

the SENTINEL

KENNESAW JUNIOR COLLEGE
MARIETTA, GEORGIA

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Listen To Atlanta This Summer



ATLANTA SYMPHONY ORCHESTRA
ROBERT SHAW, Music Director and Conductor

The Atlanta Symphony Orchestra, now in its 31st season, is one of the youngest American orchestras to achieve national prominence in the past quarter century. Begun as a youth orchestra in 1944, the Atlanta Symphony today serves as a cornerstone of cultural development in the South and is nationally acknowledged as one of the top 27 major orchestras in the United States.

Interest in "a symphony" for Atlanta began during the years of the Second World War. Members of the Atlanta Music

Club, recognizing the need for more music in Atlanta's high school and ensemble experience for its young musicians, invited a gifted young conductor and educator from Chicago, Henry Sopkin, to organize a student orchestra in Atlanta. The Music Club guaranteed Mr. Sopkin's salary and all expenses for a year. The Atlanta Youth Orchestra numbered 110 members when it gave its first public concert on February 4, 1945.

The Atlanta Constitution called this the "nucleus for a real Atlanta

symphony." And it was. The idea of a symphony and support for it grew enthusiastically. In 1947 the name was changed to The Atlanta Symphony Orchestra; a Symphony Guild and Board of Directors was formed. In 1950 the American Symphony Orchestra League classified the Atlanta Symphony as a "major orchestra."

During the next decade, the Symphony budget tripled as the Orchestra grew in strength and stature, increasing both the quality and number of its performances. Under

the leadership of Henry Sopkin, and in accord with the founders' original concept, emphasis on the musical experiences of young people continued. Special concerts were scheduled for students. Talented high school musicians, as winners of the Atlanta Symphony Guild Auditions, were invited to perform at Young Peoples' Concerts. Tiny Tots Concerts, informal performances-in-the-round, were begun in 1957 for pre-school and primary grades. The scope of the Orchestra's activities continually broadened.

The Atlanta Arts Alliance, chartered in 1963 by the Atlanta Symphony, the High Museum of Art and Atlanta School of Art, welded the city's visual and performing arts institutions into a new, dynamic partnership dedicated to artistic growth for Atlanta and the region. An anonymous gift to the Arts Alliance provided the seed money for the construction of the \$13,000,000 Atlanta Memorial Arts Center, built entirely with private funds as a memorial to

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HERE'S THE BUZZ...

This paper expresses the views of those who contribute to it. Why not join us—it's your paper, too, remember?



ROBERT SHAW - CONDUCTOR

One day in 1946, as young Robert Shaw rehearsed his Collegiate Chorale in Beethoven's Ninth Symphony for a broadcast with the NBC Symphony, conductor Arturo Toscanini dropped in. Afterward, the old man, famous for his fiery rages at the slightest musical flaw, said, "In Robert Shaw, I have at last found the maestro I have been looking for."

That year, the New York Herald Tribune wrote, "If Shaw were to combine orchestral with choral studies, he would be America's greatest conductor."

In Atlanta today he is more than demonstrating this great promise. As Music Director and Conductor of the Atlanta Symphony Orchestra, Shaw has established the orchestra among the

ranks of the top ones in the country.

The ambition for greatness in Atlanta, spurred by the formation in 1963 of the Atlanta Arts Alliance, was what brought Shaw to the city. This wedding of the arts in Atlanta lured him from his post as Associate Conductor of the Cleveland Orchestra, a position he had held for eleven years.

Shaw's own artistry and high purpose have been evident since 1941, when he welded a group of talented amateurs into the Collegiate Chorale. In 1948, this group was superseded by the Robert Shaw Chorale, a group of carefully selected and superbly trained professional singers, many of whom later went on to reach fame as soloists.

The Chorale toured forty states and twenty

countries, and made concert history more than once. In the 1959-60 season, it performed the Bach B Minor Mass, with an augmented chorale and orchestra, in 36 North American cities -- an unprecedented event.

Two years later, they appeared in the Soviet Union, where their performances of the great liturgical music and Negro spirituals so electrified the audiences that they refused to leave the theaters.

Even while the Robert Shaw Chorale was scoring its triumphs, Shaw was continuing his work as a symphonic conductor. His first post was with the San Diego Symphony, from 1953 to 1957 then he left to join the Cleveland Orchestra. He had also been guest conductor of

the Boston Symphony Orchestra, the New York Philharmonic, the symphonies of Chicago, Minneapolis and Detroit, and, in 1965, of Atlanta.

Born in California in 1916, Shaw came to music by way of philosophy, English literature, and religion -- his major in college. Coming from a long line of ministers, he seemed at one point destined for the ministry, and entered Pomona College as a theology student. Work with the Pomona Glee Club and an encounter with Fred Waring changed all that. Upon graduation in 1938, Shaw went to work for Waring and remained associated with him after the formation of his own Collegiate Chorale.

Shaw cites three great influences on his career -- Toscanini, George Szell,

and Julius Herford, a German refugee who had conducted a Bach Choir in Pastor Niemoeller's church in Berlin. It is he whom Shaw regards as his greatest mentor. "With Herford," says Shaw, "structure is not the cold bones; structure is really where the heart beats. How the music is formed is its soul, not its periphery."

Of Szell, Shaw singles out the perfection of each part of the whole. "If one little thing is out of place, then it's impossible for the flower to happen."

And from Toscanini, he says the great inspiration was "a vitality of forward motion, the vast go-for-broke all the time."

Shaw is deeply involved in the music of our time. He has conducted music

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SIGHTS AND SOUNDS

The Atlanta Symphony

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the 122 Georgia arts patrons killed in an air crash at Orly, France in 1962.

Henry Sopkin, a pioneer and a builder, had shaped his youth orchestra into a proud musical institution. Following his retirement in 1966, a year long search began for a Music Director to guide the Atlanta Symphony into a new era of growth and excellence.

Robert Shaw, Associate Conductor of the Cleveland Orchestra and internationally-famed director of the Robert Shaw Corale, was selected to fulfill that challenge. He began his tenure as Music Director and Conductor of the Atlanta Symphony with the 1967-68 season.

The Ford Foundation recognized the potential of the Atlanta Symphony with Robert Shaw at the helm and made, in 1966, a challenge grant of one million dollars to the Orchestra for the establishment of a permanent endowment. The matching funds of one million dollars were raised in a five-month campaign. This resulting \$2,000,000 endowment, supplemented by individual gifts, is a vital source of continuing financial support for the Orchestra.

Robert Shaw, upon his arrival in 1967, expanded the Orchestra by fifteen members, to its present strength of 87. During the past seven years, Mr. Shaw has created both the Atlanta Symphony

Chorus and the Atlanta Symphony Chamber Chorus, whose memberships number more than 250 local singers.

Tours have taken the Atlanta Symphony to more than 100 cities in 22 states, including a Carnegie Hall concert following an extensive tour of Eastern states in March 1971. The National Endowment for the Arts, Aware of the Atlanta Symphony's key role in the musical life of the Southeast, has made annual grants to underwrite a portion of the cost of regional touring.

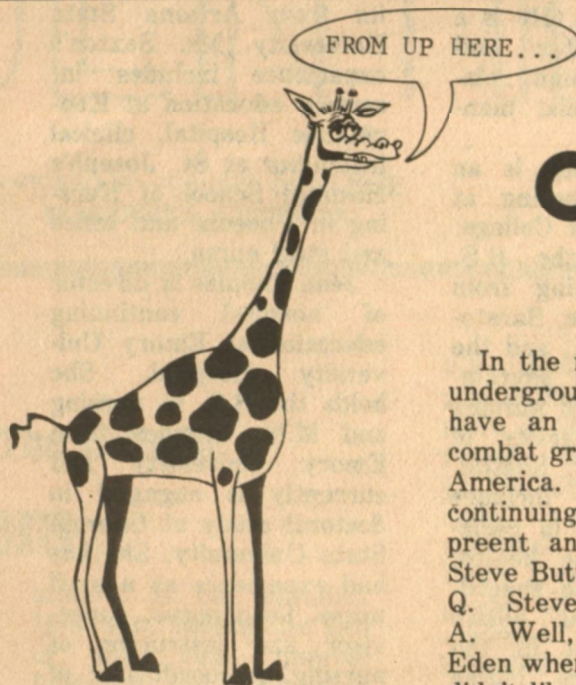
The Orchestra's first summer Encore series in

1971 was enlarged to a full-fledged summer pops season the following year. Now a five-week series in June and July of weekend pops concerts in the parks are given at the Chastain Park Amphitheatre and the Stone Mountain park Coliseum. Promenade concerts of familiar classics are given during the week in Symphony Hall amid a gay, sidewalk cafe atmosphere in the Arts Center Galleria.

The world premiere of Scott Joplin's opera "Treemonisha" in 1972 focused national critical acclaim on the Atlanta Symphony. Mr. Shaw conducted the Orchestra and an all-Black cast from the Afro-American Music Workshop at Morehouse College and the Atlanta University Center in the first staged performance of the opera, the first such work to be written by a Black American composer. Joplin, popularly known as the "king of ragtime," composed the opera in the early 1900's, but the work remained in obscurity until its Atlanta premiere.

The Atlanta Symphony has turned full circle in its development with the formation of its own youth symphony, the Atlanta Symphony Youth Orchestra, founded in the fall of 1974. The youth ensemble represents the Orchestra's continuing effort to meet the music education needs of young Georgians. The youth symphony is directed by Michael Palmer with special coaching assistance given by the Atlanta Symphony's principal players. Two concerts were performed in its first full season, the second of which was simulcast live on TV and radio throughout the state.

During the 1975-76 season, fifty Young People's Concerts will be performed in Symphony Hall for elementary and high school students. Small ensembles of musicians from the Orchestra will give more than 100 concert-clinics in the schools of the five-county area. Nearly 30 Tiny Tots Concerts will be given in suburban locations around the city.



New Sport On Campus?

By Carl Woodstein

In the rich forests of our beautiful campus, a new underground movement is taking place. No, we don't have an SDS chapter forming nor a Weatherman combat group. It's the newest fad-sport to rage across America. Tree-streaking is that new sport, and in a continuing effort to bring the latest scoop to KJC, we present an interview with KJC's best tree-streaker, Steve Buttkowski.

- Q. Steve, how did tree-streaking start?
- A. Well, Carl, tree-streaking started in the Garden of Eden when Eve went for the apple. Unfortunately, God didn't like the new sport, so it never really caught on.
- Q. How do people get into tree-streaking?
- A. Well, there are no minimum requirements for tree-streaking. Anyone may participate. All you do is find a suitable tree, remove your clothes and climb the tree.
- Q. Is that all?
- A. For the Purists of the Sport—yes. Some tree-streakers like to time their climbs and some tree-streak in pairs.
- Q. Are there any plans to try to introduce the tree-streaking to the rest of the KJC student body?
- A. Yes. We will have a novice tree-streaking class starting soon. Watch the school bulletin boards for the announcement.
- Q. Thank you, Steve Buttkowski!

The possibilities of life on Mars will be the topic of discussion as Dr. Ralph L. Buice, Jr. physical science instructor at Fernbank Science Center, examines the results of the Viking Landing, at the Science Center's Friday night lecture. For details, call 378-4311.

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DON'T FORGET TO VOTE

Nursing Management Workshop Scheduled At KJC

"Dollars and Cents People Management" will be one of the topics explored during an all-day Nursing Management Workshop at Kennesaw Junior College on Wednesday, August 18.

The program will be held from 9 a.m. to 4:30 p.m. in the Activities Room of the James V. Carmichael Student Center, with registration in the Center lobby from 8:30 to 9 a.m.

Other workshop sessions will focus on communication, performance appraisal and motivation. Speakers will include H. Steve Swink, Peggy Beylouny, Betty C. Sexton and Jean Thomas.

Dr. Swink, chairman of the Department of Business at DeKalb Community College, South Campus, received the B.S.S. and M.Ed. degrees from Mississippi State University and the Ph. D. degree from Georgia

State University. He is a consultant, writer and lecturer on human relations and financial management.

Peggy Beylouny is an instructor of nursing at Kennesaw Junior College. She received the B.S. degree in nursing from Skidmore College, Saratoga Springs, N.Y., and the M.A. degree in psychiatric-mental health nursing from the University of Washington in Seattle. Her experience includes nursing practice in geriatrics and public health, community nurse specialist and mental health nurse consultant in the U.S. Air Force Nurse Corps.

Betty C. Sexton, formerly assistant administrator of the Division of Nursing at Piedmont Hospital, received the B.S.N. degree from the University of Colorado -- Boulder, in Denver. She earned postgraduate cred-

its from Arizona State University. Ms. Sexton's experience includes in-service education at Kennesaw Hospital, clinical instructor at St. Joseph's Hospital School of Nursing in Phoenix and office and staff nurse.

Jean Thomas is director of hospital continuing education at Emory University Hospital. She holds the B.S. in nursing and M.N. degrees from Emory University and currently is engaged in doctoral study at Georgia State University. She has had experience as a staff nurse, head nurse, supervisor and instructor of nursing. A coordinator of staff development, Ms. Thomas has served as consultant in nursing leadership throughout the Southeast.

Information on workshop registration may be obtained from the Kennesaw Junior College community services office, 422-8770, ext. 334.

"A Rose Colored Musical World"

On a sunny afternoon, winter, spring, summer or fall, you may find Ronnie Dove on the golf course at his home in Franklin, Tennessee. When not "working" on the golf course, you will find Ronnie involved with his favorite pastime - singing. Singing comes natural to Ronnie, and he enjoys every minute of it. "I love to sing and I have love and compassion for people. I suppose this gives me whatever I have."

Ronnie's music career began back in his high school days. Since high school, he has come a long way. During the 1960's, Ronnie became a legend in the music world when he compiled 22 consecutive chart hits. In 1964, he came on strong with his first nationwide hit, "Say You." From there he turned out such sentimental favorites as "Right Or Wrong," "Kiss Away," "One Kiss For Old Times Sake," and many more.

Recently Ronnie came back with another popular demand hit "Things." Ronnie's music is anywhere from pop to country, and in any case, it comes direct from his heart and into yours. With all of his fans to back him up, Ronnie will continue his music career as far as his voice will take him.

Ronnie not only sings, but also writes and records much of his own material. His career is at its highest peak now, as he continues to open the hearts of millions of music lovers. Ronnie takes his love for music all over the country, from Lake Tahoe to Canada. In a recent nightclub engagement, one reviewer wrote, "The rose colored musical world of Ronnie Dove is as soothing as a glass of mellow wine: It tantalizes you, but softens your emotions until you've become intoxicated with its enchantment."

White performing on stage, Ronnie reaches back to his hits from the "past" right up to current releases. He touches the hearts of his audience from young to old, which goes to show that Ronnie Dove is a "Dynamite Entertainer" as well as a "Dynamite Individual!"



Robert Shaw

Continued from Page 2 by Barber, Bartok, Britten, Copland, Hindemith, Ives, and Poulenc bringing to the podium a personal association with many of these contemporary composers.

It was in recognition of his enormous scope that the Atlanta Symphony in 1966 chose Robert Shaw to turn their good symphony into a great one. And When Shaw came to Atlanta, at the beginning of the 1967-68 season, he plunged right in. With the aid of a Ford grant of \$1,750,000 he was able to expand the Symphony by fifteen musicians, form a new 60-voice Atlanta Symphony Chorus, and extend the musical season by adding more symphony concerts and introducing many special music series.

During the regular season much of Mr. Shaw's attention is devoted to his demanding schedule of conducting activities with the Atlanta

Symphony. However, guest conducting for other major orchestras as well as music festivals vie for his time.

For a number of years he has been associated with the Alaska Festival of Music in Anchorage, a festival which he and Julius Herford founded in 1956. He returned to Alaska in the summer of 1973 to serve as music director for the festival.

During the 1973-74 season Mr. Shaw was guest conductor of the Cincinnati Symphony Orchestra and the Pittsburgh Symphony at the Ambler Music Festival in Philadelphia and the Mostly Mozart Festival Orchestra at New York's Lincoln Center, both with workshop choruses from Westminster Choir College. He participated in choral programs and workshops at the University of Kentucky in Lexington; the Southern California Choral Assoc. in Los Angeles; the University of Montana in

Missoula; the University of Minnesota in Minneapolis; the Chemung Valley Arts Festival, Elmira, New York; the Ontario Choral Federation, Ontario, Canada; the Houston Choral Workshop, Houston, the Brevard Music Festival, Brevard, North Carolina; Indiana University's School of Music in Bloomington; and the Georgia All-State Chorus in Atlanta.

In 1973 Mr. Shaw was selected a recipient of the Governor's Award in the Arts by Governor Jimmy Carter, adding to a long list of distinguished awards. Mr. Shaw was cited for his outstanding service on behalf of the arts in enriching the lives of Georgia citizens and enhancing the cultural environment of the state.

In 1975 Mr. Shaw was awarded an honorary Doctorate from the Westminster Choir College in Princeton, New Jersey. He also was conductor with the Buffalo Philharmonic and Houston Sym-

NEED A PLACE TO LIVE???

EAST COBB BACHELOR FATHER needs two girl students, or a married couple, to provide after school and evening home and child care in exchange for room and board. 15 minutes from Kennesaw Junior College. I've got a large home, a 2nd grade girl and a 3rd grade boy. Could help with commuting expenses if needed. Start August 15 to 21.

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Jim Roose 3033 S. Meadow Court, Marietta, Ga. 30062
OFFICE 256-6638

WQXI Top 25 List

(1)	1.	Get Closer	Seals & Crofts	6
(2)	2.	Afternoon Delight	Starland Vocal Band	9
(4)	3.	I'm Easy	Keith Carradine	5
(3)	4.	Kiss and Say Goodbye	Manhattans	10
(9)	5.	Got To Get You Into My Life	Beatles	4
(5)	6.	Love Is Alive	Gary Wright	10
(12)	7.	Rock N' Roll Music	Beach Boys	5
(6)	8.	Turn The Beat Around	Viki Sue Robinson	7
(7)	9.	Steppin' Out	Neil Sedaka	6
(16)	10.	This Masquerade	Georga Benson	3
(10)	11.	Tear The Roof Off The Sucker	Parliment	7
(19)	12.	You're My Best Friend	Queen	3
(21)	13.	You Should Be Dancing	Bee Gees	4
(18)	14.	Baby I Love Your Way	Peter Frampton	4
(15)	15.	I've Been Loving You	Easy Street	6
(23)	16.	Let 'Em In	Wings	2
(14)	17.	The Boys Are Back In Town	Think Lizzy	8
(13)	18.	I'll Be Good To You	Brothers Johnson	9
(11)	19.	Moonlight Feels Right	Starbuck	12
(24)	20.	Let Her In	John Travolta	2
(8)	21.	Silly Love Songs	Wings	15
(25)	22.	Play That Funky Music	Wild Cherry	2
(ADD)	23.	Don't Go Breaking My Heart	Elton John & Kiki Dee	1
(ADD)	24.	Young Hearts Run Free	Candi Staton	1
(ADD)	25.	Nitty Gritty Rock 'N' Roll	Coyote McCloud	1