

Each issue of this quarterly newsletter will highlight one former Summer Arts student, one former course coordinator, and one former guest artist. This is a forum to tell everyone about your Summer Arts experience, or to tell us about what's happening in your life now. We would love to hear from you! If you want to write an article for the newsletter, please email your story idea to jsharp@calstate.edu.

SUMMER ARTS SCHOLARSHIPS ARE AVAILABLE!

We know times are tough for a lot of people, and everyone is faced with tough choices about money, work, life and art. We once heard frequent course coordinator John Mayer make a speech that was very moving, and it went something like this: "There are many times in your life where you will have to choose whether or not you want to be an artist, and if this is what you truly want to do, you will choose art. Your choice may be to work a summer job or be an artist, or to take other summer classes or to be an artist, or any number of other things that may pull you away from being an artist. But every time you choose to do something other than be an artist, you're pushing yourself that much farther from your art."

We want to help you be an artist! We're working diligently to provide meaningful classes that will change your life. We're cutting corners at every turn to put the most money possible into our scholarship program. The Summer Arts staff and course coordinators are here to talk to you, to encourage you, and to help you find a way to attend Summer Arts.

Send in your registration and scholarship applications! Be an artist!

WON'T YOU BE JIM'S FRIEND... ON FACEBOOK?



Jim Spalding

Summer Arts has a Facebook account under the name of our fearless leader, Jim Spalding: <http://www.facebook.com/people/Jim-Spalding/687446321>

Sign up to be Jim's friend and get regular updates about Summer Arts courses, guest artist public events, fun trivia, and general good times. Linking with Summer Arts will also give you an opportunity to reconnect with other Summer Arts students, alumni, course coordinators, and guest artists.

You can also connect with Summer Arts on MySpace: <http://www.myspace.com/csusummerarts>.

CALLING ALL CSU SUMMER ARTS ALUMNI!



Summer Arts Alumni, 2008

Please join us on July 10th for our 3rd Annual Alumni Celebration! There will be a special alumni dinner in the University Restaurant for those who RSVP by June 29th. Student Culminations begin at 10:00am and run until 10:00pm, and we hope to see you out supporting all of our first-session courses in their culminating events throughout the day. E-invitations will be sent out in early June for the dinner.

*****There is still time to donate to the CSU Summer Arts Alumni Scholarship Fund!*****

In this tough economic time, students everywhere need as much support as possible to continue their artistic dreams. Please consider helping students have the same wonderful experiences you had. For more donation information please visit the alumni page on our website or contact Kelley Lansing at klansing@calstate.edu.

MY TRIP WITH SUMMER ARTS IN FLORENCE

By Angelique Jackson

Student, *Drawing and Painting in Florence*, 2008



Drawing and Painting in Florence Class, 2008

When I first was notified about the program I was a little apprehensive about sending my portfolio or applying because of my own self doubt. Then I received another notification from a different instructor and I started to think about what a great opportunity this program could offer and I decided to apply. I was thrilled when I was accepted for the trip and it was time for me to scramble to get all my ducks in a row to meet the deadlines. After much stress and craziness I finally boarded the plane for Italy and my life changed from that moment on.

This was my first time traveling to Italy and I did not know what to expect, I was also feeling very insecure because of my lack of language skills. These fears proved to be both founded and unfounded. I will explain. I had a horrible time communicating when I first arrived. When our group met at a restaurant for our first night in Florence it was a great introduction to the Italian lifestyle and seeing the instructors and staff communicate with the wait staff gave me a sense of security. One thing I did not realize was that this was the calm before the storm.

Every day except for Sunday, we spent on the move in the morning going from museums to churches or beautiful gardens to experience the many different forms of art in Florence. In the afternoon we studied different forms of drawing and painting. Our instructors were very knowledgeable and would give us a lot of inside information about themselves and their work. I made so many different discoveries about the religious art that I had been immersed in since childhood. I was also introduced to techniques that I had never even considered and did not know much about it use. One such technique was egg tempura – I was already familiar with the medium we have in the states but I was unaware of the technique that was used in the early years A.D. I viewed egg tempura paintings and frescos that had a luxurious sheen that sparkled in the sunlight and was reminiscent of glittery paintings that enthralled me as a child. Some of the frescos

were in different stages of refurbishment and some were untouched and still held their artistic value. This type of craftsmanship is unknown in our country because of its young age but in Italy you can see the progression of art for centuries.

It would be very easy for me to write a book on the wonders of Italy and never touch on the sculptural works of art because they would need their own volume. I saw some of the most famous sculptures in the world in Florence. Michelangelo's David had not lost any of its presence. I was completely humbled by Michelangelo's work and we spent two wonderful days looking at his works and seeing his unrivaled talent. I once again was introduced to the influence of religion on art in this time period, and to see the evidence of this and still see the artist create work that spoke outside of religious constraints was very refreshing. My mind was opened in a way I could not have previously predicted.

In closing, I would suggest that any student who has a deep love and appreciation for art not miss the chance to experience the Florence program. I would also suggest for students that don't really know a lot about art history to take this program because the knowledge gained from this program can last a lifetime. Lastly, it is very vital to any professional to experience life in another country and have the flexibility to learn another language and learn about another culture.

SUMMER ARTS: SUMMER CAMP FOR ADULTS, ONLY BETTER- YOU DON'T HAVE TO SWIM IN A FREEZING LAKE

By Deborah Holland

Guest Artist, *Popular Songwriting Across Musical and Lyrical Styles: Stretching the Limits*, 2009



photo by Lance Craig

The Refugees

I have had the honor of being a Summer Arts course coordinator twice, and this summer I will be returning for the first time as a guest artist. From what I have experienced and observed as a course coordinator, the Summer Arts experience is life changing. Minds are expanded, lifelong bonds are formed, and a whopping good time is had by all.

The first Summer Arts I was the coordinator for was in 2004 and the course was called *The Art of Sound Recording*. Grammy-winning engineer Bruce Swedien (Michael Jackson's *Thriller* album) was the principal guest artist and students were treated to behind-the-scenes stories, pictures, audio recordings and tips from a true master. Other

guests included Joel Iwataki, noted orchestral engineer to film and television composers and producer, engineer, mixer Frankie Blue. Each guest artist had a different specialty and different approach to recording so students were able to take away many new approaches and techniques.

The Second Summer Arts was a course built around a subject close to my heart, called *Master Class in Songwriting* in 2005. I was able to handpick amazing songwriter/performers who each spent 2-3 days lecturing on a particular aspect of songwriting and working one-on-one with students. All the guest artists had multiple

credits as songwriters and performers and among them were dozens of hit songs. They included Wendy Waldman, Bonnie Hayes, Phil Roy, and Lowen and Navarro. The culminating performance was a concert of songs students had written during the course and a few of the songs brought down the house! Students and the public were also treated to intimate concerts by all the artists.

This summer I will part of another songwriting course being coordinated by the talented Ross Levinson. *Popular Songwriting Across Musical and Lyrical Styles* will have students writing songs in every popular music style (pop, rock, country, R & B. Broadway, etc.) My band The Refugees (which includes amazing songwriters Wendy Waldman and Cindy Bullens) will be part of the guest artist roster, too!

This course will be challenging to any songwriter and should prove to be a "once in a lifetime" experience to be able to work with, have questions answered, and have songs critiqued by a impressive group of professional songwriters.

Oh, and there is a heated pool on the campus, and if you want a freezing lake, the Sierras are close by!

WORTH ALL THE WORK!

By Ben Boone

Coordinator, *Composer-Performer Collaboration: an Interactive Workshop for Composers*, 2008



Composer Culmination, 2008

Music composition students have many challenges, one of which is garnering accurate and timely performances of their work for acoustic instruments. Even if they do get a performance or reading, the work is often under-rehearsed and the performance a single – and often forgettable – event which occurs long after the completion of the compositional process. Wouldn't it be marvelous if composition students could work with professional performers during the entire compositional process – so they could hear their ideas played correctly, make edits, and then come back and repeat this process? There is no program in existence that has done this, but it is an opportunity I wished I myself had had as a student, and so I contacted Summer Arts to see if they would help me realize this vision.

Jim, Joanne and the other Summer Arts staff members were supportive, but warned me that coordinating a Summer Arts course was a Herculean task. But I figured I had formulated a great course, with unbelievable guest artists and so it couldn't be as stressful as they had led me to believe. But suffice it to say they were in the right, not me. The net result is that even though at the end of the session my students said they learned more in this course than they had ever learned, and even though the renowned Kronos Quartet told me that this was the best-run and best-designed educational experience for composers they had ever been a part of, I was too exhausted from the non-stop 24/7 duty of coordinating (i.e. tending to everything imaginable) for it to sink in. I just wanted to sleep.

So when did it finally hit me that the course was more than worth it? That first moment of insight came when I attended the senior composition recital of Elaine, a composition student at CSU Fresno who attended Summer Arts. She came to us with lots of talent, but had struggled to find her own compositional voice. During Summer Arts she worked intensively with pianist Guy Livingston on extending the musical possibilities of the piano. She began composing music using these devices and my colleagues and I encouraged her to continue along this path. At her senior recital, she performed a piece utilizing the devices Guy had shown her, including the bowing (yes bowing!) of piano strings. Her work had me transfixed and I realized she had finally found her personal compositional voice – creating a true work of art. This piece was voted by the CSUF faculty to be featured on a special year-end honors concert – recognition of the progress she made as a direct result of Summer Arts.

The next insight occurred when I heard the music another CSUF student, T.J., had created for a full-fledged musical which is getting a full production in Chicago this summer. He had attended Summer Arts to learn how to collaborate with performers, and he has now done so on a professional level with stunning success, in large measure due to the skills he learned this past summer.

I learned of many similar stories. One student, Liam, is going to study with my guest artist Kurt Rohde (at UC-Davis) for his doctoral degree; another student, Lyle, was commissioned to write

a piece by guest artist Ann Moss, who has also secured performances of his compositions in Boston; three students have continued taking private lessons from guest artist Howard Frazin – one traveling great distances to do so; another student, David, has won one national and one region composition competition with music that he began writing while at Summer Arts; guest artist Teresa Beaman is considering including David's music in her repertoire; and the list goes on and on – story after story of how this two-week course has profoundly impacted the students.

So was it worth it? You bet. Would I do it again? I am already discussing that with Jim and Joanne, so yes. So here is what I have learned from my experience at Summer Arts, as it relates to you, the reader: To any of you considering coordinating a Summer Arts course, know it is one of the most challenging organizational and operational tasks you can undertake – but know your hard work results in the blossoming of creativity, forever enhancing the students' lives and professional opportunities. To students: experiences like this are once in a lifetime. Sign up for a class now and do whatever it takes to attend. You will not regret it. Administrators: this is education at its best. It is hands-on, intensive, student-driven, experiential education that allows the type of paradigm shifts that can have an amazing impact on a student's creative life. Make it a priority in these lean budget times. And to everyone: your contribution to the Summer Arts scholarship fund will help a student more than you can know.

SUMMER ARTS 2009 CLASSES:



Back Red Dahlia Susan Milestone, Digital Nature Photography

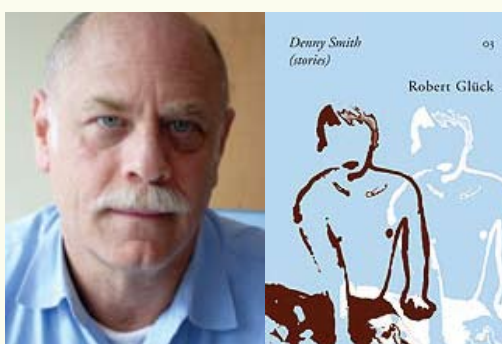


photo by RJ Muna

Joe Goode Performance Group



Oregon Shakespeare Festival



Denny Smith (cover) by Robert Glück, Imagining Home



Animation class, 2008



photo by Salvatore Soria

AlmaNova, Flute and Guitar

VISUAL ART

**The Art History of Florence:
Antiquity to the Baroque**
June 12 to July 4

**Florence in Fresno:
Drawing and Painting**
June 28 to July 11

**Digital Nature Photography and the
Abstract Image**
July 12 to July 25

**Storytime: Narrative in
Contemporary Painting**
July 12 to July 25

DANCE

**Joe Goode Performance Group:
Where do Dance and Theatre Meet?**
June 28 to July 11

**Deborah Hay: Experimentalism
— Dance & Choreography**
July 12 to July 25

THEATRE

**San Francisco Mime Troupe:
Commitment, Engagement, Fresh Air
— Creating Original Plays**
June 28 to July 11

**Oregon Shakespeare Festival:
The Real Deal — Repertory Theatre
for Actors and Directors**
June 28 to July 11

**Chicago Style Comedy:
Long Form Improvisation**
July 12 to July 25

WRITING

**Writing the Short Script that
Will Get You Noticed**
June 28 to July 11

**Imagining Home:
Writing Narratives of Place**
July 12 to July 25

NEW MEDIA

**Storytelling Through Animation:
The Production Studio**
June 28 to July 11

MUSIC
**Popular Songwriting Across Musical
and Lyrical Styles: Stretching the Limits**
June 28 to July 11

Flute and Guitar: Alone and In Concert
June 28 to July 11

**The Complete Singer-Actor:
Getting Your Act Together**
July 12 to July 25

New Frontiers in Digital Music and Media
July 12 to July 25