## Contents

**FEATURES**

- Artist, Scientist, Global Citizen
- Saving Madagascar's Living Treasures 10
- Artist-Scientists in First Person 16
- Teaching Science to Artists 22
- Life Lessons from the Arts 24
- Saving Martha's Music 27

**INSIDE THIS ISSUE**

- In the News 2
- People 6
- Scholarships Create Opportunities 8
- An Open Letter from Ted Farraday 9
- Interlochen Summer Arts Festival 31
- Mystery Photos 32
- Alumni Motifs 35

**Letters to the Editor:**
We welcome your thoughts, story ideas, news, comments and letters to the editor. Send them to: crescendo@interlochen.org or Attn: Crescendo Editor
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In his book, *Living Philosophies*, Albert Einstein wrote that “the most beautiful experience we can have is the mysterious ... the fundamental emotion which stands at the cradle of true art and true science.” It was an elegant point that remains true today. In our best and brightest scientists and artists, we find common threads of imagination, curiosity and a sense of wonder.

That is why it should not surprise anyone that we count a significant number of scientists among our 90,000 alumni. Yet in conversations with scientist alumni, there is sometimes a sense that they did not live up to their artistic expectations or ideals – even as they credit Interlochen with sparking their imaginations.

This mindset reflects an unfortunate but seemingly common bias that places science and the arts on opposite ends of an imaginary spectrum. I often wonder if the origins of this false dichotomy lie in our public debates about educational funding. We are frequently told that scarce educational funding means that we must choose between math and sciences or the arts. If we choose the latter, we are warned, our children will not be able to compete in the 21st century job market. The more we learn about how we learn – the more we realize that this is completely wrong.

Extensive research conducted by groups including the Dana Foundation and Project Zero at Harvard University are giving us tantalizing glimpses of how the human brain works and learns – and how the involvement and training in the arts can affect memory, concentration and the ability to process information. Our own alumni community provides convincing evidence to refute the notion that the arts cannot advance the sciences or vice versa. Imagination, wonder and curiosity are habits of the mind that transfer well to other disciplines. Certainly, we witness this at Interlochen.

In our Academy classrooms, students who once swore they were “not good at science” patiently analyze the physics of a movement in dance or the acoustical properties of an instrument they constructed themselves. Once their innate and artistic sense of wonder and curiosity has been tapped, they cannot help but to be interested. Our artist-scientist alumni include astrophysicists, wildlife biologists, technology entrepreneurs – they have shown that these mindsets are habits that they will carry throughout their lives.

In this issue of *Crescendo* we will share the stories of a small handful of artist-scientist alumni and explore the role the arts can play in shaping the mind. The point of this is not to suggest that the arts should be used as a means to an end – higher grades or test scores, etc. What we have learned from our alumni is that the habits of mind developed through the arts – curiosity, imagination, discipline and wonder – consistently seem to bring out the best in humanity.

Sincerely

Jeffrey Kimpton
Interlochen Arts
Academy Combo selected
for Monterey Jazz Fest

The Interlochen Arts Academy jazz combo was selected to participate as a finalist in the Monterey Jazz Festival's Next Generation Festival (NGF), which took place the first week of April in Monterey, California. The combo performed twice on Saturday, April 5.

In its fourth year, the NGF features the nation's most talented middle school, high school and college jazz musicians and vocalists. The Academy jazz combo is directed by Bill Sears and includes Corbin Anderson, Dylan Anderson, Maxwell Beckman, Gil Chapman, Adison Evans, Aaron Johnson, Sean O'Donnell, Gabriel Smith, and Peter Wagner. The top combo will win cash awards and will be invited to perform at the 51st Annual Monterey Jazz Festival in September 2008.

Visual arts students receive national recognition

Visual arts students at Interlochen Arts Academy have been recognized with regional Gold Key awards in the Scholastic Art and Writing Awards competition. The works of sixteen students will advance to the national level to be reviewed by a panel of professional jurors for national award recognition and scholarships.

The honored students are: Harrison Apple, Kristina Barry, Won Hyung Choi, Lindsey Fox, Becky Hopkins, In Kyung Jung, Min Ji Kang, Sun-Ah Kim, Grace Klinger, Jung Eun Lee, Kiona Niehaus, Jordan Pemberton, Shawn Smith, Sara Wenokur, Bryn Wootton and Jaeseong Yi

Visual artists featured in new book

The work of four visual arts students from the Academy will be published in 500 Pendants and Lockets, part of the 500 Series, published by Lark Books. Ella Hall, Eric Harman, Jae-Sung Kim, and Joe Nivens created metal jewelry pieces as part of their metal studio class last spring. Lark Books received more than seven thousand entries from international artists, with Interlochen Academy Visual Artists taking four of the 500 featured studio jewelry interpretations. The book is scheduled for release this summer.

YoungARTS Competition Finalists

Six Interlochen Arts Academy students were named as finalists for the 2008 National Foundation for Advancement in the Arts (NFAA) YoungARTS competition. In January, this talented group traveled to Miami to participate in ARTS week activities. They had the opportunity to take part in master classes, exhibitions and performances. The students included:

Robert Cornelison, music - bassoon
Darita Seth, music – composition
Samuel Hinkle, music – voice
Adam Blodgett, theatre – spoken
Alexandrea Tocco, theatre – spoken and musical theatre
Whitney Winfield, theatre – spoken and musical theatre

Four Academy students considered for Presidential Scholar award

Four seniors at Interlochen Arts Academy have been nominated for this year's Presidential Scholar Award, one of the nation's highest honors for high school students. Nominees who are selected to be Presidential Scholars will travel to Washington, D.C. in June for National Recognition Week, which culminates in a White House-sponsored award ceremony.

Presidential Scholar in the Arts semi-finalists from Interlochen Arts Academy include:

Adam Blodgett, theatre – spoken
Robert Cornelison, music – bassoon
Samuel Hinkle, music – voice

Presidential Scholar candidate in academics nominee:
Jon Gauer, music – euphonium
In February, the Interlochen Arts Academy Dance Ensemble took the stage at Corson Auditorium and performed the Martha Graham masterwork, *Diversion of Angels*. They had the best teachers possible for the project – members of the Martha Graham Dance Company.

"Diversion is about the love of life and the love of love; the meeting and the parting of a man and a woman," said Janet Eilber (IAC 62-68, IAA 64-69, IAC Fac 70, 72), artistic director of Martha Graham Dance Company. The work explores the nature of love and features dancers wearing yellow, red and white representing youthful, erotic and mature love, respectively.

"Working and performing with the Company has improved my technique and strength," said Kenna Tuski, a junior who danced the role of the woman in red. "I feel a lot more grounded in dance; I can put so much more into my dancing now having had that experience."

Eilber and eleven dancers from the Company served as artists in residence and worked with Academy dancers and the dance faculty to offer insight into the innovative themes of Martha Graham's choreography. "I think it fed right into this year's campus-wide theme: The Artist as Citizen," said Eilber. As a major force in the modern dance movement, Graham used her artistry to speak to social and political issues, many times drawing controversy.

Mark Borchelt, director of dance and instructor of ballet for the Academy, said the residency turned out to be everything that Janet Eilber and he had hoped. "It was a creatively vital event that provided a rich educational experience for everyone involved."

The residency was not limited to dance, however. It provided a cross-disciplinary experience for students in other arts areas as well. The performance included "Appalachian Spring," set to the original score by Aaron Copland and performed by Interlochen Arts Academy students and faculty.

Academy students in the motion picture arts division filmed the entire residency and created a documentary about the project. Visual arts students had a rare opportunity to see and study the original Isamu Noguchi set. Eilber was principal dancer with Graham’s company and is now its artistic director and a trustee on the board of Interlochen Center for the Arts.

Learn more about the Martha Graham collaboration and view photo galleries and clips of the student-produced documentary about the project. www.interlochen.org/crescendo
Breaking the Sound Barrier:
The Sphinx Organization and Classical Music

Wilder will lead diversity task force at Interlochen

Last July President Kimpton recommended to the Board of Trustees that a special task force on diversity be created. While Interlochen continues to seek and regularly achieves significant international diversity, President Kimpton expressed his hope that the student body would also draw upon and reflect the abundant diversity within the United States.

The Board of Trustees named Kurtis Wilder to chair the task force with the objective of accomplishing greater diversity among the faculty, staff and students at Interlochen. Wilder is a judge on the Michigan State Court of Appeals, an Interlochen Trustee and a parent of an Academy graduate. The task force will report to the board next July with a plan for improving diversity in the coming years.

The task force has already met with representatives from foundations, the Sphinx Organization and admission and affirmative action personnel at the University of Michigan. Interlochen will also look to its extensive network of alumni and advocates for ideas, energy and support.

If you would like to participate in this effort, please e-mail diversity@interlochen.org.

This spring, Aaron Dworkin (IAA 86-88) visited the Interlochen campus to share his thoughts about minority involvement in classical music and memories from his days as an Academy student. He is the founder and president of the Sphinx Organization, a non-profit organization dedicated to increasing black and Latino participation in classical music.

Excerpts of speech by Aaron Dworkin

People sometimes ask why I care so much about diversity and why I have dedicated my life to pursuits that further that end. I have the easiest response to that question: "I am a black, white, Jewish, Irish Catholic, Jehovah's Witness who plays the violin and had an afro. I am the definition of diversity. I don't have a choice but to do what I do."

I spent my junior and senior years of high school at Interlochen Arts Academy and these were two of the most incredible years of my life. It was the first time in my life when every person around me was also into the arts. Interlochen had a lasting impact on me – the experience took away the anger, the frustration and the desire to lash out at the world around me and it evolved those impulses into a sense of self and what I needed to do – or at least try to do – in the world.

It was not until I was working on my degrees at the University of Michigan that I first learned there were black composers. I went into a lesson one day and my teacher asked if I had any interest in playing music by black composers. I was startled and looked at him and asked "you mean black classical composers?" He smiled and began pulling volumes off his shelves.

That led me to question why no one had told me of William Grant Still, Coleridge Taylor-Perkinson, David Baker, Joseph Bouligne St. George (an Afro-French contemporary of Mozart) or the countless other minority composers whose accomplishments litter the annals of the classical music repertory. It was within the context of these questions and my immersion in the incredible music to which I had recently been exposed, combined with the lack of minorities in the audiences or on stage at classical music concerts, that led me to create the Sphinx Organization.

The work we do is critically important to achieving diversity in the arts. Sphinx envisions a world in which classical music reflects cultural diversity and plays a role in the everyday lives of youth. Founded in 1996, the Sphinx Organization has grown from an annual competition for young black and Latino string players into a national arts and youth development organization serving more than 55,000 students annually.

I hope I am leaving you with a renewed sense of Ashley Montagu's words that "the deepest defect suffered by human beings is constituted by the difference between what one was capable of becoming and what one has in fact become."

I encourage you to take responsibility and let those whose struggle was greater and whose resources were lesser than yours serve as your guide and example.

If you are to be a teacher, do not rest until you have achieved the glory of being the guiding star for all of our young people. If you are to be a business leader, scientist or doctor, do not allow the obstacles before you to prevent you from building a better society for mankind. If you are to be a musician, actor or dancer or work in the arts, do not be content until your daily work in your art is enriching those around you by crafting expressions of the lives we live.

Read the full speech online at www.interlochen.org/crescendo
Shooting on Film
Academy senior Returns to the roots of his art

Motion picture arts students at Interlochen shoot their projects on digital video cameras and upload the work to computers for editing. It's an efficient and cost effective way to learn the craft. For his senior thesis project, however, Aaron Jaffe wanted to go back to the roots of his art and use "real" film.

"It was an artistic choice for my piece – but it was also for the technical experience of shooting on film," said Jaffe. For all the benefits of shooting digitally, he felt that film offered richer colors and greater control over the depth of each shot.

To complete the project, not only would Jaffe need to master a new set of tools – he'd need to find them. He pursued and received a number of grants for the camera and film. The Panavision Company offered the use of one of their Panaflex cameras at no cost. Jaffe and Michael Mittelstaedt, director of the Motion Picture Arts program, flew to Los Angeles to spend two full days training on the sophisticated super 16mm camera, a mainstay on movie and television sets.

Jaffe returned to Interlochen with the sixty-pound camera and started shooting in downtown Traverse City. As with all motion picture arts projects, Jaffe relied on a large team of fellow students, faculty and staff. "Filmmaking is a collaborative process. Everyone stepped up to the challenge because I can't shoot a film by myself," said Jaffe.

For two days in February, Jaffe and a crew of Academy students converted a local beauty salon into a film set and planned every last detail. Once the camera started rolling, everything needed to be right. "In video you can go back and fix things, but with film the precision has to be there from the start," said Jaffe.

After all the technical details are planned and the camera is ready to shoot, Jaffe knows that it all comes back to the screenplay. "It's very easy to get seduced by the technical side. Yes, it's great to have the tools to do the job. But in the end, it all comes down to the story. You have to have a good, compelling story to move people."

And for Jaffe, the story is personal. "It follows a woman with terminal breast cancer as she gets what may be the last haircut of her life with a stylist who is also a close friend." Jaffe's grandmother, Shirlee Davidson, was diagnosed with cancer and passed away last year. This film is dedicated to her. "People mistakenly assume that the story is going to be depressing but instead of focusing on the disease it is really more about the positive choices she is able to make to take control of her life."

Jaffe hopes to screen his film at the Traverse City Film Festival this summer. He plans to attend the Medill School of Journalism at Northwestern University in the fall.

Inaugural Film Festival
Future of Cinema Festival:
Cinema for Change

This spring, aspiring young filmmakers gathered on the Interlochen campus for the first Future of Cinema Festival. Notable guests included Ivan Raimi, screenwriter for Spiderman 3, and Holly Wren Spaulding, a writer of the documentary, Flow: For Love of Water. Andrea Fine, co-director of the Oscar-nominated documentary War Dance joined the festival through a live video conference.

"There are not many venues where young filmmakers can showcase their films while also learning from leading filmmakers. That is what makes this event so special," explained Michael Mittelstaedt, director of the motion picture arts program at Interlochen Center for the Arts.

Submissions were received from around the world and selected shorts were screened at the festival. Winning entries from the 2008 festival were:

Animation (Best in Fest)
Ethan Wellin
Kingdom on a Mountain
Indianapolis, Ind.

Documentary (Runner-Up)
Shireen Hincley
The Passamaquoddy: A People Reborn
Winchester, Mass.

Narrative
Chris Birkmier
Donnybrook
Belmont, Mich.

Screenplay
Ines Pujos
Paul and Paulina
Traverse City, Mich.

View clips of Jaffe's film and winning festival selections at: www.interlochen.org/crescendo
Interlochen alumni perform in North Korea

On February 26, the New York Philharmonic traveled to perform in Pyongyang, North Korea. It was the first time since the Korean War that so many Americans walked the streets of the capital city of the isolated communist country. Among the 130 musicians who made the trip were at least 15 Interlochen alumni. Bill Blossom (IAC 58-64) is a member of the New York Philharmonic and wrote Crescendo about his experience:

"The trip to North Korea was momentous on many levels. First, we were thankful for what we have. It was as if we had gone to the underworld to plead the case for human understanding through music. For me it also harkened back to the time Dr. Maddy took the High School Orchestra to play at the Kennedy White House. The context was diametrically opposite but the experience then and now reaffirms my belief in the importance of the arts."

Award-winning film has Interlochen roots

When Josh Ben Friedman (IAA 93-96) wrote a play called Barstool Words as a theatre student at the Academy, he certainly had no idea where the story would go. A few years later, Jeff Glickman (IAC 89-92, IAA 95-96), an Academy classmate, produced the play as a college theatre project at the University of Western Ontario and again later at the Common Basis Theatre in New York City where it received rave reviews. Following the success of the play, Glickman, Friedman and Michael May (IAC 91-93, IAA 97-00) connected to transform the play into a film. Like the play, the film has had considerable success — the group took the Heineken Red Star Award at the 2007 San Diego Film Festival for the film adaptation called Killing Zelda Sparks.

The story is a dark comedy about two high school friends who are brought together by the sudden return of an old nemesis. When her presence threatens to open old wounds and disrupt their adult lives, they plot revenge but the situation quickly spirals out of control.

"We all shared dreams of doing our art as a career," said May. "One thing that was great about this project is that we all had the support of other Interlochen graduates and we had history together. Jeff directed the play in college. I had directed a play that Josh wrote in the one-acts at the Academy. It was great to work on the same team."

Each year, the San Diego Film Festival features more than 100 American and international feature, documentary, short films and music videos. It is one of only seven festivals to award the Heineken Red Star, which recognizes and celebrates achievements in independent film.

With the success of the film, the team has been recognized in several publications including Variety magazine. They have landed a distribution deal as well. The DVD will be released through Time Warner in May 2008 and has already been shown on Canadian television.

Michael May now resides in Los Angeles and Glickman in Toronto. Both are working with production companies and exploring future projects. Friedman is currently living in the Philippines and taking time off from writing to gather new ideas.

Alumnus is patently successful

Jack Wenstrand (AS 75, IAC 76, IAC St 79-80) recently received his fifth patent for a new devise that combines the function of a wireless presenter tool and a wireless mouse. In the past five years, he is credited with four other patents. Wenstrand is the Director of University Relations and External Research for Agilent Technologies, a program with more than 100 active research collaborations at more than 60 universities in seventeen countries. He is also the Consulting Professor of Electrical Engineering at Stanford University.
In February, the 50th Annual Grammy Awards ceremony was held at the Staples Center in Los Angeles. Interlochen Center for the Arts was proud to celebrate 12 nominations for members of the community. Alumni received nods in categories ranging from best musical show album to best classical vocal performance. The historic Grammy awards night concluded with four Interlochen alumni taking home Grammys in four different categories.

Since 1958, 88 Grammys have been awarded to Interlochen alumni. Many more Grammys have been given to orchestras or ensembles in which alumni perform.

**Eighth Blackbird**, a chamber music group that includes Interlochen Alumnus and percussionist Matthew Duvall took the Grammy for best chamber music performance. Duvall attended Interlochen Arts Camp in 1984 and 1985. He studied at Interlochen Arts Academy from 1985 to 1989. He shared this Grammy with Tim Munro, Michael J. Maccaferri, Matt Albert, Nicholas Photinos, and Lisa Kaplan. www.eighthblackbird.com

**Norah Jones** studied jazz at Interlochen Arts Camp in 1994 and 1995. She is featured as a guest vocalist on the Album of the Year, Herbie Hancock's "River: The Joni Letters." Learn more about this album at www.herbiehancock.com

Eight additional Interlochen alumni were nominated in the following categories.

**Eldar Djangirov**, IAC 1998-2001
Best Contemporary Jazz Album

**Scott Frankel**, IAC 1973-78
Best Musical Show Album

**Lorin Maazel**, IAC 1939, IAC Faculty 1987
Best Engineered Album, Classical (Maazel is conductor)

**Carlos Chausson**, IAC 1977
Best Opera Recording

**Paul Katz**, IAC Faculty 1970 (w/ Ying Quartet) – Best Chamber Music Performance

**James F. Dunham**, IAC 1965-66, IAA 1966-68 (w/ Ying Quartet) – Best Chamber Music Performance

**Joseph Banowetz**, IAC Fac 1969-73
Best Chamber Music Performance

**Kayo Miki**, IAA 1988-90 (w/ Quartet San Francisco) – Best Classical Crossover Album

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**Lorraine Hunt Lieberson** was posthumously awarded her second Grammy in two years, winning again for best classical vocal performance on her live album "Neruda Songs." She attended Interlochen Arts Camp in 1971, participating as a violist and also singing in the choir. She later became known as a renowned American soprano and mezzo-soprano. She passed away in 2006 after a struggle with breast cancer. The album is available at www.nonesuch.com/nerudasongs.
Over the last few months, Interlochen has welcomed many gifts to create new scholarship funds. The motivation for each gift is different and each has its own story.

Paul and Lois Jordan had not visited Interlochen for many years. As they attended last summer's performance of Les Préludes, however, they reflected on their decades-long relationship with Interlochen and on the experiences of their family – four children and now a grandchild who had been campers and camp staff. Then and there, the Jordans made a decision.

When Peter Erskine, a celebrated drummer and an Academy alumnus returned to campus to celebrate 40 years of jazz at Interlochen he made a decision too. The accomplished musician who has inspired so many through thousands of recordings, compositions, arrangements, film credits and educational materials wanted another way to reach out and inspire young artists at Interlochen.

Last year Patricia and Ryszard Nawrocki drove through the intense summer heat from New Mexico to Interlochen. After a few days at Interlochen, strolling the campus and taking meals with campers at Stone Center, they shared the story of their son's love for Interlochen and the difference it made in his life.

The Jordans, Erskine, and the Nawrockis each decided to create a named scholarship to benefit Interlochen students because they understand that talent is found in young artists from all socio-economic backgrounds and want to make an Interlochen experience available to any deserving student. Others seek to help Interlochen continue to recruit students with the highest level of talent and understand that scholarship dollars are often needed to bring these young artists to Interlochen.

Many also use scholarships to celebrate the lives of those who exemplify the spirit of creativity and vitality that comes with a passion for the arts – someone like Kelly Muzzi. She attended Camp in 1999 and 2000 as a theatre major. While at Camp she also took voice and cello lessons, painted artwork that was displayed in the gallery, and danced.

"Kelly absolutely loved Camp," says her mother, Andrea Thorne, "and planned to pursue a career in theatre, acting, directing and teaching."

According to those who knew her, Kelly was a humanitarian as well as an artist. She won a Champion of Diversity Award in 2001 from the Birmingham-Bloomfield Task Force on Race Relations and Ethnic Diversity and an Eleanor Roosevelt Award from her high school in 2002. In her junior year at Bennington College, which she chose because it reminded her of Interlochen, Kelly worked with AIDS orphans in Kenya. In 2005, back at Bennington, she was the victim of a tragic accident.

"The last action she performed before leaving her dorm room that fateful day," Thorne relates, "was to send her proposal for her senior project to her advisor. She planned to write a play and direct a performance about some of the issues that plague the Detroit area - racism, poverty, lack of reliable public transportation. Through theatre, she wanted to inspire thoughtful dialogue that would improve the lives of those who are in need."

After her death, Kelly's family wanted to memorialize the quality of her life. They wrote: "She worked to eliminate barriers between people because she saw so few herself. The arts were her method of expression; she was truly fearless in her approach to living. She was strongly present in each moment. She was captivated by ideas of social justice, peace, environmental responsibility, healthy living and always open to learning more."

In December, 2007, Kelly's family established the Kelly Muzzi Memorial Scholarship at Interlochen to preserve her memory and to inspire other young actor/humanitarians wishing to attend Camp. The scholarship is, they say, "a way Kelly's life continues to inspire others, and it helps her family feel that her spirit of service continues in the world."

See page 48 for more about scholarships at Interlochen

Did you receive scholarship support to attend an Interlochen program? What did that support mean to you at the time? How do you reflect on that experience today? Share your scholarship story! Email: crescendo@interlochen.org or write: Crescendo Editor, Interlochen Center for the Arts, PO Box 199, Interlochen MI 49643-0199.
After working in a number of schools and following the growing body of research about how young people learn and what makes for effective teaching, I have come to believe that the ideal learning environment is one where students have the opportunity to pursue intensive artistic training along with challenging academic studies.

Often perceived as two different worlds, it is important to understand that not only do both of these areas have individual importance but they enrich and strengthen each other. Together they create a comprehensive learning environment. At the most profound level, they require students to make important intellectual connections which lead to true learning. Students who have the chance to immerse themselves in these two worlds emerge as stronger artists and academicians as a result of the experience. Academic study ultimately enriches and deepens artistic performance, and by the same token, artistic training strengthens and broadens the overall academic experience.

The arts have been an integral part of my life throughout my own education and my career as an educator. When I reflect on my own high school experience, I often think that I should have gone to a place like Interlochen, although I think there is a good chance my musical talents were not on a high enough level to gain admission! But music was an extremely important part of my life from studying piano and viola to singing in the school chorus and playing in the school orchestra.

As a student, I was lucky to attend a school that valued the arts and made them an integral part of the educational program. I have been equally fortunate as an educator to work in schools where the arts were valued. In many schools the arts are the first thing to be reduced or even dropped when finances are tight. Certainly we have seen this in public schools across the country over the years. I believe this is a mistake that reflects a fundamental misunderstanding about how people learn, grow and develop.

What so many people fail to recognize is that the arts provide an important and multilayered educational experience. Music, dance, theatre, film, creative writing and all forms of two and three-dimensional art require students to learn new languages, analyze structures, sharpen physical skills and develop their interpretive and creative potential. At the same time, the arts play an important role in helping students understand the world, its cultures, its history and the major forces that have driven change over the centuries. Artistic endeavor also fosters personal growth on cognitive, social and emotional levels. Today there is increasing proof from educational studies, particularly those focused on the relationship between learning and the intricate workings of the brain, that the arts play a significant role in intellectual development. They are crucial to the creation of any strong educational program.

It is my hope that Interlochen can serve as a national model and ultimately help reverse the national trends that undermine the potential of this generation of young people. Interlochen students have a total educational experience that is as meaningful as it is rare. They grow as artists, as learners, and most importantly, as complete individuals. In the end, I believe education is about truth and beauty. If we give students experiences that focus on these two ideals and the tools, both intellectual and artistic, to pursue them, then we have done our job. They are prepared as human beings to face the challenges of the world and make it a better place.
Artist
Scientist
Global Citizen

Meet Steven Goodman – an artist who is leading the effort to save the living treasures of Madagascar

by Chris Hintz
"I was trained as a sculptor and used wood and clay to understand who I am, how I fit in and how I see the world around me. These days I still ask the same questions – but I am no longer using wood and clay."

As an eighteen year-old Arts Academy graduate, Steve Goodman bought a car, packed his bags and headed east for what seemed to be a dream job. With the help of Jean Parsons, his visual arts teacher and mentor, he had landed a job as a designer with the Bennington Potters in Vermont. It was a lucky break for anyone – but especially a recent high school graduate.

He carefully planned his route east to include a number of stopovers at wildlife preserves and forests – he had always had a passion for observing animals and hoped to see something new along the way. At a stop near Seneca Falls in upstate New York, Goodman came upon a colony of black-crowned night herons. Mesmerized, he quietly constructed a makeshift blind and stayed for hours. He watched the birds return to the young in the nest and spectacular courtship rituals.

"It was absolutely fascinating," he explained. After sitting in the dirt for hours, he had a realization. "This is what I want to do. I want to understand these types of things and why they happen."

He finished his trip to Vermont – but only stayed in his new job for one week before repacking his bags and leaving. His trip back to Michigan was the first leg of a winding journey that would ultimately take this artist around the world and make him a leading voice in the global discussion about the world's changing ecology.

Learning how to see

A self-described "country-bumpkin," Goodman grew up on a Michigan farm and preferred to be outside whenever possible, even sleeping outside in a sleeping bag on frigid winter nights. Goodman's unconventional approach to life and talent for sculpture soon brought him to the Arts Academy where he still preferred the outdoors and could often be found in the pine forests that surround campus. But his wandering was not aimless – he was preoccupied with understanding the movement of animals and how to capture that in his work.

Goodman enrolled in ecology classes taught by Mike Chamberlin, who regularly took his students into the woods. Chamberlin still remembers how his student's fascination developed and evolved. "The interest in movement came from his artistic background. He wanted to watch the fluidity, the pattern and the choreography of movement. But when you observe movement, you observe behavior – in essence body language – because animals use so many cues other than a spoken language to communicate."

Goodman's interest extended far beyond the classroom and he took every opportunity that Chamberlin provided. They explored islands around the Great Lakes and studied the gulls and terns that nest in colonies of thousands on islands and beaches.

Chamberlin quickly noticed something exceptional about Goodman. "In the classroom, in the field and in the studio – he had a tendency to throw his entire being into a project. "To do the sort of research projects he did with me took tremendous amounts of self-discipline." He had amazing patience. He endured cold, rain, swarming mosquitoes and other discomforts that would make most people walk away. "It was the same self-discipline that would keep him at a potter's wheel for hours and hours. He would just get so interested in something that it would become an all-consuming part of who he was. He had to know everything about it – and everything that has anything to do with it. I think the word 'passion' gets overused – but sometimes there is just no other word that you can use." said Chamberlin of his former student.

The art of inquiry

After returning from Vermont, Goodman enrolled at the University of Michigan and planned to study ornithology. His undergraduate career lasted six and a half years, but the duration was not due to typical undergraduate vices. Like his trip to Vermont, detours through his college career were reflections of an unbounded curiosity.
"I was a very lousy student because I was interested in too many things outside my classes," he explained. One such outside interest developed with the help of a friend, Peter Meininger, who was studying Egyptology. The two students quickly developed a common curiosity about wildlife in ancient Egypt. How had early civilization affected the surrounding plants, animals and birds? What animals thrived at the time of the early Egyptians? What animal and bird populations were decimated by human behavior? Did any species benefit from the growth of the Egyptian civilization? No one had ever done a systematic study of these questions, but they knew that the answers were waiting for them in the extensive Egyptology collection contained in the libraries at the University of Michigan. Not willing to leave the questions unanswered, they set out to do some extracurricular research.

"Every moment we had, we spent in the library. We started in one corner of the library going page by page and book by book, through tomb documentation and artwork." Goodman and Meininger pored over ancient depictions of birds to see what they could learn about the gradual environmental impacts of the ancient civilization. Instead of completing their regular coursework, Goodman and his partner wrote a paper and submitted it to a prominent Egyptologist. After reviewing the well-researched paper, the puzzled academic called the authors. "He asked us 'who are you guys?' And we told him we were just a couple undergraduates from the University of Michigan."

Impressed with their work, he helped them obtain a grant from the National Endowment for the Humanities to continue their research in Egypt. They traveled to Egypt and continued their research on tombs, ancient artwork and mummified bones. When Goodman realized that his understanding about wildlife in modern Egypt was limited...
“It is the same passion that I felt when I was working directly in the arts. We are in all of this for very personal reasons.”

and he could not make clear comparisons with ancient records, he set out to explore. He wandered into remote areas and traveled with Bedouins and finally published a book in the academic press.

Despite his unconventional undergraduate career and nearly eight years in Egypt, graduate school seemed to be the next logical step and he was easily accepted. He arrived with impeccable credentials – having already conducted ample research and published a book in the scholarly press.

“It worked out fine in a way – but the problem was that I became even more interested in research. So for two years, I wasn’t doing what I was supposed to be doing as a graduate student – namely taking courses. So they finally came to me and said ‘either be a graduate student or be a researcher.’ So I said ‘thanks, I’ll be a researcher,’ and I left.”

For the next several years, Goodman was essentially a freelance scientist, a situation that would likely terrify most of his colleagues. Never certain where his next project was going to come from, he wandered the world and followed his own interests and lived off whatever grants he could find to support himself. Over the next several years, he conducted multiple expeditions to tropical Africa, learning new languages and dialects and publishing books and research papers as he went.

Discovering a life’s work

Although he had been able to follow his own interests for several years, Goodman yearned for another opportunity to be entirely immersed in something. In 1989, the Chicago Field Museum asked Goodman to conduct a wildlife survey on Madagascar, a Texas-sized island in the Indian Ocean. Roughly 300 miles off the eastern coast of Mozambique, the land split from the African continent around 160 million years ago. In its isolation, Madagascar gave rise to a tremendous diversity of plant and animal life, much of which is unique to the island – and still unknown to science.

“There was so much to discover and learn about – but two things were abundantly clear. The first was how little we knew about the island. The second was how few Malagasy scientists were working in the domain of field biology.” It also did not take long for the ever-restless Goodman to realize that Madagascar might represent a life-long challenge. To this day, he continues to make new discoveries.

In order to identify new species, Goodman and his colleagues must reach some of the most remote areas of the island. Some trips are as short as ten days and others take up to four months. Traveling into areas without roads, they cut trails and carry equipment and supplies for extended stays. Because there is no such thing as an easy trip into remote Madagascar, each newly documented species represents not only a scientific accomplishment – but a logistical and physical one.

If there is any glamour in Goodman’s job, it is offset by a steep physical toll including frequent bouts with malaria, parasites, other sicknesses – and biting animals of all shapes and sizes from flies to lemurs. But thirty years after Chamberlin first noticed Goodman’s determination to know a subject inside and out, the same drive sends his former student on repeated journeys into the woods of Madagascar.

“There are many people who work to make money. After work they have their real life and getting up in the morning is not the most pleasant thing for them. I do what I do because of my interests and this passion for life in a certain way. It is the same passion that I felt when I was working directly in the arts. We are in all of this for very personal reasons.”

Goodman and his partners set elaborate traps that capture animals alive. Once the trap is set, the team waits. “Even now, as I am getting to be much older – on the first night out, I am unable to sleep because I have no idea what will happen. I have so much anticipation about what might be in the traps.”
“It’s now or never for our world – and Madagascar is symbolic of that.”

“A number of years ago we had been working in a block of forest for six or seven weeks. And as we went to higher elevations, we had to cut 20 or 30 kilometers of trails. We finally got to the top of the mountain and came into a lovely little dwarf forest with a huge amount of moss and very wet. It was a fairyland.”

Most of the animals are nocturnal so traps are put out and the team waits through the night. In the early morning hours, they wake up and quietly make coffee but don’t depart because they don’t want to scare away any animals. On this occasion, Goodman set out and came upon one trap that clearly contained an animal. “I found a trap that was closed but I could smell it as I approached. Based on the smell I knew that what was in the trap was unknown to science. There is an intuition – by looking carefully and understanding – using sight, sound or smell – to assimilate a lot about your environment in a very artistic way.” Goodman’s intuition was correct. Not only was the animal a new species, it was an entirely new genus of animal.

A global citizen

In Madagascar, as in many regions around the world, the pressures of population growth and subsistence agriculture have destroyed wildlife habitat and the clock is ticking for many species. According to the World Wildlife Fund, as much as eighty percent of the island’s forests have been cleared. “It’s now or never for our world – and Madagascar is symbolic of that.”

Each time he or one of his colleagues travels into the forest and pulls a new species out of a trap, they must consider the reality that this might be the first and last time the animal is observed. These creatures may be recognized and classified by science only in the final gasp of their existence.

“It is saddening – but now is not the time for the light-hearted. You have to swallow hard, put your head down and move forward. That’s the only thing you can do. You have to understand the reasons why it happened and do your best to make sure that those factors that gave rise to the extinction are eliminated or subdued.”

In an effort to raise awareness and reverse the causes of the extinctions, Goodman founded and leads the Ecological Training Program (ETP), which has groomed generations of new Malagasy scientists, researchers and conservationists. A lot of students are absolutely fascinated when they realize that their island has one of the richest natural patrimonies of any place on earth. They experience something between curiosity and pride about this.

The program has allowed Malagasy experts to take the lead on conservation efforts and has served as a model for other ecologically threatened regions around the world. In 2005, the MacArthur Foundation recognized his innovative grassroots efforts and inexhaustible energy with a “Genius” grant.
"It is saddening – but now is not the time for the light-hearted"

Increased expertise and motivation is beginning to reverse direction in Madagascar. Much of that change can be traced back to the people trained and inspired through the ETP. "We work at a pace that is almost frantic trying to discover what exists there now and may not in the near future. We do this to advance Malagasy conservation biologists and also to use this data to conserve an important aspect of the world's patrimony."

Witness to extinction – a new mission

In more than 400 scientific papers published in leading scientific journals and a dozen books, Goodman has helped the scientific community begin to understand parts of the world that remained hidden in plain sight, including an under-explored island in the Indian Ocean.

Scientists and artists attempt to answer questions about who we are and how we fit into the world around us. From his days watching birds and scanning tomb drawings Goodman recognized that the human condition has always and will always be shaped by the world and life around us. To the amazement and wonder of all those who share his passion, the world around it – whether in Michigan or Madagascar – remains full of mystery. It shocks one's imagination to consider the planet teeming with life that we have never witnessed – much less understood.

Many years ago, Goodman described his role on Madagascar as that of an archivist. In a detached and scientific way, he raced to identify and document as much as he could before it disappeared forever. While a small number of animal species capture our attention when they are threatened with extinction, the vast majority of threatened species on Madagascar and around the world cease to exist with little or no fanfare – they are simply here one day and gone the next.

Over the course of Goodman's many years in Madagascar, however, Chamberlin noticed a change in his former student. He has transformed from an archivist to an activist.

Today Goodman considers Madagascar his home. Generations of Malagasy scientists and researchers have been inspired and trained through the Ecological Training Program. This may represent an even more important contribution to science and conservation than his impressive body of research – a group of people that are inspired, knowledgeable and determined to conserve what is left of the island's unique life. Like Goodman, they realize that the first step in conservation is understanding what is being lost.
Artist-Scientists in First Person

Linda Delaney Milam  (IAC 79-82, IAC st 85-86)
Planning the future of space exploration at NASA

Linda Delaney Milam earned her degree in computer science and mathematics. For the past sixteen years she has been a computer programmer for NASA and now works at the Mission Control Center at the Johnson Space Center in Houston. She is currently part of the team that is developing the Orion Crew Exploration Vehicle, which will become the shuttle's replacement to carry astronauts back to the moon and eventually to Mars.

"At NASA a sense of wonder comes with the territory. If you don't wonder what's out there and have the curiosity to go find it, you might as well not even come in to work. It is also a team effort, much like playing in an orchestra. When building a new spacecraft no one person can do it all. You make sure you do your part to the best of your ability, and trust that everybody else will do the same."

Chris Klimecky  (IAC 88-91)
On the forefront of digital entertainment

For the past 14 years, Chris Klimecky has immersed himself in the rapidly evolving video game industry. He is a senior producer at Surreal Software, a video game developer in Seattle. He drives the creative production of a 100-person team including visual artists in painting, storyboard sketching, sculpting, 3D modelers, 2D texture artists, sound effects designers, composers, creative writers and actors.

"I feel very privileged to be able to combine my love of the arts and technology in a leadership role. I cannot overstate the importance of Interlochen in my development. My experience there continues to inspire me and have meaning in my work."

Klimecky is currently working on a video game called "This is Vegas."
Finding beauty in words and numbers

Jessica Sklar was a creative writing major at the Arts Academy. It was during college that she fell in love with mathematics. She earned degrees in both math and English and faced a difficult decision when she started looking at graduate schools. Should she work toward a degree in fine arts or mathematics? Jessica is now an associate professor of mathematics at Pacific Lutheran University.

"Mathematics is a much more creative endeavor than some might think. Doing mathematics research is, to me, similar to writing. You start with an idea, an intuition. You then search for the right way to manifest that idea in words. Both mathematics and poetry involve elegance and precision. What is just the right word to use? What is just the right direction in which to head? My training in writing gave me a model by which to do mathematics: read a lot of other people's work; follow my instincts; show, don't tell; value clarity, beauty and depth over quantity of words; persevere; and don't get too depressed when something you thought was meaningful didn’t mean anything to anyone else. On a more concrete note, many brilliant mathematicians are unable to communicate clearly what they have proven: my training in writing has proved invaluable for me as a writer and speaker of mathematics."

Nancy Halliday, Ph.D.
(IAC 72-74, IAA 73-75, IAC st 75-77)

Inspired to teach about the natural world

Nancy Halliday, a professor of biology, teaches at the College of Medicine at Southern Nazarene University. She also plays horn with the Oklahoma City Philharmonic. After graduating from the Arts Academy she attended and graduated from Eastman School of Music. Nancy’s love for science, however, was realized while attending Interlochen.

"One of the most intense and gratifying exams that I ever took was when Michael Chamberlin, the biology and ecology teacher, took us to a meadow and sat each of us down in the tall prairie grass so we could not see nor hear anyone else. We had to write about every detail we observed in the limited ecosystem of which we were a part for that moment in time. I was captured by the sense of being such a tiny nothing in context of the rest of creation."
Holly Gilbert (IAA 86-88)

**Studying the mysteries in our cosmic backyard**

From an early age Holly Gilbert had two passions in life: music and science. While attending the Arts Academy she was a cello major but she went on to earn a bachelor of science degree in physics from the University of Colorado and a Ph.D. in theoretical astrophysics from the University of Oslo in Norway. Currently, she is a solar physicist at Rice University where she teaches and conducts research focused on solar prominences, large features extending outward from the sun's surface. This summer, she will move to Washington D.C. to take a position at NASA's Goddard Space Flight Center, where she will be the associate director of science for the heliophysics division. Her research will still be focused on the sun and "space weather" and her findings may help ensure the safety of satellites and astronauts on long-term missions.

"I started an internship at the high altitude observatory in Boulder. As soon as I saw the images of the sun and the scientists there explained how much we don't know about how it works and how it affects the earth, it just became clear to me that this is what I wanted to do."

Anything challenging has always been appealing to me. Sure there are other fields that are also challenging but there was something about the fact that we can study the sun easier than other astronomic objects because we actually do get close up images.

The creativity I gained as a musician and was exposed to at Interlochen allows me to think outside the box in the world of physics, something that gives me an edge in my pursuit to understand the physical world in space. Both astronomy and music are never-ending challenges that we can never complete or solve.

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Heather Dion (IAA 90-92)

**Safeguarding our present and future**

Heather Dion travels the world working with partner countries in the effort to contain and control the equipment and technology needed to produce nuclear, missile, chemical, and biological weapons. She is the program manager for Global Security Engagement and Cooperation in the Nuclear Nonproliferation Division at the Los Alamos National Laboratory in New Mexico.

"What I love about my current job is getting to meet my technical counterparts all over the world, knowing that we are working side-by-side to prevent the proliferation of weapons of mass destruction. I feel my background in the arts at Interlochen gave me my confidence and determination to do anything."
Dawn Banghart
(IAC 73, 75, IAA 74-78)
Finding truth in poetry... and physics

After three years of creative writing at the Arts Academy, Dawn Banghart majored in English at Michigan State University. By chance, she enrolled in an astronomy class and soon fell in love with the subject. She transferred to the University of California Santa Barbara to complete a degree in physics. She is now the senior health physicist at Stanford University and she also holds a master's in poetry.

"Poetry was something that I had always done from the moment I could spell but it was an internal process that somehow never felt 100 percent satisfying. I still remember looking at the sky one night when I realized that physics was my "unified field theory." I could feel the beauty of the natural world and yet share the expression of it in the precise language of mathematics. We were working on the same poem together. I realized that so much of what I wanted to express in poetry was found in the language of physics and calculus. It was both an internal and external exploration. I knew at that exact moment I would become a physicist.

My first position out of college was as a medical physics technician. I learned how to test machine output parameters for the oncology department linear accelerator therapy units and assisted in whole body irradiation treatments for children with leukemia. A couple highlights from my career include assisting researchers in safe plutonium work practices at the national laboratories in the Bay Area and traveling to Libya as part of the State Department's Sister Laboratory program to assist in transitioning a nuclear power reactor from weapons research to peaceful applications.

My experience in the arts has provided a foundation of discipline, curiosity, and a love of abstract rewards – like finishing a poem. Certainly music and poetry are very similar to mathematics. They are symbolic representations for a piece of truth. I also strongly believe that while Interlochen creates successful artists, it first creates successful leaders."

Jonathan Kennell, Software programmer
(IAC 95-96, IAC st 99-00)
Writing with unseen elegance

After receiving his master's in computer science and electrical engineering from the Massachusetts Institute of Technology, Jonathan Kennell took a job with search engine giant, Google.

"My arts background taught me the importance of revising and polishing my work. In the world of music performance, that comes through practicing. In the world of composition or writing, it comes through editing your rough drafts. Since computer programs are "read" primarily by the computer, many engineers stop revising their code as soon as it runs successfully. However, I've found that there's tremendous value in cleaning up my code, revising it, and in some cases re-writing it until it's clean, compact, and elegant."
Shenandoah Robinson  (IAC 79-80, IAA 79-83)

Mending body and mind

After graduating from the Arts Academy Shenandoah Robinson attended Northwestern University and majored in the integrated science program. She continued her education at Northwestern for medical school followed by a residency at Case Western Reserve. Seven years later she would do her fellowship in pediatric neurosurgery at St. Louis Children's Hospital/Washington University. Today she is proud to have built a clinical practice at an excellent children’s hospital and a research program with the support of an exceptional department of neurosciences.

"Although I entered medical school expecting to become a family practice doctor, as I considered the various fields of medicine, neurosurgery was by far the most fascinating to me. There's something about helping someone regain consciousness or the ability to move or communicate - to me that is really what is at the core of what it means to be human."

All through college I worked in immunology research and I enjoyed it. Once I found neurosurgery, my passion for research developed into a full-scale addiction that continues to this day. When I was looking for a job as a pediatric neurosurgeon, I was lucky to find one at Rainbow Babies and Children’s Hospital where I built a practice and research program.

As artists at Interlochen, we were encouraged to embrace our passions and set amazing goals and many of my talented classmates achieved their goals at the Academy and later as professional artists. This extra bolster was essential as I decided to pursue medicine and the long training afterward.

A lot has been written about the similarities between art and surgery, medicine or science. In all areas one has to develop a specific skill set through a combination of individual study and practice and through apprenticeship from others. The skills are integrated with creativity and interpretation to produce novel work to stimulate and entertain, heal someone or discover."

Michael Good, Software programmer  
(AS 70-72, IAC 73-74)

Creating new technology for musicians

Michael Good is the founder and CEO of Recordare: internet music publishing and software. He invented the MusicXML format that allows musicians to share scores between Finale, Sibelius, Cubase and more than 85 other music programs. It is his goal to make MusicXML the equivalent of MP3s for digital sheet music.

"My undergraduate thesis involved representing musical scores on the computer. However, this was back before the days of the IBM PC, much less the Mac, so there was a lot to do. I joined the Software Usability Engineering group at Digital Equipment Corporation, where we pioneered many of the techniques for building usable software today. I remember that Jay Keyser, MIT Professor Emeritus and trombonist was asked about skills that transfer from music to engineering and he answered that both music and engineering required a high tolerance for going through a lot of drudge work in order to get better (scales and etudes for musicians, problem sets for engineers). Certainly I find that both music and software engineering require being able to concentrate on many levels of detail simultaneously when you are learning, and then being able to subconsciously handle many levels of detail simultaneously when you are performing."
In her role as chief conservator at the Detroit Institute of Art, Barbara Heller oversee a 16-person staff that is responsible for the care of more than 60,000 different pieces of art. The collection includes pieces from across continents and millennia, ranging from prehistoric works to Van Gogh to modern installation art. Caring for such a collection requires a vast supply of patience and a deep understanding of art, history – and chemistry.

Heller, who studied art history, studio art and French in college, still remembers a comment from one of her painting instructors who cautioned her about a career in painting. "I was so slow and meticulous, he told me that if I was to make a living in art, I would need to be either a teacher or restore paintings."

Such an opportunity opened for her when a disastrous flood struck the historic Italian city of Florence in 1966. She soon joined the effort to salvage irreplaceable treasures that were damaged by the combined effects of water, mud and mold. Locals called the small army of workers that descended upon their city, "angeli del fango" - mud angels. While the flood is still remembered for its widespread devastation and damage to countless works of art and books, it also revolutionized the field of art conservation.

After several years working under the most challenging circumstances, Heller moved back to Detroit to work at the Detroit Institute of Art. Instead of flash floods, she now contends with moisture in the air, the natural effects of time, and the well-intentioned efforts of past caretakers to "restore" a piece of art. She cares for the museum's collection with a staff of experts in ceramics, textiles, paint, canvas and paper. In a setting that resembles a lab more than a studio, they thoroughly examine works of arts with infrared and x-ray technology to verify a work's authenticity and prevent deterioration.

Conservators work to slow down and minimize these natural processes but are careful not to alter the work in their attempt to accomplish this goal. "We need to know the chemistry and how these materials interact with the environment. For example, many museum pieces are made out of organic materials so they absorb moisture." Understanding how a work of art will react with its environment helps the museum minimize the natural effects of aging.

In addition to slowing natural deterioration, Heller and her team work to reverse man-made damage. They often encounter works that have been altered by well-meaning caretakers of the past who have unintentionally obscured or damaged the work of original artists while attempting to repair or hide signs of aging. Sometimes their efforts involved painting over the original work to hide a crack or chip in the paint. A trained eye and laboratory tests can identify altered paintings and chemistry smarts can help them remove the newer paint to reveal the artist's true work. Their primary goal, explained Heller, is to be faithful to the original artist.
Teaching Science to Artists
Michael Chamberlin, Instructor of Ecology

In my three decades at Interlochen, I have found that many young artists arrive here with the notion that the arts and sciences are on opposite ends of the spectrum. They believe that science is a boring, vocabulary-laden, overly-exacting, strictly intellectual exercise in minutia—one that is not only beyond them, but plays no role in their artistic lives. I am happy to say that once they go into the field, their experiences show them the value of science and great similarities between the artistic and scientific mind.

My colleagues and I believe in hands-on teaching. Most students learn best by experience, by doing and by using numerous senses at once. Whether learning new choreography, a new symphony, or a new play, an individual must often engage with the work from many different angles before getting it right. Not just in the sense of learning the right steps or notes or lines, but also probing the piece to understand its true depth and significance. This type of problem solving is also at the heart of the scientific method.

The hands-on approach of taking students into the field where they can engage with and try to understand the workings of the natural world simultaneously appeals to and nurtures their artistic minds. Only through frequent intimate contact with the beauty and diversity of the natural landscape does one develop a deep and lasting sense of appreciation and caring for the world. For my course, this is a major goal: to create ecologically literate and environmentally sensitive individuals. Whatever future career a student might pursue, there are few aspects of citizenship more important than recognizing our interconnectedness to and dependence upon the earth.

Some students discover that they love being in nature and trying to understand the world around them. They begin to understand the infinite number of questions that are waiting to be explored and answered. This is what happens when an art student goes on to become a biologist, entomologist, hydrologist, a solar physicist, etc. And perhaps this shouldn't be too surprising. After all, the best artists and scientists share similar traits: passion, curiosity and a love of collaboration.

Perhaps the key to understanding the similarities between science and art is not in terms of the end results, but in the type of person who practices the discipline. All my former students who have gone into the sciences have been eager, inquisitive, insightful and open to new experiences. They tended to be disciplined and committed to taking charge of their educational quest to figure things out. They were willing—and wanted—to see the world in a new way.

I may have just described Steve Goodman. Steve was an exceptionally talented ceramics student—strongly self-disciplined, bold, creative, passionate and tirelessly dedicated to his art. Similarly, as an ecology student, Steve wanted to go beyond the class. So I helped him devise a number of field research experiences. How many high school students would get up before sunrise every single day for three months and lay next to the school’s sewage lagoons to record and graph fall duck migration patterns? Steve did. For his spring ecology project, he built a tree blind twenty feet up in a tree from which he studied the behavior of a nesting pair of red-shouldered hawks. In his research projects, Steve was strongly self-disciplined, bold, creative, passionate and tirelessly dedicated. The same traits that made him an accomplished artist undoubtedly contributed to his success as a world-renowned scientist.

For me, the two things that make the human experience richest are the creative arts and the beauty and integrity of the natural world. Perhaps it is this viewpoint of mine that makes me see a similarity in temperament between artists and scientists. They seem to share a common sensitivity to the world around them, as well as a need to experience that world and then express that experience for others. More importantly, they come to realize that science is both attainable and relevant to their lives—and maybe even fun. I can think of few greater achievements for the Academy’s Science Department than helping to shift our students’ outlook on the world and for them to carry these ideas and sense of wonder out into the world.
My excitement, fervor and love of physics is obvious. This establishes a reciprocal appreciation from my students. They realize that my love for my subject is the same as their emotions and passion toward their own art. And when I connect physics to the students’ respective art, it creates excitement by adding a new dimension to what they already know so well.

Physics allows my students to appreciate the intricacies of the art they are practicing and offers them additional tools to fine-tune their performances. For instance, dancers who understand certain key concepts of physics grasp how these determine and control many of their movements. They can be more effective dancers than those who do not understand these ideas.

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**Science at the Arts Academy Multimedia Gallery**

- **Instrument Project:** Musicians learn about acoustic physics by designing and building musical instruments that are as close to their respective instruments as possible.

- **PhysArt Project:** Visual Art, Motion Picture Arts, and Creative Writing majors are encouraged to conceive art pieces in their respective fields that depict or reference Physics concepts.

- **Projectile Motion Lab:** Students use videos of dancers performing various leaps to analyze the ensuing projectile motion to predict the value of the acceleration due to gravity.

- **Music Physics Lab:** Students examine sonograms, visual representations of sound wave energy.

[www.interlochen.org/crescendo](http://www.interlochen.org/crescendo)
Yet many that come in handy in other disciplines, such as spatial reasoning or literacy. But even if this is true, it falls far short of a good explanation: when people talk about the value of their early arts education, they tend to talk in terms of its profound formative influence on their intellect and character. Something deeper is going on.

An interesting perspective on the value of a strong arts education comes from a recent national study “The Qualities of Quality: Excellence in Arts Education and How to Achieve It.” The study was commissioned by The Wallace Foundation and conducted by Project Zero at Harvard University, a research institution at Harvard Graduate School of Education with a long history of investigating cognition and the arts. The purpose of the study was to examine how prominent arts educators and arts programs in diverse contexts and communities across the United States define the characteristics of excellence—the “qualities of quality”—in arts teaching and learning. Not surprisingly, views about excellence in arts education are deeply linked to ideas about the fundamental purposes of arts education – ideas about what students ought to learn through the arts and why these outcomes are important. This was true across settings and programs, whether the students were third graders composing on the keyboard in Atlanta, or teens filming community narratives in West Virginia. A glimpse at some of the purposes that emerged from the study may help explain why alumni of Interlochen and other strong arts institutions find that their early training in the arts contributes, today, to their pursuit of excellence outside the arts.

1. The arts teach you how to think.

When we asked arts educators, parents, administrators and researchers to talk about the value of arts education, the first thing they usually suggested was that the arts teach cognitive capacities with broad reach. Whether termed “thinking skills,” “thinking dispositions” or “habits of mind,” the basic idea is that the arts teach powerful intellectual capabilities that are useful in the arts and beyond, including the capacity to think critically, to be reflective, to solve problems and to explore alternative points of view. Here are a few words about the two capacities that top most people’s lists: creative thinking and connection-making.

Our informants were quick to point out that creative thinking isn’t simply a matter of having lots of “aha” moments. Rather, it is a prolonged process of experimentation, creation, revision and reflection – a process that takes typically time, skill and a good deal of fortitude. Through high quality experiences in the arts, students learn to push themselves to look for ideas beyond the obvious, to be open to multiple possibilities, to invite critique, to re-envision, revise, re-compose. This extended process of creativity is intrinsic to the arts and crucial in other disciplines as well, especially at the level of high achievement. A look at the autobiographies of highly successful people in any field – for example medicine, business or technology, reveals there are far more stories about prolonged cycles of experimentation and revision than about full-blown insights suddenly popping into existence.

Shari Tishman is a Senior Research Associate at Harvard Project Zero. Barbara Palley is the Landau Fellow at The Museum of Modern Art. Both worked on the “Qualities of Quality” project.
Relatedly, the arts also teach connection-making. In a sense, making connections is at the heart of arts learning. The arts take the world and its contents as their subject, and the work of art is to use metaphor and imagination to envision and express relationships between diverse ideas and experiences. Like creativity, connection-making isn’t always a matter of sudden insight; it is something both young and experienced artists often work hard at. From a child exploring ways to paint sunshine to a musician experimenting with new sounds, fruitful connection-making involves purposefully exploring combinations, trying out new juxtapositions, and creating new and provocative relationships — skills essential to the arts and useful to other areas.

2. The arts teach you how to see.
Musicians talk about training the ear. Visual artists talk about training the eye. Whatever the art form, many arts educators believe that a good arts education develops students’ capacity to perceive and experience the world from an aesthetic perspective. Partly, this involves developing aesthetic discrimination — the capacity to see more clearly the features of things and in more nuance and detail. As just one example, on a site visit for the “Qualities of Quality” project, we observed a language arts class in which two professional opera singers were working with students to explore the difference between “happy” and “elated,” through the use of facial expression, body language and voice.

Another side of aesthetic awareness is discernment — the capacity to make judgments of excellence based on aesthetic discrimination. Not just a matter of connoisseurship — aesthetic discernment occurs not only in museums and concert halls, but also in the informal, often mass-produced environment in which we live. Designing a Facebook page, making choices about what clothes to wear and what music to listen to, decoding the persuasive power of an advertisement or film; all these activities have an aesthetic dimension. Learning to perceive aesthetic subtleties and nuances and making judgments about their value helps students go beyond the role of passive consumer to make decisions that can shape and influence culture.

3. The arts teach you how to learn.
From educators we often heard that a purpose of arts education is to help students develop the techniques and skills needed to participate in an art form. Students learn the fundamentals of drawing in order to paint, the fundamentals of movement in order to dance and so on. Learning an arts technique usually involves ongoing feedback from the activity itself; you practice something, see if it works, and if it doesn’t you revise your efforts and try again. Such a process teaches the rewards of attentiveness and practice, and it is enhanced by self-awareness. The more you understand yourself as a learner, the more you are able to suit the practice to your ends and needs. Indeed, in our site visits we heard young people speak with a high degree of self-awareness about their arts practice. Whether they were playing in an ensemble or working in the darkroom, they often stressed that arts education made the learning process visible to them.

4. The arts teach you to inquire
Learning in the arts involves far more than technical training and affords many lessons about learning. For instance, many arts educators we spoke with emphasize the power of the arts to stimulate students’ curiosity and to provide them with investigative tools. From documenting their community through photography to honoring family narratives through dramatic monologue, the arts, when well-taught, provide students with opportunities to investigate human nature, history and culture, often in contexts that are personally meaningful to them. For example, in-school artist residencies were features of several of the sites we visited for the “Qualities of Quality” project. At one site, artists lead students in an investigation of their neighborhood, researching the lives of immigrants who are local shop and restaurant owners. The artists work with students to create a play that incorporates folk dance with contemporary dance to tell the stories of the community and of the students’ own immigrant experiences. Such an experience serves learning in three ways: it stimulates students’ curiosity, provides the tools of investigation and provides a medium in which to present knowledge. Sustained inquiry is important to artistic practice and has its parallels in several other fields.
Applying Project Zero Concepts at Interlochen

Four decades ago, Nelson Goodman believed that arts learning should be studied as a serious cognitive activity but that "zero" had been firmly established about the field. To remedy this situation, he founded the Project Zero research group at the Harvard Graduate School of Education. Today the group is still researching and broadening our understanding of learning processes and the arts.

Through the support of the Edward E. Ford Foundation, nearly 20 of Interlochen's educators have participated in Project Zero's summer institute and have brought the concepts back to campus. Under the guidance of Dr. Lois Hetland, an associate professor of art education at the Massachusetts College of Art and a Research Associate at Project Zero, Interlochen's faculty have learned how to implement the concepts to foster deeper learning in the students. Already the project has fostered the development of stronger interdisciplinary ties between artistic and academic disciplines.

One notable example includes the visit from the Martha Graham Dance Company, which prompted students to explore the works from artistic and historical perspectives (See Page 2). Academy faculty are currently planning other collaborations that will deepen students' understanding of their art and academic disciplines.

5. The arts help you understand yourself and others.

Many people told us that one of the core purposes of arts education is to provide young people with opportunities to develop self-knowledge through self-expression. The term "self-expression" can conjure up images of students mindlessly expressing unfiltered emotion. But the educators we spoke with emphasize that self-expression in the arts involves far more than simple emotional release – it can be demanding, exacting and full of surprises. Anyone who has gone through the process of drawing a series of self-portraits understands that self-expression requires honest introspection, a critical spirit and a willingness to form new ideas. Music educator and theorist Bennett Reimer put it nicely. Talking about the role of self-expression in arts education, he told us: "You could say that in the arts you express yourself. Heck no. You're finding yourself out! What you're creating is yourself. You can create in one way and realize it's not right and then do it differently."

On the stage, in the studio or in the practice room, self-expression in the arts often occurs in the presence of others. In the best settings, a sense of interdependence and collegiality is created as students and educators work collaboratively to create, perform, or simply to examine each other's work. One of the distinctive characteristics of high-quality art programs is the culture of respect and trust they create, and many arts educators see this not just as a goal of arts education specifically, but as a model for learning environments and society more broadly.

The foregoing four purposes of arts education – voiced by many arts educators, scholars and administrators working in the field of arts education – are only a few of the many ideas we heard in our "Qualities of Quality" conversations across the country. But they are beliefs shared by many people working across diverse art forms, contexts and communities, and they may help explain why a strong arts background early in life is valued by people who go on to achieve excellence in other fields.

Perhaps by challenging young people to imagine and produce works of art, strong arts programs teach them to envision creative possibilities and to understand the steps involved in bringing creative possibilities to life. Perhaps by developing aesthetic awareness, they teach young people how to see the world around them in more detail and to make more discerning judgments of value. Perhaps by providing opportunities to explore and master technique, they teach the value of multiple forms of inquiry along with the value of learning through disciplined practice. Perhaps by challenging young people to invent themselves through self-expression, often in collaboration with others, strong arts programs encourage honest introspection, trust and empathy. All of these challenges are intrinsic to the arts but none exclusively so. It is hard to imagine that an individual pursuing excellence in any field would not benefit from mastering them.
It was not unusual for Martha Curtis (IAC 68-70, IAA 70-74, IAC St 74, IAC Fac 96-97) to have a seizure while performing on stage. Often, the seizures had few visible outward signs. "I never knew how far it would go. If it didn't get to my hands or move to my body then I knew that I could just live in that shock of terror by myself," she explained. Anyone sitting in the audience would be unaware of the storm going on inside the violinist's brain. For many years Martha herself did not fully grasp how her seizures had altered her brain or what those changes meant for her future as a musician.

Martha's seizures started when she was just three years old. After a high fever and a bout with the measles she experienced an unrelenting and life-threatening seizure that would not stop without medical intervention - status epilepticus. She was rushed to the hospital, treated with anti-seizure medications and held there for weeks.

Before taking Martha home from the hospital, doctors urged her mother to resist her instincts to coddle her child after the traumatic ordeal. The seizures were no reason to keep her from experiencing a normal childhood, they counseled. After the ordeal, Martha's mother took their advice to heart and young Martha enthusiastically embraced life - especially music. "My mother was a pianist and she noticed how alive I became when there was music," remembered Martha. "She noticed how much I reacted to music. It felt good to make music. I don't know any better way to put it than that. I know there are lots more heady things to say - but it has always just felt good to play."

Although she did not realize it until much later, Martha was getting much more than satisfaction from her musical efforts. Some of the areas in her brain that were damaged are typically responsible for perceiving sound and making music. Every time she pushed herself musically, her young brain was rewiring itself - forming new connections, adapting and reorganizing to meet the rigorous demands she had placed on it.

Martha's doctors would eventually pinpoint the amygdala as the culprit in producing her seizures. This small almond-shaped piece of brain is located in the medial temporal lobes, buried deep behind one's ears. Among its many functions, it controls fear - and that is exactly what it produced in Martha when the neurons of this area began to fire away immediately before a seizure. "The first sensation would start right in my chest. I knew that there was something on the horizon moving in to kill me." A mild seizure would begin and end with this sensation. In a more severe seizure, the amygdala would start a chain reaction in her brain, involving other areas and producing symptoms including involuntary movements and even loss of consciousness.

Early in her life, Martha realized that music could calm her symptoms - or inflame them. She found that she was often most susceptible to have a seizure then. Often, 68-70, IAA 70-74, lAC St.

Neuroplasticity describes the brain's ability to form new neural connections throughout life. This process allows nerve cells in the brain to adapt to new circumstances, environments or compensate for injuries. Not long ago, scientists thought the brain stopped forming new connections early in life.
to seizures when sitting in the audience at a concert or playing a less challenging part in an ensemble. "I could never afford to listen to music as just a wash of sound. I learned that as soon as the concert started I would try to jam the circuits." To hold the seizures at bay, she would concentrate and analyze every element of a piece.

Determined to keep her seizures from interfering with her music and her career, Martha graduated salutatorian from Interlochen Arts Academy and went on to Eastman School of Music. Her teacher at Eastman, Charles Castleman, remembers her as an incredibly determined student. "I was aware she had seizures, but never witnessed them," he explained. "But it was a constant concern for her that they not impinge upon her education and performance." Castleman proved to be an ideal mentor for Martha. Not only was he an exceptional teacher, he had also studied physiological psychology at Harvard and had insights into brain function. Even after she left Eastman, Martha corresponded with her teacher about music – and her brain.

To control the worst of her seizures, Martha used medications including Phenobarbital, a barbiturate, but it came with significant side effects. While studying at Eastman, she became so frustrated with the depressant effect of the medication that at one point she stopped taking it – not long afterward she had a severe seizure.

She and her doctors tried numerous medications to find one that was both effective and had limited side effects. "They helped prevent the seizures but were all downers," said Martha. "I never missed a lesson, a rehearsal or a concert, but that's mostly because I have a husband who could help wake me up." Even toxic levels of her medication, however, could not stop her seizures entirely.

Despite her talent and accomplishments as a musician, Martha found that it was impossible to keep the seizures from affecting her career. In 1990, as she performed with an orchestra on stage, Martha began to feel the familiar but terrifying sensation of a complex partial seizure. Because this happened as often as five times a month, her colleagues had learned to recognize the subtle outward cues of Martha's personal terror. Two musicians discreetly led her off stage to a side room where she could recover. But Martha did not recover. As the concert continued, she sat in a room offstage and a chain reaction took place in her brain until the entire organ was involved. This potentially fatal condition is known as a tonic clonic or a grand mal seizure – and it was her first in more than a decade.

At intermission, her husband Walter, a cellist in the orchestra, retreated backstage to see Martha and was surprised to find a medic attending to her. Still disoriented, Martha insisted on returning to stage. "That would have worked if it had only been a complex partial seizure," explained Walter. "But a grand mal seizure is such a severe occurrence that the medic thought she shouldn't go – and I agreed with him."

Walter prevented her return to the concert by refusing to hand over her violin. This was a bitter turning point for Martha and one that threatened her continued involvement in music. Even worse, within a month's time she experienced four more tonic clonic seizures.

As the medications became less effective and the seizures more frequent, Martha sought help from Dr. Hans Lüders of the Cleveland Clinic who accepted her as a patient in the epilepsy monitoring unit. Martha was ecstatic to have even a chance to see if they could help her. "I felt like I had just been taken into the Boston Symphony!"

The first step in understanding her seizures was for her doctors to see one first-hand and monitor her brain during the seizure. They took Martha off her medications and prepared to monitor her brain activity by inserting an electrode wire through her jawbone and into her skull. And then they waited. She passed the time by practicing while the doctors watched the electrical signals from her brain. They found that even when she seemed to be functioning normally, her brain was behaving strangely – neurons fired irregularly, disrupting the activities of the healthy parts of her brain. When the seizure finally came several days later, the electrodes in her brain registered its origins in a small part of the right frontal lobe. It was good news that the seizures were localized and opened the door for a surgical solution – the doctors could remove the problem area.

Because brain surgery is such a radical procedure and the organ is still so little understood, collateral damage is not uncommon when a portion of the brain is removed.
Surgeons make every attempt to minimize the damage. They do not want to destroy a person’s ability to speak or understand language or any other function that we consider vital to a “normal” life. And for Martha, they did not want to wipe out her livelihood and passion. As they prepared to remove a piece of Martha’s brain, they needed to consider a difficult question – where does her music live?

Dr. Lüders and the other doctors explained to Martha and Walter the various risks of the procedure. She could experience partial paralysis. She could even die on the operating table. He also explained that she could lose her musical memory. “When he first explained that to me, I thought he meant that I might lose my ability to remember or memorize music. But that wasn’t it at all,” said Martha. “He was telling me I could lose my ability to understand or even grasp the concept of music.” When doctors were counseling Martha about the operation, she was visited by a neurologist who was also an amateur musician. To illustrate the dangers of tampering with the brain, he told Martha about an accomplished pianist that he had once treated. After a serious head injury the pianist was no longer capable of perceiving music. Everything was just noise.

Despite the dangers, Martha decided to move forward with the surgery because she felt her seizures had nearly taken away her ability to make music. But the potential outcomes still weighed heavily on her. “In one of my last concerts before my surgery, I played the Beethoven violin concerto. I cried through all four movements. I knew that if I couldn’t play anymore that I would cry for a long time. But if I could never even hear Beethoven again, I didn’t think I could guarantee my sanity. I hoped that if I lost my music, that they took it all. I didn’t want to remember what I had lost.”

The day of the surgery came and Martha and her doctors successfully made it through. She spent three days in intensive care before picking up her violin. Still weak, she played the Bach D minor Sarabande as her family and doctors watched. She performed for her small audience with her eyes closed because she dreaded the looks that she might see if she looked at their faces. Yes, she heard music and that was a good sign – but what if the music she perceived was not what she was actually playing? After finishing the piece, she opened her eyes to look at her mother and husband. To her great relief, they were smiling.

Relief quickly turned to disappointment when Martha continued to have seizures. Eleven months after the first surgery, Martha returned to the operating room. For a moment during her second recovery, she experienced exactly what she feared most. As she lay in bed, Walter picked up his cello and began to play. “She said to me – that sounds terrible. But I was just playing a scale,” said Walter. “She seemed to hear each pitch as several pitches a half step or less apart. She could not hear music in a normal way. I just thought ‘oh no.’”

As the swelling in her brain went away her ability to hear music returned – but so did the seizures. The surgeons were hesitant to try again for fear of causing permanent damage to their patient. But despite the close-call with losing her music forever, Martha was adamant that they continue.

To identify and target the troublesome portion of her brain once and for all, doctors inserted a mesh containing electrodes underneath her skull. They soon found that
the seizures were starting in one remaining piece of the Amygdala. They would try once more to remove the source of her seizures.

Success. After the third surgery, Martha could not only hear and play music — she could do so without the constant threat of a seizure. "There is a freedom that can only be attributed to the lack of seizures," said Martha. "I can be by myself. I can focus in a way that I couldn’t before. I can practice without seizure. I can put on a metronome and not seize." Surprisingly, with much of her right frontal brain gone, Martha’s memory scores actually improved and she could now memorize pieces. Her doctors theorized that eliminating the constant electrical interference produced by the damaged portion of the brain allowed the healthy portions to function without interference.

Such a substantial portion of brain was removed that many expected Martha to be more affected by the procedure. Her former Eastman teacher and mentor, Charles Castleman, credits her musical efforts with her surprising recovery. "The epileptic spikes that affected her were located in the part of the brain central to conceiving sound — never mind hearing and understanding music," said Castleman. "Her mother gave her a violin at an early age, when the brain can move impulses around. It would have been impossible for her to play, avoiding those spikes, without brain reorganization."

For years Martha balanced her love of music with the fear that it could cause a seizure — today she credits it with her recovery. Martha regularly travels, performs and speaks about her difficult journey. She is working on a book and resides in Pittsburgh with her husband Walter and two children.

Photo By Keith Hodan, Pittsburgh Tribune-Review
The Interlochen Summer Arts Festival has long been known for great music and has attracted some of the biggest names in the business: classical virtuosos, rock legends, folk icons, country superstars and more. Summer cultural offerings will expand even more this year when Interlochen establishes a professional theatre company to present *Twelfth Night*.

The Interlochen Shakespeare Festival will draw on the resources of Interlochen Center for the Arts to present bold and innovative interpretations of the classics. Interlochen faculty member William Church will serve as artistic director. A core ensemble of faculty, staff and alumni will fill the roles of performers, designers and crew. The company will offer an initial run of eight performances in Harvey Theatre this summer, with the hope of possible future performances under the stars.

“As faculty, we still value the opportunity to perform,” said Church. “It is wonderful to do so while also working alongside some of our most exceptional former students. The Interlochen Shakespeare Festival will tap into the talent of our faculty and alumni while also helping us reach new audiences.”

The creation of an annual professionally-produced Shakespeare production will give theatre arts a prominent role in the Summer Arts Festival, while filling an artistic void in northern Michigan. It will also provide Interlochen Arts Camp students an opportunity to watch their instructors perform, deepening the teacher-student relationship and enhancing the educational experience. In conjunction with this event, Interlochen College of Creative Arts will offer a workshop for educators about teaching Shakespeare to high-school aged students.

The Interlochen Shakespeare Festival is just one highlight of the summer season, which kicks off June 20 with Grammy Award-winning singer-songwriter Jesse Harris (who wrote Norah Jones' smash "Don't Know Why") and will also include acclaimed artists such as the Canadian Brass, Loretta Lynn, Rick Springfield, Bonnie Raitt and Sumi Jo. Interlochen audience favorite Olga Kern will return to perform with the World Youth Symphony Orchestra, which will also feature guest conductor visits by Joann Falletta and Andrew Litton. Other acts scheduled for the summer include the Golden Dragon Acrobats of China, Kun-Yang Lin Dancers, the Capitol Steps comedy troupe and more.

For a complete performance schedule or to order tickets: tickets.interlochen.org • 800.681.5920.

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IPR named Public Radio Station of the Year

Interlochen Public Radio (IPR) has been named the 2007 “Public Radio Station of the Year” by the Michigan Association of Broadcasters. The award, recognizing IPR for excellence in broadcasting among public radio stations with budgets under $2 million, was presented at the association’s Great Lakes Broadcasting Conference this past March. In addition to the “Station of the Year Award,” IPR received a total of nine 2007 Broadcast Excellence Awards, including best of category awards for:

- Hard News and Current Events
- Mini-Documentary or Series
- Feature/Use of Medium
- News Special or Public Affairs Program
- Community Involvement

The station even won a Merit Award in the “Membership Appeal” category for on-air fund raising.

“It's gratifying to be recognized by our peers for good work,” said Thom Paulson, IPR general manager and Interlochen Center for the Arts vice-president for media. “And it's a source of pride to know that there is much more excellent programming produced here that could have been recognized. This quality runs deep at IPR.”

Most of the award-winning programs can be found online in the IPR News Radio archives. Interlochen offers two public radio services including a 24-hour classical music station and news radio. Both can be enjoyed online at www.interlochen.org/ipr.
Mystery Photos
From the Archives
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 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 2003 cabin photo to:

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

Phone: 231.276.7636
Email: perezkk@interlochen.org

Visit the "About" section at www.interlochen.org for many more historic photos.
Greetings from the Alumni Office

This summer we will mark the 81st season of Interlochen Arts Camp and there are plenty of great reasons – throughout the summer – to come back. Summer Alumni Weekend will be July 25-27 and it will be an especially good time to come back to Interlochen.

We have a great weekend of activities planned: the Friday night bonfire at the Minnesota Building, Saturday evening ice cream social at Stone and the Sunday morning alumni service in Kresge Auditorium, which we will use to remember and honor the memory of camp alumnus and longtime faculty member Melvin S. "Mel" Larimer. Alumni will also have opportunities to perform with the alumni band under the direction of long-time faculty member Byron Hanson, sing in the alumni choir, under the direction of John Bragle, or the Festival Choir with David Frying.

As you probably know, many new facilities have been added to the Interlochen campus in the last decade. As I write this, the roof is going on the new Herbert H. and Barbara C. Dow Center for Visual Arts. This summer we will celebrate its near-completion with an art contest. Alumni will be challenged to draw the current visual arts facility or the new one. In April 2009, we are inviting visual arts alumni back to campus to celebrate this great moment for the visual arts at Interlochen.

Make your plans now to return to the land of the stately pines for Summer Alumni Weekend 2008.

Gary L. Gatzke
Director of Alumni Engagement
David Ward-Steinman (IAC 52-53) retired from San Diego State University as a distinguished professor emeritus and is now an adjunct professor at Indiana University in composition and general studies. David's choral suite Hildegard of the Apocalypse was premiered in May 2007 by Cantori Domino at St. Augustine by-the-Sea in Santa Monica, Calif. He also had four CDs released in 2007, "Music for Cello and Piano, In Memoriam," a jazz CD, and appears as piano soloist in Brent Heisinger's EKTA. David's composition "Christmas Card" was recorded by the Kiev Philharmonic and released on the CD Holidays of the New Era.

Ellen Elliot Weatherbee (IAC 52-56, UW 57-58, IAO Board Member) is the author of the book "Edible Wild Plants: A Guide to Collecting and Cooking and Coastal Plants of the Great Lakes Region." She earned a masters degree in English literature from Eastern Michigan University and did graduate work in botany at the University of Michigan. She has worked as an environmental consultant, botanist and author. Her interest and enjoyment of nature was cultivated through canoeing, hiking and camp trips to Lake Michigan.

John W. Beery (IAC St 55-57, 85-present, IPS Fac 00-02, IAC Fac 00-03, IAO Board) has been appointed music director of the Benzie Area Symphony Orchestra. John's appointment to the orchestra marks the fourth Interlochen alum to serve the orchestra as music director since it's founding in 1980. Julia Kurtyka (AS 60, IAC 61, 63) founded the orchestra and served as music director 1980-85. Donald C. Smith (IAC 40, IAC St 42) 1985-1999 and Dorothy Kunkel (IAC 51-52, UW 54, IAC Fac 70-75, 77-84, ICA St 80-83) 2000-2007.

Dr. Michael Bresler (IAC 56-61, 64-65, IAC St 72, 77-79, 87-91, 02-04) is an emergency physician and on the faculty at Stanford Medical School. Michael, David Posen (IAC 57-58, IAC St 62-64) and Ken Fischer (IAC 55, 57-58, 60-62, IAC St 66) recently celebrated their 50 year friendship at Keystone, Colo. and at the Summer Alumni Weekend 2007.

Paul H. Hillman (IAC 56-63) is a Peabody and Emmy Award-winning artist and has returned to traditional illustrating and graphic design work. www.myspace.com/ensoart

John Moses (IAC 56, 58-61, IAC St 62) is a New York City freelance and recording clarinetist on the faculty of Brooklyn and Queens College and performs with the Broadway show Wicked. He is the first clarinetist with the American Composers Orchestra, the New York Pops, the Little Orchestra Society and the Westchester Philharmonic. www.johnmosesclarinet.com

Dr. William L. Boyd (IAC St 57, 61-present) was awarded the Student Mentorship Award from Penn State in November 2007.

Larry Dittmar (IAC St 57-66, 75-94, 96-05), Prudy Dittmar (IAC St 65-66, 77-80, 82-04) and friends returned to Meru, Kenya in February 2008 with another shipment of instruments, sheet music, music stands and uniforms for the Meru boarding school choir and band ensembles. Dorothy Kunkel (IAC 51-52, UW 54, IAC Fac 70-75, 77-84, ICA St 80-83) accompanied Larry to Meru in September 2007 to teach various instruments and practices of western music.

Charles Morrow (IAC 57, UM 58) is the president and creative director of Charles Morrow Productions LLC, a sound company that specializes in museum installations, audio tours, new media productions and commercial soundtracks.

Send your motif to: alumni@interlochen.org
Maureen Feder (IAA 62-63) is the advertising sales consultant at Michigan Blue magazine. www.mibluemag.com

Nina Trasoff (IAA 62-65) serves as vice mayor of the city of Tucson, Ariz., where she chairs the subcommittee on downtown, arts, culture and history.

Nona Twerdowsky Reiss (IAA 62) has been married to her husband David for 38 years and has three children and two grandchildren. She has taught kindergarten, danced with a small local company, choreographed and performed in multiple local productions. She now lives in New York, N.Y.

Margaret (Wilmer) Bartlett (IAA 63) is the author of Cyprus, the United Nations, and the Quest for Unity. www.melrosebooks.com

Nancy J. Cohen (IAA 63-64) released a new mystery novel Killer Knot, part of the Bad Hair Day Mysteries series. www.nancyjcohen.com

Martha (Hay) Deegan (IAA 63, IAA 66-67) is a divorce lawyer living in Greenwich, Conn. where she also heads the Greenwich Bar Association and is the mother of four children. She recently had dinner with Karen Piperata (IAA 65-68) and David Shifrin (IAA 63-65, 67, IAA 65-67) after David's concert at Lincoln Center.

David Oei (IAA 63-67) is on faculty at the Hoff-Barthelson Music School in Scarsdale, N.Y. and in the preparatory division at Mannes College of Music in New York City.


Terry (Michel) Dickinson (IAA 64-65) taught in Native American and Hispanic communities in the west and now lives in Beulah, Mich. with her husband and son. She works in human services.

Elizabeth Levy (IAA 64-65, IAA 64-67) is an interfaith minister and spiritual counselor. She also performs and teaches Middle-Eastern dance to senior citizens.

Steve Schiller (IAA 64-65) is the principal trumpet of the Springfield Symphony in Springfield, Mass. He performed Mahler's Symphony no. 5 this season with his son Sander Schiller (IAA 00-03) on second trombone.

(Doug) Pace Sturdevant (IAA 64-67, IAA 65-66) was reunited with his 1966 IAA class ring after 41 years. A woman from New Jersey found the ring among a relative's belongings and contacted the Interlochen alumni office. Pace had lost his ring in 1966 while touring with the IAA orchestra in New York, N.Y. Pace is the manager of artist training and outreach with the National Arts Centre Orchestra in Ottawa, Ontario.

Josh Aronson (IAA 65, 67) recently directed projects including Feelin' No Pain, Sound & Fury: Six Years Later, Beautiful Daughters and Bullrider. www.aronsonfilms.com

Debra Salsbury Feintech (IAA 65, IAA 65-68, IAA St 69-70) is a shamanic practitioner and counselor at the Couples Center in Portland. She lives with her husband and two sons in Maine.

Mark Hood (IAA 65-70, IAA St 71) is the audio engineer at Echo Park Studios. www.echopark.com.


Gary Holt (IAA 67-72, IAA St 78-79, 83, 85, IAO Board) runs a law firm with offices in San Diego and Palm Springs and is the artistic director and conductor of the 85-voice Gay Men's Chorus of San Diego, which he founded in 1992.

Martha Curtis (IAA 68-70, IAA 70-74, IAA St 74, IAC Fac 96-97) spoke and performed at the fall 2007 Rochester, N.Y. Epilepsy Foundation's annual community education conference and later at the Foundation for Human Potential in Chicago, Ill. She and her husband Walter Jackson have two children. Martha is featured on page 27.


Marc Schwartz (IAA 68-71, 76-77) was the winner of a "Great Shofar Blowout" contest for longest-held note on a silver-plated Yemenite shofar. Mark is a mortgage banker. He and his wife Deborah Schwartz (IAA 75) have five children including Michael M. Schwartz (IAA 00-02) and Brandon Schwartz (IAA 07).

Darryl Schoenborn (IAA 68) performed on piano with Liberace in two Christmas shows at the Shrine auditorium in Los Angeles in 1967 and 1968. He joined the Marine Corps field bands in 1972 as the West Coast Presidential pianist for Richard M. Nixon. In 1992, Darryl retired from the Marine Corps as a Marine Band Director. He also has led the Darryl Schoenborn Orchestra performing throughout the Northwest and is now an adjunct professor at Boise State University, where he teaches piano, music science, ear training, conducting and arranging.

Brett Hood (IAA 69-73, IAC St 72, 76) is a kindergarten teacher in Lake Ann, Mich. and was featured in the Traverse City Record Eagle newspaper in January 2008. Brett and his wife Barbara (Reed) Hood (IAA 76-78) have two dogs.

Lori Sweet (IAA 69-70, 75, IAA 74-77, IAC St 76-77) pursued a career in physical therapy and is a certified in the Feldenkrais Method®, which is used as an educational strategy to enhance coordination and ease of movement. She majored in dance at the Academy and realized that she wanted to be a physical therapist during her senior year anatomy class. Her love and appreciation of movement and the human body have been developed at Interlochen and turned into a career she has followed for the last 30 years. She lives in the San Francisco Bay Area with her husband, Doug Sweet (IAA 75-78).

Barry Zalph (IAA 69-73) is the co-founder and executive director of bicycling for Louisville, a non-profit bicycle advocacy and educational group in Kentucky. He advised Adventure Cycling Association on their new Underground Railroad bicycle touring route. He lives in Louisville with his wife and tandem bicycling partner, Katie Whiteside, a viola teacher. In 2006, Barry made a solo bicycle trip from Louisville to Madison, Wis. and back.

70s

Joan Boatner (IAA St 70-72, 74-76, IAC St 74-76) premiered his composition, Cantata for Gospel Singers, Negro Baptists, and Episcopalians at the 139th Annual Festival of Music in Memphis, Tenn.

Jared Tunison (IAA 70, IAA 74-75) is the third/utility trumpet with the Grand Rapids Symphony Orchestra in Grand Rapids, Mich.

Kenneth V. Dake, Jr. (IAA 71-78, IAA 77-79) is the organist and choir director at the Marble Collegiate Church in New York, N.Y.
Dorothy Lawson (IAC 71) performed with the string quartet ETHEL for the Native American composer apprenticeship project at the Grand Canyon Music Festival in October 2007. The band’s CD, Light was third on Amazon Best of 2006. www.ethelcentral.com

David Leenhouts (IAC 71-72, 74, IAA 74-75) is a mechanical engineer with Hamilton Standard in Connecticut. He has been with the company for the last 26 years and is currently working on the Airbus A380 super jumbo jet and the new Boeing 787 Dreamliner.

Sari (Ekler) Cooper (IAC 72-77) was a professional dancer and choreographer. Her second career is as a psychotherapist specializing in individual adults, couples and sex therapy. Sari also runs a video biography production company creating documentaries for families, businesses and organizations. She lives in New York, N.Y. with her husband and two children.

Dr. Howard (Rusty) Edwards III (IAC 72, IAA 72-73, IAC St 73) published his fifth book of hymns titled Bidden, Unbidden, published by Cokesbury.

David L. Hay (IAC 72-73, IAA 74-76) is an applied music instructor at Grand Rapids Community College and performs with the Jim Cooper-Dave Hay Jazz Duo.

F. Hudson Miller (IAC 72-76, IAC St 76-78) is a supervising sound editor at Walt Disney Studios. His recent credits include National Treasure: Book of Secrets, Deja Vu, and The Chronicles of Narnia: The Lion, the Witch and the Wardrobe. Hudson’s other professional film activities include eight years on the board of directors of the Motion Picture Editor’s Guild and four years on the Motion Picture Advisory Board of the Interlochen Center for the Arts.

Stephen Vann (IAC 72-79, IAC St 81) is an arts management consultant in New York, and is also the artistic producer for a concert series at the Museum of Jewish Heritage in New York City.

Susan Gluck-Pappajohn (IAC 73) co-founded www.sagebabynyc.com and was featured in Cookie Magazine. SageBaby is an e-shop for eco-friendly children’s items and cleaning supplies. Susan and her business partner also write a column for www.Simplesteps.org, a family oriented website from the Natural Resources Defense Council.

Karen Hanson (IAC 73, 75, 77, IAA 78-82) is currently living in Algiers, Algeria with her husband and four children.

Tom Riis (IAC St 73-75, IAC Fac 80-81) is a professor at the University of Colorado and director of the American Music Research Center. The AMRC has organized and presented several national conferences and programs on topics ranging from big bands to Broadway to the life and legacy of French master-teacher Nadia Boulanger. His most recent book, Frank Loesser, has appeared as the fifth volume of the Broadway Masters series from Yale University Press.

Betsy Sanders (IAC 73-74, 77, IAA 78-80, IAC St 82, 85, IAC Fac 89) is a freelance cellist in Austin, Texas where she also has a private teaching studio. Her husband is opera singer and teacher David Small. They have one son.

Marc Satterwhite (IAC 73, 75) is a professor of composition at the University of Louisville School of Music in Louisville, Ky. He is the director for the Grawemeyer Award for Music Composition. www.marc.satterwhite.com.

Diana J. Basso (IAC 74, IAA 74-77) sold advertising for newspapers and magazines including the New York Times, the New York Post, Rolling Stone, Working Woman, YM, and Parade for 20 years. In September 2006 she passed the Bar exam. She has served as principal flute of the New York Repertory Orchestra since 1994 and recorded several episodes of the television show JAG before it was cancelled in 2006.

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Martin Keogh (IAC 74-76) has published his first book, As Much Time as it Takes: a Guide for the Bereaved, Their Family and Friends by Hampton Roads Publishing.

Joel McNeely (IAC 74-77, IAA St 76, ICA Trustee 05-present) conducted the Chicago Symphony Orchestra at Orchestra Hall in April performing the music of Bernard Herrmann. Joel is also scoring The Tinkerbell Movie for Disney studios.

Brenda (Green) Still (IAC 74-77) graduated with honors from Argosy University in October 2007 with a bachelor’s degree in psychology.


Max Lifchitz (IAC Fac 75) opened North/South Consonance’s 28th consecutive season with a recital at Christ and St. Stephen’s Church in New York in October 2007. It featured piano music by six American women composers. Max is the chair of the Department of Music at the Albany campus of the State University of New York.

Kent Marcum (IAC 75-77) continues to perform, record and compose. Kent recently placed 20 new compositions with Harpo Productions. www.kentmarcummusic.com

(Alexander) Whitman Miller (IAC 75-78) lives in Annapolis, Md. with his wife and two sons. He works for the Smithsonian Institute on environmental issues. Whitman earned his Ph.D. from UCLA.

Robert Erving Potter, III (IAA 75-76) is a founding member of the Piccolo Theatre Company in Evanston, Ill. and is owner of REP3.com, a photographic art studio. Robert serves on the Midwest board of directors of the American Society of Picture Professionals, and is president emeritus of the Chicago Midwest chapter of American Society of Media Photographers, a member of Editorial Photographers, a non-profit organization dedicated to the business of editorial photography and a member of the League of Chicago Theatres.

Jeffrey D. Smith (AS 75-77) is the canon director of music at Grace Cathedral in San Francisco, Calif.

Uzee Brown Jr. (IAC 76) is professor of music and serves on the board of trustees at Morehouse College in Atlanta Ga. He is also choral director and director of music at Ebenezer Baptist Church.

Jeff Dalton (IAA 76-79) is proud to announce that his oldest son Dakota Dalton (IAC 03-06) has been accepted to IAA as a vocal arts major and will begin his junior year in September 2008.

Berry McMacken-Larson (IAA 76-78) has been appointed to the position of warden of the Arizona State Prison Complex in Winslow, Ariz. It is a 1,900 bed male facility. Berry was married in 2005.

Deborah (Meltzer) Johnson (IAA 76-78) is completing her Ph.D. in Art Education and Curriculum and instruction. She has created an interactive CD-ROM to accompany Rhythmic Training for Dancers, by Robert Kaplan. She has also developed an online course in art appreciation and human development for Arizona State University. Deborah has worked with Auralog, Inc., to create foreign language software.

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37
Benny Kim (IAC 76-78) is an associate professor of violin at the University of Missouri, Kansas City Conservatory of Music. Benny performs with symphonies throughout the U.S. and abroad including the Hong Kong Philharmonic, Orquesta Sinfonica Nacional de Mexico and orchestras of symphonies throughout the U.S. and abroad including South Africa. He continues to perform as a chamber musician and as a soloist.

Lisa Saffer (IAC 76-78) lives in Maine and is planning to build a home in the woods with her boyfriend who is a timber framer. Lisa performs at the Stone Mountain Arts Center in Brownfield, Maine. www.stonemountainartscenter.com

Lisa Shirley College of the Arts (IAC 76-78) has been appointed as dean of the college and vice president for academic affairs at Grinnell College in Grinnell, Iowa.

Dr. Sharon Achinstein (IAC 77-78) lectures in English at Oxford University, St. Edmund Hall College. Her expertise is John Milton and her publications include Milton and Toleration (Oxford, 2007), she is currently editing Milton’s Divorce Tracts for Oxford University Press and preparing an exhibition at the Bodleian Library on John Milton.

Michele Feder (IAC 77-81) was a featured artist in the spring of 2008 at the Delicious Studio Gallery, San Francisco, Calif. Her works were featured and purchased by the La Grange Art Museum, La Grange, Ga. www.michelefeder.com

Adam Levin (IAC 77-78) released a jazz-classical CD, Blissful Behemoth, and concert DVD, See It, in 2007. Five of his songs are featured on the 2008 CD A Reflection, a compilation of progressive music by various international artists. www.differentdrummusic.com

Michael R. Meredith (IAC 77-80, IAA Board) lives in Clarkston, Mich. and has worked in mortgage banking for 15 years. Michael is involved with the Canton, Mich. Chamber of Commerce and enjoys skiing, boating, golf and motorcycling with his three children.

James Rhind (IAC 77-78) is a senior vice president and executive group director at Zenith Media in N.Y. He is married and has two boys, both of whom are studying piano. James continues to compose and perform many jazz-fusion songs and play keyboards in jazz, fusion and blues bands around the New York Tri-State area.

Cedric Dent (ICA 78, IAA 78-80) and the sextet Take 6 recorded a song for the film Sweetwater starring Robert DeNiro and Richard Dreyfuss, and performed for a Christmas show on the Armed Forces Network.

Drew Herman (IAC 78-79, IAA 79-83 IAA St 91-93) won the 2004 Alaska Press Club award for a small publication, which recognized his story in the Kodiak Daily Mirror, “First blue whales seen in Alaska in 30 years.” He lives on his motor yacht in St. Drew Harbor in Kodiak, Alaska.

Kathy Humphries (IAC 78, IAA 78-82, IAC St 92, IAA St 93-94) is a project director for the Research Institute on Disability at the University of Montana. She investigates nutrition issues in people with intellectual disabilities. Her research has been funded by the National Institutes of Health, the National Science Foundation and the Centers for Disease Control. Kathy studied dance while attending the Academy and it is still part of her life that she has shared with her two daughters.

Ron Blake’s (IAC 79-81, IAA 80-82, IAA FAC 86-87, 88-89) release of his third Mack Avenue CD, Shayari, includes violinist Regina Carter (AS 77). Ron has been appointed to teach in the Jazz Studies program at The Juilliard School. He is also on the faculty at both New York University and the Manhattan campus of Nyack College.

Christopher Dudley (IAC 79-80, IAA 79-81) is principal trombonist with the Baltimore Symphony, the Aspen Festival Orchestra and the Baltimore Chamber Orchestra. He is on the trombone faculty of the Aspen Music Festival and The University of Maryland. Currently, Chris is recording transcriptions of the Shostakovich string quartets with the Mir Brass Quintet and is a member of the Tres Bone, Trombone Trio. Chris has also released a recording of original jazz-fusion compositions entitled Lovely Daze.

David Neubauer (IAC 79-80) is a magician entertainer in Los Angeles, Calif. and performed for the cast and audience before and after an act of The Nutcracker presented by the Los Angeles Ballet at Warner Brothers Studios. The event was covered by KTLA-TV and Los Angeles Magazine. David was also the headline for The Opera League of Los Angeles in a magical fundraiser for Los Angeles Opera. www.chmagic.com

Monday Mariano (IAC 79-80, IAA 79-81) released a solo album titled My Ever Changing Moods. Monday resides in New York with her husband, jazz trumpeter Alex Sipiagin and their son. She continues to record and tour with her own group which includes Henry Hey (IAC 86-87). www.mondaymichiru.com

Raymond G. Stewart (IAC 79-80) is principal tuba for the American Composers Orchestra in New York City and a founding member of the brass chamber music group Meridian Arts Ensemble, now in their 21st season. He also performs regularly with the Brooklyn Philharmonic. Raymond serves on the faculty of Manhattan School of Music, Columbia University and State University of New York in Fredonia.

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motion picture soundtracks recordings with Steve Reich, orchestral literature. The and performance of contemporary and transcribed and performed the Fac 99-Present) is the founding

Deutsche Grammophon and the Nonesuch label, music director of the Contemporary Cleveland Orchestra, the Pacifica Orchestra, the Pacifica Quartet and has collaborated with Jon Anderson, Pat Benatar and Graham Nash. They have recorded a CD/DVD with STYX on New Door Records.

Sean Osborn (IAA 82-83, IAC 83-84) is on the faculties of the University of Washington and Cornish College of the Arts and teaches privately, composes music, records and tours. He recently performed with the Seattle Chamber Music Society.

Dion Parson (IAC 82) recently transcribed and performed the drum section for the Broadway show The Color Purple and performed on the Jon Faddis Quartet CD, Teranga. Dion is the percussion instructor at the New Jersey Performing Arts Center Jazz for Teens program. In 2007 Dion started as the creative director of the new international music organization United Jazz International, which was founded by Branford Marsalis and Steve Coleman. Dion's most recent CD, Next to you is on the Amplified Records label.

Kerry Politzer (IAC 82-84) released her third CD, Labyrinth, which was a finalist for "best jazz album" in the 2007 Independent Music Awards. She has released her fourth CD You Took Me In. www.kerrypolitzer.com

James Roe (AS 82) is an oboist and Patrick Priddmore (IAC 90-91) is a hornist for the wind quintet Zephyros Winds in New York City. www.zephyroswinds.com

Gillard Dobreky (IAC 83) is a percussionist with Al Di Meola's "World Sinfonia" band. Gillard also performs with violinist Regina Carter (AS 77) and with his bands ON3 and Trio Del Sol.

Johanna Meyer (IAC 82-85, IAC St 87) is married to Aaron Landsman, an actor and playwright. They live in Brooklyn where Johanna teaches Pilates and performs in dance theatre projects including her next piece "Bearshow." In May 2008 she will be performing in "Howling Flower" by choreographer Nami Yamamoto at Dance Theater Workshop in New York, N.Y.

Lisa Spiegelmeier Ruebeck (IAC 82, IAC St 84-86, 88) has three children and is the coordinator of disability support services at Lehig University. She also serves on the board of directors for the Young People's Philharmonic of the Lehig Valley, Pa.

Francis Schorr, II (IAA 82-83) is an analyst with Met Life. He earned his M.B.A. from University of Phoenix in August 2007.

Caroline Coade (IAC 83-84, IAA 83-84) is a violist with the Detroit Symphony Orchestra, a lecturer in music at the University of Michigan and is in her ninth year of teaching viola at Wayne State University in Detroit. Caroline was married in June 2006 to Frank Baciewicz, a cardiothoracic surgeon.

Naomi Gurt Lind (AS 83-84, IAC 85, IAC St 87) welcomed her second son, Gideon, who joined his big brother, Akiva. Naomi completed work on a CD of new lullabies, one of which was composed by her father, Joseph Gurt. She is also at work on the title role of Molly Maddox, a new musical. www.naomigurtlind.net


Patrick Reynolds (IAC Fac 83) is an associate professor of music at the University of Dayton, where he conducts the Symphonic Wind Ensemble and teaches courses in instrumental conducting. He serves as assistant conductor of the Dayton Philharmonic Orchestra and is conductor of the Dayton Philharmonic Youth Orchestra. In recent seasons he has appeared as guest conductor with the symphony orchestras of Annapolis Md., Queens, N.Y., Arlington, Va., and Modesto, Calif.

David Alpar (IAC 84-85, IAA 85-88, IAC St 87) was named Commander of the United States Air Force Band of Liberty at Hanscom Air Force Base, Mass. He lives in Bedford, Mass. with wife Melissa, six daughters and seventh child due in April 2008.

Thomas Bara (IAC 84-86, IAA 84-87, IAC St 87-92, IAC Fac 02-present, IAA Fac 02-present) released his CD Pageant, a Pipe Organ Spectacular in December 2007 on the Raven label.

Michael Sean Blaney (IAC 84) is on the faculty at the University of Louisiana-Lafayette and is director of orchestral activities, conductor of the symphony orchestra and instructor of violin. He and wife Lisa, a flute teacher, have two sons Robert, age three, and Harrison, age two.

Marianne (Leitch) Breneman (IAC 84-87) is the founding member and managing director of Conundrum, a quartet of soprano, flute, clarinet, and piano. She is on the faculty at The College of Mount St. Joseph in Cincinnati and performs with the Kentucky Symphony Orchestra.

Matthew Duvall (IAC 84-85, IAA 85-89, IAC St 95) is with the chamber group Eighth Blackbird, which won a 2007 Grammy for "best chamber music performance."

Jeremy Dearduff (IAC 85-89) is a double bassist with the Des Moines Symphony.

Lisa Hofer (IAC 84, IAA 85-87) and Brian Silver announce the birth of their daughter, Elizabeth Grace Silver.

Darren Sigemund (IAC 84-85) tours with his jazz quintet and has released his debut album Strands in 2007. www.darrensigemund.com

Antoine Wallace (IAC 84-85, IAA 84-86, IAC St 86) is the festival officer for the Ministry of Education, Youth, Sports and Culture in the Department of Culture and proprietor and chief vocal consultant for Allegro Studios in Nassau, Bahamas. He is also the founder and conductor of the Allegro Singers and the vice president of Artists Guild International.

Angelin Chang (IAA 85-86) was awarded a 2007 Grammy for "instrumental soloist performance (piano) with Orchestra." She performed Messiaen: Oiseaux Exotiques (Exotic Birds) with the Cleveland Chamber Symphony, conducted by John McLaughlin Williams.

Johanna Drasner (IAC 85-87, IAA 87-91) worked professionally in theatre and film in New York and San Francisco before moving to Los Angeles. She worked as a sign language interpreter while completing her master's coursework in teaching English to speakers of other languages. She is on the faculty of Glendale Community College in Glendale, Calif. teaching English, writing and grammar to under-prepared deaf college students. She married Paul Douglas Haban in October 2007.

Javier Maymi-Perez (IAA 85-87) was named editor-in-chief of San Juan City Magazine in November 2007. A journalist and former press secretary to the Governor of Puerto Rico, Javier had been working as a communications consultant for the Policy Shop Inc., a San Juan-based government and media relations firm.
Jennie Reinish (IAC 85-86) co-directed and produced the documentary We Played Marbles. The film features eleven Holocaust survivors who recount memories of their childhood.

Brenda Cummings Resch (IAC 85, 87, IAC St 92-96, IAO Board) has resigned as alumni director for the College of Arts and Letters at Michigan State University and is now serving as a policy advisor in the Michigan House of Representatives.


Paul J. Taylor (IAC 85-86) directed the 2008 winter production of Yeomen of the Guard for the University of Michigan Gilbert and Sullivan Society.

Geoffrey Berg (IAA 86-88) and Janice Shore were married in September 2007 in Houston, Texas where they now live. Geoff is a lawyer and Janice is a law student.

George Brumbaugh (IAC St 86, 97-04, IAC Fac 87, IAA St 00) preisdent over the wedding of his son Jacob Brumbaugh (IAC 97-99, IAC St 01, 03-06, IAA St 05-06) to Kamilla Akmuradova (IAC 04, IAA 04-07, IAC St 06) in June 2007. Jacob's mother, Patricia Brumbaugh (IAC Fac 86-87, 00-01, 05-present) was also in attendance. Jacob is the director of bands at Traverse City Central High School in Traverse City, Mich. George suffered a stroke February 2007 and now resides in the Grand Traverse Pavilions nursing facility in Traverse City, Mich.

Motif key to abbreviations

AS: All-State Division
IAC: Interlochen Arts Academy
IAA Fac: Academy Faculty
IAA St: Academy or year-round staff
IAC: Interlochen Arts Camp, including National Music Camp
IAC Fac: Camp Faculty
IAC St: Camp staff
U: University Division

Holly (Higgins) Gilbert (IAA 86-88) will be moving to Washington D.C. in June 2008. She has accepted a job at the NASA Goddard Space Flight Center as Associate Director of Science for the Heliophysics Division. She is featured on page 18.

Christine Hegel-Cantarella (IAA 86-88) is a doctoral candidate in cultural anthropology at the Graduate Center of the State University of New York (SUNY). Her research examines the social life of law in contemporary Egypt and her dissertation is titled A Man's Word: Dispute Resolution in an Egyptian Port. Her work has been funded by Fulbright, the National Science Foundation, the Social Science Research Council, the Monroe Carell, Jr. Fund, and SUNY. She lives in Brooklyn, N.Y. with her husband, who is a set designer, and their three year-old daughter Tosca.

Henry Hey (IAC 86-87) is a Yamaha piano artist. He has toured and made television appearances as pianist and co-musical director for Rod Stewart and performs with the Alex Siapiain Quartet, the Jeff "Tain" Watts Quartet and as a co-leader of his own instrumental group, Rudder. He lives in New York City with his wife. www.ruddermusic.com and www.nineteneight.com

(Carla) Michele Moretti (IAA 86-88) runs and performs live with her group, THE EDGE. She is also a studio musician and engineer. www.edgymusic.net.

Nina Perlove (IAC 86-88) is the author of an online flute masterclass and the "Real Flute" video project. She is on the faculty of Northern Kentucky University and served as executive director of the Starling Project Foundation from 2002-2007. She has won numerous awards for the teaching website violinmasterclass.com, created a summer music school in Beijing, commissioned pieces based on folktales, and created and performed in chamber music concerts for economically disadvantaged school children.

Zuill Bailey (IAC 87-88), a cellist, was interviewed and performed on the ABC affiliate in Chicago, Ill. He received the 2007 Classical Recording Foundation Award at Carnegie's Weill Hall. In addition to his touring engagements, Mr. Bailey serves as professor of cello at the University of Texas El Paso and as the artistic director of El Paso Pro-Musica. www.zuillbailey.com

Margaret L. Brouwer (IAA Fac 87-88) was awarded an American Academy of Arts and Letters Award in Music in 2006. It recognized outstanding artistic achievement in composition. In 2006, Naos released a CD of her orchestral works, Aurolucent Circles, featuring percussionist Evelyn Glennie with Gerard Schwarz (IAA 60-62) conducting the Royal Liverpool Philharmonic. Many other pieces were premiered in 2007. The Concerto for Violin and Chamber Orchestra was premiered and recorded by violinist Michi Wiancko and conductor James Gaffigan with the City Music Cleveland Chamber Orchestra. Fling for string quartet was premiered by Sweet Plantain Quartet at the Cutting Room in New York City and Stardance was premiered by the Cleveland Institute of Music Orchestra with Timothy Russell (IAA Fac 85-04), guest conductor.

Kiku Collins (IAC 87-88, IAA 88-89) performs with Michael Bolton's band, filmed a Marshall's department store commercial with her daughter and scenes for Fire Island, a multimedia piece to be performed live in New York City. She has a CD available, Here With Me and also works as a personal trainer. www.kikucollins.com

Dan Cousino (IAC 87-91, IAA 91-94, IAC St 99) lives in Akron, Ohio and works for a small computer consulting firm specializing in Apple Macintosh support. His arts background helps him in his nearly daily contact with graphic designers and art students. He also freelances on the bassoon. This past summer he was honored to attend the wedding of Erin Wade (IAA 84, 90-93, IAA 91-94, IAC St 94, IAC Fac 00-01) where he caught up with old friends and teachers.

Katherine Factor (IAC 87-91, IAA 91-93) graduated from the Iowa Writers' Workshop in the spring of 2007 with an M.F.A. in poetry. She is teaching at Augustana College in Rock Island, Ill. and finishing a manuscript. Katherine will have poetry published in the spring 2008 issues of Colorado Review and Diagram.

Jennifer Lakin (IAC 87-89, IAA 90-93) has worked in stage management for the theatre on Broadway – seven years at the Metropolitan Opera, Boston Ballet, Boston Lyric Opera and the Geffen. After relocating to Calif., Jen has worked as a stage manager, casting coordinator, assistant director and producer for Fox, KABC News, MTV, TBS, Endemol, EI and VH1. She has also worked as a coordinating producer for The Showbiz Show with David Spade and as a clip producer for Mind of Mencia.

Sarah Ruhl (IAC 87-88, 90) wrote a play, Dead Man's Cell Phone. It was performed during the summer of 2007 at the Woolly Mammoth Theatre and in winter of 2008 at the Mainstage Theatre in New York City.

Kristy L. Swales (IAC 87-89, 91-92) married Dan Konopka in fall 2007 in Santa Barbara, Calif. Kristy was introduced to Dan through his OK Go band mates.
Attending the wedding were Tim Nordwind, the assistant principal, and Damian who is the choreographer for OK (l AC). Adrian's compositions have Dan's brother, the concertmaster of the Roe. Kristy is head of Patricia, a member of the technical and environmental Water Infrastructure Finance programs specialist with the St. Church and a mezzo-soprano in Los. www.filarmonica.com

Amanda (Joy) Teeter (IAC 88-91, IAC St 90-92) is the new director of youth and children's ministries at Hartland United Methodist Church and a mezzo-soprano with Livingston County Chorale and freelance horn player. Natasha (Glauch) Pittle (IAC 88, IAC 88-92) and husband Kevin announce the birth of "Little Pittle Five," Rebekah Pittle in February. Natasha is a registered nurse and Kevin is a professor of anthropology at Biola University.

Banitha Vinscon (IAC 88) is the new director of the African American Arts Association in South Bend, Ind.

Tyler Clark (IAC 89-90, IAC 90-92, 93-94, IAC St 91, 94-95) is a software consultant in Youngstown, Ohio and writes the program notes for the Tucson Symphony. He and his wife have two children.

Sarah M. Johnson (IAC 89-93) has been named the new director of Carnegie Hall's Weil Music Institute in New York City.

Amanda (Wade) Jones (IAC 89-95, IAC 95-99, IAC St 96 00-07) and her husband Philip Jones (IAC St 01, 03-04, 06-07) announce the birth of their daughter Eleanor Jane. The proud grandparents are Vicki and Timothy Wade (IAC St 79-99, IAC Fac 82-86, ICA St 99-present).

Sean M. Layton (deceased) (IAC 89-90) was memorialized by his former band mates in Sean Layton: A Musical Retrospective.

Tori Smitherman Slick (IAC 89-92, IAC St 92) is married to Brian Slick and is the first assistant dean for the newly created College of Informatics at Northern Kentucky University. Her role includes oversight of all student affairs concerns for the college and is focused on academic advising and student retention. www.informatics.nku.edu

Michelle Orlinsky Bate (IAC 90, IAC St 91, 93-94) is a flight nurse at the University of Chicago Hospital.

Mark Ledbetter (IAC 90-92, 94-96) is performing the role of the bridgegroom, Robert Martin, in the first national tour of The Drowsy Chaperone. Mark sang the Canadian National Anthem at an Ottawa Senators vs. Toronto Maple Leafs hockey game at the Air Canada Center in Toronto. He also performed in the 2007 Broadway performances of Mary Poppins. www.markledbetter.com

Dana McCormick (IAC 90, IAC 90-91, IAC St 91) is living in Wauwatosa, Wis. with four lovely children.

Elizabeth Meriwether (IAC 90-91) returned to her home in Illinois where she is a flute instructor and is attending college.

Cherina Carmel Eisenberg (IAC 90-92, 96-97) is a producer and pianist for classical music CDs including King David's Lyre, The Golden Dove and others with violinist Zina Schiff by 4-Tay records. She also is a professional chef and a certified practitioner of a practice called Jin Shin Jyutsu. Cherina lives in San Francisco, Calif.

Amy L. Getter-Santos (IAC 90, 97-98) is a playwright-in-residence at Ars Nova Theatre in N.Y. and an associate artist of Les Freres Corbusier. She is currently at work on a pilot for Fox Television as well as play commissions for Manhattan Theatre Club and Yale Repertory Theatre.

Rayane Moreira (IAC 90) is an assistant professor of organic chemistry at Hampshire College in Amherst, Mass. She received her bachelor's from Wellesley College and her Ph.D. in organic chemistry from Columbia University, where she developed combinatorial methods for catalyst discovery. Her postdoctoral work at MIT focused on the synthesis and study of metalloenzyme mimics. Her research interests include catalytic reactions of organic molecules and gases. She also enjoys bird-watching, hiking, playing the violin, and traveling.

Paola Prestini (IAC 90-91, IAC 91-93) continues to direct the interdisciplinary ensemble, VisionIntoArt. This year, the group performed in New York, Belgrade, Serbia, and Moscow. In 2008, the Tzadik record label will release a CD of all Prestini works including collaborations with her husband, cellist Jeffrey Zeigler. Paola has curated for the Stone, John Zorn's new music venue. She also has an essay on collaboration coming out on the Arcana Writers Series. Her music was commissioned by the Contemporary Composers Forum in Washington, D.C. for a premiere at the French Embassy in 2008 and the Kronos Quartet continues to perform Paola's work nationally and internationally. In 2009, she will premiere her orchestra work, Amanecer, with the Tucson Symphony. Her music has been performed at EtnaFest and Teatro Manzoni in Italy, at BAM Cafe, Symphony Space, the Whitney Live series, and UCLA Live at Royce Hall. Paola served on the board for the Association of Performing Arts Presenters and led sessions on building a non-profit for the New York State Alliance.
Reginald Cyntje (IAAC 91) is currently leading The Reginald Cyntje Group and working as a sideman in other jazz, Latin, and calypso groups. www.cyntjejazz.com

Brennan Hesser (IAAC 91-92, 94-96, IAA 97-99) appeared on the NBC television program, ER. She appeared on Jan 17, 2008, playing a young blue collar woman whose son is brought to the hospital.

Jennifer Kuhn (IAAC 91-94, IAA 95-97, IAC St 97) performed on cello with Daughtry on the 2007 American Music Awards.

Abby Lee (Abigail Feldman) (IAAC 91, 93-94) performed as Maria in the John Jay College production of West Side Story.

(James) Michael May (IAAC 91-93, IAA 97-00) was the executive producer for “Killing Zella Sparks” adapted for the screen by Joshua Ben Friedman (IAAC 93-96) from his play “Barstool Words.” The film was a recipient of a Heineken Red Star Award at the 2007 San Diego Film Festival. Jeff Glickman (IAAC 89-92, IAA 95-96) was the director and producer. See page 6.

Annalisa Pappano (IAAC 91-92, IAA 92-93) performed with the Miami University-based Morphus Chamber Ensemble on the viola da gamba in October 2007.

Anna Polonsky (IAAC 91, 93-95, IAA 94-95, IAC St 96) performed “The Carnival of the Animals” in Carnegie Hall’s Zankel Hall in the Fall of 2007 for the Musicians Emergency Fund Junior-Senior concert series.

Matt Schicker (IAAC 91-94) is the producing artistic director of Playhouse on the Green, a 228-seat theatre in Bridgeport, Conn.

Meighan Stoops (IAAC 91), performs on clarinet with the American Modern Ensemble and the DaCapo Chamber Players. She co-composed and performed in the 2006 musical Greed: A Musical Love Story at the Brick Theatre in Brooklyn, N.Y. She teaches clarinet, recorder and piano and coaches young composers each summer at the Walden School in Dublin, N.H.

James Bulleri (IAAC 92-93, IAA 93-94) will choreograph The Boys from Syracuse at the Shop Theatre in New York City.

Katherine Cunningham-Eves (IAAC 92-93, IAA 93-97) is the founder of Dead Serious Films Inc. and director, co-writer and co-producer of the film Murdering Mama’s Boy, which was a recipient of the 2007 Accolade Competition Award of Excellence. The film will premiere at the Vail Film Festival and play at the 29th International Film Festival in Durban, South Africa.

Shoshana Dobrow (IAAC 92) is an assistant professor of management systems at Fordham University’s Schools of Business Administration and a bassoonist with the Rhode Island Philharmonic Orchestra. In 2001, Dobrow began a longitudinal study of high school musicians at Interlochen Arts Camp and the Boston University Tanglewood Institute in an effort to understand how a sense of calling compelled students to pursue a musical career.

Erin East (IAAC 92-94) published her first novel, Within the Lines, in 2003 and celebrated her first wedding anniversary with Albert E. Perry in August 2007. Erin dances with sjDANCEco in San Jose, Calif. and helps direct and teach at East-West Music and Dance.

Scott Hanoian (IAAC 92, 94, IAA 92-95, IAC St 95-98) and his wife Meredith announce the birth of their daughter Emma, born in January 2007. Scott is the director of music and organism with the Christ Church in Grosse Pointe Farms, Mich.

Wataru Hokoyama (IAAC 92-94) wrote the original score for Playstation game “Afriva” and recorded the music with a 104-piece Hollywood studio symphony that included Caroline Campbell (IAAC 90-91, 94, IAA 94-95) on violin, Lisa M. Sutton (IAAC 83) on violin, Shawn P. Mann (IAAC 87-89) on viola and Barbara B. Northcutt (IAAC 69-72) on oboe.

Nikita Hunter (IAAC 92-95) exhibited her paintings at Le Gran Dakar in New York City. The work resulted from her travels in Japan on a Fulbright Fellowship.

Ani Kasten (IAAC 92-94) is a ceramic artist living in Washington, DC. www.anipots.com

Cari Lewis McMahon (IAAC 92-94, ICA St 90-04) is the executive director for the Ross Ragland Theatre and Cultural Center in Klamath Falls, Ore. Cari and her husband, Russ McMahon (IAAC St 93-03) have enjoyed introducing the Klamath community to several Interlochen alumni including Toyn Spellman-Diaz (IAAC 89) of Imani Winds, Anthea Kreston (IAAC 81, 85) of the Amelia Piano Trio, Bob Mintzer (IAAC 69-70) of the Yellowjackets, Kayo Miki (IAAC 88-90) of Quartet San Francisco, and pianist, William Chapman Nyaho (IAAC Fac 06-07).

James M. Sullivan (IAAC 92-93) recorded his most recent CD, When Manatees Attack with the Brad Dutz Quartet. It was produced by Leaky Spleen Music BMI.

Jeff Thayer (IAAC 92-93) will direct the Music Academy of the West's new Orchestra Leadership Program for advanced string players. Jeff is the concertmaster for the San Diego Symphony.

Beth Bartley (IAAC 93, IAA 93-96) is a member of the band Ultrafine, which recently released their debut extended play album, RAN.

Kerin Black (IAAC 93, IAA 93-95) is a hornist with the Operettenhaus in Hamburg, Germany. They are preparing for the world premiere of a new musical, Ich war noch niemals in New York (I’ve never been to New York).

Jennifer Bowen (IAAC 93-94) is the creator, writer and character actress, “Sally” in the web-episode series Sad Sack Sally.

Lianne Grasso (IAAC 93-94, IAC St 96) married Dan Kamalic in July 2007. They live in Boston and Lianne performs in local professional opera and musical theatre. She also teaches voice and music directing at Riverside Theatre Works in Hyde Park, Mass.

Annie Savage (IAAC 93, IAA 93-94) teaches orchestra, private lessons and harp ensemble at McKinley Middle School in Iowa City, Iowa. She also performs on violin with rock bands, the Mayflies and the Awful Purdies.

Casey Stratton (IAAC 93-94) has held contracts with Rondor Music International and Sony Classical. Casey is now working as an independent musician and has released over 12 albums and frequently tours the U.S. He has lived in Los Angeles, Chicago and New York City and his record label, Sleeping Pill Music, is now based in Grand Rapids, Mich.

Sarah Swain (IAAC 93-95) earned her Master of Science in environmental studies from Antioch New England graduate school in May 2007. She is an instructor of advanced placement environmental science and biology at Virginia Episcopal School in Lynchburg, Va.

Nadia Björnlin (IAAC 94-96) is returning as the character, Chloe Lane in NBC’s Days of our Lives. In September 2007 she sang with her brothers Ulf (IAAC 94-96) and Jean-Paul (IAAC 94-96, IAA 98-00) at the Feast of San Gennaro in Hollywood, Calif. and later participated in the Days of our Lives “Adopt-a-Park” event for Green Week.

Will Brytspraak (IAAC 94-95, IAC St 98, 03) was featured in the February-March 2007 issue of Choral Director Magazine. Will is the choral director at Pebblebrook High School and Cobb County Center for Excellence in the Performing Arts in Mableton, Ga.

Allegro Ludwig Michael (IAAC 94-98, IAA 93-94) and husband Drew Michael announce the January 2008 birth of their first child, daughter Cadence. They live in Boulder, Colo.

Jennifer Fiola (IAAC 95-96, IAA St 95-97) and her partner Kynt appeared in the fall 2007 CBS series, The Amazing Race.

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Alexander Fiterstein (IAC 94-95, IAA 95-96) performed with the Jerusalem Quartet in December at the 92nd Street YMA New York.

Rod Hill (IAC 94-95, IAA 94-96) can be seen on television in numerous commercials, including ads for Ford, JC Penny, NY Lotto, Geek Squad and ESPN.

Lance Horne (IAC 94-95, IAA 94-96) is performing in Meow Meow in Sydney, Australia and Berlin, Germany and in Phenomenon in New York City. Lance also performed Weimar New York on Virgin Atlantic Flight #230 from New York City, N.Y. to San Francisco, Calif. in February 2008.

Aaron Jaffe (IP 94-04, IAC 01, IAA 05-08), a motion picture arts major, was awarded Panavision’s New Filmmaker Grant for his screenplay Trim, the story of a woman suffering from cancer and contemplating the implications of what may be her last haircut.

Adam Koch (IAC 94-00) graduated with honors from Carnegie Mellon University with a Bachelor’s of Fine Arts in scenic design. He was selected for the Andrew Carnegie Society scholars program and was awarded the National W. Oren Parker Award for excellence in scenic design and was invited to study as a part of the Kennedy Center’s Design Fellowship program. Select pieces of Adam’s work were also chosen to be included in the United States student exhibit portion of the 2007 Prague Quadrennial International Exhibit of Theatre Design.

Soyeon Lee (IAC 94-97, IAC St 97) performed a solo benefit eco-concert at Carnegie Hall in February titled “Reinvented,” featuring works that were reused, transcribed, or wholly revisited. The concert benefited inner-city music programs and Lee wore a gown by designer Nina Valenti fashioned from recycled drink pouches gathered by students from schools across America.

Thom Pease (IAC St 94, IAC St 96-97) is a cataloger for the new Library of Congress National Audio-Visual Center for Conservation in Culpeper, Va.

Anne Winfree (IAC 94-97) danced in the Los Angeles Opera production of Don Giovanni and in the Orange County, Calif. production of Glory of Christmas.

Angela Caviness (IAC St 95, IAC St 01-02, IAO Board) is an associate band director at Lamar High School in Arlington, Texas, where she conducts the Symphonic Band, co-directs the Viking Marching Band, teaches Advanced Placement Music Theory, directs the color guard, and assists with all other ensembles.

Daniel Flanagan (IAA 95-97) has been appointed acting concertmaster of the Sacramento Philharmonic Orchestra and the Sacramento Opera.

Amanda (Novak) Gaylord (IAA 95-98) and her husband Shawn are the parents of a daughter, Althea Jayne born in November 2007. The family lives in Copemish, Mich.

Michael Israellevitch (IAC 95), Samuel Hyken (IAC 95-98), Jeremy Blanden (IAC 96, IAA 97-98), Katherine Bormann (IAC 96-97, IAA 98-00), Ingrid Hagan (IAA 98-00, 02) and Nicole Abbiss (IAA 99-01, IAA 01-03) are members of the New World Symphony’s three year fellowship program.

Ieva Jukubaviute (IAC 95, IAA 95-96, IAC St 96) performs with the American Modern Ensemble and annually at international music festivals including Marlboro, Ravinia, Bard, Prussia Cove in England, and Festival de la musique de chambre at La Lointaine in France, and most recently at the Schleswig-Holstein Festival in Germany. Ieva is a 2006 Borletti-Buitoni Trust Fellowship winner.

Jonathan Kennell (IAC 95-96, IAC St 99-00) is a senior software engineer with Google in New York, NY. See page 19.

Sarah Schram (IAC 95-97) performs on oboe and Blair McMillen (IAC 83-84, IAA 84-88) performs on piano with the American Modern Ensemble under the direction of Robert Paterson (IAA 83-84).

Sydney Skybetter (IAC 95-98, IAA 99-00, St 01-01) received degrees from Columbia and New York Universities. He is a dancer, choreographer and associate producer with Dancenow-NYC. Sydney has presented his choreography at the Dance Theater Workshop in New York City where he will share a season in July 2008. www.skybetter.org

Alexandra Silber (IAA 95-98, IAA 99-01, St 01-02) was cast as Julie Jordan in the London revival of Carousel. Rehearsals begin in August 2008. She visited the Arts Academy in March 2008 along with Michael (Moore) Arden (IAA 99-01, IAA 99, IAC St 01) and Dane Laffrey (IAA 99-01, IAC St 01). They worked with theatre students and held panel discussions.

Jason Squinobal (IAA 95-97) and Lauren Davitt (IAA 95-99) have been married since 2004 and welcomed their first child, Mia Kim Squinobal in February 2008. Jason is currently working on his Ph.D. in ethnomusicology at the University of Pittsburgh. Lauren is a physical therapist in the Pittsburgh area.

W. Lee Vinson (IAC 95-96) was named section percussionist with the Boston Symphony Orchestra in March 2007.

Marlin Willford (IAC St 95-96, IAC St 01-03) has been touring the U.S. and Europe performing with various opera companies. He is currently living in New York City.

Holly Bonino Besaw (IAA 96-97, IAC St 96-97) performed on viola with acclaimed vocalist Celine Dion at a private engagement in Las Vegas in February 2008.

Jin-Shan Dai (IAA 96-98, IAC 98) has completed his fourth season with the Toronto Symphony Orchestra and will continue as section violinist with the orchestra.

Mike Gioulakis (IAA 96-00, IAA 00-01) has been in filmmography and cinematography in a variety of production and post-production capacities. His credits include The Missing Person, Next Day Air, Somewhere in the City, and The Book of Caleb. www.mikegd.com

Ricky Hinds (IAA 96-97, IAA 97-00) is the associate choreographer for the U.S. and U.K. tours of Disney’s High School Musical.

Dylan Johnson (IAC 96) teaches English in China.

Alyesha Ma (AS 96-97, IAA 97-98) is currently pursuing her Ph.D. through Oakland University. She graduated from Eastern Michigan University with a bachelor’s degree in computer science and mathematics. She then attended Oakland University for her master’s degree in computer science. It was during her graduate work that Alyesha began to combine her love for science and art as she worked with digital imaging. Her work has potential application in the interpretation of satellite and space imagery.

Nathanael May (IAC St 96-97) is a doctoral student at Kansas University and founded the Cortona Contemporary Music Festival in 2005. The festival has moved to Pavia, Italy. Now called Soundscape, the festival promotes the exchange of new music, ideas, and culture between musicians of tomorrow’s generation. www.soundscape-pavia.com

Stephen Murray (IAC 96-98) is the director and artistic director of the Promethean Theatre Ensemble. Nicole Hand (IAC 00) is an ensemble member. www.prometheantheatre.org

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Sara (Kleinsasser) Tan (lAC 96-98) is the program coordinator for the Ross Leadership Initiative at the University of Michigan Stephen M. Ross School of Business, where her husband Kevin is working on his master's in business administration.

Megan (Cole) Urban (lAC 96-98, IAA 97-00) married Mitch Urban in August 2007 in Anchorage Alaska. She will graduate from Alaska Pacific University with a master's in outdoor and environmental education in April 2008.

Nicole Young (lAC 96) earned her master's in theatre management designer or assistant from Wayne State University. She is the program coordinator at the University of Michigan from Wayne State University. She will graduate from Alaska Pacific University with a master's in outdoor and environmental education in April 2008.

Eleanor Campisano (lAC 97, 00-01) is a senior at Harvard University majoring in comparative religion. She was the lighting designer or assistant lighting designer for three dramatic productions. She performs with the Radcliffe Pitches and the Radcliffe Choral Society.

James Christensen (ICCA 97, 00-04) is the author of the String Players Guide to Chamber Music, which was positively reviewed by many of the ICCA adult chamber music faculty members. www.opencourtbooks.com

Angela Duncan (lAC St 97-02, IAA St 98-02, IAO Board) is a Ph.D. candidate in educational leadership with an emphasis on private school law at Pennsylvania State University. She serves as the managing editor of the Values and Ethics in Educational Administration Journal and works for Dr. William L. Boyd (lAC St 57, 61-present).

Emily Heugatter-Mathias (lAC 97-99) is a professor of acting and directing at Centenary College in Shreveport, La. Previously, she and her husband Vince Mathias lived in Chicago, where Emily received her master's in acting from DePaul University and worked professionally as an actor.

Laurice Lanier (lAC 97) performs mezzo-soprano with the production of "3 Mo' Divas." Laurice will be performing at the Denver Center Theatre Company from May to June 2008. www.laurielanier.com

Yana Reznik (lAC 97-98, IAA 97-99, IAC St 99) performs as a soloist with orchestras and chamber ensembles throughout the United States. She is the music director and founder of the Southern California Brahms Festival and also a choir director and organist. www.socalbrahms.com

Gwyn Sawiszka (lAC 97-99) was promoted to development associate at the American Pianists Association in Indianapolis, Ind.

Andrew Sords (lAC 97-98, 00) graduated from the Cleveland Institute of Music and will continue toward an artist diploma at Southern Methodist University. He has performed with the Carson City Symphony in Nevada, the Balcones Chamber Orchestra in Austin, Texas, the Rappahannock Pops Orchestra in Spotsylvania, Va. and the Kent State Recital Series in Kent, Ohio.

Tony Trucks (lAC 97, IAA 98-99) appeared in the CW television series All Of Us as well as the Warner Brothers production of Music and Lyrics.

Michael Wayne (lAC 97, IAA 97-99) has recently been appointed to second clarinet for the Boston Symphony Orchestra. He will soon depart his post as principal clarinet of the Kansas City Symphony.

Brendan Conway (lAC 98) won first prize in the 2007 Schlem International Piano Competition hosted in Voels am Schlem, Italy.

Ben Walker Davis (lAC 98, IAA 99-00) performed as Bert Cates in the Broadway production of Inherit the Wind and as the young man in Will Frear's film All Saints Days.

Adam Dotson (lAC 98-02) is a euphonium player in the Boston area and performs with the Greek brass band Poladactolos Orchestra as well as the Haitian band Nakawoot.

Sarah Von der Hoff (lAC St 98-99) earned a doctorate in clinical psychology from the College of Health Sciences of Midwestern University in Downers Grove, Ill.

Stephen Zielinski (lAC 98) was a soloist with New York's Chelsea Symphony in April. He played Aaron Copland's Clarinet Concerto.

Michael (Moore) Arden (IAA 99 - 01, IAC 99, IAC St 01) sang with Barbara Streisand during her September 2007 benefit and guest-starred on the ABC series Cashmere Mafia in February 2008. His character, Denis, was a fashion designer. Michael is also the assistant "Buddy" on the Fox series, The Return of Jezebel James, which premiered in March 2008. www.michaelarden.net

Victoria Bass (IAA 99-01) was soloist with the Great Lake Chamber Orchestra in January 2008. The group was conducted by Interlochen Arts Academy Orchestra conductor Matthew Hazelwood (IAA Fac 93-present, IAC Fac 94-97, 05). Victoria performed Saint-Saens Cello Concerto no. 1 in A Minor. She is currently pursuing her master's degree at The Juilliard School.

Michael Block (lAC 99) performed with Mark O'Connor as a member of his Appalachian Waltz Trio at the Harvard Club in New York City in February 2008.

Christopher Gaudi (IAA 99-01) is principal oboe for the San Diego Symphony.

Anna Hochhalter (IAA 99-02) is a public arts coordinator for the City of Urbana in Illinois and an environmental education public programs leader with the Urbana Park District. She graduated from Northland College in Wisconsin, with a bachelor's in environmental studies and took a position with the Sigurd Olson Environmental Institute where she works in land stewardship. Anne said her experience at Interlochen nurtured her critical and creative thinking abilities and encouraged her to tackle the many quandaries of environmental science, sustainability, and social change.
Adam Immerwahr (IAA 99-01, IAC St 01-06), Julie Jesneck (IAA 97-99) and Michael McMillan (IAA 95-98, IAC St 00) visited the Arts Academy in November 2007 to lead discussions on auditioning and choosing a theatre training program.

Dane Laffrey (IAA 99-01, IAC St 01) studied at the National Institute of Dramatic Art in Australia and resided in Sydney through the end of 2006. He won the 2006 Sydney Theatre Awards nomination for “Best Scenic Design” for Some Explicit Polaroids. His U.S. credits for 2007 include: production design for The Hour We Knew Nothing of Each Other at Robert Wilson’s Watermill Center, costume design for Henry V and Blood & Roses. Dane serves as resident production designer for The Chase Brock Experience whose 2007 projects included the company’s debut concert and fall concert at Dance New Amsterdam in New York City, Solstice in Times Square and the Fire Island Dance Festival.

Shannon Sutherland (IAA 99-02) performs stand-up comedy regularly at the Broadway Comedy Club and New York Comedy Club. She can also be heard on Sirius Satellite Radio’s Maxim Channel and has made appearances on The Daily Show with Jon Stewart.

Ashley Smith (IAAC St 00-04 IAA St 03-05) is the manager of the Cleveland Youth Orchestra and a member of education department for the Cleveland Orchestra.

Caitlin Marie Anderson-Patterson (IAAC 02 IAC 02-05, IAA St 07) sang the national anthem with the University of Texas chamber ensemble for the Feb 21, 2008 Obama-Clinton debate at the Austin Campus of the University of Texas.

Lesley Garrison (IAAC 02; IAC 02-03) will appear in the upcoming Mark Morris Dance Group production of Romeo and Juliet, On Motifs of Shakespeare. The production will premiere in New York in July 2008, followed by a world tour. Lesley will also appear with Mark Morris Dance Group in performances of L’Allegro, il Penseroso ed il Moderato in Seattle in May 2008. Lesley is a 2007 honors graduate of the Conservatory of Dance from the State University of New York at Purchase where she received the Faculty Award for modern dance.

Motif key to abbreviations

A5: All-State Division
IAA: Interlochen Arts Academy
IAA Fac: Academy faculty
IAA St: Academy or year-round staff
IAS: Interlochen Arts Camp, including National Music Camp
IAC Fac: Camp faculty
IAC St: Camp staff
U: University Division

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Jennifer Panhorst (IAAC 00, IAC St 02-07) received a master’s in social work from the University of Nevada Reno in May 2007. She runs a support group for at-risk gay, lesbian, bisexual and transgender teens. Jennifer also works as part of a research team studying gender identity development in transgender people.

Sander Schiller (IAAC 00-03) is the principal trombonist with the El Paso Symphony in Texas. Sander is also a member of the New Mexico State University faculty Brass Quintet and freelancers in the Southwest and in upper Mexico.

Rachel Sugar (IAAC 02-03) is a living and arts columnist with the Swarthmore College online student newspaper, The Phoenix. Rachel also wrote and performed a solo performance piece titled Mad Girl’s Love Song at the Frear Theatre at Swarthmore College in October 2007.

Stasi Schaeffer (IAAC St 03-04) directed the Bay City Players fall 2007 production of Anatomy of a Murder in Bay City, Mich. She recently moved to New York City to pursue a career in theatre.

Deborah Gold (IAAC 04-07) won first prize in the New Jersey Music Teachers National Association (MTNA) Student Composition Competition for her composition Fugue for Reed Ensemble. The piece was performed at the New Jersey MTNA Convention in Princeton N.J. in November 2007.

Christian Ortiz Tremer (IAAC 05-06) will tour with the European touring company of West Side Story.

Clayton Penrose-Whitmore (IAAC 05-06) was named one of the 2008 Sphinx Competition semi-finalists. Other semi-finalists included Jannina Barefield (IAAC 91-93) and Hannah Ross (IAAC 02-03).

Sarah Carter (IAAC 06-07, IAC St 07) is a trumpet performance major at Western Michigan University where she is a member of the Horizons Brass Quintet.
Jeffrey Cobb (IAC St 06-07) is the director of the Cherry Capital Chorus, a men’s barbershop group in Traverse City, Mich. Jeff is also director of music at Central United Methodist Church and music director of Miracle Productions.

Trevor Gass (IAC St 06) is the manager of Fan Photography for the Colorado Rockies Baseball team in Denver, Colo.

Olivia Harris (IAC 06) performed as “Sarah Brown” in a community theatre production of Guys and Dolls in Dallas.

Morgan Milano (IAC 06) danced in the Kings Island, Ohio productions of Twistin’ to the ‘60s and Dead Awakenings.

Molly Rife (IAC 06) was a co-winner of the 2006 Tucson Symphony Orchestra Young Artist Competition.

Ariela Bohrod (IAC 07) was the winner of the 2007 Madison Symphony Orchestra Fall Youth Concerto Competition in Madison, Wis. She performed the first movement from Mozart’s Piano Concerto No. 20 with the orchestra under the direction of John DeMain.

Trevor Mislay (IAC 07) was a vocal soloist at the fourth Annual Youth Assembly at the United Nations in August 2007 and will be attending Interlochen Arts Academy in fall 2008.

Zachary Thomas (IAC 07) and Albert Chen (IAC AS 06) performed with the Detroit Symphony Civic Orchestra in March 2007.

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A Final Glance
Coming in the next Crescendo

This spring, Jeffrey Kimpton, president of Interlochen Center for the Arts, traveled to China, accompanied by the director of music, Michael Albaugh and the director of theatre, David Montee. They were invited guests of the Shanghai Conservatory. In addition to getting a closer look at one of China’s leading arts institutions, they also laid foundations for future collaborations. See the next issue of Crescendo for more about this new opportunity.
In Memoriam

Melvin "Mel" Larimer

Larimer performed and taught with sheer joy.

Longtime camp faculty member and camp alumnus Melvin S. "Mel" Larimer (AS 47, UM 58, IAC staff 62, IAC faculty 62-93) passed away on March 27 in Traverse City. His commitment to music extended throughout the region and the entire state of Michigan.

Mel taught in the Traverse City schools from 1962 to 1970 and frequently sought to build connections between Interlochen and the surrounding community. In 1976, Larimer returned to his alma mater, Albion College, where he directed the choir for more than 20 years. Even after retirement, Mel remained musically active, conducting choirs at area churches.

At Interlochen he worked with the high school choir and vocal ensembles, the Festival Choir, and the high school operetta, which he led for 15 summers. He received the Bravo Award from the Interlochen Alumni Organization in 1993. Those who performed and learned with Mel remember him as someone with an infectious enthusiasm and love for music.

Miriam C. Luby

(IAC Staff 56-59) passed away on April 8, 2008 in North Carolina. She is survived by her husband Dr. Robert (Bob) Luby (IAC St 57-62, 83-03, IAA Fac and St 83-03), daughter Ellen Luby (IAC 56-59, 61-62, IAC Fac 00-03), son Richard Luby (IAC 56-57) and daughter-in-law Susan Luby, and grandson Nicholas Luby (IAC 01-03). Miriam was assistant director in the High School Girls division during her summers at Interlochen Arts Camp.

Share your news and accomplishments with others.

You can submit information three ways:

Visit: www.interlochen.org/alumni, where you'll find an online form.

E-mail: Alumni@interlochen.org

Write: Alumni Office / Interlochen Center for the Arts, PO Box 199 / Interlochen, MI 49643-0199

Bruce Jorge Ammerman (IAC 59-60, 62) of Bethesda, Md. on August 7, 07.

Allie Louise Ritter Jensen (IAC 65-68, 70) of Columbus, Ohio on October 31, 07.

Oliver Eliot Rodgers (IAC 31) of Princeton, N.J. on August 1, 07.

David Allan Satchell (AS 62, UM 63) of Manitowoc, Wis. on November 7, 07.

Roy D. Taghon (AS 82) of Empire, Mich. on January 20, 08.
Named Scholarships Change Lives
By Diane L. Dupuis

Endowed Scholarships
Some donors choose to establish endowed scholarships, which means that the gift is invested and only a designated portion of the investment’s earnings are expended for scholarships. Since the endowment principal is never spent, a gift to the endowment is a permanent investment in the Interlochen mission. This makes endowment giving particularly satisfying for donors who believe in perpetuating Interlochen’s efforts to develop young artists, promote the arts and transform lives. Making a gift to endowment is a way to ensure a permanent legacy in the arts.

Annual Scholarships
Other donors prefer to create a named annual scholarship, which provides funds that are instantly available. An annual scholarship becomes part of the Interlochen Fund, which is dedicated to helping students. Rather than being invested, the scholarship’s funds are expended as soon as eligible recipients are identified. This type of scholarship, according to Interlochen’s Vice President for Advancement, Eric Snoek, lets donors directly affect the lives of students. Snoek explained that annual scholarships “can connect donors and recipients in a way that is present and immediate.”

A sampling of new named scholarships

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<th>Fund Name</th>
<th>Donor</th>
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<tr>
<td>Bob Annis Endowed Scholarship</td>
<td>R. B. Annis Educational Foundation</td>
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<td>Boggess Family Foundation</td>
<td>The Boggess Family Foundation</td>
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<tr>
<td>Ellen Case Memorial Award</td>
<td>CASEFVE Foundation</td>
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<td>Allen B. Cutting Scholarship</td>
<td>The Allen B. Cutting Foundation</td>
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<td>Peter Erskine Annual Academy Award</td>
<td>Peter Erskine</td>
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<td>Susan Leigh Foster Scholarship in Dance</td>
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<td>Margaret Scheule Haegg Endowed Scholarship</td>
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<td>Donald Johanos Endowed Camp Scholarship</td>
<td>Johanos Family and others</td>
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<tr>
<td>Paul and Lois Jordan Endowed Scholarship</td>
<td>Dr. and Mrs. Paul H. Jordan, Jr.</td>
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<tr>
<td>Kline Family Annual Scholarship</td>
<td>Kline Family Foundation</td>
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<tr>
<td>William and Joan Larson Annual Award</td>
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<tr>
<td>Lockwood Kuroczko Family Scholarship</td>
<td>Linda Lockwood</td>
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<tr>
<td>Kelly Muzzi Memorial Scholarship</td>
<td>Andrea Thorne, Dennis Muzzi, and the Burdick-Thorne Foundation</td>
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<tr>
<td>Ronald N. Nawrocki Annual Camp Award</td>
<td>Ryszard and Patricia Nawrocki</td>
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<td>Donna V. Neal Scholarship</td>
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<td>Clara Noyes Endowed Academy Scholarship</td>
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<td>Aidan Silverton Camp Scholarship</td>
<td>Craig Silverton</td>
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<tr>
<td>Margaret Tyler Vial Endowed Scholarship</td>
<td>Elizabeth Upton</td>
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Excerpts of thank-you letters from scholarship recipients to donors

“I want to thank you for your generosity and commitment to Interlochen’s artistic objectives. Simply put, I could not attend Interlochen Arts Academy without your financial support. Words cannot express how deeply Interlochen has affected my life in just three short months. My time here has given me a second family. The staff members are incredible, but my fellow students are my support system. After a couple of years struggling to find a niche in the schools back home, I have found the place where I truly belong. Each passing day fills me with an almost euphoric feeling of absolute freedom to pursue my passion for opera and vocal performance, and to be accepted and loved for that passion. Please accept my sincerest gratitude for providing my scholarship. My pledge to you is that I shall strive every day to grow, learn and train in a manner to bring honor to this scholarship.”

“Even though they knew that if I didn’t receive a scholarship they could not send me to camp, my parents still let me shoot for the stars. But it’s not only my parents who are willing to let me follow my dreams; it is the kind people like you who create scholarships. Without your help, I would not have the chance to experience the wonderful musical haven at Interlochen. I will always, forever, remember the time that I got to spend at Interlochen and the people who supported me on my musical journey. Thank you!”
"During my first year as a student at the Academy I was completely reshaped. I gained the discipline that is required of serious musicians, I made friends that I will never forget, and perhaps most important, I have learned how to take care of myself. Without Interlochen, I would not be the person that I am now, and I am certain I could not become the person that I desire to be. Were it not for your generous scholarship, none of this transformation would be possible. Without you, Interlochen would not be a part of my life. Though we have never met, you have been among the most important people in my life. Thank you for your generosity—you have granted me the opportunity to be successful in my endeavors, both personal and professional."

"I would not be here if not for the scholarship I received this summer. I have never had as consistently amazing instruction in writing as I have here, and knowing that I want to pursue writing as a career, the teaching I've received here is something I greatly value. More than that, however, I have made long-lasting friends here. Thank you so much for the opportunity to spend a wonderful summer in one of the most inspiring places I have ever been."

"Thanks to your generous donation, I have been able to come to Interlochen for three weeks to dance. I have been dancing for eight years and I plan to pursue dance as a career. These weeks have taught me so much about dance and how I can improve my technique. Being at Interlochen has opened my eyes to a whole new world of opportunity and excitement. Friends, mentors, and memories are just a few of the things I owe to my experience here at camp. I was amazed to see how much I have grown as a dancer, learner, and person. I hope that one day I can be in a position to be as generous as you have been, and give another aspiring dancer the same chance I have had. Thank you so much!"

"Being given the chance to be in such a remarkable place that I could practically call my home is a gift—this has truly changed my life. I have had the chance to work with and alongside so many distinguished and talented students and faculty who share in the same passions as I do. The knowledge I have gained from those around me is something that I could never have gotten any place else. It is such a good feeling knowing that I am working with directors who have accomplished so much in their lives and are now giving all their time, energy, and focus to share their knowledge and experience with us. It is a joy being around so many talented people. I love that I get to meet so many new people from all over the world who have different backgrounds, and have experienced different things, and yet we can all come together in such a wonderful camp to live and grow with each other. This camp has helped me to be such a better person. I am always going to be thankful for this experience. This place is not just about the arts, it's about life. For that one reason, this young man will be forever grateful."

### Scholarship commitment at Interlochen

Interlochen awards scholarships based on three criteria:

- The enrollment needs of the Academy or the Camp
- The artistic and academic ability of the student
- The financial need of the family

Interlochen welcomes a broad cross-section of families who believe in their children and in their children's ability to succeed. The commitment of Interlochen to a diverse, talented and highly motivated student body translates into a dedication to helping all deserving students gain access to the Interlochen experience.

### Scholarship awards, 2006-08

**Camp 2006**

- Total scholarship awards: $1,016,552
- Campers with scholarships: 516
- Percentage of campers with scholarships: 24%
- Average Award: $1,970

**Camp 2007**

- Total scholarship awards: $1,104,543
- Campers with scholarships: 571
- Campers with scholarships: 24%
- Average Award: $1,934

**Academy 2006-07**

- Total scholarship awards: $5,360,075.00
- Students with scholarships: 326
- Percentage of students with scholarships: 69%
- Average Award: $16,442

**Academy 2007-08**

- Total scholarship awards: $5,413,085
- Students with scholarships: 332
- Percentage of students with scholarships: 69%
- Average Award: $16,304

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**Projected Scholarship Goals for Interlochen, 2008-11**

<table>
<thead>
<tr>
<th>Scholarship Category</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operations</td>
<td>$3,538,509</td>
<td>$3,872,917</td>
<td>$4,203,651</td>
<td>$4,581,201</td>
</tr>
<tr>
<td>Interlochen Fund</td>
<td>2,159,000</td>
<td>2,300,000</td>
<td>2,369,000</td>
<td>2,440,070</td>
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<tr>
<td>Earnings</td>
<td>752,491</td>
<td>793,664</td>
<td>800,000</td>
<td>841,998</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>6,450,000</strong></td>
<td><strong>6,966,581</strong></td>
<td><strong>7,372,651</strong></td>
<td><strong>7,863,269</strong></td>
</tr>
</tbody>
</table>

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www.interlochen.org

49
ADULT ENRICHMENT PROGRAMS

Interlochen College of Creative Arts provides a lifetime of enrichment, creativity and personal growth through workshops and classes in a variety of arts disciplines. Adults of all ages and skill levels create, perform and learn from a faculty of accomplished artists and performers.

ORGAN SEMINAR FOR THE NEW ORGANIST
June 3 – 7

BAND INSTRUMENT REPAIR WORKSHOP
July 15 – 16

EARLY MUSIC WORKSHOP
June 8 – 13

SCREENWRITING WORKSHOP
August 5 – 10

DIGITAL PHOTOGRAPHY WORKSHOP
June 11 – 13

ADULT BAND CAMP
August 5 – 10

WRITERS INTENSIVE
June 16 – 19

ADULT CHAMBER MUSIC CAMP
August 13 – 19

THEATRE WORKSHOP FOR EDUCATORS
June 26 – 28

GUITAR FESTIVAL WORKSHOP
August 21 – 23

PLEIN AIRE PAINTING WORKSHOP
July 8 – 12

For more information, visit www.interlochen.org/college or call 231.276.7387

ADULT CHAMBER MUSIC CAMP
August 13 – 19

Dates of Note

ACADEMY
May 24 Commencement
September 9 Fall semester begins

INTERLOCHEN PRESENTS
June 26 – 29 Interlochen Shakespeare Festival, "Twelfth Night"
July 3 – 6 Interlochen Shakespeare Festival, "Twelfth Night"
July 6 World Youth Symphony Orchestra with Olga Kern
July 8 Interlochen "Collage"
July 20 World Youth Symphony Orchestra with Sumi Jo
July 31 – Aug 3 "Guys and Dolls" High School Musical Theatre
For complete schedule visit tickets.interlochen.org

CAMP
Feb. 1 Priority application date
June 21 81st season of Interlochen Arts Camp begins

REUNIONS
July 25-27 Summer Alumni Weekend
October 3–5 Academy Fall Reunion 2008
Classes of '76-'78 and '77 – '79
April 17-19 Academy Spring Reunion 2009
Classes of '69 and '84
A celebration of the new Herbert H. and
Barbara C. Dow Center for Visual Arts
All Visual Arts Alumni

For all the latest news and events, click on "Performance Calendars" at www.interlochen.org.