A Video Message from Campus: March 2011

February 28, 2011

Junior theatre major Michael Liebhauser fills in for Jeffrey Kimpton, who has kept a busy travel schedule in recent weeks. Liebhauser plays the role of Cyrano in the March Academy theatre production of "Cyrano de Bergerac," which plays from March 4 - 6.
Academy Alumnus uses Theatre to Fight HIV in Africa

February 27, 2011

Art can serve a multitude of purposes: it can uplift, inspire, entertain or provoke thought. And as one Academy alumnus has demonstrated, it can also save lives. Academy alumnus and recent graduate Kyle Horne (IAA 09) has applied his skills in theatre to educate and prevent the spread of HIV in Africa. After starting a new organization called Together Act Now as a high school student, Horne continues the effort while also furthering his theatre studies at the Central School of Speech and Drama in London.

With his mother living in Malawi, Horne made frequent trips to Africa as an Academy student and was greatly influenced by his experiences. On one visit in 2008, he volunteered to work at an orphanage for children who had lost their parents to AIDS and saw children succumb to the illness themselves. With a life that alternated between the intensive study of theatre at the Arts Academy and first-hand experiences with the ongoing epidemic in Africa, it is perhaps not surprising that Horne began to see the potential of theatre as a tool to fight the spread of the HIV.
“Theatre is a great way to communicate in rural Africa,” said Horne. “Art is about spreading a message, and HIV awareness is an incredibly important message. But no one wants to go hear a speech about HIV. Not only is that boring, people simply won’t turn up, people won’t listen and won’t be inspired to make any changes. But good theatre can make you upset, mad, sad, happy, angry; it holds a mirror up to yourself and your community to make you question things around you and give you the opportunity for self-motivated change.”

HIV transmission - and prevention - has been well-understood for decades and many countries have successfully mobilized to prevent its spread. In Africa, however, a variety of political, economic and cultural factors have contributed to a lack of awareness about the disease. The World Health Organization estimates that 70-80 percent of the population aged 15-24 in Sub-Saharan Africa do not know the essential facts about HIV and AIDS. And this lack of awareness has had devastating consequences, allowing the disease to spread and infect more than 20 percent of the population in some parts of Africa.

Horne’s organization includes a number of local actors who travel to towns and villages to present a play called “The Three Spirits,” which Horne adapted from “A Christmas Carol” by Charles Dickens. The play was translated into local languages by Horne’s Malawian partner, David Mtemang’ombe. Much like the original story, the play features ghosts of the past, present and future, but they all visit a young couple, one of whom is HIV positive, but unaware of the fact.

“The key messages are all about protection, knowing your status, and taking your medication,” explained Horne. To facilitate these important steps, Together Act Now provides resources on-site that allow the audience to follow through with the message. Volunteers give away condoms to guests and on-site HIV tests are also available. Those who test positive for HIV can receive counseling about obtaining and using medication and preventing the spread of the virus.

As a theatre major, Horne understood the power of theatre to communicate and break down barriers and thought his art could make a difference. His efforts to seek out opportunities to help others come as no surprise to his former teachers. “While a student at the academy, Kyle was always interested in more than just what was happening on campus,” said instructor of theatre Bill Church. “Whether he was working with the local elementary school or developing his Malawi-based non-profit, he searched for ways to meaningfully incorporate theatre into the local and global community.”

The crisis in Africa remains daunting, but Horne sees a glimmer of hope in his effort to use the power of theatre. David Montee, theatre instructor at the Academy expressed pride in his former student and noted that Kyle embodies some of the important principles that theatre faculty at the Academy try to impart on their students. “With his efforts to educate the people of Malawi about the dangers of HIV and AIDS, Kyle is providing a great example of the transforming power of theatrical art, whether it be on Broadway or on the plains of Africa.”

Malawi AIDS Initiative Kyle Horn image gallery [1]
Features March 2011 academy theatre Africa AIDS HIV Kyle Horne Malawi

Source URL: http://www.interlochen.org/crescendo/academy-alumnus-uses-theatre-fight-hiv-africa

Links:
http://www.interlochen.org/print/12229
On a recent February afternoon, anyone entering the dance building would have encountered a puzzling scene: a dozen Academy flutists wearing exercise clothes and working with Academy dance instructor Nicola Conraths while the Academy physics instructor, Taoufik Nadji, stood nearby with a microphone and laptop. Nancy Stagnitta, instructor of flute at the Academy, watched the scene with great interest. The effort was one part flute lesson, one part wellness exercise and one part physics experiment. But everyone in the room was trying to answer the same question: just exactly how does body alignment and proper breath control affect a flute’s sound quality?

The question first came up during a lunchtime conversation between Stagnitta and Conraths about the connection and interaction between body and instrument. From years of teaching and performing, Stagnitta knew that differences in the body alter the sound quality of the flute. A yoga student herself for many years, it was while working with a physical therapist after an automobile accident that she serendipitously realized just how much even the slightest adjustments to alignment and playing posture effect sound and breath control. This idea has remained a focus
of Stagnitta’s teaching, as well as her own playing. “A great flutist uses the body as an instrument, and must connect to the flute itself with a balance of appropriate strength and natural ease.”

The topic of body-instrument connection also held special interest for Conraths who taught a wellness class for musicians and had published articles in the Journal of Medical Problems of Performing Artists. During her work with musicians, she noticed how rigorous practice could take physical toll on musicians, causing them to perform beneath their potential. “The musicians I work with often have shoulder pain and injuries associated with muscle fatigue,” she explained. “Many instrumentalists hunch over and compress their chest and lungs. It must have adverse effects on their playing.”

With their interests piqued, the two Academy instructors began to consider collaborating. If Conraths could do a postural analysis with each flute student and lead them through a series of specific exercises, perhaps students would understand more fully that the most effective flute practice does not always involve the flute. While they both liked the idea, they were eager for verification; if only there was a way to approach the effort more like an experiment with hard data, as opposed to a subjective idea like tone quality.

Stagnitta and Conraths took their question to Taoufik Nadji who quickly and enthusiastically joined the effort. Because he is surrounded by musicians, Nadji invests more time, effort and resources to the study of sound than a typical physics teacher. Whenever possible, he scoops up new scientific instruments and software to analyze sound and uses these tools to teach musicians about their medium of sound. Because the characteristics of sound are indeed measureable, Nadji hoped that he could help design an experiment that would generate, compare, and analyze the sonograms and spectra of each student’s recorded flute pieces before and after a prescribed regime of physical exercises. He also hypothesized that richer color, finer timbre, and higher quality in the tone would be associated with either the presence of more harmonics or higher intensity of the already present harmonics. With Nadji’s guidance the group began to design a scientific experiment that would test their hypotheses.

On the day of the experiment, all the students gathered and Conraths examined students’ posture. As she expected, most of the flutists’ left shoulders were higher. After a group warm-up, three students then recorded playing octave slurs, first without vibrato and then with vibrato, both in seated and standing positions. Then the students underwent a carefully designed and timed “treatment” of exercises focusing on chest expansion, spinal articulation and elongation, and core strengthening among activities. Nadji recorded the same group of students after the treatment.

The early results were promising. Conraths observed that the treatments made a visually noticeable difference to the students’ posture and alignment. And while Stagnitta expected the students to feel more open and relaxed while playing, she was surprised when they immediately noticed a difference in the sound, even without referring to the sound measurements. “It was so enlightening to see how posture and balance go hand in hand with flute playing,” one student later wrote. “I was surprised to see how long term flute playing affects our bodies.”

“While we still have analysis to do on our experiment, many of the benefits of this collaboration to the flute students at Interlochen are already perfectly clear,” said Stagnitta. “They have a much deeper understanding that proper body alignment results in greater lung capacity and breath
control, more varied tone color, more solid resonance through the effective use of internal resonating chambers, and more ease in the execution of technique. Ultimately all these elements lead to greater artistic freedom.”

Beyond the artistic benefits, both Conraths and Stagnitta see health benefits. Conraths noted that these exercises prevent injuries that sometimes come with long hours in the practice room. “Techniques like these have been used for years to prevent injuries in sports and dance. They can do the same in music. And based on what we have seen, we know that they can actually improve performance too.”

Although Nadji is still analyzing more of the acoustic data he gathered, students and faculty have walked away with many valuable lessons. It is also clear that there are few places in the world, certainly at the high school level, where students and faculty could successfully pull off such an experiment. As Nadji explained: “only at Interlochen could you find a dance instructor, a flute instructor, and a physics instructor analyzing sonograms and spectra of recorded music for three hours … and having a blast while doing so!”

Crescendo March 2011: Flute Physics and Dance [1]

Source URL: http://www.interlochen.org/crescendo/dance-physics-%3D-better-flutists

Links:
50 YEARS AGO AT THE ACADEMY - March 27, 1961

Dr. Maddy reported to the trustee executive committee that the Academy opening should be postponed until at least September of 1962. Artistic and academic leaders had been employed with a target date of the fall of 1961, but too many obstacles remained to open the doors of the new school. Now in his 70th year, Joe Maddy would need to push forward once again to achieve his dream.

March 16, 1892

James Caesar Petrillo was born in Chicago. He studied the trumpet at Jane Addams' Hull House Settlement School but turned his skills to organization instead, becoming president of a local musicians union at the age of twenty-two. At that time, Joe Maddy was playing in the St. Paul Orchestra but would find himself in Chicago only three years later. By 1928, Petrillo had become president of the Chicago local of American Federation of Musicians and Joe Maddy was becoming a nationally-recognized music educator. They first locked horns over the projected broadcast of the National High School Orchestra's Chicago performance, igniting a battle that would continue for the next 30 years. It is tempting to wonder: how different might things have been if these two strong-willed men had met each other playing a gig in their early Chicago years?
March 9, 1959

The president of the Detroit Federation of Musicians telephoned Dr. Maddy to say that he believed the American Federation of Musicians would be glad to end quietly the decades-old feud that put the National Music Camp on the union’s “unfair” list for 15 summers. The union president, James C. Petrillo, had retired a few months earlier, and in the summer of 1959 his successor, Herman Kennin, visited the Camp to affirm the matter. Interlochen could once again broadcast nationally and employ faculty and staff who were members of the union. A famous chapter in our history came to a quiet end.
Planning is currently under way for numerous performances around the country throughout 2012. Friends and alumni are invited to join the festivities to mark the Academy’s 50 years of leadership and excellence in the arts. Watch for more details in coming months.

**March 2012: Academy Creative Writing and Comparative Arts Tour** in Chicago

**March 19-26, 2012: Academy Music Tour** with Band, Orchestra and Choir in Interlochen (live webcast), Grand Rapids, Chicago, Detroit, New York City and Washington, D.C.

**April 2012: Academy Dance Tour** in Chicago, Minneapolis and Madison

**April 2012: Academy Jazz and Motion Picture Arts Tour** in Los Angeles and San Francisco

**November 2012: Academy Theatre Tour** in New York City

**Fall 2012: Brass Choir and Organ Tour** in Grand Rapids, Ann Arbor and Midland
Additional groups and locations are being considered.

**May 23-27, 2012: All Academy Reunion and Graduation Weekend, Interlochen**

**October 9-13, 2012: National Symposium Week:** Interlochen Arts Academy students and artists of tomorrow will join some of the nation's leading contemporary artists, futurists and thinkers for lectures, panel discussions, presentations and performances. In addition to engaging Interlochen students and alumni, Interlochen will invite educators and students from the nation's performing arts high schools, arts advocates and arts professionals.

See More: [News](http://www.interlochen.org/category/news-0)  [March 2011](http://www.interlochen.org/category/march-2011)  [Academy 50th](http://www.interlochen.org/category/academy-50th)  [tours](http://www.interlochen.org/category/tours)

Source URL: [http://www.interlochen.org/crescendo/academy-50th-event-updates](http://www.interlochen.org/crescendo/academy-50th-event-updates)

Links:
March 1, 2011

Mask created by Academy visual artist Lydia Claussen

This February, the Lyric Opera of Chicago held its 27th annual “Fantasy of the Opera,” a black-tie fundraising event to benefit the Chicago opera company. In celebration of this year’s “Masked Ball” theme, the Lyric Opera reached out to Interlochen students to create masks for the gala.

Academy students started their projects before winter break, with research into different types of masks including Venetian and African. They sketched design concepts and worked in a variety of mediums to create their masks. “It was basically three days of open studio time,” said Melinda Zacher, director of visual arts at Interlochen Center for the Arts. “It was a great opportunity for the students to come together and create as a group while learning from one another,” she said.

Nearly 50 masks were created by Academy visual arts and theatre design and production
students. Their works were judged by a jury made up of Interlochen faculty, with ten pieces selected as winners to be displayed at the Lyric Opera "Fantasy of the Opera Masked Ball". The artists who created the ten winning masks were also invited to the Lyric Opera for a special behind the scenes, backstage tour on March 20, 2011.

Zacher said the experience was very positive. “The gala offered exposure for the student work and for Interlochen,” she said. Nearly 600 opera and arts supporters from across the country attended the sold-out evening.

Visual Arts Masks Image Gallery [1]

Source URL: http://www.interlochen.org/crescendo/academy-student-work-displayed-lyric-opera-chicago-%E2%80%9Cmasked-ball%E2%80%9D

Links:
Don Th. Jaeger (IAC 53-55, IAC St 56-58, 60, IAC Fac 61-64, 66-74, IAA Fac 62-68) served as guest conductor of the Caltech Concert Band in a concert held in Thorne Hall Auditorium on the Campus of Occidental College in Eagle Rock, California. He conducted works of Elgar, Latham, Hindemith and Tieke. The Caltech Band is regularly conducted by William Bing (IAC 63, IAA 63-65). Mr. Bing was a member of the Interlochen Arts Academy Band under the direction of Jaeger in the 1960's.

Laurie Ledeen (IAC 58-59, 61-64, IAA 63-64) joined the School of Science development team as the new Director of Development for the Departments of Biology and Chemistry at the Massachusetts Institute of Technology.

James Boyk (IAC 59-60, UM 61, 63) was the first Southern California pianist selected for the faculty of "America's most prestigious piano festival," the International Keyboard Institute and Festival in New York City. Also, his novel, "Out of Tune Piano Blues," a mystery/love-story set among pianists, comes out in April.

Dixon Van Winkle (IAA 62-63) won a Grammy for producing and engineering the Best New Age Album of the year, "MIHO, Journey to the Mountain." The recording with the Paul Winter Consort is a celebration of I.M. Pei's Miho Museum in the Shigaraki Mountains of Japan. This award is Dixon's fourth Grammy. He is also nominated for a 2011 Juno for producing and engineering the Best Instrumental Record of the Year, Spirit Dance, with David Braid, piano, and Canadian Brass.

Garry Kvistad (IAC 63-64, IAA 64-67) is a member of Nexus, a Toronto-based percussion ensemble that began their 40th season with concerts in Canada and Japan.

Steve Fisher (IAC St 65-67) is the coach of the basketball team for San Diego State University, a Division I team now ranked sixth in the nation.

Chris Conroy (IAA 66-67, 69 IAA 67-70, IAA St 70) performed "incidental music" at the reading of Seamus Heaney's translation of Beowulf presented by Anthony Newfield.
Tim Gregg (IAC 68, IAA 68-69) retired from his anesthesiology practice. He is playing horn in a brass quintet with two attorneys, an arts administrator, and a beer truck driver. Tim is also taking beginning banjo lessons at the age of 59.

Peter Erskine (IAA 68-71, IAI Fac 10) is in London performing in the Royal Opera House's world premiere of Mark-Anthony Turnage's opera "Anna Nicole." Peter also played drums on albums by Seth MacFarlene, Micheal Bublé and collaborated with Bob Mintzer, Alan Pasqua and Darek Oles on "Standards 2, Movie Music." Peter became a full Professor of Practice at the Thornton School of Music at USC where he is Director of Drumming Studies. Peter also taught at the Interlochen Arts Camp this past summer.

Mary Lynn Halland (AS 74, IAC 75, IAA 75-78) is the chief marketing officer for “Professionals for Non-Profits,” a headhunting firm for not-for-profit organizations. Mary Lynn, along with her husband John and daughter Brittany (IAC 07-10) live in New York City.

Leisa (Hungle) Rich (IAA 75-78) was published in the book "Hand to Hand: 195 Artists Witness the Iraq War" written by Cecelia Kane. She was in the exhibition "Volusia Wrapped in Fiber" Gateway Arts Center, Florida, and is on the Board of Directors/Planning Committee for the South East Fiber Arts Alliance in Georgia, slated to open its art center doors in July, 2011. Leisa is featured in the May issue of Stitches Magazine. She and her husband will celebrate 25 years of wedded bliss in July and she became a grandmother for the first time in 2010.

Mark Pfannschmidt (IAA 76-78) enjoys teaching violin and viola and is a violist in the National Philharmonic. He also does a lot of accompanying and in recent years has begun to publish his own editions of several works, particularly the works of Johannes Palaschko. He and his wife live with their two children in Gaithersburg, Maryland.

Laura Melton (IAC 76-80, IAA 81-82, IAC Fac 03-10) is a music faculty member at Bowling Green State University. She presented a guest artist recital at West Virginia University’s Creative Arts Center in January.

Lisa Bury (IAC 77, ICCA 10, IAC St 80) left her old job as the Director of Development at the Florida Grand Opera, and started as the Director of Development for the Seattle Opera.

Susan Packard (IAA 77-81) is the coordinator of the Asian Art Council at the Art Institute of Chicago. She is also a docent at the Richard H. Driehaus museum where she gives tours of a late 18th-century Gilded Age mansion.

Lyn (Rickard) Ryan (IAC 77, IAA 77-78) just finished a Caribbean tour with her band “Changes in Latitudes.” The tour included several performances in The Walt Disney Theater aboard Disney Cruise Lines "The Wonder" and “The Magic." “Changes in Latitudes” often performs as a Jimmy Buffett Tribute Band but is currently working on their fourth CD of original music due out in a few months. They travel all over the U.S. from Florida to Maine to California. Lyn plays saxophone and accordion with the band. She is a full-time musician and resides in Colchester, Connecticut.

Bill Doerrfeld (IAA 81, IAA 80-82) was moved by the Tucson shooting to compose a piano piece as a tribute to the victims, naming it "Christina" in honor of the youngest victim. Bill recorded the work then created a video with text and images and placed it on YouTube.
Robert Danzig (IAC 82) is the senior director of development, education and alumni giving at NYU Langone Medical Center.

Elizabeth Marvel (IAC 82-83, IAA 83-87) appears in the Oscar-nominated remake of the western, “True Grit.”

Randy Lint (IAA 84-86) was a practicing attorney and judge for the last 15 years. He celebrated his midlife crisis by starting and operating a specialty coffee roasting business. Big Creek Coffee roasts high-end, super premium coffees in the beautiful Bitterroot Valley of Montana and ships to customers nationwide.

Carolyn Felix Purcell (IAA 84-86, IAC St 87, IAA St 90-91, ICA St 04-06) returned to campus for her class of ’86 reunion last October and especially enjoyed hosting a late-night (turned early-morning) lakeside gathering and bonfire for her classmates and other returning alumni. She plans another return to campus in June for ICCA's Writers' Retreat.

Kate Weatherly (IAS 84-88, IAA 89-91) is a federal attorney in Eugene, Oregon. Kate’s daughter, Leila, will become a third-generation camper this summer when she attends Interlochen to study theatre production. Leila will be the third-generation Interlochen camper. Both Kate and her father John Weatherly (AS 66-67, IAA 67-68) attended the Academy as voice majors and both had Howard Hintze as a teacher.

Margaret (Peggy) Dees-Moseley (IAC 85-87, IAA86-88) recently returned from a 10-day tour of China with the New Sousa Band. Peggy is a clarinetist.

Jennifer Ehle (IAA 85-87) had a supporting role in the Academy Award-winning movie “Kings Speech.”

Bernetta Avery (IAA 86-89) and her husband Gavin welcomed their daughter Sophia Lisette DeNyse (9 lbs. 9 oz and 21 1/2 inches long) into the family in late January. Sophia’s big brother Jameson is seven and holds her lovingly and talks to her when she cries.


Lev Zhurbin (IAC 90) is working full-time as a musician and composer in New York, collaborating with artists ranging from Yo-Yo Ma to Jay-Z and many filmmakers.

Kristen Bruya (IAC 92-93, IAA 93-94) recently became the assistant principal double bass of the Toronto Symphony.

Matthew Medlock (IAC 93) is a double bassist with the Naples Philharmonic in Naples, Florida. He also serves as the bass teacher at Edison State College and at Florida Gulf Coast University. During the summer months, Matthew is principal bass with the Southern Illinois Music Festival.

Jennifer Stumm (IAC 93) was featured in “Symphony” magazine as a young soloist who gave her perspective on the orchestra world, concert programming and engaging with audiences.
Nathan Warner (IAC 94-95) is a freelancing trumpeter in New York City where he teaches at the Manhattan School of Music Pre-College Division. He will appear with the South Bend Symphony Orchestra in May 2011, performing Pahmutova's Concerto for Trumpet. He is currently pursuing his doctorate at Stony Brook University.

Christopher Coleman (IAC Faculty 95-97) has published his work, “The Snake Oil Peddler: A Ragtime Fantasy for Symphonic Band” with Maecenas Music. Coleman's latest work, “Something Old, Something New, Something Borrowed, Something Blue” was premiered in its original orchestral version by the Hong Kong Baptist University Symphony Orchestra in 2010 and in a band version by the Hong Kong Chamber Wind Philharmonia in February 2011.

Sydney Skybetter (IAC 95-98, IAA 99-00, IAC St 00-01) and his wife, Leticia Alvarado announce the birth of their son, Lukas Skyado on January 18, 2011. Sydney is the artistic director of Skybetter and Associates, a contemporary dance company based in Brooklyn.

Melissa Swain (AS 95-97, IAC 98, IAC St 08) has accepted the position of development events specialist for the Transplant Center at the University of Michigan Hospital.

Alannah McCarthy (IAC 96-04, IAA 02-04, IAC St 01-06) is earning a master’s of education in community counseling, and is studying ballet at the University of Akron. She co-authored an article that was published in the January issue of "The Journal of College Students and Psychotherapy," and assisted in suicidology research, which was presented at the national convention of "The American Association of Suicidology." She was the choreographer of the Ohio Shakespeare Festival last summer in Akron, Ohio, and will be interning this summer at "Mature Services," in Akron, an agency specializing in the treatment of addictions in senior citizens.

Jessica Godner (IAC 97-98) plays the viola for Parker Quartet, whose performance of the Ligeti String Quartets won a Grammy Award for the Best Chamber Music Performance.

Michael Radke (IAC St 00-03) holds three titles at the University of California Berkeley's Lawrence Hall of Science: chief of staff, director of special projects and interim director of the Coalition for Science After School.

Smiley Thims (Emily Smith) (IAA 01-03) is a Chicago-based performance maker. In 2008, she graduated with a bachelor’s degree in contemporary performance practice from the Royal Scottish Academy of Music and Drama in Glasgow. Since graduating she has created and performed solo, group and collaborative work for a variety of venues and communities in the USA and Europe. Emily collaborates and performs with groups in the United Kingdom (The Dotted Q, Small Light Performance) the United States (Sarah Ingersoll) and Norway (Flukt.) She is the resident artist at The Arts of Life, performance facilitator with Little City Foundation and Assistant Director to Lin Hixson in Every house has a door.

Alissa Andraski (IAA 03-05) returned home to Wausau, Wisconsin to perform at the Universalist Unitarian Church.

Lydia Dahling (IAA 06-07) is a 2011 graduating senior at Indiana University. Her next step is more training. She will continue to nurture her voice and hopes to pursue a graduate degree.
Ameila Kischer-Browne (IAC 08) received an Encouragement Award from the Metropolitan Opera National Council Auditions for the Iowa District.

Ensemble Efforts:

Tim Christie (IAC 85-93, IAC St 95) and Maria Sampen (IAC 90-93, IAC St 94) are not only married, they teach together at the University of Puget Sound and play together in ensembles ranging from national chamber groups to rock band gigs.

“Symphony” the magazine featured Alexander Fiterstein (IAC 94-95, IAA 95-96) and the Harlem Quartet as emerging artists of 2011. Melissa White (IAC 93-94, IAA 00-02) is a member of the Harlem Quartet.

The following individuals will be part of the 2011 YouTube Symphony Orchestra in Sydney, Australia, Monica Davis (IAC 96), Mauricio Cespedes (IAC 96), Jeremy Garnett (IAC 00, IAA 01, IAC Staff 01), George Nickson (IAC 04), and Jennifer Zhou (IAC 05, 08).

The 2010 ASCAP Foundation Morton Gould Young Composers Award recipients include Garth Neustadter (IAC 99-03), Stephen Cabell (IAA 00-03, IAC St 03-05) and Robert Yaman (IAC 09, IAA 09-11).

Ricardo Acosta Murguia (IAC 07-08, IAA 09-11) and Miguel Morrissey (IAC 10, IAA 10-11) were semi-finalists in the Dubois International Piano Competition held at Bowling Green State University.


Source URL: http://www.interlochen.org/crescendo/motifs-march-2011

Links:
In Memoriam: March 2011

March 1, 2011


Sandy Bobbe (IAC 58-61, IAA 64-66) of Boynton Beach, Florida passed away on February 9, 2011.

Tamburini, James J. "Jimmie" (Friend of Interlochen) passed away on February 13, 2011.

See More:  In Memoriam  March 2011

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