

Journalists Recognized by Capital Times

By Jan Travers

Three Penn State Harrisburg students were chosen as the first recipients of the *Excellence in Student Journalism* Award for the 1987 fall semester.

The award, created by the *Capital Times* in an effort to recognize those student journalists who strive for perfection, will be presented at the conclusion of each semester.

Recognized for the fall semester awards were: First place - Michele Hart, "Would I Be Tolerant of Another with AIDS?" (October 28); Second Place - Charlie Heiser, "Hanoi Hilton" Movie Review," (October 7); Third Place - Joe Kupec, "Penn State Has a Conductor in the House," (October 7). Each winner received a certificate of recognition and a check in the amount of \$50, 25, 10 respectively.

The winners were chosen by a panel consisting of Mike Breslin-director of community relations, Janet Widoff-student activities coordinator, and Peg O'Hara-dean of student affairs. At the conclusion of the semester, each panelist forwarded his or her top picks to the editor of the *Capital Times*. The editor, ineligible for the competition, then made the final decision based on the panelist's choices.

Details about the competition, which is open to any student at Penn State Harrisburg, are available on campus bulletin boards or from the *Capital Times* office in room W-129.

Penn State Has a Conductor in the House

By Joe Kupec

If you have been hearing music down near the Lion's Den on Wednesday evenings and it sounds like Vivaldi, Telemann, Bach, or Mozart, it is probably originating from Room W12.

Since the semester began, many curious students have looked in on Dr. Ronald Schafer's CMOS 212 class, The Development of The Concerto. Each Wednesday during the fall semester, Dr. Schafer guides a diverse class ranging from Music majors to Engineering Technology majors through the development of the concerto form.

Diversity is something this Lancaster native deals with daily. His schedule takes him from class in the basement of the Olmstead Building to the director's podium at Hershey Theatre. In between, Schafer acts as the music director for the Harrisburg Youth Symphony Orchestra and serves as the string specialist for the Derry Township school district.

His strong emphasis in music education is reflected in Schafer's academic background. He received a B.S. in Music Education from Westchester State College and both his masters and doctorate degrees from The Pennsylvania State University. During his residence at the university, he studied under Raymond Page of The Alard String Quartet and served as assistant conductor of The Pennsylvania State University Symphony Orchestra.

Musical interests and development for Schafer came together when

he was in seventh grade. His music teacher, who stimulated his developing interest in music and the arts, was the catalyst that directed his musical development.

Later, in high school, Schafer had the opportunity to play string bass in a jazz quintet. Again, this group was influenced by a music instructor who enjoyed the style of Dave Brubeck, which was popular at the time. But it was his involvement in the high school orchestra, both as an instrumentalist and student conductor, that made the greatest impression on Schafer the student.

His experience conducting at several high school concerts led to the choice of a Music Education major, with a Conducting minor; which he later expanded on and today employs both in his activities as instructor-director-conductor.

When asked about the challenge of getting young people, who are familiar with MTV and 3-4 minute music, to listen to the classics, Schafer is optimistic.

"If young people are regularly exposed to good music literature, they soon learn to appreciate and enjoy it," he said.

He points out that, "My daughter, who is in ninth grade and a violinist, enjoys U-2, but she also enjoys playing Bach and Handel."

At the youth symphony level, Dr. Schafer finds the students bring a high level of interest and energy to practice sessions.

"They tend to be a hands-on

type of student who want to try new works. These young people are looking for a challenge and the opportunity to play a composition without transcription (altering the composer's original). The challenge of playing original compositions successfully produces enthusiasm in the students," he said.

"Music programs at American schools are quite different from those in Europe," according to Schafer. Here we tend to have "music for the masses." Everyone has a general exposure and opportunity to participate or play in an orchestra or band. In Europe, the emphasis is to specialize early on. By the time a young person has reached early adolescence, parents and instructors know where the pupil's musical talents lie. Early recognition of talent, combined with state-sponsored schools for the arts, result in virtuoso playing and quality technique.

However, Schafer noted during a trip to Europe that major orchestras in the United States are on par with their European counterparts. "The appreciation for the arts at a local level is fantastic. People in the communities play well there because the music is so much a part of the culture," he said.

The relationship between the development of a culture and parallel changes in its music is just one element Schafer uses in exploring the development of the concerto. Starting in the Middle Ages and on through the Baroque he explains how the shift from voice to instrument, liturgical music to secular music, and the evolution of the instruments and playing styles shaped the various works from different periods.

After realizing that some students in class did not know what a viola was, he arranged to have one of the Music majors who played the viola to bring her instrument to class and demonstrate the tonal difference between it and a violin. After playing a few notes, Schafer took the instrument and demonstrated trills and stops for students unfamiliar with music terminology.

Is there much difference between the lecturers' and conductors' podiums? According to Schafer, the big difference is in controlling the material.

"In a concert the musical score controls the music. While I have an interpretation. In the classroom I must exercise judgment over all of the material in the text. Suddenly I have to be selective of what to emphasize as being important and there is so much good material to choose from," Schafer said.

Above all else, in class he "tries to make music enjoyable."

Mike King to speak at Capital

By Randy Zmoleck

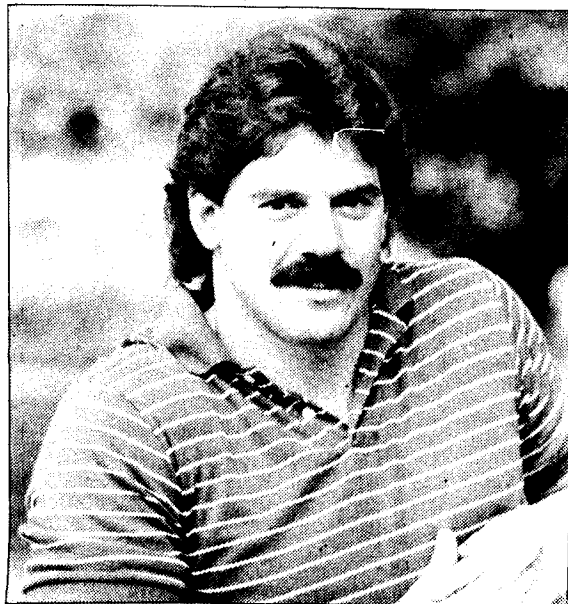
One hundred, twenty days after he pushed his wheelchair out of Fairbanks, Alaska, Mike King arrived in Washington, D. C. . This was the end of an incredible 5,600 mile journey across the United States and Canada, one which no one had ever accomplished before.

King will be on this campus at the invitation of the Capital Christian Fellowship. He will share his story about his accident, rehabilitation, the Alaskan trip, and about being handicapped. He will be in the Gallery Lounge on Thurs., Feb. 4 at 12:00 pm, and all are invited to hear his remarkable testimony.

Paralyzed from the waist down from a motorcycle accident seven years earlier, this trip was yet another challenge for the determined King. The journey, however, was not just for himself. In his book, King said "I was going to make it the whole way to Washington, D.C. and I hoped that along the way I would somehow give

courage to handicapped people to find determination within to get out and do something with their lives."

On August 28, 1985, King rolled up to the Capitol building steps in Washington, D.C. completing his challenging journey. His personal story is one that you won't soon forget.



Mike King will be on campus Feb. 4, in the Gallery Lounge, to speak about his trek across the country in a wheelchair.

TYPISTS
Hundreds weekly at home!
Write P.O. Box 17
Clark, NJ 07066

Joe Kupec's feature article was awarded third place in the Fall 1987 Capital Times Excellence in Student Journalism competition. He is also the graphic artist for the Cap Times.