Interlochen Center for the Arts

Crescendo!

It's All in the Delivery

FREE
A Mission for the Ages

The rhythm of life at Interlochen is as steady as the passing seasons. As we look back at summer 2005, we find an interesting serendipity between what happened last summer and an updated mission statement that the Board of Trustees adopted at its summer meeting:

Interlochen Center for the Arts engages and inspires people worldwide through excellence in educational, artistic and cultural programs, enhancing the quality of life through the universal language of the arts.

Some might ask, why did the mission statement change? The old mission statement spoke almost exclusively of education and young people. While that dedication has not changed, Interlochen’s mission has been so much more than that for nearly 50 years. Interlochen Public Radio was founded in 1963, the arts festival in 1964. We merged with Pathfinder in 2000, and the Interlochen College for adults came to life in 2004.

The trustees spent parts of their last three meetings looking strategically at Interlochen’s strengths and felt the mission didn’t need to change – it just needed to more accurately reflect what we actually have been doing for a long time!

Our summer underscores the breadth of that mission. More than 2,150 students from all 50 states and 36 nations attended Interlochen Arts Camp, and another 300 attended Pathfinder Summer Camp. More than 100,000 people attended Interlochen Arts Festival events, joining the tens of thousands who visit our campus each year. Several hundred adult learners participated in the first-ever offerings of the Interlochen College for the Creative Arts. IPR expanded coverage over a larger part of Michigan with the purchase of a third radio station. IPR also helps share Interlochen around the globe, as programs are streamed more than three million minutes per month via the internet. A large and enthusiastic group of alumni attended the summer alumni reunion, participating in classes, the first alumni band, an alumni operetta, and a performance of Carmina Burana by the festival/alumni choir and orchestra.

When I look back at what was accomplished last summer, it is clear that we engaged people, from campers to adult learners to listeners – literally hundreds of thousands of them from all over the world – in the work that we do, and have been doing for 78 years. We helped people of all ages define their quality of life through the arts in unique ways, unlike any other community in the world.

As you read the pages of Crescendo and learn about the achievements of Interlochen and its people, you will realize that our mission is alive, vibrant and truly enhancing the quality of life through the universal language of the arts. Thank you for being a part of this remarkable community, and for helping us to fulfill our mission.

Jeffrey S. Kimpton
President
The largest single gift ever received by Interlochen Center for the Arts in our 78-year history will help make possible a new $7.5-million facility for Interlochen's Visual Arts program.

The $3-million gift, made in memory of former Interlochen trustee Barbara C. Dow, comes from the Herbert H. and Grace A. Dow Foundation.

This gift brings Interlochen within $1 million of the funds needed to complete the visual arts facility. Interlochen President Jeffrey Kimpton said the Dow Foundation gift will enable Interlochen to prepare final plans so that construction can begin as soon as the last $1 million is raised, hopefully by next fall.

"The Herbert H. & Grace A. Dow Foundation is making possible a facility that will be unparalleled for the instruction of visual artists from around the world," Kimpton said. "And the Foundation will be honoring a remarkable woman, talented artist and longtime treasured friend of Interlochen."

Kimpton added, "The excitement and celebration on our campus is echoed around the world by eight decades' worth of Interlochen alumni who know how long we have waited for this much-needed facility."

Mrs. Dow, who passed away earlier this year, was a member of the Board of Trustees of Interlochen Center for the Arts from 1984 to 1995; she was elected Trustee Emeritus in April 1995. Her husband, Herbert H. Dow II, served on Interlochen's Board from 1964 to 1971. The couple made an initial gift to the proposed Visual Arts facility in 1990.

A visual artist herself, Mrs. Dow was a devoted supporter of Interlochen's Visual Arts program, which was established in 1935. The program currently offers coursework in drawing, painting, metalsmithing, ceramics, printmaking and fiber arts and is an important recruiting destination for top design schools nationwide.

The new Herbert and Barbara Dow Center for Visual Arts will benefit students at the Academy and Camp as well as adults who are participating in Interlochen's new continuing education offerings through the Interlochen College of Creative Arts.

The Herbert H. and Grace A. Dow Foundation was established by Mrs. Grace A. Dow in 1936 in memory of her husband Dr. Herbert H. Dow, founder of The Dow Chemical Company. The Trust Agreement specifies that the income of the trust is to be used "for religious, charitable, scientific, literary, or educational purposes for public benefit of the inhabitants of the City of Midland and of the people of the State of Michigan."

The Foundation's President, Margaret Ann (Ranny) Riecker noted, "We're pleased to be able to honor Barbara by supporting an institution to which she was devoted. Since our first gift in 1976, we've continued to be inspired by Interlochen's outstanding excellence in programming, which has earned both national and international acclaim."

The realization of a new home for Interlochen's Visual Arts program will result from the vision and generosity of many people.

"These visionaries understand the need for a new facility for this growing discipline, and have stepped forward with significant commitments to the $7.5-million fundraising effort now under way," said Beth Stoner, Senior Director of Development.

Among the visionaries:

- Phil and Nancy Meek, for whom the Sculpture Studio will be named.
- Carolyn Talbot Hoagland. She attended the Arts Academy as a Visual Arts major, as did her husband John's daughter Nancy. The Drawing Studio will be named for them.
- Sarah Hackett (IAC '87, IAA '82-84) and her parents, John and Ann, for whom the Kiln Room will be named.
- Barb and Bill Alldredge, for whom the Director's Office and adjacent Conference Room will be named.

"We are grateful and thrilled with all who realize the need and respond with pace-setting philanthropy," Stoner said.

For more information about the project, please contact Beth Stoner at 231.276.7617 or stonerb@interlochen.org.
**In Brief**

**Theatre Dedication**

Ruth and Del Proctor speak at the dedication of the Harvey Theatre addition in August. The $2.3-million project added a scene shop, offices and rehearsal space to the original Harvey Theatre, which opened in 1998. Jim Harvey, for whom the facility is named, listened in on the festivities and spoke to attendees via speaker phone.

Interlochen has a brand-new website, with a host of new features and content, including:
- New Camp video
- New Academy video
- More audio clips
- Better navigation and search functions
- Photo galleries for each decade
- Online calendar of major events

Be sure to visit often, and tell a friend about www.interlochen.org.

Interlochen's Alumni Path of Inspiration debuted last summer with the installation of more than 600 bricks purchased by alumni and friends. Part of the new Arts Commons near the Harvey Theatre, the path also includes large bricks for the 75 alumni and organizations who were honored as part of Interlochen's 75th anniversary celebration. Bricks may still be purchased for $75 or $150 by contacting the Advancement Department or printing an order form from the Interlochen website at www.interlochen.org.

**Get INSPIRED**

Interlochen's Alumni Path of Inspiration debuted last summer with the installation of more than 600 bricks purchased by alumni and friends. Part of the new Arts Commons near the Harvey Theatre, the path also includes large bricks for the 75 alumni and organizations who were honored as part of Interlochen's 75th anniversary celebration. Bricks may still be purchased for $75 or $150 by contacting the Advancement Department or printing an order form from the Interlochen website at www.interlochen.org.
Alumni Art Exhibition

The Visual Arts Division launched the 2005-06 Academy year with a month-long exhibition of artwork by Interlochen alumni. The exhibition featured work by:

- Jamie Andrew (IAC 99-02, IAA 02-04)
- Michele Feder (IAC 77-81)
- Norman Korpi (IAA 83-85)
- Katherine Lampert (IAC 90-91, 93-94, IAA 94-96)
- David Maddy (IAC 91-95, 97-01, IAA 99-02)
- Justin Moore (IAC 97-01, IAA 01-02)
- Jill Ostrowski (IAC 97, IAA 01-03)
- Robert Erving Potter III (IAC 75-76)
- Megan Rojas (IAA 93-95)
- Morgan Showalter (IAA 85-87, IAC Staff 88)
- Jill Stoll (IAA 82-86, IAC Faculty 98-97)

Stroll down memory lane... online

Interlochen is pleased to offer a large selection of images from our extensive photo archives for your reminiscing pleasure. Just visit the "About Interlochen" section of our new website, where you will find photos selected from each decade of our history. More photos are being added regularly, so check back often!

Trustee News

The Board of Trustees in July welcomed four new members: Jo Ann Arnold of St. Louis, MO; John H. Peterson (IAC 60, 61, IAC Staff 67) of Chicago, IL; Bruce Coppock (IAC 66-68) of St. Paul, MN; and Judith Blake Schlabach (AS 55, 56, IAC Staff 57) of Leland, MI, and Irvine, CA.

The Board also named the following Trustees, whose regular terms expired, as Trustees Emeriti: Michael Dennos, George Kempton, Steve Upton.
INTERLOCHEN GOES TO ENGLAND

While many enjoyed the Thanksgiving break with family and friends, several Interlochen faculty, staff, and even current students headed to England! Conductor Matthew Hazelwood (right), along with students Andrea Daigle and Alison Rowe, visited the Purcell School, a residential music school very much like Interlochen near London, and performed with the Heart of England Orchestra.

London host Richard Colker (left) is shown here with (from left) alumna Alexandra Silber (IAC 95-99, IAA 99-01, IAC Staff 01-02), who is currently appearing in “The Woman in White” in London’s West End, Daigle, Director of Alumni Engagement Carolyn Felix Purcell, Rowe, Senior Director of Development Beth Stoner, and Hazelwood. The intention of the trip was to develop important ties in England for recruiting and alumni programs.

On the road

The World Youth Symphony Orchestra went on the road last summer, performing before a large and appreciative audience in Petoskey, MI.

Three decades of flute instruction

(From left) Tyra Gilb (IAA faculty 91-00), Jacki Hofto (IAA faculty 70-87), and Nancy Stagnitta represent three consecutive decades of flute instruction at Interlochen Arts Academy. They reunited at the National Flute Convention last August along with Academy Instructor of Piano TJ Lymenstull, who performed with Stagnitta, the current Academy Instructor of Flute, at the convention.
Interlochen All-State, led by new director and conductors, announces summer faculty

The Interlochen All-State program for Summer 2006 brings both familiar and new faces to campus. Veteran Camp faculty member and conductor Michael Kaufman has been named Director of Interlochen All-State. Kaufman—himself an All-State alumnus—has assembled an impressive list of new and returning faculty for the 2006 season.

Interlochen All-State offers a variety of two-week sessions for Michigan students who have completed grade 8, 9, 10, 11 or 12 during the 2005-06 academic year. Session dates are:

**All-State High School Orchestra**
Gary Lewis, Conductor; June 25 – July 8, 2006

**All-State High School Band**
Frank Ticheli, Conductor; July 9 – July 22, 2006

**All-State High School Choir**
Jeffrey Cobb, Conductor; July 23 – August 5, 2006

During the school year, Kaufman is Director of Bands at Grand Ledge High School, and has long been active in music education associations throughout Michigan. He drew on his extensive Michigan roots to bring old friends back to All-State and introduce new friends to the community.

Also new this year, regional scholarship auditions for Interlochen All-State are being held throughout Michigan on Jan. 24-26. For details, or to request an All-State catalog, call the Interlochen Admissions office at 231.276.7472 or email admissions@interlochen.org.

SEE THE COMPLETE ALL-STATE FACULTY LIST ONLINE AT WWW.INTERLOCHEN.ORG

For Camp and All-State information, call the Interlochen Admissions office at 231.276.7472 or email admissions@interlochen.org.
Campers majoring in Piano and in Jazz discovered a summer of innovation in 2005. Both programs benefited from changes intended to strengthen curricula that were already robust.

Sharpened piano focus is a natural progression

"This new piano program gives more focus to the Piano major," said Dr. Lucia Unrau, who serves as keyboard area coordinator for Interlochen Arts Camp, where she has taught for 13 years, as well as Professor of Music at Bluffton University. "As a result, I think campers accomplished more in 2005."

"Probably the biggest change," explained Unrau, "was that all divisions (Junior, Intermediate and High School) had a daily masterclass hour. The faculty in each division designed a program for each week, including studio classes, a masterclass for all majors, and performance hours. This hour made it convenient to have all students available for masterclasses given by guest artists who visited and performed at Interlochen, including Karl Paulnack, Scott McBride Smith, Arthur Rowe and Olga Kern." (See Masterclasses story, pages 8-9.)

For camper Nabil Pettit, 18, from Mexico, Missouri, 2005 was his fourth summer spent as a piano major at Interlochen. "The piano program's a lot more focused this year," Pettit confirmed in August. "It has really come together. The masterclasses and studio classes are great, and the weekly recitals are wonderful."

"We wanted the serious Junior pianists to move from a 'smorgasbord' of classes to a three- or four-course meal, so that they would leave Camp having really accomplished something in piano," explained Unrau. All Juniors and Intermediates attended a Piano Skills class that addressed technique, scales, arpeggios, sight reading, and ensemble playing.

"While the Intermediates had some direction in their program before, our new piano major is more defined and the outcomes are more obvious," said Unrau. For example, a piano literature class was required for Intermediates and High School piano majors.

"I like the frequent opportunity to play for piano majors and faculty," Pettit said. "Being around the piano majors is great -- I know most of the people in the program, not like before; we were isolated from one another before."

"The faculty here are all really great," Pettit added. "They all have distinctive teaching styles that we got to see in the masterclasses. Anybody who comes here will leave so much better than they came."

"For all High School campers majoring in piano," Unrau related, "we integrated a chamber music component. Those who didn't have the skills necessary to start right out in a chamber ensemble worked on those various skills so that they could start playing chamber music."

Unrau noted that in 2006 Camp will add chamber music requirements for Intermediate piano majors.

"What makes our program distinctive," Unrau concludes, "is that all pianists learn to develop their collaborative piano skills, something that is necessary to survive in the music world as a pianist. For those who decide not to pursue music as a career, they can play avocationally while maintaining the appreciation for music that is necessary for continued support of the arts."

Piano majors in all Camp Divisions -- Junior, Intermediate and High School -- now attend a daily masterclass hour that is used for studio classes, performance hours, and guest-artist masterclasses. Internationally acclaimed soloist Olga Kern, above (top), led a masterclass in the Dendrinos Chapel/Recital Hall.

Jazz Studies recharted...

continued on page 8
Dr. Scott McBride Smith was on a tight schedule during his July visit to Interlochen Arts Camp. Besides conducting information sessions on standardized examinations, he also gave masterclasses and caught up with Camp faculty. Crescendo tracked Smith down at the end of a masterclass for Junior campers and learned more about who he is, how he approaches music education, and what he found out about the new piano curriculum at Interlochen Arts Camp 2005.

Smith is a visionary leader in music education. As president of Royal American Conservatory Examinations (RACE), he works to establish standards by championing national curriculum and assessment. As CEO of the International Institute for Young Musicians, he leads a summer program that trains gifted young performers from around the world. As a former division president of MTNA, he works to update goals for music teachers nationally.

A teacher of prize-winning students in Irvine, California, Smith is an author for Heritage Music Press, co-author of the college text "The Well-Tempered Keyboard Teacher" and contributing editor of "Keyboard Companion." He is one of America's most sought-after adjudicators and clinicians.

How has the field of music education evolved in response to the student of today who is immersed in a culture that in many ways is more technical, fast-paced, diverse and demanding?

We need to offer musical tools and experiences to students that are time-effective, motivating and rewarding. But we also should recognize that the emotional nature of people hasn't changed. Students today, like those of eras past, need love, support and careful training if they are to grow as human beings and skilled musicians.

Our goal as music teachers is to create a nation where people make music for a lifetime - some on a professional level, most as music-lovers who gain income from other pursuits. In order to accomplish this, we have to teach students to develop their listening skills (both perceiving what they hear, and what Edwin Gordon calls "audiation," the ability to hear music in one's mind apart from the sound itself), and their sightreading skills. There are too many former music students who can only play the pieces they learned with their teacher. Or who don't understand what they are playing because they have learned by rote. Neither is a path to lifelong music making!

How can music listeners be converted into music-makers?

It's a process of education - about music, and about the process of developing one's own abilities. An important component is being able to find a good teacher. This is not always as easy as it should be. Music teaching in the U.S. is a self-identified profession. Anyone, even those with no training, can teach music. Sadly, many of them do. And even good teachers suffer if working under school administrators who think that anyone can teach music (that phrase again!), from parents and students who don't dedicate enough time to develop musical skills and from colleagues who set fees below a living wage.

How does a program like the one at Interlochen Arts Camp benefit a student from a rural area? What about the student from an urban area?

Mental talent is not age-, ethnic-group or gender-specific. It is not unique to big cities or small farms. It's everywhere. But, regrettably, opportunities for musical accomplishment are not. Summer programs help "level the playing field," providing access to top faculty, performance opportunities, and classes. The kids learn together, but they learn from each other, too. Less accomplished students get a perspective about what skills they need to develop to achieve success. The more sophisticated sometimes gain humility when they realize that there are many other students of equal, or even greater, talent.

The inspiration young people gain from being around peers who also love music is incalculable. It's a life-changing experience.

What do parents need to know in order to find the right private instructor or summer program for their musical child?

The first step is to ask: who is my child and what type of environment will optimize his learning? How serious is my child? How advanced is the playing? How much does he or she practice every day? Look for a teacher and program that matches your answers.

The Russian system of music education always stressed the importance of excellent teaching from the very first lesson. Even concert pianists of the first rank — Emil Gilels, for example — taught young students. That is the way it should be. Good teaching is essential from the first lesson. So I would ask: what training did the prospective teacher receive, and where? How long has he or she been teaching? What is the style of teaching, and what supporting activities are offered? Ask to sit in on a lesson and trust your instincts about what is the best fit for your child.

Personally, I feel that the most important part of any summer camp program is the faculty. Students can improve a lot in a short time with the right teacher. Look at the faculty roster of the camp and study the teachers' biographies. Most will be fine performers; I recommend students to pay equal attention to the teachers' reputation and track record as a teacher.

Please characterize the piano program that you found at Interlochen Arts Camp when you visited in summer 2005.

I had a blast! The students were delightful (I gave masterclasses as well as sessions about RACE) — talented, hard-working and fun. I was really impressed with the faculty — the level of their artistry and their commitment to the students.

How does Interlochen Arts Camp's piano curriculum reinforce lifelong creative engagement?

The supporting skills that I described above are being taught. And — of equal, or maybe even more, importance — it is being done in an atmosphere of caring and discipline. The whole history of Interlochen proclaims the importance of the arts, and students feel important when they are there. This is something each one of them will carry within for a lifetime.
Learning from the masters:  
A lively exchange of expertise and enthusiasm  
by Diane L. Dupuis

At Interlochen Arts Camp, summer learning is a nuanced and interrelated mix of private instruction, group work, preparation for presentations, daily opportunities for observation, informal coaching from instructors and peers, and vibrant meal-time conversations. Not to mention those cabinmates who sleep-talk stage directions and sleep-walk barre exercises.

Especially memorable, perhaps, are Interlochen's masterclass opportunities, which bring campers within the sphere of a visiting artist or educator. Summer 2005 provided many such lively exchanges.

In June campers attended a question-and-answer session with award-winning vocalist, composer and conductor Bobby McFerrin. Asked about his vocal technique, McFerrin revealed that his speaking voice is louder than his singing voice, and explained, "The softer I sing, and the gentler I am, the more I can do with my voice."

As for McFerrin's past and present influences: "I don't listen to much radio. I don't like how these singers sound so much the same. Back in the 60s, musicians were shamans; today they aren't telling me what I need to know. Now the music seems too corporate."

When asked what he does to prepare for a concert, McFerrin noted that he doesn't like the concept of "performance," which he termed, "thinking differently about your art when you're in front of people." He told an anecdote about cellist Yo-Yo Ma, who traveled to Botswana and found that musicians there are not familiar with the notion of a "concert" as separate from other music making. "A concert," concluded McFerrin, "is just part of my day: casual, easy, relaxed, full of life, effervescent, nothing false."

Some of McFerrin's words of advice touched on improvisation: "In the beginning, don't wait to do anything. Just move." He also advocated for continuous artistic growth: "Every day is different. You've got to be different, too."

Later that evening, several campers joined McFerrin on stage during his Interlochen Arts Festival performance at Kresge Auditorium. The student instrumentalists and vocalists improvised with McFerrin on several pieces, putting into practice what McFerrin had taught them only hours before.

"masters" continued

Key Changes Fortify Piano and Jazz Programs at Camp  
[Continued from page 6]

Jazz Studies recharted

Vernon Howard is Associate Professor of Music, Instructor of Trombone and Director of Jazz Studies at the University of Tulsa. In 1975 Howard began teaching at Camp, where he now serves as Director of Jazz Studies and Conductor of the High School Jazz Band.

"When I first started teaching at Interlochen," recalled Howard, "the jazz program was only two years old and consisted of a jazz band and an improvisation class. David Sporny started the program and did a wonderful job. After two successful summers he requested an additional faculty member to teach additional classes in improvisation. That's when I was contacted to teach at Interlochen."

Over the next several decades the Camp's jazz program grew to include course offerings in composition, arranging, jazz history, jazz piano, multiple levels of jazz improvisation and multiple jazz ensembles. The jazz faculty also grew from two instructors to seven. By 2005, the program was ready for further modulation.

"The most important change for jazz studies at Camp in 2005," said Howard, "was the implementation of a Jazz Major program with emphasis on a core curriculum consisting of jazz theory, jazz history, performance and improvisation.

"The new Jazz Major program provided the participating students with a challenging core of classes while at the same time creating a strong feeling of camaraderie.

"These program changes allow students to select classes at their own skill levels," Howard said. "There are beginning, intermediate and advanced levels within all areas of the core curriculum. Returning students in 2006 may therefore choose new courses of study in theory, history and improvisation."

Howard noted that feedback on the new Jazz Major program has been positive. "Meredith McAlmon wrote to me about her son Robert's experience at camp, and said the summer of 2005 changed his life!"
After studying at Interlochen, theatre alumnus Richard Brooks (IAA 78-80) attended the Circle in the Square Professional Theater School. He has appeared in feature films and on stage, including a performance in the Eugene O'Neill Theater Conference production of August Wilson's "Fences." Brooks' television work includes many guest-starring roles as well as the portrayal of a regular character on the television hit "Law & Order."

Brooks, a musician with a CD in release, also directed the 1998 film "Johnny B Good." He brought that multiplicity of credentials back to campus in summer 2005 when he conducted a masterclass for campers in the Harvey Theatre.

On a Saturday afternoon in late July Brooks led a group of students through a series of improvisatory movement exercises. "Grip your arms to your shoulders, tight...you're relying on yourself to hold everything together...notice what that feels like...then let the space hold you together and notice what that feels like." Campers practiced filling space, moving through space and imagining space moving through them. They played with balls of space at triple speed and in slow motion.

"Acting is not in your head," Brooks explained. "It's connecting with what's there."

Frank Weinstock has been professor of piano at the College-Conservatory of Music (CCM) at the University of Cincinnati since 1980. His comments, suggestions and compliments at a piano masterclass in July were enhanced with broad gestures and a generous amount of singing to illustrate his coaching pointers.

One student played a piece more brightly after Weinstock suggested, "Bring that smile out just a little bit more." Working with another camper he advised, "Tell someone a story with this." While asserting that "there's no such thing as rules in music making," Weinstock also admitted that "we come close." As if to emphasize this paradox, he urged a camper to experiment with the crescendo marking in a piece. "Try it wrong," he prodded. The camper complied. "Yes, that was wrong. Very good!" applauded Weinstock.

In their masterclass session, the casual and upbeat members of Rhythm and Brass demonstrated the tonal differences of a brass ensemble and discussed breathing technique. They also took questions from campers. The group's comments focused on the teamwork involved in playing chamber music. In fact, horn player and founding member Charles Villarrubia is the author of "Team Play: A Guide to Making Chamber Music Together." As the group's trombonist, Tom Brantly, told campers, "Part of our job is to learn how to communicate with movement to other musicians on stage."

A sampling of 2005's summer masterclasses and residencies

Philobolus - dance masterclass
Bobby McFerrin - voice masterclass
Appalachia String Trio - string masterclass
Mark O'Conner - violin - rehearsals and performance with the World Youth Symphony Orchestra
Isabelle Ferrin - harp recital/masterclass
Robert Bracey - voice masterclass
Frank Weinstock - piano masterclass
U.S. Army Quintet - two brass masterclasses
Rhythm & Brass - group masterclasses with brass students, masterclasses with individual instruments
Richard Cox - trumpet clinics
Olga Kern - piano - rehearsals and performance with the World Youth Symphony Orchestra
Chanticleer - voice masterclass
Michael Cooper - mask-making masterclass
Troy King - guitar masterclass, recital
Detroit Symphony Orchestra members - rehearsals and performance with the World Youth Symphony Orchestra
Evelyn Glennie - percussion - rehearsals and performance with the World Youth Symphony Orchestra
Robert Hination - harp recital/masterclass
Karl Paulnack - piano masterclass and performance on faculty recital
Martha Fischer - piano masterclass for staff
Richard Brooks - theatre movement masterclass

Up here we're listening and responding to each other.

- Alex Shuhan, piano, Rhythm and Brass
J. Stuart Moore

Camp and Academy alumnus J. Stuart Moore (IAC '74, IAA '79, '80) is the Co-Chairman and Co-Chief Executive Officer of Sapient, which he co-founded in 1991. Sapient provides consulting that helps business clients "plan, create, and manage business-critical solutions enabled by technology to drive competitive advantage." Sapient's nearly 3,000 employees work from offices in Atlanta, Chicago, Detroit, Los Angeles, New York, Washington DC, Canada, the UK, India and Germany, and from headquarters in Cambridge, MA. Publicly traded since 1996, Sapient reported its 2004 revenue at $253.9 million. Moore's brainchild has also garnered numerous awards, including several "best employer" awards in Germany, India and the United States. Business Ethics Magazine in 2005 named Sapient to its list of "100 Best Corporate Citizens."

Moore sees lots of room for innovation in the educational field and, he says, "The more leading-edge schools are taking advantage of that opportunity." As a case in point, Sapient began working with the Massachusetts Institute of Technology (MIT) in a groundbreaking move to place MIT's coursework on the internet, "free," says Moore, "to the whole world. MIT felt it should lead the world in the concept of open content and sharing with the rest of the globe. This project, which Sapient manages, gives universal access to knowledge that was once limited."

So far, Sapient's project with MIT has earned awards from the Massachusetts Interactive Media Council, Microsoft and Computerworld. "The effort strengthens MIT's mission, and other institutions have followed," notes Moore. "It's one of the world's great opportunities."

Moore lives with his wife and five children in the Boston area.

What did you study while you were at Interlochen?

I studied percussion. I played in the Studio Orchestra (now the Jazz Ensemble), the IAA Band, the Percussion Ensemble, and in the Brass Ensemble on occasion. I was a drum-set type of percussionist, I enjoyed jazz and rock. I was absolutely, totally convinced that I would be a professional drummer.

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

(Chuckles). Touring with the jazz group, playing the Christmas concert with that group.

What drew you to technology and business?

I started a business with my dad when I was 18. It just started with an idea we had, and it was successful. I realized that business is a great thing that can be of great benefit to all involved. I discovered computers at UC-Berkeley in my freshman year and saw that computers are the most incredible economic tool ever devised. I envisioned creating a business that could help large businesses improve. I viewed it as a huge opportunity to make a difference and have an impact on the world.

How does training in the arts help performance in the business world?

Interlochen was a one-of-a-kind experience that shaped me in many ways, ways that have made me much more successful than I would have otherwise been. At Interlochen I learned the power of creativity and of people doing what they love and are passionate about. I learned about how multidisciplinary teams of people collaborating together - like an orchestra coming together - can come up with something that none of them could have come up with on their own. If people are passionate about what they do, it's amazing what they can come up with.

Which part of your current job is most like something you did at Interlochen?

Creating an environment where people can be creative and reach their full potential, the creative and passion-driven environment.

Bringing together the diversity of people and viewpoints that create a whole that is bigger than the parts. Striving for excellence, for a place at the very top of the industry - Interlochen taught me to have no desire to be middle of the pack! Looking for incredibly talented people, giving them the opportunity to develop.

What triggers an "Interlochen flashback" for you?

When I'm driving I listen sometimes to CDs of my IAA Studio Orchestra concerts. And whenever I see any endeavor in the performing arts - whether it's the Boston Symphony or a play or a dance concert - I think about Interlochen. I watched the movie "Fame" with my kids recently, and of course that brought Interlochen back.

Describe your current relationship to the arts.

I listen to a lot of music. I still play drums at home two or three times a week, but I'm not in a band. I think about forming a band, but it's hard to reconcile the limited time I could devote to rehearsing with my need for the band to be really good.

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

"Do it! Absolutely. It's an incredible place. The exposure you'll get to different kinds of people, the diversity of ideas, will broaden your horizons. The self-expression, the creativity - it's a great experience. You'll get more out of it than you ever dreamed, or even thought you'd want. It's unlike any experience you'll get anywhere else."
**macARTHUR ‘GENIUS GRANTS’ GO TO TWO INTERLOCHEN ARTS ACADEMY ALUMNI**

Of the 25 MacArthur “Genius Grant” Fellows announced in September, two are Interlochen alumni.

Aaron Dworkin of Detroit and Steven Goodman of Chicago each attended the Interlochen Arts Academy. Goodman graduated in 1975, and Dworkin in 1988. Each was named a 2005 MacArthur Fellow and will receive $500,000 in no-strings-attached support over the next five years.

MacArthur Fellows are selected for their creativity, originality, and potential. By providing resources without stipulations or reporting requirements, the MacArthur Foundation offers the opportunity for Fellows to accelerate their current activities or take their work in new directions. The unusual level of independence afforded to the Fellows underscores the spirit of freedom intrinsic to creative endeavors.

Dworkin, founder of the Detroit-based Sphinx Organization, has “transformed the lives of many African-American and Latino musicians and changed the landscape of classical music in America,” the MacArthur Foundation wrote. “As minorities currently comprise only 1.5 percent of professional symphony players in the United States, Sphinx set a course to attract young men and women to classical music, countering their perception that such careers face insurmountable barriers and providing them with rigorous training, affordable instruments, and performance opportunities.”

Goodman is a conservation biologist studying, documenting and protecting the endangered, diverse and previously unknown plants and animals of Madagascar. “With inexhaustible energy, Goodman has brought Madagascar to the forefront of international conservation, demonstrating the urgent need for preservation and the power of mentoring future custodians of the world’s biological richness,” according to the foundation. Goodman has returned frequently to speak at his alma mater, and Dworkin was honored in 2003 with a place on Interlochen’s “Alumni Path of Inspiration.”

Interlochen Arts Camp alumna Liz Lerman, a noted dancer and choreographer, received a similar award in 2002.

Friends of Interlochen got a sneak peek at the much-anticipated movie-adaptation of Jonathan Larson’s Tony-winning “Rent” last fall. The movie, which features Camp alumnus Anthony Rapp, received a special preview screening in Chicago on Nov. 19, days before the national release. The special event, which included a reception at the River East Arts Center, raised funds that will help equip Interlochen’s new DeRoy Center for Film Studies, scheduled to open later this year.

Rapp graciously answered questions, signed autographs and posed for pictures — then did the same thing in December in Traverse City for a special free screening of the movie for more than 200 Academy students.

**Cassandra Brooks Sengupta** (IAC Staff 82-84) receives a special “Rent” poster signed by the entire movie cast from Anthony Rapp. Sengupta won the poster in a silent auction to benefit the Motion Picture Arts program at Interlochen.

My two summers at Interlochen are among my favorite times of my life, truly. I go back there often to speak and teach, when I have time in my schedule for it. It’s a wonderful, wonderful place. *"*

— Anthony Rapp

**Anthony Rapp** strikes the popular “tango” pose with a fan following a special screening of “Rent” in Chicago.
“The stars seem to be in a great place for Theatre alumni right now,” notes Dr. David Montee, Director of Theatre Arts at Interlochen. And when he says stars, he’s not exactly talking about astronomy. Interlochen theatre alumni are winning prominent roles and recognitions at an unparalleled pace.

Take Alexandra Silber, former Camper (98-99), Academy student (99-01) and Camp faculty/staff (02). Before she even officially graduated from the Royal Scottish Academy for Music and Drama last year she won a leading role in Andrew Lloyd Webber’s “The Woman in White” at the Palace Theatre in London’s West End, under the direction of acclaimed former Royal Shakespeare Company director Trevor Nunn. Playing Laura Fairlie, the young romantic lead in the production, Silber is contracted for the role through July 2006. “The Woman in White” was her first audition in London out of school.

“A leading role in one of London’s top-selling shows: this is an impressive accomplishment,” Montee said. “Unless you’re in the business, it’s probably difficult to comprehend just how major it is. It couldn’t happen to a more deserving and talented young (22 years old!) lady.”

“I’ll remember the curtain calls on opening night for the rest of my life,” Silber said. “Dreams really do come true.”

Other bright lights in the firmament indicate that Interlochen’s Theatre alumni are really on a roll...

**Emmy Awards:** Felicity Huffman (IAA 79-81) won her first Emmy Award last year for Outstanding Lead Actress in a Comedy Series. Huffman appears as “Lynette Scavo” in ABC’s wildly popular “Desperate Housewives.”

**Tony Awards:** Adam Guettel (IAC 80) last year won two Tony Awards (Best Original Score and Best Orchestration) and Victoria Clark (IAC 77) won the Tony Award for leading actress, both for their work in “The Light in the Piazza.” At the same time, Celia Keenan-Bolger (All-State 93-95) was Tony-nominated for Best Performance by a Featured Actress in “The 25th Annual Putnam County Spelling Bee” and Erin Dilly (All-State 88) was Tony-nominated for Best Performance by a Leading Actress in “Chitty Chitty Bang Bang.”

**Film:** Ben Davis (IAA 01), now working as Ben Walker, has been cast in a “significant role” as one of the World War II GI flag-raisers at Iwo Jima in Clint Eastwood’s upcoming film “Flags of Our Fathers,” based on the book of the same title. “Flags” is currently in production, with a release date expected later this year. Ben also appeared last year as the teenage Kinsey in the acclaimed film starring Liam Neeson.

Evan Helmuth (Camp and Academy 95) appeared in the Farrelly Brothers’ “Fever Pitch” last spring before completing filming of “Mr. Woodcock,” starring Susan Sarandon and Billy Bob Thornton. Michael McMillian (IAA 98) appears as the lead role in the independent film “Dolan’s Blues,” which opened in 15 major cities in September. See page XX for coverage of the release of the film “Rent,” starring another Interlochen alum.

**Television:** Bruno Campos (IAA 91) joined the cast of Golden Globe-winning dramatic series “Nip/Tuck” last fall. Toni Trucks (IAA 97, IAA 98-99) stars in the new television show “Barbershop,” which premiered Aug. 14 on Showtime. Anita Gates wrote in the New York Times that “the show’s biggest asset is Toni Trucks . . . a wonder to behold.” Barry Garron of Reuters/Hollywood Reporter wrote, “A key member of the new cast is newcomer Toni Trucks, who plays . . . with an energy and sparkle that steals every scene.” Jackson Rathbone (IAA 01-03) appears in the new series “Beautiful People” on the ABC Family Channel and also made a guest star appearance on the CBS series “Close to Home.”

**Stage:** Alex Michaels (IAC 97-00, IAA 00-02) won the lead role of Antipholus of Syracuse in the University of Michigan’s October production of “The Boys from Syracuse.” Rod Hill (IAA 96) is currently workshopping the new musical based on Anne Rice’s series of novels about the Vampire Lestat. The score is by Elton John,
and the production is hoping for a Broadway premiere in the not-too-distant future. Elizabeth Marvel (IAC 82-83, IAA 84-87) co-stars as one of four characters in the Broadway revival of Edward Albee's Pulitzer Prize-winning play “Seascape,” which opened last November.

Interlochen's Theatre Arts Director, Dr. David Montee, was one of only two teachers to receive the Distinguished Teacher in the Arts Award for ARTS 2004 from the National Foundation for Advancement in the Arts. The award recognizes excellence and exceptional dedication in the profession of teaching the arts. It rewards teachers who have exceeded expectations by offering assistance and guidance to students beyond the requirements of their curriculum.

Montee, who began his career teaching at the university level, says that he vastly prefers teaching high-school age students. “I find that I can matter more as a teacher, I can have more influence over students who are just discovering their talent and are more motivated to study their art.” And, Montee adds, “they don't know that they're not supposed to be this good this young.”

Ten alumni of the Academy's theatre program currently study at the Royal Scottish Academy for Music and Drama in their three-year BFA program, and five other Interlochen alumni have graduated in recent years. “The program is truly phenomenal,” asserts Dr. David Montee, Director of the Theatre Arts Division at Interlochen.

Perhaps you – or someone you know from Interlochen – has experienced similar success in their artistic or other endeavors. Be sure to let us know! Send a note to alumni@interlochen.org.

Bruno Campos (IAA 91) meets with students during a recent visit to Interlochen.
honoring those who made Interlochen possible: parents

Like many students who went to Interlochen, Gina Tabachki owes that experience to her parents.

The Camp and Academy alumna, now a mother and attorney in Alaska, recalls how her parents worked and sacrificed in order to send her to both the Camp and the Academy.

"Interlochen made my parents proud of themselves for providing me with such a rich and lifelong education, and gave them a community of believers in the goodness of children," said Tabachki (IAC 73-74, IAA 75-79).

Tabachki, by combining her passion for Interlochen and love for her parents with smart gift planning, intends to create the Gilda and Mirko Tabachki Memorial Scholarship.

"It is their dedication to me and their willingness to make true sacrifices to send me to Interlochen that I want to remember some day with a scholarship," she said.

Tabachki has made plans to gift an Individual Retirement Account (IRA) to Interlochen, a choice that will preserve the full value of the IRA for future Academy scholarships, and prevent a portion from going to taxes.

"Gina thought ahead and realized that her IRA would be more beneficial to Interlochen than to her beneficiaries, who would have had to pay taxes," said Patty Tucker, Interlochen's Director of Gift Planning.

For Gina, who also volunteers for Interlochen as a Gift Planning Advisor, her decision was driven primarily by the desire to thank and honor her parents, who spent 25 percent of their income to send the youngest of their six children to Interlochen.

And through her gift plan, Gina gets to show her appreciation to Interlochen and favorite instructors, such as Howard Hintze, by endowing a fund that will provide scholarships in perpetuity.

Downbeat Magazine's 28th Annual Student Music Awards named double bassist Mike Thurber as Best Classical Soloist, and saxophonist Ross Mintzer as Best Jazz Soloist and Best Pop/Rock Soloist. Thurber and Mintzer were seniors last year at the Academy. Individuals and ensembles in IAA's Jazz Studies program have received more than 25 downbeat awards in the past 18 years.

Ben Davis was selected from a group of 36 candidates to be one of six finalists in the 2005 International Clarinet Association High School competition. A student of Nathan Williams, he competed in the finals July 22 in Tokyo, Japan, and was a senior at the Academy last year.

Playing the second movement of the Walton Viola Concerto, Alex Applegate won third place and received $500 in the Bohemian Competition last spring, when Applegate was an IAA senior.

IAA senior dance major Julie Muskat performed with the Brooklyn Youth Ballet in Edinburgh Scotland at the Edinburgh Fringe Festival in summer 2005.

In summer 2005 Christian Ortiz-Tremmer, a post-grad dance major at IAA, received a scholarship to attend the Peabody Choreographic Institute.

Among five Traverse-area students who were selected as finalists in the Michigan History Day Competition held at Central Michigan University in April 2005 was Interlochen Pathfinder School graduate (now IAA student) Aaron Jaffe. Jaffe, with a partner at Traverse City West Junior High, created a nine-minute documentary on "Freedom of Press: Are We at Risk?" Aaron is a Motion Picture Arts major at the Academy this year.

Interlochen Arts Camp concerto winners for 2005 include pianist Sofia Chaves Hernandez from Costa Rica and violinist Andrea Christine Jarret of Saline, Michigan, both of whom performed with the Intermediate Symphony Orchestra; and pianist Sabrina Fernandez from Boca Raton, Florida, flutist Rachel Trenbeath from Phoenix, Arizona, and trombonist Timothy Shneier from Elliscott City, Maryland, all three of whom performed with the Interlochen Philharmonic.

Academy senior violinist Micah Ringham won the Vancouver Young Artist's Competition with a rendition of Mozart's Violin Concerto Nr. 5.

Academy senior dance major Maya Smith is...
Thirty-six Academy students have recently received a total of 40 awards in the NFAA Arts Recognition and Talent Search (ARTS). Thirteen students achieved finalist status in the annual ARTS program—including three graduates from the class of 2005—more than any other school in the country. They will travel to Florida in early January to take part in ARTS week activities, including master classes, exhibitions, and performances. Finalists will also compete for awards in five levels, including the ability to continue in competition for the Presidential Scholar in the Arts Award.

**ARTS Finalists**
- Caleb Hudson: Music/Trumpet
- Jaie Woodard: Music/French Horn
- Lorraine Gayer: Theatre
- Chase Newell: Theatre
- Carlton Ford: Music/Voice/Baritone (class of 2005)
- Tyler Hodges: Music/Voice/Baritone
- Lucie Alig: Writing/Poetry
- Kelly Wilson: Writing/Short Story (class of 2005)
- Taya Kitaysky: Writing/Short Story
- Melissa Kalbrener: Writing/Short Story
- Victoria Wegerski: Writing/Playwriting
- Graham Swindoll: Writing/Creative Non-Fiction (class of 2005)
- Anna Corke: Music/Organ

**ARTS Honorable Mention**
- Jonathan Gregoire: Music/Classical Piano
- Kara Huber: Music/French Horn
- Zara Teiche: Music/Voice/Tenor (class of 2005)
- Austin Stewart: Music/Voice/Soprano
- Carly LaForest: Music/Voice/Mezzo Soprano
- Kathryn Calzone: Theatre/Spoken (class of 2005)
- Matthew Folsom: Theatre/Spoken
- Tyler Gardella: Theatre/Spoken
- Oliver Poole: Theatre/Spoken
- William Marshal: Theatre/Spoken
- Shermel Carthan: Theatre/Spoken
- Graham Swindoll: Theatre/Spoken
- Taya Kitaysky: Writing/Poetry
- Victoria Wegerski: Writing/Short Story

**ARTS Merit Awards**
- Kimberly Everett: Music/Oboe
- Mary Lynch: Music/Oboe
- Emilia Salazar: Music/Flute
- Michael Thruber: Music/Contrabass (class of 2005)
- Benjamin Folk: Music/Percussion
- Ian Sullivan: Music/Percussion
- Lorraine Gayer: Music/Voice/Soprano
- Natasha Drake: Music/Voice/Soprano

Each year, the Interlochen Alumni Organization Board recognizes past and present faculty, staff and volunteers with Applause and Bravo awards. Although they served in very different ways, four individuals were recognized this year for their exceptional service to Interlochen. Together they represent the many facets of excellence and dedication in our Interlochen community.

In recognition of exceptional service to Interlochen during their employment, Applause Awards were presented to:
- Mary Jewell (IAC Staff 52-78, IAA Staff 64-77): Mary served on the Camp staff for many years, primarily in the scheduling and attendance office. When the Academy opened, she supervised the women's residence hall, where she was a surrogate mother, aunt and friend to many. Just the mention of Mary's name to Academy alumni from 1964-77 brings a flood of stories illustrating her gift for providing both encouragement and discipline with grace and humor.

**Rosemary Malocsay** (IAC Faculty 58-88, 91-93, 95; IAA Faculty 64-91): Rosemary first met Joe Maddy in 1956 when she was a public school music teacher in Oklahoma. Shortly thereafter Rosemary became a fixture in the strings program at Camp and Academy, inspiring young musicians at Interlochen for more than 30 years. Even after her retirement, she continued to teach and participate in the Adult Chamber Music program. Still demonstrating her commitment as a volunteer, she currently serves as a Planned Giving Ambassador.

**Mary Svec** (ICA Staff 62-83): During her more than 20-year tenure on the housekeeping staff, Mary's primary assignment was to keep the classrooms and public spaces of the Mott and Liberal Arts rotundas and Giddings Concourse clean. In the process, she was an example of friendliness, diligence and hard work and touched the lives of numerous students, faculty and co-workers.

In recognition of outstanding dedication and service to Interlochen as a volunteer, the Bravo Award was presented to:
- Isabel "Izzy" Smith (AS 50, IAC 51-52, IAC Staff 53-55): Izzy has risen through the ranks of camper, staff member and alumni volunteer to become a recognized leader on campus. Whether in her past role as one of the founders and a past president of the original National Music Camp alumni organization, or her present role as a member of the Board of Trustees since 1988, she has displayed a passionate connection with and commitment to Interlochen and the alumni communities.
Art that engages: It's all in the delivery

The last issue of Crescendo reported on several conversations that Interlochen hosted across the country last year to examine evolving trends in cultural engagement. The arts and education leaders had plenty to say about our emerging cultural landscape. The common thread, though, was clear: arts consumers want more choices, more customization, more participation and more opportunity.

Artists have to be open to a wide variety of delivery of their art, we heard. People want art on their terms, in their timeframe, at their rate of exploration and understanding, noted Interlochen President Jeffrey Kimpton. And so in this issue of Crescendo we continue the conversation by sharing some of the ways that people in the Interlochen community are delivering more arts options, more entry points, more personalized experiences, more involvement – more ways to engage people in the arts.

We heard from arts participation expert Alan Brown that artists 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. "We have to help artists realize that their job is to help others find a creative voice, whether they are producing or consuming," added Kimpton. Read about Interlochen's growing list of educational programs for adults on pages 22-23.

Artists who pre-suppose that the nonprofit delivery system is the only pathway to a satisfying career are limiting themselves, some of our colleagues said. On pages 24-25, Interlochen alumnus Allan Heinberg, creator of the comic "Young Avengers," tells Academy senior Tory Wegerski about the fulfilling life of a cartoonist.

"The artwork itself is no longer the entire art experience," one artist told us last year. On page 19 find out about Interlochen's interactive radio feature, "Island Cabin Discs," a weekly show that embellishes great music with personal stories to make the music more meaningful for hosts and listeners alike.

Nearly every participant in our roundtable discussions stressed the growing importance of collaboration. Interlochen's support for the brand-new Traverse City Film Festival is detailed on page 27.

The multimedia interdisciplinary thrust, Kimpton said, is making people much more curious. On page 20 you'll meet Michael Mittelstaedt, Director of Interlochen's new Motion Picture Arts division, who this fall inaugurated Interlochen's newest and most interdisciplinary art form.

"Art has meaning when someone cares, values and engages," Kimpton said. Find out the meaning of art as an integral part of medical care on the next page.

Added Kimpton, "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."

Art that engages: It's all in the delivery.
"I can't imagine a more meaningful career in the arts"

Alumna involves Academy students in ground-breaking work

by Cindy Hecht Suna

In the aftermath of last fall's Hurricane Katrina, Jill Sonke-Henderson (IAA 83-84) was called to Louisiana to train artists in helping hurricane survivors cope with their feelings of trauma and loss through writing and other forms of creative expression. In the five days she was there, Sonke-Henderson worked with nearly 100 artists, teaching them techniques she uses with the critically ill patients she treats daily at the University of Florida's Shands Hospital.

Since 1994, Sonke-Henderson has served as an Artist in Residence in the Shands Arts in Medicine program, where she also founded a healing movement program called "Dance for Life." Working primarily with cancer and transplant patients, Sonke-Henderson helps patients use movement and dance as a way to enhance and guide healing.

"People in hospitals deal with life's most essential issues: living and dying," says Sonke-Henderson, "The level of creative expression that happens here is masterful and inspiring."

Imagine a hospital where family members of premature babies play musical instruments in the neonatal intensive care unit, or an improv troupe re-plays patients' stories. All of this takes place at Shands, where the Arts in Medicine program is a working model for hospital artist-in-residence programs nationwide.

In 1999, Sonke-Henderson co-founded the Center for the Arts in Healthcare Research and Education, which linked the University's academic and clinical disciplines. Housed within the College of Fine Arts, the center educates and trains students and employees in healthcare professions, conducts research, and Undertakes community outreach programs. The center has received international recognition for its programs.

"For nearly 12 years now, I have had the incredible honor of using my art to support people in very critical and essential circumstances," says Sonke-Henderson. "I can't imagine a more meaningful career in the arts, and I feel that I have completely fulfilled my desire to be in a caregiving profession as well."

Helping pediatric patients with serious or terminal illnesses is a special interest of Sonke-Henderson's. Last year, one of the hospital's most innovative programs, "Hearts and Hope," engaged Interlochen Arts Academy students who volunteered as Lifescapes Artists. The artists worked one-on-one with children in the hospital through the Lifescapes program.

Lifescapes is a program that includes live and online creative interactions between artists and patients. Each patient maintains his or her own on-line gallery. Along with the University of Florida Lifescapes artists who work at the hospital, Interlochen students interacted with the patients through the web gallery interface, where they viewed the gallery and responded visually and in writing to patients' artwork.

Last year, two Interlochen students traveled to Florida and worked with patients in the hospital. The students who participated in this program are part of a $1.3-million research study investigating the effectiveness of the arts delivered via technology in reducing pain and anxiety in pediatric cancer and sickle cell disease patients.

"My experience at Interlochen set the course for my life," Sonke-Henderson says. "It broadened my perceptions of the world, oriented me toward artistic excellence and gave me the confidence that I could achieve my goals. Through the incredible immersion in and passion for the arts that I experienced at IAA with the faculty and other students, I came to crave deeply meaningful creative experiences. Although my career has shifted from studio and stage to hospital room, I experience this every week."

"The other day in our artist rounds meeting, as I was relaying an experience I had on the bone marrow transplant unit with a patient, I heard myself say, 'I would have worked for a year for that moment.' I feel that way every day in the hospital."

Jill Sonke-Henderson, left, helps critically ill patients use movement and dance as a way to enhance and guide healing.
ON THE ROAD

Interlochen this year begins an extensive touring schedule, highlighted by a Midwest tour by the Interlochen Arts Academy Orchestra.

"Touring allows us to show the superior level of musicianship that students attain at Interlochen, while offering a great learning opportunity for the students," said Vice President for Education Timothy J. Wade. "Plus it allows us to reconnect with alumni and friends."

In April the Interlochen Arts Academy Orchestra departs on a three-city Midwest tour, with performances in the major concert halls of Chicago, Cleveland and Detroit. They will be joined by on the tour by Interlochen alumna Ida Kavafian (IAC 63-68, IAA 69, IAC Fac 78).

"I am thrilled at the prospect of returning to my musical roots this year at Interlochen," Kavafian said. "The opportunity to perform a concerto with the wonderful Academy Orchestra takes me back to 1969 when I was a happy member of that group as a student. I look forward to joining my Interlochen family once again in this exciting project."

Kavafian will perform Michael Daugherty's "Fire and Blood" Concerto for Violin and Orchestra. Daugherty based his work on the landmark "Detroit Industry" frescos at the Detroit Institute of Arts by the Mexican muralist Diego Rivera. Academy Visual Arts students are studying Rivera, and will display some of their own work at the Detroit performance.
LEARN MORE...

Interlochen representatives, including many volunteer Admissions Ambassadors, will be at these and other employment and admissions fairs. Please stop by and tell a friend about:

Jan. 20-21 Michigan String, Band and Orchestra Assoc. Conference
Jan. 25 Newark Academy Summer Opportunity Fair
Jan. 26-28 Ohio Music Educators Association Conference
Jan. 27-29 Pittsburgh Summer Camp Expo
Jan. 28 St. Louis Summer Opportunity Fair
Feb. 1 University of Notre Dame, Career & Internship Fair
Feb. 2 Indiana University, Camp Day Fair
Feb. 3 Purdue University, Summer Camp Job Fair
Feb. 4 Westridge Summer Opportunity Fair
Feb. 5 Overnight Camp Fair
Feb. 5 Cincinnati Camp Fair
Feb. 9 Ferris State University, Spring Job Fair
Feb. 15 Central Michigan University, Summer Job Fair
Feb. 16 Michigan State University, Summer Employment Fair
Feb. 21 Baldwin-Wallace College, "Meet and Greet"
Feb. 22 Kent State University, Summer Job Jamboree
Feb. 23 Miami University of Ohio Career Expo
March 11 Worcester Prep Camp Fair
March 22 Bowling Green State Univ. Summer Job Fair
March 22-26 National Art Education Association
March 23 Grand Valley State University, Summer Job Fair
April 4 University of Wisconsin-Madison, Career Quest Job Fair
April 6 DePaul University, "Meet and Greet"
April 8 Concert Band Festival
April 19-23 Music Educators National Conference

Grand Rapids, MI
Livingston, NJ
Cleveland, OH
Pittsburgh, PA
St. Louis, MO
South Bend, IN
Bloomington, IN
West Lafayette, IN
Pasadena, CA
Princeton, NJ
Cincinnati, OH
Big Rapids, MI
Mt. Pleasant, MI
East Lansing, MI
Cleveland, OH
Kent, OH
Oxford, OH
Berlin, MD
Bowling Green, OH
Chicago, IL
Allendale, MI
Madison, WI
Chicago, IL
Chicago, IL
Salt Lake City, UT

There is now more music in the air of northern Michigan. In July, Interlochen Public Radio's classical music station began broadcasting on 88.5 FM out of Mackinaw City. The new frequency, WIAB, adds a third IPR Music Radio frequency for listeners in northern Michigan. The station also broadcasts on WIAA 88.7 and WICV 100.9 FM.

"At a time when other classical music stations are cutting back or closing, we are thrilled to offer this excellent music to more listeners than ever before," said Thom Paulson, Interlochen's Vice President for Media.

IPR Music Radio's addition of 88.5 FM in Mackinaw City strengthens the reach of this popular classical music service to the region that includes Petoskey, Gaylord, Cheboygan, and St. Ignace. Journalists working for IPR News Radio also are working to expand their coverage of the "tip of the mitt" and Straits area, to be featured during IPR Music Radio news updates.

IPR Music Radio features local hosts for classical music from 6 a.m. to 6 p.m. Monday through Friday, with newscasts from National Public Radio each half hour from 6 to 8:30 a.m. and 4 to 5:30 p.m., as well as every two hours throughout the day and evening.

Listeners throughout the world can listen in online via web streaming at www.interlochen.org/ipr.

Michigan governor appears on IPR's ‘Island Cabin Discs’

Interlochen Public Radio listeners joined Michigan Governor Jennifer Granholm on a virtual island getaway this past August, when the governor appeared as a guest on IPR's "Island Cabin Discs." Hosted by Interlochen President Jeffrey Kimpton, the weekly radio program asks guests to imagine they are heading off to a remote cabin on Lake Michigan, and to share the music they would choose to take along. Regular fans of the show know that the resulting conversations with President Kimpton are lively, and the musical selections revelatory and sometimes downright surprising.

An original production of Interlochen Public Radio, "Island Cabin Discs" airs Saturday mornings from 8 to 9am and again on Sundays from 6 to 7pm on IPR Music Radio, 88.7 FM, 88.5 FM and 100.9 FM, and online via web streaming at www.interlochen.org/ipr.
More: art forms, opportunities, collaboration

by Diane L. Dupuis

Listening to arts consumers, exploring new art forms, providing more opportunities for people to engage with the arts, collaborating with artists from different disciplines... it all comes together in Interlochen's new Motion Picture Arts program, the first addition to our arts curriculum in 30 years.

Interlochen had been hearing for years that students wanted to study motion picture arts here, and indeed many alumni who majored in music, theatre, visual arts, creative writing and dance while at Interlochen have added film and television credits to their professional resumes.

The new program at Interlochen, introduced last fall at the Academy and scheduled to be added to Camp this summer, provides a new way for young artists to create works imbued with their unique sensibilities, and offers opportunities to multi-faceted students who don't want to limit themselves to one discipline.

Motion Picture Arts at Interlochen is also a collaborative undertaking, says MPA division Director Michael Mittelstaedt. In fact, the energetic arts colony we call Interlochen is the perfect place to grow the one-of-a-kind program that Mittelstaedt and his colleagues envision.

Crescendo caught up with Mittelstaedt in September, as the 2005-06 Academy year was about to go into overdrive, and captured this interview.

How would you describe the focus of Interlochen's MPA program?

Motion Picture Arts at Interlochen is about storytelling. Even the most stodgy, fickle person needs some diversion - art, film, a concert, sports. When people watch football, it's essentially a story. They have a team they're rooting for, they relate to the team as the story of the game unfolds, and they feel satisfied when the team wins. Like literature, if you don't see yourself in one of the characters, you won't stay with it, because you want to relate to the story.

What excites you about coming to Interlochen to create the new Motion Picture Arts program?

I relish building this program from the ground up because we're acquiring the right kind of equipment that will give students the possibility to take storytelling into the visual realm. But the technical aspect of filmmaking is not the main focus of our program.

If you don't have the ability to tell a story, no amount of equipment will help. In fact, when you're shooting a film, something is always going to break, or be in use elsewhere, and students need to learn how to improvise, think on their feet and work around the problem. That's why it's important for us to study the science of film. If you take the time to understand the medium you're shooting with now, it will save you time in the long run when something goes wrong. In the same vein, we will look at the effects in old movies to figure out how special effects were achieved before today's technology was developed.

How collaborative is Interlochen's MPA program intended to be?

Very. There are innumerable possibilities for the film students to collaborate with students in other disciplines, and this will strengthen all the arts divisions at Interlochen. We may also visit Pathfinder, nurture an interest in film there, get that age group to talk about why they liked a particular shot, think about who's telling the story.

Crescendo: What kind of student will succeed in Interlochen's Motion Picture Arts program?

Students who are open-minded about what they're doing will thrive. From set to set, they will take on many different roles. The successful student will realize that no role is lesser than any other. Students need to bring a readiness to find out new things as we go along.

What kind of ongoing involvement do you see with the Traverse City Film Festival, also in its inaugural year in 2005?

The Film Festival last July was an opportunity to make the community more aware of our new Motion Picture Arts program at Interlochen. Moving forward, the Traverse City area will get to see films that otherwise wouldn't run here. And students need a public demonstration of their work, because there's no substitute for achieving the feeling that the audience is with you, or that there's the possibility of changing someone's mind.

What will your program look like when it's in full swing?

You'll see cameras all over the place, crews, kids with lights, students asking to use places for locations. Screenwriters are more introverted, but I think they'll all be out there, fanning into the surrounding area, getting involved in the community. I want them to shoot for a wider audience than just their peers. I think they'll find that when students ask, people are often excited to help a student with a film project.

This program provides broad knowledge of the history of production processes. It establishes an arsenal of terms that will allow students to work in the industry with people who have been in the business a long time, a commonality of terms from the pre-digital era that are still used today.

Where will your students go after graduating from Interlochen's MPA program?

This program sets students up for a whole range of careers, partly because film is such a huge amalgam of all the arts.

Can you characterize what the DeRoy Foundation's support means for the Motion Picture Arts Program?

You never know where support is going to come from. Their very generous gift is making possible a unique program. There's nothing else like it in the country, it's one of a kind.
The real magic of being a student at Interlochen is that at a young age very talented people take you seriously. For a young person that can be a life-changing event. At the festival, as much as I could, it was a matter of watching what really is a popular art form unfolding in the downtown, and having people take it seriously. - Doug Stanton

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Doug Stanton (IAA 76, 78-79, Faculty 91-94) co-founded the Traverse City Film Festival, which sold out most of its 31 screenings during the inaugural four-day festival in July.

"I think movies are the emerging art form of the 21st Century," said Stanton, whose New York Times best-selling book "In Harm's Way" is in development as a movie at Warner Bros. Studios, and whose next book already has been optioned by Sony Pictures.

Stanton's next book, "The Horse Soldiers," is scheduled to be published by Little Brown in 2006. The story brings to life the humanity of 12 secret Special Forces Soldiers who entered Afghanistan after the Sept. 11, 2001, terrorist attacks, got on horses, and rode to war against the Taliban - and won.

Stanton, who also serves on Interlochen's Motion Picture Arts Advisory Board, sees similarities between the missions of Interlochen and the film festival.

"The real magic of being a student at Interlochen is that at a young age very talented people take you seriously. For a young person that can be a life-changing event," he said. "At the festival, as much as I could, it was a matter of watching what really is a popular art form unfolding in the downtown, and having people take it seriously."

That included bringing in filmmakers and actors such as alumnus Richard Brooks (IAA 78-80), who served on a panel discussion as well as conducted master classes for theatre students at Interlochen Arts Camp (see page 9). Brooks and Stanton were classmates, and had not seen each other for more than 20 years.

Interlochen served as a major sponsor for the festival, offering its box-office services for what ended up being nearly 50,000 admissions. The Festival garnered worldwide media attention and several movies screened first at the event even before their opening in New York or Los Angeles, including Jim Jarmusch's "Broken Flowers" and Werner Herzog's "Grizzly Man..." Academy Award-winner Michael Moore co-founded the festival, which used the long-dormant State Theatre as a primary venue.

Stanton said that, except for adding opportunities for young filmmakers, the festival hopes to maintain its hometown atmosphere. "It's about people gathering around the 'electric campfire' of the movie screen, listening to stories about what it's like to be an American and a world citizen in these times of ours," he said.
by Peter J. Colson
Director of Adult and Continuing Education

It was a nice experience getting to know fellow musicians from around the country who enjoy playing music as much as I do.

- Susan Foltz, Auburn Hills, MI, Adult Band Camp '05

The campus presents unlimited, interesting subject matter. I just loved it.

- Denise Dunn, Macomb, MI, Plein Air en Interlochen Institute '05

Chamber Music Week is the week I live for all the rest of the year. It's pure joy.

- Jackie Livesay, Ann Arbor, MI, Chamber Music Camp '05

After hosting the inaugural schedule of adult programs on the Interlochen campus this past summer one thing is definitely clear: learners of all ages believe that an Interlochen education is a highly valued opportunity worth waiting for.

Many of this summer's participants have waited years and even decades for the opportunity to attend Interlochen. Others welcomed the opportunity to return as alumni learners.

The Interlochen College of Creative Arts successfully hosted eight adult programs and one lecture last summer. The programming included an adult band camp, early music institute, landscape painting institute, silverpoint drawing institute, chamber music camp, composer's institute, plein air painting institute, and photography institute.

Participants traveled to Interlochen from all over the United States and several from outside the country.

The early interest and success of the program demonstrate what Interlochen has long known: that people of all ages thrive on opportunities to engage in the arts, and on the strong relationships that form when we engage in creative endeavors that lend meaning to life.

One of the hallmarks of Interlochen has always been an environment of intimate educational mentoring, with easy and prolific access to artists and personal contact among professionals, educators and learners. The new Interlochen College of Creative Arts is dedicated to offering that same experience to those who attend the adult programs.

"It was humbling to have people so superior to my talent and capabilities take such an obvious, genuine interest in making me play better," said Steve Cornelius of Peachtree City, GA, whose faculty in the first Adult Band Camp included Academy instructors Tom Riccobono, Laurie Sears, John Alfieri, Ken Larson and Byron Hanson.

Directed by Baltimore Consort co-founder Mark Cudek, the Early Music Institute participants enjoyed making music in the Great Room of The Writing House for a week and entertained a full room during their final concert.

Participants in the visual arts institutes took full advantage of the diversity within the 1200 acres of the Interlochen campus and surrounding area, exploring the unique landscapes for painting, drawing and photography experiences.

People who participated in the Interlochen Composer's Institute received constructive criticism from notable composers Michael Daugherty and David Gillingham, as well as the institute director, Dan McCarthy.

The Interlochen Adult Chamber Music Camp, now in its 56th year, once again was fortunate to have the Pacifica Quartet as its artists-in-residence. Along with directors Bayla Keyes and Paul Glen, many of the faculty return year after year to share their expertise with the 170 campers who descend with great zeal on the Interlochen campus. Traditionally, after the evening concerts, many of the chamber music campers play in informal ensembles into the early hours of the morning with others who have become lifelong friends.
Interlochen Symposium for Writers & Readers

Year-round programming at Interlochen College of Creative Arts begins this spring with Between the Lakes: An Interlochen Symposium for Writers & Readers. This will be Interlochen's first literary symposium and will feature successful alumni writers from the first 30 years of the Academy Creative Writing program.

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 multitude of connections between them.

The schedule, during three days and two evenings, includes approximately 36 breakout sessions about the writing process and literature as well as poetry and prose readings and keynote addresses. Among the keynote presenters: Robert Haas, Nicholas Delbanco, Judith Minty, and Interlochen alumni Doug Stanton, Judith Shulevitz and Gary Barwin.

The symposium faculty is drawn from regionally and nationally renowned writers, including these prominent Interlochen alumni: Lindsay Ahl, Mohammed N. Ali, Molly Atwell, Beth Bigler, Jeremiah Chamberlin, Melanie Drane, Katherine Factor, Karin Gottshall, Nicholas Harp, John Hegner, Kate Light, Allan Massey, Mika Perrine, Sarah Jane Smith and Wendy Caszatt-Allen.

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

The Interlochen Symposium for Writers & Readers is sponsored by the Hegner Family Foundation, the John DeYoung Family, and the Interlochen Alumni Association.

COMING SOON...

A robust and growing summer 2006 schedule of programs for adults at Interlochen has already been announced.

Many popular programs from the inaugural 2005 summer of the College of Creative Arts will return, along with several additions.

Full details for these and other programs are available online at www.interlochen.org.

Between the Lakes: an Interlochen symposium
for writers and readers April 27-29

Interlochen Adult Band Camp June 11-16

Interlochen Early Music Institute June 17-22

Interlochen Composer's Institute I June 13-17

Digital Photography June 11-13 & June 14-16

Interlochen Visual Arts Institute I June 17-22

- Landscape Painting
- Black and White Darkroom Photography
- Bookbinding
- Japanese/Chinese Ceramics

Interlochen Jazz Institute August 8-12

Interlochen Composer's Institute II August 8-13

New Horizons Music Camp August 9-14

Interlochen Visual Arts Institute II August 9-14

- Bookbinding
- Plein Air en Interlochen
- Japanese/Chinese Ceramics
- Small Marble Sculpting

Interlochen/PRISM Advanced Saxophone Workshop August 9-15

Interlochen Adult Chamber Music Camp August 16-22

Interlochen Guitar Institute August 24-26
by Tory Wegerski

"Alumna" appears in comic book

Although Kate Bishop plays the cello, the Camp alumna is known more these days for her archery acumen, which was depicted in a national publication last August.

But Kate never signed her name in a cabin at Interlochen, or sang "Sound the Call," or danced at the Bowl for Les Preludes. Why? Because "Kate Bishop" is actually a bow-and-arrow wielding superheroine in Marvel's fledgling comic book "Young Avengers," and the creation of Interlochen Arts Camp alumnus Allan Heinberg.

Heinberg, who attended Camp in 1980 as a theater major, has had an impressive career post-Interlochen. His resume includes writing and producing such award-winning television shows as "Party of Five" and "Sex and the City," and in 2003 he helped launch FOX's smash-hit "The O.C." as the show's head writer and co-executive producer. On top of all that, Heinberg is the co-creator and writer of Marvel Comics' new comic book, "Young Avengers," a funny, deeply affecting comic about five teenaged superheroes struggling to figure out who they are, what their place in the world is, and why they can bend steel bars with two fingers. It's an ongoing coming-of-age story that doesn't read anything like a coming-of-age story, and a comic book for readers whose only previous knowledge of comics is that the fat guy on "The Simpsons" sells them.

Comics — arguably one of the most collaborative art forms due to their blending of graphic images and text — are rapidly regaining the mainstream popularity they once had, and "Young Avengers" hopes to be at the forefront.

Crescendo had this exchange with Heinberg, who lives and works in Los Angeles:

If you could have any superpower, what would it be?

The ability to eat any dessert and remain impossibly thin and attractive. Or the power of flight. (Though invulnerability wouldn't be so terrible, either.)

How did you get from Interlochen to writing a major comic book? Where did you go and what did you do after your "Interlochen Experience"?

I grew up in Tulsa, Oklahoma, where I was a kid actor. I started writing plays and musicals in college, then moved to New York City after graduation to pursue acting and writing professionally. Then, in 1994, I was understudying in Neil Simon's "Laughter on the 23rd Floor" on Broadway when an off-Broadway theatre company, Manhattan Class Company, decided to produce a one-act play I'd written called "The Amazon's Voice" (which had a pronounced Wonder Woman theme running through it). The play's modest success actually generated some modest Hollywood interest. As a result, I moved to Los Angeles to become a writer on the NBC/Tea Leoni sitcom "The Naked Truth." After that, I spent two seasons writing and producing "Party of Five" for FOX, and then two seasons writing and producing "Sex and the City" for HBO (including an episode where Carrie dates "Power Lad," a struggling comic book writer/artist). After "Sex and the City," I worked on "Gilmore Girls" for a season. And for the past two years, I've been writing and producing "The O.C.," a dream job for many reasons — not least of which was because I was able to share my comic obsession with the character of Seth Cohen. That's when Marvel Comics got in touch and asked if I'd be interested in writing a monthly comic book.

When did you first get interested in comic books?

I got into comics fairly early, and through television. I was a big fan of the Saturday morning "Super Friends" cartoon on ABC. And I loved Adam West's "Batman" (then in after-school syndication) and Lynda Carter's "Wonder Woman." In fact, the very first comic book I owned was "Wonder Woman" #212 — which featured the first of her 12 labors to rejoin the JLA after having abandoned her Wonder Woman identity to practice martial arts and wear a white pantsuit.

Where did the idea for "Young Avengers" come from?

The idea actually came from Marvel's Editor-in-Chief, Joe Quesada, and Avengers writer Brian Michael Bendis. Last year, Joe and Brian had some big plans to shake up the Avengers Universe and wondered if — because of my experience writing teens on TV — I'd be interested in creating a group of teenage superheroes for Marvel. They didn't have a specific pitch. Just a title: Young Avengers. They very generously said the premise of the book and its characters would be entirely up to me. I could use existing heroes, create new ones, whatever I wanted.

Although I was incredibly flattered by their offer, I had no idea how to write a book called "Young Avengers." To me, it sounded a little too much like an attempt to capitalize on the success of DC's "Teen Titans." Who are these young Avengers? Where do they come from? The Marvel Universe has no established teen sidekicks from which to build a team. And if you create a team of all-new heroes, why would readers care about them?

So, I tried to figure out who these kids might be — and how the book could honor the Avengers legacy while giving new readers a chance to get on board without having to have mastered four decades-worth of Avengers continuity.

What do you think makes your teenage characters so realistic and relevant to modern teenagers?

If the book's teenage characters strike a chord, it's probably because I never got over being a teenager. I don't know if anyone does. It's such a tumultuous, deeply-felt period in a person's life: you're struggling to define yourself in relation to your family and friends, you're expected to behave like an adult, but you're not permitted to enjoy any of the privileges most adults take for granted; and you're falling in love for the first time. There's so much about the experience of being a teenager that goes unsaid -- and so many wounds that never heal. It's an incredibly rich, emotional experience to be able to write about.

And the real trick for me is to approach the characters not as teenage characters, but as characters.
Why did you decide to make Kate an alumna of the camp? Will her cello-playing become an important plot-point in the book?

I'm one of those writers who generally writes what he knows. And the only time I've ever had to attempt archery was at Interlochen. (And I would love for Kate's cello-playing to become a plot-point in the book.)

How do and can comics inspire engagement in the arts for the readers?

The comic book's unique marriage of text and graphics is unlike any other form of storytelling. You can't get that experience anywhere else. And the impact comic books have had on other media is now huge and inescapable: the success of TV shows like "Smallville" and "The O.C."; films like "Spider-Man" and "Batman Begins"; novels like Michael Chabon's "The Amazing Adventures of Kavalier and Clay" and Jonathan Lethem's "Fortress of Solitude." And the comic book medium continues to evolve at an astonishing rate. It's a very exciting time to be reading (and writing) comic books.

Are there any other Interlochen alumni you've encountered in the comic book world?

I actually don't know any other Interlochen alumni in the comics world. I did end up going to Yale with two of the kids I worked with at Interlochen. And I've become friends with Savannah Dooley, probably the most ridiculously talented writer I know, who is a recent Interlochen alumna.

What advice do you have for young writers and artists who want to break into the television or comic book industry?

Write plays and short stories and novels and comics that can be produced or published locally — or on the web — or wherever you can find an audience. Get your work seen and read by as many people as possible. If the work is successful, it will inevitably attract larger and larger audiences until finally Hollywood comes and makes you an offer you can't refuse. And then if you're successful in Hollywood, maybe Marvel or DC will let you write comic books.

What is the importance of the arts to you and your profession today? (Aside from the obvious, I guess...)

Working in a primarily commercial medium like television, inspiration can often be in short supply. Remaining connected to the arts community — seeing plays, reading novels, going to the symphony or an art gallery — is crucial, I think, to an artist's continued growth and development.

"I'm one of those writers who generally writes what he knows. And the only time I've ever had to attempt archery was at Interlochen. (And I would love for Kate's cello-playing to become a plot-point in the book.)"

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It would be a familiar sight to almost anyone who’s been fitted for a costume at Interlochen in the last quarter century: the inside of a converted vehicle-maintenance garage densely packed with bins of belts, aprons, cummerbunds, ties, corsets, socks; a student standing tabletop while a stitcher marks a hem; bins of fabric sorted by weave or decorative pattern; colorful racks of spooled thread drawing the spectrum across walls; four sewing machines and two sergers; another student struggling in a crowded curtained-off corner to pin-laden blouse while preserving modesty; thirty bins of hats; and nearly a fifth of the space filled floor to ceiling with racks of vests, shirts, pants, skirts, coats, capes and dresses.

During the academic year, two full-time employees, one part-timer, five volunteers and a variety of students occupy this combination of storage, dressing room and workspace known as the Costume Shop. During Camp, even more work here, amid a wardrobe numbering more than 15,000 pieces. The garments are crammed together and threatened by temperature and moisture fluctuations that are as hard on the costume collection as on the costume creators.

In the summer, when it's scorching, this place is an oven," admits Candy Hughes (IAC 66), costume designer and Costume Shop supervisor at Interlochen. "Then, it’s truly a sweatshop.

And it's a busy shop, too. During the Academy year alone, the Costume Shop is responsible for all the theatre costumes (four mainstage productions plus the senior-directed one-acts), all of the Dance Department costumes (a full-length ballet and two repertory concerts), and voice department costumes for Opera Workshop performances.

"Many times we are working on three different shows at the same time," says Hughes, "but no one who sees our shows would guess that the costumes come out of this former garage! I'm very proud of that."

About 1/4-mile south of the Costume Shop sits Interlochen's Harvey Theatre, which opened in 1998. The 200-seat black-box theatre, with its sophisticated grid-lighting system, is virtually unmatched in quality by any other high-school theatre program. In June Interlochen completed a $2.3-million addition to the Harvey Theatre that includes scene and paint shops, rehearsal space, dressing rooms and offices - and a future home for the Costume Shop.

The 10,000 square-foot lower level of the Harvey remains unfinished, awaiting the $300,000 necessary to transform it into a new Costume Shop.

"The infrastructure for the new Costume Shop is in place," notes Beth Stoner, senior development director, "and awaits a benefactor to allow Interlochen to complete the project."

The planned climate-controlled space will be approximately twice the size of the current Costume Shop, in a lower level that was designed not only to integrate with the production of a show, but also to accommodate the need for more daylight for designers and stitchers. The space also provides room for an array of sewing machines that students can use.

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Bringing costume functions into the Harvey space will eliminate long student treks across campus for fittings that take actors out of rehearsals, and will allow the costume designer to more easily collaborate with the director and the other designers working on sets and lighting, and to watch rehearsals.

"One of the things I love the most is watching the students the first time they rehearse in full costume," says Hughes. "They become their character. It's just astounding. Once in costume, many go from acting to being."

Stoner confirms that "with the addition of the new Costume Shop, the integrated Harvey Theatre complex will, for the first time, allow an entire theatre production to be created and produced in one facility."

The new space will also provide a climate-controlled storage room approximately five times larger than the current storage facilities. This is critical to preservation of Interlochen's vast collection of costumes.

"It's time to give one of the most visible aspects of our productions - the costumes - space and facilities comparable with the rest of the department," Stoner declares.

In making a gift to realize the envisioned Costume Shop, says Hughes, "people who appreciate how costumes contribute to the production they're seeing have an opportunity to demonstrate that appreciation.

"I look forward," Hughes adds, "to theatre and dance alumni getting involved in this project at whatever level they can, and I look forward, especially, to showing them the completed space when they follow their gift back to campus."
Network mobilizes for good

The Interlochen community mobilized last fall to help a recent student and employee replace a lost instrument. It all started when Dr. Linda Kaplan (IAC 63, 65-67, 69) returned for "Les Preludes" last summer and spotted a notice for a missing cello belonging to Josue Gonzales, (IAA 05, IAC staff 05), who was working at Interlochen for the summer, as was Kaplan's daughter, Rachel.

Gonzales is now studying at the Cleveland Institute of Music. Dr. Kaplan, who studied in Cleveland, contacted a friend who also used to live in Cleveland, Michael Bassichis. Bassichis imports musical instruments through his company, M&M Instruments. Bassichis and his associate, Joe Reichgott, agreed to provide three cellos for Josue to audition.

Dr. Kaplan arranged for Gonzales to fly to Florida to audition the cellos, and M&M Instruments gifted his selection. Said Dr. Kaplan, "This is a story that crosses state lines, bodies of water and speaks of how we are all connected and willing to help."

Van Cliburn to perform with WYSO

Van Cliburn rose to worldwide fame in 1958 when, at the age of 23, he won the first quadrennial International Tchaikovsky Piano Competition in Moscow. He returned home to a ticker-tape parade in New York City – the first ever accorded a musician – and went on to record the first platinum-selling classical album. Three years later, he presented the first of 18 annual benefit concerts at Interlochen Center for the Arts. Concertgoers can relive that legacy on Saturday, July 22, 2006, when the legendary pianist returns to perform with the World Youth Symphony Orchestra.

More than 300 alumni return to campus

Summer Alumni Weekend and the IAA Fall Reunion provided opportunities for more than 300 alumni to return to campus this year. With two different reunion experiences designed to allow alumni to create new Interlochen memories, there are more reasons than ever to return.

Summer Alumni Weekend, July 29-31, was revamped this year to provide alumni with the opportunity to get out of the audience and back on stage. Nearly 200 alumni and friends registered in Apollo Hall and took part in at least one of the activities: Alumni Band, Festival Choir, Operetta Seminar or the Memoir Writing Workshop.

Dick Heine (IA 55-57, U 58) traveled from Bainbridge Island, WA, for his first visit to campus in more than 40 years. He shared his Summer Alumni Weekend experience via e-mail:

"The experience of returning to Interlochen this summer far exceeded my expectations. I was honored to play in the Alumni Band (and was relieved to do so without any undo embarrassment or unplanned "solo") The performances of the World Youth Wind Symphony, the World Youth Symphony Orchestra, and the combined efforts of the Interlochen Philharmonic and the Festival Choir performing "Carmina Burana" were all superb. The alumni weekend was also special for me because Cindy, my wife of over 40 years, had never been to Interlochen. I really enjoyed showing off all of Interlochen to her, including art, writing, dance and theater. The experience this summer also gave me opportunity and reason to reflect on the many campers and faculty I remember. It touched me deeply."

The IAA Fall Reunion, Sept. 30-Oct. 2, brought 125 alumni back to campus, combining the clusters of 1963-72 and 1979-81 with the 40th and 25th reunion celebrations for the classes of 1965-66 and 1980-81. 1967 class representative Barb Bengel Boren (IA 63-64, IAA 64-67) offered this report to her classmates:

"I took the guided tour around campus. Wow! The new buildings are impressive, especially The Writing House, with student artwork everywhere. However, I was relieved to see the ancient outdoor practice rooms still standing and being used (that's a camper's fond memory), and while walking around the girls' dorm, thought about my suitmates, hoping we might reconnect here. On another walk, a lone flutist was playing Bach on Kresge stage - awesome! I returned home on a high with a renewed appreciation of the Interlochen education my parents afforded me, the beauty of the school's setting, the amazing people who guided and surrounded me and the later opportunities that occurred simply because I attended Interlochen. I am so grateful to have attended this reunion and I hope very much to see you at our 40th!"

The fall reunion attendees made their presence known by giving a combined reunion gift of more than $10,000. 1980 class representatives Jay Frost and Lisa Gray set a goal early in the planning to have 25 percent of their class here for the reunion, and thanks to their tenacity and hard work they achieved that goal, with more than 40 alumni on campus. The Alumni Office owes a special thanks to all the class representatives who worked to make this reunion such a success on so many fronts.

Alumni Organization elections

The Interlochen Alumni Organization Board is a group of concerned and active alumni who work with the Interlochen Alumni Office on alumni-related issues. The IAO Board meets on campus each fall and spring and its membership is elected from the general Interlochen alumni population through a nominating process.

If you are interested in serving on the Interlochen Alumni Organization Board or would like to nominate a candidate, please contact the Alumni Office at alumni@interlochen.org. The board will consider nominations at their April meeting, but all nominations must be received by Feb. 15, 2006.

You can learn more about the IAO Board at www.interlochen.org/alumni.

PLAN NOW FOR 2006 REUNIONS!

Summer Alumni Weekend

July 28-30, 2006

IAA Fall Reunion, Classes of 1990-92

October 6-8, 2006

Winter 2005/06
Mystery Photos from the Interlochen Archives

Among the thousands of images housed in the Interlochen Archives, a few 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 rebuild 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
Mel Larimer (IAC 44, U 58, IAC Staff 62, IAC Faculty 62-93) was inducted into the Traverse City High School Hall of Fame in June 2005.

Margot Harrison (IAC 54-57, UW 58-59, IAC Staff 69) is a music teacher in Oakland, CA.

Paul H. Hillman (IAC 56-63) works in television graphics. He started with Walter Cronkite and has worked on "CBS Sunday Morning," "The Today Show," "The View," "The Early Show," and "just about every show on CBS and ABC since 1968."

Linda Woodall Carey (IAC 58) was honored recently for her role in the renovation of the Lexington, KY, Opera House. She sings with the Lexington Singers and solos with the Cabaret and Grand Night Opera.

Dancer Liz Lerman (IAC 60-62) was inducted into the University of Maryland Hall of Fame.

Janet Elber (IAC 62-64, 66-68, IAC 64-69, FACU 70, 72; IAC Trustee) was appointed Artistic Director of the Martha Graham Center of Contemporary Dance.

Karla Elaine Holland-Moritz (AS 63-69, IAC Staff 66, 68) is a cellist with the San Diego Symphony Orchestra.

Robert Vodnoy (IAC 63, IAC 63-65) recently accepted the position of Director of Orchestra and Assistant Professor of Strings at Northern State University in Aberdeen, SD. In addition, he is in his fifth season as music director and conductor of the Whiting Park Festival Orchestra.

Tom Kent (IAC 64-66) is a producer and director with Cool Muse Pictures, a feature film production company in Hollywood, CA.

I-Fu Wang (IAC 65-69, IAC 65-66) is Associate Professor of Violin at the Michigan State University School of Music. As a chamber musician, he has performed regularly with music from Marlboro, the Kennedy Center Theater Chamber Players, the Fontana Festival of Music and Art, and as a guest artist with various chamber music series throughout the nation.

David Glass (IAC 65-66, IAC 65-67, IAC Staff 69) teaches piano in Plano, TX.

Paul Birmingham (IAC 65-69) is the Protestant chaplain for the Ohio Veterans Home in Sandusky, OH. He plays horn with the Firelands Symphony and Perryburg Symphony and in the pit orchestra for the Towne & Country Theatre.

Martha Hill Boufford (IAC 66-68) appeared in "A Man of No Importance" at Musical Theater Southwest in Albuquerque, NM, in summer 2005.

Christopher Brown (IAC 66-60, U 72, U Faculty 83) is in his 25th season as Principal Bass with the Saint Paul Chamber Orchestra. He published a resource book, "Discovering Bows for the Double Bass," and owns The Bow Broker, a business that buys and sells bows throughout the world. He and his wife, Linda Zwick, have two children, Linnea and Wyatt.

Mary Ellen Cervas (IAC 66-68) breeds and shows Arabian Horses in Washington.

James Van Valkenburg (AS 66-66, IAC 69-71) competed in the Ironman Triathlon World Championships in Kailua Kona, HI, in October 2004. When not training for endurance sports, Jim is the Assistant Principal Violist for the Detroit Symphony Orchestra.

Ann Michele Victor (IAC 66-69) lives in Sugar Land, TX, where she is a middle school orchestra director and co-conductor of the Houston Youth Symphony String Orchestra.

Deveren Bowman (IAC 67-69, IAC 72-75) completed her M.A. in sculpture in 2001. She lives in Ireland, where she sculpts large stone, wood and metal pieces.

Mary "Libby" Gosnell (IAC 67, IAC 68-69) married Paul Brockman on Aug. 4, 05. They live in Batesville, AR, where she works for the Independence County Assessor’s Office.

Thomas Hunt (IAC 67-68, IAC 68-69) is Director of Instrumental Activities and Associate Professor of Music at Waldorf College in Forest City, IA.

Arthur James Liska (IAC 67-68) is a jazz critic for "Playboy" and owner of an Italian restaurant, Adagio Trattoria. He lives in Livingston, MT, with his wife, Geri, and has two grown children.

Nancy Rodger (IAC 67-69) lives in San Francisco, where she works as an illustrator and graphic artist. She is married and has two children, ages 16 and 22 (www.nancyrodger.com).

Edward J. Carroll (IAC 68, IAA 69-71, IAC Guest Faculty 97-98) is acting Assistant Dean and Coordinator of Brass Studies at the California Institute of the Arts School of Music, Instructor of Trumpet at McGill University, and Lecturer at Dartmouth College. Home is in New Hampshire with his wife and two sons.


Stephanie Jutt (IAC 68-69) is Associate Professor of Flute at the University of Wisconsin-Madison and Co-founder and Artistic Director of I-Fusion Dance and Dynamite Society.

Leisure MacBride (AS 68, IAA 68-71) recently earned her Ph.D. and is now a psychologist working at the Mayo Clinic in cardiovascular and endocrinology research. She works on a project studying the relationship between fidgeting and body weight, which has been covered by CNN, The New York Times and National Public Radio. In her free time she trains dressage horses and occasionally plays her trumpet.

Mary Anne Nelson (Hull, IAC 68-69, IAC Staff 69) has been practicing family medicine in central Vermont. She has two children, ages 16 and 19.

President Emeritus Ed Downing (IAC Faculty 69, 73-78; ICA Admin 79-03) was named president of the Rotary Club of Traverse City. He will serve in the role through July 2006.

Robin Glasser (IAC 69) is a book illustrator. Her most recent is "Daddy’s Girl" by Garrison Keillor and she’s working on her third collaboration with Lynne Cheney.

Daniel McCarthy (IAC 69, IAC 70-74, IAC Staff 73, IAC Faculty 95-05) was named a finalist for the Beverly Saclicher Award in Composition, sponsored by the University of Connecticut Department of Music.

Shareen Ober (IAC 69-74, IAC Staff 75) lives in Washington, DC, where she works in television broadcasting design. She is married and has two children.

Mark Smith (IAC 69) works in non-profit management in Washington, DC.

Jeanie Tubman (AS 69) is a freelance artist living in northern Michigan.


Dean Francois (IAC 70, 72) was elected Public Works Commissioner in Redondo Beach, CA, where he lives on his yacht. He was recently seen singing with Julie Andrews in "Princess Diaries II."

Kip Hoover (IAC 70-71) lives in Key Largo, FL, with his wife and 3-year-old son. He is a real estate agent and enjoys scuba diving instructor and performs scientific/technical diving for NURC/NOAA.

David Reitz (IAC 70-74), cellist with the Santa Fe Philharmonic and instructor at Indiana/Purdue University, spent four weeks in Peru in 1997 before he taught and performed at the Trujillo Bach Festival. He has spent part summers in the Czech Republic teaching at the Czech Music Camp for Youth.

Melissa Cross (IAC 71-74), a New York-based vocal coach who specializes in helping rock singers use their voices, was featured in the July 22, 05 issue of "Entertainment Weekly."

Marlene Intaba Lif-Anderson (IAC 71, 73; IAC 73-74; IAC Staff 74) is executive chef and co-owner of Intaba’s Kitchen in Corvalis, OR.

Violist Patti Spotts Kent (AS 72) is recording her first gospel album, to be released in 2006.

Pamela Konigsberg (U 72) is a kindergarten teacher in Syracuse, NY.

Dawn Banghart (IAC 73, 75; IAC 74-78; IAC Staff 77-05) is a health physicist in the hazards control division of Lawrence Livermore National Laboratory in Livermore, CA. She visited Libya in July with a team of scientists to assist Libyan scientists in redirecting their nuclear weapons research to peaceful, civilian applications.

Allison Ludwig Hatcher (AS 73-74, IAC 75-77) is curator at McLean County Arts Center in Bloomington, IL.
Robert W. Henthorne (IAA 73, IAC Staff 74-80) was selected to present at the Annual Conference and Exhibition of the Association of Educational Service Agencies.

Jeffrey Kay (IAA 73-75) works for ABC News, directing “Nightline” and “Good Morning, America.” Sons Matt and Joe are in college, and in June 2005 Jeff married Leah Ann Miller, a former Olympic figure skater.

Marta Schworm Lea Ann (IAA Faculty 87, IAC Staff 77-79; IAC Faculty 87, 01) is Executive Director of the Fox Valley Symphony in Appleton, WI.

Rebecca Haefner Giselebrecht (IAA 74-76) is a youth pastor in the State Church of the United Sweden. She is pursuing graduate studies in global leadership at Fuller Seminary.

Brian LaPonssey (IAA 74, IAC 75-78) and his wife, Rachel, welcomed Jessica Vioalinist living in the United Kingdom Professor of Music at University U76; (IAA 76-79, IAC 78-80) has been named Artistic Director of the Tippacene Chamber Music Society.

Violist Thomas Morgan (IAAC) performs with the San Diego Symphony.

Christopher Dudley (IAAC 79-80, IAC 79-81) was appointed Principal Trombone of the Baltimore Symphony Orchestra.


Lisa Maddalowne Howden (IAAC 80-84) recently adapted for the stage and directed “The Lorax” by Dr. Seuss for a children's workshop/performance at the Warehouse Playhouse in Paonia, CO. She also directed “A Thousand Cranes” for young actors at the Playhouse. She married James Greening on June 6.

Kimberly Smith (IAAC 80, IAC 80-84) is an Associate Professor of Political Science at Carleton College in Northfield, MN. She is the author of “The Dominon of Voice” and “Wendell Berry and the Agrarian Tradition.”

Liesl Rall Fisher (IAAC 81-83) and husband Kevin Fisher are the proud parents of 2-year-old Liam David.

Maura Troester Nunez (IAAC 81-83) and husband Dennis Nunez are the proud parents of 2-year-old Liam David.

Benjamin Moss (IAAC 84-86) is Assistant Professor of Music and Humanities at Concordia College in Bronxville, NY.

Joelle Smith (IPS 84-92, IAC 92-93, IAC 93-97) married Doug Gilmour in Harbor Springs, MI, on July 30.

Deborah Strauss Blake (IAC 85, 87, IAC 85-87), and her husband, Tim, recently moved to Colorado Springs, CO. Prior to the move, she taught flute, performed in chamber groups and directed the bands at the Landstuhl schools while living in Germany for four years.

Shanda Lowery (IAC 85, IAC 87-90, IAC Staff 91) is a member of the Detroit Symphony Orchestra and teaches both violin and viola.

After four years at Da Camera of Houston, Andrea Moore (IAC 85-86, IAC 85-88) moved to Los Angeles to pursue a graduate program in music history and literature at USC.

Dan Bara (IAC 86-89, IAC 87-90, IAC Staff 90-97, IAC Faculty 03-05) was awarded the Robert L. Jones Prize for Excellence in Teaching at East Carolina University and was elected President of North Carolina Chapter of the National Association of Choral Directors Association. He conducted the NC All-State SSAA choir in January 2005 at the War Memorial Auditorium in Greensboro, NC, and performed choral adjudications and clinics for Festival Disney at the Walt Disney World Resort in Orlando, Fl, in April 2005.

Kirsten Bedway (IAAC 86-88) and her husband, Simeon Peebler, welcomed Luke Anthoni Peebler to the world on Oct. 21.

Terry Crews (IAC 86) appears as “Julius” in the new Fox television series “Everybody Hates Chris.” He was seen on the big screen in “The Longest Yard” and “20th Century Fox playing pro football with the Green Bay Packers, San Diego Chargers, Washington Redskins and Philadelphia Eagles.

Kaari Keivit Huvelson (IAC 86-87, IAC Staff 90) joined the customer service staff of CIPA USA, a distributor of aftermarket and specialty mirrors.

Catherine Beckett (Sperry, IAC 87-89) gave birth to Dylan Thomas Beckett in May 2005. She and husband Tom live in Portland, OR, where she is a practicing child and family therapist and performer with Portland’s Comedy Sports, a professional comedy improvisation troupe.

Kiku Collins (IAC 87-88, IAC 88-89) lives with her daughter in New York, NY, where she is a freelance editor and publicist as well as a personal trainer.

Jo Ann Janus (IAC 87-88) lives in Madison, WI, where she teaches at Kiel School of Dance.

Marta Barnum Power (IPS 87-95, IAC 92-97) has been studying in Paris, France, since 2001. She is working toward a degree in harp performance at the Ecole Normale de Musique de Paris and is studying musicology at the Sorbonne.

Ben Waltzer (IAC 87, IAC Staff 88) is a jazz pianist in New York, NY (www.benwaltzer.com).


Shih-ju Stephanie Cheng (IAAC 88-90) is Assistant Professor of Music at Queensborough Community College in New York, NY, and serves on the faculty of the Manhattan School of Music Pre-College Division.

Mylene Davis (Hui, IAC 88-89) teaches art, theatre, speech and English. She lives in Grapevine, TX, with her husband and two children.

French hornist Amanda Teeter (Joy, IAC 88-91, IAC Staff 90-92) lives in Montague, MI, with her husband and two children. She is a member of the 126th Army National Guard Band.

Derek Frank (IAAC 89-90, IAC 90-91) and Annette Ready were married on March 20. They live in Burbank, CA, where Derek plays bass with various bands and artists (www.dfrank.net).

Matt Hulttit (IAAC 89-90, IAC 91-92) is playing guitar with the Salvador Santana Band. This summer the band opened for the Los Lonely Boys and the Carlos Santana Band.

Eric Millegacy (IAAC 89-91) is featured in the new Fox television series "Bones."

Bjorn Ranheim (IAAC 89-91, 93-94) moved to St. Louis, MO, this summer, where he is a cellist with the St. Louis Symphony Orchestra.
Catch It If You Can" and were featured on NPR's "All Songs Considered Open Mic" (www.thejumbles.com).

Zoe Crosher's town of Gamboa, Panama, was selected as one of the Anguilla Arts for the U.S. of Art, Context & Play" in May 2005.

Amy Getter-Santos (IAA 90-92, IAA Staff 92) received her M.A. in public communication from American University in May 2005. She works in communications for the U.S. Courts' headquarters.

Kyle Norris (IAA 90, IAA 90-93) is an associate producer for the NPR-affiliate station Michigan Radio. She is also a feature writer with the Ann Arbor Observer and runs a rock-and-roll music program for teen girls entitled "ReBel Girls."

Billi Veber (IAA 90-92) performed the one-woman play "My Left Breast" at the New World Center for the Arts in Goshen, IN, in May 2005, as a benefit for the Retreat Women's Health Centers. Billi also performed the piece in her current hometown of Galapoa, Panama.

Lev "Ljova" Zhurbin (IAA 90) was selected as one of the six Fellows to participate in the Sundance Institute's Film Composer Lab this summer. He is completing his debut album of original music as well as composing for and performing with the popular New York-based gypsy band Romashka. He also continues his collaboration with Yo-Yo Ma and the Silk Road Project.

Angela Comprone (IAA 91, IAA 91-93) and her husband welcomed Ella Lucille Hamilton to the world on July 30, 04. Angela spent time traveling in Latin America and living in Boston before settling in Ithaca, NY.

Miguel Felipe (IAA 91-94, IAA 94-96) finished his M.M. in choral conducting at Boston University in the spring. He was appointed music director of the Boston Choral Ensemble and was a sabbatical replacement at Brown University, conducting the Brown University Choir in spring 2005.

Clara Kebabian (IAA 91, 92, 95) plays electric violin with the Jumbles. They recently released an EP entitled of the University of Michigan and the Salt Institute for Documentary Studies, her recent film "Greece" is a feature-length documentary about a group of travelers who live on the Mississippi River on homemade boats. Her radio piece about Sarah York and Manuel Noriega was featured on the NPR show "This American Life."

Suzanne Pris (IAA 93) graduated from St. Norbert College with a degree in chemistry. She married in 2000 and lives in Clifton Park, NY, with her two children.

Jerra Spence (IAA 93, IAA 94-97) and her band, Jerra, toured with the Vans Warped Tour this summer. Jerra is the founder of Sugar Hook Entertainment and clothing line promoting women in rock and punk music (www.sugarhooker.com).

Jennifer Lanter Larson (IAA 94-95, IAA 95-96) and her husband, Ron, welcomed triplets Erik, Benjamin and Joshua to the world on May 25, 05.

Noel Wallace (IAA 94, IAA 95-96, IAA Staff 98-03) is pursuing a D.M.A. and is a graduate teaching fellow at the University of North Texas.

Leigh Culpepper (Walden IAA 94-95) and her husband have one son, Willem. They live in Little Rock, AR, where Leigh is a buyer for a major southern-based department store.

Megan McClure (IAA 95, IAA Staff 98) works for a university program in Florence, Italy. She repurposed the early music ensemble Vox Musas and the Coral del Duomo Santa Maria del Fiore.

Holly O'Brien (IAA 95-98, IAA 96) earned a B.F.A. in musical theatre from the Hart School of Music in 2002. She performed the role of "Belle" in the first regional production of "Beauty and the Beast" in Crossville, TN, and performed the same role at the Mabais M-Garden Theatre in Auburn, NY, in 2005. She will recreate the role of Golde in "Fiddler on the Roof" at the Alabama Shakespeare Festival in January.

Nicole Young (IAA 96) is pursuing an M.F.A. in theatre management at Wayne State University.

John Bridges (IAA 97-98) is taking a year off from teaching to do research in adolescent motivation and psychology at the University of Pennsylvania. He also coaches rowing.

Karel Butz (IAA 97) is the orchestra director and chair of unified arts at Carmel Middle School in Carmel, IN. Previously, he served as head orchestra director at Goodson Middle School in the Cypress-Fairbanks School District in Houston, TX.

Colin Corner (IAA 97-98, IAA 98-99) joined the Vancouver Symphony as Associate Principal Bass this fall. He was a fellowship student at Aspen in 2005.

Elizabeth DeLesie (IAA 97-98) married Daniel Rodrigues on June 25, 05. They met at Kenyon College and now live in Florida, where they are considering graduate school and/or the Peace Corps.

Kate Leonardo (IAA 97-98) recently completed an M.A. in ethnomusicology at the University of Limerick in Ireland. She is now pursuing a Ph.D at Brown University.

Jacob Pinion (IAA 97-99) will graduate from the NYU's Tisch School of the Arts in December 2005 with a B.F.A. in theatre.

Alexandra "Minnie" Snyder (IAA 97-99, IAA 98) is pursuing graduate studies in harpsichord at The Juilliard School. She was awarded the Morse Fellowship, a teaching fellowship that will enable her to teach music classes in public elementary schools.

Toni Trucks (IAA 97, IAA 98-99) appears in the new television show "Barbershop," which premiered Aug. 14, 05, on Showtime.

Singer/songwriter Stoll Vaughan (IAA 97-98) was the opening act for the John Mellowcamp/John Fogerty tour in the summer of 2005 (www.stollvaughn.com).

Obadiah Baker (IAA 98, IAA 99-01) is at the New England Conservatory, where he is preparing for his senior recital. After commencement, he will be commissioned by the U.S. Army as a Second Lieutenant.

Nathanial Berman (IAA 98-00) was the winner of the New York University Symponic Orchestra Concerto Competition in January 2005 and was the featured soprano sax soloist with the NYU Orchestra in March 2006. He graduated from Michigan State University in 2004 with a B.M., majoring in flute, clarinet and saxophone, and is now a master's degree in music performance at New York University.
Violinist Molly Emerman (IAC 98-01) was awarded the Anchorage Festival of Music’s Seventh Annual Young Alaskan Artist award this year. She graduated from Northwestern University in spring 2005.

Ruth Koelewijn (IAC 98-01, IAC Staff 01) has been named a Crown Scholar at Syracuse University. She traveled to Scotland over the summer to study metalsmithing collections in Edinburgh.

Molly Emerman

June to study metalsmithing

the National Choreography

the Anchorage Festival of

fourth season with the Kansas

Violinist

Young Alaskan Artist award

collections in Edinburgh.

Texas Tech University.

well as Robert Hill’s

water kayaking with the

Aspen Music Festival and

performance brochure.

performed Bollender’s

Concerto

98-99, lAC Staff 99) received

Scotland over the summer

education and white-

a Crown Scholar at Syracuse

University.

Laura Jefferis (IAC 99-2001) is teaching environmental education and white-water kayaking with the Chevonki Foundation.

In his first season with the Kansas City Ballet, Gavin Mark McNally (IAC 99-03) danced in Twyla Tharp’s “As Time Goes By,” as well as Robert Hill’s “Piano Concerto #2.” He also performed Bollender’s “Danses Concertante” and other supporting roles.

Diana Strong (IAC 99-00, IAC 00-01) recently earned a B.S. in chemistry at the University of Chicago. She is pursuing graduate studies at Yale with a concentration in epidemiology of microbial diseases.

Flutist Emily Thomas (IAC 99-01, IAC 00-03, IAC Staff 03) is a student at The Juilliard School. She attended the Aspen Music Festival and School on fellowship this summer. She premiered a flute sonata by Ryan Gallager and a quartet for tenor, viola, harp and flute by Cristina Spinei.

Oboist Meredith Ware (IAC 99, IAC staff 02) is pursuing a master’s degree in music performance and business administration at Texas Tech University.

Shawn Deutchman (IAC 00) is studying industrial design at Western Washington University.

Seth Deutchman (IAC 00) is an illustration major at Rhode Island School of Design.

Hillary Lanier (IAC 00-01) performed the role of “Tuptim” in the Theatre Memphis production of “The King and I” in September 2005.

Stanford Thompson (IAC 00-03) made his solo debut with the Atlanta Symphony Orchestra in July 2005, performing the Hummel Trumpet Concerto.

Jackson Rathbone (IAC 01-03) appeared in “Beautiful People,” a new series on ABC Family Channel.

Clarinetist Michael Shane (IAC 01-03) a student at Cleveland Institute of Music, was appointed to the substitute list of the New World Symphony. The CIM Wind Quintet, of which he is a member, was a semi-finalist in the Fischoff National Chamber Music Competition this year.

Pianist Robert Mitchell (IAC 02, IAC 02-03, IAC Staff 03) is studying at the Eastman School of Music.

Trombonist Kyle Willis (IAC 02) toured South America last summer with Ben Zander and the Boston Youth Philharmonic Orchestra.

Percussionist Kyle Acuncius (IAC 03-04) was a featured artist at the Rome Festival in Rome, Italy, in summer 2005. He is a sophomore at Eastman School of Music.

Annie Allen (IAC 03) is an oboe performance major at Wheaton College.

GROUP EFFORTS

The following alumni participated as students and faculty in the Opera Theatre and Music Festival of Lucca (Italy) in summer 2005: Jeremy Bladen (IAC 96, IAC 97-98), Donna Brusma (IAC 49, U 50-53; IAC Staff 56, 59; IAC Guest Faculty 01-05), Adam Cogan (AS 94-97), Benjamin Diskant (IAC 95-99), Catherine Doss (IAC 98-99, IAC Staff 04), Carlton Ford (IAC 01-05), Kirstin Greenlaw (IAC 87-89, IAC Staff 90-91), Bevin Hill (IAC 02), Laura Kargul (AS 72-73, U 74-75), Marie King (IAC Staff 82), Izumi Miyahara (IAC 01-02), Sara Noble (IAC 01-03), Matthew Ottenlips (IAC 96, 98), Rachel Seay (IAC 97, IAC 97-99, IAC Staff 99-00), Amanda Setlik (IAC 98), Jennifer Swanson (IAC 01-02), and Annuziata Tomaro (IAC 91). Mark Gibson (IAC 71-72, U 79) is one of the Artistic Directors.
In Memoriam

Russell Terrence Amerson (IAC 91, IAA 92-94) of Southfield, MI, on Nov. 11, 05.
Mary Arlene Appelhof (UW 53, IAC Staff 53-54, IAA Faculty 63-66) of Kalamazoo, MI, on May 4, 05.
Dexter Mac Farland Bailey (IAC 58-59) of Chicago, IL, on April 4, 05.
John Michael Barnes (IAC 65, IAA 66-67) of Plano, TX, on May 25, 05.
John Blanock (IAC 34) of Oxford, MI, on Feb. 17, 05.
James R. Brewer (IAC 68, IAA 68-69) of New Castle, IN, in September 1986.
Carol J. Brown (IAC Staff 76, 80-81) on May 2, 05.
Elizabeth Capos (IAC 61-66) of Chicago, IL, on July 15, 03.
Eunice Morris Compton (IAC 44) of Ithaca, NY.
Katherine Anne Duff (IAC 98) of Dallas, TX, on April 14, 04.
Margaret Dunham (ICA Staff 54-77) of Cadillac, MI, on May 28, 05.
Dorothy Fairchild Ehrenberger (IAC 35) of Traverse City, MI, on Sept. 9, 04.
Joanne Chabut Fox (IAC 44-45) of Pawling, NY, on Jan. 7, 05.
Robert Freeland (UM 46, IAC Staff 46) of La Mesa, CA, on May 10, 05.
David Alan Griffioen (AS 78-79, IAC 80, IAA 80-82, UM 83, IAC Staff 83) of Grand Rapids, MI, on April 4, 05.
Trena K. Haan (IAC Staff 48-51) of Grand Rapids, MI, on April 2, 05.
Robert Crawford Hieronymus (IAC 30-31) of Charleston, WV, on May 12, 05.
Sally Comin Kaneshige (IAC 49, 51) of Athens, OH, on Feb. 10, 75.
Lou M. Kyprie (IAC Staff 59-66, 82-83) of Traverse City, MI, on July 12, 05.
Gladys M. Leventon (Univ Faculty 68-71) of Rochester, NY, on April 22, 05.
Shareve Hood Lintz (IAC 55-56) of Dallas, TX, on March 14, 99.
Richard Rolland Lowe (IAC 51) of Tampa, FL, on June 7, 04.
Barbara L. Maddy (IAC Staff 62) of Traverse City, MI, on Oct. 24, 05.
Victoria A. Matosich (IAC 63-65, IAA 63-66) of Philadelphia, PA, on Feb. 6, 05.
Andrew Wahler McCourt (IAC 39) of Severna Park, MD, in December 1985.
Andrew Martin Ocrant (IAC 79-81) of New York, NY, on Feb. 24, 99.
Christine Shepherd Orbach (IAC 68-69) of Winnetka, IL, on Nov. 6, 92.
Elizabeth “Betty” Shaw Parsons (ICA Staff 74-90) of Traverse City, MI, on Oct. 28, 05.
Frank J. Payne (IAC 30, UM 32, IAC Staff 32) of Roslyn, NY, on Oct. 10, 03.
Robert E. Peters (IAC 69) of Lake Geneva, WI, on Aug. 5, 05.
Peter Phillips (IAC 56) of Pine Bluff, AR.
Marsha Rose Pobanz (IAC 65-66, IAC 66) of Ft. Lauderdale, FL, on May 30, 05.
Kevin Berkeley Powers (IAC 99-02) of Middlebury, VT, on July 15, 05.
Wayne Salter (IAC Staff 47) of Redgranite, WI, on Apr. 7, 05.
George Schidlowksy (IAC 77, IAA 77-78) of Bradenton, FL, on Aug. 30, 04.
Max Shapey (IAC 72-73) of Chicago, IL, on June 13, 02.
Matha Sherman (UW 47-53, 55, IAC Staff 47-53, 55) of Garden City, KS, on Aug. 9, 03.
Elaine Tenniswood (UW 64, IAC Staff 64) of Goodrich, MI, on Nov. 1, 04.
Joseph Trekles (IAC 76-78, IAC Staff 79) of Orlando, FL, on April 10, 98.
Delores Gimbosa Turner (UW 49, 51, IAC Staff 49, 51) of Potomac, MD, on Oct. 15, 05.

Barbara Clarke Dow

Interlochen Trustee Emerita Barbara C. Dow passed away August 8, 2005, at her home in Frankfort, Michigan. Mrs. Dow, a ceramic artist, was a member of the Board of Trustees of Interlochen Center for the Arts from 1984 to 1995; she was elected Trustee Emerita in April 1995.

She was born in Portland, Maine, and graduated from The Waynflete School. While attending Wheelock College in Boston, Massachusetts, Barbara met and married Herbert Henry Dow II, of Midland, Michigan. She later earned a master of fine arts from Central Michigan University, and her works were exhibited in galleries and art shows.

A lifelong philanthropist, Mrs. Dow, along with her husband, founded the Herbert H. and Barbara C. Dow Foundation, which gave generously to Interlochen, as she also did personally. In 1989 The Barbara C. Dow Fund at Interlochen was established as an endowment fund. Mrs. Dow was especially interested in Interlochen’s Visual Arts program and provided funds that made plans and drawings possible for a proposed new Visual Arts building on Interlochen’s campus. She also was devoted to one of Interlochen’s Visual Arts instructors, the late Jean Parsons; in her memory Mrs. Dow established the Jean Parsons Creative Scholarship Memorial Fund. Her philanthropy also supported the Sasaki Campus Master Plan that is in use today.

In Midland, her former home, Mrs. Dow served on the boards of the Grace A. Dow Memorial Library, the Midland Community Center, the Midland Hospital Fund Development Board and the Barrows Neurological Foundation. She was also past president of the Midland Arts Council, and a trustee of the American Craft Council, Cranbrook Art Academy and the Midland Center for the Arts. Mrs. Dow settled in Paradise Valley, Arizona, in the 1990s. At the time of her death she was serving as trustee of the Phoenix Art Museum.
**Dean E. Richardson**

Trustee Emeritus Dean E. Richardson passed away on June 3, 2005. Richardson was a member of the Board of Trustees of Interlochen Center for the Arts from 1975 to 1994, when he was named Trustee Emeritus. The Dean Richardson Endowment Fund was established in 1992.

Richardson was at one time Chairman of Manufacturers National Bank of Detroit. Over his lifetime he served on the boards of such organizations as Kalamazoo College, AAA Michigan, Harper-Grace Hospitals, Detroit Edison, the Detroit Symphony Orchestra and the Economic Club of Detroit. He was also past president of the Michigan Bankers Association.

Richardson is survived by family that includes numerous Interlochen alumni; among them are his daughter Ann Richardson Spica (IAA 75-77, UW 78), son-in-law James Spica (IAA 75, HSB 73-74, Staff 75, UM 76), three grandchildren who attended Interlochen Arts Camp and two grandchildren who are Interlochen Arts Academy students (Visual Arts major James Spica and Creative Writing Major Helen Spica).

**A. Clyde Roller**

Dr. A. Clyde Roller was associated with Interlochen for more than 50 years, serving as a conductor in the University and High School Divisions during the summer Arts Camp from 1951 through 2004. He served most recently as guest conductor of the High School Concert Orchestra in July 2004.

He passed away on Oct. 16, 2005.

A. Clyde Roller served as resident conductor of the Houston Symphony; music director of the Lansing and Amarillo symphonies; professor and conductor at the Eastman School of Music, University of Houston, University of Texas at Austin, University of Wisconsin at Madison, and Southern Methodist University; and principal guest conductor of the Oklahoma Symphony. Guest conducting engagements included appearances with orchestras in Portugal and throughout the United States, including the Boston Symphony Orchestra and the Alaskan Festival, and six tours with the New Zealand Symphony.

Dr. Roller was the recipient of Interlochen’s Ovation and Applause Awards. In addition, he was the recipient of such national awards as the Outstanding Educator of America, American String Teachers Award for Outstanding Leadership, and American Bandmasters Association Edwin Franko Goldman Citation.

Dr. Roller is survived by his wife, Moreland Kortkamp Roller; a daughter, Lynda Verner and husband, Tom, of San Antonio; a son, Jan Roller and wife, Lindsey, of San Antonio; two brothers, Dale Roller and wife, Betty, of Amarillo, and Roger Roller of Wichita, Kansas; and three grandchildren, Kristen and Brett Verner and Benjamin Roller, all of San Antonio. The family is planning a memorial tribute to be held this summer at Interlochen.
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Mid-weight easy care of 80% cotton & 20% polyester.
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Alumni Crew
Easy care blended
80% cotton/20% polyester.
Color: Navy sweatshirt with contrasting embroidery
Sizes: Small, Medium, Large, X-large, XX-Large
Crescendo price: $38.00
(Regularly $48.00)

Fashion hood by J. America
Easy care blended
80% cotton & 20% polyester.
Color: Interlochen light blue
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Crescendo price: $42.00
(Regularly $48.00)

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with hood and soft fleece lining
large embroidered Interlochen arched on back (shown)
small embroidered Interlochen arched on left front.
Shell Color: Navy
Size: S-XXL
Crescendo price: $39.95
(Regularly $58.00)

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DATES OF NOTE

Feb. 13-19 IPR winter on-air campaign
Feb. 15 Deadline for priority review of applications to Camp and Academy
April 5 Academy Orchestra performance with Ida Kavafian
April 7 Academy Orchestra performance with Ida Kavafian
April 9 Academy Orchestra performance with Ida Kavafian
April 15 Gift Planning Ambassador Reunion
April 27-29 Creative Writing Symposium and 30th anniversary celebration
May 26 Academy Honors Convocation
May 27 Academy Commencement
June 8 Pathfinder Eighth Grade Graduation
June 25 79th Interlochen Arts Camp opens
July 1 Heritage Society Picnic
Aug. 6 Les Preludes

For all the latest news and events, visit www.interlochen.org