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CONTRIBUTORS:
Laura Danielson
Gary L. Gatzke
Steve Hayden
Christopher Hintz
Jeffrey S. Kimpton
Steve McBride
Kathy Perez
Kristen Talaga

DESIGN: Michelle Hunt
EDITOR: Christopher Hintz

Send correspondence and change of address to:
Crescendo
Interlochen Center for the Arts
PO Box 199
Interlochen, MI 49643-0199

Or contact:
alumni@interlochen.org
231.276.7200
www.interlochen.org

Letters to the editor:
crescendo@interlochen.org
or Attn: Crescendo Editor
Interlochen Center for the Arts
P.O. Box 199
Interlochen, MI 49643

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Submit your thoughts, story ideas and comments to Crescendo.
crescendo@interlochen.org or Attn: Crescendo Editor
Interlochen Center for the Arts
P.O. Box 199
Interlochen, MI 49643
Evolving Interlochen
A Message from the chairman of the Interlochen Board of Trustees

Dear Friends of Interlochen,

Normally this space is reserved for a letter from President Jeffrey Kimpton. However, since this issue of Crescendo contains an interview with Mr. Kimpton, I will write the welcome and set the stage for what I think you will find to be a fascinating read.

Five years ago the Interlochen Board of Trustees sought new leadership to help us grow into the 21st century. Today, five years later, we are at an extraordinary time in the life of the institution we all love. From program revitalization to new disciplines, financial health and stability to facilities construction, historic preservation to campus improvements, technology to awards and achievements, Interlochen is prepared to meet the future because so many of us were inspired to exhibit individual acts of leadership that have taken Interlochen to new heights. The trustees are grateful for the tremendous support and commitment demonstrated by Jeff and so many others throughout the last half decade.

The past five years have been an important part of the process of evolutionary change for Interlochen, an evolution that all institutions go through in their lives. I suspect that readers who have connections to other arts organizations will recognize that Interlochen is confronting many of the same challenges and questions as other arts organizations around the world. In this issue, you will begin to see how the changes we have undertaken in the last five years will serve as the foundation for Interlochen 2020. This is a bold initiative that builds on the achievements of the past 81 years, our core values, and our core audiences, and will take Interlochen into the world of virtual communications and engagement, partnerships and collaborations. As this initiative unfolds over the next three years, we will put forth great effort to connect our campus in the woods to each of you around the globe.

As a board of trustees we celebrate where we are today and relish the prospect of a bright and vital future. We thank you for helping us get to this point, for your enduring support of this remarkable institution, and for embracing our vision for the future.

Sincerely,

Steve Hayden
Chairman, Board of Trustees, Interlochen Center for the Arts
Vice Chairman, Ogilvy & Mather Worldwide
New York City
Spotlight on Camp 2008

Four-time Grammy-winner Jams with Students

“It was pretty much the best night of my life,” said sophomore, Zach Dawson of his jam session with Grammy-winning artist, Dr. John. Dawson and fellow Interlochen Arts Camp percussionist, Alan “Kwesi” Phillips, both of Washington, D.C., took the stage at Kresge auditorium after responding to an impromptu invitation from the band. Dr. John performed with jazz singer, Madeleine Peyroux as part of the Interlochen Presents 2008 Summer Arts Festival.

Olga Kern Performs with WYSO

For the fourth summer, Interlochen welcomed Olga Kern to the campus as part of Interlochen Presents: 2008 Summer Arts Festival. The Russian virtuoso and Van Cliburn International Piano Competition gold medalist performed Rachmaninoff’s passionate “Concerto No. 2” with the World Youth Symphony Orchestra on the Kresge stage. She also gave a solo performance of Scarlatti’s Sonata in A major in Corson Auditorium that was recorded and aired on American Public Media’s Performance Today.

You can hear Performance Today weeknights at 8 p.m. on IPR Music Radio, 88.5, 88.7 and 100.9 FM or streamed online at www.interlochen.org/ipr.

A Musical Gift from a Master

This summer, Interlochen’s World Youth Wind Symphony performed Cheetah by Karel Husa, the Czech-born Pulitzer Prize-winning composer and conductor. When Husa learned of this Interlochen performance, he promptly gathered eighteen scores of his other works and mailed them to Interlochen as a donation to the Frederick and Elizabeth Ludwig Fennell Music Library to round out Interlochen’s Husa collection.
ABOVE: A high school visual artist paints outside the Giddings Concourse.
LEFT: Intermediate girls fly their red socks at the First Gathering.

ABOVE: WYSO performs on Kresge stage at Collage.
BELLOW: The high school performance of Guys and Dolls on the Corson stage.

ABOVE: Motion picture arts students prepare their camera to shoot outside the Bowl.
BELLOW: High school dancers rehearse in the dance building.

ABOVE: Student practices in one of the many practice huts.
LEFT: Campus Engineer, Ueli Binkert visits the construction site of the Herber H. and Barbara C. Dow Center for Visual Arts.

LEFT: Les Préludes at the close of camp.
RIGHT: Junior choir students perform.
Mary Mae Foundation Brings Five New Homes to Campus
Interlochen is the first recipient in a nationwide effort

For the first time in decades, new houses are being constructed on the Interlochen campus. As part of a nationwide effort to help independent boarding schools, the Mary Mae Foundation is building five new homes for use by faculty and staff.

Built from a design by the award-winning architect Marianne Cusato, the homes are energy efficient and make intelligent use of space, offering comfortable living on a relatively small footprint of 965 square feet. Each house has a detached garage and is designed to be barrier-free.

The private, charitable granting foundation was formed in 2002 by Marilyn Aberlich, Pat House and Jeanne Jessup. Its mission is to help high-achieving secondary schools attract, reward and retain teachers. The foundation has laid out plans to construct five new homes on twenty campuses around the country and Interlochen was chosen to be the first recipient.

“For students, one of the benefits of coming to Interlochen Arts Academy is being a part of a community of artists and educators,” explained Tim Wade, Interlochen’s vice president of student affairs. “Having more quality housing available will allow more faculty to live on our campus, where they can play a more active role in the life and education of our students.”

This fall, students in Academy Jazz Band savored the opportunity to learn from one of today’s greatest performers and educators as they participated in a clinic with Wynton Marsalis at the Wharton Center for Performing Arts at Michigan State University.
Introducing the Herbert H. and Barbara C. Dow Center for Visual Arts

Academy visual arts students moved in to their new 36,000 square-foot home this fall. The new center for visual arts houses specialized studio space for painting, drawing, photography, fiber arts, ceramics, print making and metal. With 1,700 square feet of new gallery space and 3,600 square feet of outdoor instructional space, the Herbert H. and Barbara C. Dow Center for Visual Arts is one of the finest facilities for high school visual arts students and a welcome addition to the Interlochen campus.

To see more photos visit www.interlochen.org/dowbuilding

Visual Arts Alumni Reunion

All visual arts alumni are invited to return to Interlochen for a reunion from April 17-19 to celebrate this milestone for the program. From March 7 to April 19, works from Interlochen alumni will be shown in the new gallery. Download a reunion registration form at www.interlochen.org/alumni
A National Performance  
Academy Students Appear on *From the Top*

Members of the Interlochen Arts Academy Chamber Orchestra traveled to New York City to record a performance for Season 2 of *From the Top* at Carnegie Hall, the new television version of the popular public radio program. The television broadcast aired this fall on PBS. A video clip of their performance is available on the video page of the Interlochen website. The Interlochen website also includes a link to the full television episode on the *From the Top* website.

To view video clips from this performance visit: www.interlochen.org/academymedia

Five Interlochen Students Receive Jack Kent Cooke Scholarships

Clarinetist, Gabriel Campos Zamora of San Jose, Costa Rica (IAC 05-07, IAA 06-08)

Trombonist, Joseph Hudson, of Lexington, Ky. (IAC 07)

Harpist, Shelly Dye of Oklahoma City, Okla. (IAC 05-06, IAA 05-07)

Bassoonist, Noah Brown of Iowa City, Iowa (IAC 02-03, IAA 05-08)

Oboe major, Xuanbo Dong of China (IAC 09, IAA Senior)

Each year, the Jack Kent Cooke Young Artist Award program and *From the Top*, a popular public radio program, set out to identify and nurture talented young musicians whose lack of financial resources might impede their musical progress. Five Interlochen students have been selected as Jack Kent Cooke Young Artist Award recipients and received $10,000 to help them continue their music studies and assist with any music-related needs.
Exciting New Video Captures Camp Energy

In the early years of Camp, Joe Maddy used film and radio to make Interlochen a household name. Reels of film were mailed around the country and shown to young artists who were often captivated and inspired to make their way to the woods of northern Michigan. Over time, sending out reels of film became too expensive and the practice was discontinued. In recent years, however, advancements in web-based video have made it possible to put Interlochen into homes and classrooms around the country once again.

Throughout 2008, the communications office has partnered with Michigan-based Boardman Video Productions to produce a series of videos. “Many people are aware of Interlochen’s reputation – but they are still amazed when they actually see and hear what happens on campus,” said Steve Hoffman, director of marketing. “We expect that the videos will be eye-opening for anyone who is exploring Interlochen or the arts in general – and reaffirming for Interlochen’s alumni and supporters who want a closer look at the campus today.”

The videos feature clips of performances, student and faculty interviews and more. New videos will be posted throughout the year. Hoffman expects the project will be an ongoing one – and an increasingly important part of marketing and outreach efforts.

“As much as we love northern Michigan, Interlochen is not conveniently located,” said Hoffman. “We don’t have the luxury of reaching people when they just happen to drop by. We need to be proactive in putting ourselves out there in front of a new generation of artists – and these videos are a great way to do that.”

View clips online at www.interlochen.org.
Interlochen Welcomes New Conductor

Octavio Más-Arocas has joined the faculty of Interlochen Arts Academy and serves as conductor of the Academy orchestra. Originally from Spain, Más-Arocas has conducted throughout the United States and Europe and has extensive experience working with both professional and student orchestras including the National Youth Orchestra of Spain.

Más-Arocas was selected for the position at the Academy after an extensive search process that included national and international candidates. “We’re delighted to be working with Octavio,” said Jeffrey Kimpton, president of Interlochen Center for the Arts. “He brings a wealth of experience and talent to our program. And I know he is excited to join us as well.”

In his relatively short conducting career, Más-Arocas has compiled a long list of honors and accomplishments. This summer he was awarded the prestigious Hart prize for conducting by the American Academy of Conducting at Aspen. In 2007, he received the Thelma A. Robinson Award from the Conductor’s Guild. Más-Arocas was also a 2005 prize-winner in the European Conductor’s Competition. In the United States, he has conducted the Toledo Symphony Orchestra, the Spokane Symphony, the Kansas City Symphony and the Phoenix Symphony.

“I am looking forward to making music with these talented students and accomplishing great things. Music is my great passion and I want to inspire our students and our community with great performances.”

Más-Arocas earned his master’s degree in trumpet performance in Valencia, Spain and has played in a number of orchestras. He received his diploma in orchestra conducting from the Academia Musicale Pescarese in Pescarese, Italy. Following that, he pursued orchestra studies at Bard College where he received his second master’s degree. He is completing his doctorate in orchestra conducting at Bowling Green State University.

U.S. Senator Debbie Stabenow Visits Campus

United States Senator Debbie Stabenow of Michigan took time out of her busy schedule to visit Interlochen Center for the Arts during a recent trip to Northwest Michigan. Senator Stabenow is a strong supporter of the arts in Washington D.C. Stabenow and Kimpton toured the campus and discussed the importance of the arts and arts education. Jeffrey Kimpton also expressed his appreciation for her continued support of the arts.
Academy Alumna Premieres Award-Winning Play at Kennedy Center

This September at the Kennedy Center, VSA arts presented the world première of a play by Academy Alumna, Ariadne Baker-Dunn. She was selected as the winner of the 24th annual VSA arts Playwright Discovery Program for her play, “The Other Room.” The program invites students to write a one-act play about disability.

Baker-Dunn chose to address the subject of autism because she felt that many people focus on the behavioral anomalies of those with autism, without ever stopping to wonder how the person’s mind works.

A 2008 graduate of the theatre program at the Academy, Baker-Dunn is now a freshman at Fordham University in New York City, where she studies acting and playwriting.

There is Still “Magic in Music”
Alumni event saves historic film

When the Los Angeles Alumni Group decided to host a movie night, they had no idea they would end up saving a small piece of Interlochen history. Alumni from the Los Angeles area planned to watch There’s Magic in Music, the sentimental 1941 movie about a young burlesque singer who attends the National Music Camp at Interlochen.

The alumni group made arrangements to rent the one-of-a-kind 35mm print from Universal Studios and it was pulled from storage at the Universal vaults just one week before a fire consumed the 3.5 acre facility where the film had been stored. Though the negatives are all safe in another location, it is doubtful the film would have ever been reprinted.

Interlochen alumni regularly gather for events in LA, San Francisco, and New York and more groups are being organized. Visit www.interlochen.org/alumni

Kiku Collins (IAC 87-88, IAA 88-89) performs with Beyoncé Knowles and continues to sing and play trumpet with Michael Bolton. Her jazz album was on the Grammy list (until the final 5) for “Best Jazz Instrumental.” Kiku was on the cover of the Brass Herald in May 2008 and will have an article in the International Trumpet Guild in January 2009.

Alumna Lands High Profile Role

In August, Academy alumna Deirdre Skiles signed on for up to 24 episodes of the CBS soap opera, As the World Turns. She will play Danielle (Dani) Andropoulos, a forensics expert. After graduating from the Academy in 2003, the Detroit native attended Rutgers and studied theatre.

New CD features current and former bassoon faculty

Eric Stomberg (IAC Fac 01-present, IAA Fac 01-present, Bassoon Institute Fac 07-08), current instructor of bassoon at Interlochen, recently collaborated with two former Interlochen bassoon instructors to record an album featuring music by composer Victor Bruns. Joining Stomberg in this effort were George Sakakeeny (IAA Fac 91-95, IAC Fac 07, Bassoon Institute Fac 07, 08) and Barrick Stees (IAC 74-77, IAC Fac 93-97, IAA Fac 97-01). Bassoonist Jonathan Sherwin, of the Cleveland Orchestra and pianist Robert Koenig also performed on the album which is available through Azica records.
In September of 2003, Jeffrey Kimpton became the seventh president of Interlochen Center for the Arts. The next five years were marked by a rapid pace of change that included substantial capital improvements and the addition of new programs and new buildings. During the same five year period, Interlochen earned a number of high-profile honors including the National Medal of Arts and has enjoyed growing enrollments.

Chris Hintz, editor of Crescendo, recently sat down with President Kimpton to look at Interlochen’s last five years and consider its future.

CH: How would you describe your first five years at Interlochen?
JK: It’s been a whirlwind. In my first week, I received 900 e-mails from staff and alumni and it hasn’t slowed down since. Every day has been challenging. We recently had a consultant on campus who said that Interlochen was the most complex non-profit he had ever seen. I’m sure he’s right.

CH: What was it like to get started?
JK: The first 18 months were tough. We faced about ten “number one” priorities that needed immediate attention: declining brand recognition, inadequate communications technology, two protracted lawsuits and falling camp enrollments. All these problems were interconnected. And all needed to be solved at the same time.

CH: Were you surprised by these issues?
JK: It wasn’t a surprise because the trustees were very open and candid and gave me access to a huge amount of data and people as we got to know each other. They hid nothing, and I give them credit for that. They knew how important it was that we all took a clear look at the challenges we faced.

CH: Interlochen has many traditions and has often been reluctant to change. How difficult was it to make significant changes to the calendar, programs, curriculum—and others—so early in your tenure?
JK: It helped that these were not arbitrary moves on my part. We had tons of background research and surveys that told us we needed to look at the camp calendar and length of program, staffing size, curricular quality and enrollments. We needed to make changes to keep Interlochen healthy.

CH: Initially, there were some disagreements about the changes. The New York Times even wrote about them. What happened as a result of this high-profile coverage?
JK: To be honest, that article was the best thing that could have happened because the public saw that we were making some much-needed changes. After the article came out, we had a sharp increase in applications and donations. E-mail messages poured in from alumni and parents thanking us for doing something to move Interlochen ahead. By a count of at least ten to one, the feedback we received was positive. I still remember one of my quotes in the article—“Interlochen will not only survive these changes, we will thrive.” When I look around today, I’d say that prediction was an accurate one.

CH: What do you think are the most significant changes over the last five years?
JK: Perhaps the biggest change is that we are able to think about how we can make things better for the right reasons, rather than keep them the same because they have always been the same. Yes, we still embrace the many traditions that make Interlochen unique—but we can also let go of those few that might cause unintended long-term harm. Another significant change is our increased reliance on research and data to reassess our position and plan strategically for the
future. We’ve also taken huge leaps in our ability to communicate and reach out online. Our steadily improving web infrastructure will play a critical role in our outreach efforts in the next three years.

CH: Competition is something you often discuss. Who is Interlochen’s competition? Has it changed over the years?
JK: Of course we are in competition with other arts camps and arts schools and so on. But our competition is really much larger than that. There are hundreds of camps for all arts disciplines but there are also camps for every sport, for gifted students, SAT prep, technology and many others. For the Academy we compete with other arts boarding high schools but also local arts magnet schools, collegiate preparatory programs, community arts programs and public schools with strong arts. Our concerts and presentations compete with hometown festivals, casinos and even home media systems. Even the time that a person spends on the computer is competition for us.

There was a time when Interlochen didn’t have much competition – because it was the first of its kind. We should be proud of our history as a pioneering organization, but when today’s generation wants to decide what to do with their time and resources, they compare us with today’s options. We need to make sure we’re still the best choice for them.

CH: You frequently talk about moving “out of the woods” and “looking out.” What does this mean?
JK: Our competition is working hard to increase their visibility so we need to make what we do here more accessible to the many people who value the arts – but who have never been under the stately pines. We have already had some successes in taking Interlochen “out of the woods.” The impressive number of people visiting our website, downloading podcasts or streaming broadcasts from IPR tells us we’re headed in the right direction, but we need to do better. The trustees have adopted new strategic goals aimed at improving our off-campus presence – through web, virtual and distributed programs, partnerships and new kinds of engagement. To facilitate that, we’re investing heavily in technology. For example, we are now able to webcast directly from Corson Auditorium. We can send a lecture, seminar or concert “out of the woods” and to the people we need to reach. It is a new way of thinking and a new way to provide artistic leadership.

CH: Do you worry that emphasizing our “virtual” presence might hurt our core on-campus programs?
JK: No, not at all. In fact, I believe that we will actually create greater desire to be on-campus by strengthening our connections off-campus. The Metropolitan Opera digital broadcasts are a perfect example. By making high-quality performances more accessible to people around the country, the Met is reaching an entirely new core audience. As a result, they are raising revenue, raising awareness and seeing a significant increase in ticket sales for the “real thing” in New York City. We can’t ignore the fact that more and more people, especially younger generations, are forming strong opinions and relationships with organizations, ideas, movements and media through the web. We’re just using new channels to showcase Interlochen in new places and reach people who should be part of our core audience – students, parents, alumni, arts educators and advocates. (Learn more about the Metropolitan Opera’s digital broadcasts on page 19.)

CH: Is Interlochen technologically prepared to reach new audiences?
JK: We have been playing catch-up when it comes to technology. In the late 90s, when other institutions were building stronger communications and IT infrastructures, we underinvested. We fell behind on the most basic tools like e-mail and databases. We didn’t even have a website until 2002. It has taken five years of investment to catch up so we can actually do the online outreach we need to do.

CH: The campus has seen a remarkable transformation in a short period of time. What has changed and how did this come about?
JK: In 1993, the trustees adopted a campus master plan developed by the Boston-based firm Sasaki Associates. It was the genesis of the first capital campaign in the late 1990s, which helped bond $16 million and got us started with Harvey Theatre and improvements like road-paving, utilities, wiring
and renovations to residence halls, cabins and the Bowl. The gift of the Writing House in 2002 was an important moment for us because it inspired other donors to envision a new future for Interlochen. Soon, with their help, we were able to complete the new Bonisteel library complex, the second Harvey theatre expansion and other capital improvements. Outright gifts made other projects possible including the DeRoy Center for Motion Picture Arts, the John and Mary Melvin Arts Commons, Herbert H. and Barbara C. Dow Center for Visual Arts and the Upton-Murphy Chapel organ renovation.

As our financial position improved we were able to make significant improvements in landscaping, signage, roads, technology, a wireless system, summer faculty housing and Stone Hotel lodgings. A grant from the Mary Mae Foundation is providing five new year-round faculty homes (see story on page 4). We have improved our ability to cope with emergencies by installing a new alert system. Newly installed all-campus generators help get us through power outages - which are surprisingly frequent. It is exciting and humbling to see the level of support coming from so many people who value what Interlochen stands for in the arts and education.

CH: Many alumni probably remember Interlochen as a rustic place. Does Interlochen lose anything by changing and updating the campus?
JK: We still have plenty of areas on campus that are rustic – some might say primitive – and we've taken great care to preserve Interlochen's natural beauty. But when it comes to our educational facilities, our societal standards and expectations are very different than what they were 50 years ago – or even ten years ago. In almost every aspect of our lives – from school buildings and cars to the food we eat, our standards have changed. For example, I learned to drive in a 1954 Chevy two-door with bench seats, no radio, no air conditioning and a heater that barely worked. It didn't have some of the most basic safety features available in any newer car. I loved that car – but I wouldn't force future generations to drive it. In the face of so much progress, we can't look at our past and assume it is good enough for today. Students, parents and patrons of today have a right to measure us against other world-class organizations and we have an obligation to keep up with, or better yet, set today's standards.

CH: Occasionally you are asked whether we should spend less money on new buildings – and more for scholarships. How do you respond to that?
JK: The reality is we need both. We need great facilities to attract students and faculty today. We need scholarships to bring students here who have talent but need financial assistance. Even though it is not as visible as our construction projects, we've made great strides with our scholarships, too. During the last five years we have raised more than $15 million in new scholarship funds and we're still raising more. The Interlochen fund is a primary way we raise funds for financial aid. When I started, less than $500,000 of our annual scholarship awards came from endowment and now we're over $1.5 million – and we should be at $5 million. We have seen substantial progress in annual fund support and in family gifts or family foundation support of annual family scholarships. Donors have specific interests – some like to improve the campus and others want to provide scholarships. We have always worked to satisfy and honor the wishes of our donors.

CH: The Interlochen community has had five years to get to know you. How do you think you are seen now?
JK: I still have my critics – all presidents do – and I have learned that no matter how hard I listen, how much I try and balance new directions with traditions, people think I can do better. That’s part of being in this job. But I’ve also won many people over. Many who were skeptical five years ago now approve of what we have done. Change is never easy and we can’t wait until absolutely everyone agrees because then it would never happen. In the end, I have a responsibility to do what is best for the long-term vitality of Interlochen. The proof is in the results: higher enrollments, higher giving, more radio listeners and festival attendees, a vast increase in web traffic, better quality students, faculty and staff and high-achieving programs in every area.

CH: If you had to live the last five years over again, would you do anything differently?
JK: I might do some things differently, but I’m actually quite happy with where we are and what has been accomplished. Our trustees, faculty, staff, administration, students, alumni and donors have all worked very hard for Interlochen. If I could do it over again, I might try to get out on the pontoon boat a few more times in the summer and put a bigger dent in the pile of great books sitting by my favorite chair. There isn’t much time at Interlochen to relax.

There is more online. Learn about what worries President Kimpton at 3 a.m. and his response to other questions at www.interlochen.org/crescendo
In the last five years, Interlochen has made tremendous progress. Today, we’re much better prepared to thrive in a world where artists have many choices for education and enrichment. We all recognize, however, that the world will be a very different place in ten or twelve years and to remain a leader in the arts and arts education, we will need to anticipate and adapt to new realities.

It may sound like the distant future – but the year 2020 is only twelve years away. As you read this, the students of the Academy class of 2020 are first-graders and the intermediate campers of the summer of 2020 are learning to take their first steps. To make sure these future artists have access to the best possible opportunities, we need to plan now so we can build our capacities over the next decade.

Over the last year, we have enlisted the imaginations of Interlochen trustees, alumni, students, faculty and staff. Together, they have developed realistic concepts of what Interlochen might look like in the year 2020 – and how we might remain the leader in arts education and performance for decades to come. This story outlines just a few of the concepts that have emerged.
In some ways, 2020 is not that different from 2008. Young artists still rush to classes and rehearsals under a canopy of pines and oaks next to a shimmering lake. They attend concerts, plays, art exhibitions and recitals. Guests come to campus for concerts, dance recitals, plays, films, readings and gallery displays. News and music are still broadcast and adults still gather for courses, workshops, seminars and performance opportunities through Interlochen College of Creative Arts.

In 2020, the exceptional core programs that are on Interlochen's campus will be strengthened; there will be more financial aid available, greater diversity, expanded program offerings and a new music building among other facility improvements. But in 2020 not all Interlochen students and patrons are under the pines. Through high quality audio and video transmissions, several hundred students from around the world are able to participate in classes taught at Interlochen. No matter where they live, talented students have access to masterclasses taught by Interlochen faculty and guest artists. Some students participate in live classes but recordings of classes are also archived. Over time, this creates a vast repository of arts knowledge and information that can be accessed any time of day from Interlochen Public Media.

By the time students arrive at Interlochen in 2020, most have already participated in numerous classes through the web. Many students prepare for their auditions by watching classes online taught by their future teachers.

Performances of plays, dance recitals, musical theatre and music ensembles regularly reach millions of viewers and listeners. Alumni and Camp and Academy parents can now experience Interlochen performances for themselves. Masterclasses for arts educators held in London, New York, Shanghai and Los Angeles feature Interlochen students performing thousands of miles away. Visual art students narrate and hold discussions on their senior thesis displays with distinguished visual art alumni around the world.

Arts educators and arts leaders attend a series of seminars that are held on-campus and shared with thousands of participants around the world. A regular series of seminars on multiple topics for arts educators and arts leaders is held on the Interlochen campus each year, but several sessions are attended by a hundred more participants around the world.

Not only do the ranks of Interlochen alumni swell, but they become a more cohesive and active group. They continue their involvement with Interlochen by participating in classes and performances as guests and instructors. Online networking of alumni creates a powerful and motivated constituency that promotes arts and arts education in their own communities.

Recognized leaders in the arts form an Interlochen “think tank” that explores issues related to the arts including public education, arts funding and audience development. Their findings and research help strengthen local arts organizations in the U.S. and beyond.
The Planning

These may sound like far-fetched dreams – but the technology needed for implementing these ideas already exists, and many organizations are already experimenting with programs to link learners and audiences. And far from being arbitrary, these ideas were developed through the input of faculty, staff, alumni and current students at a series of “Scenario Planning” sessions held over the last year (see page 17). The board validated many of these concepts when they approved a new strategic plan in July of 2008. The plan will be implemented over the coming three years and will take us closer to making these ideas a reality.

“The previous strategic plan was adopted by the board in 2004 and helped us get to some important new places as an institution,” explained Interlochen board chairman Steve Hayden. In his role as the vice chairman of Ogilvy & Mather, the worldwide advertising and brand management company in New York City, Hayden works with some of the world’s best-known brands and understands how technology can shape an organization’s image and strengthen its connections with constituents. “Interlochen really invested in our technology infrastructure and our ability to communicate with our own community and the larger arts community as well,” said Hayen. “We’re ready to make the logical next step – having the tools and programs to meet the needs of the world’s arts community.”

In some ways the handwriting is on the wall. Sixty-five percent of our applicant pool for Camp and Academy say they learned about Interlochen online. Online applications were initiated just three years ago but now account for a majority of our camp applications. Online ticketing for arts festival events began in 2005 and by last summer 60 percent of ticket sales were online. More than 30 percent of camp students heard about Interlochen first on the web, up from just 10 percent four years ago.

“These figures confirm that our patrons today, and younger generations specifically, are connecting with us in new ways,” said Steve Hoffman, director of marketing at Interlochen. “In the past, we relied on print advertising and word-of-mouth but that isn’t enough anymore. Increasingly, parents, students and arts educators will seek out organizations that not only provide great arts experiences, but are accessible through the communication tools they prefer.”

From his work at Ogilvy & Mather, Steve Hayden is keenly aware of how our culture is being shaped by technology – and the price that organizations pay when they ignore these changes. “Over the last decade, we watched as print media ignored the web while others moved in to establish online news and information in their place,” said Hayden. “Eventually, print media realized they needed to

New Strategic Goals for Interlochen

These goals, approved by the Interlochen Board of Trustees, will lay the groundwork for future initiatives.

- Review, strengthen and redefine the core on-campus education and artistic programs (Camp, Academy, College of Creative Arts and Interlochen Presents).
- Continue the upgrade of campus facilities and infrastructure, creating a strategic asset leadership group to plan and manage ongoing campus renovations and maintenance, and allocate the resources as needed.
- Conceive, create and build a comprehensive and vital off-campus program using on-line, web and virtual experiences targeted to existing and new core audiences of all ages.
- Integrate the operations of artistic and educational planning and programming, presentations, broadcasting, media and communications into a comprehensive leadership team to produce content and experiences for audiences on-campus and worldwide.
- Complete the upgrade of the Interlochen IT network to full bandwidth, including the next generation website, live broadcasts, full motion streaming, Internet 2 and Web 2.0 programming to support off-campus programs and real-time communications.
- Transition Interlochen Public Radio (IPR) into Interlochen Public Media (IPM), providing a content production arm that fully supports and generates content.
- Plan, staff and implement a comprehensive campaign.
The Planning—continued

compete online – but only after they had become irrelevant to younger consumers. The mistake the print media made was forgetting that their core business was news and information, not printing presses. Interlochen’s core business is the arts, arts education and cultural information. Using new media to provide rich programming won’t replace our work on-campus but it will reinforce our core mission. And in the long run, I am quite sure it will bring more people to our campus.”

To implement these ideas, Interlochen will make significant new investments over the next three years. New camera systems and computers will allow us to capture and share on-campus workshops, performances, guest artists, adult education courses and special seminars. A new website will provide an ideal platform for sharing these classes and performances.

“We are such a content-rich organization,” explained Derek Kwan, director of Interlochen Presents. “There are more performances and concerts here than any one person could possibly attend. And compared to most places, the Grand Traverse Region has a relatively small audience. We are on the edge of taking those opportunities and sharing them. If an institution as respected and traditional as the Metropolitan Opera can turn the world of artistic and cultural engagement on its head with its digital broadcasts, then we must explore similar kinds of opportunities.”

Interlochen has always had a global scope. As we prepare for the next decade, it is important that we continue to take Interlochen “out of the woods” to remain the leader in arts education, performance and culture.
Scenario Planning
An intensive process that engaged the Interlochen community to create a flexible plan for the future

Over the last year, the process of imagining and planning our future has involved more than 350 members of the Interlochen community – alumni, parents, students and trustees. Part of the process included scenario-planning sessions led by the Global Business Network (GBN), a pioneer in helping organizations plan for the future. Through these sessions and survey research, hundreds of members of the Interlochen community shared their views on the future of the arts and how Interlochen could prosper.

Although participants expressed many divergent views, major points of consensus emerged. Nearly everyone agreed that Interlochen will always be measured by the strength of its on-campus programs, but participants also agreed that Interlochen’s success will also be determined by how well it engages people around the world, builds new partnerships, extends the reach of its programs and seeks greater artistic diversity through people and programming.

Through this process, participants developed a series of “scenarios” that were used to anticipate critically important trends that may exert great influence between now and 2020. While there are many complexities, four clear trends emerged:

- The role of institutions in content–delivery and engagement is shifting dramatically, as people who value and consume the arts look for new experiences both real and virtual, on-demand, alone or in groups, and in many locations.

- Communication technology is changing the focus of the arts with a greater emphasis on world arts and culture and the interdisciplinary relationships between the arts, humanities and sciences.

- The distribution of learning and experience is changing how and where people learn and consume the arts. Off campus experiences using the World Wide Web are becoming as important as on-campus experiences.

- The diversity of people and of the arts and culture in the world is becoming increasingly important to arts organizations.

What do those trends mean for Interlochen and its programs? The benefit of scenarios research is that it projects multiple futures; by looking down the road and comparing where Interlochen is today with what we might look like in the future, we can use a “gap analysis” to identify what to plan for, invest in and initiate to be competitive and relevant in 2020. The process is designed to help Interlochen maintain flexibility in how it approaches the ever-changing and competitive arts and cultural environment. Through scenario planning, we hope to know how to invest in programs and new initiatives that emerge over time, rather than developing a single, prescriptive strategic plan.
A New World for the Arts

New technology and business models bring new life to the arts

by Laura Danielson

The arts may not always look like they did 50 years ago and many worry about “keeping the arts alive.” But great art is thriving – in new ways. Arts organizations are innovating to attract new generations by presenting art in ways that appeal to them. Leading arts organizations recognize that it is no longer important how the arts are enjoyed – only that they are enjoyed. The increasing flexibility and success of these organizations in delivering great art is debunking a belief that is common even among many art-lovers – that timeless art is destined to be overrun by pop culture. Here are just a few examples of ways that the arts are being made available to new audiences.
The Metropolitan Opera Brings Live Opera Performance to the Silver Screen

In more than 800 cities around the globe, opera is now available in theatres through the Metropolitan Opera’s Live in HD series. The Met has been broadcasting live performances using high definition technology since 2006. Last year, more than 920,000 viewers watched great opera performances without binoculars and were treated to behind-the-scenes features like interviews with cast and crew.

The Met: Live in HD is just one example of an arts organization embracing technology to meet the needs of new audience members. This series makes consumption more convenient and financially affordable to many who may never have had the opportunity to see a great performance live.
A New World for the Arts

Appealing to new audiences

In Philadelphia, patrons have cocktails, socialize with friends and listen to live jazz at the Philadelphia Museum of Art’s “Art after 5,” advertised as “a stylish way to start your weekend.”

“Art after 5” is just one example of how arts organizations are responding to a new generation of non-traditional arts consumers by offering more than just a traditional concert or art gallery experience. Many art museums host programs similar to “Art after 5” and some symphonies, including Houston, St. Louis and Orlando, have social clubs aimed at attracting young adults. Members of these clubs enjoy perks like post-concert party invitations, cheaper tickets and friends to sit with during the performance.

To attract younger adults, the Detroit Symphony Orchestra offers $11 tickets to anyone under the age of 37. They have also explored new territory including performances of music from popular video games.

Satisfying a Younger Audience’s Need
For Information and Education

The Chicago Symphony Orchestra has created a series of concerts called Beyond the Score: Classical Music Exposed, which begin with a multimedia presentation of information about the piece, its composer, the time period and its context. After an intermission, the work is played completely for the newly-educated audience.

Younger audience members crave information, and arts organizations have noticed and responded. The San Diego Symphony plays a series of concerts called Symphony Exposed that are designed for those who are new to the symphony orchestra experience. They promise to give the “inside scoop” on well known pieces and composers. The Chicago Symphony Orchestra provides extensive program notes on their website about the “history and personality” behind the music, and the Milwaukee Art Museum has a series of video lectures about their art collections.
A Primer in Arts Online

iTunes:
Originally a basic media player available on Mac computers, the software added an online music store in 2003 and quickly expanded to include music videos, television shows, movies, audiobooks and podcasts. It has more than 8 million songs and 20,000 audiobooks available for purchase. In April 2008, Apple surpassed Wal-Mart to become the number one music retailer in the world. After only five years in existence, iTunes sold its five billionth song in the summer of 2008.

Social Networking:
A variety of websites provide services to help individuals and groups connect with each other. Popular examples include MySpace and Facebook, which allow users to connect with others who share their interests. Musicians and bands can create profiles that allow them to upload six songs for other users to hear. The Detroit Symphony Orchestra had more than 4200 “friends” at the time of writing. Classical Lounge, a social networking site founded by the Miro Quartet, connects lovers of classical music. Interlochen Center for the Arts has also put social networks to use. In a short period of time, Interlochen has connected with nearly 3,000 “fans” on its Facebook page.

Podcast:
Podcasts are audio or video recordings that can be downloaded to a computer or a digital audio player such as an iPod. The files can then be played or replayed at the user’s convenience. Many podcasts are available for free on websites or other services like iTunes or podcastalley.com, which contains more than 44,000 different podcasts. Many major arts organizations now offer podcast content. Podcasts from Interlochen Public Radio are available through iTunes.

YouTube:
A video sharing website where users can share and view video clips. More than 85 million videos are available on the site and Lee Gnomes of the Wall Street Journal estimated that in its first year, people watched a combined total of 9,305 years of video. Thousands have viewed videos posted on YouTube by Interlochen.

Get connected with Interlochen’s social network on Facebook or subscribe to Interlochen’s YouTube channel at: www.interlochen.org/artsonline

Finding a treasure trove of arts online

It might surprise some that YouTube, the popular video-sharing website, has been cited as a wonderful resource for the arts. Miles Hoffman, of National Public Radio, called YouTube a “treasure trove” for lovers of classical music. Although the site is probably more well-known for slapstick home movies and piano-playing cats, it also offers a way to watch great performances that would have been inaccessible to most viewers just a few years ago. Users could spend days watching Itzhak Perlman performing, Leonard Bernstein and Arturo Toscanini conducting, or a masterclass taught by Arvo Part.

YouTube is just one example of the countless new ways the Internet provides to deliver art. Anyone with an internet connection now has access to more performances, artwork and information about the arts than ever before. For example, recordings of recent full-length concerts are now available for free on the New York Philharmonic website and can be downloaded using iTunes for less than $10 each. They also produce podcasts featuring their conductors, music directors and guest artists. The Guggenheim Museum has an online gallery in which users can read supplemental information about the artist and piece while browsing artwork from 1867 to the present. The Detroit Symphony Orchestra, Institute of Arts, and Opera House all even have profiles on social networking website MySpace in an effort to reach out to young adults.
more adventures in good music:
Interlochen Public Radio presents
Jazz Connections with Jeff Haas
by Steve McBride

When Karl Haas was named Interlochen’s second president in 1967, he had already been hosting a classical music radio program, Adventures in Good Music, for close to a decade. By the mid-eighties, that program was heard by 16 million listeners on more than 450 radio stations, attracting the largest audience of any classical music radio program in the world. In his forty years of hosting the program, he won two Peabody Awards and became the first classical music broadcaster to be named to the Radio Hall of Fame.

Today his son, Jeff, continues his legacy in a new weekly program on Interlochen Public Radio. Jazz Connections explores jazz and its connections with rock, blues, R&B, classical and world music.

Moving seamlessly between genres, a typical hour of Jazz Connections might include Jimi Hendrix, Bob Dylan and Thelonious Monk. Another may showcase the flute in work by Chick Corea, Herbie Mann, Jethro Tull and Arvo Pärt. Still another will segue from Debussy’s Clair de Lune to a performance by Bill Evans in his Live at the Village Vanguard sessions.

The show’s premise is that common threads run through many musical genres and exploring them enhances the listener’s appreciation of the music, composers and performers. “Sometimes the musical connections are direct and obvious,” explains Haas. “At other times, they are a little more obtuse.” The concept was inspired, in part, by Duke Ellington’s philosophy. When asked to define jazz, the Duke responded that as long as its good music there is no need for definitions or categories – “it’s all music.”

“My goal is to engage people on an emotional level with great music,” says Haas.

An Interlochen alumnus, Jeff Haas is a critically-acclaimed composer and musician known for wide-ranging musical explorations. He garnered national attention with his 1996 release L’Dor VaDor – Generation to Generation, which blended African-American, Jewish and European musical traditions and was hailed as a top ten jazz album of the year by the Albuquerque Journal. In 2004, Haas was one of 12 jazz composers selected nationwide for the prestigious Chamber Music America New Works Fellowship. The same year, he received the Sara Hardy Humanitarian of the Year Award for conducting hundreds of diversity workshops in public schools throughout Michigan, using music as a springboard for discussions that build bridges across racial, religious and cultural divides.

“I have loved radio all my life,” says Haas. “Like good music, quality radio inspires one’s imagination. So I was excited about the opportunity to produce a show for IPR. And I am thrilled that IPR is open to a show that covers such a broad musical spectrum.”

Jazz Connections is underwritten by Chateau Chantal Vineyard, Winery and B & B on Old Mission Peninsula in Traverse City. Jazz Connections airs Sundays at 6 p.m. and Thursdays at 10 p.m. on IPR Music Radio: 88.7 FM, Interlochen; 88.5 FM, Mackinaw City; and 100.9 FM, East Jordan/Charlevoix. The program can also be heard online at www.interlochen.org/ipr.
Reunions at Interlochen!

“I Interlochen changed my life.” I heard those words spoken over and over again this past October at the Fall Reunion.

From early morning rehearsals to the ecology trips around Northern Michigan to evening tutorials and the late-night chats with dorm mates, reunion attendees reminisced about the days when they immersed themselves in the Academy experience, which prepared them for the complexities of life beyond high school.

This October, the Academy classes of 1976, 77, 78 and 1987, 88, and 89 returned to campus for their 20th and 30th reunions, respectively. (We cluster a few classes at each reunion since so many Academy students have friends outside their graduating class.) More than 100 alumni and guests took part in three days of festivities ranging from small to large social gatherings and attending rehearsals. Alumni even took a canoe trip down the beautiful Platte River to where it flows into Lake Michigan. The weekend not only gave alumni a chance to meet with friends and greet new ones, but also gave them the perfect opportunity to reconnect with faculty and staff who played a pivotal role in their high school education. Alumni also performed at the student/alumni coffee house – and their performances were met with thunderous applause.

With the success of Fall Reunion 2008 behind us we look toward April 17-19, 2009 when Interlochen will celebrate Spring Reunion 2009 – honoring the Academy classes of 1969 and 1984 for their 40th and 25th reunion along with all Visual Arts Alumni from both the Camp and Academy. During this reunion we will celebrate the newest addition to our campus facilities, the Herbert H. and Barbara C. Dow Center for Visual Arts. An alumni art show will be on exhibition in the gallery space of the new facility from March 7 to April 19 featuring the works of various Camp and Academy alumni. All alumni are welcome to join the campus community to celebrate this milestone in the history of Interlochen.

Sound the Call!

Gary L. Gatzke (AS 92, 94, IAC 95, IAA 96-98)
Director of Alumni Engagement

We’d love to hear from you! Help us share your accomplishments with others. You can submit information for an alumni “Motif” 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

www.interlochen.org/support

Gifts to the Interlochen Fund support the scholarship program, which provides opportunities for deserving young artists. Each year, Interlochen invests nearly $7,000,000 in those who will shape our future.

Please support the Interlochen Fund this year.

www.interlochen.org/support
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 archives!

We are in search of copies of the following items. You are welcome to donate your originals or send Xerox copies or high resolution scans to Kathleen Perez (see contact information below).

- 1951 photos
- 2003 cabin photos
- Any items you wish to donate:
  - scrapbooks
  - photos
  - badges and clothing
  - rings and pins
  - cups & mugs

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

Phone: 231.276.7636
Email: archives@interlochen.org

Visit our alumni page to view more photos, submit responses to mystery photos or view answers.
www.interlochen.org/alumni
Phyllis (Jackson) Latin (IAC 43-46, IAC St 47) is founder and director of the American Dance Center in Saratoga Springs, N.Y. In 2002 she was honored by the Mayor of Saratoga Springs for more than 30 years of dedication to the promotion of dance in the city. www.americandancecentersaratoga.com

Elaine “Porky” Shaw (IAC 44-48, IAC St 52-57) conducts the Grand Rapids Symphonette in Grand Rapids, Mich.

1950s

Jack Joseph Adler (IAC 54) and Judith (Spiegler) Adler (IAC 54) proudly welcomed their grandson, Jonathan R. Adler, to Interlochen Arts Camp this summer. Jonathan is a third-generation camper and the child of Julia and Matthew Adler (IAC St 83).

Marjorie (Mimi) Keniston McIntosh (IAC 55-57) is a distinguished professor of history emerita at the University of Colorado at Boulder. She met her husband while playing in the Harvard Radcliffe Orchestra in 1958. Their son-in-law, Edward Dusinberre, is a violinist in the Takacs Quartet.

Dell (Grace) Schroeder (UW 59, IAC St 63-64) plays saxophone in the San Diego Concert Band. She founded countless area music groups including the Warren Walker Middle School Band, the Peninsula Wind Ensemble and Band at the Beach in San Diego.

1960s

Paul Kirby (AS 61, IAC 62-63, UM 64) released a new recording, Four Sonatas by Paul H. Kirby, on the Capstone Records label. www.notescopemusic.com

Thomas L. McCarty (IAC 62-63) was reunited with his 1963 National Music Camp ring after 45 years. It was found in Texas and returned to the Interlochen Alumni office.

Nancy Karp (IAC 62, IAC St 63) retired from her position as a reference librarian at the University of Michigan, School of Business. She is a member of the Ann Arbor Cantata Singers in Ann Arbor, Mich.

Stephanie Sheppard (IAC 62-65) received an honorable mention in an international photography competition and was a finalist in the Photographer’s Forum Magazine international photography competition. She has completed a full-length feature film Suspect. www.momentsshinophotography.com

Tovah Feldshuh (IAC 63-65) performed Tovah In a Nutshell at Feinstein’s Loews Regency in March 2008 and is currently starring in Irena’s Vow at the Baruch Performing Arts Center.

Jorja Fleezanis (AS 63-64, IAC 65-66, IAA 66-69) will be teaching violin at Indiana University starting in September 2009 after 20 years as concertmaster of the Minnesota Orchestra and a member of the faculty at the University of Minnesota. She can be heard in the 2007 recording, Stefan Wolpe: The Man from Midian, Sonata for violin and piano.

Christopher Brubek (IAC 64, IAC 65-69) and brother, Daniel Brubek (IAC 68-69) of the Brubeck Brothers Quartet, are touring after the release of their latest album, Classified. Their albums have reached the top-ten on the JazzWeek national radio chart two years in a row. The new album features the Imani Winds (woodwind quintet) playing Chris’s composition “Vignettes for Nonet.” www.brubeckmusic.com

Steve Schiller (IAC 64-65) is principal trumpet with the Springfield Symphony in Springfield, Mass. His son Sander Schiller (IAC 00-03) is principal trombone with the El Paso Symphony in El Paso, Texas.

Angelina Wolf Gloria (IAC 65-70, IAC Fac 72) and her husband, James Gloria, co-founded Tots Gap Arts Institute in Bangor, Pa. She teaches classes in technique, repertory, solo phrase-work and performance skills. Angelina has also choreographed group and solo work for Repertory Dance Theater in Allentown, Pa., and the East Stroudsburg University dancers. She currently teaches modern dance and choreographs for the Dolly Haltzman Dance Academy. www.tottsgapdance.com

Diana (Hart) Johnson (IAC 65, IAC 66-69, IAC Fac 72, IAC Fac 79-80) is a dance instructor at Maple Street Magnet School for the Arts in Kalamazoo, Mich.

Jane (Blumenshine) Widmayer (IAC St 65-66) sings with the University of Maryland Summer Chorus and has also performed with the Washington Cathedral Choral Society. She is a music para-educator and a substitute teacher with the Montgomery County Schools in Maryland.

Timothy Broadway (IAC 66-67, IAC 67-68) lives in San Diego and works as a piano instructor and organist. He is the second vice president of the Music Teacher’s Association of California and the ensemble chair of the California Association of Professional Music Teachers in San Diego.

Barry M. Lieberman (IAC 66, IAA 66-67) is in his sixteenth year as double bass faculty at the University of Washington. He is also co-director of the American String Project. His wife Maria Laronion is concertmistress of the Seattle Symphony, which is conducted by Gerard Schwarz (IAC 60-62). They live in Seattle with their two golden retrievers. www.theamericanstringproject.org

Richard (Rik) Danburg (IAC St 67-73, 75-80) is in his eleventh season as supervisor of guest services for the Cleveland Indians. He and his wife Nanci (Dykema) Danburg (IAC St 71-73, 75) live in Ohio.

Dane Ver Merris, Ed D. (AS 67) is a psychologist in Grand Rapids, Mich. and chairperson of the State of Michigan Board of Psychology.

Roger Thomas (IAC 67-69) is executive vice president of design for Wynn Design and Development. He is directing the interior design of Encore at Wynn Las Vegas, which will open in early 2009.
Wendell B. Harris Jr. (IAC 68, IAA 69-72, UM 72) wrote, directed and starred in the film Chameleon Street, which won the 1989 Grand Prize at the Sundance Film Festival. It is available on DVD at Amazon.com and for rent through NetFlix. Wendell also had roles in the 1998 film Out Of Sight and the 2000 film Road Trip.

Lisa Reswick (IAA 68-70) is an advertising copywriter in New York City, studies and teaches Pilates and is working part-time toward a master’s degree at New York University. She and her husband have a daughter who will be entering college soon.

Gary R. Carlson (IAC St 69-75) teaches art in Florida.

Edward J. Downing (IAC Fac 69, 73-75, 77-79, 81, ICA St 78-00, ICA President 98-03) has been named executive director of the Traverse Symphony Orchestra in Traverse City, Mich. His wife Joyce serves on the boards of the Traverse Symphony Orchestra and Great Lakes Children’s Museum.

Catherine Yow (IAA 69-70) is the author of Jewelry from Nature: 45 Projects Using Sticks and Stones, Seeds and Bones, by Lark Books and distributed by Random House.

Thomas Fulton Jr. (IAA 69-70) was named the director of the Chagrin Falls Performing Arts Academy in Chagrin Falls, Ohio. www.chagrinacademy.org and www.tomfulton.com

Karen (Lundgren) Bail (UW 70) is a vocal music and musical theatre instructor at Pinellas County Center for the Arts at Gibbs High School in St. Petersburg, Fla.


Joan Svoboda (IAC 70, IAA 70-72) works at Google in Mountain View, Calif. as a technical writer. She lives in Mountain View with her husband John Wendt.

David Wiles (IAC 72-74, IAA 72-74, IAC St 73-75) lives in Santa Fe, N.M. and works as an electrical contractor. He has traveled to Thailand, China, Vietnam, Cambodia and Laos on an extended four-month walkabout and plans to write a book and produce a movie of his experiences. He often visits Bali and collects Balinese musical instruments. David also plays percussion with various ensembles in New Mexico and abroad.

John Gilbert (IAC 73-77, IAA 76-77) is professor of violin and chair of strings at the Texas Tech University School of Music. His solo album of twentieth-century British masterpieces (Howells, Britten, and Vaughan Williams) was recently released on the Centaur label.

Emanuel L. Lancaster (IAC Fac 73-75) is vice president and keyboard editor-in-chief at Alfred Publishing Company where his wife Gayle Kovalchyk (IAC Fac 79-82) is senior keyboard editor. They write educational piano music and live in the Los Angeles area with their children Chase and Kelsey (IAC 08).

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Fredrik Hiebert (IAA 74-75, 77-78) is an archaeology fellow at the National Geographic Society and a specialist in ancient trade in Central Asia. In August of 2003, the government of Afghanistan invited Hiebert to inventory and examine the re-discovered treasures from the ancient kingdom of Bactria.

William Jackson (IAA 74-78) is professor of clarinet at the University of Northern Colorado and is on the faculty of the Aspen Music Festival. He is also the principal clarinetist with the Colorado Symphony Orchestra and the Aspen Chamber Symphony.

Ben Weinberg (IAC 74-80, IAC St 81-82, IAO Board) has joined Sonnenschein, Nath and Rosenthal as the pro bono partner where he will manage the firm’s nationally recognized pro bono practice. Previously he worked as chief of the public interest division at the office of the Illinois Attorney General. Ben recently celebrated his sixteenth anniversary with Lisa Morrow. They are the proud parents of Eli (JB 07) and Leo.

John Beneventi (IAA 75-77) entered an international art contest in New York City and his oil paintings and pastel works were selected for presentation. The selections were shown in July 2008 at the Viridian Gallery in the Chelsea area of New York City. www.jdbart.com.

Diana Haskell (IAC 75-78) is the assistant principal clarinet with the St. Louis Symphony Orchestra. Her 2006 recording on the AAM label, Clarinet Enchantments, featured members of the St. Louis Symphony Orchestra and is available on iTunes or Amazon.com. www.dianahaskellclarinet.com

Chandler Finley, Esq. (IAC 75-78) and his wife operate three law offices in South Florida, specializing in international immigration, corporate and entertainment law. He also performs as concertmaster with the Alhambra Orchestra of South Florida. Chandler and his wife Stefanie have three-year-old triplets, Lawrence, Jasmine and Colette. www.alhambramusic.org.

Angela (Busch) Jefferies (IAC 75, IAA 76-78) performs on trumpet with the Shelby Winds in Central Illinois. In January 2008 Chris Tefft (IAA 05-06) sang baritone with the group.

Joseph Sellmansberger (IAC 75) performed at the 2008 New Orleans Jazz and Heritage Festival with the New Orleans Jazz Ramblers, an ensemble of Memphis-area jazz artists who were displaced from New Orleans by Hurricane Katrina. He also performs with the Iris Orchestra in Memphis and the Mississippi Brass Quintet at University of Mississippi. Joe builds his own instruments and offers custom alterations and repair services for other musicians at his company, Mid-South Music, which he estab-

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lished in Tennessee nearly 30 years ago.

Jeff Dalton (IAA 76-79) conducted a summer production of West Side Story in Southeastern Michigan. The production had a full orchestra and a cast of 30 singers, dancers and actors. Dakota Dalton (IAA 04-07) performed the character of Riff and Quincy Brown (IAA 00-02) led the percussion section.

Phyllis Weliver (76-77, 79-86, IAA 82-86, IAC St 86-92, 94-96, 98-99, ICA St 92-94) married Bruce Durazzi in May 2008. The couple honeymooned on Lake Garda in northern Italy. Phyllis is assistant professor of Victorian literature at Saint Louis University and Bruce is assistant professor of music theory at Washington University in Saint Louis.

Roberta Carpenter (IAA 77-78) is a freelance conductor and founder of Zenith Music International, based in Wisconsin. Roberta also oversees Zenith Health International, a wellness and specialty nutrition company.

Lani Martin (IAA 77-79) is a performer and producer of Martin Productions, a group of Broadway performers living in New Jersey who sing about dating, marriage and parenthood. She is in the Broadway road company revival of The Sound of Music and has had roles in many national commercials.

David Viscoli (IAC 77-78, IAA 79-83) was promoted to professor of music in piano at Minnesota State University in Mankato.

Diane Holcomb Wilshere (IAA 77-79) appeared as Jane Boleyn in her fifteenth season at the Maryland Renaissance Festival in Crownsville.

Joe Hyde III (IAC 78-79) is the publisher of Southwest Texas LIVE and San Angelo LIVE.

David S. Rhind (IAC 78-79, IAC St 87-88, ICA Trustee) was elected as a director of Kewaunee Scientific Corporation. David is general counsel for North America at Hudson Highland Group, Inc. He is also a member of the Economic Club of Chicago and the Lawyers Club of Chicago and chairman of the Visiting Committee to the Department of Music at The University of Chicago.

Kimberly (Shlain) Brooks (IAC 79-82, IAC St 85) opened a solo exhibition, Technicolor Summer at Talor De Cordoba in Culver City, Calif. The exhibition ran in May and June 2008.

Robert Fullerton (IAA 1979-83) is the owner of Prevailing Winds in Grand Haven, Mich. The business specializes in quality, used instruments and also offers private lessons. Bob also performs with the Scottville Clown Band, conducts the Zeeland Community Band, and is the piano player and arranger for a local band, Guys in the Neighborhood.

Marilyn Kesler (IAC Fac 79-80) retired from her position as director of Okemos Orchestras in June 2008.

Steven Kronour (AS 79-80, IAC 81, IAA 79-83) performed with the Munich Opera for ten years and completed his doctorate in operatic conducting at the University of California in Los Angeles. He is on the faculty of the voice department at the University of California in Santa Barbara and he has a private voice studio in Los Angeles.

Kathryn (Votapeck) Berofsky (IAC 80-83, IAC Fac 99) is acting associate concertmaster with the Ann Arbor Symphony Orchestra, a member of the Chester String Quartet and has an active career as soloist and guest artist at chamber music festivals in the U.S. and Canada.

J’Anna Jacoby (IAA 80-81) and Steve Harrold were married in Los Angeles in July 2008. They live in London, England where Steve works for Coca-Cola. J’Anna continues to tour with Rod Stewart performing on violin, mandolin, guitar and vocals. www.jannajacoby.com

Rachel (Gottlieb) Kalmowitz (IAC 80, IAA 85-89, IAC St 89, IAA St 93-94) married Carey Kalmowitz in May 2008 at Temple Beth El in Bloomfield Hills, Mich., where Rachel currently serves as cantorial soloist and music director. In June, she debuted with Great Lakes Chamber Music Festival, singing John Harbison’s “Mirabai Songs.”

Peter Kjome (IAC 80-82, 84, IAA 82-85) completed his work with 3M Company in St. Paul, Minn. and is now the president and CEO of the Grand Rapids Symphony in Grand Rapids, Mich.

Melissa Kraut (IAC 80-84, IAA 84-86, IAC St 89-92, IAC Faculty 95-02, 04-05, IAA Faculty 05-06) teaches cello at the Cleveland Institute of Music. In the summers, she teaches at the Meadowmount School of Music in upstate New York. She lives in Shaker Heights, Ohio with her two daughters, Eliana and Jordan.

Bruce Sinor (IAA 81-83) served as a member of the board of the Lesbian and Gay Band Association (LGBA) and was appointed vice president of fundraising in 2004.

Chelsea Tipton II (IAC 81) serves as the resident conductor for the Toledo Symphony.

Suzanne Goldklang (IAC 82-85) married Ethan Harp in Las Vegas in April 2008. The couple lives in San Francisco and New York City. www.suzanneethan.blogspot.com

Lisa Pierce-Goldstein (IAC 82-85, IAA 82-83, IAC St 84) and Marc Goldstein were married in August 2006. They welcomed a new son, Michael Goldstein, in October 2007. Lisa is a speech language pathologist and a classical singer.

Sean Osborn (IAC 82-83, IAA 83-84) recently completed his third solo album, Sean Osborn plays Mozart, on Albany Records. During the summer of 2008, he performed with the Seattle Chamber Music Society and at the Coral Wind Chamber Music Festival in Ucluelet, British Columbia. He continues to tour, record, perform and teach. He has been a professor of clarinet at the University of Washington in Seattle for three years.

Michael Schlesinger (IAC 82-85) works as Of Counsel to Green-
Christopher Keivit (IAA 83-84) participated in the AIDS Lifecycle 545-mile bike ride from San Francisco to Los Angeles in June 2008.

Ralph Mandarano (IAA 83-90, IAA 86-90, IAC St 87, 89-91) and his wife Belisa welcomed a new son, Galen James, on June 14, 2008 in San Francisco.

Julie A. Sparling (IAA 83-85) created a video that was voted the best out of 62 entries in the Oregon Education Association’s contest for teachers. Julie is the drama teacher at Rosa Parks Elementary School in Portland, Ore. Julie’s video, “Working Wonders,” is available on Youtube.

Holly Wren Spaulding (IAA 83, IAA 91-92) read from her book of poetry, The Grass Impossibly at Interlochen Arts Academy as part of the Michigan Writers Cooperative Press chapbook series in April 2008. She was also a speaker at the Future of Cinema International Film Festival at Interlochen, where she presented the film FLOW: For Love of Water, an award-winning documentary. She helped create and also appears in the film. FLOW won the International Jury Prize at the 2008 Mumbai Film Festival in Bombay, India.

Elizabeth Weigle (IAA 83-84, IAA 85-86) is a soprano, performer and teacher. She recently moved to Philadelphia with her family. Previously, she has performed with the Portland Symphony, Colorado Symphony, Santa Fe Symphony, National Cathedral, American Bach Soloists in San Francisco and the Baroque Chamber Orchestra of Colorado.

Katherine Weatherly (AS 84-85, 87-88, IAA 89-91) is a staff attorney at the United States District Court in Eugene, Ore.

Cedric Berry (IAA 85, 87, IAA 88-90, IAC St 90) is the program coordinator with the School of Cinema at the University of Southern California and a resident artist with the Los Angeles Opera.

David Quinn Champney (IAA 85-87) owns David Quinn Studio, a New York City-based company that produces costumes for Broadway shows, dance companies, television and film. He also designs a ready-to-wear line of women’s clothing and made-to-order gowns under the label “David Quinn.”

Elyse Kaplan (IAA 85-93, IAC St 98) holds a bachelor’s degree in sculpture and fiber arts. She is a textile designer for home fashions at P/Kaufmann Inc. in New York City.

Stacey Rishoi (IAA 85, IAC St 88) performs in operas and concerts around the country.

Michele Moretti (IAA 86-88) began performing in South Florida sixteen years ago. In 2001, she began her own group, The Edge. She performs on her primary instrument, the saxophone, and also on percussion and vocals. Michele has recorded on various albums and is finishing her own debut album. www.edgymusic.net

Kiku Collins (IAA 87-88, IAA 88-89) performs with Beyonce Knowles and continues to sing and play trumpet with Michael Bolton. Her jazz album was on the Grammy list (until the final 5) for “Best Jazz Instrumental.” Kiku was on the cover of the Brass Herald in May 2008 and will have an article in the International Trumpet Guild in January 2009.

Sean Reed (IAA 87-88) is currently pursuing a Ph.D. in music composition at Trinity College in Dublin, Ireland, where he also lectures in composition and orchestration. He is published by Sumtone, where he holds the position of translator. www.seanreed.ie

Annette-Barbara Vogel (IAA 87) is on faculty at the University of Western Ontario, Canada. Her most recent album, Beethoven Plus, is produced by Eroica Classical. www.annette-barbara-vogel.de

Jessica Cattelino (IAA 88-92) is an associate professor of anthropology at UCLA. Previously she was on faculty at the University of Chicago. For 2008-09 academic year, she is on-leave to attend the Institute for Advanced Study at Princeton. She recently published her first book, High Stakes: Florida Seminole Gaming and Sovereignty Duke University Press.

Morry Matson (IAA 88) created a music scholarship at Billings High School in Billings, Mont. for a student who plans to attend the University of Montana. Morry lives in Chicago where he founded and manages the Chicago Comic Opera Company.

Michael Zuraw (IAA 88-90) received his doctorate from the Shepherd School of Music at Rice University and teaches on the music faculty at St. John’s School in Houston. He is the founder, president and artistic director of Aperio Music of the Americas. The Houston-based non-profit presenting organization is dedicated to performing the works of contemporary chamber music composers from the Americas.

Kate Guyton (IAA 89-90) was a guest actress on the FX series Rescue Me – the episode will air in February 2009. She also appeared in a recurring role on the ABC television series, Cashmere Mafia, playing Lucy Liu’s office assistant, Tracy. Her role on Broadway in Cyrano De Bergerac with Kevin Kline and Jennifer Garner will air on PBS in February 2009. Kate is a full-time faculty member at Collaborative Arts Project 21 (CAP21), where she teaches acting and theatre business to undergraduate musical theater students.

Jennifer Keeney (AS Fac 89-91) is a member of the River Oaks Chamber Orchestra and the affiliate artist of flute at the Moores School of Music at the University of Houston. www.jenniferkeeney.com

Soovin Kim (IAA 89-90) performs with the Johannes String Quartet and is a violin instructor at Sate University of New York-Stony Brook and Yale University.

Eric Millegan (IAAC 89-91) continues as the character Zack in the FOX television series Bones, now in its fourth season. Eric also continues with his cabaret show which has been performed in Los Angeles, Washington D.C. and New York City.

Rebecca Burrington (IAAC 90-91, IAA 90-91, IAC St 92) is a trombonist and singer in the San Francisco Bay Area. Her student, Anabel Hirano (IAAC 08), was a principal trombonist with the World Youth Wind Symphony.

Angela Crosher (IAAC 90-91) opened her exhibition The Reconsidered Archive of Michelle du Bois at the Claremont Museum of Art in Claremont, Calif. through the summer 2008.

Rebecca Rosen (IAAC 90-91) is founder of the yoga instruction company NefeshBliss. www.nefeshbliss.com

Robert L. Gibbs (IAAC Staff 91-92, IAC Staff 92) is the communications director for U.S. Senator Barack Obama and Obama’s 2008 presidential campaign.

Vasil Hadzimanov (IAAC 91-92) leads the Vasil Hadzimanov Band, which blends Balkany tradition and fusion. Their albums are 11 reasons for… and Kafanki. They performed at the 2005 Expo Aichi in Japan. www.vhband.com

Jensen Harris (IAAC 91-94, IAA 94-95) is the group program manager of the Microsoft Office User Experience team and was one of the key designers behind the new Ribbon user interface introduced in Office 2007.

John Kubelka (IAAC 91, IAC 92, 94) is performing in Wizard – the Musical Journey of Oz Composer Harold Arlen in Las Vegas.
Rodoslofo Edward Perez (IAC 91-92, IAA 93-96) latest album is The Year of Two Summers, which was chosen as album of the week by The Latin Jazz Corner.
www.edwardperez.com

Anna Polonsky (IAC 91, 93-95, IAA 94-96, IAC Staff 96) performed at the Orcas Island Chamber Music Festival, in Washington, with Music at Gretna, in Pennsylvania and with the Akron Symphony Orchestra in Ohio.
www.annapolonsky.com

Julia Christensen (IAC 92-93, IAA 94-97) and Michael McMillian (IAA 95-98) wrote and are directing a feature film that will begin production in January 2009.

Sarah (Cypher) Marner (AS 92-93, IAC 94, AS 95) lives in Virginia with her husband Jayson and their two boys Tommy and Brady.

Amanda Mountain (IAC 92-96, IAC St 96, IAC Fac 00-02, IAC St 05-06) was selected as the first representative of Candler School of Theology at Emory University to study at Wesley House, Cambridge in United Kingdom during the 2008-09 year. She continues to dance in chapel services and recently returned from the General Conference of the United Methodist Church. During the conference she danced with the Candler Singers.

Marc-Nicole Seamples (IAA 92-94) has been named vice president of communications for the Greater Naples Chamber of Commerce in Naples, Fla.

Dan Trahey (AS 92, 95) plays tuba for the Archipelago Project, a non-profit outreach organization that educates children through performances, master classes and workshops.

Julia Christensen (IAC 93-94) is a Luce Visiting Professor of Emerging Arts at Oberlin College and Conservatory. She received her bachelor's degree from Bard College, a master's in electronic music from Mills College and master's in electronic arts from Rensselaer Polytechnic Institute.


Curtis Danburg (IAC 93-95) is the director of communications and creative services for the Cleveland Indians. He and his wife Danielle have two children.

Jonathan Smucker (IAC 93-96) performed the role of “Flute” in the Festival Opera production of A Midsummer Nights Dream at the Lesher Center for the Arts in Walnut Creek, Calif.

(Mary) Molly Atwell (IAC 94-96, IAC Fac 04, IAC Fac 05-08) and Charles Cline (IAC Fac 06-08) were married in May 2008. They live in St. Louis where Molly is a Ph.D. candidate at Washington University and Charlie teaches at Webster University.

Eileen Bora (AS 94-95, IAC 96, IAC 97-99, IAC St 00-01) lives in Chicago and is pursuing an opera career. She graduated with her master's degree in music from the Jacobs School of Music at Indiana University in 2006.

Gina DiBello (IAC 94-96) was appointed principal second violin of the Minnesota Orchestra.

Lance Horne (IAC 94-95, IAC 94-96) won a 2008 Daytime Emmy for Outstanding Original Song. The song, “Chemistry” was performed on the ABC program, One Life to Live.

Carolyln Jantsch (IAC 94-96, 98-99, IAC 99-02, IAC St 02, AS Faculty 03-05) is principal tuba with the Philadelphia Orchestra. In 2008 she joined the faculty of the Curtis Institute of Music in Philadelphia.

Lisa (Melick) Schroeder (AS 94) is the founding member of Note-worthy Flute and Guitar Duo and West Coast Winds. Lisa holds the piccolo position with the Golden State Pops Orchestra, teaches flute at Vanguard University, Cerritos College, Golden West College and directs the Rolling Hills Flute Choir. She hosts “Flute Loops” camp, which is held in Palos Verdes, Calif. and performed on bass flute with the National Flute Association’s Professional Flute Choir in August 2008.
www.lisaschroeder.org

Brian Stephenson (IAC 94-04) married Ashley Milow (IAC 02-03) on Mackinac Island, Mich. in June 2008. Brian will pursue a career in law enforcement and Ashley will continue her master's degree in visual art. The couple live in Denton, Texas.

Michael Yessian (AS 94, 96) wrote and produced the song “You Believe in Me,” which was nominated for the top-20 songwriter competition for American Idol in April 2008.
www.yessian.com

Ethan Bensdorf (IAC 95-00, 02) joined the New York Philharmonic trumpet section June 2008. He won first prize in the 2006 Armando Ghitalla Trumpet Competition.

Jeremy Eig (IAC 95-96, IAA 96-98) lives in New York City and plans to complete his doctorate in December 2008 at Stony Brook University, Stony Brook, N.Y.

Carolyn Kahl (AS 95-96) performed as Cherubino, the page boy, in The Marriage of Figaro with the Cleveland Opera Company in September 2008. This fall she is studying German at the Goethe Institute in Gottingen, Germany. Carolyn has also performed with the Seattle Opera Company and the Seattle Symphony and teaches voice in Saginaw, Mich.

Christopher Landau (IAC 95-97, IAC St 99) works for a Landscape Architecture Firm, Olin Partnership, as a graphic designer and 3D-modeler. He has completed work on a virtual pop-up book for the Please Touch Museum in Philadelphia, a 3D cell model of the organelle DB protein database and a virtual campus in Second Life for the University of Michigan Medical School. He lives in Philadelphia. www.chrislandau.com

Michael McMillian (IAA 95-98, IAC Staff 00) portrays the character Steve Newlin in the HBO series True Blood.

Jessie Babcock (IAA 96-98) will receive her master’s degree in business administration in education and international development from The Heller School for Social Policy and Management at Brandeis University in 2009. Jessie was awarded the Boren Fellowship and will be traveling to Nairobi, Kenya in early 2009.

Mackenzie Danner (IAA 96-98) is pursuing her doctorate in flute and a bachelor's in electrical engineering at the University of Illinois at Champaign-Urbana. She received bachelor’s and master’s degrees in flute performance and music technology from Northwestern University. During the summer of 2008, Mackenzie worked as an intern for General Motors and competed in the National Flute Association’s Piccolo Artist Competition.

Molly Headley (IAA 96-97) was accepted into the creative writing program at the University of Oxford in Oxford, United Kingdom.

Ken Jones Jr. (IAA 96-98, IAO Board) is the founder and president of Ken Jones Jr. Fine Art and recently opened his first permanent retail gallery in Easton, Pa. www.kenjonesjr.com

Jeremy Kittel (AS 96, 98) is the newest member of Turtle Island Quartet.

Stephan Laks (IAA 96-98, IAC St 99) performed Into the Fold, presented by Rumpus Room Dance in Portland, Ore.

Peter Markus (IAA Fac 96-01, IAC Fac 95-96) is the author of three short books of short-short fiction, Good, Brother with Calamari Press, The Moon is a Lighthouse with New Michigan Press, and The Singing Fish with Calamari Press. His new novel, Bob, or Man on Boat, was published by Dzanc Books this summer. His stories have appeared in recent issues of Chicago Review, Denver Quarterly, Salt Hill, Verse, Unsaid, New York Tyrant.
David A. Rees (IAA 96-97, IAC St 97) received his master’s degree in German-Jewish history in February of 2008. He is currently in his third year as musical director of the men’s choir of the Great Synagogue of Munich.

Mauricio Cespedes Rivero (IAC 96) is principal violist of the Bolivian Symphony Orchestra. Mauricio tours with his quartet, playing in various cities in South America and Europe. He is pursuing his doctorate and working as a teaching assistant at Florida State University. Previously, he participated in the 2006 Advanced Quartet Program Studies at Aspen Music Festival, won the 2002 New World School of the Arts competition in Florida and served as cultural ambassador of Bolivia in the World Symphony Orchestra in 2000 at Lincoln Center.

Sara (Kleinsasser) Tan (IAC St 96-98) is program manager for the Ross Leadership Initiative at the Ross School of Business at the University of Michigan.

Michael L. Walters (IAA 96-97) was accepted to study acting at the Royal Academy of Art in London. Formally a dancer, Michael danced professionally throughout Europe, first with Nederlands Dans Theatre and later with Frankfurt Ballet in Germany and Lyon Opera Ballet in France.

Steven Whipple (IAC 96, 98-99, IAA 98-00) is artist in residence and visiting professor of jazz bass at Universidad San Francisco de Quito in Ecuador. Since graduating as salutatorian from the College-Conservatory of Music University of Cincinnati, he has been an active freelance musician and has been on faculty at the School for the Creative and Performing Arts in Cincinnati and at Blue Lake Fine Arts Camp in Mich.

Ellen Bronder (IAA 96-97, IAC St 96-97) graduated summa cum laude from Cleveland State University with a bachelor’s in psychology in May 2008. She was accepted to the Ph.D. program in psychology at the University of Akron on a full scholarship.

Mark Dubac (IAC 97-00) won the second clarinet position with the Oregon Symphony and started in August 2008.

Dr. Mary Alice Nading (IAC 97, IAA 97-98) graduated from Vanderbilt University School of Medicine and will start her internship at Memorial Sloan-Kettering Cancer Center in New York City.

Kevin Sanders (IAC 97-98, IAA 97-98) is assistant professor of tuba at the University of Memphis.

(Anthony) James Wolff (IAA 98-00, IAC 00) and his band SuperVolcano released their album Neon Guns in 2007.

Jarrid Danburg (IAC St 99) is Sir Purr, the mascot for the Carolina Panthers.

Adam Immerwahr (IAA 99-01, IAC Staff 01-02, IAC Fac 03-06) was awarded the 2008 Drama League directing fellowship and directed three shows at the Hangar Theatre in Ithaca, N.Y. Adam continues as the producing associate at McCarter Theatre, in Princeton, N.J.

Onnessha Roychoudhuri (IAC 99-00) is a San Francisco-based writer and editor. She has written for AlterNet, The American Prospect, Salon, Mother Jones, Truthdig, In These Times, Huffington Post, and Women’s eNews. She is pursuing her master’s at San Francisco State University.

Noah Sheppard (IAC 99-00, IAC St 03-05) is a chief engineer for Historical Seaport, a non-profit organization. In fall 2008 he sailed the Hawaiian Chieftain, a 104-foot topsail ketch from British Columbia to Mexico and a 112-foot-velsail, The Lady Washington, which will host elementary through high school students on board to teach the way of life of an 18th century sailor. www.historicalseaport.org

2000s

Lindsay Cozzens (IAA 00-01) portrays female villains (Cruella De Vil, Wicked Stepmother) aboard the Disney Magic specialty cruise line itineraries to the Mediterranean and the Mexican Riviera.

Gilbert Galindo (IAC 00) received Student Composer Awards in 2006 and 2008 from Broadcast Music Inc. (BMI). His winning composition in 2008, Clarion Horizons for Orchestra, was performed by the Bard Institute Orchestra in Annandale-on-Hudson, N.Y. and conducted by Mr. Galindo. He was also one of two composers awarded a 2008 Meet-The-Composer Van Lier Fellowship. www.gilbertgalindo.com

Laura Keller (IAC 00, IAC 02) is an administrative assistant at Sanofi Pasteur, a pharmaceutical company in Pa.

Nick Mayo (IAC 00-02) performs on Broadway in Lincoln Center Theater’s revival of Rodgers and Hammerstein’s musical South Pacific, directed by Bartlett Sher.

Ana C. Ramirez (IAC 00) is a clarinetist with the Mississippi Symphony Orchestra.

Jessika Williams (IAC 00-03) plays the character Anita in “Silence in the Library,” a 2008 episode of Dr. Who. She also appeared in a 2005 episode, “Forest of the Dead.”

Audrey Folk (IAC 01, IAC 01-04, IAC St 05) married Jason E. Bready in June 2008. They live in Seattle, Wash. Rebecca Redman (IAA 01-04, IAC St 04-05) was Audrey’s maid of honor.

Zen Jefferson (IAC 01, IAC 01-02) performed in a duet at the Hannover (Germany) Choreographic Competition. He received first prize and the audience prize.

Katherine McGokey (IAC 01-02) has written poems that have been published in The Antioch Review, Circumference, Faultline, The Great River Review and P/P: An Anthology by Starcherone Books. www.kathleenmcmgokey.com

Deirdre Skiles (IAC 01, IAC 02-03) performs on As The World Turns as the forensic expert, Dani Andropoulos.

Christopher Van Vechten (IAC 01) graduated from the University of Puget Sound where he wrote and performed in Cock Tales, the male counterpart to the Vagina Monologues, at an annual fundraiser that supports the Pierce County Sexual Assault Center. He is an active commissioner on the Pierce County Commission of the Arts in Tacoma, Wash.

Micah Young (IAC 01-03) was the music director for the musical The Casebook of Rudolf H at the New York Theatre Workshop in June 2008.

Rocio Anica (IAC 02-03) graduated from the University of Southern California with a bachelor’s in creative writing. She lives in Los Angeles.

Rumer Willis (IAA 02-04) appeared in the role of Joanne in the film The House Bunny, which was distributed by Sony Pictures Entertainment.

Rebecca Chou (IAC 03, IAA 05-08) was an assistant instructor of creative writing at the Solon Summer Writing Institute, a program for students in grades two through twelve in Solon, Ohio. Rebecca is a student at Sarah Lawrence College, in Bronxville, N.Y.

Sarah St. Denis (IAA 03-04) performed at St. Mary’s by-the-Sea for a celebratory concert marking the completion of restoration work at the parish. Sarah graduated from Boston University.

Pei Sien Lim (IAC St 03, AS St 04) teaches piano and music theory at the University College Sedaya International in Kuala Lumpur, Malaysia. Previously, she won the Pittsburgh Concert Society’s 2002 Major Audition and the Music Teachers National Association Collegiate Artist Piano Competition in West Virginia. She was twice selected to be a concerto soloist in the West Virginia University Young Artist Competition.

Bradford Threlkeld (IAC 03) is a senior in the Blair School of Music at Vanderbilt University. He is pursuing a double-major in vocal performance and English and spent the summer of 2008 studying Chinese in Guiyang, China.
Ariadne Baker-Dunn (IAA 04-08, IAC St 07) wrote a play that was selected as the winner of the 24th annual VSA Arts Playwright Discovery Program. The play is titled The Other Room and was performed at the Kennedy Center in September 2008 (See page 9.)

Tove Danovich (IAA 05-08) won the Louise Klein Carpenter short fiction contest, which is offered by the Stage Turner organization in Leelanau County, Mich.

Zach Elyshevitz (IAC 05-06) is a member of the group Team Black-out. Their debut album is Lights Out. www.teamblackout.uber.com

Nicole Esposito (IAC Fac 05, 07) is assistant professor of flute at the University of Iowa. www.neflute.com

Kara Huckabone (IAC 05-07) performed in April 2008 at The Opera House in Howell, Mich.

Olivia Lilley (IAC 05, IAA 06-07) was selected as one of twelve songwriters and songwriting teams to participate in the Johnny Mercer: Power of the American Popular Song Workshop by ASCAP. Olivia is a freshman directing major at Carnegie Mellon University. In June 2008 she directed a staged reading of her musical, Rejected Hearts, at Strawdog Theatre in downtown Chicago.

Charlie Carver Martensen (IAA 05-07) can be seen this fall in season five of Desperate Housewives alongside his twin brother. He and his brother Max will be the 16-year-old twin sons of Lynette Scavo played by Academy alumna Felicity Huffman (IAA 79-81).

David Boswell (AS Fac 06-08) is the new director and conductor of the Hillsdale Arts Chorale in Hillsdale, Mich. He continues as the choral conductor at Davis Middle School and Hillsdale High schools.

Red Bennett (IAC 07, IAA 08-09) wrote an original opera titled What They Seem. It was performed at the Mission Cultural Center in San Francisco, Calif. www.sfgate.com/LEM

Heidi Madagame (AS 07) is attending the University of Michigan majoring in vocal performance.

Erin Yanacek (AS 07) won the first Young Musician of the Year Award given by Citizens Bank Wealth Management and the Saginaw Bay Symphony Orchestra. Erin performed the “Concert Etude” by Alexander Goedicke on trumpet with the Saginaw Bay Symphony Orchestra in April 2008. Erin was also the Jackson Concert Band Young Artist Competition-winner for 2008.
Heidi A. Johnson  
(IAA Fac 00-02, ICA St 01-02, ICCA St 04-08)

For years, Heidi Johnson shared her love and knowledge of photography with students at the Interlochen Center for the Arts. Most recently, she led photography classes for adults at the Interlochen College of Creative Arts.

Born and raised in northwest Michigan, she graduated from Lansing Community College with a degree in photography. She had a deep appreciation for her surroundings in northern Michigan and drew inspiration from the environment.

Heidi’s acclaimed work can be seen in her book *Angels in the Architecture*, which documented the grounds of the former Northern Michigan Asylum in Traverse City, Michigan. The book is a local best-seller and was awarded a Michigan Notable Book Award in 2002.

William L. Boyd  
– A part of Interlochen for 50 years

Bill Boyd was a familiar face at Interlochen Arts Camp for nearly 50 years. He started his work on the stage crew in 1957 and returned to work with the transportation staff in 1961. After several years in the concert office, he became assistant director of the National Music Camp in 1970, a position he held for more than 20 years. From 1997 to 2007, Bill served Interlochen as director of camp life.

Always ready to help, many assumed that Bill slept in his uniform because even in the middle of the night, he always seemed to be dressed and prepared to handle any kind of camper situation. In his decades at Interlochen, he became an expert on “treating” homesickness and dealing with difficult campers. He was an unflappable character who handled the countless odd circumstances that inevitably arose each summer with good humor. He served as a mentor, leader, guide and friend to dozens of camp division directors, ensuring that Interlochen will continue to benefit from his experiences.

Outside of his work at Interlochen, Bill earned a reputation as an outstanding educator. He worked as an elementary and high school teacher and earned his Ph.D. from the University of Chicago. For the last 28 years, he has been a professor at Penn State University. Most recently, Bill was the Batschelet Chair Professor of Educational Leadership. He was also the editor of the American Journal of Education. A celebration of Bill’s life will be held on the Interlochen campus during the summer of 2009.

Heidi’s acclaimed work can be seen in her book *Angels in the Architecture*, which documented the grounds of the former Northern Michigan Asylum in Traverse City, Michigan. The book is a local best-seller and was awarded a Michigan Notable Book Award in 2002.
Virginia B. Ball Creative Writing Competition

FIRST PRIZE:
$30,000 Creative Writing Scholarship* to Interlochen Arts Academy and publication in the 2010 Interlochen Review.

ELIGIBILITY:
Any student in grades 8 – 11 during the 2008-09 academic year.

ENTRY DEADLINE:
Enteries must be postmarked by January 10, 2009
No Entry Fee
*In addition to the scholarship, contest-winners may be eligible for additional need-based financial aid.

For submission guidelines and how to apply visit:
www.interlochen.org/write09