Asia Trip Builds Bridges, Connects Alumni and Friends

by Art DeLaurier Jr.

In recounting his recent trip to Asia, Interlochen President Rich Odell is expansive, almost ebullient about the warm welcome he and his wife, Joyce, received from alumni, parents, friends, prospective students, educators, artists, and all-around lovers of the arts. "It was even more rewarding than we had anticipated," he says. "The people were warm, loving, caring, generous—we were overwhelmed by their tremendous appreciation for Interlochen and what it means to them and their families."

The late-February, early-March trip—a 16-day whirlwind tour of four countries, including Japan, Korea, Taiwan, and China; and six cities: Tokyo, Seoul, Taipei, Beijing, Shanghai, and Hong Kong—was a chance for Interlochen to reconnect with its Asian alumni and parents. "We wanted to say thank you to all the people who have been so generous in lending us their children," says Odell, adding that the trip has given him a richer appreciation for the sacrifices many families have made to give their children the opportunity to attend Interlochen.

Academy graduate Melanie Drane, who hosted a reception for about 35 alumni at her home in Tokyo, says the president’s trip reinvigorated many overseas alums. "We were thrilled to find each other again after many years without any contact from the Interlochen community," she says, calling the gathering at her home, which featured performances by alumni, "spontaneous combustion—what excitement and enthusiasm!"

"At Interlochen, one of the greatest aspects of the community was that people’s appreciation of the arts extended beyond that of their own discipline," she says. "At the Tokyo reception held in my home, that was evident again. We were a group from many different fields, ranging from creative writing and sculpture to flute and jazz vocals, but when individual musicians performed, the group was transfixed; there was a warmth of appreciation that swelled around the room."

"There was a real abiding love for Interlochen," Odell says. "Absence hasn’t made the heart less fond."

Another reason for going to Asia was to look at ways to create cultural-exchange opportunities for Interlochen, says Odell, who met with heads of arts schools and conservatories. He even had an impromptu visit with the Chinese minister of culture, whom he said promised to commit money to send education leaders to visit Interlochen. "That, perhaps, will be the highlight of their musical careers: performing on the stages of Lincoln Center, in New York City, before the likes of Wynton Marsalis, Slide Hampton, Paul Jeffrey, Branford Marsalis, and David Sanborn."

Seventeen members of the Interlochen Arts Academy Jazz Ensemble had that privilege May 15 and 16, when they participated in the third annual Jazz at Lincoln Center Essentially Ellington High School Jazz Band Competition and Festival. Interlochen was one of 15 bands chosen to compete from the 26 states east of the Mississippi River, with 582 bands responding and 137 bands applying for the honor. Winner of the event was Hall High School of West Hartford, Connecticut.

Although Interlochen was not among the three top-placing schools, "It may well be the highlight of their musical careers: performing on the stages of Lincoln Center, in New York City, before the likes of Wynton Marsalis, Slide Hampton, Paul Jeffrey, Branford Marsalis, and David Sanborn."

Interlochen Jazzes Lincoln Center

by Der Smith

For the Interlochen Jazz Ensemble, it was a weekend packed with big moments. Not only did they play in the most prestigious performance hall anywhere, but they performed for some of the best professional jazz musicians of the day. They rubbed elbows and jammed with the top bands in the country, and traded names and numbers in what might well steer their careers and impact their futures.

Perhaps Interlochen trumpet player David Masterson summed up everyone’s feelings best when he proudly slid down a bannister at Lincoln Center, leaving an indelible mark on the seat of his pants. "Just think of how many great musicians have touched that spot," he whispered in sheer awe.
Asia Trip Builds Bridges (continued)

I understand, was a significant commitment to receive on the spur of the moment from the Chinese government."

Much of his discussion with educators and officials was about bringing groups from Asia to Interlochen to perform and conduct master classes. They also talked about creating a tour of conservatories and other arts schools like Interlochen. "While they're here, we would videotape and create instructional material that could be used nationwide in our distance-learning program to supplement public schools and help our children better appreciate the art forms and techniques of these countries," says Odell.

The exchange would work both ways. Odell says, explaining that some of the talk was about Asian musicians taking part in workshops and master classes conducted by Interlochen faculty, both in the U.S. and abroad. "They expressed a keen interest in jazz music, jazz dance, and musical theater," he says of the arts leaders he met. "We found a tremendous willingness on their part to collaborate, and we talked about ways we could bridge these cultural gaps."

One highlight of the trip: A performance at the Shanghai Conservatory, which featured young people, ages 8 to 18, playing authentic Chinese instruments. "It was absolutely breathtaking," says Odell, who adds, "We want to make sure that as an institution we are giving kids the opportunity to be exposed to some of these things."

Part of the reason I'm intrigued by this is that I see more and more artists in the U.S. beginning to use these instruments," says Odell. "because these instruments create sounds that are not yet duplicable through technology, at least not with the same richness."

While Western artists often borrow from their Eastern counterparts, they usually don't acknowledge the debt. "We don't embrace it here," he says. "We don't talk about it as their culture; we take it as our own."

The trip also gave Odell a deeper understanding of the strong sense of community in many of these countries—the way people are pulling together and making individual sacrifices during the current region-wide economic crisis. He cites Korea as one example, and tells how people have sold their gold to provide hard currency to fund the government. "We saw a society that has recognized the struggles it's had, has dealt with them, and is already on the road to recovery," he says. "They are already talking about when this [the crisis] is over."

Likewise, Odell says Interlochen is looking forward to the future, which he hopes will feature more collaboration and a better understanding among cultures. "We all need to have a better understanding of all cultures because we are becoming a smaller world."

Jazz at Lincoln Center (continued)

bands during the two day event, jazz studies director and conductor Bill Sears was thrilled with the experience. "We played well," he said on the plane trip back to northern Michigan. "I am elated with the opportunity for our students. I take great pride in qualifying for the competition, and that the Academy was so supportive of our going and showcasing our talent."

And talent there was. Interlochen received two "Outstanding Soloist" awards, which were presented to junior trumpet player Omar Butler of Southfield, Michigan, and string bass player Arie Werbrouck, a junior from McLean, Virginia.

"Jazz music is joyful," said renowned trumpet player Wynton Marsalis, the Festival's artistic director, who told the students in Avery Fisher Hall to always play that way, feeling every single dynamic note. "These bands are capturing the spirit of Ellington's music. The bands are 30 to 40 percent better than last year and there are many, many better soloists here."

He and the other jazz greats who served as judges expected the students to give pointers and observations to the bands, counseling them to listen as a unit, to play with feeling and not necessarily with force, and to strengthen their rhythm sections.

Among the memorable moments during their trip to the Big Apple was Wynton Marsalis' comment to Omar Butler after hearing his solo during the Ellington piece "Cotton tail." 'I'm watchin' you,' he told the tall, lanky horn player who charmed the audience with his improvisation of high notes and trills. "Keep shedding (i.e., practicing in the woodshed) and keep callin' (i.e., stay in touch)." Omar was left speechless, able only to shake his head and grin for some time after the exchange. There were slaps on the back and hugs from these elite members for Arie Werbrouck while receiving his award on stage, and when four-year senior Geoff Milinarick, from Clare, Michigan, offered a handshake to Wynton Marsalis following their performance, he received a bear hug instead, which conveyed much more than words.

"We hope Interlochen will enter again next year when this becomes a national competition," said Rodney Whitaker, Lincoln Center Jazz Orchestra bassist who spent a day with the Academy ensemble on campus as their clinician prior to the competition. "This is where the networking occurs that's so valuable, and it helps the students see the level of competition to expect."

The Interlochen Jazz Ensemble includes reeds Cesar Alvarez, Brian Anderesen, Rob Haight, Geoff Milinarick, Jason Murray; trumpets Omar Butler, Sean Maness, David Masterson, Mark Tipton; trombones Jonathan Lombardo, Shannon McLeod, Tim Norris, John Whitener; Ben Simon on guitar, Kyle Forester on piano, Arie Werbrouck on bass, and Brian Curry on drums.
New Theatre Symbol of Campaign’s Success

by Art DeLaurier Jr.

On Saturday, July 25, 1998, the Campaign for Interlochen will reach a new stage—or rather, theatre—as the dedication of the New Theatre signals a major step toward the goal of making Interlochen the world leader in arts education in the 21st century.

"All art requires foundations of knowledge," says Interlochen President Rich Odell. "The New Theatre building is the first of numerous new or renovated facilities designed to ensure all students have good spaces in which to build these foundations."

Academy Theatre Arts Chair David Montee says the state-of-the-art facility will enhance Interlochen's current theatre program. "The New Theatre will give us two venues for performances, which gives us a lot more flexibility than we've had lately [with Grunow closed]."

Since shows are usually three weeks apart, the New Theatre will mean that one show can be rehearsing while another is performing.

The 11,000-square-foot facility will also give the theatre arts department a central teaching location, says Montee. "That means we'll be closer as faculty," he says, adding that benefits will include being able to try block, or concentrated, scheduling, which will result in more intensive study.

The audience, too, will share in the benefits of the new theatre. "It will be a real plus for audience comfort," says Montee, explaining that the new air-conditioning and heating systems will be housed in a separate building, meaning that the air or heat can be on without drowning out the performance. The theatre's central location (right next to Corson Auditorium) will make it more accessible to the community, and the bigger lobby and fixed seating should also add to its appeal.

"Overall, I think it will enhance the whole theatrical experience," Montee says. "When the audience feels good, they give more to the kids, and the kids give more to the performance."

The theatre's dedication will be a part of a special weekend, in which major donors will get a chance to meet with trustees to discuss Interlochen's future, as well as celebrate the New Theatre.

Other Signs of Success

The Campaign for Interlochen, an unprecedented five-year $45 million initiative to prepare for the next century, has already raised $39 million as it moves into its final two years.

Of the Campaign's four components—scholarships, endowment, renovation and restoration, and new construction—the latter two offer the most visible evidence of the Campaign's success thus far, as well as a glimpse into what Interlochen will look like in the future.

Two residence halls have already been completely renovated, as have many cabins. The first half of the renovation and restoration plan will be completed by this summer; the second half by summer 1999.

The Campaign's $17 million construction plan will feature a new music complex in the center of campus, the first part of which, a $4 million piano-percussion wing, will be completed later this summer.

Look for complete details on the new piano-percussion wing, as well as plans for the rest of the music complex, in the Fall 1998 issue of Crescendo.
Academy Students Share Magic of Arts

by Art Delaurier Jr.

Most Academy students talk about coming to Interlochen and meeting for the first time in their lives a tremendous sense of belonging. Among peers who share their love and devotion to the arts, they flower, come into their own. They inspire, support, and nurture one another. They share the perception of honoring their respective crafts, and the occasional burst of inspiration that can only be described as magical. They infuse each other with a sense that almost anything can be accomplished. And when they leave they’re ready to tackle the world.

Many go on and spread the magic of the arts, whether as performers, teachers, parents, or mentors. But what if they could take that magic, that energy, that creativity while it’s still white-hot, and reach beyond Interlochen into the outside world? What if they could reach other kids, many of whom haven’t had the same advantages, and inspire them the way they inspire each other.

Well, the answer to those questions is just down the road from the world famous arts academy at Interlochen Community School, where one Monday each month Academy students share the magic of the arts with elementary kids who welcome the opportunity to be inspired.

The program, initiated and managed by Academy senior and student council president Ken Jones, provides an opportunity for grade-school students to experience the arts of music, writing, theatre, and dance firsthand. Jones says the idea sprang from wanting to give something back to the community. "I felt cut off from community service, and I knew other students who felt the same way."

Over 100 Academy students have been involved in the program, which has given the school’s 400-plus elementary students the chance to participate in the arts. One of the highlights, Jones says, was a creative writing student taking 20 random words supplied by the eager young artists and beating them into poetry with a drum. Other sessions included working with the lads to make hand-bound books, having them practice the dance movements for the “Nutcracker,” and getting them to do exercises to get into character for the musical “Into the Woods.”

"The Academy students have been wonderful," says Community School music teacher Peggy Pierson, who has played a key role in organizing the joint-school project, which has become part of the district’s Partners In Education program. "They’ve brought such creative energy, such talent, such variety—our kids have been really enthusiastic."

Pierson says that the Academy students have made the arts accessible to grade-schoolers by encouraging hands-on participation. "They come to share, not show," she says. "They’ve been very sensitive, very attuned to the needs of the younger students." She describes as a special treat the day a bassoon quartet came to play "Peter and the Wolf," narrated by Ken Jones. "They used jazz to introduce the themes," she says. "It was so hysterical. They made it a lot of fun."

Above all, Pierson says, the program has given the younger students the opportunity to be inspired. "It really gives them a sense of hope, a sense of excitement—especially when they see that, hey, these people don’t look any different than we do. It gives them a feeling that things are attainable."

The school’s principal, Glenn Solowiej, echoes her feelings, explaining that, for reasons of economics, many of his students haven’t had much opportunity to experience the arts. He says his students don’t, for example, do well on the part of the state-man­dated MEAP (Michigan Educational Assessment Program) test that requires them to draw from their own personal experiences beyond the text. "They don’t have many experiences to pull from," he says, "so I think that, in part, this is giving them the opportunity to build on their library of experiences." He also believes that children exposed to the arts tend to be more success­ful later in life.

Energy to spare

Even among his energetic peers, Ken Jones stands out like a human dynamo.

"I like being active, being involved," says the recent Interlochen graduate, who sums up his personal philosophy with a line from the book Auntie Mame: "Life is a banquet, and some poor suckers are starv­ing to death."

Not Jones, who always kept his plate full while at Interlochen, loading up on the arts, academics—and still reaching for more. He says Interlochen has been the perfect outlet for his creative energy, "I never had an adjustment problem coming here," he says. "I’ve thrived. In many ways it’s been the perfect place for me.

Jones credits Interlochen with helping him find himself. The Texas native started out as a voice major, then spent his next year in theatre, before finally finding his calling in visual arts. "I’ve always enjoyed making things with my hands," he explains, "only I never thought about pursuing it. Interlochen helped me find what I really wanted to do."

His goal is to become a fashion designer or to work in fashion marketing, but first he plans to attend Brown University. "Brown seems like it was built for me," he says, explaining that it has a small-town feeling and yet is close to both Boston and New York. The fact that the Rhode Island School of Design is right across the street influenced his decision, but for now he plans to pursue a liberal arts education. "I’ll probably major in international relations and minor in art," he says. 
Alumni Bring Arts to 600 Detroit Youth: “I am” Program Marks One Year Anniversary

Interlochen senior Leslie Goldman

One year has passed since Interlochen launched a unique program in Detroit called “I am”—Interlochen Arts Mentoring. By all accounts, it is making a tremendous impact. Aimed at bringing the arts to at-risk children, “I am” puts the talents, training, and energy of Interlochen alumni to work as volunteers in their own community.

This winning combination has racked up some impressive statistics in just 12 months. To date, nine major events have been staged, involving over 600 youngsters between the ages of 6 and 18. Reaction from the youngsters and the 36 Interlochen alumni who have participated in field trips, performances, and workshops has been positive. “I am” youth and alumni have successfully partnered with the Boys & Girls Clubs of Southeastern Michigan, who identify the children, and the Museum of African American History, which supplies the space for activities.

Interlochen Arts Academy alumna Alaina Brown, a new member of the Michigan Opera Theater in Detroit, donated her time, energy, and talent by conducting a six-week workshop which touched the lives of 150 young people in the Highland Park area of Detroit. “My time with these kids has flown by,” she said at the conclusion of the “I am Going to the Opera” day on April 28, which shows that led the students in the art of presentation, voice projection, and other tricks of the trade. The day culminated in 10 of her young opera pupils—in costume and on stage before an audience—singing selections from “Porgy and Bess.”

For Interlochen alumni, “I am” provides the chance to relive their years as students, testing their talents, exploring options, and choosing career paths.

“it is the least I can do,” Brown said of her commitment to the concept. “I had a lot of community support and it’s my turn to give back. It should be a rule for everyone to turn around and help the next person along.”

Howard Davis, coordinator of the “I am” project, could not be more pleased with the direction of the program. “This has been a lesson in self-esteem,” he said of the strides made by these children. “These kids don’t always know what to dream for or what to dream about. The arts mentoring opens doors and broadens their horizons, while reaffirming the importance of the arts to the adults, and their important role in bridging the gap.”

Another avid proponent of the project is Michelle Parchment, educational program coordinator for the museum. Her hope is that the coming year will bring additional student and parent participation through the “I am” offerings. “We need more community recognition and exposure through the media so citizens can see the importance of arts education for their youth.”

Since October, Boys & Girls Club members have participated in workshops in dance, rhythm, brass, drama, and paper mâché and have attended quilting and ceramic sessions. A field trip took one group of youngsters to a Detroit Symphony Orchestra performance featuring Interlochen alumnus pianist Terrence Wilson. That outing included a public Q & A session and was followed by a backstage visit.

Programming plans for the next 12 months show another full calendar for the “I am” project, which has received financial support from General Motors. A two-week summer camp exploration of the arts is set for June 15-26 and will be held at the Museum of African American History for 120 children. Interlochen alumni and current faculty will instruct the day programs in all the arts areas.

Mailbag An Academy Father Writes

Mr. Odell,
I wanted to take a few minutes to convey to you some of my thoughts as this year comes to a close. It is Sarah’s senior year, and we look with great anticipation and excitement to the days ahead.

Last Friday I traveled a snow-bound road from Chicago to Interlochen. The journey was eight and a half hours, compared to a normal six hours, and I made it to the auditorium with five minutes to spare before “Carmina Burana” started. Needless to say, I was overwhelmed with this event.

Since “Carmina,” I have been trying to put my arms around the thing you call the “magic” of Interlochen...

It seems that on a cold and very clear night a grand conductor has looked up at the heavens and gazed at all the stars. This conductor then picks the very brightest of stars, some from nearby and some from very far-away galaxies, and puts them all together in his basket. These bright stars are then instructed to spark into life in a little, out-of-the-way place called Interlochen. At Interlochen these new stars, exhibiting raw, un honed, and unpolished light, go through their daily ritual of classwork. They struggle to learn new skills and let go of old ideas that no longer fit their world. At Interlochen they begin to...

...let go of parents and seek to understand a sometimes very crazy world... At these little stars come together and assemble, they form what is termed a soprano—that is, the brilliance they produce far exceed their individual energies. This happens at concerts like “Carmina,” dance performances, Collage, and on and on.

The great astronomer Carl Sagan said, “We are made of star stuff.” And now I know what he really meant. These young stars, when they do their thing, can literally knock you out of your chair and take you on a journey to the cosmos. No matter how low you are in the drudgeries of everyday living, or how down you might be, the passion and the power of these young people give you an inspired sense of hope and optimism through the beauty of their creations. I can honestly say that these experiences are as close to a spiritual journey as I can make on this earth.

I am so grateful that my Sarah has been one of your—and Dr. Maddys’—new stars. I wish you, the faculty, and the newest little stars the best in the future. Soon these new stars will be leaving for galaxies that need some new light, and I know they will have plenty to share!

Best regards and sincerest thanks,
Dr. Wayne Barnes
Interlochen Honors Bob Luby for Commitment to Young People

by Julie Thompson

On April 30, 1998, Interlochen honored Dr. Robert Luby with a special salute at the Detroit Athletic Club for his many years of helping young people reach their full potential. The event, which featured entertainment by Interlochen faculty, alumni, and students, as well as a performance by Dr. Luby's son, Richard, announced the establishment of the Robert R. Luby Endowed Scholarship and Tennis Court Funds. Most of the $125,000 raised through the event will go toward providing students with an opportunity to advance their training in the arts, while a portion will go toward improving Interlochen's tennis courts.

Dr. Luby, better known as "Bob" to his many friends and associates, has been involved with Interlochen for more than 40 years, first serving as director of the high school boys division and camp coordinator from 1957 to 1962. His wife, Miriam, also worked for Interlochen during those early years, as assistant director of the high school girls division, and their two children, Richard and Ellen, attended the summer music camp.

Bob returned to Interlochen in 1983, after his retirement from the Detroit Public Schools, to teach health and physical education, and as coordinator of intramural sports. In 1989, he put his people skills to work for the fund-raising office and helped raise $1.1 million for the Kresge Auditorium Renovation Project. He has been an integral part of Interlochen's development team ever since.

Each summer, since 1984, Bob has added the title camp host to his fund-raising duties. His "behind the scenes" tour is legendary, though not meant for those who can't keep a good pace. Though Bob has given tours to many celebrities, including Yo-Yo Ma, Bill Cosby, Johnny Mathis, and Meredith Baxter, in his mind the real stars on campus are the budding young artists who grace Interlochen with their amazing talent and dedication. Bob attends nearly every student performance on campus, and makes it his goal each year to identify, by name, as many of the 440 Academy students as possible.

Bob's most memorable Interlochen moments include appearing on stage at Kresge, not as a performer, but for a warm reunion with one of his former students from the Detroit Public Schools, Motown legend Aretha Franklin, and chauffeuring Interlochen's Orchestra and Dance performance for President Kennedy at the White House in the summer of 1962.

Interlochen presented Bob with the Oil Can Award in 1986 for "helping Interlochen run smoothly" and the Applause Award in 1989 for distinguished service. His other accomplishments include:

- Earning three degrees from Wayne State University.
- Producing a doctoral dissertation and research that was incorporated into a city-wide program which greatly influenced the health of the entire district.
- Serving 20 years as Divisional Director of Detroit Public Schools Health and Public Education Program, during which time he oversaw the physical education and health programs for 22 high schools, 69 middle schools, and 229 elementary schools.
- Pioneering an effort to improve race relations by opening the Detroit schools athletic programs to regional competitions. As a result, relations between the athletes from within the Detroit school system and the schools in the suburbs developed a better understanding of each other on a level playing field.
- Creating, along with Walter Bazyliwicz, his counterpart in the Catholic Archdiocese, "Operation Friendship," a human-relations project between the Catholic Athletic League and the Detroit Public Schools Athletic League, which resulted in scrimmages, tournaments, and scholar-athlete banquets being shared between the two leagues.
- Appointing a woman to represent the Detroit schools in the Michigan High School Athletic Council prior to the establishment of Title IX, which he was also active in promoting and implementing.

Bob's list of awards and honors is also extensive. He has been honored by the Michigan Jewish Sports Hall of Fame, Wayne State University Athletic Hall of Fame, and the Catholic Coaches Association Hall of Fame. Plus he has been involved in many community and civic activities, including serving on the boards of Detroit Chamber Music Society, American Lung Association, March of Dimes, and the Detroit Music Sentiment School, where he served as president.
Scholarships Allow Students to Excel

by Richard Gould

Each year dozens of Interlochen students receive scholarships from corporations and foundations which allow them to excel at their respective arts. Here are just a few.

Gwen Burgett

Gwen Burgett accomplished a great deal during her time at Interlochen. Although a junior, she accrued enough credits to graduate in May 1998, one full year early.

Gwen, principal percussionist in the orchestra, was chosen as the 1997-'98 recipient of the Avedis Zildjian Scholarship. She also received a Level 1 award in the ARTS competition, which made her a Presidential Scholar nominee. One of the highest honors bestowed on graduating high school seniors in the United States is to be named U.S. Presidential Scholars in the Arts.

A Governor's Scholar last year, Gwen was awarded a full scholarship to Interlochen Arts Camp in 1997. This scholarship chooses one high-school-age instrumental student from each state. Gwen has often been the principal violinist or percussionist of the camp's World Youth Symphony Orchestra (WYSO). A big honor for Gwen occurred when she served as principal percussionist for WYSO when they performed during the celebration ceremonies in Atlanta at the 1996 Summer Olympics.

The recent grad plans to be an admissions intern at Interlochen Arts Camp and continue to take private lessons. Currently, she is looking at schools for next fall with Juilliard, Eastman School of Music, and University of Michigan high on her list.

Christina Dixon

Voice major Christina Dixon received her fourth full scholarship from the Skillman Foundation this year, making her one of a few Skillman scholars to study grades 9-12 at the Academy.

Tina had the opportunity to demonstrate her artistic and personal growth as the sole vocalist at a recent Interlochen Jazz Ensemble concert. Before an audience of 1,000 people and looking elegant in an evening gown, Tina performed the Duke Ellington classic "Sophisticated Lady" with skill and confidence.

The recent graduate's plans are to continue her musical education. She hopes to go to a conservatory, with the New England Conservatory of Music being her first choice. Tina is auditioning for classical and jazz, though the latter is her first love. "I listen to Billie Holiday and Sarah Vaughan, and a lot of the old-time singers. I'm really starting to get into Betty Carter now," Tina explains. "My dream is to become a recording artist and also a producer, but that's probably way, way into the future!"

Karl Shymanovitz

Carrying a double music major can be a major challenge, and oboe and piano major Karl Shymanovitz has heard both sides of the musical debate. Some have advised him that one day he'll have to make a choice between the two, while others have reassured him that it is possible to further study two different instruments. Karl continues to excel at both, saying, "I'm sure that my decision will be shaped by what happens in the future. I'm just studying as much as I can and hoping it all turns out somehow."

Karl's oboe instructor, Daniel Stolper, comments, "The oboe is a very demanding instrument. I am always impressed when a serious oboe student, such as Karl, finds time to work at another instrument that demands even more time and discipline, like the piano. Karl is an outstanding talent."

Karl, who graduated in May, was selected as the 1997-'98 recipient of the Elizabeth, Allan and Warren Shelden Fund Scholarship. His goals are to continue studying both instruments and to perform professionally in an orchestra.

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Annual Fund Raises Record $2.4 Million

For the third consecutive year, Interlochen's Annual Fund has surpassed its goal, raising a record $2.4 million for scholarships and operations.

Corporations and foundations continue to lead the way, with over $1 million in combined donations. "Companies and foundations are recognizing the arts as a good investment," says Annual Campaign Director Russ McMahon. "They see the arts as engendering creativity, problem solving, and leadership—qualities this country really needs as we move into the next century."

Likewise, club giving and other core support is up, as are gifts from first-time donors. Key factors seem to be the booming stock market and burgeoning economy. "When people have more, they tend to give more," says McMahon. "We get letters from people saying they've always appreciated Interlochen, but now they have money to contribute."

While McMahon says he understands the sentiment, he would like to see more donors give whatever they can afford. "People don't realize how much even a modest gift can mean to this institution," says McMahon. "One gift is like one vote in an election, only in this case it's like a vote of confidence. When you add them all up you have a tremendous amount of support."
How to Save the NEA
by Robert Freeman

An enormous public investment has already been made in the U.S. infrastructure for artistic production. Boston Symphony Hall, Cleveland's Severance Hall, Chicago Orchestra Hall, and San Francisco's War Memorial Opera House are national treasures, supported by nonprofit boards that spend great amounts of time raising money to keep them properly maintained and modernized. But with these institutions' leaders having to spend so much of their time struggling to maintain their physical plant, artistic standards may suffer. The NEA has already undertaken to help fund the operations and maintenance budgets of museums. It should do the same for musical and theatrical institutions.

NEA critics have an easy time of it, because very few Americans attend concerts of classical music or visit art museums. I once asked a U.S. senator how important public support for the arts was to his constituents. The senator, a Democrat, replied: "The future of the NEA is at the very bottom of my priorities list...We politicians view you and your friends as without a significant political constituency. You argue with each other on what we regard as irrelevant issues, thereby guaranteeing that, when push comes to shove, your cause will lose."

Those of us who believe public support for the arts is vital need to think about political compromise. We should begin by acknowledging that in the current political climate, federal support for new art leads to acrimony. Much new art is worthy of support, but it is a political reality that even the best new art can be politically contentious—the reason Louis XVI was concerned about the potential impact of Beaumarchais, DaVonté, and Mozart on his own neck.

By acknowledging this reality, we may be able to rescue the NEA from the current political mine and greatly strengthen its fiscal position. My proposal falls under two rubrics, of equal importance: infrastructure and education.

An enormous public investment has already been made in the U.S. infrastructure for artistic production. Boston Symphony Hall, Cleveland's Severance Hall, Chicago Orchestra Hall, and San Francisco's War Memorial Opera House are national treasures, supported by nonprofit boards that spend great amounts of time raising money to keep them properly maintained and modernized. But with these institutions' leaders having to spend so much of their time struggling to maintain their physical plant, artistic standards may suffer. The NEA has already undertaken to help fund the operations and maintenance budgets of museums. It should do the same for musical and theatrical institutions.

As for education, too often we train aspiring musicians, actors, dancers, and visual artists as though their only goal or prospect were a professional one. If a young person fails to join the Philadelphia Orchestra, the American Repertory Theatre, or the San Francisco Ballet, he is thought to have wasted his time and his parents' money. This has always seemed to me a perverse way of thinking about the contribution that artistic education might make to the nation—as if we were judging Little League baseball only on how many professional shortstops it produces. Just as athletic activity is vital for physical development, so does artistic education offer youngsters opportunities to develop cognitive skills, learn to collaborate with peers in a shared enterprise, build self-esteem through achievement, and develop their aural memory, to name a few of the benefits.

This June I witnessed in the New England Conservatory's Jordan Hall a wondrous expression of musical excitement, when our Youth Philharmonic Orchestra, an orchestra of 14- to 18-year-olds, performed Mahler's Fifth Symphony, conducted by Benjamin Zander, for a packed and appreciative audience. A few days later, the orchestra left Boston for a two-week sold-out tour of Brazil, sponsored by BankBoston. Some of the young people who graduated from that orchestra this season are going on to music schools; others are pursuing undergraduate studies in liberal arts colleges and research universities. The demographic makeup of our Youth Philharmonic Orchestra is as diverse as Greater Boston itself.

I strongly believe that, as a vital aspect of the NEA's activities in the decades ahead, the endowment should focus on the support of community music schools, on the development of chamber music residencies in rural and urban areas alike, on the development of youth orchestras, and on the redevelopment of strong arts programs in America's public schools. Howard Gardner has demonstrated that there is more to intelligence than the manipulation of words and numbers. If the countries of Europe and Asia are teaching programs in the arts to give their young people a well-rounded education, how can the U.S. fail to do so?

The NEA is frivolous only if one thinks of the fine and performing arts as incidental to the development of our young people. Sen. Jesse Helms (R., N.C.), who speaks often against federal support for the arts, should have a look at the wonderful artistic results achieved by the teenagers of his state who worked together each summer at the Brevard Music Festival, just west of Asheville. The rest of us should imagine a future America that has lost its aural memory, its ability to perceive design and visual beauty, and its yearning to express and understand human experience and aspiration.

Robert Freeman is president of the New England Conservatory.

The New England Conservatory's Youth Philharmonic Orchestra performed at Interlochen June 11-16, as part of the National Youth Orchestra Festival.
Interlochen Takes to the Road

Students and young alumni logged a lot of miles this year, bringing the magic of Interlochen to people near and far.

Close to home, Academy students reached out to local schools, community centers, retirement communities, and churches, and shared music, theatre, creative writing, visual arts, and dance with appreciative audiences of all ages.

Broadening their horizons, they took to the open road, visiting over a dozen rural high schools and junior highs throughout Michigan. One highlight was a February Brass and Percussion Tour of the Upper Peninsula. Visiting a half-dozen schools in as many cities, the group brought an early thaw to a region where snow is usually measured in feet not inches, warming the hearts and quickening the pulses of their U.P. peers.

Young alumni got into the act with a tour of Florida, teaming up with Interlochen President Rich Odell and members of the advancement and alumni staffs to greet friends, alumni, and guests in Orlando, Tampa, Ft. Meyers, West Palm Beach, Miami, Sarasota, and Naples. In all, the group met with over 350 people and drove over 1,500 miles.

Students and staff also visited alumni in Williamsburg, VA, Washington, D.C., San Francisco, Dallas, Phoenix, and of course New York City, where the Ellington Jazz Festival was held, and Detroit, where students and alumni performed as part of the "I am" program.

Alums to Seniors—Follow Your Dreams

Interlochen alumni Seth and Jonas Goldstein (left and right) were featured speakers at this year's Senior Dinner. Their message: Follow your dreams. Since graduating from Interlochen (Seth in 1988, Jonas in 1991) the two have done just that, and have met with uncommon success.

Seth, an Academy theatre arts major, matriculated to Columbia University, where he earned a bachelor's degree in comparative literature. In 1995, he founded a web-interactive company named Site Specific, whose clients included Duracell, Microsoft, and AT&T. After selling that business last summer, Seth began a new enterprise called Root, which he describes as a "digital concierge service for people that don't have a lot of time."

Jonas, an Academy visual arts major, went on to a sculpting apprenticeship with master sculptor John Wooddell, and then to the Museum of Fine Arts School in Boston, where he studied sculpture and film. He, too, eventually began working with interactive web programming, serving as creative director for Pseudo Programs before joining Seth at Root.
Interlochen Theatre Moments

If a play is indeed a mirror held up to nature, it is a glass that changes—despite the constancy of the playwright's art and its essential relation to the human condition—not only from decade to decade and year to year, but even from night to night.

"Part of the magic of theatre is its evanescence," says Academy Theatre Arts Chair David Montee. "It's like champagne."

Here, then, are a few bubbles from past theatre productions.
Donors Pitch in to Honor Stephenson Brothers

"Poetry years later, their presence, power, and impact is still with me," So writes a recent donor to the fund that will honor Clarence "Dude" and Jim Bob Stephenson for their more than 70 combined years of bringing the magic of music and theatre to life at Interlochen Arts Camp.

That sentiment is shared by many former students, parents, and colleagues who are pitching in to see that Dude and Jim Bob receive a lasting tribute for making thousands of students feel like, and consequently perform like, stars.


With that in mind, many of Dude and Jim Bob's former students have formed a committee to raise money to have the lobby of the new theatre building named after these dedicated brothers. Each of the committee members have made substantial contributions toward the $150,000 needed to fund the project.

A lobby dedication is planned during this year's Operetta Weekend, July 31 through August 2. For more information on making a donation to the Stephenson Brothers Theatre Lobby Fund, please call Betsy Sarason Pfau at 617-969-2015 or Julie Thompson at 616-276-7619.
Interlochen Alumni Online

Talk with alums online by subscribing to the Alumni Listserv. It’s easy!

1) Simply address your email message to: listserv@american.edu
2) Write only the following as your message: subscribe icolist-l
   (xxx) (yyy)
   replace x and y with your first and last name.
3) Send!

ALUMNI GIVING

Enclosed is my tax deductible gift to Interlochen.

Name: ____________________________
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Telephone: ________________________ Amount: ______

Credit card charge: O Visa O MasterCard O American Express O Discover

Card #: ____________________________ Expiration date: ______

Matching gift employer: Interlochen Center for the Arts

Please make checks payable to: Interlochen Center for the Arts
PO Box 199, Suite M, Interlochen, MI 49643
phone 616-276-7300 fax 616-276-6321

Join Us for Alumni Weekend '98:
Celebrating High School Boys Counselors!

This summer's Alumni Weekend has been set for July 31-August 2. Interlochen's campers, faculty, staff, and friends are invited to join us for a weekend of festivities. Special activities will be held to celebrate 70 years of high school boys counselors. Registration materials are available through the Alumni Office at 616-276-7632. Accommodations on campus will fill quickly, so book your room now!

Living, Learning, and Looking Back

Want to walk the woods with old friends? Reunite your string quartet or dance the night away on Kresge stage? Join us for an Arts Academy cluster reunion. All alumni are welcome at all reunions!

October 1998
October 1999
October 2000
October 2001
October 2002
October 2003
Waterfront Reunion Honors Legacy of Jerry Greenlick

The following is adapted from Twink Turner’s tribute to Jerry Greenlick.

The summer waterfront, so alive with the sights and sounds of young people taking swimming lessons or frolicking in the sun, seems an unlikely place to go looking for the past. But for many alumni, Interlochen’s beaches hold golden memories.

This is especially true of the strand of sand in front of the old Minnesota Building, where two years ago this July five former lifeguards gathered for a special reunion to celebrate the life of past waterfront coordinator Jerry Greenlick, who had died the previous January at the age of 88.

Thirty years had passed since Bob Gehrie, Carol Attaway Lyke, Julie Bell Martin, Scott Olson, and “Twink” Cowden Turner last guarded together at the “Friendly College Waterfront” (so-called because, in the 1960s, it was a gathering place not only for staff, faculty, and guests, but also for Interlochen’s then university division of campers). Three decades, and yet they had never lost touch, thanks mainly to the strength of the common bond they shared: a deep and abiding love for a man who seemed to personify many of Interlochen’s ideals.

“Jerry embodied the Interlochen family spirit,” says Turner, “and taught us the value of kindness to others. His very essence—the gift of love—encapsulated what the Interlochen spirit was all about.”

It was the mid-1960s, a time when the generation gap was so wide you could drive a muscle car through it. At a time of political and social unrest, of rebellion and dissent. A time when youth stood with its hackles up, just waiting to bite the heavy hand of authority. And there was Jerry, in the middle of it all, leading by example, with a gentle touch and ready smile.

“We were wild kids,” says Turner, relating late-night drinking boats at the Hofbrau and other college-age antics. “We were free-spirits—especially Bob and Scott.” She tells how Gehrie and Olson both had pilot’s licenses, and how they used to buzz the beachfront with Pipers and Cessnas, flying so low one time that they almost took the roof off Kresge. “Jerry brought us together and touched our lives in so many special ways. He was like a father to each of us.”

“Jerry was the embodiment of the gentle man,” adds Olson. “He was a force for me, a presence that permeated my person on a daily basis. He affected many of us with thoughts of being better than we ever thought possible.”

Jerry, who served as Interlochen’s waterfront coordinator from 1952-54 and 1960-68, worked most of the year as a physical education teacher and coach in Ann Arbor. “You would think that after working so hard teaching in Ann Arbor all year, my dad would have wanted to take a break and relax at the cottage,” says his daughter, Susan. “But he lived for the opportunity to work at Interlochen every summer.”

Back then the lifeguards often doubled as good-will ambassadors, entertaining performers who came down to the waterfront before an evening concert, says Turner. There was Eugene Ormandy and the Philadelphia Orchestra. There was Van Cliburn, a camp regular and favorite. There was the summer Van Cliburn invited fellow Texan Luci Baines Johnson to camp. “We had to also take several Secret Service men in the rowboat with us; they stood out like sore thumbs in their black suits and ties.”

There was—and still is—the mandatory 20-minute swim test that everyone had to take each summer, no exceptions. Not everyone wanted to take them, but Jerry somehow made the tests seem fun.

“He was a wonderful instructor for the young and old alike,” says Turner. “It was a joy watching him play "shark" with the tiny ones.” She adds that Jerry was one of the major reasons Interlochen was honored in the 1960s by the American Red Cross for having more water safety instructors—200—than any other summer camp.

It was Jerry’s gentle example that lead Turner to return to Interlochen to direct the same waterfront during the late 1980s and early 90s, and to reopen the Minnesota Building, which had been closed for more than a decade. Likewise, it was Jerry’s gift of patience, understanding, and love that brought all five lifeguards back to the old College Waterfront to remember the man who had had such an impact on their lives.

Together again in the Minnesota Building, they “shared happy memories of this dear man who taught us so much about life.” They recalled his storytelling, and the nights he accompanied them on his ukulele while they sang old favorites like “Paddling Madeline Home” and “Old Mill Stream.” They remembered his relationship with his wife, Pat, and how it served as an ideal they tried to live up to in their own marriages. They recounted how he used to go fishing after supper every evening at the end of the dock, and how held motion the sailboats in by moving a mirror back and forth to catch the sun’s reflection.

Later, at the end of the hotel dock, they stopped to say a few words in remembrance, before performing a simple ceremony.

Not long after, the five lifeguards decided to create a lasting memorial. Checking with the American Red Cross and YMCA, they designed a safety poster to hang in all nine boathouses. They also created a special memorial, which hangs in the Minnesota Building on the back wall near the fireplace. Encased in glass are photos of Jerry, and his actual lanyard and whistle. Above is a caption that reads: “Let us forever honor the spirit of someone who meant so much to so many.”

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A Remembrance of Things Past

by Art DeLaurier Jr.

It's often the smallest things that evoke the fondest memories, the strongest emotions. For Proust it was eating a madeleine. For Interlochen alumnus Bill Cheney it was a few notes heard on the radio.

It had been almost six decades since Cheney attended Interlochen Arts Camp, and in the intervening years he had served his country in World War II, earned a degree in electrical engineering from Purdue University, a master's in business from Harvard, worked for Procter & Gamble, and later established his own successful company, which he ran for over 30 years.

"My mother encouraged my love of music, but once I got to Interlochen, saw all the other talent, I found it would not be my profession," says Cheney, who attended the music camp in 1939 and '40, then returned for Alumni Week in 1941. Though he went on to play first flute for two years in the Purdue band, his music playing would take a back seat to his studies and then to his business career.

I didn't do much playing," he says of his later years, "but the music stayed with me." Inspired by his experience at Interlochen, he developed a keen appreciation of classical music, and a deep love of Brahms.

Though he maintained a summer home in northern Michigan, where his family has summered since 1902, his connection to Interlochen seemed a thing of the past, the distant past. And so, perhaps, it would have remained, if he hadn't happened to tune in to Interlochen Public Radio one fateful day last summer. "I was driving, and the Interlochen theme song came over the radio," he says, "and I was really struck...I was struck with its beauty...I was really moved."

Out rushed a flood of memories: His first summer at Interlochen. His initiation to Brahms' First Symphony. His subsequent love of Brahms. His lifelong appreciation of classical music. As he drove, he was almost overwhelmed with emotion. It was then that he decided to set up a special trust for Interlochen.

"I had just sold my company and was looking to set up a charitable trust for worthy causes," Cheney explains, "so the chance of hearing Howard Hanson's beautiful music in the Interlochen theme came at an appropriate time."

Cheney says that by setting up a charitable remainder unitrust he was able to donate stock to Interlochen and get a deduction for its full market value, without paying capital gains taxes. The trust will also allow him to collect a fixed income of around 8% a year for the rest of his life. "One of the best things about it," he says, "is that, over time, it may be worth more to Interlochen than its donated value."

The idea of giving a gift that grows with the passing of time seems to please Cheney no end. It is, after all, like the gift of music he received from Interlochen so long ago. "Music really goes to my soul," is how he explains it.

Such is the power of music. Such is the depth and breadth of Bill Cheney's soul.

Should you desire information concerning gifts of this type, please contact Susan Burns at 616-276-7611.

Heritage Member?

Have you heard about Interlochen's Heritage Society? Could you be a qualifying member without even knowing it?

Heritage Society members are those who have made a bequest or planned gift, or have otherwise provided for Interlochen in their estate planning.

If this applies to you, please call the Advancement Office at 616-276-7616, or write P.O. Box 199, Interlochen, Michigan 49643.

You might also qualify for the Maddy Society and the placing of your name on the Maddy Kiosk on the Mall.

Motifs...

Matthew Hazelwood, conductor (IAA 94-97), IAA Fac 93-98), has news from Korea of Susan Seung Wan Suh (IAA 85). When Matt arrived to guest conduct the Prime Philharmonic Orchestra in Seoul last summer, Susan, co-concertmaster of the orchestra, recognized his IAC tote bag and offered her help as interpreter throughout his stay. In addition to her duties with the Prime Orchestra, Susan (with a Doctor of Musical Arts from UCLA) teaches at the Royal Conservatory of Music. Matt, who raves about the Seoul Art Center, conducted ten performances of the Benjamin Britten opera, "Albert Herring," while in Seoul.

Laetitia Hohenberg (IAA 78-80) was the featured artist at the A.I.R. Gallery in NYC in November.

In honor of composer Gardner Read's (IAA 85) 85th birthday, Harvard Radio broadcasted ten hours of his recorded music on January 7.

Dewey Cooksey (IAA 91-93) lives in Nashville where he is employed by Maximum Torque Music.

Dawn Dreisbach (IAA 81-85) works as a project manager at the Boston Music Education Collaborative, providing training and resources to music teachers.

Nathan (Nate) Mayfield (IAA 90, IAA 90-94), a 1994 Presidential Scholar, has been named a Fulbright Scholar. He will study trumpet in Frankfurt, Germany.
Ilana Domb (IAA 87-88) also won a Fulbright to study French Horn in Cologne, Germany. Justin Locke (IAA 70) double bassist with the Boston Pops Esplanade Orchestra, creates programs which introduce children to classical music.

German Prentki (IAA 75) has a string quartet called Quattro Classico and plays with the Chamber Orchestra of Tilbor Varga.

Bill Zheng (IAA 91, IAA 92-93, IAC Sr 96-97) is designing lamps for Kichler Lighting Group, one of the largest lighting fixture companies in the US.

Elizabeth Marvel (IAA 82-83, IAA 83-87) played the title role in "Therese Raquin," a stage adaptation of Zola's 1867 novel at the Classic Stage Company. After this engagement she will take a break from three appearances on Broadway, four in the NY Shakespeare Festival) to work on a novel.

Stefan Sanders (IAA 93-95) premiered Eric Ewazen's "Concerto for Bass Trombone and Orchestra" with the Juilliard Orchestra.

Sarah Segura (IAA 88-90) works as a Human Resources Rep for Petersen Publishing.

David Sheets (IAC 89, IAA 89-90) plays with the Baltimore Symphony.

Gudny Gudmundsdottir (IAC 66) is concertmaster of the Iceland Symphony.

Pamela Leighton Bilik (IAC 63-72, IAA 71-72, Sr 73-79) was guest director of Trial by Jury at the 4th International Gilbert and Sullivan Festival in August, 1997, in Buxton, England.
Summer Festival Aiming to be Best Ever

by Anne Bruske

A theme in memory. That's the theme of this summer's arts festival as 35 guest artists take to the Kenzo and Corson stages. Popular returning acts like Tony Bennett, Canadian Brass, Vince Gill, and the Boston Pops Esplanade will be joined by Interlochen first-timers like Joan Baez, Bonnie Raitt, Art Garfunkel, and the Canadian dance sensation, Leathy.

"The theme sums up the whole Interlochen experience for guest artists, students, and audiences alike," explains Vice President for Education Edward J. Downing. "Those returning to Interlochen rekindle fond memories and first-time visitors spark new ones. All come here with great expectations, and the creative atmosphere and spectacular outdoor setting guarantees a memorable summer."

Downing says that the scheduled guest artists are among the biggest names in their field—be it classical, pop, rock, country, jazz, theater, comedy, or dance—and that this may well be the most successful summer yet for the Interlochen Arts Festival.

Net proceeds from Interlochen's year-round concert presentations yield a substantial contribution to the annual scholarship fund. This contribution is greatly enhanced by the participation of the festival's media and corporate sponsors. Thirteen local print and broadcast media provide over $80,000 in additional advertising dollars over and above Interlochen's own marketing budget. And corporate sponsorships add a comparable amount directly to the scholarship fund.

Without generous sponsor support, Interlochen's ability to market presentations and bring in more people would be limited. Many sponsors take an active interest in Interlochen and its many facets, over and above their financial commitment.

This year's media sponsors include: Traverse City Record-Eagle, TV 29 & 8, Double Rock KLT, WAIR 92.5, Northern Express, 993 BNZ, News Channel 7 & 4, Today's Country Music WTTCM, 91 & 10 News, Oldies 107.5 WCCW, Q101, Nover Publishing, Inc., 106 KHQ.


Supported in part by the Michigan Council for Arts and Cultural Affairs

IPR Wins State Awards

The Michigan Association of Broadcasters (MAB) has named Interlochen Public Radio as the "Public Station of the Year" for 1998. The award, along with two first place news awards, was presented at the Great Lakes Broadcasting Conference, Feb. 24, in Lansing.

Interlochen Public Radio (98.7 FM and 100.9 FM) was selected as "Public Station of the Year" from among the seven public television stations and 12 public radio stations in Michigan. General Manager Thorn Paulson said, "It's an honor to be recognized as an excellent station among the group of outstanding public broadcasters in Michigan."

Interlochen Public Radio (IPR) won first place in MAB's hard news category for news manager and reporter Michelle Corum's feature on the much-talked-about "white power" rock concert. The IPR program "So to Speak," produced by senior reporter Bob Allen, won first place for public affairs programming. The award-winning entry included features by Bob Allen, Michelle Corum, and staff producer and host Bruce Van Buskirk.

"Our goal is to find local stories of importance, and produce them with the public radio standards of quality, comprehensiveness, and balance," said Corum. "Our longer format stories allow for diverse voices in the community to be heard. Public radio coverage explores not just what happened but why it happened."

Also, in the Associated Press (AP) Michigan Broadcast Contest, IPR received one First Prize award and two Honorable Mention awards.

Bob Allen received an honorable mention award in the best enterprise/investigative category for his story on oil and gas drilling in the Jordan Valley.

Michelle Corum received an honorable mention in the hard news category for her story on a white power concert.

Michelle Corum received first prize in the feature story category for her story on community sleepout for the homeless.

IPR competed with all Public Radio stations in the state. All Michigan contest entries were judged by news directors from North Carolina. Awards will be presented next month in Detroit.

Motifs...

Gary Renal Malkin (IAC 70-71) composed the music for "Raising the Ashes," a documentary film about holocaust survivors.

Sebastian Doeffelt (IAC 82, IAA 82-85) is principal cellist with the Bergen Symphony in Norway.

Jerry Bilk (IAC 47-51, St 52-54, Guest Artist 76) is theatrical and musical director of Disney's World on Ice-Alaska.

Tim Konowicz (IAC 72) is Director of International Marketing at Teldec Classics International.

Caroline Campbell, violist (IAC 90-91-94, IAA 94-95) has been named a 1998 IR Presidential Scholar.

Fern Brown Lebo (IAC 59) is president of her own communications company.

Jack and Irene Brown Hood recently visited Cyd Wimberley Martin (IAA 70), a cultural anthropologist in Fairbanks, AL, and Mindy Rowe (IAA 74), a marine fisheries biologist in Seattle.

Adam Scheer (IAC 88-89) is corporate development executive for Trans-Resources, Inc., and serves on Carnegie Hall's young leadership committee.

Sue Johnson (IAC 86-87, IAA 86-88) is the Lighting Supervisor and Resident Lighting Designer for the Richmond Ballet and with the Martha Graham Dance Company.

James Cooper (NMC 80) heads a newly established thinktank at the California Western School of Law.
1. Maria Fiore Toth (IAC 78-79, IAA 79-81) is Publicist for Percival Communications in Avon, CT.

Libby Scott (IAC 76, IAA 76-77, IAC 87-88) is Executive Director of Artistry in Music in Encinitas, CA.

Mary Chelf Jones (IAC 76-77, IAC 79-81) was honored at the dedication of the Ragged Edge Community Theater, Harrodsburg, KY. Students, including Kevi Cole (IAC 75-76, IAC 78-79) and colleagues paid tribute to Ms. Jones.

John Mason (IAC 71, IAA 72-74), assistant City Prosecutor in Seattle, sent reviews from The Washington Post of his IAA roommate Eric Hampton (IAC 71-73, 76-77) choreographer and director of Eric Hampton Dance. The Post called Eric "arguably the area's best, most poetic choreographer." Eric Hampton was diagnosed with Lou Gehrig's disease seven months before his company's performance at the Kennedy Center in September. This winter he received the Washington D.C. Mayor's Arts Award for Excellence in an Artistic Discipline and the Washington Performing Arts Society's Pola Nielson Award. Eric says, in a letter to the Alumni Office, "Interlochen changed my life." We wish him well.

The 1997-8 winning Concerto Soloists are: (1 to r) Jonathan Lombardo, sophomore trombone major, of San Antonio, Texas; Shuai Wang, junior piano major of Tianjin, China; Karl Szymanski, senior piano and oboe major, winning for piano, of Warren, Michigan; and Hyun-Soo Lee, 1997 post-grad piano major of Seoul. Each student performed their winning piece with the Interlochen Arts Academy Orchestra in concert February 14.

Best Wishes:

Anne Breckenridge (IAA 97) and Michael Bornscheuer, wed October 25, 1997.


Jennifer Dongville (IAA 87-88) and Matthew Archibald, wed October 11, 1997.

Stacy J. Grummett (IAA 86-88) and Scott E. Henderson, wed July 26, 1997.

Heather Colleen Keith (IAC 82; IAA 85-87) and James Garfield, wed April 26, 1997.

Tammy Mathison (IAA 88, 91, IAA 90-91) and Scott Barth, wed June 10, 1995.

Gayle E. Shaw (IAC 77, 78, 79, 80-81, 82, Admin 90-95) and Edward Hutton, wed December 27, 1997.

Congratulations to:

Katherine Bilik Sweeney (IAC 69-71) and Michael W. Sweeney on the birth of their son Dustin Joseph Eugene Sweeney, September 26, 1997.

Margaret Bishop Kohler (IAA 81-82) and Barn Kohler on the birth of their son Bryon Bassett, November 18, 1997. Twenty-one-month-old Campbell Briones is his big sister.

Rachel Geesaman Cleveland (IAC 80-83, IAA 83-85, St 87) and Wes Cleveland on the birth of their daughter Laura Elizabeth Cleveland, June 30, 1997.

Mary Lynn Halland (IAC 74-75) and John Benninger on the birth of their daughter Brittany Halland Benninger, August 8, 1997.

David Merlin-Jones (IAC 80-84, IAA 84-86) and his wife Lauren on the birth of their daughter Jordan Oriana, September 29, 1997.

Melissa Krais (IAC 80-84, IAA 84-86, St 89-92, IAC Fac 95-97) and Robert Brownlow on the birth of their daughter Eliona Hannah Brownlow, December 11, 1997.

Carol Kai-Yum Man (IAC 86, IAA 86-87) and Lewis Lee on the birth of their daughter Lauren Elizabeth, March 21, 1998.

Tammy Mathison Barth (IAA 88, 90, IAA 90-91) and Scott Barth on the birth of their daughter Melissa Rose, August 28, 1996.

Susan McCaffrey (IAC 76-77) and husband Jim welcomed Megan Mea So, born December 31, 1996 and Maxwell Robert, born December 17, 1995 in S. Korea, into their home.

Paula Salerno (IAC 80, St 83-84, 89-92) and Ken Herbart on the birth of their son August Kenneth Herbart, September 25, 1997.
And the Circle is Unbroken

Entering from stage left, I was struck first by a sense of awe, and then by goose bumps as it became clear to me that this very stage was where it all started. Detroit Symphony Orchestra Hall was the site of the first National High School Orchestra's landmark performance 72 years ago. That 1926 performance, followed by several others in succeeding years, not only served as the primary motivation for the National Music Camp, but also gave the public school orchestra movement credibility and national exposure.

The venue, Orchestra Hall, was prestigious in itself, but Joe Maddy also convinced Ossip Gabrilowitsch to guest conduct the performance. Gabrilowitsch, conductor of the Detroit Symphony Orchestra, knew that the future of orchestral music in America depended upon a system in which the finest professionals would serve as teachers of the next generation. His involvement with the National High School Orchestra was a strategic move on the part of Joe Maddy.

Maddy's approach to teaching was unconventional. Both he and his mentor, T. P. Giddings, believed in results more than in methods. Instrumental music education was young in 1926, but Maddy had achieved dramatic success in Richmond, Indiana; Rochester, New York; and Ann Arbor, Michigan. He knew young musicians could perform great music well if given the right kind of support and encouragement.

The public schools were not supporting music as an integral part of the curriculum in 1926, so much of the funding and teaching support came from outside the schools. Performers, many of them educated in Europe, were the teachers for aspiring young musicians of that era. It was inspiring to young musicians then to perform under a famous conductor like Gabrilowitsch. His willingness to work with them certainly sent the message that what they were doing was important.

My visit to Detroit Symphony Orchestra Hall in January of this year was to represent Interlochen in an educational program presented by the Detroit Symphony Orchestra for school children in the Detroit Public Schools. James Carter, jazz saxophonist, was the featured performer. His interest in the history of the saxophone prompted our participation with instruments from the Leland Greenleaf Collection of Musical Instruments.

Once again, the artist (James Carter) became the master teacher. The prestige of Orchestra Hall, the sponsorship of a great arts organization in the city, and eager young musicians all came together in an almost magical way.

Young performers jammed with James. An older generation of wonderful Detroit jazz musicians listened intently as their students performed like young professionals, and I had goose bumps all over again.

Interlochen, with its "I Am" program and other initiatives, is part of music education in Detroit Symphony Orchestra Hall. As one enters Orchestra hall today, there is a strong sense not that there are spirits or ghosts from the past rumbling around, but that a new generation of vibrant musicians inhabits that beautiful hall. And the circle is unbroken."
National Youth Orchestra Festival Comes to Interlochen

by Rick Gerald

Interlochen Center for the Arts and the American Symphony Orchestra League brought together over 400 of the nation's most accomplished student musicians for the National Youth Orchestra Festival (NYOS), which ran from June 11-16. Five concerts highlighted the festival, with proceeds going to United Way of Northwest Michigan.

The young musicians worked with distinguished conductors, principal players, and members of the nation's leading orchestras, performing a wide repertoire in their own orchestras, as well as mixing into five festival orchestras, with one led by renowned conductor James DePreist, the festival's artistic director.

It is the youth orchestra that provides many young musicians with their early career training. Until now, the only option for youth orchestras to learn in a festival setting was to travel to Europe and other countries, a costly option that excluded many.

In 1993, the American Symphony Orchestra League (ASOL) and Interlochen Center for the Arts (ICA) made a commitment to sponsor this ground-breaking event, providing a cost-effective alternative to touring and a forum for orchestral playing.

ASOL Vice President for Professional and Artistic Services Donald Thulean and ICA's Vice President for Education Edward J. Downing signed the agreement for the National Youth Orchestra Festival, with the goal to increase awareness in orchestral playing. Downing says, "Orchestras and orchestral music were the inspiration for Interlochen Arts Camp some 71 years ago. They continue to be a key focus of the institution today."

The festival included youth orchestras from Pittsburgh, St. Louis, Cleveland, Chicago, and the New England Conservatory. Other conductors included John Falletta, Music Director of the Virginia Symphony and Long Beach Symphony Orchestra; Kenneth Kiesler, Music Director of the Illinois Symphony Orchestra and Director of Orchestras at the University of Michigan; Michael Morgan, Music Director of Oakland East Bay Symphony; and Larry Rachleff, Music Director of Shepherd School Symphony Orchestra at Rice University and Rhode Island Philharmonic Orchestra.