

Thomas Wirtel
233 Rosario Blvd.
Sante Fe
New Mexico 87501

July 30, 1983

TO WHOM IT MAY CONCERN

I first encountered Bhagwan Shree Rajneesh through his many excellent publications. I was so impressed by his insights into the creative process as applied to the fine arts, that I took a leave of absence from my teaching position at the University of Illinois in order to take a closer look at this exceptionally gifted man and his work. I visited the Shree Rajneesh Ashram in Poona, India for seven intense weeks, and then returned to the U.S. much renewed as an educator, composer, and professional trumpet player.

This man introduced me to many new teaching techniques and methods which I have since tested out in my work with students and colleagues alike with enormous success. (See enclosed article.) Several visits to the Rajneesh Commune in Oregon have been a continued and intensified inspiration to me as an artist. Many hidden areas in my artistic abilities are now unfolding rapidly as a direct consequence of Bhagwan's silent communion with me whenever I play or compose. I certainly consider him to be the primary influence on my own continued development as a musician and teacher.

During my second visit in March, 1983, my meditations in the presence of the Master reached a new level of depth. Aside from the direct benefits of these mystical processes I was surprised to discover that my technique as a trumpet player had made an unexpected spontaneous improvement. Upon return home, many longstanding problems and limitations with my instrument simply disappeared! I attribute these unexpected jumps towards growth and maturity to be a direct result of my meditations in the presence of the Master. I have been meditating for years on my own with gradual increases in awareness as a result of continued effort. When Bhagwan Shree Rajneesh is present, meditation takes on an entirely new dimension which had previously been totally unknown to me. It is as if a door opens, and barriers simply dissolve, and one experiences a clarity and stillness which was previously impossible to obtain on one's own.

The processes discussed above have had a profound effect on the quality of my personal and professional life. Most certainly, I have become more relaxed, and with this new relaxation has come the disappearance of friction in my relationships with colleagues, friends, and loved ones. Additionally, the quality, quantity, and efficiency of my work have been improved beyond all expectation.

EXHIBIT "A-693"

I have just recently (the third visit to Rajneeshpuram, July 1983) enjoyed the privilege of performing music in the presence of Bhagwan Shree Rajneesh for seven consecutive days during the morning Satsang at the Second Annual World Celebration. I repeatedly experienced a spontaneous heightening of artistic perception as a result of Bhagwan's presence while I was playing music for him. As with my prior experiences with him in meditation, it is as if a new door opens, and previously unknown artistic directions become immediately present and available for use. These experiences are no mere illusion or self-deception. These performances were recorded, and I have had a chance to review them in depth and with a sober critical ear.

Accordingly, the purpose of this letter is to verify that Bhagwan Shree Rajneesh is a man of rare and deep insight into the processes which produce works of art; and most certainly, it is my sincere recommendation that he be welcomed to stay in the U.S.A. as long as he wishes to be here.

Enclosed is a summary of my qualifications for your review.

Sincerely yours,

Thomas K. Wirtel, D.
Thomas Wirtel

enclosure:

THOMAS WIRTEL
233 Rosario Blvd.
Sante Fe, New Mexico 87501

RESUME
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Born: May 26, 1937, St. Louis, Mo.

EDUCATION: Bachelor of Music - North Texas State University
Master of Music - North Texas State University
Doctor of Music - Indiana University (Music
Composition)

PROFESSIONAL EXPERIENCE:

TEACHER: Taught Music Composition, Music Theory, Jazz,
Electronic Music and Multi-Media Productions at
East Texas State University 1967-1974.

RANK: Assistant Professor (with tenure)
Associate Member of Graduate Faculty
Composer in Residence
Director of Jazz Studies
Director of Electronic Music

PLAYER: Has played (or recorded) with: Stan Kenton, Henry
Mancini, Nelson Riddle, Don Jacoby, Ralph Martieri,
Buddy Morrow, Richard Maltby, Ted Weems, etc.

WRITER: Composer-in-Residence with the Dallas Symphony
Orchestra (1966-67 season); Staff arranger for the
Dallas Jazz Orchestra (1973-76); Free-lance writer
in the Dallas area, including publications (KSM).

AWARDS AND GRANTS:

TEACHER: Three (3) Faculty Research Grants (ETSU) to develop
an Electronic Music Studio, correlate a teaching
curriculum and produce large works in Multi-Media,
usually employing dance and visuals with electroni-
cally synthesized sound. Aided in the design of the

new Opera and Experimental Music Performance Hall.

PLAYER: Best Jazz Soloist, 1961, Collegiate Jazz Festival at Notre Dame. In 1963, I was the subject of a United States Information Agency film "Patterns in Jazz", for which I wrote music, performed, acted in the film as the central character, and edited the sound track.

COMPOSER: Rockefeller Performance Grant, 1961, Dallas Symphony performed my "Movement for String Orchestra"; Fromm Foundation Prize, 1964, for "Sonata for Violin and Piano"; appointment to the MacDowell Colony, 1966; Texas State Composers Award (1966) for "Concertino for Orchestra"; Friends of Music Scholarship (IU) for creative excellence.

1966-67: I was one of four recipients of a large grant (\$9000) from the Rockefeller Foundation to be Composer-in-Residence with a major U.S. Symphony Orchestra. I was associated with the Dallas Symphony Orchestra for a year, during which time I composed a large work for them - "Polarities for Orchestra" - which was subsequently accepted by the graduate faculty at Indiana University as my doctoral dissertation. In addition, the Dallas Symphony performed my "Concertino for Orchestra" three times during the season. We also produced and narrated a TV show and recording together (Turnabout: TV 34145S).

Listed, International Who's Who in Music, 1975

RECENT ACTIVITIES (1974-81)

In 1974 I left the teaching profession in order to pursue my interests in jazz performance. In Dallas, Texas (1974-76) I worked with jazz singer, Gloria Morgan, and served as staff arranger and trumpet soloist with the Dallas Jazz Orchestra.

In 1976 I moved to Chicago, where I worked as a free-lance trumpet player and writer, continuing to teach (on a part-time basis) at the University of Illinois in Urbana. I am currently performing with the Gloria Morgan Band, Warren Kime's Brass Impact II, and am serving as staff arranger and trumpet soloist with Chicago's Jazz Members Big Band.

For information on recent publications and performances, see supplementary lists.

DSO Given Composer By Rockefeller Fund

By JOHN ARCOIN

The Dallas Symphony Orchestra is one of the four major orchestras in America that has been selected to have a composer in residence for the coming season as a result of a grant from the Rockefeller Foundation. The composer chosen for Dallas is 29-year-old Thomas Wirtel, formerly of St. Louis, but a graduate of North Texas State University in Denton.

The wheels for the grant were set in motion last year when Dallas conductor Donald Johanos was in New York. Martin Bookspan of the Rockefeller program asked Johanos to come by and discuss it with him. He told Johanos how the program functioned: the foundation pays for all of the composer's expenses, living and otherwise, but, unlike some grants, there would be no payment to the orchestra. Johanos was immediately enthusiastic about the program and told Bookspan that he felt certain the DSO would like to participate.

"I felt from the beginning," Johanos noted, "that it would be more advantageous to help a young composer than an established, much-performed one. As several names had to be submitted for consideration by the Rockefeller Foundation, I asked Samuel Adler at North Texas if he would make some suggestions. It was Adler that brought Wirtel to my attention. Wirtel had studied with him, and Adler was very interested in Wirtel's future and very complimentary about his work.

"AFTER RECEIVING scores and tapes, I too was greatly impressed and agreed with Adler. Though we submitted several names, we especially recommended Wirtel, and the Rockefeller

people agreed with us. I feel strongly that this program should do more than just support a composer. I want it to be a meaningful thing both for him and the community. I want him to come in frequent contact with the players and the audience.

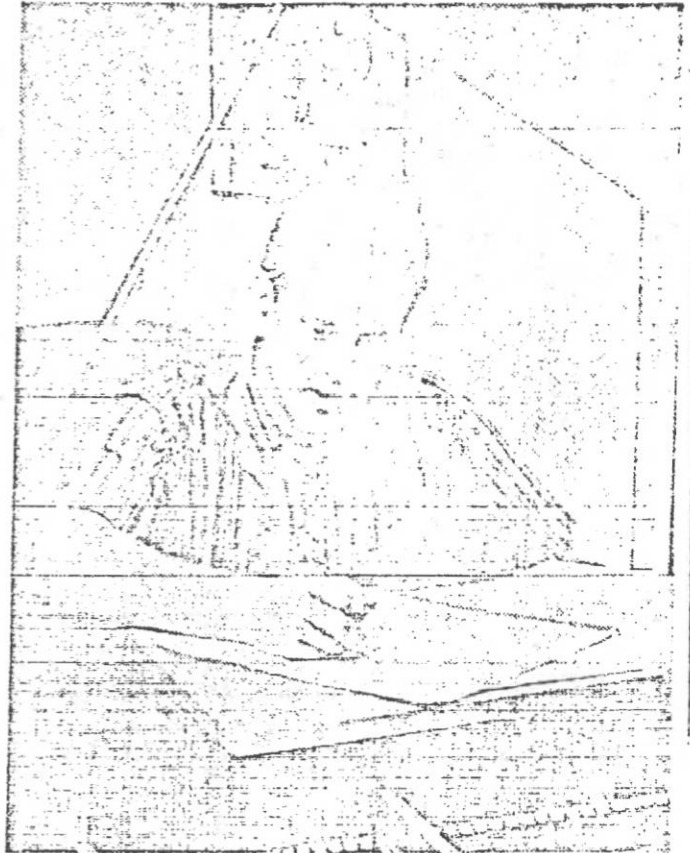
"In line with this I am putting Wirtel in charge of a television program the orchestra will be taping on Sept. 25. He will take a week planned for our first concert of the season, Hindemith's 'Symphonic Metamorphoses of Themes by Weber' and tear the piece apart and put it together again, showing how the work was made. We will also use the work as an introduction to the instruments of the orchestra. I also want to leave time for Wirtel to write, especially as he is in the middle of a large work for orchestra I plan to premiere this season."

Wirtel originally planned a career in engineering, and to that end he entered Oberlin College in 1955. However, he studied music along with engineering, his interests centering primarily on jazz. Soon realizing that he wished

to study music full time, he transferred to North Texas because of its well-known jazz department. In Denton, he completed his Bachelor's degree cum laude, and then a master's degree in composition under Adler.

IN THE summer of 1964, while studying with French composer Darius Milhaud in Aspen, Wirtel was awarded a Fromm Foundation prize for his Sonata No. 1 for Violin and Piano. This past spring his Concertino for Orchestra was chosen from 48 works submitted for performance at the Tri-State Composer's Conference. This past summer Wirtel had an appointment to the MacDowell Colony at Peterborough, N.H., after completing course work at Indiana University for his doctorate under Bernard Heiden.

His list of compositions to date



Dallas News Staff Photo.

Thomas Wirtel, composer-in-residence with the Dallas Symphony this season on a Rockefeller grant, is at work on a new piece for orchestra, as yet untitled, which will be premiered by the DSO.

include Two Movements for Trumpet and Piano, Four Pieces for String Quartet, the Concertino for Orchestra, Three pieces for Piano, the Violin Sonata, Five Pieces for Chamber Ensemble, and Music for Winds, Percussion and Prepared Piano.