A Video Message from the President: September 2010

September 13, 2010

Source URL: http://www.interlochen.org/crescendo/video-message-president-september-2010

Links:
Why Art Really Matters: Opening Convocation Remarks

September 21, 2010

Jeffrey Kimpton, president of Interlochen Center for the Arts

Good evening everyone. On behalf of the entire Interlochen community, our Board of Trustees, and our Academy alumni, friends and family around the world, welcome to the first program of the 49th year of Interlochen Arts Academy and the 84th year of Interlochen Center for the Arts.

This evening, we arrive, ready to teach and learn; to create or interpret millions of notes, words, movements, create with oils and clay, to tell stories through film and express ourselves through more than 250 performances and presentations of your work. You will share experiences and create 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 make the arts matter in your life, define your role in the arts as creator, performer, advocate, citizen, and leader, and form deep and lasting friendships for the rest of your life. This is Interlochen Arts Academy, the most amazing high school in America, and we welcome you here.

While you have been gone this summer we have been busy preparing for this 49th Academy year, even while having a fantastic summer at Interlochen Arts Camp. We are continuing our renovation of the TJ dormitory, with another 16 suites to be completed this year. We have a new major this Fall, Comparative Arts, that already has 19 majors in its first year. We will soon begin construction phase 2 of the Mallory Towsley Center for Arts Leadership, which includes a remodeling of parts of Phoenix Theater to meet the needs of our growing theater program. This year we will see renovations for the Fine Arts building, parts of the Maddy Building, and the continued expansion of wifi and technology across campus. You will soon meet some of the great new staff, faculty and division directors who have joined the Academy since last May. We have a newly painted cafeteria, the first phase of a renovation there, and a whole new look to menus and healthy eating on campus. On Monday, five of our dancers will depart with director of dance Cameron Basden to be part of a special celebration of dance at the White House, hosted by President and Mrs. Obama. And the best part of this new year for some of you is that, in order to insure that you get eight hours of sleep each night, your day will now start at 8:30!

Using a theme at the Academy helps us find those interconnections and synergies that exist between and among the arts, academics, world culture and ourselves. Two years ago we chose the theme artist as citizen, and explored the civic and social duties we have as artists to our society and the greater good.

Last year we created a common platform for reflection around the idea of the artist as revolutionary, and looked at how artists choose to take what IS in their art to a new place, pushing the boundaries of the arts and creativity, in daring, exciting, risky and sometimes controversial directions. Few will forget the parting words of Michael Moore.

Tonight we begin the 49th year of the Academy, the year before a remarkable milestone in our history, our 50th anniversary. It seems appropriate as the nation’s most celebrated high school in the arts, that we begin the preparation for that event by asking an essential question about why we are here: why art matters? As part of this process we’ve been asking people around campus the question, why does art matter?

In asking these questions some gave quick and spontaneous answers. More often than not this question required people to literally stop and think before responding. Why would people at Interlochen, of all places, have trouble answering this question?

I think there are two reasons: 1) we often aren’t asked this kind of deep question “on the fly” very often, and 2) art matters so much that to answer almost paralyzes our brains; we’re grappling with a profound mix of personal and societal contexts, philosophies, emotional and cultural beliefs. The depth of those responses are of course determined by the amount of arts one has experienced: we might expect different responses from students than we would from artists who have a lifetime of experience.

Your own values about the arts might also depend on where and when you have lived, period of history or country. I’ve mentioned this particular research before, but about 25 years ago there was a social psychologist at the University of Colorado named Morris Massey who was one of the first people to do research about generational change, long before the terms Gen X, Gen Y
were common. He produced a series of articles, books and one of the first lecture series on videocassette that was used for training and professional development activities. It was called What You Are Is Where You Were When.

Massey’s theory goes something like this: we begin to shape our values as human beings—those core beliefs that drive our values—between the ages of 10 and 12, based on the world we live in at the time, the politics, social values, technology and media, education—and the arts—that are in our lives. We take all those inputs and we “value imprint” -- create a set of values that stays with us for the rest of our lives.

Let’s apply this to some generational experiences in the arts. What experiences or access to the arts did your grandparents or parents have at age 10?

My grandparents shaped their core values in 1910, first generation immigrants from England and Sweden. There was no electricity for many years, no telephone, no radio. Their experiences with the arts were at home and church: folk and hymn singing, the accordion, harmonica, piano, they were woodcarvers, quilters, did elaborate needlework and knitting.

Their children, my parents, shaped their values in about 1937, during the height of the great depression. They had a large radio, no phonograph until 1942, one rotary dial telephone. For them the arts and arts education took another leap because they had remarkable music and arts programs in their town that gave them life-changing opportunities. And they went to college as music majors and were accomplished musicians and teachers.

I value imprinted in 1960. We had two black and white TVs, two telephones, our own transistor radios, a hi-fi stereo, a wonderful collection of recordings from opera to jazz. We attended schools with huge arts programs, bands, orchestras and choirs from elementary school through high school, instruction in visual art, artists in residence in our schools. Every year my parents would take our family to Chicago or St. Louis, and we would go to a symphony concert, see a play, go to an art museum.

Think of students who are turning 10 today. They have never lived in a non-digital world, have a range of technology--multiple devices of every kind--for every member of the family, small portable devices iPhones, iPods, iPads of enormous power that access any kind of information, media and creative opportunities in every arts, anywhere in the world, at any time, instantly. They have tremendous opportunities in the arts in most schools, and if not, then a dense network of community based arts programs, youth symphonies and art centers and children’s theater and dance companies.

My point is this: The value of art in your life, the amount that it DOES matter is shaped by how much art you had around you at a formative time in your life. Art matters more--depending on when you and where you live. Those of us in this room are people of privilege. We have had access to opportunities and experiences that are the envy of others.

I wonder, however, if our answers to the question “why art matters” would be different if we had little or no access or experience with the arts? No music, art, no dance, poetry, literature, no films or media. No sound, no color, no movement, no words. Nothing.

There have been times in which this happened, times of remarkable artistic creativity, and terrible artistic collapse. It is only the most recent generations that have had the consistent access to the arts and arts education that our society has enjoyed. History can repeat itself, and there can be societies without art, a world of silence and darkness in which the arts do not
matter to some, or in fact matter so much that they must be silenced or repressed because of the power that they carry.

Think of what happened to Roman art and literature after the Barbarian conquest of Rome, Europe in the Dark Ages, the French revolution, Nazi Germany and Stalinist Russia, the great cultural revolution in China of the 1960’s and 70’s, the destruction of thousands of years of Islamic art treasures and restrictions on music, dance and literature by the Taliban, or the recriminations by governments and funders over controversial exhibits of art, film or music--even now, in this country. Sometimes ignorance and fear can be the greatest creators of darkness in the arts.

At all times art has found a way to matter to us as human beings on this earth. 40,000 years ago early humans drew remarkable paintings on the cave walls of southern France, amazing uses of line and action, dimension and color depicting their lives. At a time of primal functioning and little known language, there was a language of art as expression. Art mattered--even to prehistoric man.

Walk through any museum and you’ll see the arts from all periods of history, from the earliest Greco-Roman periods, pottery and sculptures, amazing jewelry, clay and papyrus scrolls of poems and stories, frescoes and mosaics of actors and singers, musicians and dancers.

And then, as we accelerate through the ages we find this remarkable place of the arts in history, a progression of craft, technique and increasing pedagogy, genre and motif, sight, sound, color, movement, gesture, plays, poems and histories, photography and motion pictures, marching faster and faster through time and history with increasing technologies, reacting to the complexity of issues facing our society.

The rise of the importance and value of the arts in society started with the invention of the printing press in 1440, by Johann Gutenberg, originally created to create more Bibles to distribute as Catholicism spread around the world. Little did he know that 60 years later this invention intended for one purpose would lead to the Protestant Reformation and then spawned an explosion of a system of mass distribution of ideas and information--books and libraries, newspapers and scientific research that raced across borders, cultures, race and class, created revolutions and brought democracy and freedom--and the arts--to much of the world. The printing press created printed music and literature and plays and pictures that brought the arts first to the middle class, and eventually, to everyone.

There’s a key word here, and it is access, access to education and experience, access to information, access to the arts; this is how the arts have mattered more in history and society. Access to information is what led to the demand for universal education, and ultimately to expanded arts education. When the arts were “kept objects” in courts and cathedrals, then the artistic triumphs of the Gothic, Renaissance and Baroque eras were only available to those of rank and privilege. The greater the access to information and the arts, the more they have mattered in our society.

But what about the future? As worldwide access to the arts has become ubiquitous across all societies and cultures, there is a disturbing trend. The more access we have to the arts in society, the more irrelevant the study of the arts is becoming in our schools.

I don’t like this statement, in fact, I abhor it. But in some ways it is true: access to the arts does not equal an education IN the arts. Someone must create the arts, perform them, use them. Can it really be that in these times when we have so much access TO the arts that we actually...
lose learning IN the arts in our nation’s schools? It’s the great dichotomy of our times, and we must not let happen.

So here’s where I pass the buck, the assignment of guilt to the innocent--the 49th, 50th, 51st and 52nd classes of Interlochen Arts Academy.

Your job, as future leaders in the arts, as practicing artists, arts professionals, teachers in the arts, as lawyers, doctors, scientists, or parents who are passionate advocates in the arts, your destiny as an Interlochen student is to ensure that the arts really matter, in deep and meaningful ways, to future generations. Here is where all three themes come together. You must be artist citizen leaders and artist leader-revolutionaries in order to accomplish that goal.

That is why you are here tonight, on this cool fall evening, excited, nervous, eager, uncertain, but committed to making the arts matter in your lives this year through learning and deep experiences. In that process, you will become the leaders of tomorrow who will help the arts--and arts education--matter in the lives of so many more. It is your destiny, it is why Interlochen is here for you: to ignite a lifelong passion for the arts for all. It is the most precious gift we can give to you, and that you can give to others. You have all of our best wishes in the year ahead. Thank you.
"O for a Muse of fire, that would ascend
The brightest heaven of invention!
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
But pardon, gentles all,
The flat unraised spirits that have dar’d
On this unworthy scaffold to bring forth
So great an object. Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million,
And let us, ciphers to this great accompt,
On your imaginary forces work.
Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance;
Think, when we talk of horses, that you see them
Printing their proud hoofs i’ th’ receiving earth;
For ‘tis your thoughts that now must deck our kings,
Carry them here and there, jumping o’er times,
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who, prologue-like, your humble patience pray,
Gently to hear, kindly to judge, our play."

That text was taken from the opening speech of William Shakespeare’s Henry the Fifth. With these words, Shakespeare invited his audience to become active participants in the creative process by contributing to the theatrical illusion. He called for not merely spectators, but engaged and enthusiastic accomplices in the artistic act. This is art at its most dynamic: a give-and-take between the performer and the audience, a two-way exchange in which both parties have a role to play and a responsibility to fulfill.

Shakespeare began Henry the Fifth asking for the audience’s indulgence and permission: ‘...let us...on your imaginary forces work.’ And once those imaginary forces were engaged, the audience could join along, and their participation was necessary to fulfill the creative act: ‘...for ‘tis your thoughts that now must deck our kings...’

And so it is with education. I stand before you today, dear students, on behalf of the faculty, asking your indulgence as we assist you in cultivating your ‘imaginary forces.’ And to remind you that it is ‘your thoughts that now must deck our kings.’ That is to say your talents, your insights and unique qualities that will ennoble our efforts and fulfill our artistic lives on this campus. As Shakespeare needed his audience to engage with his words, so we need your energies, both artistic and intellectual, to implement the vision of teaching and learning that is possible at Interlochen. That exchange of ideas can create a true community of collaborators, all focused towards the common goals of artistic accomplishment and academic achievement.

As we examine why art matters this year, let’s not lose track of its ability to bring us together as a community. Art can be a unifier, a community-builder. And it is through collaborative efforts that we can discover a true sense of community.

After finishing my time at Interlochen as an Academy student (a 4-year Theatre major) and my undergraduate degree, I did what most young actors do and signed up for a two-year stint in the Peace Corps in West Africa. One of my proudest accomplishments during my time in the small country of Togo was the creation of a touring children’s theatre troupe. I went from classroom to classroom in the local elementary school explaining my concept, and on a hot and dusty day held auditions under a mango tree outside of the village. Many students came, and we worked together to create scripts, songs and dances relating to environmental awareness. After performing in their home village of Kante, we decided to take our little show on the road and tour to neighboring villages.

It was then that ideas of collaboration and community in art became clear to me. The village rallied behind our troupe, supporting the creative efforts of these children and sending us merrily on our way. But the real reward awaited us in the neighboring prefectures, where we were greeted with open arms and great curiosity. After one of our performances, in a small
community outside of Bafilo, a village elder took me aside to thank me for the show. While he appreciated the messages of environmental awareness and conservation, what had moved him was the display of community he had just witnessed. In a country smaller than the state of West Virginia, with 37 distinct ethnic groups and languages, he was inspired by the sense of community that was established as cultural differences went unnoticed. Despite the warring history between tribes, despite the abject poverty, there was incredible joy discovered through this act of collaboration and community.

We have arrived at Interlochen today from locations all over the globe. We bring with us a wide array of talents and insights to this special place where the opportunities for collaboration are endless. But collaboration can be a challenging concept. It requires clear and consistent communication, empathy, and a willingness to share a vision. It requires a readiness to embrace change and an ability to adapt.

The reward of such work, however, can be incredibly rich. Joyful even. When the contributors to a shared vision come from varied and diverse backgrounds and work in an interdisciplinary manner, the final product is made infinitely more profound by the variety of their experiences.

Interdisciplinary study is a term you may hear a lot this year, and it is at the foundation of the Academy’s newest major – Comparative Arts. These students have come to Interlochen with the desire to study multiple artistic and academic disciplines at the highest level. They will create projects based on their specific interests while drawing on the academic and artistic resources unique to Interlochen. This presents an opportunity for our entire community to come together to support and partake in these collaborative endeavors.

Shakespeare ended that opening speech from Henry the Fifth with a request, asking his audience “…gently to hear…” and “…kindly to judge our play.” Let’s work and play together with gentleness and kindness to ignite that muse of fire, and as a community we will shine upon the brightest heaven of invention. Here’s to a wonderful year of collaboration. Thank you.


Source URL: http://www.interlochen.org/crescendo/academy-opening-convocation-faculty-remarks-bill-church

Links:
This summer, David Holland (IAA Faculty 73-present, IAC Faculty Valade Fellow 05-present) and Crispin Campbell (IAA Faculty 80-present, IAC Faculty 85, 87-88, 91-93, 95-96, 04) travelled to Bogota, Colombia to serve as guest artist teachers at the seventh annual Encuentro at Pontifica Universidad Javeriana. For some, travel to a Latin American country known for its history of terrorism and drug-related violence may be intimidating, but artists often have their own missions and their experiences illustrate the difference that the arts can make in lives — and why the arts matter.

Founded by Helena Barreto of La Javeriana University, El Encuentro, or “The Meeting,” is the annual gathering of national youth string orchestras in Colombia. Barreto represents one of many Colombians who are working hard, not for financial reward, but to make their country a better place to live, through the arts. Each year, the event attracts around 200 music students from across Colombia. The students travel as long as 26 hours by bus, often on unpaved roads,
for the opportunity to participate in the musical gathering.

“The students come for the purpose of learning from each other, meeting each other, and playing music together,” Barreto said. “We are using music to bridge a national sense of community and trust in a country separated by difficult geography.”

When Barreto asked former Arts Academy orchestra conductor Matthew Hazelwood (IAA Faculty 93-08) for help developing the program he sought out his Interlochen colleagues. “I invited them because I knew them as musicians and great teachers who would bring professional collegiality and a focus on the students,” said Hazelwood.

After an intensive week of rehearsing in a state-of-the-art concert hall in Bogota, Holland and Campbell watched the students trying to find their chairs on the packed stage moments before their performance was scheduled to begin. In the final minute before the concert began, Barreto confided to Holland and Campbell.

“I’m scared,” Barreto said.

“Of what?” Campbell asked.

“Because there are too many children for the stage,” she said.

Holland and Campbell laughed and reassured her, because at this point, there was no turning back. They all looked at the 200 children from ages eight to eighteen, warming up, completely filling the stage and one hundred percent engaged and enthusiastic.

When the 800-seat hall was full and the concert ready to begin, “Maestro” Holland, as they called him, walked onto stage and addressed the audience, while Hazelwood translated his words into Spanish.

“We had an explosion this week,” Holland started.

The audience members seemed to hold their breath, assuming his statement was referring to a car-bombing of a nearby radio station just four days earlier. But Holland went on. “The explosion was here on stage in La Javeriana at El Encuentro. The talent and enthusiasm of these young musicians exploded,” he said.

After the Encuentro, Campbell stayed and directed the first Bogotá Cello Fest, sponsored by La Javeriana University. The two-day event was attended by students, teachers and professional cellists from all over Colombia. The workshops, master classes, and cello orchestra concert were met with great enthusiasm.

Looking back on the trip, Holland feels it is well worth the travel to have such an inspiring cultural and artistic exchange with the Colombian teachers and students. “We approach this as a way to be an ambassador from Interlochen,” Holland says. “As a result of these trips, over the last three years, we have had excellent string players matriculate both into the Camp and the Academy.”

Holland and Campbell both noted that despite the fact that most of the Colombian students come from a background with fewer financial and material resources than their North American counterparts, they are the same in one important way: they are still just kids who find joy in playing music. In a country with few options for children, the opportunity to learn and perform music seems even more profound.
“There is a lot of good energy down there,” said Campbell. “This trip was particularly successful because we did what we do at Interlochen. We got right into how to hold the bow; how to make a shift; and how to play a scale. We left them with the physical feeling of how to make a great sound, and for us, it was the realization that, through the art of music, we are teaching these children to make a beautiful sound in a sometimes ugly world.”

Columbia Trip Image Gallery [1]

            Features  September 2010  Bogota  Columbia  Crispin Campbell  David Holland  El Encuentro  Javeriana University

Source URL: http://www.interlochen.org/crescendo/academy-faculty-meet-need-music-colombia

Links:
September is the month of new beginnings for Interlochen Arts Academy and we celebrated our 49th new beginning this year. Here are just a few key dates and events from the archives.

**September 9, 1962** - On this late summer evening, 132 students, plus faculty, parents and friends all crowded into the Fine Arts Building for the first Opening Convocation of Interlochen Arts Academy. They heard Dr. Maddy describe them as “pioneers of a new frontier” then went right to work blazing the trail for all to follow in this brave new venture – America’s first independent boarding high school for the arts. His vision of a winter school was formed at least 20 years earlier and became a key component of the 5-year expansion plan he gave the trustees in the fall of 1948. His persistence launched a new era in American education.

**September 29, 1962** - Dr. Maddy and the Interlochen Arts Quintet participated in the first of a series of local television programs intended to promote the Academy to regional audiences. Dr. Maddy had taught music lessons on radio in its early days and he had high hopes for television as a medium for education in all arts disciplines. By the 1950s campers were making weekly journeys to television studios in Cadillac and Traverse City to present 30-minute programs. The twenty-four music, dance and theatre programs they presented in that first Academy year were difficult to justify in terms of the time involved, so the television initiative ended in 1967. By that time, however, Interlochen’s own FM station, WIAA had become a rising star in regional broadcasting.

**September 4, 2010** – The 49th Opening Convocation was streamed live online and retained some of the same formality of that first year, but the school is a strikingly different place. There are now nearly 500 students in the seats at convocation, all wondering what the year will bring. In 1962 the only international students were two Canadians; today, we are enriched by sharing the cultures of students from 30 other countries. We have added majors in creative writing, motion picture arts and comparative arts. We no longer teach Latin. As we started our first year
in the fall of 1962, our only performance facilities were Fine Arts and C7 ("Orchestra Hall").
Today, we have Corson Auditorium, the Dendrinos Chapel/Recital Hall, and Harvey Theatre, not
to mention the Writing House, Bonisteel Library, DeRoy Center for Film Studies, and the Herbert
H. and Barbara C. Dow Center for Visual Arts.

Source URL: http://www.interlochen.org/crescendo/archives-byron-hanson-september-2010
Interlochen Arts Academy will present twelve live webcasts during the 2010-11 Academy year. The opening convocation was the subject of the first webcast of the year. The event welcomed Academy students, introduced the year’s theme and featured speeches by Interlochen president Jeffrey Kimpton and Bill Church, director of the new comparative arts program.

**2010-11 Arts Academy Live Webcast Schedule** (subject to change)

- **Percussion Ensemble – Friday, October 15 at 7:30 p.m.**
- **Orchestra – Saturday, November 20 at 7:30 p.m.**
- **Choir – Friday, December 17 at 7:30 p.m.**
- **Orchestra with Joshua Roman on cello – Saturday, January 22 at 7:30 p.m.**
Piano Department Recital – *Thursday, February 10 at 7:30 p.m.*
Band – *Friday, March 18 at 7:30 p.m.*
Brass Ensemble – *Friday, April 15 at 7:30 p.m.*
Orchestra – *Saturday, April 23 at 7:30 p.m.*
Jazz – TBA
Dance – TBA
Theatre – TBA

To watch a live Interlochen webcast, your computer must meet the following requirements:

- A broadband/high speed internet connection
- A web browser that supports JavaScript and has JavaScript enabled. JavaScript is supported and enabled by default on most current web browsers, such as Internet Explorer 7+, Firefox 3.X+ and Safari 3+.

To view a webcast, navigate to the Academy homepage [3] (http://academy.interlochen.org/) shortly before the scheduled start-time. There will be a large orange button on the left side of the screen that you will click to launch the webcast.

**Source URL:** http://www.interlochen.org/crescendo/2010-11-arts-academy-live-webcast-schedule

**Links:**
Before the Academy year had even started, five Academy students had an experience of a lifetime. The small group was invited to travel to the White House to participate in a dance workshop and attend an event honoring Judith Jamison, the long-time artistic director of the Alvin Ailey Dance Company.

Cameron Basden, director of the dance program at Interlochen Arts Academy, was thrilled to be invited to the event and pleased to see the arts recognized and embraced at such a high level. “It is wonderful that the White House is promoting and recognizing all of the arts - and that they are giving dance this kind of visibility,” said Basden.

Joshua Guillemot-Rodgerson, of New Zealand, was preparing to travel to Interlochen for his first year at the Academy when he received an e-mail message from Cameron asking him if he would like to attend a dance event at the White House. “At first, I thought someone was playing a trick on me. I thought ‘that can't be true.’” said Joshua. But after checking in with Cameron, Joshua found out that it was indeed true. “I was already happy to be going to the Academy but this was big. It was the icing on the cake for me.”
In addition to Joshua, the other dancers on the trip included: Eoin Robinson, of Massachusetts; Eleanor Rudnitsky-Brown, of California; Samantha Stephens, of Michigan; and Alexis Turner, of Michigan.

After only a few days on campus, the students departed for Washington D.C. Their tight schedule allowed a little time for site-seeing before heading to the White House on Tuesday, September 7. The main event was held in the East Room where the White House staff had set up a temporary stage and open space on the floor. The five Interlochen dancers joined around 60 other dance students from around the country and participated in short classes covering a wide range of skills from ballet to hip-hop and tap. "I never thought that I would have a chance to go to the White House," said Alexis Turner, a senior dance major. "And to be dancing in the White House made it that much more inspiring."

The event made a lasting impression on all the dancers. "I'll remember the generosity of everyone involved," said Alexis. "There was such a giving attitude of everyone involved, from the teachers who gave their time and the dancers on stage who gave their talent; and Michelle Obama who gave her time and opened the White House to all of us."

“It was a fitting tribute to Ms. Jamison,” said Basden. “She and the Alvin Ailey Dance Company had such a focus on reaching others through their art and bringing a new generation to dance. The event definitely reflected that spirit.”

Dancers Visit White House Image Gallery
See More: News | September 2010 | academy dance | Alvin Ailey | Cameron Basden | White House

Source URL: http://www.interlochen.org/crescendo/academy-dancers-visit-white-house

Links:
Motifs: September 2010

September 13, 2010

Nancy Nutting-Swearingen (IAA 62-65) will be participating in ArtPrize 2010 in Grand Rapids, Michigan which runs September -October 2010. You may read about her exhibit by going to ArtPrize.org and entering Nancy Swearingen as the artist. Come visit with her during the event at the Gateway Center. Contact Nancy if you would like to be the subject of a portrait she will be painting during the event. Please let her know about your affiliation with Interlochen.

Thomas A. Kent (IAA 64-66) has produced and directed a short film, "A Room with Three Views" and a documentary on the original manager and music of The Platters called "Music and Memories." Tom resides in Nashville, Tennessee with his wife, Patti (Spotts) Kent (AS 72), who is a violinist.

Mary Lynn Bass (IAC 65-66) is a script-to-screen productions and marketing strategies director at M.L. Bass & Associates with offices in Houston, Texas and Los Angeles.

Marvin Carlton (IAC 70) has had his "Trio for Oboe, English horn, and Bassoon" published by Imagine Music Company. The work was premiered at the 2008 International Double Reed Society conference in Provo, Utah. "Two Pieces for Oboe and Piano" will be released by Imagine Music in 2011. Two movements of his "Blue Ridge Mountain Suite" were premiered by the Centralia Philharmonic Orchestra, in Centralia, Illinois, on April 2010.

Rick Mizell (IAC St 71-73, 75-77, IAA St 76-77) is music director for Walt Disney Entertainment and has produced stage shows and events for Walt Disney World and Tokyo DisneySea. Rick is also the music director and conductor for the annual Candlelight Processional at EPCOT. As a guest conductor he has appeared with numerous U.S. orchestras with the Mariachi Cobre and Doc Severinsen. Most recently, Kirkless Publishing in the United Kingdom opened a collection of Rick's arrangements for brass band.

Melissa Hurst (IAA 71-73) recently narrated four full-length novels for Recorded Books in New York. She also portrayed the character Janet Harper in the film "Goldstar, Ohio" along with Elizabeth Marvel (IAC 82-83, IAA 83-87). Over the summer, Melissa appeared in Noel Coward's "Fallen Angels" with the Dorset Theatre Festival in Dorset, Vermont.

Monica Hargrave (IAC 72-77, 79) is professor of harp at the University of Georgia, and adjunct music professor at the Interdenominational Theological Center in Atlanta. Monica performs both as a soloist and as part of the Kimoni Duo.
Mark Nadler (IAC 74-75, IAA 76-80) will sing, dance and perform on the piano with the New York Pops on September 22, 2010, at the Mann Center in Philadelphia, Pennsylvania. Earlier in the month Mark performed with KT Sullivan in "Always, the Love Story of Irving Berlin" and at the reservations only Flatiron Cafe in Omaha, Nebraska.


Dwight Brown (IAA 74-78, UM 81, IAC St 79, 82-84) is starting his 29th year teaching string instruments in the public schools in Del Rio, TX. Dwight is a student of long-time viola faculty member, David Holland and states "Wherever I go and whomever I meet, Interlochen is still my school and Mr. Holland is still my teacher."

Susan Hover Oehme (IAC 75) launched her website at SusanHoverOehme.com and will be opening a new fine print publishing studio in October as Oehme Graphics in Steamboat Springs, Colorado.

Bonnie Knapp (IAA 75-77) is still happily teaching junior high kids at Northview IB World School in the Osseo Schools district in Minnesota.

Robert A. Bach's (IAA 76-80) solo exhibit of photography titled "Aviation" opened September 17 and will run through December 6, 2010 at Wilson Hall Gallery of Fermilab in Batavia, Illinois.

Craig Symons (IAA 76-80) begins his new position as director of music and organist at First Congregational Church, Old Greenwich, Connecticut in November 2010. He leaves First United Methodist in Royal Oak, Michigan where he served in the same capacity since 1995.

Mark V. Scharff (IAC St 77-89) completed a two-week tour of Central Europe with the Weston Noble Alumni Choir on August 8. The group gave concerts in St. Wolfgang and Vienna, Austria; Prague and Berlin. Weston Noble (IAC Fac 60, 62-63, 75), conductor of the Nordic Choir at Luther College from 1948-2005 led the ensemble. Mark was a soloist in John Rutter's "Mass of the Children" and serves as WNAC treasurer and music librarian.

David Viscoli (IAC 77-78, IAA 79-83) performed a solo piano recital in the National Theatre in Panama City, Panama as part of the Alfredo Saint Malo Music Festival in June 2010. He also performed piano recitals in Munich, Germany, and Vienna, Austria in the summer of 2010.

Virginia (Martha) L. Stewart (IAC 77-79, 81, IAA 83-86) has created as series of children's operas called "Once Upon An Opera" (onceuponanopera.org) to introduce kids of all ages to classical music and to spark an interest in the arts. The programs started in 2007 and have played in theaters and schools. Three of her operas "Three Piggy Opera," "Red Riding Hood (aka Secret of the Ninja)" and "Sleeping Beauty" have been showcased at the Hawaii Performing Arts Festival on the island of Hawaii.

Brad DePlanche (IAA 79-81) played many characters in both "Greater Tuna" for Actors Theatre of Louisville in Louisville, Kentucky, and "Complete Works of William Shakespeare; Abridged" at Florida Studio Theatre in Sarasota, Florida. This past summer he played Pseudolus in "Forum" for the Pennsylvania Shakespeare Festival at DaSales University and is looking forward to two upcoming productions of "The Thirty-Nine Steps" for Orlando Shakespeare Festival and Florida Repertory Theatre in Orlando, Florida as well as Porthos in "The Three Musketeers," for
Philadelphia's People's Light and Theatre.

Nick Westrate (IAC 00, IAA 00-02, IAC St 02) was nominated for a Drama Desk Award for outstanding featured actor in a play for his performance in Transit Group’s “The Boys in the Band,” which was directed by Jack Cummings III and ran February 12-March 28. This fall, Westrate and Elizabeth Marvel (IAA 82-83, IAA 83-87) will appear in New York Theater Workshop’s production of Lillian Hellman’s “The Little Foxes,” directed by Ivo Van Hove. Previews begin September 10. Westrate will also be appearing in the forthcoming HBO mini-series “Mildred Pierce,” directed by Todd Haynes and starring Kate Winslet.

Lillian Schwartz (IAA 82-84) is living and working in Minneapolis with the Minnesota Orchestra. She is the director of pops and special projects and has started a jazz series at the hall working with New Orleans trumpeter Irvin Mayfield. In the spring of 2011 Christopher Anthony (AS 79-81, IAA 81-84) and Jeffrey Yap (IAA 82-84) will perform an all 80s show with the Minnesota Orchestra produced by Lillian and pops conductor, Sarah Hicks (IAA 85-87.).

Jeff Myers (IAC 83-84, IAC St 85) attained the rank of Captain in the United States Navy. A career helicopter pilot, he manages advanced airborne communications and networking programs for the Navy. He and his family live in San Diego, California.

Lori (Price) Lauff (IAA 89-91, 93, IAC St 96) and Jonathan Lauff (IAC St 93-95, 99) proudly welcome Jeremy Evan Lauff, who was born on May 15, 2010. Jeremy already loves going to music classes and hopes to one day be a camper at Interlochen. Lori and Jonathan teach music in Naperville, Illinois and serve as the coordinators for the Future Music Educators Seminar through the Illinois Music Educators Association All-State Conference.

(Lisa) Brit Washburn Bozanic (IAA 89-93, IAC St 92-93) is chair of the programs committee for the Poetry Society of South Carolina. She is responsible for booking poets to read in the 2011-2012 and 2012-2013 series.

Leslie (Williams) Meek (IAC 90-92, IAA 92-96, IAC St 06-09) and Aaron Meek welcome the birth of Caroline Mary Elizabeth Meek on August 5th, 2010. Caroline is home and doing very well. This September, Leslie begins her fifth year of teaching at West Texas A&M University in Canyon, Texas, where she is assistant professor of dance and director of the program.

Andrew Neesley (IAC 90-96) played fourth trumpet at a Lincoln Center outdoors show with Larry Harlow, Ruben Blades and The Bobby Sanabria Big Band. There were an estimated 17,000 people in attendance at the August 14 performance.

Alfred L. Martin Jr. (IAA 91-93) married his partner Tom Knapp on August 14, 2010 in Coralville, Iowa. Julie (Gebhardt) Smith (IAA 92-95), Heather (Robertson) Dominey (IAA 91-94), Liberty Harris (IAA 91-95) and Janelle (Cooke) Hinkley (IAA 92-95) were in attendance.

James "Jimmy" Pelizzari (IAA 01-05) and Katherine Brazseau (IAC 01-04, IAA 02-05) recently graduated from Bard College in Annandale-on-Hudson, New York.

(Tamara) Mara McEwin (IAA 91-92) is the artistic director of Treehouse Shakers, a non-profit dance and theater company in New York City. She has written, directed and acted in eleven of their productions, four of which are on a rotating tour for young audiences and teens. Also an
award-winning actor and storyteller, Mara has worked with Playwrights Theater, Eugene O'Neill-By The Sea Festival, Manhattan Theater Company and featured with Baby Gap, Tribeca Film Festival, and Chocolate Sauce Publishing, among others.

**Bethany Jenkins Watt (IAC 92-94, 96, ICA St 99, ICCA 04)** is the Upper School Strings Instructor at Trinity Christian Academy in Lexington, Kentucky. In this position, Bethany will direct both the middle school and high school string ensembles. This new position is in addition to Bethany’s thriving Suzuki violin studio, which maintains an enrollment of around 25 students.

**Robert Carnes (IAC 83)** is the pastor at Kirk O' The Valley Presbyterian Church in Reseda, California.

**Jennifer (Traczynski) Shangraw (AS 93, IAA 93-95, IAC St 95-99)** and husband Dan and daughter Madeline welcomed new baby Josephine in May 2010. Jen is a recording engineer for Michigan State University’s College of Music.

**Candace (Downing) Bartel (IAA 93-95, IAC Staff 96-98)** and **Brian Bartel (IAC 86- 90,92, IAA 88-92, IAC Staff 93-96, 98)** proudly announce the birth of their son Joseph Henry Bartel, born at Long Beach Memorial Medical Center, Long Beach, California in December 2009.

**Soyeon Lee (IAA 94-97, IAC St 97)** was the first prize winner of the Naumburg International Piano Competition in New York in June 2010. Her prize includes two fully-subsidized concerts in New York City, one of which will be given on March 29, 2011 in Carnegie Hall’s Weill Recital Hall; concert engagements with orchestra and in recital throughout the United States; and a cash award of $10,000.

**Cynthia Rice Ellingsen (IAA 94-95, IAC St 95)** has sold her first novel "The Whole Package" to Penguin-Berkley. It will be released in August 2011. "The Whole Package" is the story of three women, lifelong friends, who embark on a saucy business venture and discover the strength of their friendship and ingenuity. Book-to-film rights are represented by CAA.

**Carl Kamph (IAA 95-99)** has been lead toy designer of Mattel's Ghostbusters line. He participated on Mattypolooza panel at the 2010 San Diego Comic Con Convention.

**Yaniv “Nev” Schulman (IAC 97-98)** and his brother Ariel Schulman and their business partner Henry Joost have produced the film "Catfish" which stars Yaniv Schulman. "Catfish" is a documentary with a twist about Yaniv who had a Facebook encounter that went in entirely unexpected direction. The film was shown at the 2010 Sundance Film Festival and has premiered in Toronto, San Francisco, Los Angeles, Austin and New York City. The film will be released in more cities on October 1, 2010.

**Rachael Davis (IAA 97-98)** is founder of The Rachael Davis Band and performed at a fundraiser for the Historic Elk Rapids Town Hall Association (HERTHA) in Elk Rapids, Michigan this past August.

**Kara M. Robinson (IAC 98, IAA 01-03, IAC St 03)** is pursuing a master's degree in communications at the University of Northern Iowa and will graduate May 2011. She was elected to the 2010-11 Public Relations Student Society of America (PRSSA) National Committee as FORUM Editor in Chief. Her graduate research project is a content analysis of HBO’s Big Love using Relationship Management Theory.
David Fetzer (IAA 98-01) is opening a new multi-disciplinary art center in downtown Salt Lake City, Utah, which will include a small black-box theatre. He is also founding a theatre company, The New Works Theatre Machine. The first performance will be directed by Jeremy Catterton (IAA 97-00) and will star John Kuehne (IAA 98-01) and Annie Burgstede (IAA 99-02). Visit kickstarter.com for more information.

Brooke (Heyer) Bogan (IAA 99-01, IAC St 01, 05) teaches seventh grade English and general music for students from infant to fifth grade at Akiba Academy in Dallas, Texas. She and her husband moved to Dallas in 2009 so he could attend Dallas Theological Seminary for graduate school.

Christina Wallace (IAA 99-01) graduated from the Harvard Business School in May and spent the summer traveling through Haiti, New York, and Peru and has settled in Washington, D.C. where she recently began work as a management consultant with the Boston Consulting Group.

Caroline Goulding (IAC 02-03) appeared with the Cleveland Orchestra in July as part of their annual Star-Spangled Spectacular Concert. Caroline performed "Zigeunerweisen" by Sarasate and "Souvenir d’Amérique, Variations on Yankee Doodle" by Vieuxtemps.

David Price (IAC 04) is a senior at West Virginia University majoring in music education and violin performance.

Auden Thornton (IAC 04, IAA 05-07) is featured in a PBS documentary of the Chautauqua Institution in Upstate New York. The documentary is set to air in the spring of 2011.

Colin J. Ramsey (IAC 05) graduated from DePauw University in Greencastle, Indiana, in May 2005 with a bachelor of musical arts with an emphasis in history. He studied cello with professor Eric Edberg (IAC Fac 91-94). During his junior year, Colin studied cello at the Lionel Hampton School of Music at the University of Idaho.

Tyler Collins (IAA 05-07) will be performing at the Tron Theatre in Glasgow, Scotland, as the male lead in "Sea and Land and Sky" by Abigail Docherty. The world premiere of this 2010 Open Stage Playwriting Competition award-winning play will take place October 7-23, 2010. This is Tyler's professional debut since graduating from Royal Scottish Academy of Music and Drama.

Emily Ostrom (IAC 06, 09, IAA 09-10) participated in the 45th season of Boston University's Tanglewood Institute in Lenox, Mass this summer.

Nicholas Heinzmann (IAC 07-10) will study cello performance at Northwestern University's Beinen School of Music this fall.

Matthew Pool (IAA 07-08) is the musical director and conductor for the Waco Civic Theatre's production of "Best Little Whorehouse in Texas."

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In Memoriam: September 2010

September 13, 2010

Col. Thomas Arden Jensen (IAC 30) passed away on August 15, 2010 in Honolulu, Hawaii.


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