President Jeffrey Kimpton's Opening Convocation Speech

President Kimpton announces the theme of the 2009-10 Academy year, "Artist as Revolutionary."

Academy Opens for 48th Year

This September, Academy students arrived on campus for the 48th year of Interlochen Arts academy.

Video: Camp 2009 Highlights

A two and a half minute highlight reel of the summer 2009 Interlochen Arts Camp season.

Mary Mae Village Unveiled at Interlochen

In July 2009, Interlochen unveiled five new on-campus faculty homes, thanks for the Mary Mae foundation. The Mary Mae foundation seeks to help high-achieving secondary schools attract, reward
and retain teachers.

**Construction Begins on New Conference Center**
Within weeks, work will begin on a one million dollar project that will transform the empty Phoenix Theatre space into a new conference center, the Mallory-Towsley Center for Arts Leadership.

**Zildjian Finds Many Ways to Support Interlochen**
This summer, like many summers before, the Avedis Zildjian company has brought many opportunities for young percussionists through contributions of talent and resources.

**Video: Performance Today Comes to Interlochen**
In July 2009, host Fred Child brought the the nationally syndicated classical music program Performance Today to Interlochen.

**Interlochen Hosts Policy Forum on Arts Education**
This August, Interlochen Center for the Arts, in partnership with Michigan Youth Arts, convened Michigan's first Arts Education Policy Forum to address the many challenges facing the state's arts education community.

**Two Talented Campers ”Fly Like an Eagle” with the Steve Miller Band**
The 2009 Interlochen Presents Summer Arts Festival was a great success. One performance in particular left an everlasting impression on two campers.

**Visual Arts Instructor's Snapsho is Featured across the Country**
In August 2009, Academy visual arts instructor, John McKaig was in the right place and the right time to take a snapshot that was immediately sought after by major media outlets. While McKaig was working at Martha’s Vineyard, President Obama arrived at the golf course.

**A Premiere Performance Six Decades in the Making**
John Randolph Phelps, the former dean of college men at Interlochen Arts Camp, was the guest of honor as summer faculty at Interlochen Arts Camp premiered one of his musical compositions - more than sixty years after he wrote it.

**Alumni Highlights**

"Surrogates" Features Interlochen Alumni
James Francis Ginty (IAC 91, 95, IAA 95-99) is featured in the new Touchstone film "Surrogates," which opens this month and also stars Bruce Willis.

**From MTV to the Supreme Court**
As a dance major at the Academy, Kristine Huskey (IAA 82-85) never aspired or expected to go in to law. Yet after a number of twists and turns in her career, Huskey found herself working as a lawyer on a landmark case that went to the Supreme Court.

**Alumni Motifs**

- [1950s](#)
- [1960s](#)
In Memoriam

2009

Feedback

Crescendo is now an online multi-media magazine. The new format offers devoted readers access to the sights and sounds of Interlochen in ways that were impossible to share through a print publication. We welcome your feedback, ideas and suggestions as we continue to develop this new format. Feedback form >>
Remarks by Jeffrey S. Kimpton, President
Interlochen Center for the Arts

The Artist as Revolutionary

Good evening, faculty, staff, students, parents and friends, both here and joining us at home through this first live web stream of an Academy opening. On behalf of the entire Interlochen community, our Board of Trustees, and our Academy alumni, friends and family, welcome to the first program of the 48th year of Interlochen Arts Academy and the 83rd year of Interlochen Center for the Arts.

This evening, we arrive, ready to teach and learn; to create or interpret millions of notes, words, dance movements, mix clay, oil paints or weave fibers; to tell stories through words and film and express ourselves through more than 250 presentations of your work. You will share experiences and collect memories in the company of some of the most talented students from around the country and around the globe. You will be challenged by an artist-teacher faculty and dedicated staff of a quality rare for an American educational institution. You are about to begin an experience that will forever shape your
life, your role in the arts as creator, advocate or revolutionary, your leadership as artist citizen, and friendships for the rest of your life. This is Interlochen Arts Academy, the most amazing high school in America, and we welcome you here.

A theme at the Academy helps to focus our interdisciplinary work and collaborations as a community and started two years ago, when we chose the theme the artist as citizen for the year. Throughout that year we explored the civic and social duties we have as artists to our society and the greater good.

The genesis for this year’s theme - the artist as revolutionary--came from a change in calendar. When we were offered the chance to produce Alan Menken’s musical "A Christmas Carol" we decided to move it to December, which makes more sense than May! But that meant moving the traditional December ballet to another spot in the year. And that is when Wendy Masterson in our dance department suggested that we do something entirely different in ballet and celebrate the 100th anniversary of the Ballet Russe. Octavio Mas Arocas and the orchestra program got excited, and then the conversation grew and other arts faculty and then academic faculty wanted to participate, since the period surrounding the Ballet Russe, in the early third of the 20th century, was one of the greatest artistic revolutions of our time, as well as in politics and literature and science. Tonight we start a thought process of the role of those artists who choose to take what IS, or the status quo, in their art to a new place, pushing the boundaries of the arts and creativity, in new, daring, exciting, risky and controversial directions.

Of course, artist revolutionaries are not necessarily those who tear down all walls and work only in edgy or incomprehensible genre that tear at our artistic understandings or aesthetic sensibilities. Certainly there are those who do that, and we need them as much as we need those artists who incrementally push the walls of convention—and redefine the box in which the arts live, with smaller but no less important steps. But those who take giant steps—sometimes even by accident or experimentation—take bigger risks, for they often take a quantum leap with a conceptual grasp of their art far beyond their peers. Sometimes their journey is lonely, for they may be far ahead of their profession. But eventually others will join them—and then of course as that revolution becomes acceptable, someone will push the boundaries and the artistic revolution begins all over again. Revolution in the arts is a never ending cycle. Little did I know that my summer vacation would run headlong into three experiences that challenged me to think about the artist as revolutionary in interesting ways.

This August Julie and I traveled to New York City to visit our daughter who lives and works there. While there we first went to the revival of Leonard Bernstein’s remarkable music theater piece, West Side Story, now more than 50 years old. This incredible collaboration between three artist revolutionaries, composer Leonard Bernstein, choreographer Jerome Robbins, and a relatively unknown lyricist named Stephen Sondheim, produced a piece that redefined music theater, using Shakespeare’s Romeo and Juliet as the foundation, changing Romeo for Tony, a Polish immigrant, and Juliet for Maria, a Puerto Rican girl newly arrived in America--set against the backdrop of clashing street gangs on the city's West side.

When WSS debuted in 1957, its hot pulsing Latin and jazz rhythms in a near operatic score, incredibly complex relationship between the composition and the choreography, and a raw contemporary topic that came at a time when the typical music theater audience was anxiously awaiting the happiness and artistic safety of yet another Oklahoma or South Pacific. What they got was a dose of urban reality and pathos that nearly brought Broadway to its knees, no overture but instead a darkened stage and an anguished jazz lick with gang members snapping fingers, no happy ending, rather, a death under a highway overpass. It would not really be until Hair and Godspell a decade later, that music theater would again explore the genre the way that these three
revolutionaries pushed the boundaries with West Side Story.

There’s a great saying that the definition of insanity is doing the same thing over and over again but expecting a different result. Sometimes it is that notion of making or creating change in the art, some compelling inner force, that requires us to deliberately NOT do the same thing yet again. Revolutionary movements in the arts are usually a reaction to what has come before, an act of radical departure that challenges us to rethink the art and not simply get better at doing the same thing in the same way.

Such was the case with our visit to the 50th anniversary exhibition of the Guggenheim Museum, which brought together some of the great contemporary art works that appeared in the museum’s opening show in 1959, as well as a fantastic exhibition of the work of the architect of that museum, Frank Lloyd Wright, who died 50 years ago this year, just before the Guggenheim museum opened.

If anyone pushed the notion of thinking outside the box, it was Frank Lloyd Wright, who rethought the very idea of the box in architecture. Before Wright’s work, houses were essential boxes, square framed houses that even with ornamentation added in various architectural periods still were the same form of post and beam architecture used since Grecian times. Wright first explored opening up the corners and sides of his buildings with unique windows and the use of lighting effects both natural and electric, extending rooflines far beyond the traditional corners of the box, adding cantilevered porches and decks and using atriums and unusual shapes of rooms, building his houses with the natural elements found in building sites and the environment, and eventually unusual shapes like the Guggenheim, which is entirely round, to completely rethink the notion of the box until there wasn’t a box at all. To see this museum, sitting on Fifth Avenue among a bunch of late 19th and early 20th century boxes, is still a controversial sight 50 years later, as jarring in some ways as the buildings of Frank Gehry or Santiago Calatrava today.

And then, to beat a good old 95 degree day in New York, my family and I spent the afternoon wandering the Metropolitan Museum of Art. And, coming after West Side Story, and the Guggenheim, I was struck in gallery after gallery, room after room, of the remarkable number of artist revolutionaries there have been throughout all recorded time, from the painters in the Chauvet caves 30,000 years ago to incredible pottery, glass, frescos and jewelry from 4000 years ago to an exploding array of artists in every culture, in each millennium, each century, each decade, and within decades, who choose to react to life - social or political movements, the environment, war, love, religion, color, form, expectation, sound, words, to create the arts that are the soul of our expressions as humans.

Thanks to John McKaig let’s take a quick view of just a few revolutionaries in the visual arts:

Michelangelo Caravaggio, a late Renaissance painter was a troubled, tormented genius, produced images that were diametrically opposed to the established canon of the Roman Catholic Church, even though they were commissioned by the leaders of that church. His images are sensitive yet dramatic depictions of organic, imperfect, gritty human events - not populated with angelic, stylized saints and prophets in heaven.

French painter Claude Monet’s early work in the late 19th century was so shocking that the Dutch police arrested him in 1870 for "revolutionary activities". His paintings inspired the derision of critics (this painting was called crude and brutal), and was thought to be the antithesis of proper academic painting - which was a good thing, as it turns out. His later work was on the conceptual and spiritual level of the Abstract Expressionists in the U.S., forty years before their work was first shown. The seminal genius of modern art, Pablo Picasso, was the artist who produced the first cubist painting, taking light, plane, angles, perspective and developed an overpowering range of work in almost every media that promoted his ideas that art should be developed from truly personal experiences, and by
an artist working within the lineage of his artistic ancestors. His work was both personal and rich with social commentary, and validated for all modern artists the idea of taking influence from whatever each artist experiences.

A contemporary of Picasso in Revolutionary Russia was Liubov Popova (1889-1924), who in her short lifetime produced an immense body of work in painting and design that promoted the idea that new forms of non-objective art could advance and re-organize society for the benefit of the common man. Her prolific career was the inspiration behind modern graphic and product design, first widely promoted by the Bauhaus school in Germany in the 1920’s.

Piet Mondrian (1872-1944) was deeply influenced by the development of jazz music during his time working in Paris, London and New York - as well as by the rapid growth of modern urban life. Those influences pushed Mondrian to create gridded images that were symbols of the vitality and improvisation all around him. He was the first to embrace a personal code of development that also included the idea of making the image completely self-referential - that is, each compositional element relates only to another element in the painting, not to any element or idea outside the boundaries of the painting.

Willem De Kooning (1904-1997, whose work epitomized the work of the New York School of Abstract Expressionists, and his series of images of "women" as well as his later, more graphic images of bold lines and swirling calligraphic passages are considered the grandest combination of primitive influence, pure drawing, and personal spiritual expression.

Milton Avery was an influential mid-20th century artist and teacher whose ideas were crucial to the advent of abstract painting in New York during the 1940’s, 50’s and 60’s. His students included such seminal and revolutionary artists as Mark Rothko, Adolph Gottlieb and Barnett Newman. Avery’s contemplative compositions foreshadowed the development of the highly influential Abstract Expressionist movement in the United States, and was seen as revolutionary by both traditional and avant-garde critics and painters.

Each generation creates new revolutions, and we certainly have one today in architecture. Architect Zaha Hadid’s work encompasses seemingly disparate influences such as computer circuitry and organic animal and plant forms into a truly revolutionary style that is now sought by the leading cultural and governmental institutions in the world. She is the only female winner of the prestigious Pritzker Architecture Prize, and pushes the thinking of young architects by regularly teaching, at Harvard, Columbia, The University of Chicago and the Ohio State University. Her designs are large-scale sculptures – treating the building as an oasis of form amidst its surroundings.

Finally, some of the most striking new work comes from one of our oldest living artists, Louise Bourgeois, now 98. Most likely the most influential sculptor in modern times, Bourgeois has produced thousands of sculptures and site installations that explore a range of personal imagery based on her re-working of ideas of family, sexuality and women’s role in modern society. Her mastery of all sculpture media and relentless development of imagery has often challenged the standards of accepted large-scale sculpture being produced by her male contemporaries, thus marking her a true visionary and revolutionary.

Perhaps the artist as revolutionary is most easily observed and perhaps understood in our newest 20th century art form, motion picture arts, in part because this discipline of artistic synthesis arrived at a time of remarkable technological advances, during a century of extraordinary change in our way of life and in all the arts.

French magician, stage designer, and visual artist, George Méliès, paved the way for cinema to
become fantastic, boundless; he is credited by some as the inventor of the film narrative, opening the use of film cameras to the world of fiction and not simply to reproduce or mirror life as it existed. Building the first permanent studio, he used skills he honed in the theater. Trapdoors, scale, mirrors, and puffs of smoke, he translated and modified for camera, methods of special effects that are still used today; double exposure, matte paintings, forced perspective and, more over, visual storytelling. Watch this short cut from his 11 - A Voyage dans la Lune/Trip to the Moon, and you will be amazed that this film premiered in 1902.

So, what does all this mean to you, our Academy students in this 48th year, and to our entire Academy community? The Academy is a remarkable school really unlike any other in the country, and we are proud of the work that is done here. But that does not absolve us, students or teachers, from challenging ourselves to make the incremental changes in program, pedagogy and experience that keep the Academy fresh and vital and at the forefront of arts education. We do this not because we are different, but because we want to be better each year at being different.

Like Frank Lloyd Wright, who challenged the notion of the box, I hope we are prepared to take inspiration from the artists we will study this year who were revolutionaries in their time. I hope we will be prepared to look at the definition of our box of learning in the arts, and push against its four walls-the walls of pedagogical convention, professional expectations, consensus and status quo, and the highest wall, the fear of change itself.

Perhaps the greatest limitation to creating new ideas, of revolution, is that fourth wall, the fear of change, the deep paranoia and fear that surrounds human beings when we think about making changes or doing something different- and certainly being the first to do so-to break the mold, to take risks, to ask why. We must remember that revolution in the arts is a required force in the evolution of the arts.

Why is this important? Because you, our students here tonight, are the artists who will be the revolutionaries of the future. The foundation and experience you receive here will help you to bend and blur the arts until you create a revolution that will challenge future generations of artists, and artist teachers. Our work this year will help you ask the question why, so that you can eventually ask an even more important question, why not? As we look at the revolutions created by Academy alumni who have come before you, we have boundless expectations for YOU as you begin to learn how to bring new revolutions to the arts in our lives. I welcome you back to an exciting year, and wish you well as we continue the revolution in learning in the arts that is Interlochen.

Additional remarks from the 2009/10 Academy Opening Convocation of the 48th Year

Welcome [1] by Edward C. Farraday

Greeting [2] by Trevor Nuckols

Source URL: http://academy.interlochen.org/academy-opening-convocation-48th-year

Links:
This September, Academy students arrived on campus for the 48th year of Interlochen Arts Academy. At the opening convocation, Jeffrey Kimpton, president of Interlochen Center for the Arts, announced that the theme of the year would be “the artist as revolutionary.” From the earliest known examples of art to the present, artists have been leaders in thought and culture and agents of change. Academic and arts faculty will incorporate this theme into their curricula throughout the year.

The Dance Ensemble will start their year by exploring the concepts that revolutionized the dance world. Their November performance will mark the 100th anniversary of Diaghilev’s *Ballet Russes*, a groundbreaking piece that combined dance, art, and music. The performance will also explore other milestones in the dance world, from Nijinska’s groundbreaking *Les Noces* to Randy Duncan’s soulful, African-inspired *Journey*.

In December, the theatre department will present a musical production of *A Christmas Carol*. The enchanting holiday classic features a beautiful score by composer Alan Menken (*Beauty and the Beast, The Little Mermaid*) who will visit Interlochen and work with theatre students on the production.

In January, Interlochen alumna Carol Jantsch will return to campus for master classes and a performance. Jantsch, Principal Tuba with the Philadelphia Orchestra, broke into new territory when...
she became the first female tuba player in a major symphony orchestra – before she even graduated from college. She will perform John Williams’ *Tuba Concerto* with the Arts Academy Orchestra.

Read the full text of President Jeffrey Kimpton's Opening Convocation speech >> [1]


Links:
Five new homes added to on-campus faculty housing

In July 2009, after eight months of collaboration and construction, Interlochen President, Jeffrey Kimpton; Board of Trustees Chair, Steve Hayden and members of the Mary Mae Foundation officially unveiled the Mary Mae Village on the Interlochen campus.

“We are extraordinarily grateful for the Mary Mae Foundation and these beautiful homes,” said Kimpton. “They have already proven to be a tremendous blessing for our organization.”

The project’s completion marked a significant milestone for the Mary Mae Foundation as well. The private, charitable granting foundation has laid out an ambitious plan to construct five new homes on twenty campuses around the country. The goal of the plan is to help high-achieving secondary schools attract, reward and retain teachers by providing comfortable and quality houses for faculty and staff. Interlochen was chosen as the first recipient.

Built from a design by the award-winning architect Marianne Cusato, the homes are energy efficient and offer comfortable living on a relatively small footprint of 1053 square feet. Except for the basement concrete work, kitchen cabinets and HVAC, the homes were constructed entirely by skilled
tradesmen who work in Interlochen’s Maintenance department.

“The storage space is amazing.” said Lesley Tye, instructor of creative writing and motion picture arts at Interlochen and a new resident in one of the homes. The convenience of living near campus has been a highlight for her. “I can attend and support more student events,” she said. “And it’s so nice to have an open space to host receptions with colleagues after events.”

The homes are proving to benefit more than just their residents. During Camp 2009, Tye offered to share her home with a member of the summer faculty for creative writing. “The house is so well designed and thought out that we always seemed to have plenty of room,” Tye said.

Mary Mae Homes Image Gallery

Mary Mae Village Unveiled at Interlochen

Source URL: http://www.interlochen.org/crescendo/mary-mae-village-unveiled-interlochen

Links:
Construction Begins on New Conference Center

Over the years, Interlochen has made an art of the thrifty repurposing of existing spaces through creative renovation. Visitors are astonished, for example, to learn that the state-of-the-art Roscoe O. Bonisteel Library was once a gymnasium. A similar transformation will soon take place on the north end of the campus on the site of the former costume shop.

The costume shop vacated its previous location next to the Phoenix Theatre in 2006 when it moved into the spacious Mallory Costume Shop in the Harvey Theatre Complex. Its former site has remained empty since then and is not suitable for most uses - but that will soon change.

Within weeks, work will begin on a one million dollar project that will transform the empty space into a new conference center, the Mallory-Towsley Center for Arts Leadership. The completely remodeled 8,000 square-foot facility will feature easily accessible classrooms and a large conference room that can also be reconfigured into smaller rooms with moveable-wall partitions. Outside, the building's façade will be designed to blend in with other recent campus improvements.

The renovation is a long-awaited one for the College of Creative Arts. Because Camp activities fill
most facilities to capacity through the summer, space for adult programming in the summer months has been scarce. “Many camp parents, grandparents and alumni have asked about classes in the summer,” noted Matt Wiliford, director of the College of Creative Arts. “Unfortunately, because of space limitations we could only offer a small number of summer classes. This building will help us open up so many more opportunities for adult arts education and enrichment.”

Source URL: http://www.interlochen.org/crescendo/construction-begins-new-conference-center
For many summers, the Avedis Zildjian company has helped provide opportunities for young percussionists through contributions of talent and resources.

Zildjian, a maker of cymbals since 1623, is well-known for its generous support of young musicians. Each year, the company works with 20 of the top educational music programs in three different countries to provide scholarships to promising young musicians. Interlochen students regularly benefit from this program.

At Interlochen, however, Zildjian's contributions extend beyond scholarship support. Every summer, Zildjian kindly grants a hiatus to its director of education and orchestral activities, Keith Aleo (IAC 80, 81 IAA 80-81, Staff 87), so he can serve as the director of percussion at Interlochen Arts Camp. Aleo works closely with percussion students, developing fundamental skills, helping them prepare their orchestra repertoire and coaching them in percussion ensemble.

“As an alumnus, I have a special connection with Interlochen and have been associated with both the Camp and the Academy for much of my life,” explained Aleo. “So it’s great to be part of a company
that shares Interlochen’s strong commitment to music education and training a new generation of musicians.”

Additionally, Zildjian donates thousands of dollars worth of cymbals and specialty percussion instruments to Interlochen. The gifts give Interlochen students access to a world-class collection of cymbals. At this summer’s performance of Collage, the students showcased this collection and their skills on a piece written exclusively for cymbals, “Crash Course” by James Campbell.

Video: "Crash Course" [1]  

Source URL: http://www.interlochen.org/crescendo/zildjian-finds-many-ways-support-interlochen-percussionists

Links:
July 31, 2009

In July 2009, host Fred Child brought the nationally syndicated classical music program *Performance Today* to Interlochen. The two-hour weekday program celebrates today's art of classical music in concert from sites across the nation and around the world, along with classical music news, interviews and features. Produced and distributed by American Public Media, *Performance Today* is one of America's most popular classical music radio programs, with more than 1.2 million weekly listeners on 237 stations around the country.

Listen to the complete episode audio >> [1]

Source URL: http://www.interlochen.org/media/video-performance-today-interlochen

Links:
This August, Interlochen Center for the Arts, in partnership with Michigan Youth Arts, convened Michigan’s first Arts Education Policy Forum to address the many challenges facing the state’s arts education community.

The forum took place on the Interlochen campus and included representatives from Michigan Youth Arts, Interlochen Center for the Arts, ArtServe Michigan, the Michigan Council for Arts and Cultural Affairs, the Michigan Department of Education and 15 other statewide arts education organizations. Together they developed a statewide policy agenda to advance arts education in Michigan.

“As educators and leaders in the arts we have a vital responsibility to shape the future of arts education – and the overall direction taken by this state,” said Jeffrey Kimpton, President of Interlochen Center for the Arts. “The policy forum was an important first step in the process of ensuring that all Michigan students have access to a quality, comprehensive education in the arts.”

The group identified three broad policy goals that emphasized access to the arts, teacher training and a compulsory presence in public schools. Small committees will meet throughout the year to plan and
implement strategies and leaders plan to hold another forum next year.

“This year’s forum is not the end of the process, it’s just the beginning. It established that we have a clear consensus of our vision,” said Kim Dabbs, executive director of Michigan Youth Arts. “We all believe that schools should be educating the whole child and offering a complete education that includes the visual and performing arts at every grade level.”
The 2009 Interlochen Presents Summer Arts Festival was a great success. One performance in particular left an everlasting impression on two campers.

On Monday, July 20, minutes before the Steve Miller Band was scheduled to take the stage in the Kresge Amphitheatre, Miller approached the presentations staff with a request. An advocate for arts education, he asked for two high school students to perform with the band - preferably a saxophone and a guitar player.

The presentations staff quickly contacted the jazz faculty who suggested tenor saxophonist, Rachel Mazer of Alamo, California, and guitar major, Max Bowen of Ann Arbor, Michigan. The two students were soon backstage with their instruments where they met Steve Miller and his band mates. They boarded the tour bus and quickly played through the song, “Fly like an Eagle” to prepare for the live performance.

Soon after, Mazer and Bowen were welcomed on-stage and greeted with exuberant and supportive cheers and applause by nearly 4,000 concert-goers.
“I thought I would be a lot more nervous,” said Bowen. “But, they are such a tight band - they've playing together for a long time. It was really relaxed and was such a great experience.”

Mazer recalls her experience performing with the Steve Miller Band fondly. “It was probably one of the best nights of my life,” said Mazer. “Yeah, it’s up there with my favorite things to do … perform with Steve Miller.”

Both students played alongside the Steve Miller Band and performed in solos over the band’s well-known song, “Fly like an Eagle.” Each student attributed their preparedness at short notice to improvisation classes taken at Interlochen.

In August 2009, Academy visual arts instructor, John McKaig was in the right place and the right time to take a snapshot that was immediately sought after by major media outlets.

While McKaig was working at Martha’s Vineyard, President Obama arrived at the golf course. “The secret service guys were not letting the regular press photographers past the entrance to the club property, so the only people taking photos were me and some folks with cell phone cameras,” said McKaig.

His photography background and skills helped McKaig seize the opportunity with an up-close photograph of President Obama [1]. After the President was out on the course, the Secret Service finally let the press photographers onto the property.

“Some members of the press asked if anyone had any photos of the President, so I gave them my memory card from my camera and they asked to use the ones that I shot,” McKaig said. McKaig’s shot was selected by the Associated Press and featured in three national newspapers, The Los Angeles Times, The New York Times and USA Today.
This is not the first time that McKaig’s work has been featured in national publications. One of his photos was published in the New York Times in 1994. Also, many of his live band shots have been published in numerous music magazines over the years including, Revolver, Guitar Magazine, Alternative Press, Chord Magazine and Outburn Magazine.

When asked what it was like to be so close to the President of the United States, McKaig said, “The President was very calm and easy-going. My sense was that he just wanted to enjoy a relaxing round of golf with some friends.”

Source URL: http://www.interlochen.org/crescendo/visual-arts-instructor%E2%80%99s-snapshot-featured-across-country

Links:
When John Randolph Phelps arrived at Interlochen to celebrate his 100th birthday, he was greeted with a remarkable gift. The former dean of college men at Interlochen Arts Camp was the guest of honor as summer faculty at Interlochen Arts Camp premiered one of his musical compositions – nearly seventy years after he wrote it.

In 1941, when he was in his early thirties, Phelps composed a piano concerto that he called Piano Concerto No. 1 in hopes that many more piano concertos would follow. Although he wrote and arranged hundreds of pieces for organ, choir, orchestra and band ensembles, recorder and even a "mini" piano concerto for very young pianists, he never composed another full-length piece like a symphony or concerto.

In the years that followed, Phelps served as an important mentor to his great nephew, Rick Phelps, who has been on the summer faculty for several years. When Rick was studying conducting at the University of Cincinnati College-Conservatory of Music, his great uncle presented him with a gift of several of his published scores, and one of his hand-written, hard bound copies of the Piano Concerto. As he examined the pieces, the younger Phelps found himself drawn to the Piano...
Concerto and made it a personal mission that one day he would hear it performed. As his great uncle’s 100th birthday approached, Rick resolved that this would be the year and decided that Interlochen would be the perfect place to accomplish the goal.

Rick recruited a small orchestra with the help of Rose Shylam Grace, a member of the piano faculty, who also performed as the soloist on the piece. On July 14, 68 years after he wrote the piece, John Randolph Phelps watched his nephew conduct the piano concerto. “This was the right place and the right time,” said Rick Phelps. “The performance would have never happened if the faculty and staff at Interlochen were not as passionate and supportive as they were. Rose, in particular showed incredible energy and enthusiasm for the piece. This whole experience was such a demonstration of Interlochen’s ideals of lifelong participation and love of music.”

Composers  John Randolph Phelps  Rick Phelps

Source URL: http://www.interlochen.org/crescendo/premiere-performance-six-decades-making
“Surrogates” Features Interlochen Alumnus

James Francis Ginty (IAC 91, 95, IAA 95-99) is featured in the new Touchstone film “Surrogates,” which opens this month and also stars Bruce Willis. The movie is an adaptation of the graphic novel by author Robert Venditti and illustrator Brett Weldele.

Set in the future, the film imagines a world in which people live their lives in isolation, experiencing the world exclusively through surrogate robots. Ginty plays both Dr. Lionel Carter, the inventor of the surrogates as well as Tuxedo, his surrogate robot.

Originally enrolled as a dancer at the Academy, Ginty switched to the theatre program in his sophomore year. His first roles were small, frequently with only a couple lines but he earned leading roles in his junior and senior years, including productions of “Cabaret” and “Picnic” by William Inge. After graduating from the Academy, he enrolled at Juilliard and continued his studies until earning a role in the feature film “K-19: The Widowmaker.”

While life on a film set could hardly be called normal, Ginty was pleased to discover a familiar sense of belonging. “When you are an artist, I think it is vital to have a sense of artistic community,” said Ginty. “That sense of community is nurtured for students at Interlochen so it is incredibly rewarding to go out as a working adult and find the same type of a community.”
That sense of community, says Ginty, can be seen in small things, like the atmosphere on the set or in the ways the cast and crew look after each other. One especially notable example came after the completion of the film. When friends and colleagues discovered that Ginty’s father was too ill to attend the film’s screening, they arranged a private screening at his home.

Another alumnus also played an important role in the film. Myron Nettinga (IAA 84-85, IAC St 85) completed the sound design and sound mixing. Nettinga won an Oscar for sound recording for the 2002 film "Black Hawk Down" and is a supervising sound engineer in Los Angeles, California. He has worked on films including "Kill Bill Vol.1 & 2," "Collateral," "Meet the Robinsons" and "Hannah Montana the Movie."

“Surrogates” opens in theatres on September 25, 2009.
As a dance major at the Academy, Kristine Huskey (IAA 82-85) never aspired or expected to go into law. Yet after a number of twists and turns in her career, Huskey found herself working as a lawyer on a landmark case that went to the Supreme Court.

After leaving the Academy, Huskey traveled, modeled and worked as a bartender before finally deciding to attend Columbia University. In a class on civil liberties, she studied famous cases including Brown v. Board of Education and found herself unexpectedly captivated by the subject. “I realized that law can be a true mechanism for change and that attorneys and judges are part of that process,” said Huskey. “And more importantly, they are part of a process of change that directly impacts real people’s lives. I wanted to be part of that kind of process and help people.”

She graduated Phi Beta Kappa with a bachelor’s degree in political science and soon had her eyes set on law school. Before enrolling at the University of Texas, however, she used her dance skills to land key roles in several high-profile MTV videos by artists including H-Town and Buster Poindexter.

After law school she clerked for Justice Bea Ann Smith then joined the law firm of Shearman and Sterling. A partner with whom she had been working asked Huskey if she would like to help on an “interesting” case and soon she was at work on a case that made headlines around the world and
raised fundamental questions about the balance between core American ideals and the need for security.

Several families from Kuwait had approached the firm to help find their sons who were missing. They suspected that the men were being held by the U.S. government, which refused to release any details about the men they were holding. These initial inquiries sparked several years of debate about the rights of detainees and the role of the courts in what was being called the war on terror.

In March of 2002, many recoiled when they learned Huskey was representing men who were labeled as "suspected terrorists" but she found herself motivated by the same ideals that had convinced her to study law in the first place. "I felt that I was standing up for the rule of law, which is most important in times of crises and conflict. Those are the times when we need to hold fast to fundamental principles, such as due process and adherence to the law even when our national security is threatened."

On June 29, 2004 a 6-3 ruling reversed a District Court decision and won the right of the detainees to challenge their detentions in federal court. Rasul v. Bush established the U.S. court system has the authority to decide whether foreign nationals held in Guantanamo Bay were wrongfully imprisoned. This decision made it possible for Huskey to actually meet her clients.

Over the next several years, Huskey made at least a dozen trips to Guantanamo to meet face to face with detainees. Initially she worried that they would not accept a woman as their lawyer, but this proved not to be a problem as the detainees were given the opportunity for the first time, to share their own stories. She soon learned about the hunger strikes and the number of attempted suicides and accusations that the detainee’s Korans had been desecrated. In the weeks and months that followed, Huskey tried to improve the living conditions at Guantanamo.

Huskey is convinced that her training at Interlochen formed a strong foundation for her career by teaching her to connect with others. "I have to be very sensitive to whom my audience is when advocating on behalf of suspected terrorists and use creative messaging to reach my audience." Her audiences have included law classes, courtrooms, media personalities, the general public and political leaders.

This year, Huskey completed a book based on her experience called “Justice at Guantanamo: One Woman's Odyssey and Her Crusade for Human Rights." She now teaches in the National Security Clinic, which she established at the University of Texas in 2007.

Source URL: http://www.interlochen.org/crescendo/mtv-supreme-court
Deborah (Drew) Kaska (IAC 50-51, 53-56, IAC St 59) has retired from the Department of Biological Sciences at the University of California Santa Barbara.

Howard Greenlee (IAC 52-53) was named to the Theatrical Motion Pictures Nominating Committee for the 16th annual Screen Actors Guild Awards held January 2009 in Hollywood, Calif.

Larry Combs (IAC 55-57, IAC St 58) born in South Charleston, Kanawha County, W. Va. was inducted into the West Virginia Music Hall Of Fame in November 2009.

Paul T. Jackson (IAC 56-58, 62, IAA St 62-63) is playing timpani for the Gateway Concert Band in Enumclaw, Wash. and serves on its board of directors. Paul also performs with the jazz sextet, By Committee and will be playing for the Enumclaw's mayor's re-election party. Paul edits and writes for a writers association quarterly. Two articles relating to music have been published online for Banddirectors.com, Timpani Tones and Tuning and Making Music Magazine Online.

Jana (Meyer) Jae (IAC 59) released her CD "Ashokan Farewell" and a DVD "Jana Jae's Fiddle Training Sessions" and will host her 11th annual Jana Jae Fiddle Camp and Music Festival in Grove, Okla. and the Jana Jae's Hells Canyon Fiddle Fest at the Idaho Music Workshop in McCall, Idaho.

Dell (Grace) Schroeder (UW 59, IAC St 63-64) was voted into the Florida State University Band Alumni Association wall of fame in August 2009.
1960s Motifs

Thomas Working (AS 62, IAC 63-64, U 65, IAC St 66-68) is director of the Holland American Legion Band. The band toured Europe in June 2009, participating in the 65th Anniversary of D-Day with concerts in Ste Mere Eglise, Saint-Lo, Carentan, as well as at the Normandy American Cemetery overlooking Omaha Beach. They finished their eight-day tour with two joint concerts with bands in the Netherlands. Additional alumni in the Holland American Legion band are Vivian (Verhorst) Hoogland (AS 48), Clyde Tilton (AS 58), Donald Druart (AS 58-59), Marjorie (Hage) Hoogeboom (AS 59), Timothy Crandall (AS 64) and Nancy TenElshoff (AS 75-76).

Laurie (Laurel) Anderson (IAC 62-63) is a performance artist. Her most recent CD is "The Yellow Pony and Other Songs and Stories." Laurie was the visiting artist in the New York University Tisch School of the Arts Interactive Telecommunications Program (ITP) during the fall of 2009 and was a guest artist during the 2009 spring semester of Princeton University's Princeton Atelier program.

Nancy (Nutting) Swearingen (IAA 62-65) has a studio, Swearingen Fine Portraits, located in Northville, Mich. She creates commissioned portraits as paintings, drawings, and photographs. Nancy, will be hosting an alumni event in celebration of Joseph E. Maddy's 118th Birthday this October 11th at her studio along with Dorothy (Cormie) Duensing (IAC 79-80), Stephanie Windisch (AS 93) and Lynne (Hadley) Fowlkes (IAC 63, IAC St 68, 70-73, 75, 77, IAO Board 06-present).

Stephanie Sheppard (IAA 62-65) has returned to Los Angeles, Calif. She is a professional photographer and taught creative photography for children in the summer of 2008. She has written a film called "SUSPECT," a true adventure story set in Los Angeles and is developing a documentary about a female artist who had a penchant for masking her persona.

John Herreshoff (IAC St 63-69) worked for the State of Michigan as a psychologist in the hospital system and completed his service when he finished implementing and managing the computer system at the hospital facility in which he worked. He and his wife have two children, an adopted daughter with Downs Syndrome and a son that will be starting law school in the fall of 2009.

Gary Brocks (IAC 64) is a jazz vocalist, lyricist, and songwriter in New York City. He continues to perform, write, and teach vocal improvisation. Gary performed recently at the Puppets Jazz Bar, Brooklyn, N.Y.

Roy Saper (IAC 65, IAA 67-68, IAC St 70) is owner of Saper Galleries and was honored by Art Business News, a national business publication serving the fine-art market, with the 2009 Gallery Excellence Award for Best Gallery Event.
Debra Cash (IAC 66-67, 69, 72) is a 2009 Scholar in Residence at the Bates College Dance Festival, teaching a course on dance in context and providing program notes and pre-concert talks for the festival's professional performances. Her series of lectures and other contextual activities "Dancing in The Present Tense," in partnership with World Music/CRASHarts, Wesleyan University and other arts presenters, resumes in the fall 2009. Based in Boston, Debra also has a career as a user experience design manager with Litl, an innovative technology start-up.

Timothy Rub (IAC 66) is the director and chief executive of Philadelphia Museum of Art in Philadelphia, Pa.

Anthony Ranieri (IAC 67-69) is a composer and pianist teaching in Chicago and Lake Forest College, Lake Forest, IL. His most recent piano soloists CD is titled "Necessary Evils."

Jappie King Black (IAA 67-70) received a New York Foundation for the Arts Fellowship in sculpture in August 2009.

Char (Charlene) Levitt (IAC 68-71) married her life partner, Jill Stevens, in San Francisco, Calif. in October 2008. Char is a managing director for Charles Schwab & Company in the Technology Infrastructure organization.

Stephanie Durham (IAC 68-69, 71) is a CT Scan Technologist and plays the violin for enjoyment.

Dr. Robert D. Ross (IAC 68-70) is a pediatric cardiologist at Children's Hospital of Michigan, where he directs the fellowship programs for all pediatric subspecialties. He has led a heart mission to the Dominican Republic since 2003, to train local medical staff to care for and operate on children with no other access to care for their heart disease.

Karen Talbot (IAC 69-72) is a librarian in Maple Heights, Ohio.

Ted A. Lane (IAC 69-71) is principal clarinetist and soloist with the American Sinfonietta and principal clarinetist with the National Symphony Orchestra of Ecuador.

Leslie Stewart (IAA 69-71, IAC St 71) is director of the summer masters in music education in conducting program at Colorado State University. Since moving to Colorado in 2006, she has guest conducted the Longmont Symphony and the Youth Orchestra of the Rockies and started a new community orchestra in Ft. Collins based at Poudre Valley Hospital. Her other duties at CSU include playing 2nd violin in the faculty string quartet, teaching violin and string pedagogy, and coaching chamber music.

Larry Thomas (IAA Faculty 69-72, IAC Staff 70-73) is the editor of the literary arts magazine, Third Wednesday, an international publication that prints poetry, short fiction, and black and white artwork and photography.

Source URL: http://www.interlochen.org/crescendo/1960s-motifs-0
1970s Motifs

Candice Agree (IAC 70-72) received a grant from Instituto Cervantes for a Spanish language course in Santander, Spain in August 2009. While there she reported on the 58th Annual Santander International Festival of Music and Dance. Candice currently hosts the weekend morning classical music show on New York’s 96.3FM WQXR and wqxr.com, and is the off-camera and promo announcer for CBS News Sunday Morning with Charles Osgood and The Early Show.

Matthew W. Rose (IAC 72, IAA 72-73, IAC St 73, UM 74) is a freelance keyboardist, arranger and producer. He has recorded and performed with Aretha Franklin, The O'Jays, Ramsey Lewis, R.Kelly, Oscar Brown Jr. Matthew's co-production The O'Jays' 2001 album "For the Love..." resulted in a Grammy nomination for best traditional R&B album.

Cheryl (Godown) Riker (IAC 72, IAA 72-73) is the chief financial officer of the North Carolina ABC Board. She is a former manager of the New Jersey Clearing House Association, has worked with banks in the New York tri-state area and was the owner of a corporate sign design company. Cheryl was a violinist with a variety of area ensembles including the Plainfield Symphony. She also solos at lighthouses, weddings, and special events. She is married with six children and seven grandchildren.

Jayne Sleder (AS 73-75, UW 76-77) and Lynne Church (AS 74, UW 78, IAC St 80-83, 85-87, 01-02, 05-present) were soloists with the Traverse Symphony Orchestra performance of Mahler's Symphony No. 2 in April 2009.

Stacey Gurian-Sherman (IAA 73-75) is the first director of the Office of Community and Family Partnerships (OFCFP) at the Department of Juvenile Services in Baltimore, Md. Stacey and her team were awarded $3.1 million from the Federal Government for a comprehensive positive youth development program for youth in the juvenile justice system.

Deborah Weiss (IAC 74-75, IAA 74-76) is an attorney and freelance writer for Andrew Breitbart's Big Hollywood, an online celebrity column.

Dr. Paula (Robinson) Arai (AS 74, 76, IAC St 79) is an associate professor of Philosophy and Religious Studies (Buddhism), Asian Studies, and Women and Gender Studies at Louisiana State University. She was awarded an ATLAS (Awards to Louisiana Artists and Scholars) grant for the 2008-09 academic year to complete her book "Healing Zen: Japanese Buddhist Women's Ritual Lives."

Gary Shoemaker (IAA 74-78) is the director of program and outreach for the Boy Scouts of America for the Coronado, Kansas area.
Dwight Brown (IAA 74-78, UM 81, IAC St 79, 82-84) is starting his 28th year as a school orchestra director with the San Felipe Del Rio School District in Del Rio, Texas.

Leisa (Hungle) Rich (IAA 75-78) had a solo installation art exhibition this summer at Callanwolde Fine Arts Center Gallery in Atlanta, Georgia. She was recently featured in two books: "The Best of America Sculpture Artists and Artisans" by Kennedy Publishing and "Quilt National 2009" from Lark Books. Leisa taught at The High Museum 2007-2009 and currently teaches at Callanwolde, the GASP art program at The Galloway School and runs private classes in her studio. Leisa is the mother of two daughters and has been married to John Rich for 23 years.

Jeff Dalton (IAA 76-79) was music director and orchestra conductor for a southeastern Michigan production of "Sweeney Todd" that was presented in collaboration with numerous Interlochen students and alumni. Alison Aquilina (AS 06-08, IAA 08-09) played Lucy Barker, Dakota Dalton (IAC 05-07, IAA 08-09) played Sweeney Todd, Tressa Greschak (IAC 06, IAA 08-present) played Mrs. Lovett, Rachel R. Goldberg (IAC 07-08, IAA 07-present) played Johanna, Jacob Dalton (IAC 08) played Toby, Timothy Zeller (IAA 78-79, ICCA 07-08) played the Beadle, Craig Symons (IAA 76-80), played the pipe organ, Samantha Lazar (AS 09) played clarinet, and Quincy Brown (IAC 00-01, IAA 01-02) led the percussion section. MPA graduate Samuel Zeller (IAA 07-08) shot hundreds of hours of footage that will be featured in an upcoming documentary about the making of the show.

Dr. Darcie Bishop (IAA 76-79) is principal trumpet of the Mississippi Symphony and an associate professor of trumpet at Jackson State University.

Rick Robinson (AS 77-78, IAA 78-81) returned to campus in May for the Tribute to Byron Hanson celebration and while on campus conducted a double bass master class for the IAA double bass students. Rick is a member of the Detroit Symphony Orchestra.

Glenn Poorman (AS 77-79) hosted the Interlochen College of the Creative Arts Chapman Stick Workshop in August 2009.

Jess T. Whitson, M.D. (IAC 77) is professor of ophthalmology at UT Southwestern Medical Center and President of the Dallas Academy of Ophthalmology. He still plays violin and piano whenever he can, and has fond memories of the afternoons of "forced fun," his friends in cabin 7 (among others) and the night of "Les Preludes" during his summer at Interlochen.

Howard Breitbart (IAC 77-78) is a pianist with the Capital Steps.

Bruce Galbraith (IAA Dir. 77-87, IAC Fac 78-86) was inducted into the University of Michigan's School of Music, Theatre and Dance Hall of Fame. The award was presented in September during the Homecoming 2009 celebration. Bruce currently serves as the executive director of the National Association of Principals of Schools for Girls.

Marc Taddei (IAC 78) is the music director of the Vector Wellington Orchestra in Wellington, New Zealand. Marc is currently involved in New Zealand’s largest ever-classical recording project with Rattle Records and the New Zealand Symphony Orchestra.

Lisa Wienhold (IAA 78-79) is principal flute with the Alabama Symphony Orchestra.

James M. Stephenson, III (IAC 79-84, 86; IAA 83-86; IAC Fac 04, 08) is writing a violin concerto for Jennifer Frautschi, a triple concerto (brass trio) for the Grand Rapids Symphony, an oboe concerto for Alex Klein (former principal oboe, Chicago Symphony) a flute concerto for the Southwest Florida
Symphony (Bill Larsen,) and a new trumpet work for Chris Martin (principal trumpet - Chicago Symphony.) Recent premieres have included the American Guild of Organists convention in Boston others at festivals in Croatia and St. Barths (French West Indies.)

Source URL: http://www.interlochen.org/crescendo/1970s-motifs-0
1980s Motifs

Dennis Nahabetian’s (IAC 80-82, IAA 82-83) sculptures were featured at The Contemporary Museum in Honolulu, Hawaii, the Functional Art Exposition in Chicago and the del Mano Gallery in Los Angeles. Dennis was a panelist in the crafts division of the 2009 New York Foundation for the Arts Fellowship.

Paula (Salerno) Herbart (AS 80, IAC St 83-84, 89-92, IAA St 89-91) was named 2008 Middle School Teacher of the Year in her school district and recently was elected president of her local union, the Fraser Education Association.

R. Scott Boots (IAA 81-82) received his Masters of Public Administration degree in May from the University of Illinois at Chicago where he continues to work in the field of cancer research administration. He also continues to deliver his burnout prevention workshop to groups such as the Empire State Assisted Living Association and the Departments of Public Health of the states of Tennessee, Kentucky, Wyoming, Iowa, Arkansas and Florida.

Joan Kwuon (IAC 82) joined the faculty at the Cleveland Institute of Music (CIM) as an instructor of violin. She has also been named artistic director of the preparatory strings division at CIM.

Louisa (Anderson) Egido (IAC 82-83, IAA 85-88) and her husband Juan welcomed Monica Victoria Egido; born June 29, 2009, three days after big-sister Paloma's second birthday. Louisa lives in Birmingham, Michigan and heads up the e-CRM team at Wunderman Team Detroit.

Dion Parson (IAC 82) and Ron Blake (IAC 79-81, IAA 80-82) and their band, 21st Century Band, celebrated Caribbean Heritage Month at Dizzy's Club Coca Cola, Jazz at Lincoln Center in June 2009.

Melissa McCormick (IAA 82-84) is a professor of Japanese art and culture in the Faculty of Arts and Sciences at Harvard University.

Kristine Huskey (IAA 82-85) is a clinical professor of law and co-director of the National Security Clinic at the University of Texas School of Law. She has been a guest on CNN, C-Span, and ABC NEWS to discuss Guantánamo and national security issues and was a featured "Woman to Watch" in Marie Claire magazine. Kristine has had her book "Justice at Guantánamo: One Woman's Odyssey and Her Crusade for Human Rights." Her publisher is Laurie Householder Orth (IAA 81-84).

Debbie (Gelfand) Secan (IAC 83-86, IAA 86-88) received a Masters of Art and Design from North Carolina State University and launched FabriChai, LLC. Her company designs and produces tallits
(Jewish prayer shawls) and other textiles for use in Jewish life. She lives in Raleigh, North Carolina, with her husband Erik and daughter, Rachel.

Dirk Powell (IAC 83) performed with Joan Baez on the Kresge stage as part of the Interlochen Summer Arts Festival. Dirk is a musician, composer, producer and writer. He worked on set of "Cold Mountain" as a consultant regarding the actors’ portrayal of traditional musicians, recorded the banjo parts for one of the principal characters, played fife on screen in the film.

Selene Carter (IAA 83-87) is a visiting guest lecturer in the contemporary dance program at Indiana University. She completed her Masters in Fine Arts at the University of Wisconsin-Milwaukee, and prior to that, established a dance career in Chicago where she co-directed Links Hall, taught dance studies at the Dance Center of Columbia College, and received a Ruth Page Award for her dance improvisations. Her son Isaiah is five years old.

Kate Weatherly (AS 84-85, 87-88, IAA 89-91) is an attorney in Eugene, Oregon and has sung professionally with the Eugene Vocal Arts Ensemble and the Oregon Festival of American Music. She is a graduate of the University of Michigan Law School and a 1999 Skadden Fellow. Her daughter, Leila, was a junior camper in summer 2009, becoming the third generation of Weatherlys to attend Interlochen. Leila's grandfather is John Weatherly (AS 66-67, IAA 67-68).

Sze Hang Wong (IAC 84) is the second associate concertmaster for the Hong Kong Philharmonic Orchestra.

Matthew D. Rose (AS 84, IAC Fac 92-93, 95) received the Emerging Artist Award in Dance from the University of Michigan's School of Music, Theatre and Dance.

Justin Robertson (IAA 84-87) is a research analyst for the consulting company Rockman et al based in Bloomington, Indiana. He continues to act in regional theater, most recently performing in “Our Town” produced by the Cardinal Theater Company and roles with the Indiana Shakespeare Company. Justin is a frequent emcee for community events and enjoys trips to Japan, and adventures in real estate.

Myron Nettinga (IAA 84-85, IAC St 85) won an Oscar for sound recording for the 2002 film "Black Hawk Down." Myron is a supervising sound engineer in Los Angeles and has worked on films including "Kill Bill, Vol.1 & 2," "Collateral," "Meet the Robinsons," "Hannah Montana the Movie," and finished the sound design and mixing for the upcoming movie "Surrogates," which includes Interlochen alumnus James Francis Ginty (IAC 91, 95, IAA 95-99).

Anna Weisbrodt (IPS 84-86, IAC 90-93, IAA 95-99, IAC St 96) is a law clerk for a Michigan Supreme Court justice in Detroit. Anna has run marathons in Tampa Bay Florida, Traverse City, Michigan, and completed the Detroit marathon in 2008.

Molly (Moblo) Perusse (IAC St 85) is a licensed Cosmetologist with an associates degree in interior design. She is also a mosaic/mixed media artist and owner-operator of the Work of Arts Studio and Salon in Lakeview, Michigan.

Vincent Lam (AS 85-86) is on the piano faculty of Southwestern University, Georgetown, Texas where he teaches applied piano.

Morgan Showalter (IAA 85-87, IAC St 88) will be showing his works at Artprize in Grand Rapids, Michigan in the Fall of 2009. Morgan is a visual artist and educator known primarily for his video...
works. His most recent projects recount the lessons of his childhood in Northern Michigan. Solo exhibitions include the Örebro Läns Museum in Örebro, Sweden and Cheapart in Athens, Greece.

**Holly (Kuschell) Thompson (IAA 85-87)** was appointed as associate judge for the Grand Traverse Band of Ottawa and Chippewa Indians in June of 2008. Holly, an attorney with her own practice, also teaches criminal justice classes for the University of Phoenix. Holly has also served as an associate public guardian for Cook County in Chicago, where she represented abused and neglected children. She has also served on various boards, including the post of President of the Illinois Native American Bar Association.

**David S. Morgan (IAC 86)** is a pianist, songwriter, singer, producer, arranger and educator. His most recent CD is titled "Live at the Blue Note." David has been the musical director for Neshama Carlebach for 13 years. As a composer, he also writes for television and film. He and his wife Elizabeth have three children and live in Redding, Connecticut.

**Joshua Jordan (IAC 86-87)** is on the visual art faculty at Montclair State University, Montclair, N.J. His art has been shown at exhibitions in Bellwether Gallery, D.U.M.B.O. Art Center in New York, as well as ArtCenter College of Design, in Pasadena, California. Josh received a fellowship to the Fine Arts Work Center in Provincetown, Massachusetts.

**Colleen McGuire (IAC 88-91, IAA 92-93, IAC St 99)** completed her Ph.D in osteopathics in 2008, is a psychiatry resident at the University of Colorado and has an interest in child psychiatry. She continues to play piano after studying music at the University of New Mexico. She is very interested in music and child development along with music and behavior modulation.

**Sophie Laville (IAC 88)** is the principal second violin with the Sinfonia Orchester Biel in Beil, Switzerland.

**D. Glen Vanderbilt, Jr.’s (IAC Fac 89-94)** scene design for "The Clean House", performed by the Contemporary American Theatre Company (CATCO) earned best design from the Central Ohio Theatre Critics Circle in August 2009. Glen teaches at Ohio Wesleyan University in Delaware, Ohio.

**Suzanne (Bonn) Miyake (IAC 89, IAA 90-94)** married Hidenori Miyake in May, 2009 in Honolulu, Hawaii. They live in Nagoya, Japan where she is an Assistant Professor of English at Nanzan University and works for Nippon Express as an Import Customer Service Agent at Nagoya’s main airport. They enjoy travelling and cooking, and were recently visited by **Jennifer Feeley (IAA 92-94)**.
1990s Motifs

Damien Bassman (IAC 90) was the percussionist on the Tony Award-winning musical "Next To Normal." Damien has also performed as a percussionist on "Glory Days," "High Fidelity," and "The Color Purple."

Andrea Zemel (IAC Fac 90-96) and partner Alan Brown celebrated the tenth anniversary year of their ILIAD gallery in New York City.

Lev Zhurbin (IAC 90) and wife Inna welcomed their baby boy Benjamin A. Zhurbin in July 2009.

Thomas Kitt (IAC 90) was the winner of two Tony Awards. Best Original Score written for the theatre and Best Orchestration for "Next to Normal." Damien Bassman (IAC 90) was the percussionist in the orchestra for "Next To Normal."

Kyle Norris (IAC 90, IAA 90-93, ICCA 06) is a host and producer at Michigan Radio and lives in Ann Arbor. Her reports have appeared on radio programs including: “The Environment Report,” “All Things Considered,” “Marketplace,” “The Splendid Table,” “World Vision Report,” and “Justice Talking.” In her free time she enjoys playing soccer, running and drinking coffee.

Timothy Ambrose (ICA St 90-99) is the Vice President of Advancement at Tai Sophia Institute in Laurel, Maryland.

Nathan Clair (IAA 90-91) earned his Masters in Theological Studies from Vanderbilt Divinity School in May 2009. In July 2009, he and his wife, Jill, celebrated the birth of their second child.

Edward Helms (IAC 91) has portrayed characters in "Night at the Museum: Battle of the Smithsonian," "The Hangover" and was a reporter on "The Daily Show with Jon Stewart." Ed also plays Andy Bernard in "The Office".

Miguel Felipe (IAC 91-94, IAA 94-96, IAC St 96-97) earned his Doctor of Musical Arts degree from Boston University in May 2009 for conducting. This fall, he will be interim choral director and visiting lecturer in music at Mt. Holyoke College, South Hadley, Massachusetts. He will also be the assistant director of choral studies at Boston Conservatory and on the conducting staff of Harvard University.

James F. Ginty (IAC 91, 95, IAA 95-99) portrayed Dr. Lionel Carter and Tuxedo in the 2009 film "Surrogates" with Bruce Willis. Myron Nettinga (IAA 84-85, IAC St 85) completed the sound design and sound mixing for "Surrogates."
Donald Vega (IAC 91-93) released his CD "Tomorrows" in July 2008. As a student at The Julliard School, Donald won the 2007 jazz student soloist award from DownBeat Magazine and earned first place at the 2008 Philips Jazz Piano Competition at the University of West Florida. Donald’s original composition is in the CD accompanying the October 2008 education issue of JAZZIZ.

David Speckman (IAC St 91-00) and wife Kari are the parents of Sasha and Masha Speckman. David runs his own photography studio in Traverse City, Michigan.

Ju-Fang Liu (IAA 91-95, IAC 94-95) was awarded the Creative Renewal Fellowship grant, which she used to arrange traditional Chinese folk music for publication. She traveled to China and Taiwan to gather materials and is planning a demonstration CD of the arrangements completed in order to attract a publisher.

Danielle Kinne (IAA 91-95, IAC St 01-04) is living in Philadelphia, where she performs and teaches dance. She works with local artists and presents her own work, including at the 2009 Philadelphia Fringe Festival. She is a member of the Leah Stein Dance Company and is a waitress.

Doug Gaertner (AS 92, IAA 92-93, IAC St 93-96, 09) was the 2009 director of the Interlochen Arts Camp Institute staff.

Amanda Schull (IAC 92) played Gwen in the TV Show "The Sorority Wars," Elizabeth Mackey in "Mao's Last Dancer" and has had roles in "Lie To Me," "Ghost Whisperer" and "Cold Case." Amanda played the role of Jody Sawyer in the 2000 production of "Center Stage".


David Handler (IAC 92-93) is assistant principal second violin with the Alabama Symphony Orchestra in Birmingham, Alabama.

Stephen Brush (IAC 92-93, IAA 93-95) is president and founder of the New York based International Artists Agency, a music agency dedicated to building successful touring careers for a variety of artists including Peter Murphy, Highland Heartbeat and Wu-Tang Clan among others.

James Bulleri (AS 92, IAC 93, IAA 93-94) choreographed a benefit at the New-York Historical Society called "A Celebration of the Music of Charles Strouse."

Joseph Friedman (IAC 92, IAA 92-94) completed U.S. Navy basic training at Recruit Training Command in Great Lakes, Illinois.

Micah Heilbrunn (IAA 92-93) is principal clarinet with the Winnipeg Symphony Orchestra and has served with the Royal Winnipeg Ballet, Symphony Nova Scotia, and the National Youth Orchestra of Canada. He has taught the clarinet at Brandon University and the University of Windsor.

Putnam Trumbull (IAA 92-94) is a graduate student in screenwriting and film directing at Asian campus of the New York University Tisch School of the Arts, which is located in Singapore. He has been living and making short films there and elsewhere in Southeast Asia for two years. His short film premiered at the Palm Springs International ShortFest.

Andrew McGinn (IAC 93, IAA 93-94) was the producer/director of the New York Infinite Theatre.
production of "Seascape with Sharks and Dancer" starring Leslie S. Cohen (IAC 93, IAA 93-95) and Simon DeGeorges (IAC 91-93). Other alumni connected with the production included Moira Meltzer-Cohen (IAA 93-94) costume design, Anthony Panarelli (IAC 91-93) stage manager and Clara Teufel (IAA 93-94) advertisement design.

Jason DePue (IAC 93) performed all of Niccolo Paganini's 24 Caprices in one concert at St. Rita's Church in Philadelphia in May 2009. Jason is a member of the first violin section in the Philadelphia Orchestra and is on faculty at Temple University's Music Preparatory Division.

Matt Starkie Kreuder (IAA 93-94) and Lauryn Starkie Kreuder (IAA 96-97) are the new owners of the South Street Cafe in downtown Bennington, Vermont. The establishment serves Organic Fair Trade coffee, exhibits local art and hosts live performances. They have a daughter named Willow. Lauryn graduated from Bennington College in 2005 having focused in conflict resolution and theater. When she is not at the café, she is a mediator for the small claims court of Bennington County.

Dieter Weise (IAA 93-95) lives in a cabin on the Yukon River near Dawson City, Canada.

Candace Downing Bartel (IAA 93-95, IAC Staff 96-98) graduated in May 2009 with a master's degree in trombone performance from California State University, Long Beach, where she studied with James Miller. She is expecting her first child this winter with husband Brian Bartel (IAC 86-90, 92, IAA 88-92, IAC St 94-95, 97-98).

Shira Weidenbaum (IAA 93-95) received her doctorate in French literature in May 2009 from Yale University, with her dissertation, "Patterns of Persuasion: Religious Literary Dialogue in Renaissance France." She has moved to Squamish, British Columbia to begin a position as a tutor of French and humanities at Quest University, where she will be creating the French curriculum.

Jonathan Perkins' (IAA 93-95) co-wrote the original song, "Down". It debuted on iTunes in June 2009 and was performed by Jay Sean featuring Lil Wayne.

Kathleen B. Costello (IAC 94) is the principal clarinetist with the Alabama Symphony.

Ben Randall (IAA 93-96) and Naomi Millan (IAA 94-96) welcomed their son Cyrus Randall in December 2008. Jack Randall (IAA Fac 87-01, IAC St 89) is the proud grandfather and Luke Randall (IAC 96-97, IAC St 99) is Cyrus's uncle.

Natalie (Priest) Yaw (IAA 95, IAA 95-98, IAC St 98-99) and her husband, Chris, are very proud to announce the birth of their first baby, James Christopher, born August 13, 2009. James is currently a soprano.

Filip Fenrych (IAC 95, IAA 95-99) performs on violin and is a member of the Dallas Symphony Orchestra.

Kristen Andersen (IAA 95-97) is a scenic designer for The Creation Museum in Petersburg, Kentucky.

Richard Hinds (IAC 96-97, IAA 97-00) is currently serving as the associate choreographer for the Broadway-bound musical "The First Wives Club" at the Old Globe Theatre. He was the associate choreographer for Center Theatre Group and Deaf West's production of "Pippin" starring Interlochen Alumni Michael Arden (Moore) (IAA 99-01, IAC 99, IAC St 01).
Audrey McDonnell (IAA 96-00) currently works for the Department of Homeland Security, Office of United States Citizenship and Immigration Services as an Asylum Officer in the Houston office. Her main duties include adjudicating applications from refugees located in the United States who are requesting political asylum from their countries of citizenship; as well as traveling abroad to countries in Asia, Africa, and the Middle East to work on refugee details.

Megan (Cole) Urban (IAC 96-98, IAA 97-00) is the proud mother to Parker Allen Urban born in May 2009.

Danny Holt (IAA 96-99, IAC St 99-02) serves on the faculty of the Herb Alpert School of Music at the California Institute of the Arts. Danny's next CD, "Fast Jump" was released in June 2009 on Innova Recordings. The CD includes works by Caleb Burhans (IAA 97-98) and Lona Kozik (IAC Fac 01-02, 04).

Maggie Bergeron (IAA 96-98, IAC St 98, IAC Fac 99-04) is an adjunct dance faculty member at the University of Minnesota in Minneapolis. Maggie returned to the Interlochen campus in April to observe MORP (prom at the Arts Academy) as part of a national research project she was conducting. Maggie visited over seven high school proms across the country and will choreograph a work based on her findings.

Alex Michaels (IAC 97-00, IAA 00-02) was a competing casting member as "Alexis Michelle" for RuPaul's Drag Race Casting.

Jessica Bodner (IAC 97-98) is the violist in the Parker Quartet which has been the recipient of the Cleveland Quartet Award and winner of the Bordeau x International String Quartet Competition and the Concert Artists Guild Competition. The quartet is currently in residence with the Saint Paul Chamber Orchestra.

Ann Marie (Simpson) Calhoun (IAC 97) will compose and perform on the soundtrack to the movie "Sherlock" and is collaborating with the film composer Hans Zimmer. Ann Marie was a performer at "Mandela Day," a performance honoring the life of Nelson Mandela in 2009. She was joined by Dave Stewart, Carla Bruni, Josh Groban (IAC 97-98) and Aretha Franklin in a live broadcast live from Radio City Hall in New York City.

E. Dorothy Chang (IAA 97-99) is serving as the director of educational programming at Pentacle, a dance service organization in New York City.


Reina Hardy (IAC 98-99) was present at the premiere of her play "Erratica" in Sacramento, California. She is earning her master’s degree in fine arts from Ohio University. Her play "Juvenilia" was performed at New Albany High School in Ohio. She also runs a Chicago non-profit, the Viola Project (Shakespeare for Girls).

Amanda Stewart (IAC 98) joined the New York Philharmonic as associate principal trombone in July 2009. Amanda had previously been with the San Antonio Symphony.

Rachel Kamischke (IAC 98, 00-01, 05, IAA 03-07, IAC St 06-09) received a Cathy L. Young Award in French and a Louis R. Bragg and Mary Huemiller Bragg, ’69 Endowed Scholarship in Mathematics from Albion College.
Stanley Friedman (IAA Fac 90-01) participated in a concert tour in Austria, where he conducted the brass/percussion ensemble “Blechcircus” in performances of original compositions. He presented master classes in Austria, Switzerland and Colorado, where trumpet soloist Ryan Anthony performed his classical concerto with the Grand Junction Symphony. Several of Stanley's works were premiered at the International Trumpet Guild Conference in Harrisburg. Stanley also plays principal trumpet with the Eroica Chamber Orchestra, conducted by Michael Gilbert.

Benjamin Jaber (IAA 99-00) is principal horn of the San Diego Symphony.

Sarah Stoneback (IAA 99-00, IAC St 02) is a trumpet teaching assistant at the University of Colorado, Boulder, Colo., and is in her second-year of a master's in trumpet performance. Through the University of Colorado, Boulder, she is a member of The Flatirons Brass which received the Bronze medal in the 2009 Fischoff Chamber Competition. The Stoneback Sisters (tripleting trumpeting trio) and Stoneback Brass (trumpet quartet and brass quintet) have sole performance rights to the Rafael Méndez Library. As a multifaceted ensemble they solo, concertize, performing both nationally and internationally and as Conn-Selmer clinicians, conduct workshops and master-classes.


Anna Burgstede (IAA 99-02) has appeared as Willow Stark in "Days of our Lives" and as Kaylee in "Without a Trace."

Caitlin Machak (IAC 99-03) is a senior at New York University Tisch School of the Arts for film and television production.
2000s Motifs

**Katherine Carlin (IAC 00-02)** graduated from Michigan State University Lyman Briggs College and Honors College with highest honors with bachelor's degrees in Physiology and Anthropology in May 2009. She is pursuing her medical degree at Loyola's Stritch School of Medicine in August 2009. Katie is also a member of Alpha Phi Omega community service fraternity. She has been awarded a full scholarship from the United States Air Force.

**Sarah Huff (IAA 00-02, IAC St 03-04, IAA St 09-present)** is a residence hall staff member in the Mozart Beethoven residence hall at Interlochen Arts Academy.

**Gabriel DiMartino (IAA 00-02, IAC St 05-06) and his father Vince DiMartino (IAC Fac 05-07)** were featured on the cover and in an article in the May-July, 2009 issue of The Brass Herald magazine.

**Brian Sweigart (IAA 00-01, IAC St 02)** was appointed chair of the eurhythmics department at the Cleveland Institute of Music.

**John McKaig's (IAA Fac 01-present)** photograph of President Obama signing autographs was printed in the August 25, 2009 edition of the New York Times, Los Angeles Times, Chicago Tribune and the USA Today newspapers.

**Andrea Jarrett (IAC 02-06)** of Saline, Michigan, was named a 2009 Presidential Scholar in the Arts. Andrea attends The Juilliard School and is majoring in violin performance.

**Marjorie Failoni (IAC 02)** has appeared in the Broadway stage version of "High School Musical 2" and for the summer of 2009 Marjorie was the assistant choreographer for the premiere in London, England. She lives in New York City.

**Holly Mellinger (IAA 02-03)** is a student at Savannah College of Art and Design. Her work was presented during the 2009 Grand Rapids Arts Prize festival.

**Conrad Ramsey (IAC 03)** earned a bachelor's degree in electrical engineering with a minor in criminal justice, from the Rochester Institutes of Technology in Rochester, New York in May 2009.

**Christian White (IAC 03, IAA 03-04)** starred as the Scarecrow in the off-Broadway production of "The Wiz" at the City Center Mainstage in New York City in July 2009.

**Jonathan Gregoire (IAC 03-05, IAA 04-06)** is a senior at Saint John's University and the recipient of a Presser Undergraduate Scholar Award for the 2009-10 academic year.
Alyson Rzeszotarski (IAA 03-05) graduated in May 2009 from Manhattan School of Music in New York. She is a concert percussionist and won the Atlanta modern snare drum competition.

Megan Szymanski (IAC 04) is a graduate teaching assistant at the University of North Carolina School of the Arts (NCSA). She is earning her master's degree in flute performance and is a NCSA concerto competition winner.

Justin Miller (IAC 04) was the assistant organist at St. Peter's Episcopal Church in Morristown, New Jersey. Justin continues his studies as the organ scholar at Blackburn Cathedral in Lancashire, England.

Nathaniel West (IAC 04-05, 07) is a double bassist from Upper Arlington, Ohio and was named a 2009 Presidential Scholar in the Arts.

James-Grant Robertson (IAC 04) is attending Miami University in Oxford, Ohio and will play the role of Pinellino in Puccini’s Gianni Schicchi in the Miami University’s fall 2009 opera production.

Joel Morris (IAC 99, IAA 04-05, IAC St 06) is a composer and performer. In March 2009, his song "Bitter Winter" for soprano and piano tied for first place in an art song composition competition. Joel was commissioned to write a choral piece for the St. James Lutheran Church in Portland, Oregon and his piano music has been featured as part of the Four by Four piano-duet series in Portland.

Kara Huckabone (IAC 05-07) performed in April 2009 at The Opera House in Howell, Michigan and in her high school production of "Oklahoma."

Jeffrey Abshear (IAC St 05-06) is the director of the Kalamazoo Book Arts Center in Kalamazoo, Michigan.

SiYi "CiCi" Fang (IAA 05-07) won first prize at the 2009 Music Teachers National Association performance competition. CiCi is a current student at the University of Michigan.

Jack Whaley (IAA 05-07, IAC St 07) is at the University of Miami in Florida where he studies music business.

Hannah Checkley (IAA 05-06) earned first place in the best undergraduate short category of the 2009 Ivy League Film Festival. Her screenplay was titled "Tom, Dick and Harry." Hannah attends Emerson College.

(Robert) Conrad Cornelison (IAC 06-07, IAA 07-08) is pursuing his bachelor’s degree in bassoon performance at The Juilliard School.

Booyeon Han (IAC 06) is a violinst and was named a 2009 Presidential Scholar in Academics.

Nicole Ducommun (IAC 06, IAA 06-07) is stationed in Southern California with the United States Navy working on sensitive electronic and information systems. She has also been cast in the first ever youth production of the full score of "RENT" by Jonathan Larson as one of the lead characters, Maureen. The show opened June-July 2009 in San Diego in the Lyceum Theatre.

Steven Johnson (IAA 07-09) was named a 2009 Presidential Scholar in the Arts.

Bethany Jeffery (IAA 07-09) is attending Pace University in the fall 2009.
Corey Dundee (IAC 08-09) is attending Indiana University’s Jacobs School of Music studying saxophone performance. Corey studies with Otis Murphy (IAC 90).

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In Memoriam

Dr. Charles Linwood Ellington (IAC Staff 79-85, 87-04) of Southport, N.C. on June 2, 2009.


Susan Wilson Broadus (IAA 73-74, IAC Staff 74) of Sacramento, Calif. on July 25, 2009.


John David Peterson (IAC 77-78) of Elkhart, Ind. on August 25, 2009.

Jon Edwin Petersen (IAC Faculty 67-69, IAA Faculty 63-95) of Traverse City, Mich. on August 25, 2009.

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