31.

MacPhail Chamber Ensemble Club

Adult—IC 0052, see page 30.

Choral Conducting I, II

Adult—MCVC 0310, see page 32.

Adult—MCVC 0311, see page 32.

The Theory, Conducting, and Singing of Gregorian Chant

Adult—IC 0051, see page 38.

Vocal Techniques for Church Musicians

Adult—IC 0046, see page 37.

MUSIC THEORY, IMPROVISATION, AND COMPOSITION



Fifty years ago, the professional musician could depend upon dexterity, style, and musical instinct as the essentials of the art. Now, musical instinct is not enough; the accomplished musician must not only *feel*: he or she must also *know*. What they must know is learned partly in the private lesson and partly in the classes in theory, harmony, analysis, and composition found in this section.

The name *Music Theory* is unfortunate. It implies a body of knowledge of interest only to those with a dry intellectual bent, having nothing to do with musical performance. Not so: the theory, so-called, is part and parcel of music making. Comprehension of the materials of music tells you how to phrase, where to put emphasis, how to handle dynamic levels, and a hundred other important things.

These things are not covered sufficiently in the private lesson because it is short, expensive, and apt to be concentrated upon the individual problems of the student in handling the mechanics of the instrument. They can be taught much more cheaply and just as effectively in a class situation. Because MacPhail sees such instruction as vitally important to the education of the music student, it offers basic theory classes at a much reduced tuition rate. Students are urged to take advantage of this opportunity.

A knowledge of musical materials and syntax is essential to the good performer—and the bread and butter of the composer. The classes here and in the

Special Programs: *New Music* section will contribute to the training of a composer. However, right timing is important. The student must seek a balance between nurturing his or her own creative voice and undertaking the discipline of learning to speak the language of the old masters. Students must begin to learn to recognize their own needs for freedom and for structure.

Faculty

Theory

David Bach
Susan Beem
Leonard Danek
Karen Engel
Faith Farr
Carol McCarthy
David Means
Gary Sipes
Guna Skujina
Others to be announced

Composition

Leonard Danek
David Means
Mary Joy Probst

MUSIC THEORY, IMPROVISATION, AND COMPOSITION

Schedule

Private Instruction in Composition.

MacPhail students wishing to study musical composition may choose either to join one of the classes listed under Special Programs: New Music or take private instruction. In the latter case, the choice of instructor is very important. Most composers teach best the precepts of the musical style in which they themselves write. The student thus is well advised to seek and choose the teacher via the teacher's music. If you find, upon listening, that you have an affinity for the music of one of the composers on the MacPhail faculty, then you may have found the right teacher for your own needs. If not, then we recommend that you investigate one of the New Music classes, or seek private instruction outside of MacPhail.

Private lessons may be started at any time, although it is strongly recommended that students register on a regular quarter basis. Please read information, tuition, and fees, starting on page 4.

Classes listed meet once a week for ten weeks, unless otherwise indicated, on the following schedule:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

Fundamentals of Music

Designed for students, grades 5-12, who are just beginning or have recently begun music study and who need to learn the basic elements of rhythm and note reading. The course will include developing an understanding of rhythms, note values and rests, basic meters, intervals, scales, basic music forms, and note reading. Classes will start the second week of each quarter. (Limited to 20.)

Tuition \$47, Registration Fee \$2, Course Fee \$2, Total Tuition \$51 (MacPhail students concurrently registered for private lessons or class instruction pay \$24 tuition, \$2 registration fee, and \$2 course fee. Total \$28.), Staff

Child/Young People—MCTH 0100 (grades 5-12)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Saturdays, 9/19/81-11/21/81, 10:00-10:55 a.m.

Sec 11W Saturdays, 12/12/81-2/13/82, 10:00-10:55 a.m.

Sec 21S Saturdays, 3/20/82-5/22/82, 10:00-10:55 a.m.

Fundamentals of Music I, II

Designed for the student who is just beginning or has recently begun music study and who needs to learn the basic elements of rhythm and note reading. The course will include developing an understanding of rhythms, note values and rests, basic meters, intervals, scales, basic music forms, and note reading. Sections 1F, 2W, and 3S are Fundamentals I. Sections 4W and 5S are Fundamentals II and require completion or the equivalent of Fundamentals I. (Limited to 20.)

Tuition \$47, Registration Fee \$2, Course Fee \$2, Total Tuition \$51 (MacPhail students concurrently registered for private or class instruction pay \$24 tuition, \$2 registration fee, and a \$2 course fee. Total \$28.) (Inquire about GC credit when registering.), Staff

Adult—IC 0001

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Fundamentals I Mondays, 6:00-6:55 p.m.

Sec 2W Fundamentals I Thursdays, 6:00-6:55 p.m.

Sec 4W Fundamentals II Mondays, 6:00-6:55 p.m.

Sec 3S Fundamentals I Mondays, 6:00-6:55 p.m.

Sec 5S Fundamentals II Thursdays, 6:00-6:55 p.m.

Materials of Music I

Designed for the student who already has some experience with instrumental or vocal study and note reading. This class is a continuation of the elements and information used in Fundamentals of Music II. It will include developing skills to hear and read more complicated rhythms and meters, intervals, ear training, sight reading, scales and key signatures, chords and musical forms. (Limited to 20.) Prerequisite: Fundamentals of Music II or equivalent.

Tuition \$47, Registration Fee \$2, Course Fee \$2, Total Tuition \$51 (MacPhail students concurrently registered for private lessons or class instruction pay \$24, \$2 registration fee, and a \$2 course fee. Total \$28.) (Inquire about GC credit when registering.), Staff

Adult—IC 0002

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 3W, 5S Wednesdays, 6:00-6:55 p.m.

Sec 2F, 4W, 6S Saturdays, 11:00-11:55 a.m.

Materials of Music II

A continuation of IC 0002, with the addition of work with the primary triads, writing simple phrases and accompaniments. (Limited to 20.) Prerequisite: IC 0002 or equivalent.

(continued on next page)

MUSIC THEORY, IMPROVISATION, AND COMPOSITION

(continued)

**Tuition \$47, Registration Fee \$2, Course Fee \$2,
Total Tuition \$51** (Inquire about GC credit when
registering.), McCarthy

Adult—IC 0003

Winter (W), Spring (S) Quarters

Sec 1W Wednesdays, 7:00-7:55 p.m.

Sec 2S Thursdays, 7:00-7:55 p.m.

Materials of Music III

A continuation of IC 0003, including the development of previously introduced sight singing, ear training, and writing skills, and the addition of others such as working with more chords and an introduction to analysis. (Limited to 20.) Prerequisite: IC 0003 or equivalent.

**Tuition \$47, Registration Fee \$2, Course Fee \$2,
Total Tuition \$51** (Inquire about GC credit when
registering.), McCarthy

Adult—IC 0004

Spring (S) Quarter

Sec 1S Wednesday, 7:00-7:55 p.m.

Exploring Music Through Movement

Rhythm, melody form, and texture will be explored through movement. Learning through participation is the emphasis of this course, which requires no special instrumental or technical skills. Our body is our instrument, movement our technique. The skills learned in this class are especially useful to teachers of young children and those wishing to increase their musical awareness and competency. (Limited to 15.)

**Tuition \$56, Registration Fee \$2, Course Fee \$2,
Total Tuition \$60** (Inquire about GC credit when
registering.), Beem

Adult—IC 0013

Fall (F), Spring (S) Quarters

Sec 1F, 2S Wednesdays, 6:30-7:30 p.m.

Musicianship I

For students, grades 5-12, who have some experience with an instrument and reading music. The course will emphasize ear training (both melodic and rhythmic), reading clefs, and fundamentals of keys, scales, and intervals. Classes will start the second week of each quarter. More advanced courses, Musicianship II and Musicianship III, may be scheduled on demand. (Limited to 20.)

**Tuition \$47, Registration Fee \$2, Course Fee \$2,
Total Tuition \$51** (MacPhail students concurrently
registered for private lessons or class instruction pay
\$24 tuition, \$2 registration fee, \$2 course fee. Total
\$28.). Staff

Child/Young People—MCTH 0200

(grades 5-12)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Saturdays, 9/19/81-11/21/81, 1:00-1:55 p.m.

Sec 11W Saturdays, 12/12/81-2/13/82, 1:00-1:55 p.m.

Sec 21S Saturdays, 3/20/82-5/22/82, 1:00-1:55 p.m.

MMTA Theory Workshop

Adult—MCTH 0900, see page 43.

MMTA Non-Keyboard Theory

Young People (grades 6-12)—MCTH 0430, see page 43.

MMTA Theory for Teachers

Adult—IC 0005, see page 43.

Keyboard Theory and Harmony I

All four types of triads will be studied. Students will play scale tone triads in all keys and will play all intervals from any given note. Short melodies will be transposed into different keys. Students also will study how to harmonize a simple melody with three basic chords. (Limited to 8.) Prerequisite: two years of piano study.

**Tuition \$64, Registration Fee \$2, Course Fee \$1,
Total Tuition \$67** (Inquire about GC credit when
registering.), Danek

Adult—IC 0006

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Thursdays, 6:00-6:55 p.m.

Sec 2W, 3S Thursdays, 7:00-7:55 p.m.

MUSIC THEORY, IMPROVISATION, AND COMPOSITION

Keyboard Theory and Harmony II

Students will be expected to learn the different types of cadences and play them in different keys. Modulation will be introduced. Given a bass line, students will add appropriate chords above it. Transposition to more difficult keys also will be taught. (Limited to 8.) Prerequisite: IC 0006 or consent of instructor.

Tuition \$64, Registration Fee \$2, Course Fee \$1, Total Tuition \$67 (Inquire about GC credit when registering.), Danek

Adult—IC 0007

Winter (W) Quarter

Sec 1W Thursdays, 6:00-6:55 p.m.

Keyboard Theory and Harmony III

Class will include playing all the modes (scales) starting on any note. Non-harmonic tones will be introduced and altered chords (secondary dominants) will be used. Students also will be taught to realize a figured bass. (Limited to 8.) Prerequisite: IC 0007 or consent of instructor.

Tuition \$64, Registration Fee \$2, Course Fee \$1, Total Tuition \$67 (Inquire about GC credit when registering.), Danek

Adult—IC 0008

Spring (S) Quarter

Sec 1S Thursdays, 6:00-6:55 p.m.

Young People's New Music Ensemble

Young People—**MCSP 0200**, see page 36.

Workshop in New Music

Adult—**IC 0056**, see page 36.

Music Appreciation I, II, III

This course can be entered in any quarter. It is intended for the adult who would like a greater understanding for the appreciation of classical music. In each quarter various aspects of the materials and structure of music will be presented along with descriptions of the orchestral instruments and how they are used. Students will listen to music from various historical periods and places and learn something about the composers' lives and times.

The emphasis in each quarter will be different, as shown below. The instructor is Dr. Gary Sipes, a distinguished pianist and teacher of piano.

Fall Quarter: *Major Repertoire of the Suite and Symphonic Literature*

Winter Quarter: *Major Works of the Solo Instrument Repertoire*

Spring Quarter: *Major Works of the Concerto and Vocal Repertoire*

Tuition \$60, Registration Fee \$2, Total Tuition \$62 (Inquire about GC credit when registering.), Sipes

Adult—MCTH 0450

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Thursdays, 7:00-9:00 p.m.

Introductory Jazz Theory and Improvisation

Adult—**IC 0010**, see page 40.

Jazz Improvisation for Piano Teachers

Adult—**IC 0058**, see page 40.

The Jazz Workshop

Adult/Young People—**IC 0059**, see page 40.

ENSEMBLES



Most public music making takes place in ensembles. Most of the music for instruments, other than keyboards and guitar, is ensemble music. For these reasons alone, training in ensemble performance is an essential part of any music education.

There are additional reasons for the music student to seek ensemble experience. The opportunity to expand one's musical world to include people other than the private teacher and the family can lend a great deal of additional enjoyment to music making, and makes regular practice less of a discipline and more of a pleasure. Players of non-chordal instruments can learn many things about harmony and musical structure, which are apt to be overlooked when playing unaccompanied.

And in playing in small ensembles (unlike orchestral or band performance), each player can be heard clearly and has special responsibilities which only he or she can perform. Because the MacPhail program offers so many small ensembles, it provides a very special opportunity for students to learn in depth the art of ensemble playing.

Faculty

Robert Adney, percussion
David Bach, brass
Larry David, piano
Mary Carolyn Gilkey, woodwinds
Mary Horozaniecki, strings
Irene Pruzan, woodwinds
Leon Thurman, voice
Others to be announced

Schedule

Lessons and classes will be offered on the following schedule unless otherwise indicated:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

Brass Ensemble

Ensemble for all brass players of intermediate to advanced levels, covering a wide variety of music. Includes public performances. (Limited to 17.)

Tuition \$39, Registration Fee \$2, Course Fee \$1, Total Tuition \$42 (MacPhail students concurrently registered for private or class instruction pay \$29 tuition plus \$2 registration fee, and \$1 course fee. Total \$32. (Inquire about GC credit when registering.), Bach

Adult/Young People—IC 0028

(teen through adult)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 2W, 3S Saturdays, 11:00 a.m.-12:30 p.m.

Percussion Ensemble

Course explores all types of literature with a large collection of instruments. Participants will be placed in the appropriate level by audition, but it is recommended that they be familiar with more than one instrument. Includes public performance. (Limited to 8.)

Tuition \$39, Registration Fee \$2, Course Fee \$2, Total Tuition \$43 (MacPhail students concurrently registered for private or class instruction pay \$29 tuition, \$2 registration fee, and \$2 course fee. Total \$33.) (Inquire about GC credit when registering for IC 0029.), Adney

Young People—MCIN 0300

(teen)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Saturdays, 9/14/81-12/5/81, 4:00-6:00 p.m.

Sec 11W Saturdays, 12/7/81-3/13/82, 4:00-6:00 p.m.

Sec 21S Saturdays, 3/15/82-6/12/82, 4:00-6:00 p.m.

Adult—IC 0029

Sec 1F Saturdays, 10/3/81-12/12/81, 2:00-4:00 p.m.

Sec 2W Saturdays, 1/9/82-3/20/82, 2:00-4:00 p.m.

Sec 3S Saturdays, 4/3/82-6/12/82, 2:00-4:00 p.m.

MacPhail Chamber Ensemble Club

The club meets for 2½ hours on Thursday evenings. Individuals and previously formed groups of intermediate and advanced levels are welcome. Each session will include two hours of rehearsal and coaching, and a half-hour group session for a master class, a performance by faculty or students, or a lecture/demonstration. Faculty are professional musicians from the various instrumental families, with extensive chamber music backgrounds. To be placed with players of similar ability, new

(continued on next page)

ENSEMBLES

(continued)

instrumentalists and vocalists should call MacPhail's office at 373-1925 to schedule a placement session on the Thursday before the first class. NOTE PRE-REGISTRATION DATES. Prerequisite: An intermediate level of performing skill with voice or instrument.

Tuition \$77, Registration Fee \$2, Course Fee \$10 (refundable music deposit), **Total Tuition \$79** plus deposit (MacPhail students concurrently registered for private or class instruction pay \$64 tuition, \$2 registration fee, and a \$10 refundable music deposit. Total tuition \$66 plus deposit.) (Inquire about GC credit when registering.), Bach, David, Horozaniecki, Pruzan, and staff

Adult—IC 0052

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Thursdays, 7:30-10:00 p.m.

Pre-Registration Dates

Fall Pre-registration deadline is 9/21/81

Winter Pre-registration deadline is 12/28/81

Spring Pre-registration deadline is 3/22/82

Chamber Ensembles for Young People

The class meets for two hours on Saturday afternoons. Individuals and previously formed groups of intermediate and advanced levels are welcome. Each session will include 1½ hours of rehearsal and coaching and a half-hour group session for a master class, a performance by faculty or students, or a lecture/demonstration. Faculty are professional musicians from the various instrumental families, with extensive chamber music backgrounds. To be placed with players of similar ability, instrumentalists and vocalists new to the program should call MacPhail's office at 373-1925 to schedule a placement session on the Saturday before the first class. NOTE PRE-REGISTRATION DATES.

Prerequisite: This program is open to young people of intermediate performing skill with instrument or voice.

Tuition \$65, Registration Fee \$2, Course Fee \$10 (refundable music deposit), **Total Tuition \$67** plus deposit (MacPhail students concurrently registered for private or class instruction pay \$50 tuition, \$2 registration fee, and a \$10 refundable music deposit. Total tuition \$52 plus deposit.), Staff

Young People—MCIN 0425

(teens)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Saturdays, 9/19/81-11/21/81, 2:00-4:00 p.m.

Sec 11W Saturdays, 12/12/81-3/6/82, 2:00-4:00 p.m.

Sec 21S Saturdays, 3/20/82-6/5/82, 2:00-4:00 p.m.

Pre-Registration Dates

Fall Pre-registration deadline is 9/9/81

Winter Pre-registration deadline is 12/1/81

Spring Pre-registration deadline is 3/8/82

Suzuki Program—Chamber Ensemble Coaching

See page 21.

Young People's New Music Ensemble

Young People—MCSP 0200, see page 36.

Workshop in New Music

Adult—IC 0056, see page 36.

MacPhail Youth Consort for Early Music

Young People—MCEM 0300, see page 34.

Recorder Consorts

Young People/Adult—MCEM 0325, see page 34.

MacPhail Early Music Night

Adult—IC 0053, see page 34.

Introduction to Musical Theater

Adult—IC 0014, see page 24.

Ensemble Coaching

As an alternative to the MacPhail Chamber Ensemble Club and Chamber Ensembles for Young People, groups already formed may arrange for ensemble coaching at mutually convenient times. The fee is \$20 per hour and is divided among ensemble members.

Young People/Adult—MCIN 0525

All times arranged

CONDUCTING

Conducting brings together all the skills of music making, including theory, orchestration, analysis, music history, performance practice, as well as rehearsal and baton techniques. MacPhail is introducing two new classes this year. *Introduction to Conducting* will give high school musicians an overview of the art of conducting. *Instrumental Conducting* offers those who have conducting experience an opportunity to perfect their skills. Courses are taught by several of the most prominent conductors in the Twin Cities: Dr. William L. Jones, William McGlaughlin, Henry Charles Smith, and Dr. Leon Thurman.

Faculty

William Jones, instrumental conducting
William McGlaughlin, instrumental conducting
Henry Charles Smith, instrumental conducting
Leon Thurman, choral conducting

Introduction to Conducting

This class is for high school musicians who would like to learn the rudiments of conducting, including transposition, analysis, score reading, and baton technique. The 1½-hour classes will include work with small ensembles (instrumental and/or vocal), and audio-visual equipment. A brief interview to determine background in sight singing, dictation, and theory will be held. Contact MacPhail Center for additional information. William Jones is music director of the Greater Twin Cities Youth Symphonies, William McGlaughlin is associate conductor of the Saint Paul Chamber Orchestra, Henry Charles Smith is resident conductor of the Minnesota Orchestra and music director of the Bach Society. Prerequisites: one year of theory proficiency is required and piano study is strongly recommended.

Tuition \$100, Registration Fee \$2, Total Tuition \$102, Jones, W.; McGlaughlin, W.; Smith, H. C.

Young People—MCIN 0500

(teen)

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Mondays, 3:45-5:15 p.m.

Instrumental Conducting

This class for music educators, choral conductors, and professional musicians will be geared to the special needs of participants. The 1½ hour classes will meet eight times per quarter and will include work with small instrumental and/or vocal ensembles, and audio-visual equipment. Possible areas of concentration include refining score reading, rehearsal and baton techniques, transposition, analysis, diction, and repertoire with special attention to choral and string concerns. Contact MacPhail Center for additional information. William Jones is music director of the Greater Twin Cities Youth Symphonies, William McGlaughlin is associate

conductor of the Saint Paul Chamber Orchestra, Henry Charles Smith is resident conductor of the Minnesota Orchestra and music director of the Bach Society. Prerequisites: previous conducting experience of orchestra, band, choir, or small ensembles is required. Classes will meet 8 times each quarter.

Tuition \$100, Registration Fee \$2, Total Tuition \$102 (Inquire about GC credit when registering.), Jones, W.; McGlaughlin, W.; Smith, H. C.

Adult—MCIN 0501

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Mondays, 5:15-6:45 p.m.

Choral Conducting I

A course for those who want to learn choral conducting skills from the beginning, or to review the fundamentals of expressive choral conducting. Discussion includes conducting gestures and body language, effective rehearsal procedures, appropriate voice use for singing, and the myriad other problems faced by the choral conductor. A book of choral conducting exercises as well as a variety of choral literature will be used.

Tuition \$75, Registration Fee \$2, Course Fee \$5, Total Tuition \$82 (Inquire about GC credit when registering.), Thurman

Adult—MCVC 0310

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S To be arranged

Choral Conducting II

A class for choral conductors who wish to develop skills and techniques beyond the beginning course. The areas of rehearsal and performance procedures, appropriate voice use, and an analysis of a short, multi-movement choral composition involving instruments will be undertaken. Prerequisite: Choral Conducting I or consent of instructor.

Tuition \$85, Registration Fee \$2, Course Fee \$5, Total Tuition \$92 (Inquire about GC credit when registering.), Thurman

Adult—MCVC 0311

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S To be arranged

SPECIAL PROGRAMS— EARLY MUSIC



This year, MacPhail initiates a program in the music of Medieval, Renaissance, and Baroque periods. Private instruction is available in voice and a number of the major instruments of the time; classes are offered in ensemble playing, history, and stylistic practices.

As musicological research uncovers a more accurate idea of the construction of the old musical instruments and of the aspects of early musical performance which are not made explicit by musical notation, musicians have become increasingly interested in preparing and presenting performances which represent as faithfully as possible the sound of the music in its own time. Some musicians specialize in the performance of early music. But since the music of Bach and other Baroque musicians has long been part of the repertoire of the more generalist classical performer, a training in authentic performance practices of at least the Baroque period has become a necessary part of every music education.

The attention of adult students is drawn especially to the group of classes under the title "Early Music Night." Participation in this series is an especially pleasant way of acquiring a rounded experience in early music performance.

Faculty

Geraldine Braden, voice
Nancy Froseth, viols
David Livingston, recorder and winds
Carol McCarthy, harpsichord
Douglas Smith, lute, guitar
Richard Sorenson, instrument builder

Schedule

Private instruction is available in the instruments mentioned above. Prospective students are invited to discuss with faculty members the availability and sources of instruments. By virtue of a generous gift from Mr. Elliot Royce, MacPhail has available for rental treble, tenor, and bass viols. These are available to beginning viol students—either absolute beginners, or regular string players who would like to experiment with early music. Rental periods will be limited and students should be prepared to find instruments from another source for long-term use. Classes listed meet once a week for ten weeks, unless otherwise indicated, on the following schedule:

Fall Quarter
September 28 through December 8, 1981

Winter Quarter
January 4 through March 12, 1982

Spring Quarter
March 29 through June 4, 1982

SPECIAL PROGRAMS— EARLY MUSIC

MacPhail Early Music Night

Tuesdays are Early Music Nights at MacPhail. Students attend for 2½ hours, during which time they participate in their choice of a number of activities. These include ensemble performance in recorders and reeds, viol consorts, madrigal group, or various types of small Baroque ensembles and classes on Baroque performance practice or other aspects of early music. Ensembles are all coached or conducted by the faculty. For half an hour each evening, the whole group comes together for coffee and hears a master class, demonstration of some facet of performance, a performance by faculty or students, or some other activity suited to the stage of development of the class. The details of the offerings in any particular quarter can be obtained from the MacPhail office.

NOTE: You must pre-register for this course ten days in advance of the first class in order that preparations can be made for you. At 7:30 p.m. on the Tuesday before the first class, first-time registrants must attend a free-of-charge placement session so that you can be matched with players of similar abilities. Prerequisite: at least a beginning to intermediate level of performing skills with your voice or instrument.

Tuition \$90, Registration Fee \$2, Course Fee \$10 (refundable music deposit), **Total Tuition \$92** (MacPhail students concurrently registered for instrumental or vocal instruction pay \$75 tuition, \$2 registration, \$10 refundable music deposit. Total tuition \$77.) (Inquire about GC credit when registering.), Staff

Adult—IC 0053

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Tuesdays, 7:30-10:00 p.m.

Pre-Registration

Fall Pre-registration deadline is 9/18/81

Winter Pre-registration deadline is 12/23/81

Spring Pre-registration deadline is 3/19/82

MacPhail Youth Consort for Early Music I

The MacPhail Youth Consort for Early Music I is an ensemble for young recorder players who are developing their skills on the recorder. Renaissance music from England, France, and Spain will be studied and performed using the recorder, krummhorn, strings, voice, and keyboard.

Tuition \$60, Registration Fee \$2, Total Tuition \$62 (GC credit not available), Livingston

Young People—MCEM 0300

(10 to 14 years)

Fall (F) September 16 through November 18, 1981;
Winter (W) December 9, 1981, through February 10, 1982; Spring (S) March 17 through May 19, 1982
Sec 1F, 11W, 21S Wednesdays, 4:30-5:30 p.m.

MacPhail Youth Consort for Early Music II

The MacPhail Youth Consort for Early Music II is an ensemble of high school age students who have advanced skill in performing music of the Renaissance and Baroque periods using instruments appropriate to the time: recorders, krummhorns, strings, harpsichord, voice, and percussion.

Tuition \$60, Registration Fee \$2, Total Tuition \$62 (GC credit not available), Livingston

Young People—MCEM 0310

(15 to 19 years)

Fall (F) September 14 through November 16, 1981;
Winter (W) December 7, 1981 through February 8, 1982; Spring (S) March 15 through May 17, 1982
Sec 2F, 12W, 22S Tuesdays, 6:00-7:00 p.m.

MacPhail Adult Consort for Early Music—Intermediate

The Intermediate Early Music Consort is an adult early music ensemble of four to six members. Each member should have a performing knowledge of either soprano or alto recorder. Players will develop ensemble skills of intonation, articulation, phrasing, and counting in the performance of Renaissance and Baroque music.

Tuition \$60, Registration Fee \$2, Total Tuition \$62 (Inquire about GC credit when registering.), Livingston

Adult—MCEM 0325

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 11W, 21S Thursdays, 7:00-8:00 p.m.

MacPhail Adult Consort for Early Music—Advanced I

The Advanced I Consort is an adult early music ensemble of four to six members. Each member should be skilled in performing on alto or soprano recorders. Development of both sets of fingerings will be encouraged. Krummhorn playing will be introduced. Repertoire is taken from Renaissance dances, chansons, liturgical works, and from ensemble music of the Baroque period.

Tuition \$60, Registration Fee \$2, Total Tuition \$62 (Inquire about GC credit when registering.), Livingston

Adult—MCEM 0350

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 11W, 21S Thursdays, 12:00-1:00 p.m.

SPECIAL PROGRAMS— EARLY MUSIC

MacPhail Adult Consort for Early Music—Advanced II

The Advanced II Consort is an adult early music ensemble of six members. Each member should be skilled in performing on alto and soprano recorders. Reading bass clef is encouraged.

Experience as a vocalist or as a performer on other instruments such as krummhorn, strings, or keyboard is helpful. The skill of krummhorn playing will be developed in class.

Repertoire ranges from works of the late Middle Ages, to motets, chansons, and dances of the Renaissance, to canzoni, fugues, and ensemble sonatas of the Baroque period.

The Advanced II Consort can expect to perform at least once each quarter.

Tuition \$60, Registration Fee \$2, Total Tuition \$62
(Inquire about GC credit when registering.),
Livingston

Adult—MCEM 0355

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 11W, 21S Tuesdays, 8:15-9:15 p.m.

Keyboard Theory and Harmony I, II, III

Adult—IC 0006-0007-0008, see pages 28-29.

The Theory, Conducting, and Singing of Gregorian Chant

Adult—IC 0051, see page 38.

Harpsichords, Clavichords, and Pianos: The Machines and the Music

An overview of stringed keyboard instruments from their origin to modern times. Emphasis will be given to the development and construction of harpsichords, clavichords, and pianos as they pertained to historical musical needs. This course is of interest to anyone who listens to or plays keyboard music, and will be especially valuable to those people wishing to make an intelligent choice in the purchase or construction of a keyboard instrument.

Tuition \$45, Registration Fee \$2, Total Tuition \$47
(Inquire about GC credit when registering.),
Baumann, Sorenson

Adult—MCSP 0225

Fall (F), Spring (S) Quarters

Sec 1F, 2S Mondays, 7:00-9:00 p.m.

SPECIAL PROGRAMS— NEW MUSIC

As Leonard Meyer foresaw in his book *The Arts, Music, and Ideas*, we have passed from a period of belief that musical style, like everything else in the West, progressed in a single line towards greater complexity and perfection, to enter a time when a multiplicity of musical styles exist side by side—now one, now another coming to center stage. Today's composers write for today's world using their choice of a score of musical dialects: the tone-row compositions of Schönberg's successors, the pattern pieces exemplified in Steve Reich's music, chance music, electronic music, music influenced by jazz and folk idioms, textural music. . . .

Unfortunately, much contemporary music has been ghettoized. Just as science has outstripped the understanding of the common man, so the music of living composers tends to be beyond the normal experience of most audiences. It is performed in special concerts for that small segment of the audience which has somehow kept up. We who are excited by this music know that, for the most part, the problems are those of unfamiliarity. As one hears more, one understands and appreciates more. The problem is how to break the circle and bring the audience together with the music of its own time.

In establishing a special New Music Program, MacPhail recognizes both sides of the situation. On the one hand, we must continue to nourish that special audience which supports the work of living composers. On the other hand, we must find ways to return new music to the mainstream, for example, by teaching it along with the music from our cultural history. Perhaps, when we are successful in the latter, there will no longer be a special New Music Program. New Music will have come out of the ghetto.

The classes offered here place students in an exciting interaction with a *composer/guide*, who will introduce them through performance, improvisation, and composition, to a number of musical styles. Students will be free to invent music in any style for which they feel an affinity.

Students also will have the opportunity to see their own teachers perform contemporary music throughout the year. The MacPhail faculty has formed the *sforzando Ensemble (sfz)*, which will present a series at Walker Art Center under the title *New Composers of the Pacific Rim*.

Faculty

Leonard Danek
David Means
Mary Joy Probst

Schedule

Private study in musical composition may be started at any time, although it is strongly recommended that students register on a regular quarter basis. Please read information, tuition, and fees starting on page 4. Classes listed meet once a week for ten weeks, unless otherwise indicated, on the following schedule:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

Workshop in New Music

This course will introduce the various styles of contemporary music through listening, discussing, composing, and performing new music. Emphasis will be on developing a well-rounded sense of aesthetic perception. A performance at the conclusion of the course will be a possibility.

Prerequisite: some background in instrumental or vocal/verbal performance. A high degree of proficiency is not necessary.

Tuition \$44, Registration Fee \$2, Total Tuition \$46
(Inquire about GC credit when registering.), Means

Adult—IC 0056

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Thursdays, 7:30-9:00 p.m.

Young People's New Music Ensemble

These ensembles will do more than perform the works of living composers. Students will actually interact with David Means, a well-known Twin Cities composer, in a workshop situation. They will all work together as he introduces various techniques of inventing music: improvising, experimenting with ways to notate sounds onto paper, performing pieces by contemporary composers, composing their own pieces. He will write pieces especially for the group to perform. Students will learn special performance techniques required by twentieth century works. A public performance will be planned for each quarter.

Tuition \$45, Registration Fee \$2, Total Tuition \$47,
Means

Young People—MCSP 0200

Fall (F) September 19 through November 21, 1981;
Winter (W) December 12, 1981 through February 13,
1982; Spring (S) March 20 through May 22, 1982
(junior high school students)
Sec 1F, 11W, 21S Saturdays, 2:30-4:00 p.m.

(high school students)

Sec 2F, 12W, 22S Saturdays, 1:00-2:30 p.m.

SPECIAL PROGRAMS— RELIGIOUS MUSIC



The MacPhail program in religious music is open to any persons with interest in this area and is intended especially to serve those people with responsibilities in organizing and conducting the musical programs in churches and other religious institutions. The classes are strongly oriented towards dealing with the practical problems of preparing music for performance. (Students with more theoretical interests are well served by the many excellent college classes available at other institutions.) The MacPhail faculty members involved in this program share among them a remarkable experience and training in church music. (See faculty biographies.)

Faculty

David Bach
Oksana Bryn
Steve Gentile
Harvey Gustafson
Mary Probst
Ellen Rosewall
Philip Steen
Leon Thurman

Schedule

Private instruction with a religious orientation is available especially in organ, guitar, piano, voice, and a number of other instruments. Classes listed meet once a week for ten weeks, unless otherwise indicated, on the following schedule:

Fall Quarter

September 28 through December 8, 1981

Winter Quarter

January 4 through March 12, 1982

Spring Quarter

March 29 through June 4, 1982

Vocal Techniques for Church Musicians

A study of techniques necessary to avoid "Sunday morning throat," and to improve the sound and longevity of the church choir. Participants will deal with such problems as choral blend, dynamics, diction, and individual vocal problems. Class meets 6 times a quarter.

Tuition \$47, Registration Fee \$2, Course Fee \$5, Total Tuition \$54 (Inquire about GC credit when registering.), Rosewall

Adult—IC 0046

Fall (F) Quarter

Sec 1F Tuesdays, 7:30-9:00 p.m.

Service Music Survey

A survey of practical literature for worship use. Organ, choral, solo vocal, occasional service, and instrumental music will be examined along with criteria for selecting music for service use. Class meets 6 times a quarter.

Tuition \$47, Registration Fee \$2, Course Fee \$5, Total Tuition \$54 (Inquire about GC credit when registering.), Gustafson, Rosewall, Gentile, Thurman, Bach

Adult—IC 0047

Fall (F) Quarter

Sec 1F Tuesdays, 6:00-7:15 p.m.

Service Playing for Organists

Creative hymn leadership, appropriate liturgical support, and techniques of choir accompaniment will be demonstrated and discussed. Special attention is given to problems of rhythmic communication, registration, and the adaptation of non-organ accompaniments. Limited to 10.

Tuition \$47, Registration Fee \$2, Total Tuition \$49 (Inquire about GC credit when registering.), Gustafson

Adult—IC 0048

Winter (W) Quarter

Sec 2W Tuesdays, 7:00-8:30 p.m.

Church Music of the Slavic Nations

This weekend workshop examines church music of the Slavic nations. Literature on local churches, local religious holidays, and available vocal works will be provided. During the Friday evening session, participants will be given a brief outline of the religious practices in Slavic nations and the ethnicity in church services. They also will explore some of the vocal literature by singing. Saturday's
(continued on next page)

SPECIAL PROGRAMS— RELIGIOUS MUSIC

(continued)

session will focus on religious folklore—songs of devotion to local saints and miraculous happenings and spring and other seasonal (pagan) rites as they have found their way into Christian religious beliefs. Participants will read through a larger work for mixed choir (with incidental solos for tenor and soprano) suitable for Lent. The afternoon and evening will include field trips to local churches with possible performances by Slavic choirs.

Tuition \$25, Course Fee \$3, Total Tuition \$28
(Inquire about GC credit when registering.), Bryn

Adult—IC 0049

Winter (W) Quarter

Sec 2W Friday, 2/13/82, 7:00-9:15 p.m. and

Saturday, 2/14/82, 9:30 a.m.-12:30 p.m.

(plus afternoon or evening hours to be scheduled)

Music of the Anglican Church

This weekend workshop in the music of the Anglican tradition will include sessions on techniques for teaching and singing Anglican chant; the singing of traditional services—Morning Prayer, Evensong, Mass, Lessons and Carols (both Advent and Christmas); Anglican music and musicians; music for the contemporary service in the Anglican tradition.

Total Tuition \$25 (Inquire about GC credit when registering.), Steen

Adult—IC 0050

Fall (F) Quarter

Sec 1F Friday, 11/6/81, 7:00-9:00 p.m.

Sec 2F Saturday, 11/7/81, 9:00 a.m.-4:00 p.m.

The Theory, Conducting, and Singing of Gregorian Chant

Designed for choral and choir conductors, church musicians, musicologists, singers, and anyone interested in the Solesmes rendition of chant. Special emphasis on chant notation and rhythm, the church modes, the use of the arsis and thesis in chironomizing, conducting and singing psalms, neumatic and some melismatic chants in the *Liber Usualis*.

Tuition \$35, Course Fee \$3, Total Tuition \$38
(Inquire about GC credit when registering.), Probst

Adult—IC 0051

Spring (S) Quarter

Sec 3S Friday, 4/30/82, 7:00-10:00 p.m. and

Saturday, 5/1/82, 9:30 a.m.-4:00 p.m.

Choral Conducting I, II

Adult—MCVC 0310, MCVC 0311, see page 32.

SPEECH ARTS

Private instruction in speech arts, including drama instruction, is available both quarterly and on a consulting basis. Instruction is flexible and designed to meet the needs of the individual. Training of the speaking voice, diction, speech making, and delivery, as well as interpretation of literature and play reading, are included in the curriculum. A class in *Communication: Speech Improvement, Speaking Skills* is also offered at MacPhail Center through the Department of Continuing Education for Women.

Faculty

Selma Lenhart Toy

Geraldine Braden

Speaking for Singers

Adult—MCVC 0410, see page 24.

SPECIAL PROGRAMS—MASTER CLASSES AND WORKSHOPS



Each year, MacPhail's Master Class Series presents great virtuosi from Europe and America. The public is invited to join the audience for these classes and to see in fascinating detail the musical thought processes of these brilliant musicians. Watch these masters work with students, demonstrate their artistry, and answer questions from the audience.

Professional musicians and advanced students may inquire about auditions to perform in a MacPhail Master Class by calling 373-1925. Inquire about credit when you register.

The following are among the artists and teachers presented in MacPhail Master Classes and Workshops in recent years.

Ralph Appelman
Francis Weber Aranoff
Samuel Baron
Manuel Barrueco
Cathy Berberian
Carole Bigler
Oren Brown
Chronister/Kraehenbuehl
Mitsumasa Denda
Misha Dichter
Guy Duckworth
Lillian Fuchs
Albert Gammon
Louise Guhl
Fred Hinger
John Holmquist
Sharon Isbin
Gary Karr
Robert Masters
David Blair McCloskey
Edward Melkus
Philip Myers

Barbara Nissman
Thomas Nyfenger
Paul O'Dette
Garrick Ohlsson
Lynn Freeman Olson
Robert Pace
Jean-Pierre Rampal
Paul Rolland
Leonard Rose
Charles Rosen
Alexander Schneider
Joseph Silverstein
Aaron Skitri
Gerard Souzay
Herald Stark
Shinichi Suzuki
Yvonne Tait
Rosalyn Tureck
Bert Turetzky
Jeffrey Van
John Wustman

JAZZ, FOLK, AND POPULAR MUSIC

The Jazz/Folk/Pop Program is open to students from beginning through advanced levels. Instruction is available to prepare the high school jazz student to meet university admission requirements, to introduce the young student to improvisation in a small ensemble, and to train the professional classical pianist in improvisation.

Further development of the curriculum is intended during 1981-82 and students are advised to contact the MacPhail Center office for up-to-date information.

Faculty

Robert Adney, percussion
Harvey Gustafson, organ
Robert Magnuson, piano
Jack McNally, guitar
Peter Murray, piano
Adele Belair Rooney, accordion and organ
Phil Sailor, guitar
Cliff Suchy, guitar

Additional appointments in saxophone and piano will be announced.

Schedule

Private instruction may be started at any time, although it is strongly recommended that students register on a quarterly basis. Please read the information on registration, tuition, and fees starting on page 4.

For instruments not specifically represented on the Jazz/Folk/Pop faculty, it is suggested that students take instruction from the classical music faculty. Most of the methodology used in teaching the technique of instrumental playing does not change with the style of music, and was developed initially in teaching classical music. It provides a very strong foundation for the jazz or pop player.

Lessons and classes will be offered on the following schedule unless otherwise indicated:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

Introductory Jazz Theory and Improvisation

A theory course for all instruments with practical applications in improvisation. Prerequisite: reasonable fluency on an instrument and ability to read music. (Limited to 25.)

Tuition \$54, Registration Fee \$2, Course Fee \$2, Total Tuition \$58 (Inquire about GC credit when registering.), Sailor

Adult—IC 0010

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Tuesdays, 7:00-8:00 p.m.

The Jazz Workshop

An opportunity for voice and all instruments to begin performing improvisation. Instructor will present songs to the class; explain the chords, scales, and styles involved; and lead the class in improvising together over the song. A rhythm section will be provided. Prerequisite: reasonable fluency on an instrument and ability to read music. Chord knowledge helpful.

Tuition \$40, Registration Fee \$2, Total Tuition \$42 (MacPhail students concurrently registered for private or class instruction pay \$30 tuition and \$2 registration fee. Total \$32.) (Inquire about GC credit when registering.), Murray, P.

Adult/Young People—IC 0058

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Saturdays, 2:30-4:00 p.m.

Jazz Improvisation for Piano Teachers

A lecture/demonstration and group participation course designed to introduce piano teachers to the fundamental theories and elements of improvisation, as well as methods of teaching improvisation.

Tuition \$50, Registration Fee \$2, Total Tuition \$52 (Inquire about GC credit when registering.), Murray, P.

Adult—IC 0057

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Mondays, 12:00-1:00 p.m.

JAZZ, FOLK, AND POPULAR MUSIC

Singer-Guitarist Performance Class

For popular guitarists or singer-guitarists who wish to develop stage presence. The classes cover program organization, light and sound engineering, audience communication, interpretation, special problems, and performance opportunities complete with television replay. (Limited to 10.)

**Tuition \$54, Registration Fee \$2, Course Fee \$1,
Total Tuition \$57** (Inquire about GC credit when registering.), McNally

Adult—IC 0026

**Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Tuesdays, 8:00-9:00 p.m.**

Introduction to Musical Theater

Adult—IC 0014, see page 24.

Finishing Touches I, II, III

Adult—IC 0018-0019, MCVC 0130, see pages 23-24.

Jazz Dance I, II

Adult—IC 0034-0035, see page 48.

Tap I, II

Adult—IC 0036-0037, see pages 48-49.



MUSIC EDUCATION AND PEDAGOGY

Credit courses in music education and pedagogy are offered by members of the MacPhail faculty through the University's Department of Music, the Department of Extension Classes, and the Department of Independent Study.

Faculty

Mark Bjork, Suzuki pedagogy
Louise Guhl, University of Minnesota Professor Emeritus
Susan Sondrol Jones, vocal pedagogy
Carol McCarthy, MMTA theory
Gwen Perun, piano pedagogy
Guna Skujina, MMTA theory
Marcelyn Smale, early childhood music education

Schedule

Private lessons may be started at any time, although it is strongly recommended that students register on a regular quarter basis. Please read information, tuition, and fees starting on page 4. Classes listed meet once a week for ten weeks, unless otherwise indicated, on the following schedule:

Fall Quarter

September 28 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

Workshop: Music Education

Selected topics in music education. Emphasis of this class is music for early childhood. The class is designed to meet the needs of nursery school teachers and others working in the area of early childhood education. Participants explore methods and materials to use in the pre-school music lesson and learn techniques to help children develop musical skills and concepts. Activities for children from 2½ through kindergarten will be included. (May not be taken S-N.)

Tuition \$53, Registration Fee \$2, Course Fee \$2, Total Tuition \$57 (Graduate credit available), Smale

Adult—MuEd 5750

Fall (F), Spring (S) Quarters

Sec 1F, 2S Tuesdays, 7:00-9:00 p.m.

Topics in Music: Suzuki Pedagogy

This three-quarter course will provide for an intensive examination of the philosophy and teaching techniques of the Japanese string pedagogue, Shinichi Suzuki. Each quarter will be devoted to an in-depth study of a specific level of Suzuki

pedagogy and will involve the student in discussions and practical playing experience. Students will be expected to observe teachers and pupils in the MacPhail Center Suzuki Program and to perform during the seminars with the instructor. **For complete information about the course, contact Mark Bjork at MacPhail, 373-1925.** (Prerequisite: undergraduate or graduate string major or consent of instructor. Qualified students may register for graduate credit at the University of Minnesota.)

Tuition \$53, Registration Fee \$2, Total Tuition \$55, Bjork

Adult—Mus 5950

All times arranged

Piano Pedagogy

Observation, discussion, research, and supervised teaching in piano. Emphasis on conceptual learning through discovery. Focus on early and intermediate levels of instruction. (Prerequisite: 12 credits in applied piano or equivalent for Mus 5051; Mus 5051 for Mus 5052; Mus 5052 for Mus 5053; or consent of instructor. Qualified students may register for undergraduate and/or graduate elective credit at the University of Minnesota. A joint MacPhail Center/Extension Classes Class. Limited to 22.)

Tuition \$79.50, Registration Fee \$2, Course Fee \$28.50, Total Tuition \$110, 3 degree credits, Perun

Adult—Mus 5051-5052-5053

Fall (F), Winter (W) Quarters

Sec 1F, 2W, 3W Fridays, 10:00 a.m.-12:00 p.m.

Keyboard Sight Reading

For teachers who want to improve their teaching of sight reading and for readers of intermediate performance level, or lower, who want to develop their reading ability. Ten video cassette programs give specific examples and commentary; the study guide exposes students to the nature of the reading process and gives comprehensive background on the method of teaching presented on the video cassettes. Registration through the Department of Independent Study, 27 Westbrook Hall, University Campus; (612) 376-4925.

Tuition \$106 (4 degree credits available), Perun, Guhl

Adult—Mus 5439

Independent Study Video Cassette course; may be started at any time.

Jazz Improvisation for Piano Teachers

Adult—IC 0058, see page 40.

MUSIC EDUCATION AND PEDAGOGY

Vocal Pedagogy Workshop Series

A series of master classes and workshops providing information and practical techniques for use in the teaching of voice. Introduction of outside experts augments current MacPhail offerings. Sessions will be presented on a variety of subjects pertinent to voice teaching, including teaching of vocal techniques, preparing the professional singer/actor, teaching the adolescent voice, and the science of vocal pedagogy. Clinicians include Hermanus Baer, Roy Schuessler, and Dr. John Large.

Total Tuition \$95 (full seminar), \$25 (one section), (Qualified students should inquire about credit option.), Jones and clinicians

Adult—Mus 5950

Sec 1F Saturday, 10/17/81, 9:30 a.m.-4:00 p.m.

Sec 2F Saturday, 11/21/81, 9:30 a.m.-4:00 p.m.

Sec 3W Saturday, 1/23/82, 9:30 a.m.-4:00 p.m.

Sec 4W Saturday, 3/20/82, 9:30 a.m.-4:00 p.m.

The Adolescent Singing Voice

Adult—Mus 5377, see page 25.

Master Class Series

Young People/Adult, see page 39.

MMTA Theory Workshop

A one-day workshop, following the Minnesota Music Teachers Association annual convention, designed to emphasize the teaching of the various levels of the MMTA Theory Exams as outlined in the MMTA Syllabus.

Total Tuition \$17 (full day), \$11 (half day) (Inquire about GC credit when registering.), McCarthy, Skujina

Adult—MCTH 0900

June 1982—day and time to be announced.

MMTA Theory for Teachers

This course has been designed for the Minnesota Music Teachers Association piano teachers or those preparing for membership. It provides materials and methods for presentation at all levels of MMTA theory. Some important goals of the course are to develop a thorough theory background and the necessary skills for implementation of theory knowledge. Fall—levels ABC; winter—levels DE; spring—levels FG. (Limited to 12.)

Tuition \$62, **Registration Fee** \$2, **Course Fee** \$2, **Total Tuition** \$66 (Inquire about GC credit when registering.), McCarthy

Adult—IC 0005

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F, 2W, 3S Fridays, 12:30-1:25 p.m.

MMTA Non-Keyboard Theory

For children specializing in an instrument other than piano or organ. A basic course beginning with the materials in the MMTA Level A non-keyboard syllabus. It will also include writing major and minor pentachords, ear training, identifying forms, sight-reading, and transposition. Additional classes may be scheduled depending on demand. Prerequisite: ability to read music. (Limited to 20.)

Tuition \$47, **Registration Fee** \$2, **Course Fee** \$2, **Total Tuition** \$51, McCarthy

Child/Young People—MCTH 0430

(grades 6-12)

Fall (F), Winter (W), Spring (S) Quarters

Grades 6-8

Sec 1F Mondays, 9/14/81-11/16/81, 5:00-5:55 p.m.

Sec 11W Mondays, 12/7/81-2/8/82, 5:00-5:55 p.m.

Sec 21S Mondays, 3/15/82-5/17/82, 5:00-5:55 p.m.

Grades 9-12

Sec 2F Mondays, 9/14/81-11/16/81, 6:00-6:55 p.m.

Sec 12W Mondays, 12/7/81-2/8/82, 6:00-6:55 p.m.

Sec 22S Mondays, 3/15/82-5/17/82, 6:00-6:55 p.m.

PERFORMANCE



Student Performances

A variety of performance opportunities at different levels of formality are available to MacPhail students. To perform in the Concerto Concerts and Honors Recitals, students must participate in competitive auditions. Other more informal settings usually require only that the student be well-prepared at his or her own level of advancement.

Informal Concerts

These are held frequently throughout the year and are open to all well-prepared MacPhail students. Voice and all instruments are included in these concerts. They also are open to small ensemble groups. Students wishing to perform should inform their teacher, who will make the necessary arrangements.

Studio Recitals

Many MacPhail faculty members present recitals of students from their own studios during the year.

Lobby Concerts

On occasion, an Informal Concert is presented late in the afternoon in the MacPhail lobby for the enjoyment of the passing audience.

Ensemble Concerts

The various student ensembles at MacPhail perform regularly at MacPhail and also on occasion in the community. Please refer to the *Ensembles* section of this bulletin for further information about ensembles.

Suzuki Fall Festival

All MacPhail Suzuki string students and selected Suzuki piano students join together for a festive group concert on a Saturday afternoon in the fall. The concert is usually held at Northrop Auditorium on the University of Minnesota Twin Cities campus.

Minnesota Suzuki Festival

MacPhail Center has been host for this festival since its inception in 1974. Suzuki string students from all over Minnesota converge on Northrop Auditorium for a full day of performance. All MacPhail string students who play the full *Twinkle Variations* take part.

Honors Recitals

Three Honors Recitals are held during the year. Applications to perform are accepted from soloists (including soloists with accompaniment) and chamber ensembles. Performers are chosen by competitive audition.

Concerto Concerts

MacPhail presents two Concerto Concerts each year, with student soloists accompanied by a professional orchestra of MacPhail faculty members. Each soloist performs one movement from the concerto repertoire. As with the Honors Recitals, performers are chosen by competitive audition. Your teacher can supply you with information.

PERFORMANCE

Professional Performances

MacPhail Chamber Music Series at Walker Art Center

MacPhail Faculty Chamber Ensembles are presented in six free Sunday afternoon concerts at Walker Art Center Auditorium. This highly successful series often draws capacity houses, and you are advised to arrive early to ensure a good seat. The concerts are recorded by Minnesota Public Radio for later broadcast. Dates for the 1981-82 series are:

Sunday, October 18, 1981
Sunday, November 22, 1981
Sunday, January 10, 1982
Sunday, February 7, 1982
Sunday, March 14, 1982
Sunday, April 4, 1982

These dates are subject to change. Please request a brochure from the MacPhail office giving final dates. All concerts begin at 2:30 p.m.

Sforzando Ensemble (sfz)

This resident ensemble of MacPhail faculty members gives emphasis to the performance of works written in the twentieth century. Its Inaugural Concert was given at Walker Art Center in the winter of 1981. It is intended that sfz will tour under the auspices of MacPhail Artists (see below). MacPhail will present sfz in a series at Walker Art Center in 1981-82 under the title *New Composers of the Pacific Rim* with music from Japan, Australia, Latin America, and the West Coast. Partial funding of this series has been provided by the Regional Arts Council of the Metropolitan Council of the Twin Cities.

MacPhail Artists

Faculty members of MacPhail Center have collaborated in preparing programs for presentation throughout the five state area. These programs will be offered by local organizations, utilizing the resources provided by MacPhail Artists. The offerings include solo recitals or concerto performances by a choice of eight artists, concerts by a choice of five classical ensembles, and a choice of jazz, folk, or popular music by two popular soloists and one "fusion" ensemble. Special features are the workshops, master classes, residencies, and coaching sessions in a wide variety of areas; these can be offered in conjunction with performances or separately. For a brochure or bookings, please call Joann Cierniak, the manager of MacPhail Artists, at (612) 373-1925.

Master Class Series

Young People/Adult, see page 39.

MUSICAL INSTRUMENTS AND AUDIO EQUIPMENT

Faculty

Robert Baumann, harpsichord, clavichord
Faith Farr, string maintenance
Timothy Green, guitar repair
Stanley Palm, piano tuning and repair
Richard Sorenson, harpsichord, clavichord
Kimon Swarts, stereo systems

Schedule

Classes meet as listed.

Piano Tuning and Repair

A course in piano tuning and repairing. A minimum of six hours tuning practice outside the class is required each week. Pianos are available at MacPhail for these purposes. A certificate is awarded after completion of the course, one season of experience, and tuning of a piano for testing by a panel of judges. Prerequisite: a secure musical background, although piano playing itself is not necessary. (Limited to 12.)

Tuition \$339, Registration Fee \$2, Course Fee \$95, Total Tuition \$436 (Inquire about GC credit when registering.), Palm

Adult—IC 0044

Fall (F), Winter (W), Summer (Su) Quarters

Sec 1F Mondays & Wednesdays, 9/21/81-12/9/81, 7:00-10:00 p.m.

Sec 2F Tuesdays & Thursdays, 9/22/81-12/10/81, 7:00-10:00 p.m.

Sec 3W Mondays & Wednesdays, 1/18/82-4/14/82, 7:00-10:00 p.m.

Sec 4W Tuesdays & Thursdays, 1/19/82-4/15/82, 7:00-10:00 p.m.

Sec 5Su Tuesdays & Thursdays, 5/17/82-8/4/82, 9:00 a.m.-12:00 p.m.

Sec 6Su Tuesdays & Thursdays, 5/18/82-8/5/82, 7:00-10:00 p.m.

Harpsichords, Clavichords, and Pianos: The Machines and the Music

Adult—MCSP 0225, see page 35.

Guitar Repair

This course teaches basic skills for maintenance and repair of the guitar, whether you are an electric, acoustic or classical player. Students will be taught to do actual repair including replacement and adjustment of truss rods, frets, nut, bridge, and touch-up work.

Tuition \$66, Registration Fee \$2, Total Tuition \$68 (Inquire about GC credit when registering.), Green

Adult—IC 0045

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Saturdays, 10/3/81-12/12/81, 9:00 a.m.-12:00 p.m.

Sec 2W Saturdays, 1/9/82-3/13/82, 9:00 a.m.-12:00 p.m.

Sec 3S Saturdays, 4/3/82-6/5/82, 9:00 a.m.-12:00 p.m.

String Instrument Maintenance

This class is designed for violin, viola, cello, and bass students. Each class will meet for one hour a week for five weeks. Topics to be covered include regular maintenance, easy home repairs, and how to select an instrument for purchase. Students should bring their own instrument(s) to class. Parent may accompany young person to class.

Tuition \$15, Registration Fee \$2, Course Fee \$1, Total Tuition \$18 (MacPhail students concurrently registered for private or class instruction pay \$12.50 tuition, \$2 registration fee, and \$1 course fee. Total \$15.50. Tuition includes both student and parent.), Farr

Adult/Young People—MCM1 0200

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Mondays, 9/21, 9/28, 10/19, 10/26, 11/2, 6:00-7:00 p.m.

Sec 11W Saturdays, 1/9, 1/16, 1/23, 1/30, 2/6, 12:00-1:00 p.m.

Sec 21S Tuesdays, 3/23, 3/30, 4/13, 4/20, 4/27, 6:00-7:00 p.m.

Harp Repair Workshop

A harp repair workshop will be offered at MacPhail under the auspices of the Minnesota Chapter of the American Harp Society on September 26 and 27, 1981. Please call MacPhail Center at 373-1925 for information.

Stereo Systems Made Simple

Participants will learn the basics of terminology and specifications to help them make intelligent decisions on sound systems in their price brackets. Topics to be discussed include turntables, speakers, amplifiers, tape decks, cassettes, and equipment and record maintenance. No brands will be promoted. (Limited to 30.) Classes will meet for five weeks.

Tuition \$29, Registration Fee \$2, Total Tuition \$31 (Inquire about GC credit when registering.), Swarts

Adult—IC 0055

Fall (F), Winter (W), Spring (S) Quarters

Sec 1F Tuesdays, 10/13/81-11/10/81, 7:30-9:00 p.m.

Sec 2W Tuesdays, 1/12/82-2/9/82, 7:30-9:00 p.m.

Sec 3S Tuesdays, 3/30/82-4/27/82, 7:30-9:00 p.m.

DANCE



Dance classes are offered for all ages and ability levels. Styles offered include ballet, modern, jazz, tap, aerobic dance, and creative dance for children. MacPhail, with its great strength in music instruction, also offers music classes especially designed to meet the needs of dancers.

MacPhail is proud to announce a very special addition to the dance program this year. The Minnesota Independent Choreographers Alliance and the MacPhail Center will collaborate as hosts to three guest choreographer/teachers selected from among the most distinguished in the United States. These teachers will offer advanced technique classes in modern dance, and classes in choreography, for dancers of professional or near-professional level. Each of the three teachers will be resident for one ten-week session, and will offer instruction for five days per week. It is planned that they will also work with Twin Cities modern dance companies, developing dance works especially for them.

In addition to these classes MacPhail plans to involve composers and musicians in special collaborations with Twin Cities dancers and dance companies. These collaborations will be supported by the MacPhail music for dancers classes to be introduced this year.

Faculty

Jan Johnson

Frances Ouellette

Guest teachers to be announced.

Schedule

Classes meet once a week for ten weeks, unless otherwise indicated, on the following schedule:

Fall Quarter

September 29 through December 12, 1981

Winter Quarter

January 4 through March 13, 1982

Spring Quarter

March 29 through June 5, 1982

DANCE

Creative Dance I

Child—MCEC 0600, see page 9.

Creative Dance II: Introduction to Ballet

Child—MCEC 0625, see page 10.

Children's Dance

The class acquaints the pre-school child with different types of dance, with emphasis on pre-ballet. Rhythms and movements are combined with tap and acrobatics. Pre-school dance helps the child learn the basic language, discipline, and technique of dance. Coordination and motor responses are enhanced.

**Tuition \$54, Registration Fee \$2, Course Fee \$2,
Total Tuition \$58, Johnson**

Child—MCDN 0100

(3 to 5 years)

All times arranged

Young Dancers

Classes are available at all levels of experience. Classes are combinations of ballet, tap, and acrobatics. Technique is stressed and children learn the basic language of dance. Classes provide children with a firm grasp of fundamentals as well as heightened coordination, motor development, balance, and poise. Children are grouped according to age and ability.

**Tuition \$54, Registration Fee \$2, Course Fee \$2,
Total Tuition \$58, Johnson**

Child—MCDN 0200

(6 to 12 years)

All times arranged

Ballet I

An introduction to basic ballet techniques; both barre and floor work will be stressed. Excellent for improving muscle tone, body control, and coordination. Students should have a leotard, tights, and ballet shoes for the first lesson. (Limited to 12.)

**Tuition \$63, Registration Fee \$2, Course Fee \$2,
Total Tuition \$67 (Inquire about GC credit when
registering.). Johnson**

Adult—IC 0031

**Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Mondays, 6:00-7:15 p.m.**

Ballet II

A continuation of IC 0031 for the student with previous ballet experience. More advanced barre and floor technique will be explored. Students should wear leotard, tights, and ballet shoes to the first lesson. (Limited to 12.)

**Tuition \$63, Registration Fee \$2, Course Fee \$2,
Total Tuition \$67 (Inquire about GC credit when
registering.), Johnson**

Adult—IC 0032

**Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Mondays, 7:15-8:30 p.m.**

Jazz Dance I

For the student who has had no jazz dance. Basic jazz techniques and musical comedy routines are taught. Leotard, tights, and ballet shoes should be worn to the first class. (Limited to 12.)

**Tuition \$63, Registration Fee \$2, Course Fee \$2,
Total Tuition \$67 (Inquire about GC credit when
registering.), Johnson**

Adult—IC 0034

**Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Wednesdays, 6:30-7:45 p.m.**

Jazz Dance II

A continuation of IC 0034 with more advanced technique. (Limited to 12.)

**Tuition \$63, Registration Fee \$2, Course Fee \$2,
Total Tuition \$67 (Inquire about GC credit when
registering.), Johnson**

Adult—IC 0035

**Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Wednesdays, 7:45-9:00 p.m.**

Tap I

For the beginning student. Basic tap technique and routines are taught. Students should wear leotard, tights, and tap shoes to first lesson. (Limited to 15.)

**Tuition \$63, Registration Fee \$2, Course Fee \$2,
Total Tuition \$67 (Inquire about GC credit when
registering.), Johnson**

Adult—IC 0036

**Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Thursdays, 6:00-7:15 p.m.**

DANCE

Tap II

A continuation of IC 0036 for students who know most of the basic tap techniques. More advanced techniques and routines will be taught. (Limited to 15.)

Tuition \$63, Registration Fee \$2, Course Fee \$2, Total Tuition \$67 (Inquire about GC credit when registering.), Johnson

Adult—IC 0037

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 2W, 3S Thursdays, 7:15-8:30 p.m.

Dance Composition Workshop

The composition workshops are offered in collaboration with MICA for professional or near-professional dancers and choreographers. They will be presented by the distinguished choreographers/teachers mentioned above. The classes could include the creation of new dances and critiques of existing works presented by participants. Class is limited to 10 with admittance by consent of the instructor. Call MacPhail at 373-1925 for information on instructors, schedules, and University credit. Meets for 10 weeks.

Tuition \$70, Registration Fee \$2, Total Tuition \$72

Adult—MCDN 0400

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 11W, 21S Mondays, 1:00-3:00 p.m.

Advanced Modern Dance Technique

These advanced classes are intended for professional or near-professional dancers. They will be given by a different distinguished guest teacher each quarter, selected from among the best in the United States. The classes are offered in collaboration with the Minnesota Independent Choreographers Alliance. First-time registrants require an audition or the consent of the instructor for admittance. The class size will be limited and preference will be given to pre-registered students over drop-in students. Please inquire at the MacPhail office for updated information about the teachers and schedule or about availability of University credit. Meets for 10 weeks.

Tuition Drop in rate: \$5 per class; Booklets of tickets: 10 for \$45, 20 for \$90, 30 for \$130, 40 for \$165, 50 for \$200; Registration Fee \$2 (Inquire about GC credit when registering.)

Adult—MCDN 0300

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 11W, 21S Mondays, 11:00-12:30 p.m.
Sec 2F, 12W, 22S Tuesdays, 11:00-12:30 p.m.
Sec 3F, 13W, 23S Wednesdays, 11:00-12:30 p.m.
Sec 4F, 14W, 24S Thursdays, 11:00-12:30 p.m.
Sec 5F, 15W, 25S Fridays, 11:00-12:30 p.m.

Aerobic Dancing

This class helps train and strengthen the body with exercise. Improves physical fitness while toning muscles and developing motor skills. Students should wear clothes suitable for movement. (Limited to 12.)

Tuition \$39, Registration Fee \$2, Course Fee \$2, Total Tuition \$43 (Inquire about GC credit when registering.), Johnson

Adult—IC 0030

Fall (F), Winter (W), Spring (S) Quarters
Sec 1F, 3W, 5S Mondays, 8:30-9:30 p.m.
Sec 2F, 4W, 6S Thursdays, 5:00-6:00 p.m.

Music for Dancers

To capture the power of musical expression and make it the strongest possible ally of the dance, one must know how that expression comes out of the musical sounds and structures. This class introduces dancers to an understanding of music of many styles, through movement demonstration and verbal description. Participants will make their own translations of musical phrases and pieces into movements which flow with the musical meaning (or even oppose it). For information about the structure, schedule, or General College credit, please call the MacPhail main office at 373-1925. (10 meetings.)

Tuition \$55, Registration Fee \$2, Total Tuition \$57 (Inquire about GC credit when registering.), staff

Adult/Young People—MCDN 0500

Fall (F), Winter (W), Spring (S) Quarters
Adult—Sec 1F, 11W, 21S Tuesdays, 7:30-9:00 p.m.
Young People—Sec 2F, 12W, 22S, Tuesdays, 3:30-5:00 p.m.

Exploring Music Through Movement

Child (grades 1-3 and 4-6)—MCEC 0650, see page 28.

PHOTOGRAPHY



The photography curriculum provides a range of classes to meet the needs of beginning and advanced adult students. The faculty offers courses in addition to those listed here through other departments of Continuing Education and Extension (with or without credit).

Faculty

David Husom

Schedule

Each class meets once a week for five weeks on the following term schedule:

Early Fall (EF) Term

September 28 through October 26, 1981

Late Fall (LF) Term

November 2 through November 30, 1981

Early Winter (EW) Term

January 9 through February 6, 1982

Late Winter (LW) Term

February 13 through March 13, 1982

Early Spring (ES) Term

March 31 through May 1, 1982

Late Spring (LS) Term

May 5 through June 2, 1982

Photography I: Basic Photography

Basic photography is offered as a five-week class in black and white darkroom and camera techniques. The course teaches students how to develop and print their own pictures using MacPhail Center's darkroom. (Limited to 24.)

Tuition \$39, Registration Fee \$2, Course Fee \$7, Total Tuition \$48 (Inquire about GC credit when registering.), Husom

Adult—IC 0040

Sec 1EF Mondays, 9/28/81-10/26/81, 6:30-9:30 p.m.

Sec 2EF Saturdays, 10/3/81-10/31/81, 1:00-4:00 p.m.

Sec 3EW Saturdays, 1/9/82-2/6/82, 9:00 a.m.-12:00 p.m.

Sec 4ES Wednesdays, 3/31/82-4/28/82, 6:30-9:30 p.m.

Sec 5ES Saturdays, 4/3/82-5/1/82, 1:00-4:00 p.m.

Photography II: Advanced Photography

Advanced photography is a five-week course in advanced darkroom techniques including pushing film, kodalith, posterization, solarization, and other contemporary processes. (Limited to 24.)

Prerequisite: IC 0040, ArtS 1701, GC 1485, or consent of instructor.

Tuition \$39, Registration Fee \$2, Course Fee \$7, Total Tuition \$48 (Inquire about GC credit when registering.), Husom

Adult—IC 0041

Sec 1LF Mondays, 11/2/81-11/30/81, 6:30-9:30 p.m.

Sec 2LW Saturdays, 2/13/82-3/13/82, 9:00 a.m.-12:00 p.m.

Sec 3LS Wednesdays, 5/5/82-6/2/82, 6:30-9:30 p.m.

Photography III: Introduction to Color Photography

This five-week class in color developing and printing includes both color slide and color developing. The course also covers color theory and a survey of color materials, chemistry, and equipment. Prerequisite: IC 0040, ArtS 1701, GC 1485, or consent of instructor. (Limited to 18.)

Tuition \$39, Registration Fee \$2, Course Fee \$9, Total Tuition \$50 (Inquire about GC credit when registering.), Husom

Adult—IC 0042

Sec 1EW Saturdays, 1/9/82-2/6/82, 1:00-4:00 p.m.

Continuing Education for Women

Continuing Education for Women (CEW), a department within Continuing Education and Extension at the University of Minnesota, offers over 100 credit and noncredit classes each quarter. The mission of CEW is to provide educational programs that allow women to make full use of their resources.

Subjects offered by Continuing Education for Women range from the arts and humanities to career planning, from math anxiety to programs for women at work. Classes are held at a variety of times and locations throughout the metropolitan area. Courses that will be offered fall quarter at MacPhail Center include:

Credit Courses

Anth 1102 Introduction to Social and Cultural Anthropology
ArtS 1101 Basic Drawing
ArtS 1701 Introduction to Photo Medium
ArtS 3710 Intermediate Photography
Clas 5004 Eroticism and Family Life in the Greco-Roman World
Comp 1001 Introductory Composition
Engl 1009 Introduction to Literature
Engl 5100 Topics: Autobiographical Writing
Engl 5100 Topics: Introduction to Editing
Phil 1003 Ethics
Psy 1001 General Psychology
Psy 5141 Psychology of Women
Soc 1002 American Community
WoSt 3301 Woman: A Sense of Identity
WoSt 5301 Woman: A Sense of Identity

Noncredit Courses

Anti-Panic Test Workshop
Beginning Poetry
Communication: Speech Improvement, Speaking Skills
The Feminine and Beyond: Psychological Development of the Feminine
Freelance Magazine Writing
A Hundred Years of the British Novel
Investments
The Jazz Age Reexamined
Money: How to Communicate With Your Husband About Money
Nutrition: Myths and Realities
Orientation Day
Stress in the Family
Study Skills Workshop
Women Bonding
Word Play

To obtain a quarterly bulletin, please call (612) 373-9743. To register for classes, please write to Continuing Education for Women, 200 Wesbrook Hall, 77 Pleasant Street S.E., Minneapolis, MN 55455. **No registrations for CEW classes can be taken at MacPhail Center.**

MACPHAIL FACULTY

Robert W. Adney, percussion. Mr. Adney is principal timpanist with the St. Paul Opera and substitute percussionist for the Minnesota Orchestra. He has studied with Paula N. Culp of the Minnesota Orchestra. His awards include the Special Award of the Schubert Club, 1980; First Place in the TAMID Auditions, 1980; and Semi-Finalist in the WAMSO Competitions, 1980. He also is on the faculties of the College of St. Benedict, St. John's University, and Augsburg College.

Robert Anderson, double bass; B.M., Indiana University; M.M., Catholic University. Mr. Anderson is a member of the Minnesota Orchestra and has studied with Murray Grodner and Franz Ortner. Awards and honors include a Fulbright Grant and membership in the Pi Kappa Lambda Honorary Music Fraternity.

Stella N. Anderson, viola and violin; B.M.E., Indiana University. Ms. Anderson is a substitute violist with the Minnesota Orchestra and has been a member of the American Ballet Theater Orchestra, the Fort Wayne Philharmonic, the Northern Virginia Chamber Orchestra, and the Honolulu Symphony. She has studied with William Primrose, David Dawson, John Dijanni, Leopold Teraspulsky, and Raphael Hillyer.

Lynne Aspnes, on leave.

David Bach, trumpet and theory; B.M.E., Otterbein College; M.M., Indiana University. He is a member of the MacPhail Artists Brass Trio and has been a member of the Columbus Symphony Orchestra and the Australian Opera and Ballet Orchestra. He has studied with William Adam and Charles Schlueter. Awards and honors include a Chautaugua School of Music Scholarship, a General Motors Scholarship, and membership in Pi Kappa Lambda.

Erwin V. Bahn, violin; M.M. and Mu.Ed., Minneapolis College of Music. He was associate conductor of and violinist in the Minneapolis College of Music Symphony and a member of the Concertmasters String Quartet and Ensemble. Awards and honors include the Distinguished Service Award from the city of Minneapolis, 1971. He has been on the faculties of the Minneapolis College of Music and MacPhail College and taught in the Minneapolis Public Schools.

Robert Baumann, keyboard instrument builder, harpsichordist. He has studied harpsichord with Jane Burris.

Susan Beem, Early Childhood staff; B.A., Oberlin College; Dalcroze Elementary Certificate, Carnegie Mellon University. She has been a workshop clinician for such organizations as the Minnesota Chorale, the MacPhail Suzuki Program, the Dalcroze National Conference, and various parent education groups. She has studied piano with Joseph Schwartz.

Mark P. Bjork, violin; program director, Suzuki Program; B.M., Indiana University. He has been a member of the Evansville Philharmonic and Terre Haute Symphony, the Golden Strings of Minneapolis, Duluth Symphony, St. Paul Opera Orchestra, Minnesota Opera Orchestra, Parks Pops Orchestra, and the Civic Orchestra of Minneapolis. He has studied with Josef Gingold, Henrik Due, and Shinichi Suzuki. He is an assistant professor at the University of Minnesota and has taught for the Wayzata Public Schools. He has presented extensive speeches, workshops, and master classes related to Suzuki Talent Education in the United States, Canada, and Germany.

Nancy Bjork, double bass; B.A. and M.A., University of Minnesota. She has studied with Gary Karr, James Clute, and Cliff Biggs. She is principal bassist for the Minnesota Opera Orchestra and the Lake Harriet Pops Orchestra.

Marjory Black, french horn; B.M., Curtis Institute of Music. She is an extra with the Minnesota Orchestra and the St. Paul Chamber Orchestra and is a member of the Honolulu Symphony. She has played with the Buffalo Philharmonic, the Denver Symphony, the Minnesota Opera Orchestra, and the Minnesota Woodwind Quintet. She has studied with Mason Jones, Christopher Leuba, and Robert Elworthy. She was also on the faculties of Hamline University, Macalester College, and the New Hampshire Summer Festival School of Music.

Marion Baumann Blong, piano and theory; B.A. and M.F.A., University of Minnesota. She was a fee basis piano instructor in the University of Minnesota Music Department. She has studied with Alfred Fremder and Duncan McNab, piano pedagogy with Cleo Hiner and Louis Guhl. Awards and honors include a Bush Foundation Fellowship for graduate study, membership in Phi Beta Kappa and Pi Kappa Lambda.

Geraldine Braden, voice and speech; B.M. and Mu.Ed., Northwestern University; M.A., University of Minnesota. She has studied with Mabel Jacobs, Anna Hamlin, Hermanus Baer, and Jan Popper. She has taught at the universities of Montana and Minnesota, Boston University, the Performers' Ensemble, and has presented workshops for the Juilliard School, Boston University, Northwestern College, and others. She has been a soprano soloist for the First Congregational Church of Minneapolis, a charter member of the Minnesota Opera Company, a church choir director, and a recitalist and oratorio singer.

Jacqueline Bregman, violin; graduate of Leningrad Conservatory of Music. She has studied with Benjamin Shear and does solo program performance in the metropolitan area. She was conductor of a violin ensemble in Leningrad and taught at a music college and music school in Leningrad.

Oksana Bryn, voice; active artist, Drama Institute in Kharkiv and Music Conservatory in Kharkiv, Ukraine. She has studied with Salomea Kruszelnyska and Donna Pegors. She has been the soprano soloist for such works as the *B-Minor Mass* (with Ara Barberian of the Metropolitan Opera), the *Missa Solemnis* (with Robert Wagner conducting), and numerous appearances in Carnegie Hall, Orchestra Hall, O'Shaughnessy Auditorium, and Northrop Memorial Auditorium.

Elsie Wolf Campbell, piano. She has studied with Agust Schmid-Lidner and Franz Rupp at the Odeon Conservatory in Munich, Germany, and with Madame Bailey-Apfelbeck, George Leibling, and Countess Helena Morsztyn. She was a member of the Console Piano Quartet; has performed numerous times as soloist, including appearances with the Minneapolis Symphony Orchestra; and has accompanied such artists as Marjorie Maxwell, Frederick Millar, Marie Tiffany, Florence Austral, and Alice Gentile.

Joanna M. Cortright, Early Childhood; B.M., Mu.Ed., University of Michigan; M.A., University of Minnesota. She has presented numerous workshops including presentations at state and national MENC conventions, the University of Wisconsin, the Minnesota Association for the Education of Young Children State Conference, the American Montessori Association, the Pennsylvania Music Education Association, and the Minnesota State Kindergarten Conference. She is currently working with the Kinder Konzert Program at the Young Peoples' Concerts with Orchestra Hall.

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Leonard Danek, piano, organ, and theory; M.F.A., University of Minnesota and Ph.D. candidate in theory and composition, University of Minnesota. He has been on the faculties of the College of St. Thomas and the College of St. Catherine. He has studied with Jeaneane Dowis and Dr. Heinrich Fleischer. Awards and honors include finalist in piano competitions in Atlanta, Kansas City, and Atlantic City. Numerous performances include recitals in Duluth, Fargo, LaCrosse, Hutchinson, Evertsberg, Sweden; and with the Minneapolis Civic Orchestra; and at dedication recitals, including the St. Olaf College Concert Hall.

Larry David, piano; B.M. and M.M., Indiana University. He is former pianist of the Milwaukee Symphony Orchestra and has appeared as soloist, accompanist, and chamber musician in many parts of the United States. He also is an honorary member of Phi Mu Alpha Sinfonia.

Karen Engel, piano, program director, Keyboard Department; B.M. and M.M., American Conservatory of Music, with additional study at the University of Southern California, Northwestern University in Illinois, and Ball State University in Indiana. She is a performing member of the Thursday Musical and a regular performer on the MacPhail Faculty Artists Series. She is also a member of MMTA.

Elizabeth Ericksen, violin; B.S. (with honors) and M.M., University of Illinois at Champaign-Urbana. She is an artist member of the Thursday Musical and a regular performer on the MacPhail Faculty Artists Series. She has studied with Paul Rolland.

Faith Farr, cello and theory; A.R.C.T. diploma, Royal Conservatory of Music, Toronto, and B.Math, University of Waterloo, Ontario. She is a member of the Minneapolis Chamber Symphony and a regular performer on the MacPhail Faculty Artists Series.

Nancy Froseth, viola da gamba; B.A., Concordia College, Moorhead; M.S., Mankato State. She has studied with August Wenzinger and Hannelore Mueller and has been a member of Musica Primavera, Musica Antiqua, and Centonus Musicus. She most recently performed with the Minnesota Orchestra.

Elizabeth Garber, piano; B.M. and M.M., MacPhail College of Music. She is a member of the National Association of Music Teachers and MMTA. Awards and honors include Certificate of Recognition from the University of Minnesota, alumnae member of Sigma Alpha Iota, and recipient of Sword of Honor from Sigma Alpha Iota.

Yakov Gelfand, piano; Certificate of Post-Graduate Studies, Leningrad Conservatory of Music; Diploma with Honors, Leningrad Conservatory of Music. He was on the Piano Department faculty of the Conservatory of Leningrad. In his short time in the metropolitan area, he has presented numerous recitals continuing the performing he did in Russia.

Susan Genaw, piano; B.F.A., University of Minnesota. She has performed with the Kenwood Chamber Orchestra, the Minnesota Bach Society, the Minnesota Composers Forum, *sfz*, and has presented recitals of solo and chamber music at the Minneapolis Institute of Arts, the American Swedish Institute, Walker Art Center, Macalester College, St. Thomas College, and Landmark Center. She is currently recital manager and accompanist for MacPhail Center.

Steve Gentile, piano, organ, and theory; study at Oberlin Conservatory of Music and the University of Minnesota. He has been a regular performer of the MacPhail Faculty Artists Series and has performed at the Minneapolis Institute of Arts, the Schubert Club, and the Thursday Musical. Mr. Gentile taught at Skully Music and Breck

School and has been a church musician for many years. He is currently director of music/organist at the Church of St. Helena and organist at the Church of St. Patrick's of Edina. He has studied with Dr. Heinrich Fleischer, Grigg Fountain, Fenner Douglas, Paul Freed, Duncan McNab, Cleo Hiner, and Arthur Poister.

Mary Carolyn Gilkey, flute; B.M., DePauw University; M.M., Manhattan School of Music. She is a member of Amici de Camera and gives numerous recitals and master classes in the area. She has studied with Harold Bennet, James Pelerite, Emil Niosi, and Mary Wilson. She was on the faculty of the University of Maryland, Okinawa Extension, and was the principal flutist of the Rochester Symphony.

Diana Gold, piano; B.M., Ohio University; M.M., University of Colorado. She previously was a faculty assistant and supervisor of the Children's Piano Lab Program at the University of Colorado. She performed the world premiere of "Windows" by Hiram Titus in 1979. She has studied with Guy Duckworth, Gail Berenson, and Thelma Hunter and is a member of Pi Kappa Lambda.

Timothy Green, guitar repair. He owns and operates a guitar repair shop in St. Paul, is on the faculty of 916 Vocational/Technical Institute, is an authorized repairman for Gibson/Epiphone Warranty Service, and is an instrument technician for the Alvarez Company.

Harvey L. Gustafson, organ; B.M., St. Olaf College; M.Div., Luther-Northwestern Seminary. He also is organist and choirmaster at St. Luke's Episcopal Church in Minneapolis. He is a noted area recitalist, supper club entertainer, and organ consultant for area churches.

Judith Herring, flute; B.M., Northern Illinois University. She has studied with Adele (Zeitlin) Lorraine, Carol Wincenc, Sid Zeitlin, Mary Louise Poor, Elaine and David Egel, and Jerry Luedders. She is principal flutist with the St. Cloud Civic Orchestra.

Susan Heermann, violin; B.M., Eastman School of Music; M.M., University of Illinois at Champaign-Urbana. Ms. Heermann is a regular performing artist on the MacPhail Faculty Artists Series and has performed solo recitals throughout the area. She has studied with Zvi Zeitlin, Millard Taylor, Paul Rolland, Anastasia Jempelis, Edward Melkus, and Charles Castleman.

Susan Hellerud, piano; B.A., University of Minnesota. She is a performing member of Thursday Musical and the MacPhail Faculty Artists Series and has presented solo recitals on the Concert Series of Plymouth Congregational Church, First Congregational Church in Minneapolis, and Lake Harriet Methodist Church, and at the College of St. Benedict, Macalester College, and the Schubert Club. She is also the organist at the First Church of Christ Scientist in Excelsior. She has studied with Gunnar Johansen, Bernhard Weiser, Cleo Hiner, and Frank Mannheimer. Awards and honors include the Stillman-Kelly Award, winner of the Chicagoland Music Festival, recipient of the William MacPhail Memorial Scholarship, and recipient of the Thursday Musical Scholarship.

Judith Herring, flute; B.M., Northern Illinois University. She has studied with Adele (Zeitlin) Lorraine, Carol Wincenc, Sid Zeitlin, Mary Louise Poor, Elaine and David Egel, and Jerry Luedders. She is principal flutist with the St. Cloud Civic Orchestra.

Sarah Hersh, violin; B.M., Oberlin College; teaching certificate, Talent Education Institute of Matsumoto. She is a regular performing artist on the MacPhail Faculty Artists Series and performs solo recitals throughout the area. She has studied with Dr. Shinichi Suzuki and David Cerone.

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Carl Holub, oboe; B.M. and M.M.E., Manhattan School of Music. He is also a member of the Minnesota Orchestra and on the faculties of the College of St. Catherine and the College of St. Thomas. Awards include the New York Philharmonic Scholarship.

Mary Budd Horozaniecki, violin; B.M., cum laude, Indiana University. She is an artist member of Thursday Musical and the MacPhail Faculty Artists Series and has been a member of the St. Paul Opera Orchestra, the Minnesota Opera Orchestra, and an extra for the Minnesota Orchestra and the St. Paul Chamber Orchestra. She has studied with Emily Mutter Austin, Margaret Pardee, Harold Farbman, Josef Gingold, and Mary West. She is a member of Alpha Lambda Delta Honorary Fraternity and Pi Kappa Lambda Honorary Musicians Fraternity.

David Husom, photography; B.F.A. and M.F.A., University of Minnesota. He has taught classes or workshops for the Summer Arts Study Center, University of Minnesota; the Health Hazards in the Arts Conference, University of Minnesota; University of Wisconsin at Green Bay; Bemidji State University; and Wright State University. He has shown exhibits at the Minneapolis Institute of Arts, Minnesota Museum of Art, Film in the Cities, Hanson-Cowles Gallery, Kohler Art Center, Boston Museum of Fine Art, Midwest Museum of American Art, and the universities of Minnesota, Nebraska, Wisconsin, and Illinois, and Weber State College. He has studied with Jerry Liebing, Elaine Mayes, and Allen Downs. He has twice been the recipient of a Minnesota State Arts Board Grant.

Janet Johnson, dance. She has studied with Dorothy Pile and Miriam Phillips and has had many years of teaching experience, including her own private studio and the Richfield School of Music.

Susan Sondrol Jones, voice, program director of Voice Department; B.M., M.A., and M.F.A., University of Iowa. She has been on the faculties of the universities of Wisconsin, Wisconsin-Parkside, and Iowa. She is a performing member of the Thursday Musical and the MacPhail Center Faculty Artist Series and has performed with the Dale Warland Singers and the Madison Opera Company. She has studied with Herald Stark and Mabel Jacobs. She is currently state governor of the National Association of the Teachers of Singing (NATS) and past state president of the organization.

William L. Jones, bassoon; B.S., M.A., Kansas State University; M.F.A., University of Iowa; D.M.A., University of Wisconsin. He is currently director of the Greater Twin Cities Youth Symphonies and is on the faculties of the College of St. Catherine and Macalester College. He has studied with William Polisi, Eva Badura-Skoda, and Richard Lottridge. Awards and honors include Musician of the Year in 1980. He is conductor of the MacPhail Center Concerto and Aria Program Orchestra and is a member of Sigma Alpha Iota.

Kathy Kienzle, harp; B.M., Juilliard School of Music; M.M., University of Arizona. She is also on the faculties of the universities of Minnesota at Duluth and Wisconsin at Superior, the Eastern Music Festival, and the Peninsula Music Festival. She has studied with Marcel Grandjany, Mildred Dilling, and Swann McDonald. She is a member of and soloist with the St. Paul Chamber Orchestra and has performed solo recitals in 16 states and Canada. Awards and honors include Third Place in the sixth International Harp Competition in Israel and second Prize in the National Competition of the Young Professional Division, American Harp Society.

Mary Ann Kimball, voice. She has studied with Clara Williams, Joseph Regneas, John Howell, Mina Bolotine of the Conservatoire of Brussels, Belgium, and Frederick Jagel of the New England Conservatory. She has been a performing member of Thursday Musical and has performed for the Schubert Club and other organizations in the Twin Cities area. She is also a member of Sigma Alpha Iota, Twin Cities Alumnae Chapter.

LeRoy Lehr, voice. He has studied with Maria Montana, Eleanor Steber, and Ellen Faull and has had musical coaching with Gerhard Samuel, Otto Werner-Müller, and Hans Peter Schilly. A bass-baritone, he has appeared as soloist in opera, concert, and oratorio throughout the United States, Canada, and Europe. He has appeared in the world premieres of Dominick Argento's *Jonah* and the *Whale* and *The Masque of Angels*, Conrad Susa's *Black River*, Dave Brubeck's *Beloved Son*, and in the American premier of Gorecki's *Copernicus* with the Minnesota Orchestra. He is a past Metropolitan Opera Auditions winner and grant recipient from the Martha Baird Rockefeller Fund for Music.

David Livingston, recorder; B.M.E., Augustana College; M.A., University of Minnesota. He is also the director of the Livingston Consort and director of music at the First Congregational Church in Minneapolis.

Adele (Zeitlin) Lorraine, flute; B.A., University of Washington. She is the associate principal flutist of the Minnesota Orchestra and a member of the Musical Offering Chamber Ensemble. Previous professional flute positions include the Seattle Symphony, the Seattle Opera Orchestra, and solo flutist with the St. Paul Chamber Orchestra, the St. Paul Opera Orchestra, and the Santa Fe Opera Orchestra. She is a regular soloist, clinician and recitalist. She has studied with Julius Baker, Aurele Nicolle, and Alain Marion. She was the recipient of the Mu Phi Epsilon Scholarship for both flute and voice. She is a member of Phi Beta Kappa.

Robert Magnuson, piano; M.M., MacPhail College of Music. He has studied with Wilma Gilman and Dorothy Curtis. He has played in bands all through the Midwest area and California and has done extensive solo and accompanist work in the Metropolitan area, Midwest, and California.

Irmengard Malmo, on leave.

Carol J. McCarthy, theory and harpsichord; B.M., Eastman School of Music; M.F.A., Brandeis University. She is also a member of the Minneapolis Chamber Symphony and Amici da Camera. Former instruction included study or coaching with Harold Shapiro, Irving Fine, Wayne Barlow, George MacNabb, Kenneth Levy, and August Wenzinger.

William McGlaughlin is associate conductor of the Saint Paul Chamber Orchestra and music director of the Eugene Symphony Orchestra. He is also the host of National Public Radio's "Saint Paul Sunday Morning."

Jack McNally, guitar. He is a regular performer in the Metropolitan area. He has studied flamenco guitar with Raphel Nogales in Madrid, Spain.

David Means, composition; B.M. and M.M., Northern Illinois University. He is also on the faculty of the Minneapolis College of Art and Design and has been on the faculties of the University of Illinois and Metropolitan State University. He has studied with Salvatore Martirano, Ben Johnston, Herbert Brun, Elwood Smith, Kuo-Huang Han, and Bruno Netl. Awards and honors include a grant from the Minnesota State Arts Board in 1979, the Midwest Composers Symposium Composition Award in 1976, and Bratnober Commission, Minnesota Composers Forum in

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1979. He has been a member of *Roulette*, an experimental performance ensemble; the *Gnomes of Zurich*, as resident composer and guitarist; and *Mutatis Mutandis*, as composer/conductor. His works have been performed at New Music America, Neue Music in Glockenhaus, and Canberra School of Music.

Lorna Michaelson, on leave.

Frances G. Miller, harp; B.S., University of Minnesota. She is also on the faculties of the University of Minnesota, St. Olaf College, University of Wisconsin at Eau Claire, and Augustana College in Sioux Falls. She has performed with the St. Paul Chamber Orchestra, the St. Paul Opera Orchestra, and has done solo recital work throughout the upper Midwest.

Virginia Miller, Early Childhood Staff; B.A., College of St. Catherine; further study at the University of Minnesota and in Dublin, Ireland. She has also taught for the St. Paul Public Schools, COMPAS, and the Minneapolis Vocational/Technical Institute.

Christine Moore, violin and viola; B.M., University of Iowa; M.A., Western Illinois University. She has studied with William Preucil, Roland Vamos, and Lillian Fuchs.

Michael Murray, cello; B.M., University of Missouri; M.M., University of Arizona. He is a regular performer on the MacPhail Faculty Artists Series and has performed solo recitals in the Southwest and Southern California. He was a soloist in the 1978 Rome Festival and returned to Europe the following year to participate in a festival in Graz, Austria. He has been guest clinician at Talent Education workshops in Nebraska and Minnesota.

Peter Murray, piano and improvisation; B.F.A., University of Minnesota. He has performed with Dizzy Gillespie, Thad Jones, Gunther Schuller, Phil Woods, Louis Belleson, the University of Minnesota Jazz Ensemble, and the Minnesota Orchestra, in addition to his work with other local artists, groups, theaters, and recording studios in jazz, classical and commercial performance and composition. Awards and honors include a student scholarship to the University of Minnesota in piano performance. He is a member of Phi Kappa Lambda and Phi Kappa Phi.

Fran Ouellette, Early Childhood Staff; B.S., University of Minnesota. She is also an instructor at Chimera Theatre, Webster Magnet School, and the St. Paul YWCA. She is a member of the Minnesota Independent Choreographers' Alliance (MICA).

Stanley Palm, piano tuning; B.S., University of Minnesota. He is also an alternate tuner for Orchestra Hall and was previously the tuner for the University of Minnesota Music Department and the University Artists Series. He has taught at regional workshops of the Piano Technicians' Guild.

Maret Pank, voice; equivalent to master's degree from Estonian State Conservatory. She has studied with Elizabeth Arden-Fick, Madame Degli Abbatì, Madame Malama, Oren Brown, Richard Miller, and Harold Stark. She was a member of the Estonian State Opera, performing leading roles in *Rigoletto*, *Barber of Seville*, *La Bohème*, *Don Pasquale*, and others, and a regular performer with the Estonian Broadcasting Company. Local performances include appearances with the Minneapolis Pops Orchestra, the Thursday Musical, and the MacPhail Faculty Artists Series. She has taught at the Estonian State Conservatory and the Minneapolis College of Music.

Nancy Pederson, piano; B.M., St. Olaf College. She has studied with Constance Starr and Haruko Kataoka and has taught at Suzuki Institutes at Stevens Point, Wisconsin; Lincoln, Nebraska; and Denver, Colorado.

Gwendolyn Perun, piano; B.M., Alverno College; M.M., University of Illinois. She is an associate professor at the University of Minnesota. She is an active recitalist and experienced lecturer and has presented demonstrations at national MTNA conventions and throughout the country. She has taught in Illinois and Texas and has studied with Malcolm Bilson.

Maureen Petronek, Early Childhood Staff; B.S., Bemidji State University. She has also taught in the Mahtomedi and Windom Public Schools.

Alice Fern Pringle, Early Childhood Staff; B.A., Macalester College; study of music and movement at the Orff Institute in Salzburg, Austria. She has studied piano with Donald Betts. She is a member of the American Orff Schulwerk Association (AOSA) and the National Dalcroze Society.

Mary Probst, piano and theory; B.M., University of Illinois; M.M., Indiana University. She has studied piano with Stanley Fletcher, Guy Maier, Joseph Battista, Robert Goldsand, Louise Guhl, Steven DeGroote, James Lyke, and composition with Roy Harris, Herbert Elwell, Henry Cowell, Roque Cordero, Paul Fetler, Erik Stokes, and Dominick Argento. She has taught at Indiana University and the College of St. Benedict and has been music consultant for the Liturgical Press. Publications include *Mass on the Day of Burial*, *Come to the Banquet*, and responses and antiphons in *Celebrating the Eucharist*. Awards and honors include the Thomas Smith Memorial Award for study at the University of Illinois, a scholarship for four years of study at Indiana University, and selection to the Composers Residency Program at the American University. She is a member of Phi Kappa Phi and Pi Kappa Lambda. She has given numerous performances and her compositions have been performed by the St. Paul Chamber Orchestra, the Indiana University Singers, and the Eastman School of Music.

Irene Pruzan, flute, program director, Instrumental Department; B.M., University of Southern California. She is a member of the Crocus Hill Trio and has played with the Minnesota Opera Orchestra, the St. Paul Chamber Orchestra, and the San Francisco Symphony. She has been a member of the San Gabriel Symphony and the Arizona Chamber Orchestra. She has studied with Roger Stevens and Anne Diener Giles of the Los Angeles Symphony, and has participated in master classes with Jean-Pierre Rampal and Julius Baker. She has taught at the Community Music Center of San Francisco and at several summer music camps. She is vice president of the Upper Midwest Flute Association.

Dorothy Rast, piano; B.M., Minneapolis College of Music. She has taught in the Franklin and Park Rapids Public Schools and at the Minneapolis College of Music. She received the Certificate of Recognition for excellence in teaching from the University of Minnesota.

Debra Reid, piano; B.M.E., Morningside College; and M.A., University of Iowa. She has studied with Larry Graham and is a regular performer on the MacPhail Faculty Artists Series. Awards include first place in the Elizabeth Sammons Piano Competition.

Adele M. Rooney, accordion, organ, and piano; B.M., MacPhail College of Music. She is also an organist for three Twin Cities churches and performs regularly throughout the area with union orchestras. She has studied piano with John Hinderer and Carolyn Bliss, accordion with Harry Habata, and organ with Marion Hutchinson.

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Ellen W. Rosewall, voice; B.M., Ohio State University; M.F.A., University of Minnesota. She has studied with Irma Cooper, Eileen Davis, and Otto Pecha, and has performed widely in recital, oratorio, musical theater, and opera. She is a member of Delta Omicron and Pi Kappa Lambda, president of the National Association of the Teachers of Singing (NATS), and was honored as an Outstanding Young Woman of America, 1978.

Phil Sailor, guitar; B.A., University of Minnesota. He performs regularly throughout the area, including performances for the Schubert Club. He has studied with Jeffrey Van, Charles Pederson, and Pat McKee and has taught at Normandale and Metropolitan Community Colleges.

Joanna Ryan Shelton, violin; B.M., Drury College; M.M., Eastman School of Music. She has studied with Charles Castleman and Peter Salaff, and Donald Weilerstein of the Cleveland Quartet. She is a freelance performer in the Twin Cities area, a member of the Loring Trio, and a faculty member of St. Olaf College.

Gary Sipes, piano; B.M., University of Illinois at Champaign-Urbana; M.M., University of Oklahoma; and D.M.A., University of Minnesota. He has studied with Jacques Abram, Bernhard Weiser, and Sylvia Zaremba and has given numerous solo recitals throughout Texas, Oklahoma, Illinois, and the Twin Cities area. He was the winner of the National Society of Arts and Letters Competition for the State of Texas.

Guna Kalmite-Skujina, piano and theory; B.M. and M.M., University of Minnesota. She has studied with Bernhard Weiser and has published a series of books entitled *Latvian Melodies for the Piano*. She also is an active member of MMTA.

Marcelyn Smale, program director, Early Childhood Studies; B.M., St. Olaf College; M.M., University of Illinois; Ph.D. candidate, University of Minnesota; Master Certificate, American Orff-Schulwerk Association; and Associate, American Guild of Organists. She is also organist and choirmaster at the Lutheran Church of the Master in Edina, recitalist and teacher for the Institutional Organ Division of Schmitt Music Company, and president of the Board of Directors of the Minnesota Chorale. She has presented workshops in early childhood music for the Midwest and Minnesota Association for the Education of Young Children and the Brainerd Arts Festival.

Douglas W. Smith, guitar and lute, program director, Guitar Department; B.S., Winona State University. He has studied with Jeffrey Van and is a regular performer on the MacPhail Faculty Artists Series. He has presented lectures and performances for the American String Teachers' Association and is author of the *Classical Guitar for Young Children: A Rote Learning Approach*, and *The Young Classical Guitarist*.

Henry Charles Smith is resident conductor of the Minnesota Orchestra and music director of the Bach Society of Minnesota. He is a graduate of the University of Pennsylvania and the Curtis Institute of Music. He participates in many workshops and music education programs, including the National Music Camps at Interlochen, Michigan, and at Tanglewood.

Richard Sorenson, keyboard instrument builder, piano technician. He is conservator of the Schubert Club Keyboard Collection.

Phillip Steen, voice; B.M. and M.M., Western Michigan University; Ph.D., University of Michigan. He has studied

with Elwyn Carter and Harold Haugh and has taught at the Eastern Michigan University, the University of Minnesota, and Hamline University. He has performed with the Minnesota Opera; as soloist with Oakland University, Albion College and Hennepin Church; and has given recitals at Eastern Michigan, University of Michigan, and Hamline University.

Cliff Suchy, guitar; A.A., Metropolitan Community College; B.F.A., University of Minnesota. He has studied with Jeffrey Van, Douglas Smith, James McGuire, John Holmquist and master classes with Segovia Proteges, Michael Lorimar, Jesus Silva, and Manual Barrueco. He has performed throughout the state in both ensemble and solo recitals.

Kimon M. Swarts, trombone; B.S., Indiana University. He has studied with Lewis Honey and has performed with the NORAD Jazz Band, the Cavalcade of Music, the Colorado Springs Chamber Music Society, the Lafayette Symphony Orchestra, and the Colorado Springs Symphony Orchestra.

Leon Thurman, voice; B.A., David Lipscomb College; M.S. and Ed.D., University of Illinois. He has studied with Oren Brown, Robert Shaw, and Julius Herford and has been on the faculty of the Yankton College Conservatory of Music in South Dakota. He has performed with the Illinois Opera Theater, the Cleveland Orchestra Chorus and Chamber Chorus with Robert Shaw, the Norman Luboff Choir, and the American Music Group.

Selma Lenhart Toy, speech and communication; graduate of the Byron King College, Pittsburgh, Pennsylvania. She trains aspiring actors and actresses for the stage; does corrective work with voice problems; helps speakers write and prepare deliveries; coaches lecturers, politicians, attorneys, students, educators, ministers, salespeople, and many other professionals. She has many years experience performing her widely acclaimed one-woman shows on regularly extended tours throughout the country.

Cynthia Unowsky, Early Childhood Staff; B.A. and B.S., University of Minnesota. She is also a member of the Renanin Israeli Dancers and has performed with this organization throughout the area. She is a member of the Dalcroze Society of America.

Mary West graduated from Kansas City Conservatory (now part of the University of Missouri) with a Bachelor of Music degree. She studied with Mischa Mischakoff; with Sevcik in Chicago; with Louis Persinger and Hans Lets; and also attended Juilliard in New York. Ms. West came to Minneapolis in 1951 after some years of concertizing with her sister, Virginia, in the East at Yale, Harvard, Andover, Taft, Choate, and countless women's clubs and organizations. They also played at the White House for President and Mrs. Roosevelt. She has been teaching in Minneapolis for 20 years and is an associate professor at the University of Minnesota.

Jeffrey Youngstrom, clarinet and saxophone; B.S., University of Minnesota. He has studied with Cloyde Williams, Joe Longa, and Robert Marcellus and has performed with the Minneapolis Civic Orchestra, the Savannah Symphony, and the Minnesota Composers Forum.

Anne Young, voice; Curtis Institute of Music. She has studied with Margaret Harshaw, Geraldine Braden, Mabel Jacobs, Oren Brown, Mme. Gianini Gregory, Gerard Souzay, and Harold Stark. She has performed as soloist with the Minnesota Orchestra and the Minneapolis Civic Orchestra, and has presented recitals for the Schubert Club and the Thursday Musical, and was a member of the Sante Fe Opera Company and the Minnesota Opera Company. She has also performed television and radio guest spots on the east coast and the Midwest.

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