

Seattle Pacific University's

Music, Theatre, and Visual Arts Newsletter

# creators

Spring 2013

## Letters of Life

At 67, Holocaust survivor Sala Garncarz Kirschner decided to tell her family the secret she had kept for almost half a century.

It was a revelation: a collection of wartime letters in Polish, German, and Yiddish that Sala had received during her five years in Nazi labor camps.

Sala, the daughter of a Polish rabbi and teacher, had been taken from her home in 1940, when she was only 16. She hid the letters throughout her years of suffering, even as many of her friends and family members were sent away to death camps. Sala's act of preserving more than 350 letters and postcards gave her the heart to survive until liberation in 1945.

She waited until 1991 to tell her daughter that she had been imprisoned, and to give her the letters, hidden in what appeared to be a box for a game called "Spill and Spell."



Courtesy of the Sala Garncarz Kirschner Collection/Dorot Jewish Division/New York Public Library, Astor, Lenox, and Tilden Foundations

In time, those letters inspired her daughter, Ann Kirschner, to write a book called *Sala's Gift: My Mother's Holocaust Story*, which in turn inspired a play by Arlene Hutton.

This spring, Seattle Pacific University students in CORE 1000 will not only read the book, but they will also be able to see facsimiles of the letters (on loan from the New York City Library and the French Children of the Holocaust Foundation), meet Kirschner, and watch the Northwest premiere of the play *Letters to Sala* on campus. The public is welcome to join them for this moving production.

"I'm really excited for this play," says stage manager Nicole Song, a junior, who found after only a week of rehearsals that the script was "gripping me to the soul."

SPU will welcome both Kirschner and Hutton for a conversation with the audience.

"We try to do plays that fit with other classes," says George Scranton, SPU professor of theatre and the play's director. "Sala fits the curriculum in a number of ways: history, psychology, and more."

This is the fourth of Hutton's plays that Scranton has directed here. Hutton heard great things about his production of *As It Is in Heaven*, but she came to SPU in 2010 to see *Gulf View Drive* for herself. "I was overwhelmed with the SPU production," she says. "It was lovely, with a fine attention to detail and the best set design I've ever seen for that play."

The timing of this production coincides with Holocaust Remembrance Day (Yom Hashoah) on April 8, 2013. "We must keep telling the story of the Holocaust," says Hutton, "and learn lessons from those horrible times. It's important to know

the stories of our grandparents and to keep alive the memories of those who are no longer with us."

With rehearsals underway, Song says she's looking forward to what this will do for the campus community. "The main heart of the story is about connections," she says. "It's reminding me how important it is to stay in touch with people."

THE NORTHWEST PREMIERE OF

*Letters to Sala*

A PLAY BY ARLENE HUTTON

7:30 p.m., April 18–20, 25–27  
2 p.m. Matinee, April 27  
E.E. Bach Theatre, McKinley Hall

For tickets, call 206-281-2959, or visit  
[www.spu.edu/boxoffice](http://www.spu.edu/boxoffice)

Accompanying the play, a special exhibition of facsimiles of Sala's letters will be on display in McKinley Hall's Dorothy Boyd Kreider Gallery (downstairs from the theatre).





Student drum line of Civil War-era instruments annually thrills the crowd at SPU's Ivy Cutting ceremony the day before Commencement.



## The Drums of War

To be a drummer boy in the Civil War was one of the most dangerous positions in the regiment. Because it was his job to signal the troops to assemble, advance, or retreat, he was often targeted by the enemy. Every military commander understood: Kill the drummer and silence the drum and you will throw the opposing regiment into confusion and chaos.

Director of Percussion Studies Dan Adams owns six authentic Civil War drums, half ceremonial, half showing the scars of battle. "Each has its distinct voice," says Adams, "and produces a sound you cannot get from anything else." Years after acquiring them, he still gets spine-tingling chills whenever they are played, especially together. "I don't know a lot of other universities that use their historic drums in concert."

He knows that many collectors of the rare and expensive Civil War drums preserve them by leaving them to sit unseen on a shelf. He takes a different approach. "These things need to talk, to be heard. No two sound exactly alike." Like old sailing ships, the drums are constructed of whatever wood was available in the area at the time, mostly the maple and ash of the eastern hardwood forests.

The SPU Rope Drum Corps leads the processional of faculty and graduates at Ivy Cutting, plays

for area Memorial Day commemorations, regales audiences at the Northwest Percussion Festival, and performs at two campus concerts in winter and spring. The March 5 percussion concert in E.E. Bach Theatre was free, open to the public, and featured the historic drums.

It is the more advanced percussion students who are allowed the privilege of playing the Civil War drums, but still they receive a complete tutorial in how to keep the instruments tuned, their historical significance, and how to properly play and care for them. Adams, whose resonant voice bears a timbre not unlike the drums, smiles. "These drums instilled a sense of valor and patriotism in the soldiers of the Civil War. We treat the instruments with a lot of respect."

Adams' interest in the drums blossomed in his student days when he visited Civil War battlefields, bought a "pretty beat-up" battle drum to restore, and "got the bug." He has grown experienced in spotting fakes ("watch for makers labels on the inside of the drums") and always keeps his eyes peeled for additions to his collection. And he thinks back to those little drummer boys, most too young to fight, who risked their lives to guide the troops.



Dan Adams

## Great Voice Falls Silent



Jackie Koreski-McLachlan

When gifted with a trained professional voice, opportunities to be heard abound. When that voice belonged to a Seattle Pacific University adjunct instructor of voice, students received not only excellent technique, but performance wisdom that only comes from the deep resume of a veteran.

Adjunct professor and soprano Jackie Koreski-McLachlan was such an individual. Not only had she lent her voice to the Seattle Opera Program, 5<sup>th</sup> Avenue Theatre Company, and Seattle Civic Light Opera, she had recorded on a dozen movie soundtracks and provided voice-overs for IMAX, Fox TV, and other entertainment companies. She performed throughout the U.S. and Europe. In 2009, she sang at the Vatican for Pope Benedict XVI as part of an international Easter choir that included three of her SPU voice students.

Koreski-McLachlan, who died in November, taught private voice, class voice, opera workshop, musical theatre, and cabaret. The music adjudicator and clinician was a faithful member of Seattle's St. Alphonsus Catholic Church, where she was the resident soloist, cantor, and assistant choral activities director. Classical, yes, but her many interests also embraced Celtic, jazz, and pop styles.

"Jackie was one of our most treasured faculty members in the Music Department," says Carlene Brown, director of the department. "She was known for her sense of humor, her style and passion for teaching, her love of her students."

That sense of playful humor was center stage in the spring of 2004 when she supplied musical direction for the SPU production of *Green Eggs and Ham* — *Gertrude McFuzz and Other Seussical Fun*.

# Art as Expression and Revelation

Illustrator Sydney Jones thought long and hard about her senior art project. Besides comprising a major portion of her graduation requirement, the project would be on display in the Seattle Pacific Art Center Gallery for all Seattle to see. The challenge she set for herself? Show the human condition through children's storytelling. Not the air-brushed Disney version, but the original stories in all their darkness and light.

Take Pinocchio, for example. In her research, Jones discovered that in the actual story by Carlo Collodi, Pinocchio's flesh is ripped away by fish and he never does get to enjoy finally becoming a real boy. She set for herself the challenge of illustrating a book about Pinocchio "that shows the morbid truth while still keeping the innocence of the story intact."

It's what really happened versus what readers have been led to believe happened. Jones's project brief captures the artist's agony and ecstasy in making creative choices that ultimately become a finished vision: "Sketch endless amounts of pictures to find what style I am going for," she wrote, "and what looks best with the content of the book." The illustrations/new pictures major from Des Moines, Washington, hopes one day to write and illustrate children's stories commercially.

In January and February, the biennial Student Showcase featured work from a wide range of art students at all levels and included sculpture, metalwork, watercolor, charcoal, oil painting, digital media, and video.

Professor of Art Laura Lasworth, who has exhibited her paintings across the country, says that

through these significant projects her art students learn the sacrifice required to make art as vocation. "It's rewarding to see them find their voice." She remembers her first solo show as a professional. She, too, worried if she could meet the deadline and didn't sleep as the opening loomed.

*There are four senior shows between April 5 and June 7. The gallery at 3 West Cremona is open to the public 9 a.m. to 5 p.m., Monday through Friday. Admission is free.*



(Top) An early Sydney Jones sketch of Pinocchio attacked by fish. (Bottom) A more fully realized Pinocchio bleeding from his injuries.

## Part-Time Faculty Bring It

The Theatre and Music departments enjoy a broad network of professional associations in Seattle's thriving live theatre and music milieu — and beyond. Many of these associations come through the robust professional ties established by the theatre and music faculty, which includes Seattle Pacific University's well-connected adjunct faculty:

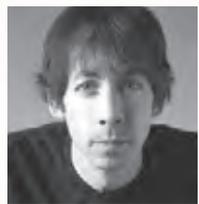


**Matthew Orme, Actor and Stage Combat Instructor.** A member of American Fight Directors, Orme has more than 20 years of stage combat experience.

His choreography has taken him to five states and internationally to Novosibirsk, Russia, with The Globe Theatre's productions of *The Nutcracker* and *Behind the Red Velvet Scenes*.

He has taught stage combat in many regional companies, including The Seattle Opera, the 5<sup>th</sup> Avenue Theatre, and the Missoula Children's Theatre. For SPU, the native of the Pacific Northwest teaches stage combat and has choreographed the physical violence within the plays *Bach at Leipzig*, *The Fantastics*, and *Rashomon*.

Orme's acting credits are many, including performances in *Henry V*, *Peter Pan*, and *Children of Eden*. He toured nationally with the Missoula Children's Theatre production of *Cinderella* and has worked with David Boushey's United Stuntmen's Association.



**C.T. Doescher, Director and Acting Instructor.**

A dialect coach and an instructor in "Advanced Acting Techniques," Doescher earned a master's degree in fine arts from the American Repertory Theatre/Moscow Art Theatre School Institute for Advanced Theatre Training at Harvard University. A transplant from New York City to Seattle five years ago, he has acted in the Seattle Public Theatre, Seattle Repertory Theatre, Seattle Shakespeare Company, and Tacoma Actor's Guild.

His regional theatre acting credits include the role of Prior in *Angels in America* (Stage West), Kokol in *Marat/Sade* (American Repertory Theatre), and Schmendiman in *Picasso at the Lapin Agile* (Merrimack Repertory Theatre).

Doescher received a crash course in Irish dialects by playing Charlie in Capitol Hill Art Center's long-running production of *Stones in His Pockets*. The results of his dialect work have been heard in Seattle Pacific stage productions, including *Dancing at Lughnasa*, *The Women of Lockerbie*, and *Much Ado About Nothing*. He will direct the final SPU play this season, *The Frog Prince*, May 21–25.



**Candace Vance, Actor and Acting Instructor.**

A 1995 graduate of the Seattle Pacific University Theatre Program, Vance has worked with several Seattle theatres, including Taproot Theatre Company, Seattle Shakespeare Company, and Book-It Repertory Theatre. Among her achievements beyond Seattle was a tour of Spain with *Romeo y Julieta*.

As an SPU undergraduate student, she performed in at least seven productions including *Godspell*, *The Tempest*, and what she calls "a life-changing (theatrical) experience" in *Painting Churches*.

She enjoys teaching in the Acting Track at SPU, and occasionally works with students who are interning at local professional theatres. Theatre students from SPU have earned a high reputation in the business for their skills, commitment, and drive. It is not unusual for a theatre company to request a student intern from Seattle Pacific.

### Adjunct Music Faculty Perform in New York City.

SPU adjunct music faculty members Rodger Burnett (horn), Ryan Schulz (tuba), Kim Zabelle (violin), and Meg Brennand (cello) traveled to the Big Apple in February on tour with the Pacific Northwest Ballet Orchestra. The orchestra accompanied the Pacific Northwest Ballet at the City Center performance hall.

# A Music Site Worth Sampling

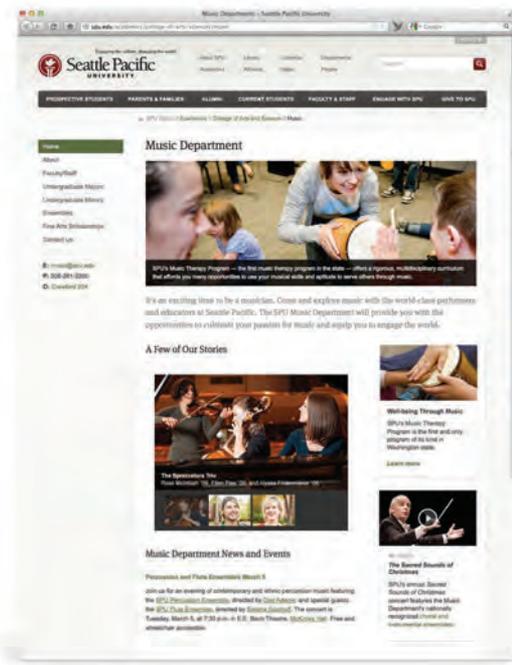
**T**hose with a passion for music, or who want to pursue the study of music, owe it to themselves to explore [spu.edu/music](http://spu.edu/music). The official site of the Seattle Pacific University Music Department, [spu.edu/music](http://spu.edu/music) puts musicians in touch with a wealth of rewarding information, including:

**Bios of more than 40 faculty members.** Well-known throughout the region, country, and world, they are professional, first-class educators, performers, clinicians, researchers, and adjudicators. SPU's major city location attracts outstanding local performers from regional orchestras, chamber ensembles, and other professional associations to the faculty.

**Current news about upcoming campus music events.** Most are free to the public and range from a trumpet quartet to a percussion concert, choir ensembles to orchestral showcases.

**Academic opportunities.** Learn about music majors and minors, including the first undergraduate music therapy program in Washington state, and the rich performance options presented by 17 music ensembles.

**Music scholarships.** Why not apply for one of the more than 100 music scholarships awarded each year? [spu.edu/music](http://spu.edu/music) tells you how.



## Maestro Marsh Steps Down



Gerry Marsh

**I**n 2002 when Commencement program organizers desired more regal flair for the procession of Seattle Pacific University faculty and graduating seniors, Gerry Marsh, director of the Symphonic Wind Ensemble, found and purchased four herald trumpets. They had been used only once — at the opening ceremonies of the Winter Olympic Games in Salt Lake City that same year.

Marsh is retiring after 15 years as a music instructor and director of the music technology program. He continues as maestro of the Cascade Youth Symphony, where his baton has fearlessly waved for almost 30 years.

To Professor of Music Eric Hanson, Marsh is the epitome of servant leadership. “Always an encourager and defender of those whom he called ‘the good and faithful people’ in his performing groups, he was never afraid to stand up for what is right.”

Known for his panache at the podium, Marsh possessed extensive experience as an educator, performer, conductor, and choir master and was frequently involved as a guest conductor, clinician, and adjudicator for music festivals. A member of the inaugural Washington Music Educators Association Hall of Fame, he conducted music seminars throughout the Northwest, Canada, and England. Upon the occasion of an award honoring his 25<sup>th</sup> anniversary as conductor of the CYSO, the special presentation was made by Gerard Schwarz, conductor of the Seattle Symphony Orchestra.

## Spring Arts Calendar

April 18–20, 25–27

### Letters to Sala

**F**A play by Arlene Hutton, based on the book *Sala's Gift: My Mother's Holocaust Story* by Ann Kirschner. The true story of a young girl interned in Nazi labor camps kept alive by more than 300 letters of hope mailed or smuggled to her by family and friends on the outside. Matinee April 27, 2 p.m. E.E. Bach Theatre.

May 17

### Symphonic Wind Ensemble Concert

First Free Methodist Church (adjacent to campus).

May 21–25

### The Frog Prince

**F**A play by David Mamet. A twist on the classic Brothers Grimm fairy tale. Entertainment for the whole family. Matinee-only May 25, 2 p.m. McKinley Backstage Theatre.

May 28

### Percussion Ensemble Concert

E.E. Bach Theatre.

May 30

### Symphony Orchestra Concert

First Free Methodist Church (adjacent to campus).

May 31

### Choral Concert

Features Concert Choir, Chamber Singers, Men's Choir, and Women's Choir. First Free Methodist Church (adjacent to campus).

**F** Ticket required. Call Fine Arts Box Office at 206-281-2959.

All performances are open to the public and begin at 7:30 p.m. (except 2 p.m. Matinee). For ticket and other information, [spu.edu/finearts](http://spu.edu/finearts), or call 206-281-2959.

[www.spu.edu/finearts](http://www.spu.edu/finearts)  
Visit our website!

**Attend** a story of hope and survival.

**Agonize** alongside student artists.

**Imagine** the dangers of a drummer boy.

**Cross** swords with a stage fighter.



**Inside!**

# creators