Creative Writing Reading Kicks Off 50th Anniversary Tour

February 1, 2012

Fourteen Academy Creative Writing seniors will kick off the Academy 50th Anniversary Tour in Chicago by showcasing their own cutting edge literary contributions with a reading of poetry, fiction and nonfiction, hosted by the Fiction Writing Department of Columbia College, Chicago. The event will take place on Wednesday, February 29 at Columbia College Chicago's Film Row Cinema.

The event coincides with the annual Association of Writers and Writing Programs (AWP) Conference and Bookfair and will provide students with the remarkable opportunity to attend panel discussions on innovative and inspiring topics related to the writing craft and readings featuring many of the nation’s preeminent authors, including a keynote address from novelist and poet, Margaret Atwood. The AWP Conference features 400 presentations including readings, lectures, panel discussions, and forums and attracts more than 9,000 attendees and 550 publishers. It’s one of the biggest and literary gatherings in North America.
As part of the conference, students will also attend a 50th Anniversary celebratory reading by some of the Academy’s most noteworthy creative writing alumni including Karin Gottshall, Mohammed Naseehu Ali, Marya Hornbacher, Faith Shearin and Doug Stanton, and a book signing hosted by Wayne State University Press featuring former and current IAA creative writing faculty Michael Delp, Jack Driscoll, Anne-Marie Oomen and Chris Dombrowski, and IAA alumna Teresa Scollon. “I cannot think of a more fitting venue for our department to celebrate this momentous occasion,” said Mika Perrine, Director of Creative Writing at Interlochen Center for the Arts. “Our students are eagerlly anticipating this amazing experience, and we look forward to connecting with alumni who are attending the conference or are in the Chicago area.”

See More:  Features  February 2012  creative writing  

Source URL: http://www.interlochen.org/crescendo/creative-writing-reading-kicks-50th-anniversary-tour

Links:
Invitation to Alumni: Share Your Arts Academy Stories

February 1, 2012

Arts Academy alumni share many common experiences and stories – whether they graduated in 1963 or 2011. From enduring the notorious winters of northern Michigan to learning from inspiring teachers to talking with friends on the shores of Green Lake, there are thousands of stories about how Interlochen Arts Academy has changed lives. Some of these stories are now available online.

Over the last year, dozens of Academy alumni have shared their Interlochen experiences in short video interviews. New videos will be released each week and posted to the Interlochen YouTube channel. Enjoy new videos as they are released by subscribing to our YouTube channel, “liking” Interlochen on Facebook or reading upcoming issues of Crescendo.

We are also inviting all Academy alumni to share their stories on the Academy’s 50th Facebook page [1]. Share your memories in writing, photos – or even video.

Here are some tips:
• Keep it short and simple. We encourage keeping written stories to 200 words or fewer and keeping videos to less than two minutes.
• Photos are great – please share yours!
• Don’t try to squeeze too many ideas or memories into one message. Pick one story and tell it. If you have two great anecdotes, you may want to put them in two separate posts.
• Remember that your posts will be completely public. Please post responsibly.


Source URL:  http://www.interlochen.org/crescendo/invitation-alumni-share-your-arts-academy-stories

Links:
Longtime Camp faculty member and revered music educator, Cassel Grubb, passed away on January 1, 2012. An accomplished cellist, Cassel taught generations of Interlochen campers from 1963 to 2004. He served as director of the Camp’s string ensemble program for fifteen years and co-directed the adult chamber music camp for ten years. The Advanced String Quartet program that offers students the opportunity to work with a professional string quartet is a direct result of Cassel’s vision.

Colleagues will long remember his friendship and admire his skill. “Cassel was a pillar of the summer music program for many years,” said Byron Hanson, former director of the music program and current archivist at Interlochen Center for the Arts. "He knew the joys of playing chamber music and he worked tirelessly to increase its presence in our summer program."

His many students remember him for his patient guidance, good humor and genuine caring nature. “Cassel didn’t separate the cello from the person; he taught both,” said John Rihani (IAC 95) who studied with Cassel in the summer of 1995. “He was always a gentleman, always warm and never lowered his standards. After a recital he would say ‘You did it! Now what’s next?’ I still hear his voice seventeen years later, asking the same question.” John went
on to study with Cassel’s son, William Grubb (IAC 64, 66-69, IAC St 70), at Butler University in Indianapolis.

While Cassel’s summers were spent in Interlochen, he had a long and distinguished career at DePauw University in Greencastle, Indiana, where he was professor of cello and music theory from 1949 until his retirement 40 years later. He also served as the director of the School of Music from 1978 until 1989 and performed in the university’s resident ensemble, the Aeolian Trio. Cassel received his bachelor's and master's degrees from the Eastman School of Music. A World War II veteran, Cassel was also the first cellist in the Air Force string quartet.

In 2006, an endowed scholarship was established in Cassel's name to honor his four decades of teaching at Interlochen Arts Camp. Numerous cellist students have already benefited from this scholarship. To make a gift supporting the Cassel Grubb Endowed Scholarship, call 231.276.7617 or e-mail Beth Stoner at stonerb@interlochen.org

The faculty of the summer cello institute, which runs from June 16 to June 22, will dedicate one of their concerts to the memory of Cassel Grubb.
Looking Forward: Theatre at Interlochen Arts Academy

February 1, 2012

Over the next year, arts directors from Interlochen will share their vision for the future of their discipline at the Arts Academy. This is the first of the series and will focus on the future of the theatre program. William Church is the Director of Theatre at Interlochen Center for the Arts, the Director of Comparative Arts at Interlochen Arts Academy, and serves as the Artistic Director for the Interlochen Shakespeare Festival, which he founded in 2008. He is a 1989 graduate of Interlochen Arts Academy.

When I was a theatre major at Interlochen Arts Academy, Grunow Theatre was our only space. It was a quaint and rustic venue with low ceilings and creaky floors. As a member of the theatre community service team, one of my responsibilities was to chase the skunks and raccoons away from the building before performances. All of us loved the experience and I still reminisce about my days as a theatre student in Grunow with great fondness … but I don’t
miss the skunks and raccoons.

More than two decades later, and as the new director of the theatre department, I often marvel at the changes that have taken place. As someone who left Interlochen and returned decades later, I can relate to those theatre alumni who discover the program they remember so fondly has become something that looks quite different - at first glance. With a closer look, however, alumni soon discover that today’s students and faculty are continuing the same traditions of artistry that have always been part of theatre at the Academy. With that in mind, I want to tell you about today’s theatre program and how we are striving to make the next fifty years as meaningful and significant as the decades that have passed.

Returning alumni will quickly notice the most visible changes to the theatre department: the facilities of today are quite different from those of the late 1980s. We work in the dynamic Harvey Theatre complex, a building that exists because of a generous gift from Jim Harvey, who was on the theatre faculty at Camp from 1953 to 1987, serving many of those years as director. Jim always believed that the theatre program deserved better than Grunow, a building that has since been condemned and completely rebuilt as a summer rehearsal space. The Harvey complex features a 178-seat three-quarter thrust space with a suspension grid, top-notch scene and costume shops, multiple classroom spaces and offices. This year, the Phoenix Theatre has returned to life after a major renovation and provides the students with a large, well-equipped black box theatre and an infinite number of staging possibilities. The theatre department also utilizes Corson Auditorium every year, often filling the large auditorium for multiple performances of musical theatre productions.

Our theatre facilities are essential resources that serve to attract talented students and faculty from all over the country. Potential students often participate in strong high school, community or children’s theatre programs, many of which have excellent facilities. And once they take a closer look at the instruction that happens within our buildings, they realize that the educational and artistic experience we offer at the Academy far exceeds anything they can find at home.

The mentorship and guidance of our faculty has a lasting impact on students. I had the privilege of studying with David Montee in his earliest years at Interlochen and still carry many valuable lessons from that experience. The faculty has grown in recent years to maintain appropriate class sizes and personal attention as we welcome more students into our expanded facilities. As the demand for our theatre program continues to grow, student skills and potential remain very high; we continue to turn students away. Anyone who has seen a recent performance will know that we continue to attract bright and talented students. With new instructors, we look for a wide range of educational and professional experiences as well as a sense of continued professionalism and dedication; these are characteristics that students and parents have come to expect from the Academy. Expectations are high that our instructors will bring new pedagogies, practices, fresh viewpoints and energy to our program. New instructors like Gulshirin Dubash, a graduate of the Dell’Arte School of Physical Theatre, embody the Interlochen ideals of artist mentorship. I hope to see many theatre alumni at the reunion this May, when I will have an opportunity to introduce the wonderful artists and educators on our theatre faculty.

The curriculum continues to provide a strong fundamental understanding of acting theory and practice. The core training class in theatre is Acting Technique. While each of our five acting instructors takes their own approach to teaching the class, they share a fundamental goal: providing a core technique that emphasizes inner truthfulness and the importance of the
ensemble to help our young actors rigorously hone their craft.

As students acquire a foundational process to their work, we also encourage them to develop specialized skills and a deeper understanding of their art form. Many of the course titles will sound familiar to Academy theatre alumni, but we have expanded the options to include several courses in musical theatre as well as Acting for the Camera, Theatre History and even a class in World Theatre. You can see the full list of course descriptions here.

The opportunity to perform is a cornerstone of the Academy theatre experience and we are increasing the range of performance opportunities available to our students. We stage bold and innovative productions of quality material that could only be achieved at a school like Interlochen Arts Academy, and our expectations continue to grow. A typical year now includes two musicals, a Shakespeare play, a presentation of one-acts, and two other titles that range from classical to contemporary. In addition to our six-production season, students are featured in many films created by the motion picture arts majors and collaborate frequently with other disciplines.

This spring we will perform “West Side Story,” the first time this work has been performed at the Arts Academy. Fittingly, the timing coincides with the 50th anniversary of the Academy and the release of the “West Side Story” movie. It is a difficult production for the actors and musicians alike, but our students are eager for the challenge. I am looking forward to documenting this effort and sharing it with you this spring.

The future of Theatre at Interlochen will be built on the strong foundation that has been thoughtfully constructed over the past fifty years. But the program must also evolve, embrace a wide range of techniques, build the collaborations with film, dance and music that are taking root in professional theatres across the country, and bring new ideas and energies to match the passion of our future students. We owe them the best, a commitment to unquestioned excellence, if we are to continue our tradition of preparing the next generation of theatre artists who will shape the art form in the years to come.

Looking Forward Theatre Interlochen Arts Academy image gallery [1]


Source URL: http://www.interlochen.org/crescendo/looking-forward-theatre-interlochen-arts-academy

Links:
When Norm Letvin was a young child, before he ever picked up a clarinet, his father took him and his siblings to Interlochen’s campus and said, “This is a wonderful place. I love this place. I love walking through the woods and hearing the music. This is a very special place.”

From those early visits in the 1950s, an Interlochen legacy family was born that includes two generations and eight camp alumni with 46 cumulative years at Interlochen Arts Camp between them.

Norm first attended Interlochen as an Intermediate All-State camper in 1962. “It was a transformative experience for me,” he said. “I always had an incredible passion for serious music. When I first came to Interlochen, I found myself surrounded by like-minded people with a like-minded passion for the arts. That made it home.” Norm returned to Interlochen for three summers in the Intermediate and High School divisions. His brother David attended for one summer.
Although he still plays his clarinet, Norm eventually chose medicine over music. As a professor at the Harvard Medical School, Chief of the Division of Viral Pathogenesis at the Beth Israel Deaconess Medical Center, and Director of the Non-Human Primate Research Program at the NIH Vaccine Research Center, his professional focus is HIV/AIDS research. He and his wife, Marion, raised their four children in the Boston area.

When it came time for his children to pursue their musical interests, Interlochen was a natural choice. Three became long-time campers, often joined by three cousins. Without Interlochen, Norm said, his own children might not share his passion for the arts, something that allows them to enjoy music, opera and theater together as a family. “At Interlochen, they learned to love something that’s central to my life.”

The last Letvin camper finished up three summers ago, but Norm and Marion continue to make their annual visits to campus. “Whether it’s our kids who are playing in the concert or someone else’s, it doesn’t really matter. To hear the diversity of music and the kids at different ages and different levels of development, to experience all of that is just very special.”

Through the years, Norm’s relationship with Interlochen has changed from camper to parent and now donor. “The only way I could afford to go to Interlochen was because I was on complete scholarship every summer. I know in a very personal way how important that scholarship support is. I would not be who I am today without Interlochen, and I want others to have that opportunity.”

See More: Features  February 2012  Donor Profile  Norm Letvin

Source URL: http://www.interlochen.org/crescendo/sharing-interlochen-opportunity-norm-letvin

Links:
February 23-25, 2012 - The Academy Theatre Division’s performances of “Julius Caesar” this month continue a remarkable series that, excluding the histories, has presented most of Shakespeare’s more familiar plays and several of those rarely seen at all. They have been a quarter-century project of Dr. David Montee who has edited, condensed or restructured them all to fit our human and stage resources, passing from Grunow to Phoenix and Harvey in the process. And this summer, “A Midsummer Night’s Dream” will be staged under the stars in the Upton-Morley Pavilion for the fifth season of the professional Interlochen Shakespeare Festival.

Shakespeare at Interlochen began with summertime university and high school productions in the 1940s and 1950s, respectively. The first full production at the Academy was “The Taming of the Shrew” in May, 1970. Want to know who was in the cast? Now that you can search the archives, you can find detailed information on all the Academy Shakespeare productions through 1998-99 in the annual “Programs” booklets and in the individual programs thereafter. Most summer materials have yet to be archived, but you can contact me directly at hansonbw@interlochen.org if you’re curious about them!

February 2-6, 1992 - This was a special week for the Academy Orchestra and Choir that culminated in New York City with a Mozart Bicentennial concert in Lincoln Center. This mammoth celebration presented all the works of Mozart in commemoration of his death in 1791. The Academy’s concert presented four works written when Mozart was barely in his teens: a motet, an organ sonata and the sections of a symphony, and a mass intermingled as
a sort of “musical sandwich” just as they might have been heard in the composer’s lifetime. The principal advisor to the series of over 600 works was Cornell professor Neal Zastrow, aided by an Interlochen alumnus, our own Bill Cowdery, class of 1969. The concert was led by Margaret Hillis, the legendary founder and long-time conductor of the Chicago Symphony Chorus. Twenty years have passed, but the echoes of that festive celebration may still be felt when the choir, band and orchestra return to Alice Tully Hall on March 26.

See More: Features February 2012

Source URL: http://www.interlochen.org/crescendo/archives-byron-hanson-february-2012

Links:
[3] mailto:hansonbw@interlochen.org
This January, twelve students and two faculty members completed a nearly 20,000-mile trip from Interlochen to Singapore, where they visited the School of the Arts (SOTA). The students represented a cross section of arts majors at the Academy and participated in a wide variety of classes covering Comedia del Arte, Indian music, Gamelan music and Noh dance.

SOTA is Singapore’s first pre-collegiate arts school and offers an arts and academic curriculum that parallels the Arts Academy’s mission. “SOTA is a young school, only six years old, and they seem to look to Interlochen as an example,” explained Cameron Basden, director of dance at Interlochen and one of the two faculty members who went on the trip. “But we certainly learned a lot from them as well. The students experienced a different culture, new music, and a different environment, and made new friends too. This definitely opened their horizons to explore the world.”
This ten-day exchange was part of a larger effort to build stronger connections with other world leaders in arts education. In the fall of 2011, Interlochen welcomed students from the High School of the Shanghai Conservatory in Shanghai, China’s leading music school.

Source URL: http://www.interlochen.org/crescendo/academy-students-visit-singapore-school-arts

Links:
The Academy's First Female Band Conductor Takes the Stage

February 1, 2012

In the 2011-12 Academy year, Katherine Kilburn became the first female to hold the permanent conductor position with the Arts Academy Band. This profile was originally printed in "Grand Traverse Woman" magazine.

“How am I going to communicate my total adoration of this piece to the audience?” I thought. From orchestra to choir, philharmonic to opera, it’s a thought I often ponder before I step onto a stage for a concert. This time I was about to conduct the Interlochen Arts Academy Band as their new conductor, the first woman to do so in their history.

In my new role, I’ve been immersed in a culture where everyone is an artist and it is often easy to forget that the musicians I’m making music with are high school students. It’s so different from my own high school days when as a senior I had to attend two different schools to meld academics and my love for music. At one school I was French Club president; at the other I was in the Chamber Choir. I’d peddle my bike back and forth every day.
That year I found my love for conducting. I’d always had ideas about how I would like to shape the music, and my high school choir director gave me an opportunity to try my hand at conducting when he gave me a few minutes with the chamber choir. I’m not sure if he realized what a huge impact that day had on the rest of my life.

The end goal with my Interlochen students now is the same as when I conducted at some of the biggest festivals in the world - to produce the most exquisite musical product possible. It’s exciting because the learning curve and the trajectory for the students I work with now is much greater than a typical rehearsal cycle with professional musicians. From the first rehearsal to the end concert, one can really see and hear their growth. In this sense, I am an educator and an artist, and the balance between those two is the essence of what I do.

I studied conducting at Wellesley College, where I was assistant conductor of the Wellesley College Philharmonic and later the Glee Club. I applied to one grad school – Indiana University. It was where I wanted to go, and even though it was totally crazy to apply to just one school, no one told me. Luckily, I got in.

When I graduated, I moved to St. Louis to be the director of choral music at Mary Institute Country Day School and ended up as the assistant conductor of the St. Louis Symphony Chorus. My career path as a choral conductor looked promising. So how was I about to take the stage as the first female band conductor at Interlochen Arts Academy? I could blame/thank Leonard Slatkin, who at a Conductors Guild Workshop encouraged me to conduct anything and everything I was given the opportunity to conduct. I can also thank one of my dear friends who worked in the box office in St. Louis and helped me see as many different types of concerts as I possibly could.

My whole life I’ve explored new repertoire and have been ready to try my hand at conducting anything that comes along. At the Conductor’s Retreat at Medomak in Maine shortly after my time in St. Louis, I discovered an entirely holistic approach to conducting and I met my future conducting and ear training teachers from the University of Michigan.

After that experience I decided to study orchestral conducting at the University of Michigan, eventually moving on to the Royal Academy of Music in London, and finally pursuing a DMA in Contemporary Music and Conducting at Bowling Green State University.

One of my most memorable experiences came from connections I made while recording Mahler’s Symphony No. 8 with Simon Rattle and the City of Birmingham Symphony Orchestra and Chorus, the London Symphony Orchestra and Chorus, and the Toronto Children’s Choir. I was invited to prepare the European Voices and Guild Hall Singers for the opera Peter Grimes with Rattle conducting the Berlin Philharmonic in the Salzburg Easter Festival in 2005. For the first time in my life, everyone came prepared and knew all the music at the first rehearsal. My job was no longer about fixing rhythms and notes, but truly shaping and interpreting the music for one of the most important festivals in the world.

It’s true that my job at Interlochen is vastly different from my experience with the Salzburg Easter Festival, but on some levels it’s exactly the same. When my students really give 100 percent, and each concert demonstrates progressively tighter performances, it is deeply satisfying. If there is one thing I hope they all learn from me, it is far beyond how to stay in tune or how to have good rhythmic integrity: I hope they learn that no matter what they do, they should always play each note with their entire musical and spiritual being and always give their personal best. It’s something my teachers, friends and family have helped me do in life,
and it’s something tremendously important that I wish to impart on this generation of musicians. That evening at the band concert, I could see by the audience’s response and the bright eyes of the musicians that this night was a great success.

**Upcoming Performances** - You can watch Kilburn and the Interlochen Arts Academy Band at public performances in Corson Auditorium at 7:30 p.m. on:

- Friday Feb. 10
- Sunday March 18
- Saturday April 21

**50th Anniversary Tour Performances include:**

- DeVos Hall in Grand Rapids March 19
- The Harris Theater for Music and Dance in Chicago, March 21
- The Orchestra Hall at Max M. Fisher Music Center in Detroit, March 22
- The DAR Constitution Hall in Washington, D.C., March 24
- The Alice Tully Hall at Lincoln Center in New York, March 26
Academy Junior Wins Award from Arts School Network

February 1, 2012

Academy junior Leah Mattfield was recently selected as the musical theatre/acting student winner of Arts Schools Network’s On Your Way Student Talent Competition. She performed four selections, including two favorite Stephen Sondheim pieces: “Green Finch and Linnet Bird” from “Sweeney Todd” and “Stay With Me” from “Into the Woods.”

Born and raised in Anchorage, Alaska, Leah joined the Academy as a sophomore voice major but her love of musical theatre persuaded her to change her major to theatre arts. “Leah is an excellent student and we are very glad to have her in the Theatre department. This award is an appropriate recognition of not only Leah’s talent but her hard work and dedication to the craft of acting. We look forward to more great work from Leah as her time at Interlochen continues,” noted William Church, Director of Theatre and Comparative Arts.

Leah plans to major in musical theatre in college and pursue her performance career in regional theatres, tours or Broadway. “There’s nothing better than being able to affect other people through music, dance and acting. To be able to take an audience to a different world
and time, tell a story, and leave them with new thoughts or emotions – nothing can beat that.”

See More:  February 2012  News  academy theatre

Source URL:  http://www.interlochen.org/crescendo/academy-junior-wins-award-arts-school-network

Links:
In January, the University of Michigan awarded nine prizes totaling $12,600 in the Avery and Jule Hopwood Underclassmen Contest, as well as eleven prizes totaling $9,150 in other creative writing contests administered by the Hopwood Awards Program. The Hopwood Awards are the oldest and most prestigious college writing prizes in the country. The awards are supported through a bequest from Avery Hopwood, a 1905 University of Michigan graduate who was the most commercially successful Broadway playwright of the 1920s, and Jule Hopwood, his mother.

Academy alumna Emily Pittinos was awarded five prizes totaling $8,600 for submissions in fiction, nonfiction and poetry. She was also awarded the Roy W. Cowden Memorial Fellowship. When asked about Pittinos’ four years at the Academy, Mika Perrine, director of creative writing at Interlochen Center for the Arts, stated, “Emily was an absolute joy to teach because she was so eager to challenge herself and so versatile. It is rare to find a young writer who can move so easily from genre to genre, writing poetry, fiction and nonfiction with a similarly assured, carefully honed voice. Her work is often evocative of place, and she writes
beautifully of both the isolation and allure of growing up in rural northwestern Michigan.”

Pittinos is a University of Michigan sophomore double-majoring in women’s studies and arts and ideas in the humanities, with a minor in writing. Much like the Academy’s comparative arts major, arts and ideas is an interdisciplinary program designed to explore other art forms and study art within a cultural context. “It's so nice to be recognized for my writing on a collegiate level, but now I’m just trying to balance my many interests and develop my poetic voice,” said Pittinos. She hopes to someday pursue a Master of Fine Arts program and see her work in print, adding, “I'm sure I'll continue to write as long as I breathe.”
Plan Your Mini Summer Alumni Weekend

February 1, 2012

The pines, swimming in the lake, “Reveille,” cafeteria food, knickers… words that take you back to your summers here at Interlochen. Although you have wonderful Camp memories, it's the relationships that last beyond Interlochen.

The Office of Alumni Engagement has traditionally hosted Summer Alumni Weekend during the fifth weekend of Interlochen Arts Camp. However, many alumni plan their own trips, coordinating with their friends and coming to campus on other weekends throughout the summer. Essentially it is now “Summer Alumni Weekend" every weekend during the six weeks of Camp.

So how can you have your own Mini Summer Alumni Weekend?

- The alumni office will provide you and your group with a daily class/rehearsal schedule as well as fun alumni swag (bag, discount coupon, ice cream coupon, window decal, sticker, etc.)
- The information booth staff will provide your group with a campus tour.
- The photo archives department will arrange a private viewing of photos from your time...
here at Interlochen.

- A group photo will be taken and displayed in the Giddings Concourse.
- Revisit your division and speak with division staff and campers.

You can reconnect with Camp friends right here on campus. Contact your friends, make your reservations, book a flight, notify the alumni office and relive your time at Interlochen. Look back, come back, and make it happen!

For more information about planning your own summer reunion, contact the alumni office at alumni@interlochen.org or call 231.276.7630.
Motifs: February 2012

February 1, 2012

Lorin Maazel (IAC Fac 39, 87) will conduct the Vienna Philharmonic at the Kennedy Center Concert Hall on February 29, 2012. He will be the Munich Philharmonic Music Director at the start of the 2012-13 season.

Cathy Compton (AS 61, IAC 62-64, IAA 64-65, UW 66, 71-72, IAC Fac 72, ICCA 00-Present) plays viola in the Detroit Symphony, where she began her career in 1973. For the first ten years she became the delegate to the AFM symphonic division conference known as ICSOM. This challenge has come full circle and she is once again the DSO delegate to ICSOM. This year, she is also serving as the IAA 65 class representative.

Dr. Daniel Hornstein (IAC 62-63) just retired from the public schools of Huntsville, Alabama where he was the founding conductor of the Arts Magnet High School orchestra program. He will continue to conduct the Jackson Youth Symphony Orchestra, teach cello at Alabama A&M University, and teach private brass, strings, piano and voice through the Valley Conservatory of Music, Huntsville. Daniel was recently featured in the Michigan State University Honors College Journal through a story that outlined his career path since graduating from MSU in 1969.

Deborah Kronenberg Shepherd (IAA 62-64) and Henry Wyatt (IAC 62, IAA 62-65) reconnected 25 years after leaving Interlochen. They live in Belfast, Maine, have been married for 10 years and have four children and four grandchildren between them. Deborah is the Executive Director of a domestic violence program in central Maine and Henry, who earned a doctorate in music history from Rutgers University, teaches the subject at University of Maine at Augusta.

A. Kendall Betts (IAA 63-65) is the founder and director of Kendall Betts Horn Camp in Lyman, New Hampshire, the owner and proprietor of Lawson Horns in Littleton, and the resident artist (horn) at the University of New Hampshire. Kendall retired from the Minnesota Orchestra in 2004 where he was principal horn for 25 years. Before that, he was a freelancer in New York and Los Angeles and played in the Philadelphia Orchestra and the Pittsburgh Symphony. He still performs with the North Country Chamber Players in New Hampshire, a group he helped to found in 1978, and does an occasional recital or solo appearance.
Nancy J. Cohen (IAC 63-64) recently released "Shear Murder," the tenth book in her Bad Hair Day series. "Shear Murder" is about a wedding that turns deadly when hairstylist Marla Shore discovers a dead body under the cake table.

Milann (Ruff) Daugherty (IAA 64-65) recently published "Your Affectionate Son - Letters from a Civil War Soldier." It is a collection of letters written by her great great uncle Lt. James Cleaver to his family as he served in the Army of the Potomac under Gen. McClellan. The letters were accidentally found in a dresser drawer in 2004. In addition to the letters, she researched people and places mentioned in his letters which sheds additional light on James’ experiences and enhances his already eloquent letters.

Brett Hood (IAC 69-73, IAC St 72, 76) has taught Kindergarten and first grade for 13 years at Lake Ann Elementary in beautiful Benzie County, Michigan. He is also a professor of child development for Central Michigan University. He has been married to Barbara (Reed) Hood (IAA 76-78) since 1990 and they have 3 wonderful children and 3 gifted grandsons. They reside in the lovely village of Lake Ann, Michigan.

Julie Duquet (IAA 72-74) studied visual arts, lives in New York and has been a creative director in the New York publishing industry for thirty years. She is currently working in digital media, public relations and marketing for New York real estate industry clients.

F. Hudson Miller (IAA 72-76, IAC St 76-78, Motion Picture Advisory Board 05-Present) has been elected to the Board of Directors of the Motion Picture Editors Guild (IATSE 700). The MPEG is the film and television post-production union and represents more than 7000 editorial, re-recording and lab workers nation-wide. The Guild is the largest local in the IASTE and is celebrating its 75th year anniversary in 2012.

Wendy Olson (IAA 73-74) is the owner of Resting Point Renewal Herbal and Energy Healing. She is a certified herbalist and energy healer trained in Western Herbalism, Pulse Diagnosis, Plant Spirit Medicine, The Five Elements, Esoteric Healing, and Healing Touch. Wendy works with the body and spirit of herbs, integrated with Intuitive Healing wisdom traditions to facilitate a return to balance, health and well being. She does individual consultations and herbal preparations through classes and workshops such as Developing the Intuitional Psyche of the Heart: How to Reclaim your Soul's Navigation System in an Age of Chaos, Destruction and Re-cultivation.

Gina M. Tabachki (IAC 73-74, IAA 75-79, IAC St 82-83, ICA St 83-86) and Peter Ash (IAC 77, IAA 77-79) reconnected thirty-two years after they graduated together by visiting after the Cambridge (United Kingdom) University Chamber Orchestra’s season launch concert that Peter conducted October 22, 2011.

Leisa (Hungle) Rich (IAA 75-78) will be teaching at the Society for Contemporary Craft, Snow Farm and Peters Valley Craft Center in 2012. She teaches art at The Galloway School, Callanwolde Fine Arts Center and South East Fiber Arts Alliance in Atlanta. Leisa is collaborating with Terri Dilling and the Center for Chemical Evolution at Emory University in Atlanta, Georgia on an installation art exhibition with an educational component. Leisa was also featured in Fiber Art Now magazine and will have a solo exhibition at Armstrong Atlantic State University in Savannah, Georgia in December.

Laura Melton (IAC 76-80, IAA 81-82, IAC Fac 03-present) recently recorded a CD for Naxos Records of Sebastian Currier’s solo piano music. The album received excellent reviews from the New York Times in December and Gramophone in September 2011.
Craig Symons (IAA 76-80) is the Director of Music at the First Congregational Church in Greenwich, Connecticut. The First Church Festival Chorus is preparing for a May concert where they will perform Mendelssohn’s "Elijah" in its entirety under his direction. R. Randal Turner (IAA 79-81) is the soloist singing the role of Elijah.


Dr. Melissa Kraut (IAC 80-84, IAA 84-86, IAC St 89-92, IAC Fac 95-02, 04-05, IAA Fac 05-06) was married December 30th, 2011 to Gary Stevens. The couple resides in Hudson, Ohio. Melissa is professor of cello at the Cleveland Institute of Music.

Vince Gilligan (IAA 81-82) is the head writer for the TV series "Breaking Bad."

Mark Jackobs (IAC 82, IAA 82-84) was fourth chair viola in the Pittsburgh Symphony from 1990-93 and has held the same position with the Cleveland Orchestra since 1993. He currently shares a music stand with Stanley Konopka (IAC 81-82, IAA 82-85) at the Cleveland Orchestra. Mark and Stanley have played in the same vicinity for the past 30 years, beginning at IAA, The Cleveland Institute of Music, The Pittsburgh Symphony, and now on the same stand. And it all started at Interlochen Arts Academy! Mark studied with William Preucil, Sr. (IAC 46,48), who plays first violin for the Cleveland Orchestra.

Julie Adams (IAC 84, IAA 84-86) and her husband Richard Smith tour and perform as a pair, Julie on the cello and Richard on the guitar. They recently performed at Randy Wood Guitars in Bloomingdale, Georgia.

Captain David A. Alpar (IAC 84-85, IAA 85-88, IAC Staff 87) and his wife Melissa welcomed the birth of Violet Josephine on January 2, 2012. She joins her seven sisters and one brother. Dave is currently the commander of the USAF Band of Liberty, Boston, Massachusetts and is completing a six-month deployment to an undisclosed location in southwest Asia.

Anthony Rapp (IAC 85-86) plays Danny in the Gary Duggan play "Dedalus Lounge" at the Interart Theater Annex in Manhattan, New York.

Jennie (Oh) Brown (IAC 86, IAA 86-87) is a graduate of Eastman School of Music with a doctor of music degree, a master's in music, and performer's certificate, and she also graduated from Northwestern University with a bachelor's in music. She is currently on the faculty at the Wheaton College Conservatory of Music and performing around Chicago, in universities and concert halls around the country. She is also a member of the Chicago New Arts Trio featuring soprano, flute, and piano.

Julie Case (AS 86, IAA 86-89, IAA Fac 08-09) is now senior editor at SagaCity Media, Inc. in Seattle, Washington.

Clementine Monro (IAA 89-91) is currently a senior lecturer in photography and digital media, Lincoln School of Media at Lincoln University, UK.

Lev Zhurbin (IAC 90) released his third CD, "Lost in Kino," on Kapustnik Records. The CD features music from recent films by Francis Ford Coppola, James Marsh, Lev Polyakov and many others. He recently finished a new work on commission from Yo-Yo Ma and the Silk
Road Ensemble, and is presently working on a new string quartet for Brooklyn Rider.

(James) Michael May (IAC 91-93, IAA 97-00) announces a new website for his web talk show "My Drink with Hollywood." The website was created to provide news, advice, help and entertainment for directors, writers, producers and actors.

The Crawford brothers, Frank (AS 92-93, IAC 94-96, IAA 95-96), Kenneth (AS 93-95, IAC 96, 98, IAA 96-98, IAC St 01) and Zachary (AS 96, IAC 98, IAA 96-99) performed with the Utah Wind Symphony in a February 1, 2012 concert. This Crawford family collaboration marked the first time the three brothers have ever performed together. Elizabeth (Ball) Crawford (IAA 97-98, IAC St 99), wife of Kenneth, is a founding member of the Utah Wind Symphony as well as a current board member.

Trevor Tkach (AS 92) is the interim director of the National Cherry Festival in Traverse City, Michigan.

Brooke Randolph (IAC 92-94, 96, IAA 95-97, IAC St 98) is a production supervisor at Disney Feature Animation Studios in Burbank, California.

Matthew Hazelwood (IAA Fac 93-08, IAC Fac 94-97, 05) is the artistic director and principal conductor of the Colombia Youth Philharmonic in Bogota, Colombia. Matthew is also the music director of the Great Lakes Chamber Orchestra in northern Michigan.

Adam Luftman (IAC 94-95, 97, IAA 95-97) is principal trumpet of the San Francisco Opera Orchestra in San Francisco, California. He is also on faculty at San Francisco Conservatory, UC Berkeley, and San Francisco State University.

Dustin Tucker (IAA 94-98, IAC Staff 09) is currently performing in the world premiere of "Trouble is My Business," by Raymond Chandler, adapted by James Glossman at Portland Stage Company.

Kristen Andersen (IAA 95-97) is the lead production designer at Ark Encounter, a project to build an exact replica of Noah's Ark.

Kyle Mustain (IAC 95-96, IAA 95-97, IAC St 97) is an oboist and English hornist with the Oregon Symphony in Portland, Oregon.

Elena Peteva (IAA 95-97) is an assistant professor of drawing, painting and printmaking at Dominican University in River Forest, Illinois.

Andrew Sords (IAC 97-98, 00) has been touring internationally for several seasons as a concert violinist. In 2011/12, Andrew will perform recitals in Mexico, Toronto, Poland, the Caribbean, and across the US. He will perform the Brahms concerto with the Kalisz Philharmonic, Oakland Symphony, and the Cleveland Philharmonic, and present the Schumann sonata cycle in Canada.

Obadiah Baker (IAC 98, IAA 99-01) is a Civil Affairs Officer (Captain) supporting the First Cavalry Division. The First Cavalry Division Army Band performed one of his compositions for the 2011 Christmas Tree Lighting Ceremony.

Jesse Elder (AS 99, IAA 99-02) has been on the road with a project that fuses original music, jazz, classical music, and visual art. The group is called “1in2.” This year Jesse will be on five
albums: he just recorded on violinist Scott Tixier's debut album, Brooklyn Bazaar, to be released in March by SunnySide Records; he will be on saxophonist Matt Parker's debut release, as well as vocalist Sarah Charles' CD and vocalist Tony Middleton's CD; and 1in2 will be releasing their debut album in March followed by a CD release tour to Michigan in April. Jesse is currently the musical director at a supper club in Manhattan called Duane Park. He performs there and elsewhere in and around NYC about five nights a week.

Dane Laffrey (IAA 99-01, IAC St 01) is a set and costume designer whose work can be seen on the set of “God of Carnage” at Boston's Huntington Theater.

Vasko Dukovski (IAC 02-03, IAA 02-04) shared the stage with Maria Lambros and Alexandra Joan for an evening of poetry and music by Jewish composers. The concert "Homage to the 21st Century Shtetl" presented different facets of Jewish musical life as well as readings of Jewish poetry and prose.

Benton Blasingame (IAC 05-06, IAA 06-08, IAC St 08) was featured during the State University at Buffalo's annual Eastman Organists' Day concert. He serves on the music staff at the Rochester Christian Reformed Church in Penfield, New York.

Patrick Castillo (ICCA 06) was the guest speaker at the String Theory Concert, which began its spring lineup for 2012. String Theory is a partnership of Lee University and the Hunter Museum of American Art.

Jessica Sindell (IAC 06-07) was appointed principal flute of the Oregon Symphony and is a student of Tim Day (IAC 69, IAA 69-70) at the San Francisco Conservatory of Music.

David Koch (IAA 10-11) is the International Trumpet Guild's Young Artist for January 2012.

See More: February 2012 Motifs

Source URL: http://www.interlochen.org/crescendo/motifs-february-2012

Links:
In Memoriam: February 2012

February 1, 2012


Bess Littleton (IAC 43) of Spruce Pine, North Carolina passed away on October 8, 2009.

Mary LeCron Wright (IAC 51) of Wallingford, Pennsylvania passed away on January 5, 2012.

David Arthur Ledet (IAC Fac 54-55) of Provo, Utah passed away on November 2, 2011.

Lucy Stephenson (UW 59) of Interlochen, Michigan passed away on March 19, 2011.

Dr. Charles Poposki (UM 61-62, IAC St 63-88) of Bonita Sprints, Florida and Crystal Lake, Michigan passed away on October 4, 2011.

Cassel Grubb (IAC Fac 63-04) of Greencastle, Indiana passed away on January 1, 2012.

Mary Gonzales (IAC St 64-86) of Richmond, Virginia passed away on November 16, 2011.

Philip Fare (AS 71-72, IAA 72-75) of Sydney, Australia passed away in October of 2011.

Leslie Reidenbach (AS 72, IAC 73) of Flat Rock, Michigan passed away on January 7, 2012.