Edward Downing Named New President

Edward J. Downing was named the sixth president of Interlochen Center for the Arts on October 16, 1998, by a unanimous vote of the Interlochen Board of Trustees.

Downing had been named acting president on September 4, 1998, when Richard E. Odell resigned unexpectedly for personal reasons after three and a half years of service. The Board's recent vote confirmed Downing as president and gave him overwhelming support as Interlochen's new leader.

"Richard Odell's decision to resign was sudden, but we felt very fortunate to have someone with Ed's experience and ability to carry on the Interlochen tradition and lead this outstanding institution into the next century," says board chairman Lawrence W. Clarkson. Clarkson says that no other candidates were considered for the position. "We knew almost immediately given his history here and his leadership, that Ed was the right man for the job."

Downing, who joined Interlochen in 1978 as director of Interlochen Arts Camp, served most recently as vice president for education, directing operations for the Camp and Academy; and also

as director of the Interlochen Arts Festivals. His hands-on experience in running three of Interlochen's four components is already making for a smooth transition. "He knows the institution, the institution knows him, and he has the full confidence of the board and staff," says Clarkson.

Downing praises Odell for launching a number of initiatives designed to strengthen and secure Interlochen's position as world leader in arts education well into the next century. "Rich helped put Interlochen on course for the 21st century," says Downing. "My plan is to keep Interlochen moving in the direction we've charted. We've changed pilers, but we haven't changed course."

That means Interlochen will build on its recent successes, says Downing. "Things have never been better at Interlochen than they are today—enrollments are at the top, fundraising is going extremely well, concert ticket sales are the highest we've ever had, the new music and theatre buildings are finished—but there's still a lot of work to be done."

Maintaining the momentum of the Campaign and meeting the goals of its four components is first on the list of priorities. "We need to complete the next two wings of the music complex and finish the rest of the renovation and restoration projects," says Downing. "We also need to keep working to meet the scholarship and endowment goals of the Campaign. We're close, but we're not there yet."

Also, the success of the Campaign for Interlochen has generated interest in other projects that have been under consideration for some time. Among these are a new library/media center and visual arts facility, which have been a part of the Sasaki Campus Master Plan since 1991. Downing will meet with the board to discuss incorporating these new facilities into the Campaign.

Downing is completing his 20th year at Interlochen, but his affiliation goes back even further. He served as a guest conductor for the Camp's All-State groups in 1969 and 1977 and as administrator of the University of Michigan All-State Division from 1972 to 1975. He holds a master's and bachelor's degrees in instrumental music from the University of Michigan.

Downing and his wife, Joyce, have three adult children: Karen Asher of Midland, Jamie Heim of Traverse City, and David Downing of Boston.

Campaign Moving Forward

Like a train moving rapidly toward its destination, the Campaign for Interlochen has been gathering momentum as it carries Interlochen closer toward its date with the 21st century.

The Campaign continues to pass major milestones along the way. The five-year, $45 million initiative recently went over the $42 million mark, which puts it well ahead of schedule with just under two years remaining.

Perhaps most impressive are the differences the Campaign is making on campus. With the completion of the Harvey Theatre in July, the arts students received an additional practice and performance venue. The Harvey replaces old Grunow and gives the theatre arts program the flexibility to be more innovative.

Likewise, the August opening of the Edward P. and Jessie Frohlich Piano/Percussion Wing—the first part of the new music complex—gives piano and percussion students a state-of-the-art learning environment complete with studios, practice rooms, and classrooms.

The Campaign's success has generated interest in a new library/media center and visual arts facility. Both have been part of the Sasaki Campus Master Plan since 1991. The board will meet with Interlochen president Ed Downing to discuss incorporating these new buildings into the Campaign.

"We've made a lot of progress toward realizing the Campaign's goals and the dreams we all have for this wonderful institution," says Campaign Chairman Van Smith, "but we still have a long way to go." Smith points to the last two wings of the new music complex, the remaining renovation and restoration work, and the Campaign's scholarship and endowment components as goals that still need to be met.

"This is an exciting time for Interlochen," says Smith. "We've been given the opportunity of a lifetime: the chance to prepare Interlochen for the next century, to lay foundations that will support this institution's mission as the world leader in arts education, and to ensure that our rich traditions are passed on to future generations."
The Edward P. and Jessie Frohlich Piano and Percussion Wing
Music Building Dedication Honors Longtime Trustee

The new music building was named after longtime Interlochen trustee Edward P. Frohlich and his wife, Jessie, for their lifetime commitment to Interlochen, as well as their support of the Campaign for Interlochen.

The Edward P. and Jessie Frohlich Piano and Percussion Wing was officially dedicated on Saturday, October 1, in a special ceremony attended by students, faculty, staff, trustees, and friends.

“Ed Frohlich has always cared about Interlochen,” Interlochen president Edward Downing said at the event. “He has also cared about Interlochen’s students. But most of all, Ed Frohlich has always had a warm spot in his heart for Interlochen pianists. The Edward P. and Jessie Frohlich Piano and Percussion Wing is Ed’s way of demonstrating his level of caring. It is a proud building and it bears a proud name.”

After words of thanks from student and faculty representatives, Frohlich cut the ceremonial ribbon and officially opened the first part of Interlochen’s new music complex. It was a special moment for Frohlich, made all the more poignant by the recognition of his wife, Jessie, who passed away in 1995.

The dedication ceremony was followed by a tour, which featured, among other things, a look at the state-of-the-art studios and practice rooms. Students played pianos and percussion instruments, demonstrating the relative isolation and excellent acoustics of the rooms, which were designed with special features like double suspended ceilings and double walls, and canted walls between studios to reduce unwanted reverberation.

The two-story, 21,000-square-foot facility, located in the central part of campus behind Dendrinos Chapel, took 13 months to build and cost $2.8 million. Completed in August, the building was soon put to use by students and faculty. In addition to teaching studios and practice rooms, the structure also houses a theory classroom, an electronic keyboard and computer classroom, and a piano repair shop.

The Frohlich Piano and Percussion Wing represents a quarter of the proposed music complex, which is the major component of the Campaign for Interlochen’s new construction plan. The entire complex will comprise studios, practice rooms, rehearsal spaces for large ensembles, an electronic composition studio, classrooms, and support facilities—bringing all the elements of Interlochen’s music program together under one roof.

Theatre Named After Former Camp Director

Interlochen’s new theatre facility was named after former Camp theatre director Jim Harvey, in recognition of the substantial commitment he and his friend Bill Henderson have made to Interlochen’s theatre arts program, as well as to the Campaign for Interlochen.

The Harvey Theatre was dedicated on Saturday, July 25, in a special ceremony that featured a ribbon-cutting by Harvey and Henderson and student performances on the new stage.

Harvey, who chaired the Camp theatre arts program for 34 years (1953 to 1987), was instrumental in helping Interlochen’s theatre program come of age. “There was a time when the theatre program wasn’t sure how important or how much respect was given to it at Interlochen,” says high school musical theatre director Cary Libkin. “Harvey promoted the department and the program and made it important.”

Libkin says Harvey’s years at Interlochen were distinguished not only by his talent for teaching theatre arts, but by his overall support of students and faculty. “Harvey was incredibly supportive. He was always someone who was there for you when you needed help,” says Libkin.

Over the years, Harvey’s commitment to Interlochen’s theatre program has continued. He and Henderson donated a washer and dryer for the costume shop at a time when clothes had to be hauled to the laundry mat. They also donated the funds to build Interlochen’s Phoenix Theatre, in 1993, so that students would have another place besides Grunow Theatre to practice and perform.

Designed to replace the aging Grunow Theatre, the Harvey will share duties with Phoenix as both a teaching and performance venue. The $2 million 11,000-square-foot facility has extra rehearsal spaces apart from the main theatre, a state-of-the-art grid lighting system, and 178 fixed seats with room for up to 60 extra seats on the floor.

Interlochen opened its theatre season in the Harvey Theatre with a performance of Moliere’s The Miser on October 30.
Stephenson Brothers Recognized by Alumni, Students, and Friends

by Julie Thompson

"I think it is a particularly fitting tribute that the lobby of this theatre be dedicated to Dude and Jim Bob. A lobby, after all, is a first contact with and entrance into the world of the theatre. So it is that for more than 40 years the Stephensons have welcomed, guided, nurtured, and inspired thousands and thousands of students into that magical world."

— Peter Goldfarb, at the August 1 dedication of the Harvey Theatre Lobby.

On August 1, 1998, alumni, students, family, and friends gathered in the Harvey Theatre to honor Clarence “Dude” and Jim Bob Stephenson for their years of bringing the magic of music and theatre to life at Interlochen. The seats of the new theatre were full as speeches were presented and students sang a tribute to the two men who helped transform so many young lives each summer for more than 40 years.

Betsy Sarason Pfau chaired the campaign that to date has raised $80,000 toward a goal of $150,000. Other committee members include Jan Bensdorf, Larry Clarkson, Ken Fischer, Christie Hefner, Gary Holt, Hileree Klein, Don Kohn, Peter Norlin, and David Posen. Betsy credits Don Kohn with the idea of coming up with a way to permanently recognize Dude and Jim Bob.

Both brothers and their families were visibly touched by the outpouring of affection from the crowd and thanked all those who gave their support. Dude drew a large laugh when, after being handed the list of donors, he pointed around the audience and said, "All your names better be on this list!"

For more information on making a donation to the Stephenson Brothers Lobby Fund, please call Betsy Sarason Pfau at 617-969-2015 or Julie Thompson at 616-276-7619.

Internship Memorializes Beloved Dance Instructor

by Karin West

Images of Joe Kaminski live vividly in the memories of Interlochen family and alumni. Many recall him as the charismatic dancer who brought grandfathers and gangsters to life on stage, the no-nonsense instructor who held his students to the highest standards, or the craftsman who stayed up nights applying beads to pink costumes and winding wreaths to crown young dancers.

Now, thanks to the caring work of some Interlochen staffers and the monetary contributions of friends and former dancers, the longtime Interlochen dance instructor has been memorialized through a new dance department summer position: the Joe Kaminski Dance Internship.

Kaminski passed away in 1994 after spending his 37th summer working with young dancers. "He loved Interlochen—absolutely loved it here," says Candy Hughes, who has been a dance costume designer at the Camp for the last eight years.

Hughes, who attended Camp in 1966 as a visual arts major, remembers Kaminski’s dedication to the young dancers he instructed. "He was ill the last summer he worked, but he really wanted to be here through the summer and Les Preludes, the final concert of the Camp season. "What stands out the most about Joe is how much he loved the kids," says Coggin Hearings, longtime Camp employee and instructor of environmental education. "He really knew how to make little girls beautiful, and how to make them feel good about themselves."

Joe Kaminski expressed this gift by sharing his talents in both dancing and costume design. Hughes tells of the time Kaminski escorted an excited group of young dancers to the White House in 1962. "He stayed up nights and headed every single one of those pink costumes himself. It’s great to still use those dresses today."

After Joe Kaminski’s death in August 1994, his Interlochen family and friends felt that the talented instructor needed to be remembered in a special way. "We thought, ‘What was it about Joe that was so special?’" says Hearings. The answer? "He was a great teacher." As dance scholarships already existed, the idea of a teaching internship took hold.

Hard-working Maggie Bergeron was the Joe Kaminski Dance Internship’s first recipient. The talented 18-year-old from Argyle, Minnesota, graduated from the Academy last spring as a dance major. This summer at Camp she taught one class a day and choreographed for junior and intermediate students.

Bergeron never met Joe Kaminski, but enjoys hearing other dance staffers tell stories about him. "I think the internship is one of the most perfect ways for someone like him to live on. It’s active. It’s going to grow. I’m just honored to be chosen to be a part of it."
Summer Program Caps First Year of Detroit “I am”
by Dee Smith

The sign on the board in the front of the classroom read: “Everything is Possible.” For the 110 Detroit youngsters who took part in the first-ever Interlochen Arts Mentoring (I am) summer program, those had become words to live by.

The “I am” summer program brought arts education classes to middle-school-aged children last June. Each day for two weeks, members of the Boys & Girls Clubs of Southeastern Michigan arrived by bus at the Charles H. Wright Museum of African American History in Detroit. It was here that the children attended classes in dance, musical instrument exploration, vocal music, visual art, creative writing, and theater, taught by Interlochen alumni, instructors, and partners.

“We always knew that staging a program like this was doable,” says Interlochen’s “I am” coordinator Howard Davis. “But this was a huge, off-site undertaking, which took a tremendous amount of cooperation by the clubs, the museum, the faculty, and the Interlochen staff. Seeing the faces of the children, the reaction from the adults, and the progress that has been made, I’d say the summer program has been a resounding success.”

Others agree. “The kids are finishing this two-week program with new understanding and a sense of achievement,” says Interlochen alumna Jennifer Gayle, who taught music exploration. By the end of the session, the children had all experienced playing percussion instruments, recorders, and clarinets. “It has been a fantastic experience for all of us. The positive reaction of the students says it all.”

The “I am” program was launched in April 1997 as a means of giving Interlochen alumni from Detroit a way to use their training and talent to bring the arts to more children in their community. During its first year over 700 children participated in arts workshops, field trips, master classes, and performances in dance, opera, music, visual art, creative writing, and drama.

Davis says year two of the project is being planned with programs involving the Dance Theatre of Harlem, Jazz at Lincoln Center, and workshops in photography, choral music, and pottery. Sponsors of the “I am” program include the General Motors Foundation, the Southeast Michigan Community Foundation, and the Detroit Newspaper Agency.0

Piano Student Credits Success to Early Start
by Richard Gould

The young life and career of piano student Yana Reznik thus far has been marked by a winning combination of hard work and good fortune. Yana journeyed with her mother, Marina, to the United States in the fall of 1995 from Russia, seeking refuge with relatives living in Tustin, California. Piano has always been a part of Yana’s life, since music is a vital part of Russia’s education system and both of her parents sing opera.

A major advantage Yana has had in her career is having been taught piano by John Perry, in Los Angeles, and by his son, Steve Perry, at Interlochen. The younger Perry has taught Yana for two summers at Interlochen Arts Camp and during the past year at the Academy. Yana is studying with Steve again as she completes her senior year at the Academy.

“Yana is a very expressive and intelligent person, and it seems to channel itself very naturally into her music,” says Steve Perry. “That’s not always the case. Sometimes, whether it’s feelings or intellect, there can be a block. With Yana, there are no blocks.”

During the 1997-98 Academy year, Yana received the George L. Drake Scholarship. For the 1998 Camp season, she was awarded the Lee Madsen Thomas Endowed Scholarship. Established in 1990, the Thomas fund is designated for qualified students who attend Interlochen Arts Camp from the state of California.

The young pianist has made a large and varied number of close friends at Interlochen. Yana explains, “Being away from home, it’s important to create a family yourself with friends, and students that don’t have that bond really struggle.” Yana also counts Steve Perry as a friend. “I always feel that I can go and talk to him about anything I want. He’s my best friend here,” she says.

Among Yana’s honors are having won competitions in the Disney Creativity Challenge, the Spotlight Awards Competition, and the Young Musicians Foundation. At Interlochen, Yana was a winner in the concerto competition two summers running. During Academy, Yana was cited for Dean’s Honors and Dean’s High Honors.

“In Russia, we started learning music at around age six,” says Yana. “Everyone starts their education studying music and then they decide if they like it or not. At first, I didn’t, but my mom said, ‘No, you have to practice!’

Yana says one of her goals is to help young American students get an early start in music. “Of course, what all musicians want is to live the concert life. But I would like to create a new music school here in this country for very young children,” says Yana. “It’s really important for young children to get to know music. Here in America, many kids never see instruments before fifth or sixth grade.”

Piano student Yana Reznik
Interlochen Launches Distance Learning Program

For years, Interlochen has been working on ways to share the magic of the arts with more people, to give others the opportunity to be inspired by a piece of music, a poem, an image, a dance, a play.

That's one of the reasons students and faculty participate in the over 750 on-campus performances each year. It's also why students spend time in surrounding communities and around Michigan, visiting other schools as ambassadors of creativity, discovery, and hope.

But there are always limits to how many people can visit campus, and limits on how far and how often Interlochen students can travel. Likewise, there are limits on how many guest artists or instructors Interlochen can bring in to enhance the education of its own students.

Now, thanks to a new technology, Interlochen is finding ways to go beyond these limits, to bridge the distances between campus and the wider world and bring arts appreciation to more and more people. The new program is called Distance Learning. Here's how it works.

Starting November 1, Interlochen will be hooked up via high-speed, fiber-optic phone lines to a network of elementary and secondary schools throughout a five-county area of northern lower Michigan. The link will allow Interlochen students to reach other students through live interactive or pre-taped video.

Interlochen received a $132,000 grant from the Michigan Council for Arts and Cultural Affairs (MCACA) last year to help set up this distance learning classroom. The high-tech classroom features four cameras, nine TV monitors, and special video and sound equipment for sending and receiving video transmissions.

Interlochen dean of faculty Tim Fleming will be in charge of determining, along with faculty, the best way to use the program once it's underway. Fleming says their initial focus will be on importing. "We're asking ourselves, what can we do for us? What can we bring in to improve our education programs?" says Fleming.

Oboists Convene for Major New Campus Event

The first Annual Elaine Douvas Oboe MasterConference was held on the Interlochen Center for the Arts campus during the post-camp session, August 19-25, 1998.

Douvas, her associate, Linda Strommen, and conference coordinator Don Th. Jaeger established this series of master classes and performances as a refresher course for professional performers, oboe teachers, and pre-professionals who wish to reevaluate their teaching and performance skills. Thirty-eight oboists from across the country came together to participate in this new program at Interlochen.

Elaine Douvas is one of the world's most distinguished oboists and teachers. She has been principal oboe with the Metropolitan Opera Orchestra for 21 years. Prior to joining the Met, she was principal oboe with the Atlanta Symphony Orchestra. She is a member of the faculty of the Juilliard School and chair of its woodwind department.

One of the things they'll look into is conducting live master classes between guest artists and students, especially in situations where it's too impractical to bring the artist to Interlochen.

There's also talk of using distance learning as a warm-up prior to an actual guest artist visit, so that students can get over their initial shyness and also be better prepared for the master class.

"This is exciting technology that will complement Interlochen's outreach and educational programs," says Interlochen marketing and communications director Bill Morgan, who has been instrumental in getting the distance learning program up and running. "Distance learning is no substitute for the hands-on arts experience that is the cornerstone of Interlochen's mission, but it will help us reach students who might not otherwise have access to the arts. We see it as part of a cultural enrichment program."

Morgan says the program will start modestly and close to home and expand to other areas and uses in the future. He says the technology will eventually allow Interlochen to directly reach schools and artists around the country. "This first year or so will be a time of learning for us, of getting to know the technology, its limitations, its possibilities," he says.
The following is a list of individuals and organizations who supported Interlochen Center for the Arts during the fiscal year of June 1, 1997 through May 31, 1998. If there has been an error or omission, we apologize and would appreciate a call at 616.276.7619 at your earliest convenience to make a correction.

For more information on how to join the many supporters of Interlochen, contact the Advancement Department, PO Box 199, Interlochen, MI 49643-0199 or phone 616.276.7614.

The Campaign for Interlochen

Individuals and organizations who have made gifts to The Campaign for Interlochen.

The Annual Giving Clubs

Contributors to Interlochen's Annual Fund are categorized by their giving amount during each fiscal year. The clubs for the past fiscal year were: President's Benefactors: $5,000, Annual President's Club: $2,000, President's Club: $1,000. While it is impossible to list every contributor, each and every gift is appreciated and makes a difference.
Dean Boal's History of Interlochen

"Boal's history of this fabulous institution is at once scholarly and elegant, doing justice to one of the finest achievements of American music education, including its leading players, students, teachers, parents, and supporters, and indeed to the American people as a whole, whose love of music provided the cultural base that made everything possible." So writes Allen Britton in his foreword to Dean Boal's book, Interlochen: A Home for the Arts.

Indeed, the book has been carefully researched and well written. Factually and scholarly, it deals with the history of the institution, its main players, and some of the difficult times faced both by the Camp and the Academy.

Boal is frank in discussing differences between Maddy and Guidkinds throughout their sometimes stormy relationship. There is no attempt in Boal's book to create any storybook characters. He presents people as they were, with a fresh look at each.

He describes controversy as such, with an honest look at the issues. In the chapter entitled "Swan Song for Free Music," he devotes over 40 pages to the bitter battle between Maddy and James C. Petrillo, head of the American Federation of Musicians. To Boal's credit, he presents some facts on both sides of the issue and remains quite objective in treating a subject that was for many musicians both painful and emotionally charged.

The reader may find the chapter "The Essence of Interlochen," he writes: "The spirit of Interlochen is that ephemeral, but definable, thing that first brings students to the camp and academy, brings them back, and brings back scores of staff, teachers, alumni, and concertgoers each year."

During his research Boal interviewed numerous Interlochen personalities, read documents housed in the archives, and viewed photographs from the past. His work clearly impressed him in profound ways. The epilogue is a good summary of his impressions; well worth reading by itself. He ends the book with "May Interlochen prosper and the dream live."

This book is for the serious reader interested in an excellent overview of the history of one of America's most important arts organizations. Pictures from the Interlochen Photography Archives document some of the well-known guests to both the Camp and Academy. I believe it will be an excellent addition to your library.

Interlochen: A Home for the Arts, by Dean Boal, was published in 1998 by the University of Michigan Press, Ann Arbor, Michigan. To order your copy, send $29.95 plus $3 shipping and handling to The Scholarshop, P.O. Box 199, Interlochen, MI 49643-0199.

Motifs

KEVIN COBB (IAC 95-97) just landed a job with the American Brass Quintet.

FELICITY HUFFMAN (IAC 79-81) can be seen on the new ABC comedy/drama "Spirted Sonnets" and appeared in the David Mamet-scrip­ted film, "The Spanish Prisoner."

CANDICE AGREE (IAC 70-72) does the voiceover for the New Maury Travis Show. DR. A. CLYDE ROLLER (IAC Faculty 51-98) received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association in August during his concert at Interlochen. Apoly, the award is given "in recognition of distin­guished contributions in the interest of bands and band music in America." KATHERINE ANGUS (IAC 90-94) recently finished working on the feature film "Reunion" and will be the art director for an upcoming music video.

North Carolina School of the Arts has named KELLY SUZANNE BUSH (IAA 88-91) new director of admissions.

LESLEY BERN (IAC 89, IAA 89-91) lives in Los Angeles where she conducts acting and writing workshops while producing original and classical works. "What We Learn of Love," a composition by TIM FEBEIY (IAC 94-95) with text by IAA instructor of creative writing, Nick Bostic, is included on a sampler CD by RAM.

Jacobi Honored as First Park President

Interlochen president emeritus Roger E. Jacobi was honored on July 26, 1998, in a special retirement ceremony, for being the first president of Michigan Legacy Art Park. Jacobi was appointed President Emeritus of the park's board, had a sculpture—"Solear Month," by Michigan artist David Barr—dedicated to him and received a special tribute from Michigan governor John Engler.

The park, located at Crystal Mountain Resort near Thompsonville, Michigan, is a work-in-progress featuring 23 art sculptures, with plans to install a total of 50 art projects in the coming years.

The park is a not-for-profit institution providing cultural, artistic, and educational services to the public.
What Comes Around

Love may make the world go round, but music can really make things come full circle.

Take the case of Camp alums Philip Jameson (IAC '55-57) and David Greenhoe (IAC '56-62). The two had been cabin mates at the National Music Camp for three years, '55-57. Jameson studied trombone, Greenhoe trumpet.

Jameson matriculated to Juilliard and eventually became a trombone professor at the University of Georgia and a founding member of the University of Georgia Brass Quintet. Greenhoe attended Eastman and later became professor of trumpet at the University of Iowa and a member of the University of Iowa Brass Quintet.

After not seeing each other for more than 40 years, the two happened to meet last April at the Music Educators National Conference—an invitation-only event—in Phoenix, Arizona. They also ran into Interlochen president emeritus Roger Jacobi, who had been director of personnel for the Camp in the late '50s.

But that's only part of the story.

In Memoriam:

Robert Schetter April 6, 1998 in Beverly, MA; formerly of Iron Mountain, MI.
Fiona Irene Juhl (IAC 89-91, IAC Staff 91), June 17, 1998 in Iowa City, IA.
Gregory G. Malacos (IAC 66-67, 68, IAA 67-68), March 4, 1998

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:
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   replace x and y with your first and last name.
3) Send!

How to Contact Your Alumni Office

Telephone 616.276.6326
fax 616.276.6321
e-mail ALUMNI@INTERLOCHEN.K12.MI.US
www.interlochen.org

Your Alumni Office
Gretchen Modrow, Coordinator of Alumni News and Travel
Howard Davis, Coordinator of Volunteer Services
Sally Zeito, Alumni Secretary

We're Making Travel Plans... Please Join Us When We Visit!

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Summer IAC Alumni Reunion '99, July 30, 31, Aug. 1

IAA Cluster Reunions
Living, Learning, and Looking Back
Want to walk the woods with old friends? Reunite your string quartet or dance the night away on Koegel stage? Join us for an Arts Academy cluster reunion. All alumni are welcome at all reunions!

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Best Wishes:

Rick Church [IAA 72-74, 83, IAC Staff 76-90, ICA Staff 90-94] and Lynne Giacalone [ICA 74, 78, IAC Staff 80-85, 86-97], wed June 12, 1998.

Melissa Hutto [IAA 76-79] and Tom White, August 1, 1998.


Betsy Gilmore [ICA 87-88, IAA 89-91] and John D. Neph, August 24, 1996.

Julie Myers [ICA 83, IAC Staff 84, IAA 84-85] and Richard King, June, 1997.


James Perez [ICA Staff 84-89, 94-98, IAA Staff 97-98] and Kathy Kasch [ICA 75-76, CIT 84, IAC Staff 85-96, 96-98], wed August 2, 1998.

Beth Gilbert [ICA Staff 70-85, 91 IAC Staff 74, 86-90, 92-98] and Paul Martin on August 10, 1998.

Congratulations to:


It All Started with Raisin Toast

by Ars DeLaurier Jr.

The year was 1920. Jim LaTulip's mom had died and the six-year-old was visiting an aunt, who asked one morning what he wanted for breakfast. "Raisin toast," the youngster said, at which his aunt directed him to the small store below her apartment to buy raisin bread.

As he descended the stairs, the young boy heard piano music coming from the first floor of the apartment house. He had heard piano music before, but had seen it played on the upright instruments with the revolving spools, the keys dancing all by themselves. But this was different.

Through the open apartment door he could see a woman seated at what he would later learn was a baby grand. He walked right in and sat down in a chair. Very quietly he watched and listened, suspended in time and space, until his aunt came around and found him. "What in the world are you doing?" she asked. He had forgotten all about the raisin toast.

Jim, 84, traces his passion for music to that early experience, but says he didn't get a chance to chase his dreams right away. "I didn't get piano lessons until I was 10 years old, and I had to ask for them," he says, explaining that, with seven children in his family, "money was scarce."

Jim continued receiving lessons until he was 15, winning several regional competitions along the way, before his father's sudden illness caused him to drop out of high school prior to his sophomore year. "I left school to help run the grocery store and never went back," he says, adding that he eventually took a job with Ford Motor Company. Though he would later receive extensive piano training from world-renowned Hungarian-born concert pianist Donche Dakova, his dreams of making a career out of music were pretty much over.

One of those early dreams was to attend Interlochen. "I had heard about Interlochen and had wanted to come to Camp in 1930," he says, "but I didn't have the money." He visited Interlochen in the 1950s and '60s, but it was in the mid-1980s that he really connected with the place.

"I talked to the students in the cafeteria and was impressed with the way they wanted to make something of themselves," says Jim. "Everyone looked like they were going some place...and I wanted to help them get there."

"Things seemed to be breaking for me," Jim says, explaining that, after 28 years at Ford and sound retirement investments, he finally had the "means to give to music what I couldn't have in the beginning."

His plan was to will money to Interlochen, until he heard recently about charitable trusts. He says he chose the charitable annuity trust because "it works both ways." He gets a tax deduction and annual income for life, and Interlochen gets the money after he's gone.

Jim says he has no regrets but sometimes wonders how far he could have gone if given the chance to pursue music. Now he's helping Interlochen students answer that question for themselves.

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 Muddy Society and the placing of your name on the Muddy Kiosk on the Mall.

Good Luck, Kate

Kate Murdock recently resigned from her position as Director of Alumni and Parents Organizations to become director of admissions for a conservatory in Wisconsin.

Under her direction, the alumni office initiated many new and successful ventures, including the Detroit I AM program, several life-long learning programs, and an organized volunteer program that in its first year contributed over 15,000 people hours for the benefit of Interlochen. She also helped establish an alumni listserve and website.

Kate served as an advocate for the parents organization and helped create the Parents Forum, as well as the parents mentoring program, which links new and returning parents at the opening of the Academy.

Kate was a tireless worker and served the institution well on behalf of alumni. We wish her success in her new position. Her efforts and dedication will be missed.

Exciting Career Opportunity

Interlochen is looking for an energetic, self-directed individual who has shared in the Interlochen Camp or Academy experience.

Candidate must possess good communication, planning, and organizational skills and enjoy travel.

The position, Director of Alumni and Parents Organizations, serves as the key staff support to the alumni board, parent organizations, and alumni constituencies around the world.

Send inquiries and resumes to: Ann Hanson, Director of Human Resources, PO. Box 199, Interlochen, MI 49643-0199.
Yes, You Can Go Home Again...If that Home is Interlochen!

by Joseph Rezits

This article first appeared, in somewhat differ - ent form, in the American Music Teacher.

During a recent visit to Interlochen, I attended a performance of the High School Concert Orchestra. Clyde Rollet conducted a truly memorable concert, incorporating works both familiar and relatively unknown. A verbal testimonial to Howard Hanson preceded the performance of his Elegy to Serge Koussevitzky. At the conclusion of the concert, Hanson's Interlochen Theme was played, and the inevitable, internally-programmed phenomenon occurred: I wept.

Even as I write this paper, the tears return to my eyes. It is a never-to-be-changed reflex—a heartfelt, passionate response to that fragment of music which represents so much that is memorable and beautiful in my personal history. It all started well over 50 years ago... 

In 1941, a resolution was made, directed by forces totally beyond my control, by parents decid - ed that I would spend the summer at a place called Interlochen, Michigan. I knew only that Interlochen was a music camp, perhaps the only one of its kind in America. Several months before leaving for the National Music Camp, as it was called in those days, my piano teacher Stanley Fletcher gave me some excellent advice: "If you want to gain the maximum from this experience, play an instrument in the orchestra; I suggest the viola." Heeding this advice (actually, I had no choice), I commenced taking lessons with Champaign-Urbana's most revered musician, Sol B. Cohen, who had previously studied violin in Europe with J.B. Janácek.

The author in H.M.S. Pinafore (above) and on military leave in 1944.

After I arrived at Camp, it took about two days for me to become adjusted to camp liv - ing—wearing uniforms, keeping strict hours, and eating camp food. That brief period was the springboard to a lifelong romance with an institution that has remained one of the greatest shaping forces of my life. Interlochen has con - tinued to provide me with a fountainhead of inspiration, confidence in the future of today's youth, and reassurance that the path of artistic endeavor is in the right direction.

The Interlochen season of 1941 preceded our entry in the war by a scant half-year, and seasons '42 and '43 paralleled some of the war's darkest months. At Interlochen we were painfully aware of the world's condition, yet this awareness only sharpened our desire to pursue our artistic goals with special fervor and drive.

Season '43 was my first and only season in the college divi - sion. Being a "college man" (I had just turned 18 after having completed a year at the Curtis Institute) I found myself in a very special position. On one hand I realized I was on the threshold of being called to military service (a euphemism for "the draft board was hot on my heels"), yet on the other hand I was one of a grand total of four college men among a group of college women who greatly outnumbered us. Socially speaking, we realized we were in a position probably never to be equaled as long as we lived.

In 1944, I was determined to visit Interlochen even though I was in the service at the time. Having been in service only nine months I was not eligible for a furlough. However, the commanding officer of the 740th Military Police Battalion was kind enough to grant me a series of three consecutive three-day passes. I was 19 years old and came in uniform. Actually, I did not have much contact with faculty or friends during that nine-day stay, but spent as much time as possible with a 16-year-old high school camper who was already a member of the Ballet Theatre: Joy Williams, with whom I became completely charmed.

Future visits to Interlochen were infrequent. The first was in 1947, when my father accompanied me for a 10-day visit. I was becoming discouraged about my seemingly slow progress at the Curtis Institute, even to the point of considering changing from the music profession to assisting my father in his ladies' apparel establishment in Champaign, Illinois. My father wisely knew that I really couldn't be serious about such a move and realized that some time at Interlochen would renew my enthusiasm and snap me back into the path for which I was truly destined. He was right.

Visits in 1954 and again in 1971 were brief. The obligation of a faculty position at Indiana University (including summer sessions) and the raising of a family precluded the opportunity to make planned visits. Then in 1988 or thereabouts the "call to Interlochen" reasserted itself and annual visits again became a reality. Retirement from Indiana University was close and I could focus again on the dreams of my childhood. One-week visits eventually gave way to two-week visits...and little by little all the memories again became vivid.

I mentioned before that the Interlochen Theme draws tears automatically. "Solemn and powerful—if that is possible—is the effect of Liszt's Les Preludes on the Interlochen psyche. Les Preludes is always the final major work on the final concert (followed only by the Theme) and to a camper represents the ultimate separation—the separation of a camper from his beloved Interlochen. Understandably, hearing a performance of Les Preludes will surely evoke a tearful response, much as the Theme does.

I used to think that the popular expression "the more things change, the more they remain the same" was utter nonsense. Yet, as I compare Interlochen of today with the Interlochen of 56 years ago, I can see the veracity of this expression. What remains the same at Interlochen is, in my opinion, its most powerful force: the moral sup - port, the encouragement, the inspiration that students give to each other.

In such a competitive world where people are so often treated rudely and unkindly, the "Interlochen attitude" prevails as a life-long trea - tured code of empathetic behavior. In my camping days, how we cheered each other in the face of challenges, difficulties, and problems! How I am again reassured that the current "Interlochen attitude" is the same every time I hear the stu - dents' response to their colleagues in recall! I simply can't imagine an Interlochen where this is not so.

Joseph Rezits made his professional debut with the Philadelphia Orchestra, Eugene Ormandy conducting, shortly after his graduation from the Curtis Institute of Music, where he studied piano with Isabelle Vengerova. Rezits is Professor Emeritus of Music at Indiana University School of Music in Bloomington.


Ferde Grofe Jr. takes a much-needed breather.
Stars and Stripes—Forever!

by Art DeLaCruir Jr.

Ogden and Donna Hobson had been attending Interlochen's annual Sousa Concert for years. Like other northern Michigan residents, they came out of a love for Sousa's famous marches and the patriotic feelings the music evoked around the Fourth of July holiday. But the concerns also held a special significance for the Hobsons, because Ogden had been one of 600 area high school musicians who performed with the famous bandleader and composer in the Interlochen Bowl back in 1931.

"It didn't seem like a big deal at the time, but over the years it's gotten more important to me," says Ogden, who played baritone in that long-ago concert. "It was the highlight of his life," says Donna. "He tells just about anyone who will listen."

Sousa leads band of 600 area high school musicians in the Interlochen Bowl in 1930.

Veterans of the 1930 and '31 concerts on the Kresge stage after this summer's Sousa Concert.

Two summers ago Ogden happened to tell someone his story while waiting in line to buy an ice cream cone before the concert. During the performance, the show's host mentioned that there was a man in the audience who had played with Sousa and asked Ogden to stand. Ogden stood, and the crowd applauded enthusiastically. "He was just walking on air," says Donna.

That experience got the Hobsons wondering how many other veterans of the 1930 and '31 concerts were still around. They knew about Ogden's younger brother, Jack, and about their good friend Lester Brownell, but they were convinced that others were out there. This summer Donna wrote a letter to the local newspaper, which published a story on July 25, the day of the Sousa Concert, asking that the long-ago Sousa musicians contact Interlochen. Ogden was excited that day. "He couldn't wait for the concert to start," says Donna.

Richard Bagans, who attended the National Music Camp from 1930-'33 and played the Sousaphone in the '30 and '31 concerts, says the reunion was extra special. "Now I know how famous people feel," he says, adding that this time he really got to appreciate his moment in the limelight. "In the band, you're too busy watching the music."

Bagans says he remembers the renowned band-leader as being rather subdued. "He didn't go through the motions very much," says Bagans. "He had had a stroke the previous year, so his left arm stayed at his side." Mary Joseph, née Mary Deal, played male- phone in the '31 concert. She remembers Sousa as a small man with a big presence. "He wasn't very tall, but he was very dignified," she says.

Bagans has a similar recollection. "He was soft-spoken," says Bagans, "but he didn't have to say much. He had a commanding presence. We all sat up and took notice.

Bagans recalls Sousa coming up on a Pullman. "He would come as far as Cadillac, and we would go down and pick him up. It was really exciting." Sousa once told him about the origins of "Stars and Stripes Forever." "He said he was on returning from Europe on an ocean liner when the melody kept going through his head. He wrote it down when he got home."

The music camp was only in its third year when Sousa arrived in 1930 on invitation from Joe Maddy. Sousa was the best-known musician in the world at the time, in part because he disdained artistic pretense. He wrote and performed music for the people, and the people loved him for it. Thousands flocked to his concerts to hear and see the dynamic showman lead his band of renowned musicians in the playing of marches, waltzes, symphonic overtures—even ragtime and jazz.

That summer at Interlochen, over 10,000 people packed the Interlochen Bowl. There were so many musicians that the ornamental pond had to be drained to extend the stage, and the crowd itself spilled out of the Bowl and into the surrounding woods. It was a spectacular event that brought national recognition to the new camp and helped create good will between the camp and local communities.

Sousa returned for an encore performance in 1931. That summer he wrote one of his last marches, "The Northern Pines," and dedicated it to the National High School Orchestra and Band Camp, which made him his honorary president. He died the following spring of a heart attack in Reading, Pennsylvania, at the age of 78.

The Hobsons say they plan to attend the Sousa Concert again next summer, fate willing. But they would like to get together with their fellow Sousa performers before then. "You never know how much time you have left," says Donna.

Their good friend Lester Brownell died just weeks after the reunion. They remember him as a youth, playing the Sousaphone for one of the greatest showmen of all time. They remember him on that special reunion night, waving to the crowd, living it up, answering questions from a wide-eyed kid with a big horn who wanted to know what it was like to have played with John Philip Sousa.

The Alumni Office is planning to get the Sousa veterans together again for a special lunch or dinner, where they will have more time to sit around and reminisce.
What do Bonnie Raitt, Kenny Loggins, Alison Krauss, The Canadian Brass, Noel Paul Stookey, Bela Fleck, Paula Cole, and Wynton Marsalis all have in common?

Each has won or been nominated for at least one Grammy Award for musical achievement, and all have taken part in Interlochen's Grammy Sessions.

Inaugurated at Interlochen during the summer of 1995 with pop singer Natalie Cole, Grammy Sessions brings professional artists and Interlochen students together in a unique forum that includes question-and-answer periods, demonstrations, master classes, and critiques.

Interlochen Arts Camp hosted seven Grammy Sessions events this past summer season in conjunction with the National Academy of Recording Arts and Sciences, and the Academy staged two sessions for high school students this fall.

Interlochen president Edward J. Downing calls this unique partnership one of the high­lights of the institution's educational offerings. "The Interlochen Arts Festival brings these accomplished professional musicians here to perform year-round, and Grammy Sessions brings them a step closer to our students," he says. "Hundreds of campers and Academy students have had the rare opportunity to directly meet these recording artists, ask them questions about their music, their careers, and any pointers they might have for aspiring musicians."

Each of the nearly 20 sessions held over the past four years has had its own flavor and direction, depending on the artist and the questions posed by the students. Some have been formal and structured, like the Yo Yo Ma cello master class in Corson Auditorium, while others have been relaxed and intimate, like the exchange this summer between pop singer Paula Cole and 25 high school students meeting in one of camp cabins.

"The word for the tone of these sessions is one with which Interlochen is very familiar—magic," says Suzanne Gindin, director of the Camp's junior girls division. "Campers came away awed and inspired in the most profound ways. There is a precise difference between enjoying a performance and actually meeting and talking with the performer. This is the stuff of which Interlochen is made."