Creating Connections:
Interlochen asks arts-world colleagues to address evolving trends in cultural engagement

PLUS...
- Something new for adults
- Film program premieres
- High-performing alumni
Networking ... the Interlochen way

This issue of Crescendo focuses on the unique role that Interlochen plays in building connections through the arts around the world. Interlochen is a vibrant and inspiring arts community defined by a network of exceptional people. The value of an Interlochen connection is defined by what Interlochen people do with their experiences and the differences they choose to make in the arts, education and creativity. The global Interlochen community thrives on the strong relationships that form when we engage in creative endeavors that lend meaning to life.

Examples abound. People are webstreaming to Interlochen Public Radio more than 50,000 hours per month, across America and around the world. Internet 2 service will build real-time video connections from Interlochen around the globe.

Our students and faculty make connections around the world. IAA faculty member Amy Arntsen spent a month in Japan as part of a Rotary leadership exchange program, while IAA music faculty Matthew Hazelwood and Crispin Campbell were guest conductor/performer with several distinguished South American orchestras. Visual Arts students have mounted an exchange of artwork with Lithuania's finest arts high school, while eight former IAC and IAA theatre students are now studying at the Royal Scottish Academy.

Increasing connections and relationships is at the heart of our strategic plans. We’re working to make ever-greater connections by expanded opportunities, programs and majors at Interlochen Arts Camp, Interlochen Pathfinder School and Interlochen Arts Academy, and to strengthen lifelong relationships with the arts and creativity through Interlochen College of Creative Arts, the Interlochen Arts Festival and Interlochen Public Radio.

Over the past year Interlochen hosted five regional conversations on the future of arts education, performance and presentation. What we learned is that many arts and cultural organizations are trying to redefine the value of the connections they make with their constituents, but few have a place to hold the tough conversations that explore new ideas and posit vexing questions. With the creation of our first Interlochen Arts Exchange in September, we intend to create a place where ideas, experiences and solutions are welcomed.

We are thankful to the countless friends and alumni who helped forge new Interlochen connections by hosting the many regional events that took place over the past year. They are fulfilling their Interlochen destiny, building connections that strengthen the exchange of ideas to create new meaning and value for the arts. With your help and support this important work will continue to define the Interlochen experience through building the connections that are so critical to our future.

Jeffrey S. Kimpton
President

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Interlochen Center for the Arts
Five Presidential Scholars have Interlochen roots

by Steve McBride

For a complete list of Interlochen Arts Academy students who have received ARTS awards, visit the News section of Interlochen’s website, www.interlochen.org.

Of only 20 students nationally to be named Presidential Scholars in the Arts this year, two are students at Interlochen Arts Academy – an accomplishment unmatched by any other high school in the country.

In addition, three of the other honorees are alumni of Interlochen Arts Camp.

“It is hard to describe our pride in having one-quarter of this year’s Presidential Scholars in the Arts with ties to Interlochen,” Interlochen President Jeffrey Kimpton said. “Students come here to fulfill their artistic passions, so to receive such prestigious recognition validates their hard work as well as their dreams.”

Interlochen Arts Academy seniors Kristina Ann Hanna of West Bloomfield, MI, and Zachary Wolfe Bernstein of Seabeck, WA, were honored by President Bush at a special event in June. Three other Presidential Scholars in the Arts this year are recent alumni of Interlochen Arts Camp. Ross Leavitt of Springfield, OR, was named a Presidential Scholar in saxophone; Noah Putterman of Raleigh, NC, musical theatre; and Joseph Sofranko of Cincinnati, OH, in theatre arts.

The naming of this year’s awards again makes Interlochen Arts Academy the largest producer of Presidential Scholars of any high school, public or private, in the United States. Since 1980, Interlochen Arts Academy students have been named Presidential Scholars in the Arts a record 36 times. In addition, an Academy student was named a Presidential Scholar in Academics in 1987.

Hanna was named a Presidential Scholar in the Arts for modern dance; Bernstein for music composition.

Each year, the National Foundation for the Advancement of the Arts (NFAA) conducts a national Arts Recognition and Talent Search (ARTS), from which it recommends scholars. Nine of the ARTS finalists this year were from Interlochen Arts Academy, more than from any other school. In addition to the 9 Finalist awards, Academy students received 12 Merit and 24 Honorable Mention awards for excellence among the more than 6,500 applications received from across the nation.

The National Foundation for Advancement in the Arts (NFAA) has named Interlochen Arts Academy one of its inaugural Distinguished Schools in the Arts.

The Academy is one of only five schools to receive this national honor, and the only private school to be recognized.

The award is part of the 25th anniversary celebration for NFAA and will be presented during the 2006 ARTS Week activities in Florida. NFAA conducts the annual Arts Recognition and Talent Search (ARTS) competition, in which Interlochen Arts Academy once again this year earned more student recognitions than any other school.

NFAA plans to release more information about the award later this year.

INTERLOCHEN
Arts Academy
Interlochen College of Creative Arts to offer lifelong learning opportunities

Interlochen founder Joseph E. Maddy long ago dreamed of expanding Interlochen’s unparalleled instruction into adult programs, and in 1966 the Interlochen College of Creative Arts was chartered in the state of Michigan. That little-known entity has been dormant—until now.

This summer Interlochen begins a new series of workshops and camp programs for adults, to be offered through the College of Creative Arts.

Programs in music, visual arts and creative writing already are scheduled, with plans to expand to all of Interlochen’s arts areas—and beyond. Classes range from black & white photography and landscape painting to adult band and chamber music camps. Other instructional areas include bookbinding, silverpoint drawing, plein air painting, jazz, early music and music composition.

"It’s a natural progression in the continuing evolution of Interlochen," said President Jeffrey Kimpton. "It’s completing the final leg of what our founder had always hoped for Interlochen."

Said Kimpton, "Interlochen’s community is drawn from all over the world by a common conviction that the arts and culture have the power to transform. That has been the Interlochen experience for young people for 78 years. Now it’s time for adults to have that same shared experience."

Although the Interlochen College of Creative Arts won’t yet offer degrees, the school hopes to develop partnerships in order eventually offer credit for some of its classes.

For now, though, the programs will build on Interlochen’s tradition of connecting people around the globe whose shared passion creates a world center for educational and cultural excellence.

"It’s never too late to have the experience of a lifetime," said Peter Colson (IAA 76-79), Interlochen’s new Director of Adult and Continuing Education. "Interlochen is uniquely positioned to provide adult programs in an environment that has fostered profound success for thousands of people for nearly eight decades."

With both introductory-level workshops and advanced-training institutes, the summer offerings represent the first phase of Interlochen’s commitment to provide year-round programming for adults in all the arts, and eventually extending to areas that intersect with the arts.

Detailed program information, instructor biographies, registration information and application forms are now available online at www.interlochen.org/adult

Lifelong learning is not a new idea at Interlochen. Fifty-five years ago, the organization launched its popular Adult Chamber Music Camp, a weeklong summer program that continues to enroll nearly 200 participants each year and boasts a faculty list featuring many prominent names from the world of chamber music, including the acclaimed Pacifica Quartet as resident artists.
Interlochen is currently researching how the College of Creative Arts charter might provide college credit for adult education and post-graduate offerings at Interlochen. Other possibilities being considered include offering off-site programs in locations around the United States and beyond.

"Interlochen has built a reputation as a wellspring for creativity, and adult and continuing education thrives where imagination and innovation are valued," Kimpton said. "As our alumni know, Interlochen is a shared experience in the arts that enriches the present and inspires visions of a future worth building. We believe that future should matter to people of all ages."

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**Interlochen Symposium for Readers and Writers**

The Creative Writing Division of Interlochen Arts Academy, the Interlochen College of Creative Arts and the Interlochen Alumni Organization, in celebration of 30 years of writing at Interlochen, will be hosting the first-ever Interlochen literary symposium. This three-day symposium, scheduled for April (Poetry Month) 27-29, 2006, will be a culmination of a year of readings and lectures, extending the conversation between readers and writers and celebrating the myriad connections between them.

The schedule will include 20-25 breakout sessions about the writing process and literature, poetry and prose readings, and keynote addresses during three days and two evenings. The symposium faculty will be drawn from prominent Interlochen alumni, Michigan-area and nationally renowned writers.

Who should attend? Readers, writers, educators and anyone who is engaged by plentiful and dynamic discussion about writing that speaks from the inspiration of nature, human resolve and personal history.

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**Inaugural classes, held in mid-June:**

- Adult Band Camp
- Adult Early Music Institute
- Landscape Painting Institute
- Silverpoint Drawing Workshop
- Introduction to Black and White Photography Workshop

**Still time to register:**

- Great Voices Lecture – Keith Brion: June 29, 2005
- Bookbinding Workshop: Aug. 9-14, 2005
- Interlochen Composer's Institute: Aug. 9-14, 2005
- The Interlochen Jazz Institute: Aug. 9-13, 2005
- Advanced Black and White Photography Workshop: Aug. 9-14, 2005
- Plein Air Painting: Aug. 9-14, 2005
- Adult Chamber Music Camp: Aug. 17-23, 2005
- Interlochen Symposium for Readers and Writers: April 27-29, 2006
- New Horizons Music Camp: Aug. 8-13, 2006

**Additional information and program updates can be found at www.interlochen.org/adult**

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**SUMMER 2005**
From the Board of Trustees

The Interlochen Board of Trustees during its winter meeting named Edward J. Downing President Emeritus, “by virtue of his distinguished service over nearly 30 years.” Downing served as president from 1998 until his retirement in 2003.

The Board of Trustees has honored three former trustees with the designation of Life Trustee. They are: Van Cliburn, “by virtue of his long service to the board,” Harry C. Calcutt, “by virtue of his distinguished and long service to the board as Chairman,” and Van Smith, “by virtue of his distinguished and long service to the board during a capital campaign.”

The following have been named Trustees Emeriti: John C. Canepa, Michael C. Dermody (IAA 66-68) David Handleman, Damon J. Keith, Charles L. Kelly (AS 43-46) and Nancy J. Meek.

At its winter meeting in Los Angeles, the Board also welcomed Joel McNeely (IAA 74-77), who has re-joined the Board of Trustees.

In the News

New Motion Picture Arts Program to Premiere

Interlochen’s first major addition to its curriculum in 30 years — a new program in Motion Picture Arts — premieres this fall at Interlochen Arts Academy.

The program will be housed in a new $4-million facility to be built on campus, the Aaron and Helen L. DeRoy Center for Film Studies.

The program will expand to the Interlochen Arts Camp for the summer of 2006. Offerings also eventually will be added to the Interlochen College of Creative Arts series of programs for adults.

The Motion Picture Arts Division will provide students with a progressive and interdisciplinary education through a variety of production and theory-based courses in digital film, screenwriting and related arts (theatre, visual arts, dance and music). Production experience is the primary focus of a curriculum also designed to provide practical training, basic and advanced skills, a foundation in film studies, and confidence for college-level work in film and media arts.

“The study and practice of motion picture arts at Interlochen will be unmatched among arts education institutions for secondary students,” said Interlochen President Jeffrey Kimpton. “The unique design of our new facility will totally integrate and support the aesthetic, creative and experiential study of film.”

The Aaron and Helen L. DeRoy Center for Film Studies at Interlochen, a 26,000-square-foot building, will bring together key elements of the program under one roof, including:

> Film studio
> Editing and production areas
> Student living areas
> Movie screening room

“Interlochen has presented compelling opportunities to students for decades, and this new program presented a compelling opportunity for us,” said Arthur Rodecker, President of the DeRoy Testamentary Foundation, whose lead gift will make possible the new film center. “With Interlochen’s history of achievement and national leadership in arts education, we are thrilled to help launch a program that will serve as a model for the 21st Century.” The $1.5 million gift is one of the largest gifts from a foundation in Interlochen’s history.

Noted people from throughout the film industry have agreed to serve on an advisory board for the new program, including several Interlochen alumni.
A place in history
A Pathfinder alumnus has secured a place in Interlochen history, as the first person admitted to the new Motion Picture Arts Program.

Aaron Jaffe spent 10 years at Pathfinder, graduating in 2004. He will enter the Academy as a sophomore this fall. It was at Pathfinder where Aaron got his first taste of filmmaking during an introduction to Video class. “He really enjoyed the interdisciplinary approach to teaching at Pathfinder, and ‘interdisciplinary’ is definitely the manner in which we’ll operate Motion Picture Arts,” said Lesley Tye (IAA 90-93, IAC Faculty 02-present), Instructor of Screenwriting.

Aaron is the son of Dr. Brian (HSB 76-77) and Jennifer Jaffe of Traverse City, MI.

New director brings a wealth of experience
Michael Mittelstaedt comes well qualified to lead Interlochen’s new Motion Picture Arts major, with experience as a film producer, director, editor, writer and educator. Over the past four years he has worked as a producer/director for Broadview Media of Chicago, and has most recently served as a producer for the primetime HGTV series “New Spaces.” For the past two years he has also served as producer, director, and technology chair of “For Global Progress NFP,” implementing and coordinating the multimedia portion of their annual fund-raising event. Mittelstaedt was also director, producer and editor of “America in the 20th Century,” a comprehensive educational series of DVD videos for the classroom, broadcast and internet streaming that was released nationally in 2001.

Mittelstaedt earned his BA from Michigan State University. He received his MFA from Ohio University studying Film Production, Digital and Flatbed Film Editing and Screenwriting. He has taught in Michigan and Ohio public schools.

Alumni offer advice
Leaders from throughout the motion picture arts industry have generously agreed to lend their expertise to the faculty, staff and students of Interlochen’s Motion Picture Arts Program through a new advisory board, which includes several alumni:

Richard Brooks (IAA 80), actor.

Anne Cooper (IAA Faculty 75-81, IAC Faculty 03-present), actor.
“Blood Ties,” “Exile,” “Tango & Cash,” “The Wonder Years,” “Murder She Wrote,” “Parker Lewis Can’t Lose,” “Good Grief,” “LA Law”

Joel McNeely (IAA 74-77), composer.

Sean Young (IAA 76-78), actor.

Doug Stanton (IAA 76-79, Faculty 90-94), writer.

“Joel McNeely (IAA 74-77) and Anne Cooper (IAA Faculty 75-81, IAC Faculty 03-present) have been invaluable in helping to establish the advisory board, which in turn is helping shape the program, providing input on the building design and connecting us with key people throughout the film industry,” said Tim Wade, Interlochen’s Vice President for Education Programs and Services.

NOW ENROLLING
Students are being enrolled now for the Motion Picture Arts program to begin this fall at the Academy. Application and program information is available at www.interlochen.org/academy.

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Doug Stanton (IAA 76-79, Faculty 90-94), writer.

(For the complete list of advisory board members, click on the Motion Picture Arts section at www.interlochen.org/academy)
New Driscoll novel is latest jewel in Academy writing faculty’s “Triple Crown”

by Diane L. Dupuis

Jack Driscoll will be touring with his new novel, “How Like an Angel,” beginning in early June in Alaska, followed by several Michigan readings and bookstore signings before he heads for New Hampshire, Massachusetts and Maine. In the fall Driscoll will travel to New Mexico and Minnesota, and... stay tuned for more tour details yet to come!


Now, with the University of Michigan Press’s publication in May 2005 of Jack Driscoll’s new novel, all three of the Academy’s permanent writing faculty have become authors of a recent release, an unparalleled feat for a trio of writers who teach side by side in a high-school setting.

“How Like an Angel” is the story of a middle-aged husband and father who retreats to a rustic cabin in northern Michigan to make a new life for himself, and in the process discovers how to hold on to what matters most.

In reviewing the novel, ForeWord magazine praises “Driscoll’s ethic of literary craftsmanship” and identifies language “so rich in flavor and nourishment that it frequently arouses the desire to linger and reread a single line or paragraph.”

Driscoll joined the Academy faculty 30 years ago, in 1975. “I love being around other artists and art disciplines at Interlochen,” he says. “I learned a lot about writing from looking at and thinking about how painters worked, how they saw. And music, of course, taught me what I needed to know about transport, particularly when I was still writing poems, though almost everyone who has read ‘How Like An Angel’ has used the word lyrical to describe the novel.

“When I first arrived here I imagined it only as temporary, a stopover on my way back — more than likely — to the east coast,” Driscoll says. “And here I am three decades later, believing that Interlochen is exactly the place I was always meant to be. It has been a centering for me, a place and a source, a wellspring of energy. This is where I discovered myself as writer and as a teacher.”

Writing and teaching, says Driscoll, are each “terribly important” to him. When he was in high school, he says, an interest in writing was “simply something you’d outgrow, though of course I never did. It wasn’t until I studied with John Irving at a small liberal arts college in Vermont that I finally ran into somebody who was encouraging, who made me trust the impulse and ambition to write. That was huge for me. I’ve never forgotten it. I hope that I’ve been inspirational in the classroom, and nurturing to apprenticing writers in ways nobody was to me. And so I try to teach as honorably as I can.”

Having three recently published authors on the Creative Writing faculty, says Driscoll, “helps to validate us as writers, which is how I see us and how the community views us, too, not so much as teachers who write but as writers who teach. It gives credence to the Academy’s Creative Writing program, as it should, and every publication is a buoying experience for all of us. We love to celebrate each other’s successes, which is not always the way the world works, and so I value enormously this sense of community and mutual respect. There’s a spirit in that I find both rare and enduring. It has made for an uplifting and productive work environment, and it’s clear that the students see this, too.”

“How Like an Angel” is the story of a middle-aged husband and father who retreats to a rustic cabin in northern Michigan to make a new life for himself, and in the process discovers how to hold on to what matters most.
Prominent executives appointed to Corporate Council

Earlier this year Interlochen announced the appointment of three new members to its Corporate Council: Pamela A. Prairie, Patrick Murray and Judson C. Green.

Interlochen’s Corporate Council is a business-oriented leadership group consisting of a network of influential executives who share a passion for the arts and for Interlochen.

The council increases the corporate community’s knowledge of Interlochen’s mission and the importance of arts education, attracts attention to Interlochen’s superior track-record of success in nurturing young artists, communicates Interlochen’s worldwide cultural impact and increases corporate support of Interlochen. It also provides critical and strategic thinking, drawing on each member’s corporate resources, to augment and respond to the mission and goals of the institution.

Judson C. Green is President and Chief Executive Officer of NAVTEQ, a leading global provider of digital maps for vehicle navigation and location-based solutions. The Chicago-based company was founded in 1985 and has approximately 1,500 employees located in more than 100 offices in 20 countries. Previously, Green was chairman of the theme parks and resorts division of the Walt Disney Company, where he had earlier served as Chief Financial Officer. Green serves on the boards of both his alma mater, the University of Chicago Graduate School of Business and DePauw University. He also serves on the board of directors of Conservation International, Alticor, Inc., Harley-Davidson, Inc. and The Field Museum. Green is also an accomplished jazz pianist.

Patrick M. Murray serves as vice president of Lear Corporation’s Research and Design studios at the Lear World Headquarters and Technology Center in Southfield, MI. He also oversees Lear’s Concept Development Studios. Murray joined Lear in 1997; for 13 years prior to that he had worked at General Motors Design Center, where he held various design positions. Lear Corporation, a Fortune 500 company, is one of the world’s largest automotive interior systems suppliers. Murray also is a member of the Industrial Design Society of America and is involved in Detroit Institute of Ophthalmology’s annual “Eyes on Design.”

Pamela A. Prairie recently concluded a 25-year career in the energy sector. During the course of her career she held a variety of positions with investor-owned companies in management and as legal counsel. Following her corporate career, Prairie founded an independent consulting firm that she operated from 1995 to 2004. In her consulting capacity, Prairie provided strategic advising on marketing, regulatory and business/organizational issues to major energy corporations in the United States and Canada. Prairie also worked with clients to develop specific business plans and implementation strategies. In addition she served as the Executive Director, and later as a Senior Fellow, of a not-for-profit education and research institute at Michigan State University. Prairie is a member of the Michigan Bar Association. Her primary residence is in Traverse City, MI, with her daughter, who attends Interlochen Arts Academy as a dance major. She also maintains a residence in Northville, MI, with her husband, William Freno.

Theatre alumni take the stage for Corporate Council

Always ready to put on a show for Interlochen, a group of our theatre alumni helped entertain Corporate Council members during the annual Corporate Council meeting in New York City. At the conclusion of their day-long work session on Jan. 20, council members and their guests gathered at the West Bank Café to meet just a small sampling of our many alumni working in the theatre.

Performances by Lance Horne (IAA 94-96), Drew McVety (IAA 81-83), Beth Bartley (IAA 93, IAA 93-96) and Rachel Mann (IAA 99-04) left the crowd wanting more, while Roy Harcourt (AS 94, 97, IAA 94-97), Logan Lipton (AS 97-98, IAA 98-99, IAA Staff 99), Peter Goldfarb (IAA 95-98, UM 79-9), Celia Keenan-Bolger (AS 93-95), and Adam Peaty (IAA 79-83, IAA 82-85, IAC Faculty 01-03) shared their success stories.

David Montee, Director of the Theatre Arts Division, was on hand to talk with Corporate Council members about the Theatre Arts program and meet with some of his own former students. The evening was a perfect showcase for the success of our Theatre Arts alumni in New York.
2004-05 IAA
Student Accomplishments

For the second year in a row, Caroline Amer has been accepted into the Broadway Theatre Project summer program, which is often recognized by artists in their Broadway playbill biographies. The program is run by Ann Reinking. Last summer, while attending the program, Caroline worked and performed with Ben Vereen.

Armand Moyano and Chelsea Sprague performed the Wedding Pas de Deux from " Coppelia" at the National Dance Educators Conference in Lansing, MI last fall.

Taped in January, a March broadcast of Public Radio International’s "From the Top" show featured Academy students Caleb Hudson and Lindsay Hanson (Pathfinder alumna) – along with Summer 2004 campers Nikola Nikolovski, Timothy Sheineier and Landres Bryant – performing brass quintet arrangements of "West Side Story" by Leonard Bernstein.

Tenor Jermaine Jackson was featured on "From the Top" the week of May 21. Seniors Mike Thurber (double bass) and Ross Mintzer (saxophone) performed during episodes which aired the week of June 18.

The winner of the 2005 Summer Arts Festival commemorative poster contest is Visual Arts major Ji Hae (Gi Gi) Ahn.

COMPOSITION HONORS

Senior Ross Mintzer, nephew of Bob Mintzer (IAA 69-70), composition "Back to NYC" was selected for performance on the Michigan Honors Composition Concert at the Michigan State University Quiz Bowl State finals and finished fifth out of 27 teams in their bracket. Team members included Laura Harrison, Tony Wegerski, Matt McKee, Hannah Weaver, Austin Stewart, Kete Stevick, Schuyler Cohen and Ariadne Baker-Dunn.

MUSIC PERFORMANCE COMPETITIONS

Sarah Jones-Hayes, IAA senior violin major, won the Southern Ohio Symphony Orchestra’s concerto competition and performed with them as soloist on March 20.

Giorgiy Borisov, a senior clarinet major, took first prize in his age division at the Kingsville Competition 2005. Giorgiy performed Concerto for Clarinet and Orchestra by Aaron Copland.

Carrie Ott-Holland, Alexandra Clark, Carlton Ford and Jermaine Jackson were named finalists in the "Italian Songs and Arias Vocal Competition," sponsored by the Verdi Opera Theatre of Michigan, giving Interlochen four of the 10 finalist spots.

Joo Hyun Lee, a freshman piano major won first prize last November in the Michigan round of the Music Teachers National Association National Competition, and in January was the Alternate (2nd place) in the district competition, which includes Michigan, Illinois, Indiana, Ohio and Wisconsin.

In March pianist Chien Lin Lu, a junior, won first prize in the 50th Annual Fort Collins Symphony Young Artists Concerto Competition and the $500 Clare Wilber Prize. Chien performed the Ravel piano concerto to win against 20 other pianists from across the country.

Lo-An Lin, a junior piano major won an Honorable Mention Prize in the 2005 Kosciuszko Foundation Chopin Piano Competition held in New York City. Lo-An was the youngest prize winner and competed against pianists nationwide from 16-22 years of age.

A number of students from the piano department traveled to Lansing in January for the Michigan Music Teachers Association Concerto Competition. In the Senior Division (grades 10-12), Lo-An Lin and Zhu Zhu received honorable mentions; Kara Huber received third prize; and second prize was awarded to Chien Lin Lu. In the Junior Division (grades 7-9), Hee Ji Moon received third prize and Joo Hyun Lee tied for first prize.

MATH DISTINCTIONS

Pathfinder alumnus and freshman Peter Corwin and senior Mike Alfera were the official winners of the American Math Competition AMC 10 and AMC 12 contests. Mike has also qualified for the American Invitational Mathematics Competition by scoring in the top 5 percent nationally. The IAA
Math Team of Schuyler Cohen, Peter Corwin, Ethan Engle (also a Pathfinder alumnus), Matt McKee and Sarah Resnick finished second in the medium-school division at the University of Michigan Flint Math Field Day. Peter and Sarah also won second place awards in their individual events while Schuyler and Ethan earned first place in their individual event. Interlochen Arts Academy sent two teams to the 9th and 10th Grade Math Competition just before spring break. Both teams were victorious. They received first and second place in the medium school division. Students who participated were Laura Bancroft, Noah Brown, Sara Galvin, Rachel Kamischke, Andrew Ruesch, Chase Yurga-Bell, Peter Corwin, Taylor Forrest, Sam Reese, Alex Ruesch, Cara Tovey and Patrick Williams, as well as coaches Kelly Rodel, Erika Guenther, Lindsay Hanson and Lily Prentice. On April 14 the team of Mike Alfera, Schuyler Cohen, Anna Corke, Peter Corwin, Ethan Engle and Matt McKee participated in the online Mathematics Meet sponsored by the University of Wisconsin-Whitewater and the University of Texas-Dallas. The team placed 21st among the 115 teams in its division.

OUTREACH

This year’s Guitar Studio outreach schedule included 7 performances over 6 weeks. Venues included Glen Eagle retirement community in Traverse City, two concerts in Manistee at the Manistee Performing Arts Auditorium, Munson Hospital (with a lecture on music therapy), Interlochen Pathfinder School, IPR Music Radio for a “Live from Studio A” show, and the media launch of the Interlochen Summer Arts Festival at Traverse City’s Opera House. They performed classical and jazz ensemble music and presented solos by a number of the students, playing a variety of contemporary and classical pieces. The Academy’s Visual Arts students participated in a benefit exhibition in New York City titled “Postcards from the Edge.” Said Visual Arts Division Director Chad Andrews: “Postcards are famous within the art world as the most exciting and affordable way to build a collection of work by internationally renowned artists as well as by young and emerging artists.” More than 1,400 original postcard-sized pieces were displayed anonymously for the benefit exhibition, and the artists’ names were only revealed upon purchase. “A collector might end up with a work by a famous artist or someone they don’t yet know. Either way,” said Andrews, “they walk away with a great piece of art while supporting a cause.”

The Organ Studio, toured Grand Rapids, MI, Fort Wayne and Angola, IN, and Cleveland, OH in April. The six organists – Joe Peters, Edward Landin, Jonathan Gregoire, Mark Edwards, Erika Guenther and Sam Reese – played Bach, Mendelssohn, Alain and Guilmant in two concerts. In addition, students played for instructors Todd Wilson of Cleveland Institute of Music and David Higgs of Eastman School of Music and attended the world premiere of Andrew Carter’s Organ Symphony.

The Visual Arts Department participated in an exhibition in Grand Rapids, MI, last fall. Entitled the “Day of the Dead,” the exhibition was in celebration of the Mexican holiday that remembers those who have been here before us.

Renaissance Reborn at Pathfinder

Interlochen Pathfinder Middle School students hosted a Renaissance Fair on the Pathfinder campus in February. The fair was the culminating event for the Pathfinder Middle School’s multi-age unit, in which the sixth-, seventh- and eighth-grade students team up in mixed-age groups to work on special projects related to a theme that changes annually. The event included demonstrations of model trebuchets, an exhibition of large-scale Renaissance paintings, poetry readings, period music, jugglers and tumblers, food and outdoor pavilions.

INTERLOCHEN IN THE NEWS

Interlochen’s programs and people receive considerable media attention throughout the year. Links to just a sampling of stories available online can be found at the "In the News" section of Interlochen’s website, www.interlochen.org/news.

Among the items you’ll find:

> Strings magazine: A story from April about the Pacifica Quartet’s road-test of MusicPad Pro at Interlochen.

> Clavier magazine: Several photos from Interlochen were included in the March edition.

> Traverse City Record-Eagle: The lead article in the Education section showcases IAA’s international student radio drama project with Frank Stasio from NPR and George Zarr from the Sci Fi Channel and Sirius Radio.

> Washington Times (and several other outlets): A January Associated Press story about efforts to create an orchestral set of Krutz instruments, to reside at Interlochen.

> Independent School magazine: An article by ICA Communications Manager Diane Dupuis entitled, “From GPA to MDA to PTA, the Arts Matter.”

THERE’S MORE ONLINE

The list of community accomplishments continues to grow. Look for more honors and awards in the News & Events section of www.interlochen.org.
Elizabeth "Libby" Schmeltzer Hinson attended Interlochen Arts Camp as a high school girl in 1976-79. Today she's a writer and sound editor working primarily on animated children's programming. She has won two Daytime Emmys for her work as a sound editor, most recently in 2004 for "He-Man and the Masters of the Universe." Her writing credits include the acclaimed Kids' TV programs "Sesame Street." She lives in Tarzana, CA, with husband and sound-editing partner Rick Hinson and their two children, 13-year-old William and 9-year-old Lizzie.

**What did you study while you were at Interlochen Arts Camp?**

During my four years at Interlochen I studied flute, piano and composition.

**What part of your Interlochen experience would you like to relive?**

This question is patently unfair! It's like asking which of your children you love the most! There were lovely evenings spent in the Bowl when the beauty of the music was matched only by the image of the black pines against the purple sky; there were warm days spent sitting on the sundecker with friends as the sound of practicing hummed in the air; there were afternoons when I watched the Gilbert & Sullivan rehearsals drinking up the wit of Mr. Gilbert and studying stagecraft. Perhaps the experience I would most like to relive is to be part of "Les Preludes" again – the pride of the culmination of the summer's work, blended with the wistful knowledge that the summer would be over the next day, was extraordinary!

**What drew you to the field you're in now?**

While in Tom Benjamin's (IAC Faculty 69-71, 77-84) composition class I was sure I was going to be the next Stephen Sondheim. To that end I majored in American musical theater at Dartmouth. In the course of that program I did a lot of play/screenwriting. One of my beloved professors suggested that my talents might be best harnessed by taking an MFA at USC School of Cinema-Television. The training I received there prepared me for a dual career in screenwriting and sound editing.

**How does your training in the arts help you in your current profession?**

Education is never lost! My training in music has heightened my sense of sound and my ability to work with music tracks in my sound editing career. As a writer it has enabled me to solve problems on the recording stage. For example, when we were making my adaptation of "The Secret Garden," an actor could not sing the intervals demanded of him in the score. Though I was not the composer, it was my musical background that allowed me to approach the problem in a different melodic way and save the day! My Interlochen background has even qualified me for work: a couple years ago I did liner notes for a series of classical music albums, a job for which I was not even being considered until I mentioned Interlochen!

**What triggers an "Interlochen flashback" for you?**

Knickers, Howard Hanson and the sound of youngsters practicing instruments!

**What's your advice to students who are considering participation in an Interlochen program?**

Avoid the Melody Freeze (40 pounds gained over four years were not easy to lose!). Also, learn from your friends! Though I never got into the highly competitive world of WYSO and Concerto competitions where things might have been more cutthroat, I was bowled over by the bountiful education I received from friends who were NOT in my area of concentration. I studied everything from the double bass to dance to art from my friends. I can still sing the "Tonight" quintet from West Side Story – by myself! Those experiences have been infinitely valuable to me.

**Describe your current involvement in the arts outside your profession.**

The all-encompassing creativity at Interlochen encouraged me to try a multitude of things. While I still enjoy any and all musical theater, I have also learned that I am a talented painter and have spent joyous days transforming my daughter's room into a tropical tiki room. The freedom I received at Interlochen to try all things imaginative continues to inspire me to try new things – maybe next year I will take up bassoon!
Ramona Dahlborg Pitts occupies a unique place in Interlochen's history. She's the only person to have ever been offered a contract to teach flute — and fencing.

Like so many others, she tells special stories about her ongoing Interlochen affiliation — stories that combine to create an Interlochen experience which she values intensely.

Pitts received that one-of-a-kind contract to teach as a charter member of the Interlochen Arts Academy faculty. But her Interlochen affiliation began long before that.

Her first flute teacher was himself an Interlochen alumnus. He inspired her to attend camp in 1944 and 45. "While there I realized my fate," she said. "I was definitely going to become a professional flutist."

"Interlochen taught us to believe in our dreams, and realize the highest achievements in whatever we choose to do. With each successful step our goals grow higher and higher. Just look how Interlochen has grown since its very beginning!"

Pitts recently recognized the importance of Interlochen in her life through a planned gift. She chose a charitable gift annuity because of the tax-free income and deduction, as well as being able to support Interlochen's endowment.

Proceeds from the endowment help Interlochen operate each year, so the larger the endowment, the more secure and successful Interlochen's future will be.

"The happiness I received in connection with this fine institution will always be there," Pitts said, and through her gift she will help make sure that Interlochen is always here.

Pitts went on to a distinguished career as a teacher and performer, always remembering the special connections she made at Interlochen.

"The desire to give others this wonderful, everlasting experience motivates me — by contributing and helping them to fulfill their dreams," she said.

"The Interlochen dream touches all who attend. It creeps into your soul, silently. It germinates and matures. It makes me want to give back what I was so lucky to receive."

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James Spica is a frequent lecturer and writer on topics in taxation and estate planning. He is also active in the American Philosophical Society, the Classical Association of New England and the Vergilian Society, having been a visiting scholar at the University of Michigan's Department of Classical Studies and an adjunct Classics instructor (Ancient Greek) at The Roeper School in Birmingham, MI.

Spica and his wife, Ann (Ann Richardson, IAC 75-77, UW 78), and their five children live in Grosse Pointe Farms, MI.

What did you study while you were at Interlochen?
I was a composition major. At the Arts Academy, Doy Baker was my faculty instructor, but I also learned a lot from three staff members who were composers, Hank Dempsey, John Hilliard and John Boatner. At the Camp, I studied with Paul Whear, Homer Keller, Doy Baker, Max Lipshits and George Balch Wilson. They were all wonderful teachers, each quite different from the others. I never thanked any of them properly.

What are your other/current Interlochen connections?
Well, Ann and I met as Academy students. And we've managed to make Interlochen a family tradition: three of our children have attended Camp, our son James is currently at the Academy and (I'm delighted to say) this fall, our daughter Helen enters the Academy as a freshman Creative Writing major.

What part of your Interlochen experience would you like to relive?
My literary hero, Samuel Johnson, was fond of saying that no man would wish to relive any part of his past, even "were an angel to make the proposal to him." Loath as I am to contradict Dr. Johnson, I think an opportunity to relive almost any part of my Interlochen experience would be irresistible. (Almost any part: I'd except a few uncomfortable moments I spent under "Coach" Cabutti's scrutiny the first summer I was at Camp.)

If I had to pick a single event, I might plump for Bill Schroeder's stopping me in the Dow Center library and saying, "You know you really are an awful tease." Schroeder was a composition instructor at the Camp with whom I never actually studied, but I reckoned his praise among the highest rewards for putting forth work at the Composers' Forums. In calling me a "tease," he was referring to a discussion following a string trio I'd had performed on the latest Forum in which I'd been taken to task by some of the faculty (especially Paul Whear) for the extreme brevity of my pieces. I'd tried (probably too hard) to defend myself - I was young, and Schroeder was just making sure I didn't feel I'd been attacked. Of course, his concern was flattering in itself, but his cajolery was manna: the promptitude with which people like Schroeder and Whear paid students the (fairly extravagant) compliment of treating them as colleagues was one of the headiest things about being at Interlochen.

How does training in the arts help performance in the business world?
I think it gives one a serviceable notion of what it is to be creative. At least, it immunizes one against a misconception which business people seem particularly susceptible: the notion that creativity is essentially freedom from constraint. Training in the arts is an elaborate refutation of that naive conception: every model, every exercise, every analysis emphasizes the intimacy and mutual dependence of freedom and constraint, originality and tradition, effluence and concision, spontaneity and discipline... I think the identity of these imaginary antagonists (like the tendency to obliterate distinctions between matter and form) is most perfectly revealed in music, but it's characteristic of every art form.

What triggers an "Interlochen flashback" for you?
Music is the basic trigger. Some of the associations are obvious to me, but others are inexplicable. I can't think, for instance, why the first movement of Borodin's second string
Valade Fellows debut at Interlochen Arts Camp

In their inaugural season at Interlochen Arts Camp in 2005, the Valade Fellows teachers will benefit the outstanding students who attend the High School String and Wind Ensemble programs.

The renowned faculty of Interlochen Arts Camp is joined by a special group of high-level instructors designated as Valade Fellows. The full-time Camp faculty members will work closely with the 2005 Valade Fellows to provide highest-level instruction. In addition to receiving private lessons, students will benefit from the guidance and instruction provided by Valade Fellows and Valade Guest Fellows (whose stay is of a shorter duration) through chamber coaching, ensemble sectionals and open masterclasses.

These world-class teachers, along with ensemble conductors and other arts instructors, will guide Interlochen students through a summer of exceptional musical growth.

The Valade Fellows are made possible through the generosity of Interlochen Arts Camp alumna Margaret Valade (AS 58-60, IAC 61) and her husband, Gary Valade, a member of the Interlochen Center for the Arts Board of Trustees.

2005 Valade Fellows

John Aley, trumpet (IAC 69, IAC Staff 70-71, IAC Faculty 85-87, 02)

Thomas Bacon, horn (IAC 63-64)

Winston Jack Budrow, Jr., bass (IAC Faculty 79-04)

Tanya Lesinsky Carey, cello (IAC 51-56)

Vince DiMartino, trumpet

Jorja Fleezanis, violin (AS 63-64, IAC 65-66, IAA 66-69)

Scott Hartman, trombone

Sören Hermansson, horn

Mark Hertzler, trombone

David Holland, viola (IAC Faculty 73-05)

Lawrence P. Hurst, bass (IAC Faculty 67, 69-81, 85-04, Univ Faculty 82-84)

Jeff Keesecker, bassoon (IAC 77)

Jeff Lyman, bassoon

Anthony Ross, cello (AS 72)

Phil Sinder, tuba

Daniel J. Stolper, oboe (IAC Faculty 70-04, IAC Faculty 72-92, 94-05)

Charles Villarrubia, tuba

Julia Zaustinsky, violin

Jeanne Baxtresser, flute, Guest Valade Fellow (IAC 63, IAA 63-65)

Dan Gilbert, clarinet, Guest Valade Fellow

Eric Kim, cello, Guest Valade Fellow (IAC 77-79)

William Preucil, violin, Guest Valade Fellow (IAC 66, 68-72, IAA 72-74)

Arthur Rowe, piano, Guest Valade Fellow

Dan Stolper

William Preucil and Eric Kim
Theatre Division Director David Montee recently wrote a lengthy essay that became the cover article in the fall 2004 issue of the journal Teaching Theatre, published by the Educational Theatre Association. The essay, titled “The Meinin Technique,” described Dr. Montee’s sabbatical visits to various university theatre programs in the fall of 2003.

Creative Writing Department Chair Anne-Marie Oomen was honored in April by the Library of Michigan in Lansing. Oomen’s book “Pulling Down the Barn – Memories of a Rural Childhood” has received a Notable Book Award. While at the ceremony, she read passages from the book.

Director of Dance Mark Borchelt gave a presentation on “Generative Learning in Dance” at the National Dance Educators Conference in Lansing, MI, last fall.

The Faculty Sabbatical Leave Committee approved 2005-06 faculty sabbatical leaves for Maurine Slaughter and Crispin Campbell. Slaughter, Chair of the Liberal Arts Division and instructor of English, will undertake a three-summer sabbatical to develop the Shakespeare course that will join the Academy curriculum in the fall of 2005. In the summer of 2005 she will be working together with the gracious support and assistance of Howard Hirtze, long-time instructor at the Academy, who retired a year ago. Slaughter has been teaching at Interlochen since 1976.

Campbell will undertake a year-long sabbatical to study improvisation for cello. This will further develop his skills as an improviser and provide him with the opportunity to develop an approach to teaching string improvisation that fits into a balanced educational experience for students. Following Campbell’s sabbatical, he plans a performance at Interlochen with the Neptune Quartet, featuring various improvisational styles he has studied. Campbell has been teaching at Interlochen since 1980.

In March, Dr. Saad Eddin Ibrahim was guest speaker at the IAA Community Meeting. Dr. Ibrahim is an internationally known advocate for democracy in the Middle East. He is one of the three Egyptian activists who challenged President Mubarak to allow open elections in Egypt and he will be running against President Mubarak in the elections in October. Dr. Ibrahim has recently published articles in the Washington Post and the Wall Street Journal and was recently interviewed on the “Charlie Rose” program.

Interlochen Arts Camp art instructor Dan Bare (IAC Staff 95-96, IAC Faculty 97-04) returned from spending the year in China and gave a presentation of his work and his studies in China. Dan then gave a ceramics studio workshop on team-throwing on a wheel, a traditional Chinese method.
All-State alumni reconnect to create meaningful experience for students

National award-winning Celtic and jazz fiddler Jeremy Kittel (AS 96, 98) returned to Interlochen in February for a day full of activities with Pathfinder and Academy students - a visit made possible through a large circle of connections.

Kittel has long been a friend of Pathfinder music instructor, Lynne Tobin (AS 68, IAA 70-71, IAC Staff 71, IPS Faculty 01-present) who lived not far from him in southern Michigan before moving north to teach at Interlochen Pathfinder School. Both are camp alumni from the All-State program. Funds for the trip came in part from the Interlochen Alumni Organization and the Thomas Rutkowski Memorial Fund. Tom (IPS 80-86, IAA 87) was the son of Ed and Sharon Rutkowski, a retired Pathfinder Instructor.

"It was like coming full circle, for Jeremy to come back to Interlochen and inspire a new generation of young people, and to have so many people involved in making it possible," Tobin said.

Kittel is rapidly earning a reputation as one of the nation's top young traditional musicians. He has performed at festivals and concerts across the country, including the Millennium Stage of the Kennedy Center, "A Prairie Home Companion," Chicago Celtic Fest and Milwaukee Irish Fest. In February he won the American String Teacher Association Alternative Styles Competition, and in March performed original compositions with the Detroit Symphony Orchestra.

During his visit to the Pathfinder campus with guitarist Bob Geric, Kittel performed a 60-minute program. Then, as a special treat, they were joined by Pathfinder students for several numbers. To the delight of students, teachers and visiting parents, he played "Inverness Gathering" as the kindergarten and third-grade classes, dressed in kilts and tams, danced a Scottish reel.

"I've never been really inspired by music before, but Jeremy made me think about what I was listening to," sixth-grader Kaylyn Fragel said after the experience.

At the Academy, Kittel helped open eyes and ears to alternative musical forms, then led the classically trained musicians through a lively jazz improvisation session.

"Sometimes I think I forget that there are other paths to take besides classical," said Katie Crowell, a junior violin major. "Watching Jeremy have so much fun playing tunes he had learned from old men at jam sessions, or tunes he had composed, really put things into perspective. Each of us individually needs to find the type of music that we most enjoy making."
Interlochen was well represented at the 47th Annual Grammy Awards, held in Los Angeles earlier this year, with three alumni winning awards in six categories and another seven alumni nominated for awards in 10 categories.

In addition to our alumni presence, senior Ross Mintzer (IAA 03-05) from Mamaroneck, NY, was invited to participate in the Gibson/Baldwin Grammy Jazz Band. Ross, a saxophonist, traveled to Los Angeles for a week of rehearsals and performances in jazz clubs around Los Angeles, including appearances at the Grammy pre-telecast ceremony and post-telecast celebration and the opportunity to attend the awards ceremony.

"The trip to the Grammys was a big learning experience for me," Ross said. "We performed one to two times every day for a week prior to the show, so I had to learn how to pace myself. The highlight would be so hard to narrow down. I had a chance to perform in front of Benny Golson, Horace Silver and Jon Hendricks. These are players whom I have great respect for and I was honored to get a chance to have them listen to me."

And the Grammys went to...

The following alumni took home awards at the 47th Annual Grammy Awards:

Bill Frisell (IAC 67), guitar
Best Contemporary Jazz Album, "Unspeakable"

Norah Jones (IAC 94-95)
Record of the Year and Best Pop Collaboration with Vocals
"Here We Go Again" (collaboration with Ray Charles) from the album "Genius Loves Company"
Best Female Pop Vocal Performance "Sunrise" from the album "Feels Like Home"

Lorin Maazel (IAC 39), conductor
Best Classical Album and Best Orchestral Performance
Adams: "On the Transmigration of Souls" Brooklyn Youth Chorus & New York Choral Artists with the New York Philharmonic

Cedric Dent (IAC 78, IAA 78-80), member of Take 6
Best Pop Collaboration with Vocals, "Moon River" (collaboration with Stevie Wonder) from the album "Ultimate Mancini"

Peter Erskine (IAC 68-71), drums
Best Classical Crossover Album
Turnage-Scofield: "Scorched"

Josh Groban (IAC 97-98)
Best Male Pop Vocal Performance
"You Raise Me Up" from the album "Closer"

Norah Jones (IAC 94-95)
Best Pop Vocal Album "Feels Like Home"
Best Country Collaboration with Vocals
"Creepin' In" (collaboration with Dolly Parton) from the album "Feels Like Home"

Kim Kashkashian (IAC 65, IAA 65-69), viola
Best Instrumental Soloist(s) Performance (with Orchestra) Mansurian: "...And Then I Was In Time Again" with the Munich Chamber Orchestra
ALUMNI GARNER TONY NOMINATIONS... AND AWARDS

Four Interlochen alumni received Tony nominations this year, with two making trips to the winner's podium on June 5:

Adam Guettel (IAC 80) took home two awards, Best Original Score (Music and/or Lyrics) and Best Orchestrations, for "The Light in the Piazza." The biggest winner of the evening, "The Light in the Piazza" won a total of six awards and was nominated for Best Musical.

Victoria Clark (IAC 77) won Best Performance by a Leading Actress in a Musical for her role in "The Light in the Piazza."

Erin Dilly (AS 88) was nominated for Best Performance by a Leading Actress in a Musical for "Chitty Chitty Bang Bang."

Celia Keenan-Bolger (AS 93-95) was nominated for Best Performance by a Featured Actress in a Musical for "The 25th Annual Putnam County Spelling Bee."

As a young musician growing up in Cleveland, Bill Ponstingle always wanted to come to Interlochen Arts Camp.

He never realized that dream, however, because he was unable to secure a scholarship.

"He never had a chance to get the training he would have liked," said his daughter, Alice Hullhorst of Kalamazoo, MI. "He used to tell people, 'I should have gone to Interlochen.'"

Her parents' lifelong love of music — and the unrealized dream of her father's — prompted Hullhorst to honor her parents by endowing a Camp scholarship in their names.

The William and Leota Ponstingle Scholarship will be awarded for the first time to a camper this summer.

Interlochen each year awards more than $6.3 million in scholarships and financial aid to students in all our programs. Of that amount, however, $3.5 million is unfunded, and depends on annual contributions to The Interlochen Fund.

TO HONOR SOMEONE THROUGH AN ENDOWED SCHOLARSHIP, CALL OR WRITE:
development@interlochen.org
231.276.7623
making the connection

Interlochen is a catalyst for national conversations about evolving trends in cultural engagement.

What will be the future role of the arts in our world? How have the artist's and presenter's roles in society changed over the past 10 or 20 years? How is the demand for artists' services evolving? What will arts organizations ask of artists in the future in order to inspire more engagement across cultures and generations? What training will help young artists find success and fulfillment in a new paradigm? How can presenters and funders facilitate that training?

Across arts disciplines, across geographic regions and across functional roles, the fundamental equation of connecting art to its audience is not adding up the way it used to. All the variables are in flux, from delivery systems to funding, from new art forms to the traditional classroom, from the artist to the creation to the audience's expectations about its own participation and fulfillment.

What do artists - and those preparing them - need to understand about emerging trends in cultural engagement, and what can be done to help shape them? How can Interlochen help others unleash the power of the arts, education and personal creativity?

These questions echoed vividly across the country this year in a series of formal and informal conversations sparked by Interlochen.

For Interlochen, the questions are important because they speak to every aspect of the institution, from radio to presentations to each of Interlochen's four educational programs.

With decades of experience in arts presenting, broadcasting and educating, Interlochen occupies multiple vantage points on the path that artistic expression travels from creator to audience. And Interlochen is witness to the way trends affect not just one but five artistic disciplines, as well as interdisciplinary collaborations.

And naturally, with eight decades' worth of alumni in every corner of the globe, Interlochen's network of personal connections is singularly extensive and committed.

From this one-of-a-kind perspective, Interlochen recognizes a responsibility to ask the tough questions about the future of the arts. That's why Interlochen took its natural place as catalyst and host to a series of vital conversations held across the nation over the past academic year.

A singular perspective finds we're all in this together

With Interlochen as a common thread, more than 100 arts educators, administrators, patrons, funders, presenters and artists brought intense focus to one of five Leadership Roundtable discussions that Interlochen convened in cities around the country (in Chicago at Columbia College, in New York at The Juilliard School, in Los Angeles at the Walt Disney Concert Hall, in Dallas at Meadows School of the Arts and in Grand Rapids, MI, at the St. Cecelia Music Society).

These roundtables initiated a deeply resonant national dialogue about the future of arts education, artist preparation, performance, support and audience engagement in the context of emerging patterns of cultural engagement.

Immediately evident among the participants was a keen interest in looking at these questions together.

"One of the first things we confirmed as we began to organize the roundtables was the need for such a conversation," said President Jeffrey Kimpton. "We
connected people in cities who had never met before, but who all shared a common passion for the arts and education."

**Media, business and philanthropy play new roles**

At most of the roundtables, noted arts researcher and consultant Alan Brown co-moderated with President Kimpton, summarizing recent studies on arts participation.

"The nonprofit delivery system that brings art to the people is slow to change, while other avenues for art are proliferating," Brown cautioned. "Artists who presuppose that the nonprofit delivery system is the only pathway to a satisfying career are limiting themselves."

Participating institutions (See "Convergence," page 21 in the leadership roundtables included media representatives who disseminate the arts, like Public Radio International's "Studio 360." Comments confirmed the evolution and proliferation of delivery systems available to arts consumers. One assertion: Artists have to be open to a wide variety of delivery formats for their art. Those who succeed will be those who are entrepreneurial.

"The cultural landscape is shifting so fast," Kimpton noted. "Our challenge is to find out what experiences we can provide to students — many of whom are 'purists' — that will help them conceive of new ways to connect people with their art."

Organizations like Kawai America Corporation and the Walt Disney World Company gave voice to the ways that business and the arts affect one another. Citing a model established by the Dallas Business Committee for the Arts, one observer remarked that many executives and businesspeople have great artistic abilities or previous education or experience with the arts, and are looking for an outlet to express their creativity.

Balanche Foundation and the Ella Fitzgerald Charitable Foundation, discussed changes in the way donors and grant-makers arrive at philanthropic decisions. One reality is that donors are scarce and are asked for gifts by many worthy organizations. A danger is that over-asked donors may split their support among too many different recipients. And younger givers, it was noted, often put many stipulations and restrictions on their gifts, skewing the economics of an organization toward a donor's pet project. Organizations are increasingly challenged to retain donor support for existing programs that may not offer the same kind allure to a donor that splashy new opportunities present.

And some pointed out that because foundations typically can support only not-for-profit organizations, they cannot directly support artists. Sometimes not-for-profit organizations can serve as fiscal agents for an artist's commercial experimentation, and sometimes they can support unincorporated arts in a community setting. But generally, foundation grants do not support individual artists trying to connect their art with audiences.

"We need to somehow create a better connection between the system of arts organizations and training institutions, and that whole area of informal arts activity that is not dealt with or supported," noted Brown. "It has major implications for funders. If you want to intervene in a system, in some neighborhoods the best place to intervene is in the churches, not in the nonprofits."

**Detecting trends in consumer behavior**

Arts advocates like the City of Dallas Office of Cultural Affairs and the Chicago Center for Arts Policy discussed the difficulty of reaching new audiences where they expect to find art. Brown, for instance, sees a growth trend in home-based, family-based and community-based arts activities. "We need to pay attention to the informal arts — the incredible value in our society of informal participation in the arts, which is only going to grow," he said.

As broad policy, the bottom line is that artists need to see themselves as members of a community, and to talk, advocate and create opportunities for discourse between artists, businesspeople and average folks. In Dallas it was summarized this way: Artists need to see themselves as entrepreneurs and healers.

Artists and presenters like Jazz at Lincoln Center, the Peter Sparling Dance Company, the Chicago Museum of Contemporary Art and the Dallas Opera talked about a change in audience expectations, preparation and loyalty.

"The multimedia interdisciplinary thrust is making people much more curious," admitted Kimpton, "but they want it on their terms in their timeframe, their rate of exploration and understanding. If the next generation of artists is not learning how to work with this, they're really going to be at a disadvantage in how they connect with those new audiences."

It's not that the audiences aren't there, many said. It's that they want something different from their arts participation.

For today's audiences, said Tim Wade, Interlochen's"
Vice President for Education Programs and Services, participating in an arts event today "needs to be a personalized experience. The audience thinks, 'I want to get to know this person as an individual.' This exchange can make all the difference. That physical and social interaction humanizes what the art form is and gives the audience a connection they need."

"Empowering the audience to be a critic and to speak is crucial," said Brown, "especially in theatre. People leave with ideas and thoughts, and want to test them. Other benefits kick in once you start talking to someone about what you just experienced."

Arts need to understand that the artwork itself is no longer the entire art experience...

The classroom window shows new view

Other educational institutions who prepare young artists, like California Institute of the Arts, Chicago Youth Symphony, University of North Texas College of Music and the New York Center for Art and Media Studies, talked about their responsibilities toward aspiring artists.

Said one educator in New York, "We have to help artists realize that their job is to help others find a creative voice, whether they are producing or consuming."

And what about teachers training future art consumers? "Ultimately, we need to train creative listeners," said David Rosenboom, Dean of the School of Music at California Institute of the Arts. "Too many people feel like they don't understand. People need to be encouraged to be a partner in the performance. This goes deep back into the educational pathway."

The key question, according to Kimpton: "Can the artist provide an experience to the audience that communicates cognitively, emotionally and perceptually? Is the artist prepared to do whatever it takes to allow for that engagement? That's what an artist needs to do. Art has meaning when someone cares, values and engages."

Most educators agreed with Kimpton that "graduates need superb artistic skills and the knowledge of how to use them – a sense of the new world of creative possibilities and economic realities."

As Brown commented, "These talented young people, who aspire to be great artists, need to be shown that they have other talents that they might not even know about, talents that we want to bring out in them at some point."

What does it all boil down to? "We're really looking for people to understand the relationship between the creation of the art, the performance, the viewing experience of the art, and how you help others engage," Kimpton concluded.

Continue the conversation at Interlochen Arts Exchange 2005

Conference Call

From Sept. 15-18, 2005, Interlochen's campus will resound with voices from around the country engaged in a national dialogue about the future of arts education, artist preparation, performance and participation in the context of evolving trends in cultural engagement.

The first annual Interlochen Arts Exchange, will build on questions and themes that emerged from the regional Leadership Roundtables.

Details are online in the News and Events section of www.interlochen.org.

The Interlochen Arts Exchange will feature real working sessions and vigorous idea exchanges, all designed to lead to practical next steps for participants as well as the larger arts and education communities.

You are invited to join the discussion. What are your thoughts and ideas on these complex issues? Visit www.interlochen.org/news to read more comments and send your thoughts directly to President Kimpton. We'll post some of your responses to keep the conversation going.

Interlochen Center for the Arts
Common Cause
"Overheard" at the Roundtables

“We have to help artists realize that their job is to help others find a creative voice, whether they are producing or consuming.”

“Think about that person in the seat who doesn’t have the beginning way to think about the experience. How do we offer multiple opportunities for that person to engage?”

“Embedded interpretation is a growing phenomenon.”

“It seems to me we have to create curious and inquisitive people who want to learn, and we need to create curious and inquisitive educators, performers and presenters who want to teach and engage those people on their level.”

“Students need to understand that the artwork itself is no longer the entire art experience. It’s the lead up to the performance, the exchange that goes on between the artist and the audience and the post-performance.”

“Artists have to be open to a wide variety of delivery of that art. The ones who will be successful will be those who are entrepreneurial – which is not how we teach today. That’s a piece that is completely missing.”

“How do we bring different kinds of experiences in so that young artists think about how it is that they’re going to be able to practice their art?”

“Diversification has so many conflicting trends. There is no common experience anymore. Trends are going in both directions – training for generalists and specialists.”

“Collaboration is the next wave.”

“Art is inevitable, it is its own energy, and it is as necessary to our society as it ever has been.”

“Summer 2005”
The Leadership Roundtables - held in Chicago at Columbia College, in New York at The Juilliard School, in Los Angeles at the Walt Disney Concert Hall, in Dallas at Meadows School of the Arts and in Grand Rapids, MI, at the St. Cecelia Music Society - often constituted one part of a multifaceted Interlochen visit to each city's environs.

In Chicago, Interlochen events over the course of a four-day schedule also included alumni gatherings, donor events, educational visits for the Academy students to Chicago-area arts institutions and a "sampler" performance at The Arts Club of Chicago by student musicians and actors from Interlochen Arts Academy, which was attended by more than 150 alumni, friends and prospective families.

The students who performed in Chicago were string quartet members Esther Nahm, Kah Yee Lee, Alice Cherry and Eva Lymenstull, and theatre students Bernard Paniccia, Jennifer Nelson, Shelby Lewis, Tyler Meredith, M. Adam Berry and Alexa Silvaggio. Underwriting for the Chicago portion of Interlochen's multi-city tour this year was provided by Legg Mason.

In Los Angeles, in addition to admissions, alumni and donor events, several Academy students collaborated with noted alumnus Peter Erskine (IAA 68-71) for a special performance at The Colburn School. Student performers included Daniel Schlein, alto saxophone; Ross Mintzer, tenor saxophone, Ross Laurent, trombone; Gregory Stein, guitar; Iordan Nankov, piano; Michael Thurber, double bass; Andrew Lessman, drums; and Creative Writing student Sarah Resnick. Faculty members Anne-Marie Oomen and Bill Sears also participated.

In Dallas, several alumni joined a program that included Academy piano and organ students Bjorn Ranheim, cello (IAC 89-91, 93-94), and Janine Geisel, violin (IAC 70-73); and Dallas Symphony Orchestra violist Ann Marie Roeske (IAC 89, 91, IAC Staff 92, IAC Faculty 99) performed along with Academy post-graduate Mark Edwards, organ, and junior Insoo Jung, piano.

In Grand Rapids, a significant audience saw performances by the Interlochen Arts Academy String Orchestra (David Holland, Conductor) and Interlochen Arts Academy Orchestra (Matthew Hazelwood, Conductor).
Interlochen’s significant outreach and regional events in the last year have been made possible by a network of dedicated volunteers, including many alumni who serve as Admissions Ambassadors. From Admissions recruiting events, conferences and camp fairs, to fundraising receptions and dinners, scores of people helped spread the word about the unparalleled opportunities at Interlochen. Thank you!

Did we miss you? Interested in helping out with Interlochen outreach in your area? Contact alumni@interlochen.org or admissions@interlochen.org.

**Volunteers Make Outreach Possible**

 Listed by state:

**Tucson, AZ**
Stephen Fry

**Washington, D.C.**
Lynn Rosen, Susan Davis, Angela Duncan, David Kozisek, Carolyn Passic, Sara Poly

**Los Angeles area**
Joseph Handleman, David Neubauer, Tovah Feldshuh, Peter Erskine, Dan Bara, Hugh Floyd, Nancy Chalifour, Joel McNeely and Margaret Batjer, Pam French Blaine, Craig and Judith Pettigrew, Jill Weiss, Mary and Mark Huebsch, Denise Grangruth

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**Grand Rapids, MI**
Maryanne Beery

**Harbor Springs, MI**
Heidi and Doug Marshall

**Northport, MI**
Jonathan and Anna Wege

**Minneapolis, MN**
Gregory and Cindy Noble, Laura Strong

**New York, NY**
Katherine Bormann, Jacob Lawson, Jill Stoll, Kate Angus, Kirsten Ator, Brian Gill, Jonathan Perkins, Judy Faber, Lance Horne, Drew McVety, Rachel Mann, Beth Bartley, Maggy Siegel, Island Weiss, David Bel, Mike Wallace, Katherine Cooke, Martha Jacobi

**Cincinnati, OH**
Michael Wathen

**Cleveland, OH**
Rik Danburg

**Columbus, OH**
Sara Tan, Kara Robinson, Clark Barnes

**Lyndhurst, OH**
Karen Boyd

**Portland, OR**
Wendy VanVechten, Matt Sylvest, Mindy Hodel, Annie Gomez, Cat Beckett

**Philadelphia, PA**
Aaron Apaza, Melissa White

**Dallas, TX**
Jonathan Plotkin, Steve and Laurie Jo Straty, Flora Elias, Gayle Punch, Alice and Chuck Zamutt, Kira Austin-Young, Bjorn Ranheim, Ann Marie Hudson Roeske, Janine Geisel

**Fort Worth, TX**
Katherine Akos

**Houston, TX**
Allison Cregg, Jennifer Humphreys, Brian Parkhurst

**Seattle, WA**
Ruth Bernstein, Jennifer Carroll, Julie Case, Brian Devine, Carol Levin, Paige Phillips, Laura Sindell
24 hour online listening at www.interlochen.org/ipr

Online listening to Interlochen Public Radio has risen dramatically, as more people have learned of the availability of Interlochen's two high-quality radio services.

Interlochen made a significant investment to ensure exceptional sound quality when it began web streaming nearly two years ago. That sound quality combined with programming excellence now results in more than 3 million minutes of web streaming each month—a figure that has increased more than 30 percent in the last six months.

The average listener “clicks in” for just under one hour.

“We receive e-mails on our Saturday morning request program from far beyond our normal FM listening area,” said Thom Paulson, Interlochen's Vice President for Media. “You can hear the range of locations as you listen: from local towns such as Traverse City and Suttons Bay to Pennsylvania, Washington, D.C., England and even New Zealand.”

One regular online listener is Joe Bourdow, President of Valpak Direct Marketing Systems, who listens from Florida and wrote, “The ability to hear IPR at my home here in Florida every day is a great treat for me and keeps me connected with many great summer memories at Interlochen. Thanks for making IPR available on the internet!”

IPR presents “Island Cabin Discs”

Imagine yourself heading off to a remote cabin on an island in Lake Michigan. If you could only take along five or six pieces of music, what would you choose, and why? That's the intriguing premise of a new program on IPR Music Radio. Host Jeffrey Kimpton, President of Interlochen Center for the Arts, invites a different guest each week to share the music he or she would take to a secluded getaway. The program is an opportunity to hear interesting personalities along with their varied music choices.

Island Cabin Discs is offered Saturday mornings at 8:06am EDT, and again on Sundays at 6pm EDT on IPR Music Radio, 88.7 FM and 100.9 FM, or online at www.interlochen.org/ipr.

“The promotion of world friendship...”

The Junior Girls of Cabin 2 from last summer's first session promised to stay in touch; little did they know their promise would capture the world's attention.

After hearing in January about a pianist and dancer whose dreams of coming to Interlochen were dashed due to leukemia, the girls of Cabin 2 sprung into action. Led by 11-year-old Amanda Danowski (IAC 04) they launched “Hearts for Elizabeth,” and ended up mobilizing people throughout the world to flood Elizabeth Milsap of Marine City, MI—whom none of them had ever met—with more than 1,000 valentines.

“What started out as a local project has blossomed into a national and global valentine for hope,” wrote Amanda's mother, Annie Chi. “These girls are not only fine musicians, they have a giving heart to help a fellow artist out. Amanda wanted Elizabeth to know that she is not alone in this disease.”

The campers made Elizabeth an honorary member of Cabin 2, and plan to stay in touch with her throughout the upcoming Interlochen Arts Camp.

“All of it was through word-of-mouth,” Annie Chi told the Birmingham & Bloomfield Eccentric newspaper. “No web site, no press ... just friends helping each other out.”

The newspaper reported that valentines came from New Zealand, the Philippines and from throughout the United States.
Colombia

Academy faculty Matthew Hazelwood and Crispin Campbell spent a week in Colombia early this year, teaching, performing and providing valuable advice for musicians and music programs. "In a sense we were hired as artists to bring a higher level of professionalism to the existing program in Bogota, to share what we know," Campbell said. "They have resources, energy, raw talent and a commitment to succeed; we have history and experience with large ensembles that will allow them to develop on their own."

Sponsored by the Universidad Javeriana, the two music faculty members first hosted a visit to Interlochen by Juan Antonio Cuellar, Dean of the school of music. "Interlochen has the artistic 'right stuff' that other institutions really are looking for," Hazelwood said. "If you need help in developing your artistic program, chances are that Interlochen has at least some of the answers; whether by explaining or, especially, by demonstrating."

Japan

Academy Instructor of History and Political Science Amy Arntsen spent much of her time in Japan answering the question, "What is your school like?"

Arntsen traveled to Japan on a Rotary Club Group Study Exchange. As part of the program, she visited schools in communities of western Kyushu Island.

"If I answered the question directly it would do little to facilitate an understanding of the American educational system, since Interlochen Arts Academy is not a representative American school, by any means," Arntsen said.

So she explained the U.S. school system, then found herself saying frequently, "but IAA is not a typical American school."

"I wanted them to understand this extraordinary opportunity for both students and teachers."

She learned that the three-level structure of Japanese schools was modeled on the American system during the rebuilding of Japan after World War II, and heard concerns about declining enrollments. "When I saw the strict uniforms students wore, I couldn't help but think of Interlochen's own uniform expectation," she mused.

Lithuania

Interlochen Arts Academy senior Indre Karpaviciute of Vilnius, Lithuania, was the catalyst for an exchange of student artwork this year.

The Visual Arts Department exchanged exhibitions with National M.K.Ciurlionis School of Art, a K-12 school in Lithuania that focuses on dance, music and visual arts. Interlochen's Visual Arts Gallery hosted an exhibition in March, then shipped several works by Academy students for an exhibition at "Muza" in May.

"This exchange is important to Interlochen's mission in the exchange of ideas and cultures," said Chad Andrews, Director of Visual Arts at Interlochen.

Lithuania was one of 18 countries represented in the 2004-05 Academy student body.
The When, What and Why of Interlochen Reunions

The Alumni Office is always ready to welcome alumni back to campus, but we go out of our way to plan special opportunities every year for our alumni to reconnect with Interlochen. If you’re wondering when your next chance to attend a reunion might be, here’s a primer on all-things-reunion at Interlochen.

July 29-31: Summer Alumni Weekend is held the last weekend of July and is open to all alumni, Camp and Academy, of all ages. New in 2005, Summer Alumni Weekend includes Alumni Band, Festival Choir, a memoir-writing workshop, plus a special alumni operetta workshop. There will be plenty of time to experience camp performances, grab a cone at the Melody Freeze and soak in the summertime energy at Interlochen. This year, get out of the audience and back on stage July 29-31 at Summer Alumni Weekend.

Sept 30-Oct. 2: Fall Reunion is designed for Academy graduates, with specific classes invited back to campus on a rotating basis. Although it can be a little confusing to celebrate your 9th or 18th year since graduation instead of the typical 10th or 15th, the cluster reunion format allows us to invite groups of classes to return together, because we know that some of your best friends might not have walked across the Kresge stage with you. We also celebrate 25th and 40th reunions - sometimes in the spring and sometimes in the fall - depending on the input we get from class representatives and individual alumni. This fall, we’re inviting the IAA classes of 1963-72 and 1979-81 back to campus, with special activities for the classes of 1965-66 and 1980-81 in honor of their 40th and 25th years since graduation. If you’re part of these clusters, we hope to see you on campus Sept. 30-Oct. 2.

If you’re ever wondering when your next IAA reunion is - summer, fall or spring - just check out the website or contact the Alumni Office at alumni@interlochen.org.

WHY ATTEND?

My wife and I both had a huge time and left with memories even better than those from ancient days gone by. The weekend far surpassed even my most optimistic expectations!

I just want to informally thank you for your excellent and caring efforts to provide us with a fine, memorable weekend as alumni guests at Interlochen. I thought the itinerary and the events were very enjoyable, interesting and stimulating.

Expanded opportunities at Summer Alumni Weekend 2005

From an Operetta Workshop to an Alumni Band, there are many new opportunities for you at Summer Alumni Weekend 2005. Register online at www.interlochen.org/alumni, or contact the Alumni office and we’ll gladly send you all the information:
alumni@interlochen.org
231.276.7632
Neither rain nor snow (and lots of it)...

Even a New York blizzard couldn't stop the fun at the New York Alumni Coffeehouse on Jan. 22. The snow started falling about four hours before the event started, and despite severe weather warnings and unusually empty streets, a nice crowd of 60 people gathered at the Living Room for a few hours of conversation and performances. It was the perfect place to hide out from the snow!

Ruth Bernstein is one of several people who have embraced a new program that taps the experience and passion of members of the Interlochen community. Admissions Ambassadors assist with recruitment of potential students, faculty and staff for Interlochen. They also play a leadership role in reaching out to their communities on behalf of Interlochen.

Here is how Bernstein, of Seabeck, WA, describes her decision to volunteer, and what she has gotten out of the experience:

We sent our son to Interlochen when he was only 12. He went to Interlochen Arts Camp for two summers before starting the Academy as a freshman. Of course we were nervous. But we have no doubt that it was the right decision. We have been thrilled with the experience our son has had at Interlochen; the friends he has made from around the world, the dedicated teachers he has met and the exceptional artistic and musical opportunities he's had. I want to tell everyone I can about what a wonderful place Interlochen is.

Since I became an ambassador, I have met privately with multiple families who were interested in both Academy and Camp. I have visited a number of schools in our area, where I have spoken to music teachers and directors of the arts programs. But I spend most of my time as an ambassador on the internet reaching out to applicants.

I have enjoyed learning much more about the entire Interlochen organization and meeting others who feel as strongly about Interlochen as I do. My son says that I know more about Interlochen than he does, even though he's lived there for four years!

Do you love to talk about Interlochen?

Apply to be an official Admissions Ambassador. Visit www.interlochen.org/alumni, or contact Anne Shoup at 231.276.7615 or ShoupAL@interlochen.org.
Mystery Photos from the Interlochen Archives

Among the thousands of images housed in the Interlochen Archives, there are a few that stand out as “mystery photos.” These photos have no name, date or other information associated with them. Can you match a name or date with any of these images? If so, Photo Archives Manager Kathleen Kaska Perez is eager to hear from you—see contact information below.

Help us rebuild our cabin photo collection!

For some reason, the cabin photos taken for 1993 and 2003 never made it to the Photo Archives. We’d like to re-build the collection. If you are willing to lend your cabin photo, it will be scanned and promptly returned. Send your 1993 or 2003 cabin photo to:

Kathleen Perez
Photo Archives - Marketing
Interlochen Center for the Arts
PO Box 199
Interlochen MI 49643-0199

You also can contact Kathy at 231.276.7636 or PerezKK@interlochen.org
“I took several civics/government classes from Mr. (Ken) Beatty when I was at IAA. They were some of the most stimulating and rewarding courses I took at IAA, and I credit them for pointing me toward law school and my current career in land use planning and environmental law. Now that I am a teacher myself, I regularly call on memories of a handful of my former teachers for continued guidance and inspiration. Chief among those teachers is Mr. Beatty. Though it has been a few decades since I was in his classroom, I endeavor to make a part of the excellence and care that he brought to his profession live on in my classroom.”

-- Keith Bartholomew

(Cecil C. Bachelette (IAC 37-38, UM 49, IAC Staff 53) of Holland, MI.

Richard Earl Bagans (IAC 30-31, 34) of Interlochen, MI, on June 2, 04.

Kenneth Beatty (AS 47, IAC Staff 69-73, IAC Faculty 69-95) of Traverse City, MI, on April 29, 05.

William Behrens (IAC 73, UM 74) of Cedar Rapids, IA, on April 30, 04.

Joseph Paul Bertucci (IAC Faculty 00, 02-03, IAC Faculty 03-04) of shipeming, MI, on Jan. 28, 05.

Lee Briggs (IAC 30-31, UM 32-33, IAC Staff 32-33) of Falls Church, VA, on Jan. 22, 05.

John Cowlishaw (IAC 77) of Naperville, IL, on May 21, 05.

Ruth Elizabeth Datz (IAC Staff 57-69) of Ann Arbor, MI, on Sept. 1, 03.

Stewart C. Fall (IAC Staff 54, 56) of Troy, MI, on Jan. 10, 05.

Frederick Fennell (IAC 31-33, UM 35, IAC Faculty/Guest Conductor 39-41, 67, 75-04) of Sarasota, FL, on Dec. 7, 04.

Gale Ellen Bock Freeman (IAA 67-68) of Chicago, IL.

Freeman G. French (UM 65) of Topaka, KS, on Oct. 6, 03.

Nancy E. Furstenberg (UM 42, IAC Staff 48) of Ann Arbor, MI, on Oct. 29, 04.

William M. Gibson (UM 36) of Needham, MA, on Oct. 25, 04.

Sheldon Grundwag (IAC 56-57) of Chicago, IL, on Feb. 8, 05.

Karl W. Haas (ICA President 67-70) of Birmingham, MI, on Feb. 6, 05.

Philip H. Haddril (UM 34) of Battle Creek, MI, on March 10, 04.

Warren Ketcham (ICA 28) of Petoskey, MI, on Jan. 20, 05.

Roger L. Klay (ICA Staff 66-86) of Traverse City, MI, on Jan. 7, 05.

Roger Malitz (IAC 59, 61) of Muncie, IN, on Sept. 3, 01.

Sally Mathison Middleton (AS 58-59, IAC Staff 66) of Montrose, MI, on Aug. 30, 04.

Kelly Thorne Muzzi (IAC 99-00) of Troy, MI, on April 1, 05.

Lester “Woody” Odle (ICA Staff 64-78) of Lake Ann, MI, on May 14, 04.

Noel Parsons (IAC 30) of Ft. Myers, FL, on Sept. 3, 03.

Seming “Sam” Pitcher (ICA 02) of Ketchikan, AK, on April 19, 03.

Leslie Christine Schade (AS 84) of Chicago, IL.

Laura Cressman Smoosie (IAC 63) of Naples, FL, on Nov. 18, 01.

Clara Helen Steinmetz (AS 67-69, IAC 70, UM 73) of Evanston, IL, on Dec. 6, 96.

Beatrice Striker (IAC 33) of Green Valley, AZ, on July 22, 04.

Charles F. Stroebel III (IAC 52) of Andover, CT on April 10, 98.

Cathy Strong (IAC 65) of Vancouver, WA, on Feb. 6, 05.

Ralph E. Strouf (ICA Staff 53, IAC Faculty 59, 75, 78-80) of Parrish, FL, on Feb. 9, 02.

Hyacinthe J. Tlucek (AS 58-60, UM 63) of Minneapolis, MN, on Dec. 28, 04.

Alfred W. Torrey (ICA Staff 74-83) of Traverse City, MI, on Apr. 8, 05.

Donna Trefry (UM 62) of Scarborough, ME, on Nov. 2, 00.

John Barton Yaskin (IAC 70-74) of Las Vegas, NV, on Jan. 10, 05.

Readers may remember that John Yaskin was featured as a High Performing Alumnus in the Fall 2004 issue of Crescendo. One of John’s classmates, Cynthia Harris (IAC 73, IAC 73-74), attended their IAA class reunion last fall and sent the following note to the Alumni Office after John’s death:

“This past October, at our reunion, as I made my final (tearful) stroll through the woods behind the women’s dorm, I fondly picked up a small handful of acorns, hugged them in my hand and deposited them in my jacket pocket. I knew they would be meaningful once I returned to Vegas in the desert, I just didn’t know how meaningful. Today, as I prepare to go to the memorial gathering, I took three of the acorns. As I greeted Sallie and the family, I slipped the acorns into Sallie’s hand and told her they were from Interlochen. It meant a lot to her and she said it would mean a lot to John; she hugged them in her hand, and placed them in her pocket.”
Karl Haas

Conductor and musicologist Karl Haas, who served from 1967 to 1970 as Interlochen's second president, passed away Feb. 6, 05, at the age of 91.

Born in Germany, Haas founded the Chamber Music Society of Detroit in 1944. He was creator and host of one of the world's longest-running classical music radio programs, "Adventures in Good Music." Debuting in 1959, "Adventures in Good Music" was for many years the most listened-to classical music radio program in the world. Haas recorded the program at Interlochen Public Radio during his time as the institution's president.

Haas received many awards over the course of his career, including two George Foster Peabody Awards for excellence in broadcasting and the National Endowment for the Humanities Charles Frankel Award. In 1997, he was the first classical music personality to be inducted into the Radio Hall of Fame. The French Government presented Haas with both the Officier d'académie and Chevalier de l'ordre des arts et lettres awards; Germany awarded him the First Class Order of Merit. He also received eight honorary doctorates and several other academic awards. Haas' book "Inside Music" was published by Doubleday in 1984, and is currently in its 10th reprinting.

As Interlochen's president, Haas is remembered as a visionary with ambitious plans for Interlochen. During Haas' tenure, the institution's Alumni Association was formed, the jazz studies program was created, and plans and fundraising for Corson Auditorium were initiated. Haas appointed a President's International Advisory Board whose members included Eugene Ormandy, Leonard Bernstein, Pablo Casals, Aaron Copland, Darius Milhaud, Rudolf Serkin, Isaac Stern, and Van Cliburn.

Haas' wife, Trudie, died in 1977. Survivors include a daughter, Alyce (UW 62-63), two grandchildren, and two sons, Andrew (IAA 67-70) and Jeffrey (IAA 62-63). Jeff Haas, an award-winning pianist and composer, makes his home in Traverse City, MI.

Frederick Fennell

Legendary conductor Frederick Fennell, a former camper and longtime summer faculty member and guest conductor at Interlochen Arts Camp and Interlochen Arts Academy, died Dec. 7, 04, at his home in Siesta Key, FL.

Dr. Fennell is widely regarded as the leader of the wind ensemble movement in this country, one of America's most recorded American classical conductors, and a pioneer in innovative methods of recording.

He was an Interlochen camper from 1931 to 1933, and returned in 1935 as a staff member before joining the summer faculty. He served as faculty and guest conductor countless times at Interlochen, most recently during last summer's Interlochen Arts Camp, when he conducted the World Youth Symphonic Band.

It was Dr. Fennell's wish that his ashes be scattered at Interlochen this summer.

Interlochen announced last year that the music wing of a new academic and music library now under construction would be named in honor of Fennell and his wife, Elizabeth Ludwig Fennell.

Born July 2, 1914, in Cleveland, Ohio, Frederick Fennell earned bachelor's and master's degrees in music from the Eastman School of Music. He became a member of the Eastman conducting faculty in 1939, founded the Eastman Wind Ensemble in 1952, and received an Honorary Doctorate from Eastman in 1988.

His conducting appearances are numerous and span the decades, as do his honors and accolades. He was presented the Star of the Order in 1985 from the John Philip Sousa Memorial Foundation, and was the initial recipient of the Medal of the International Percy Grainger Society for Distinguished Services in 1991. Frederick Fennell Hall was dedicated in his honor in Kofu, Japan, in 1992.
Maybelle Condra (UW 49, IAC Staff 49) of Quincy, MI, celebrated her 100th birthday in March. A music teacher, the 49-year-old association for the Quincy movie theater’s silent films. She later directed music programs and coached the girls’ basketball team at Allen High School.

Paul Tresscett Jackson (IAC Staff 58-62, IAA Staff 62-63) lives in Enniscow, WA, and continues to play timpani and sing with a choir. As a writer, he has had several articles, book reviews and letters to editors published in the past year. He’s the proud grandfather of three with one more on the way.

Lenore “Lennie” Naxon (IAC 58-65) is Director of the Friend Center for the Arts in San Francisco, CA, presenting 40 performances and curating four exhibitions annually.

Sara Wooden Salsbury (IAC 58-60, IAC Staff 61) recently joined the board of the Association of California Symphony Orchestras. Sara has taught instrumental music in the Sunnyvale and Mountain View Elementary Districts and is currently on the instrumental music team for the Redwood City Elementary School District. She is also President and General Manager for the El Camino Youth Orchestra, where she directs five orchestras. In June 2004, Sara conducted the Peninsula Young Artists at Carnegie Hall.

Patricia Dengler George (IAC 59-60) is a flute professor at Brigham Young University-Idaho and the Sewanee Summer Music Festival at the University of the South in Sewanee, TN. She is Secretary-elect of the National Flute Association and is an artist clinician for Conn-Selmer, Inc. - Armstrong Flutes. Patricia is also a Powell Artist and a contributing editor to Flute Talk magazine.

Eliot “&e” Evans (IAC 61-63) retired from the U.S. Marine Band in 1998.

Sue Ellen Krause (IAC 61) is a board-recognized specialist in child language and fluency disorders in Chicago, IL.

Gerald Neal Ragan (IAA 62-64) recently moved to Sacramento, CA, where he is a consultant to health care providers and suppliers regarding Medicare regulations and coverage policy.

Philip Brown (IAC 63, IAA 63-65) has been Associate Professor of Double Bass and Jazz Studies and Coordinator of Music Business at Southern Illinois University Carbondale since 1991. The Phil Brown Quartet recently released its debut compact disc, “Hope Street Saunter,” receiving favorable attention and significant airplay across the country (www.acadiera.com). The Illinois Arts Council recently honored Philip for his work and commitment within the arts with an Artist Fellowship Award in music composition.

Jojia Feenandez (AS 63-64, IAC 65-66, IAA 66-67, 68-69) has been Concerntmaster of the Minnesota Orchestra for the past 15 years. Works by Aaron Kernis, Nicholas Maw, John Adams and John Tavener have been commissioned on her behalf and recorded. Jojia also teaches at the University of Minnesota.

Ellen Williams Stebbins (IAC 63-64) is the president of Cottage Hill Conservatory in Mobile, AL.

Mark Twain’s World: A Symphonic Journey with Genuine Thespians” by Chris Bruback (IAC 64, IAC 65-69) received its world premiere by the Stockton (CA) Symphony in April. The 90-minute symphonic composition based on the life of Mark Twain includes narration and dramatic scenes.

Kathleen Ann Frederick (IAC 64-67, IAC 68-69, IAC 70) practices employment law and civil litigation in Juneau, AK. The President of the Board of United Way of Southeast Alaska and active in the Juneau Rotary Club, Kathleen has two children and sings in a community choir.

Annalee Latchinger (IAC 64) is a career counselor at the University of Chicago. She is married to David Hoppe, a music teacher, and they have 5 musical children, ages 12 to 26, including son Danny who was a cellist at IAC last summer.

Roger Thomas (IAC 67-69) was inducted into the Plumein Circle by “Hospitality Design” magazine in May 2005 for his 40 years developing premier destination gaming resorts. Roger is Executive Vice President-Design for Wynn Design & Development in Las Vegas.

Siri Gottlieb (IAC 68-70) is a psychotherapist and divorce mediator in Ann Arbor. With a degree in Music from the University of Michigan, she is a director of the statewide Michigan Council of Family and Divorce Mediators.

James Mosher (AS 68, IAC 69-70, IAC Staff 71-73, IAC Staff 72-77) appeared in October 2004 as one of nine natural baroque hornists for the 30th anniversary of Early Music New York, which featured a 60-piece baroque orchestra in performances at the Aldeburgh Music Festival and Music Suites and Music for the Royal Fireworks. In December 2004, he performed the Bach B minor Mass in Hoboken, N.J. He is in residence at the University of Minnesota.

Elizabeth H. Parcells-Becker (IAC 68-69, IAC 69-70) performed at Carnegie Hall’s Well Recital Hall, Feb. 23, 05.

Matthew Bullock, Jr. (IAC 68-69) has been on the faculty of the School of Drama at the University of Chicago. He was awarded the Excellence in Teaching Award in 2004.

Paul Harris (IAC 69, IAC 70-72) is an oompist in Maryland. In addition to teaching and clinical work, he works with the Norwegian Olympic Biathlon team. He has 3 children and continues to play trombone.

Mark A. Smith (IAC 69) has been working in non-profit management in Washington, DC, for the past 10 years.

Angela Alston (IAC 71-72, IAC Staff 78) co-founded The Peaceful Garden, a contemplative media festival in upstate New York. She works part-time as technical director for a live, daily TV show and radio show in Brooklyn, NY. She is a Certified Natural Horsemanship Instructor and owns an investment advisory firm.

Cynthia Green Libby (IAC 71, UWW 73, IAC Staff 74) is a professor in the Department of Music at the University of Illinois. She is married to John Libby, a professor in the Department of English.

Louse Linden (IAC 71-73) works as an earth scientist for Chevron Texaco in Lagos, Nigeria. She has two musical daughters.

Rick Michell (IAC Staff 71-73, 75-77, IAC Staff 76-77) was recently promoted to Music Director for Walt Disney Entertainment. He has appeared as a guest conductor with Doc Severinsen and the Minnesota, Milwaukee, and Phoenix symphony orchestras. He is also Assistant Conductor and arranger for the Brass Band of the United States of America, the 2004 U.S. Open Brass Band champions.

Larry Tuttle (IAC 71) performs as part of the duo Sting Decanter. As a classical crossover with a serious ethnic groove, they released their debut CD last year (www.stingplane.com).

Howard “Rusty” Edwards (IAC 72, IAC 72-73, IAC Staff 73) is a visiting fellow at the Episcopal Seminary of the Southwest in Austin, TX. His hymns have been published by Abingdon Press and the Church of Scotland.

Composer Lisa Scola Pavek’s (IAC 72-75) opera, “Paricles,” received its premiere in San Francisco, CA, last summer.

Michael Weber (AS 72-73) has worked for General Motors as an engineer for 26 years. He directs the hand-bell choir and plays piano at his church. He is the proud father of three sons who are also musicians.
An article entitled "A Naturalist's Paradise" in the March 2005 issue of "Discover" magazine focused on Steven Goodman's 17-year research in Madagascar. In the past 15 years, Steve has led 170 expeditions in Madagascar and has documented more than 500 previously unknown species. His book, "The Natural History of Madagascar," written with Jonathan Benstead, was published by the University of Chicago Press in 2004.

Terry "T" Levitza (IAC 73-74) is a 6-time Grammy nominee with the Dixie Dregs and has toured and recorded with Jefferson Starship, Billy Cobham, Pat Benatar, Widespread Panic, and many more. His first book for Hal Leonard Publishing is due out this year.

Kate Light (IAC 73, IAA 73-76) composed the poetry and text for "Oceanephany," a children's concert piece that combines original music with a spoken word. The CD was released in May 2001 and has been performed by the Chamber Music Society of Lincoln Center and other groups. Kate was a visiting professor of poetry at Cornell University this past year and traveled to Tokyo, Japan, last November to read and lecture at Musashino Art University. Kate and Joel McNeely (IAC 74-77) collaborated on several songs for Disney's "Mulan II." When she's not engaged in literary pursuits, Kate plays with the New York City Opera.

Peter Marx (Slutsker, IAC 73-75, UM 77-79) guest starred on "Hope & Faith" on ABC this past season and also appeared in an episode of "Law & Order: SVU" and " Criminal Intent." His last Broadway role was as one of the leads in "42nd Street." His work can be heard on many radio and TV spots throughout the country, as well as on the cast recording of the 1999 revival of " Annie Get Your Gun."

Martha Miller Cornell (AS 74-75) is a flutist with the Naples (FL) Philharmonic Orchestra.

Sara Anne Hook (AS 74) is Professor of Informatics and Associate Dean for Academic Affairs and Undergraduate Studies at Indiana University-Purdue University Indianapolis.

Gary Karpinski (IAC 74, UM 75) is Professor of Music Theory at University of Massachusetts Amherst. He is the author of "Aural Skills Acquisition" (Oxford University Press, 2000), a book that examines the cognitive and pedagogical aspects of aural-skills training at the college level. Two new books, "Manual for Sight Singing and Ear Training" and "Anthology for Sight Singing," will be published by the Boston University of Music-A W. M. Norton & Co. later in 2005. Gary is married and has two children.

Mark Nadler (IAC 74-75, IAA 76-80) was nominated for a MAC Award in the Major Engagement category and performed at the April 26 ceremony presented by the Manhattan Association of Cabarets & Clubs.

George Robinson (IAC 74-75, AS 76, 78, IAA 78-80, IAC Staff 84-86, Music Academy 2005) started his music education at the New College Academy last December.

Debra DeHass Lehr (IAC 75-79, IAA 79-80) and husband, Frank, welcomed their third child, Leigh Ann, on July 13, 04. They live in Millburn, OH, where Debra is Chairman and Chief Executive Officer of Castle Nursing Homes, Inc.

Phil Donaldson (IAC 75, IAA 75-76) received the 2004 Gold Rx Award (Interactive category) as Art Director for the Duc Ten Acne Website (www.ducagel.com).

Bonnie Knapp (IAC 75-77) teaches at Maple Grove Junior High School (MN), with 3 orchestras and 80 elementary string students in the same district.

Robert Potter (IAC 75-76) is a founding member of the Piccolo Theatre Company in Evanston, IL. In December 2004, he appeared in the Piccolo's production of "Mr. Punch or Jack and the Blaxted Bride" (www.piccolothetre.com). An exhibit of Robert's photography entitled "For the Birds" was installed in the Sidney R. Gates Gallery at the Chicago Cultural Center last October.

Stacy Spencer (IAC 75-79) lives in Manhattan, NY, with her husband, Tom Ciantra, and 8-year-old daughter, Zoe. She is a grant writer and development consultant for nonprofit organizations, currently working for The Public Theater. Volunteer work includes mentoring a woman in prison, various co-op committees and her daughter's school.

Jim Yukovich (IAC 75-77) is musical director and conductor for the Visit national tour of "Hairspay."

Lisa Earl Castillo (IAC 76-78, IAC Staff 77) is completing her doctoral studies at the Federal University of Bahia in Salvador, Bahia, Brazil. Her dissertation is about the Afro-Brazilian religion of Candomblé. Lisa was assistant producer for an anthology CD on the music of Bahia, "Rough Guide to Bahian Music," released in 2004, and was part of the production crew of two documentary films about Bahian Carnival, "Festive Land: Carnival in Bahia" (2001) and "Blues Afro and Afro" (2002).

Wade Randall Smith (IAC 76, IAA 77-79) graduated from Boston University of Music-Temple Theological Seminary in Louisville, KY, where he majored in composition and piano. He is Minister of Music at First Baptist Church in Greenbrier, TN, and traveled to Rio de Janeiro, Brazil, with the Tennessee Baptist Men's Chorale in 2004.

Shelby Ungar (IAC 76, IAC Staff 81) is Visiting Professor of Saxophone at the University of Missouri-Columbia.

Lonce Wyse (IAC 77-78) is a senior advisor at the Institute for Infocom Research in Singapore (www.i2orange.org/~lance).

Peter Stoller (IAC 78) and Tricia Tahara (Clemmons, IAC 78) were married in Los Angeles in October 2002. Adam Levin served as a groomsman. All three met at IAC and are singer-songwriters.

Kip Sturm (IAC 78-79) dances with Dance Theatre of Harlem.

Sada Crawford (Cynthia Fox, IAC 79-80, 82, IAA 82-84, IAC Staff 83-84) has a small, home-based design company, Ideaform Design, which allows her to spend more time with her daughter.

Band clarinetist and composer Michael Lowenstern (IAC 79-84, 84-85, IAA Staff 85-86, 88) performed at the Flea Theater in New York on April 24. The performance included the New York premiere of Michael's original composition "Ten Children."

Hiary McIndoe (IAC 79-80) is a nanny by day and a writer by night, living in Florida and trying to sell scripts.

Eric Dickey (IAC 80-84) lives in northwest Ohio where he is the pianist for the Toledo Jazz Orchestra and Minister of Music at Zoar Lutheran Church in Perrysburg. He featured in a Jan. 2 article in the Toledo Blade entitled "A melodic marriage made in heaven."

Rachel Gottlieb (IAC 80, IAC Staff 85, IAC Staff 85-89, IAC Staff 93-94) is the cantor at Temple Beth El in Bloomfield Hills, MI. She recently performed in the Off-Broadway production of "Lone Star Love," a bluegrass version of "The Merry Wives of Windsor" featuring the Red Clay Rambler's, which was nominated for both Lucille Lortel and Outer Critics Circle awards for best original Off-Broadway musical.

Stephanie Sogg (IAC 81-85) is a psychologist at Massachusetts General Hospital and an instructor at Harvard University and the University of Massachusetts.

Timo Anderson (IAC 82-84, IAC Staff 93-95) and Rachel Francis (AS 84, IAC 85-87, IAC Staff 90-93, 95) welcomed their first child, Annika Esse Anderson, on Jan. 21, 05.

Martha Churulian (IAC Staff 82-84, IAC Faculty 85-99) and David Bales announce the arrival of Michael Churulian Bales, born Sept. 1, 04.

James Couter (IAC 82-84) welcomed a son, Cyrus Lucien Couter, on Nov. 19, 04.

Tim Cunningham (IAC 82-83, IAC 83-86) is a business manager for Mastodon Golf Training Centers in Farmington, MI. He is married to concertmistress of the Ypsilanti Symphony since 1999. He and his wife, Lisa, have a 3-year-old daughter, Elayna.

Marcy Heisler's (IAC 82-84) musical, "Junie B. Jones," written with song-writing partner Zire Goldrich, ran for six weeks last summer at the Lucille Lortel Theatre in New York. It was nominated for a Lucille Lortel Award this spring for outstanding musical. Their song, "Taylor the Latte Boy," was recorded by Kristin Chenoweth for her latest CD, released in April.

Julia Kirchhausen (IAC 82-84) has been named Vice President for Public Relations at the American Symphony Orchestra League, a newly created position responsible for cultivating national awareness of the significance and value of America's orchestras.

Jennifer Lash (IAC 82-86, IAC Staff 85-86) is Assistant Manager of Business and Legal Affairs at Carl Fischer Music.

Elizabeth Marvel (IAC 82-83, IAC 83-87) and Bill Camp were married in San Francisco on Sat. 12/08. Elizabeth appeared in the title role in "Hedda Gabler" at the New York Theater Workshop last autumn and was directed by Woody Allen in "A Second..."
Anymore,” the translation of Jean Anouilh’s New Jersey City University. Christopher Nixon’s new wife, who has a 12-year-old daughter, the soundtrack recordings of Music at the University of St. Louis.

District. Married with 3 children, Martha sings with Worship Arts in the St. Louis area.

Casey Hill (IAA 83-84) and wife, welcomed Andrew Hill Garcia, Sept. 16, 2004.

Tobin Northway (IPS 83-92, IAA Staff 00) is a staff accountant at Flame + Moran PLLC.

Several compositions by Robert Anthony Paterson (IAA 83-84) have been performed in recent months by groups such as Da Capo Chamber Players, Quintet of the Americas, New York City Orchestra, American Composers Orchestra, Cygnus ensemble and the Volti choir. Robert is a guest professor in Composition Boster Group, a strategic arts singing/acting and playing ensemble.

Pieter Schoeman IAC 84, 85 is the Co-Concertmaster of the London Philharmonic Orchestra. He led the IPO in the soundtrack recordings of “The Lord of the Rings” films.

Robin Seaman (IAA 84-87) lives near Chattanooga, TN, with her husband and two children, Maya and Logan.

Linda Snyder (IAA Faculty 84-86, Univ. Faculty 90-91) is Professor of Voice and Associate Dean in the College of Arts and Sciences at the University of Dayton.

Elizabeth Wohl (IAA 84-86) earned her PhD in Counseling Psychology from the University of North Texas in August 2003. She is currently a psychologist at Northwestern University Counseling Services in Chicago, IL, and lives near Austin with her husband, Eric.

Susan Boster (IAA 85, IAA 86-88) recently started the Boster Group, a strategic arts consulting firm. Her clients include the British Museum, Royal Opera House, Royal Shakespeare Company, New York City Opera and Opera of Modest Art.

Charles K. Lee (IAA 85) is an attending plastic surgeon with the Buncke Clinic in San Francisco, CA.

Will McClintock (AS 85, IAA 85-87) is a marine biologist and avid surfer at the University of California Santa Barbara.

Matthew Sonneborn (IAA 85) plays trumpet with the Naples (FL) Philharmonic Orchestra.

Bernetta Avery-DeNyse (IAA 86-89) lives in the suburbs of Philadelphia, PA, with her 1-year-old son and husband, where they enjoy parenting, walking and trying to make the world a better place.

Aaron Dworkin (IAA 86-88) was featured in People magazine’s Nov. 22, 2004, article entitled “Violins! Violins!” The article focused on the Sphinx Orchestra, founded by Aaron in 1996 to train and support aspiring minority musicians. A gala at Carnegie Hall on Dec. 8, 2004, featured performances by 25 Sphinx alumni — including several Interlochen alumni.

Christine Hegel (IAA 86-88) is working toward her PhD in anthropology at CUNY Graduate Center. She is currently in Egypt with her husband and baby, conducting dissertation research supported by Fulbright and the Social Science Research Council.

Mark Simmons (IAA 86-87, Staff 89-90) is Director of Choral Activities and Assistant Professor of Music at the University of Tennessee at Martin.

Tara Bierbaum (IAA 87-89) lives in Madison, WI, with her husband and baby daughter. She works with a gastroenterologist.

Jeremy Chambrin (IAA 87, Staff 89-90) received the Hopwood Graduate Short Fiction Award and the Andre Baxandall Prize for his work in the Creative Writing MFA program at University of Michigan in May 2004.

Evan Helmuth (IAA 87-94, Staff 92-95, IAA Staff 95) appeared as “Troy” in “Fever Pitch” with Drew Barrymore and Jimmy Fallon.

Alison Kelly (IAA 87-90, Staff 93-94) is active in singing/acting and lives in Oak Park, IL, with her husband, Gerald Frantzen, and their son, Joseph Frantzen.

Carly McColl (Roper, IAA Staff 87-89, 91-97, IAA Staff 93, IAA Staff 99-00) is the Director of Development for the Traverse Symphony Orchestra in Traverse City, MI.

Audrey McDonnell (IPS 87-88, IAA 89-90, IAA Staff 99-00) joined the Peace Corps and headed to the Dominican Republic in February.

Zachary Pavlov (IPS 87-95) graduated last spring from the University of Michigan and is pursuing graduate studies in political science at Carnegie Mellon University. He is an intern at Disney’s Virtual Reality Studio this summer.

Marta Power (IPS 87-93, IAC 92-97) has been studying in Paris, France, since 2001, where she is working toward a degree in harp performance at the Ecole Normale de Musique de Paris and studying musicology at the Sorbonne.

Gabriella Santinelli (IAA 87-89) performed the role of "Jenny" in Sonnheim's "Company" at the Derby (UK) Playhouse this spring.

Michelle Guadagnino Urzynick (IAA 87-88, IAA 88-93) has been an assistant professor of journalism at Albion College and the editor of the Ann Arbor Paper.


Gina Anderson (IAA 88-89, IAA Staff 89-92) received her master's degree from the American Band College in 2004.

Jessica Cattelino (IAA 88-92) is an assistant professor of anthropology at the University of Chicago.

Erin Dilly (AS 88) is performing the role of "Truly Scrumptious" in the new stage musical "Chitty Chitty Bang Bang" on Broadway.

Works by composer Jonathan Holland (IAA 88-92, IAA Staff 89, IAA Staff 92) received premieres earlier this year: "Between Days" with the Ritz Chamber Players at the Ohio State University with the Overture Society and "Songs of Experience" with soprano Caprice Corona at Carnegie Hall’s Wall Reclat Hall in New York.

Sarah Pin (IAA 88, IAA Staff 99) is a kindergarten teacher in Carmel, IN. She was married last September.

Kate Stilwill (IPS 88-93) is a graduate student at American University in Art History.

Brian Weik (AS 88) is an engineer by day, musician by night. He has a small recording studio and is hoping to complete a studio recording this spring.

Jennifer Arnold (89-97) has been appointed as a violist with the Oregon Symphony Orchestra.

Michellene Conrood (IAC 89, IAC Staff 91-92, IAC Staff 93-96, IAC Staff 96) creates hand-painted designer dance shoes and on-stage fashions (www.pointeworks designs.com).

Melody Man Harter (IAA 89-90) and husband, Joel, welcomed Annalise Niagara Harter, born Mar. 8, 2005, joining big brother Lewis.

Katherine Livio (IAA 89-91) lives in New York and works for the BBC as an assistant in TV Sales. Her boss, Lisa Hofer (IAA 84, IAA 84-87), is also an Interlochen alumna.


Kimberly Penrose Messin (IAA 89-91, IAA Staff 91-92) plays with the Houston Grand Opera. At home, she plays with 2-year-old Ella Elizabeth and twins Cole Richard and Bennett Alexander, born August 2004.

Elizabeth Misichler (IAA 89, IAA Staff 90-94) received "Faust" at London’s Royal Opera House in June 2004. She joined New Adventures to perform Matthew Bourne’s “Swan Lake” for their 10th anniversary season in London, including a tour in Japan and Korea.

Melinda Noint-Pooe (IAA 89-91) teaches 5th-8th grade history, art and computers and is an after-school drama coach. Melanie is married to Joseph Poon (IAC 90).

Bjorn Ranheim (IAA 89-91, IAA Staff 90-94) moved to Fort Worth, TX, in November 2004, where he is a cellist with the Fort Worth Symphony Orchestra.

Ana Velasco (IAA 89-91, IPS 90) was a "real woman" model in the fashion spread of the debut/spring issue of "Cuerpo," a magazine for Latinas and women of the Americas.

Fay Yu (IAA 89-99) is a violinist with the Greenwich Village Orchestra and works in television distribution with the BBC.

Adrienne Welker Carter (IAC 90-95, IAC Staff 96) is a member of the United States Navy Band in Washington, DC. Adrienne and husband, Rob Carter (IAC 92-93) have one daughter, Katherine Elisabeth, born in March 2003.

Singer/songwriter Nathan Clair (IAA 90-91) received 2 Dove Awards from the Gospel Music Association in
1996. He lives in Los Angeles, CA, where he is pursuing an MDiv from St. Alcin House Theological Seminary.

Heather Dion (IAA 90-92) is a research chemist with the Los Alamos National Laboratory in New Mexico.

Erin Galligan (IAA 90-91, IAA 92-93, IAA Faculty 00-01) lives in northern Vermont where she is the director of the Theater Company at North Country Union High School in Newport. Erin has also been involved with the Vermont Children's Theater and the Bread and Puppet Theater.

Tricia Jostein (Giesbrecht, IAA 90-91, IAA 90-92) was recently appointed Principal Horn of the Omaha Symphony. Prior to moving to Omaha she played alongside her husband, Thomas Jostein (IAAC 86, IAA staff 90), in the Richmond (IAA) Symphony. During the summer she plays Principal Horn with the Des Moines Metro Opera Orchestra.


Jennifer Snyder (IAA 90-92, IAA 91-92) is Assistant Principal Viola in the Virginia Symphony Orchestra and Professor of Viola at Old Dominion University in Norfolk, VA.

Susan Song Spafford (IAA 90-91) is an orchestral musician and personnel manager of the Cayuga Chamber Orchestra in Ithaca, NY, and maintains a private studio.

Baritone Nathaniel Webster (IAA 90-91, IAA 91-93, IAA Staff 93-96) lives at Carnegie Hall's Weill Recital Hall Oct. 15, 04.

Jason Wehr (IAA 90) works in polisnomography and builds guitars.

Taeja Choi (IAA 91-95) married Jimmy H. Ku, Oct. 9, 04, in Wakilki, HI. They live in Oahu.

Lynda Friden (Rubrecht, IAC 91) graduated from Eastman School of Music in May 2004 with a Master of Music in cello performance. She married last June and moved to Los Angeles, CA, where she teaches cello.

Edith Hines (IAA 91-92) is a doctoral student in violin performance at the University of Wisconsin-Madison. Earlier this year, she played with the Opoleus Chamber Orchestra for their east coast tour, including a Carnegie Hall concert.

Lisa Hollebeek (IAC 91-93) married Edward Swoordt on Jul. 24, 04. They live in Traverse City, MI, where she is an account executive for a communications firm.

Ju-Fang Liu (IAC 91-95, IAC 94-95), Principal Bass of the Indianapolis Symphony Orchestra, was selected as one of 25 finalists for the Governor's Award for Tomorrow's Leaders, a state-wide initiative that recognizes excellence and achievement among young leaders in Indiana.

Misty Tolle Pereira (IAC 91-92, IAC 92-93) is Director of Educational Outreach at the 92nd Street Y in New York, NY. She plays horn with chamber group Arch Winds (www.archwinds.com).

Pianist Ann Polonksy (IAC 91, IAC 93-95, IAC 94-95) worked with violinist Jennifer Frautsch in October as part of the 13th annual Lee University (Cleveland, TN) Presidential Concert Series. Ann is a faculty pianist at The Curtis Institute and a recipient of a Borletti-Buitoni Trust Fellowship in 2003.

Karen Shelley (IAC 91-95) teaches in New York, NY, where she is a guest writer for the College Board.

Caitlin Smith (IPS 91-93) is pursuing a master's degree in transformative arts at John F. Kennedy University in California. She facilitates creative arts workshops in prisons, detention centers and inner city schools and hopes to use art as a form of social change.

Jamie Stanton (IAC 91, IAC Staff 94-95) teaches middle school choir in Kentucky. She has been married for 8 years and has a 2-year-old, James.

Sean "Sparky" Thomas (IAC 91, IAC 91-92, IAC Staff 92-95, 98-99, 00-01, IAA Staff 98-99, 01-03, IAC Faculty 02-03) was sent to Okinawa and Fox News to cover the aftermath of the recent tsunami. Sparky visited Pathfinder and the Academy in April to give his first-hand account of his experience, and his journal is available online at http://www.fox40linda.com/indonesia.shtml.

James Bulleri (AS 92, IAC 93, IAC 93-94) appeared as "Prince Charming" in a production of "Cinderella," performed in Florence and toured with of "The Best Little Whorehouse in Texas."

David Burka (AS 92) appeared in "The Opposite of Sex" at the Magic Theatre in San Francisco. He performed the role of "Tulsa" in the 2003-04 Broadway revival of "Gypsy" and can be heard saying "All I Need is the Girl" on the cast recording.

Catherine Chiarelli (IAC 92-95) has a recurring role on "Young and the Restless," appears in fitness layouts and was part of Ungerie Bowl 2005.

Paula Dreyer (IAC 92-94) had her Carnegie Hall debut with the quintet Matt Small's Chamber Ensemble. She works as a pianist and teacher in San Francisco, CA.

Barrett Fox (IAC 92-95) took a lead role of Princeton/Rod in "Avenue Q" on Broadway in February. He presented a solo concert at Ars Nova in New York on Dec. 6, 04, and on March 21, 05, as part of their "Broadway Spotlight" series. Tom Kitt (IAC 90) joined him as musical director for the show.

Andrew "Drew" Staton (AS 92-99, IAC Staff 98-01) costarred as "Brom Bones" in the world première of the musical "The Legend of Sleepy Hollow" performed at Adrian, MI's Crosswell Opera House last October.

Sona Reynolds (IAA 93) has a studio of 35 horn students at Crescent School of Music in American Fork, UT. She performs with the Utah Premiere Brass with her trombonist husband, Matt. Their first child, Jason, was born in May 2004.


Jerra Spence (IAA 93, IAC 90, IAC 94-97) released the recording "Play Like a Girl" in April.

Andrea Wayne (IAA 93-95) graduated from law school at the University of Colorado in May. She plans to move to Philadelphia this summer to work as a litigation associate at Blank Rome LLP in Cherry Hill, NJ.

Elizabeth Weiberg (IAA 93-96) made her Royal Albert Hall debut with the Royal Philharmonic Orchestra last November. She completed her postgraduate studies at the Royal Academy of Music in London and plans to stay in the UK over the summer to continue her work as a freelance soprano. Elizabeth also sang backup vocals for Eton John last summer.

Kate Wilkinson (IAA 93-93) is a doctoral student in religion and early church history at Emory University.

Emily Crosby (IAA 94) was seen in performing arts venues across the country in the touring company of "The Full Monty."

Alexander Fitterstein (IAAC 94-95, IAC 95-96) was part of the Young Concert Artists roster for 2005-06.
Composer Lance Home (IAC 94-95, IAA 94-96) presented "In the Name of Art: Broadway Divas Sing the Music of Lance Home" at Joe's Pub in New York on Dec. 22, 04, as a benefit for The Actor's Fund's Phyllis Newman Women's Health Initiative. Celia Keenan-Bolger (AS 93-95) was among the dians who performed. Lance was vocal arranger for the musical "Little Trees" and recently started a rock band (www.lancehome.com).

Jamie Nichols (IAC 94-98) is teaching science at the Taft School in Watertown, CT.

Meredith Abbott (IAC 95-96) married Michael Passaris on June 19, 04, in Syracuse, NY. They live in San Francisco, CA.

Beth Blecha (IAC 96-98, IAC Staff 99) and Trevor O'Riordan (IAC 96) were married on July 10, 04. They reside in Naperville, IL, where Trevor plays principal oboe for the South Bend Symphony and Beth teaches high school chorus.

Charlotte DeKonig (IPS 95-00, IAA 00-02) appeared as "Clarice" in Michigan Tech's production of "Steel Magnolias" in February.

Jennifer Downing (IAC 95) lives in Stockholm, Sweden, where she has been performing with the Swedish Radio Orchestra.

Daniel Flanagan (IAC 95-97) is Assistant Concertmaster of the Sacramento Philharmonic and teaches at University of California, Davis, California State University, Sacramento, and American River College.

Angela Gaylor (IAC 95-97) is appearing in the Broadway revival of "La Cage aux Folles."

Emily Gilboa (Stibitz, IAC 95-96) graduated from the University of Michigan with a BA in Industrial Design. She got married in August 2003.

Lucy Kelly (IAC 95-98) is finishing her BA in English/creative writing and women's studies at Michigan State University in Lansing. She is completing the first draft of a novel. After interning with Congeniuswoman under the guidance of Rachel Baldwin last summer, she now works for NARAL Pro-Choice Wisconsin and researches women's issues end public policy.

Kim Kranz (IAC 95, IAC 96-98) had her first New York solo exhibition this winter at DCKY Contemporary. Entitled "...but whatever it was, it came out of the trees," the exhibition included landscape compositions that combined drawing and painting with collaged objects comprised of leather, metal, sequins, feathers and beads. Kim is pursuing her MFA at Hunter College in New York.

Andrea Lindborg (IAC 95, IAC 95-96) completed an internship at Lincoln Center and now plays trumpet in New York. She wrote her first album, "Boro Song," under the name "Solade." The original music was composed in collaboration with Cameroonien musician Francis Mbappé (www.fmgroove.com).

Keith Lubeley (IAC 95-96, IAC 97-99) is working at the Williamstown (MA) Theatre Festival this summer and starting graduate school at The Shakespeare Theatre's Academy for Classical Acting in DC in the fall.

Amanda Gaylord (Novak, IAC 95-96, IAC Staff 97) and husband, Shawn, are the proud new parents of daughter Elia Josephine, born at home in Lake Ann, MI, Jan. 31, 05.

As part of Florida's Arts Recognition Program, Brian Radlock (IAC 95-98, 00-02) was invited to be an international youth arts ambassador. He traveled to Japan in April 2005, where he participated in several events with Columbia Bush, wife of Florida Gov. Jeb Bush.

Autumn Schafer (IAC 95) is Communications Manager for United Arts of Central Florida in Maitland.

Caitlin Yalovich (AS 95, IAC 96-98) won second prize in the National Flute Association's Piccolo Artist Competition last August. She is a member of the Civic Orchestra of Chicago.

Megan Adie (IAC 96-98) is working on a professional studies diploma in early music from the San Francisco Conservatory. She tours the US and Europe with a band called the Crooked Jades, playing old time and American traditional music. She also works as a letterpress printmaker at the San Francisco Center for the Book.

LaMont Barlow (IAC 96-00) won the annual Harvard-Radcliffe Orchestra concerto competition last fall and performed his premiere concerto for Alto Saxophone with the orchestra Dec. 3, 04. LaMont is a bassoonist and assistant conductor for the orchestra. A biochemical sciences major, he expects to graduate this spring and plans to attend medical school.

Joemy Buschor (AS 96, IAC 96-98) is studying fiber art at Savannah College of Art and Design.

Kristen Eckington (IAC 96-97) is pursuing a Master of Divinity at Louisville Presbyterian Theological Seminary. She plans to become an ordained Presbyterian minister and hopes to work as a hospital chaplain.

Conor Hanick (IAC 96) won the grand prize in the college division of the Des Moines Symphony Orchestra Young Artists concerto competition.

Christopher Hawks (IAC 96) lives in California, where he works as a principal firrmaker engineer. He continues to sing in church choirs, barbershop quartets and other small groups, including the chorus of West Bay Opera.

Adrienne Kitchen (IAC 96) began graduate studies in broadcast journalism at Northwestern University's Medill School of Journalism in January.

Sara Kleinassar (IAC Staff 98-99) married Kevin Tan on Nov. 20, 04, in Minnesota.

Jamecary Moncure (IAC 96-99) graduated from Indiana University in May 2005 with a BM in violin performance. She is working on a master's degree in orchestral studies at Chicago College of Performing Arts and playing with the Civic Orchestra of Chicago.

Angela Phillips (IAC 96, IAC Staff 99) is the in-store educator with the Whole Foods Market in Troy, MI.

Actor Robert Rickicki (IAC 96-97) has many Off-Broadway and regional credits, including productions at Lincoln Center, Lucille Lortel, Music Theatre of Wichita, North Shore Music Theatre, and Actor's Playhouse (FL). He is composer/lyricist of "Martha and Me," which was produced as part of the 2004 NYC Fringe Festival.

Mary Hird Swayfield (IAC 96-97) and husband, Ian, welcomed their second child, Lilith Marley Anne, on April 14, 04. They also have a son, Cohan Samuel Douglas, who is now 2 and fancies himself a percussionist.

Mark Wayper (IAC 96-97, IAC Staff 97) teaches piano to children and adults and writes kids' music for videos and CDs.

Ian Whitney (IAC 96-98) lives in Key West, FL, where he owns a printing/design firm with his partner, Justin. Ian also sells real estate and is a newspaper columnist.

Christina Andrews (IAC Faculty 97-98) is President of Tanglewood, the active music entertainment agency (www.ecoutemusic.com).

Samuel Feldman (IAC 97, IAC 97-99) graduated from Oberlin College with a politics degree in 2003. He spent one year at the Institute for Policy Science in Paris, along with Sveetal Dringrni (IAC 94-96, IAC 96-99). Samuel received a grant to research Japanese Hip-Hop and its link to globalization and is now finishing his second year teaching English in Moroka, Japan. He plans to study international law at the Fletcher School of Law and Diplomacy next year.

Martha Ladecitz (IAC 97-99) graduated from Brown University with a degree in and her literature in 2003 and received a Fulbright grant to translate Vietnamese folk poetry in Hanoi, Vietnam. She works as a journalist in Hanoi and is one of the chief editors of Heritage magazine, a bilingual in flight publication of Vietnam Airlines.

Logan Lipton (IAC 97-98, IAC 98-99, IAC Staff 99) is performing the role of "Egg" in the first national tour of "Wicked."

Yana Reznik (IAC 97-98, IAC 97-99, IAC Staff 99) graduated from Manhattan School of Music with BA in piano. She is working on her master's degree at University of Southern California.

Kevin Sanders (IAC 97-98, IAC 97-99, IAC Staff 03) graduated from Oberlin in May 2004 and is teaching low brass at the University of Arkansas Fort Smith.

Lisa Schale (IAC 97-98, IAC 98-99) appeared as "Fumpleteaser" in the national tour of "Cats."

Pier music from the University of Southern California. She also lectures on the tour, Lisa spent a month in Minsk, another in Warsaw and another in Warsaw. She is working on her master's degree at University of Southern California.

Toni Trucks (IAC 97, IAC 98-99) appeared in productions of "Ragtime" in North Carolina and "Two Gentlemen of Verona" in Baltimore, MD.

Maiise Wilhelm (IAC 97) graduated from the University of Michigan in May 2004 and works for the International Herald Tribune in Paris, France.

Pianist Eldar Djangirov (IAC 98-01) released his debut recording on the Sony Classical label in March.

Arth Koekelwijn (IAC '98-01, IAC Staff 01) has been named a Crown Scholar at Syracuse University. She will travel to Scotland this summer to study metalworking collections in Edinburgh.

Maggie Lauer (IAC 98-00) is a student at the Manhattan School of Music, where she won the first three solos to take part in the Pierre Boulez/ IRCAM residency in April.

Katie Hyun-Ju Lee (IAC 98-00) is a flute student at the Royal College of Music in London and was a principal flutist of the Royal College of Music Sinfonietta. She won the principal flute seat in the Lucerne Festival Academy Orchestra in Switzerland for 2005.

DaXun Zhang (IAC 98-00) is on the Young Concert Artists roster for 2005-06.

Michael Arden (Moore, IAC 99-01, IAC 99-00, IAC Staff 01) performed the role of Ignatius in a Nov. 29 benefit concert production of "Pippin" for the National AIDS Fund. Her original musical, "Easter Rising," was presented at Joe's Pub in New York on Dec. 21, 04.

Melanie Beardsley (IAC 99) graduated from Dickinson College in May 2004. She lives in the DC area and works in the contracts field for the Navy.

Brooke Hollis (IAC 99-01) is a student at Lyon College in Batesville, AR, majoring in theatre, English and French. She also teaches Irish Dance and plays harp with the college pipe band. Last November, the pipe band performed at the opening of the President Clinton Library in Little Rock, where Brooke danced for President Bush and three former presidents.

Andrew Keenan-Bolger (AS 99, 01-02) is a student at the University of Michigan, studying musical theater.

Mariama Lockington (IAC 99-00, IAA 02-03) was awarded the Hopwood Undergraduate Poetry Award from the University of Michigan in May 2004.

Jenny Leigh England (IAC 99-00) married Jason Erickson on Jun. 18, 04, at Lake Tahoe, NV. She graduated from the University of Nevada-Las...
Audrey Flores (IAA 99-01) graduated from The Juilliard School in May and won the Second/Utility Horn position in the Jerusalem Symphony and plans to move to Israel in September.

Aaron Helgeson (IAA 99, IAC Staff 01) graduated from the Oberlin Conservatory of Music and Oberlin College in May with a BM in composition and a BA in theater. He won the Saul Chaplin award, given by Hal Prince for work in musical theater. Aaron’s new chamber opera, “The Crane Wife,” received its world premiere in February at Oberlin College.

Terese Lunsford (IAA 99) is pursuing a master’s degree in cello performance at Indiana University. She graduated from IJU last May with a BM in cello performance. She performs with the Evansville, IN, and Owensboro, KY, orchestras.

Adam Smith (IAA 99-02, IAC Staff 00-03) is a pre-med student majoring in psychology at Northwestern University. She’s the assistant musical director for ShireINU, a Jewish a-cappella group, and appeared in a production of “The Vagina Monologues.”

Carolyn Zeppa (IAA 99-00, IAC 00-02) performed with the Alvin Alley American Dance Theater as second company in “Memoria” at the Juilliard School in New York this season.

Jeffrey Hood’s (IAA 00-03, IAC Staff 02) rock cello band, Break of Reality, released its first CD (www.breakofreality.com).

Kristen Alexander Griffith (IAA 00-01) is performing in the national tour of “Rent.”

Sarah Peacock (IAA 00-02) is a student at the University of Tennessee, where she is active in a feminist organization.

Katherine Wright (IAA 00-02, IAC Staff 03) is a double major in voice and French at DePauw University in Greencastle, IN. She spent a semester in Vienna, Austria, and hopes to spend this autumn studying in France.

Allison Valenta (IAA 00) received the Arion Award for Musical Excellence upon graduation from Lyons Township High School (IL) last year. She attended Tanglewood last summer and just completed her freshman year as a voice major at Northwestern University.

Juilliard student Collin Baja (IAA 01-04) was mentioned in a Nov. 17, 04, New York Times review of a Juilliard dance performance. After describing the work as a whole, the reviewer wrote, “A troupe of students in tutus danced by Collin Baja and Mary Beadreau. Collin and his partner were the only dancers in the piece mentioned by name.”

Dana Balitzer (IAA 01) is a pre-med student at Columbia University, where she is a cellist with the Columbia University Orchestra.

Brian Ballard (IAA 01-03) is studying sound recording technology at DePauw University in Chicago, IL.

Oboist Michele Farah (IAA 01, IAC 02-03) is completing her second year at the Manhattan School of Music. At a spring concert at nearby Mannes College of Music, the oboist became ill during intermission and was rushed to the hospital. Someone pointed out Michele in the audience, and she was asked to fill in for the second half of the performance. Minutes later she was outfitted in performance attire, handed an oboe, and placed on stage with a piece she had never performed.

Madelyn Marble (IAA 01-02) and Brian Blanchard (IAA 01-02) were married in Dallas, TX, on Aug. 12, 04. They are both studying French horn performance at the Chicago College of Performing Arts.

Anna Panniccia (IAA 01-03) is a student at Webster University. Last summer, she studied at Circle in Square in New York. She interned this past school year at Little Airplane Productions and Puppet Heap, a puppet design workshop. She’ll return to Webster in the fall.

Jenna Paone (IAA 01) is studying at the Globe Theatre in London.

Percussionist Aaron Williams (IAAC 01-02, IAC 02-03) was invited to perform at the Rome Festival in Italy this summer. He will be a junior at Oberlin Conservatory this fall.

Adrian Dunn (IAAC 02) is studying at the Chicago College of Performing Arts of Roosevelt University. He was a first-place winner in the senior instrumental division of the Plymouth Symphony’s 2005 Youth Artist Competition. He is first chair for the Michigan Youth Band and Orchestra.

Violinist Matthew Czachowski (IAAC 04) won the Chattanooga Symphony & Opera Youth Orchestra 03-04 Concerto Competition.

Ross Leavitt (IAAC 04) was selected to perform the first movement of Paul Creston’s Saxophone Concerto as part of the Young Artists at the Schnitz competition in Portland, OR. He was accompanied by members of the Oregon Symphony Orchestra and the Oregon Ballet Theater Orchestra at the April 22 concert.

GROUP EFFORTS
Numerous alumni participated in the 9th Annual Lehigh Valley Bach Festival in Lexington, MI, last September. John Dalley (IAAC 46-52, IAC Staff 57-61, IAC Faculty 00), Brant Austin Taylor (IAAC 68) and Carl Ellenberger (IAAC 54-57, IAC Staff 60-62, 73-75) appeared as soloists. Other Interlochen alumni performing were Jeannette Bittar (IAAC 84-85, IAC 86-90, Jonathan Boyd (IA 94), Julia Kurtzka (IA 95-02), IAC Staff 61, UM 63, IAC Staff 63), David Kuehn (UM 62-63, IAC Staff 62-63, Jean Libs (IAAC Faculty 84-87), Rosemary Malecky (IAAC Faculty 58-88, 91-93, 95, IAC Faculty 64-91), Tim Nicola (IAAC 68), Rachel Parker (AS 92), Lexi Preucil (IAAC 94-94), Clark Suttle (IAAC 69, UM 72-73, 75, IAC Faculty 98), Bonnie Yoeger (IAAC 90-02), Jeff Zehngut (IAAC 97) and Leah Zelnick (IAAC 95-96, 99, Don Th. Jaeger (IAAC 53-94, UM 55, IAC Faculty 55-58, 60, IAC Faculty 61-64, 66-74, IAC Faculty 62-68, ICA Faculty 72-73) is the festival’s music director and conductor.

The following alumni participated in the American Music Festival 2005: Alejandro Mendoza (IAAC 78, IAC 79-80, UM 80), Francisca Mendoza (IAAC 77, UM 80), Roland Yames (IAAC Faculty 80) and Madeleine Golz (IAAC 77).

DATES OF NOTE

78th Interlochen Arts Camp opens: June 26

Interlochen Public Radio on-air campaign: July 18-23

Summer Alumni Weekend: July 29-31

Les préliudes: Aug. 7

Interlochen Pathfinder School classes begin: Sept. 8

Interlochen Arts Academy Opening Convocation: Sept. 10

Interlochen Arts Academy classes begin: Sept. 13

Fall Reunion: Sept. 30-Oct. 2

PathFUNDer: Nov. 13

For all the latest news and events, click on “This Week at Interlochen” at www.interlochen.org.

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