In June 2012, Interlochen Arts Camp welcomed thousands of young artists for the 85th season at the world’s leading summer arts program. The students will train intensively with renowned instructors and produce more than 400 presentations in music, theatre, dance, visual arts, creative writing and motion picture arts.

The opening of the 85th season of Camp follows on the heels of the Academy’s 50th anniversary celebrations in May. And like the Academy’s 50th year, the Camp’s 85th season promises to end with a bang. Jeffrey Kimpton, president of Interlochen Center for the Arts, noted that this year’s camp will include several special events scheduled around closing weekend. “There is no better time to experience the spirit of our summer programs than through ‘Les Preludes’ and closing weekend.”

The concluding event of the 85th season will be a performance by the World Youth Symphony Orchestra, joined by the World Youth Honors Chorus and the Interlochen Festival Chorus for an exciting special presentation of Beethoven’s 9th Symphony. This will be followed by the
Interlochen tradition that started in the Camp’s first summer in 1928, a performance of Franz Liszt’s “Les Preludes.” This final concert will take place on Sunday, August 5 at 7:30 p.m. in the Interlochen Bowl. Those who are unable to enjoy the event in person may join the festivities via live webcast.

While we welcome countless alumni throughout the entire summer, the final weekend is an ideal time to visit. Alumni, family and friends are all welcome to join the Interlochen community during this closing weekend at dozens of final student performances and at the final performance.

2012 Interlochen Arts Camp Week 1 photo gallery

See More: Features, July 2012

Source URL: http://www.interlochen.org/crescendo/interlochen-arts-camp-celebrates-its-85th-season

Links:
What is the future of the ensemble? How is technology shaping the future of the book – or for that matter, dance, theatre, visual arts, motion picture arts, creative writing and music? And what effect will this have on teaching and learning in the arts? A sample agenda has just been released for *Information, Space and Time: The Arts, Creativity and Learning in the 21st Century*, a four-day conference at Interlochen Center for the Arts, that will delve into these topics and more.

"The upcoming conference will explore the issues, options and future challenges of the arts through keynote addresses, peer-to-peer discussion groups and exciting panel presentations," said Jeffrey Kimpton, president of Interlochen Center for the Arts. "Live performances and presentations encompassing all of the different art areas will be given by Andrea Gibson, Tony Kushner, ETHEL Quartet, Jack Ferver and others."

The peer-to-peer discussion groups will meet at key times throughout the symposium to reflect...
on keynote sessions. The individual discussion groups will stay together throughout the symposium so that major lines of reflection and thought can be shared and developed cumulatively with the same people. In addition, discipline-specific sessions will provide immersive forums and roundtables focused on individual art areas.

Below is a sample agenda for the four-day conference:

**Wednesday, October 10 (2:00 p.m. - 9:00 p.m.)**
- Opening General Session: Sheryl Connelly
- Discussion Groups
- Dinner
- Evening Performance: Jack Ferver

**Thursday, October 11 (9:00 a.m. - 9:00 p.m.)**
- Morning Keynote Address: Billy Childs
- Discussion Groups
- Mid-day Sessions with various presenters including: Carolyn Forché, Members of Orpheus Chamber Orchestra and others in the areas of Motion Picture Arts, Visual Arts, Dance and Theatre
- Lunch
- Afternoon Keynote Address: Steven Goodman
- Discussion Groups
- Afternoon Panel: “Art and the Environment: Natural, Social, and Technological”
- Dinner
- Evening Performance: Andrea Gibson

**Friday, October 12 (9:00 a.m. - 9:00 p.m.)**
- Morning Keynote Address: Carolyn Forché
- Discussion Groups
- Mid-day Sessions with various presenters from all the arts areas including: ETHEL Quartet members, Liz Lerman and Andrea Gibson
- Special General Workshop with Liz Lerman
- Afternoon Panel: "The Future of the Book"
- Discussion Groups
- Afternoon Panel: “The Future of Teaching and Learning in the Arts”
- Dinner
- Evening Presentation: Tony Kushner

**Saturday, October 13 (8:30 a.m. - 2:30 p.m.)**
- Morning Panel: “The Future of the Ensemble”
- Special General Question and Answer Session with Tony Kushner
- Brunch
- Closing Panel featuring all the keynote presenters
- Final Gathering featuring a performance by ETHEL Quartet

Additional speakers and presentation topics are being added.

For more information on the conference, agenda topics, speakers, travel and lodging, and to register, please visit [here](#). The conference is designed for principals, teachers, students, professors, performers and anyone interested in the future of the arts.
Camp Alumnus Dave Kalstein Establishes Scholarship

July 1, 2012

How does a young violinist and visual artist from Bloomfield Hills, Michigan, grow up to become a writer on one of the top crime dramas on network television? He starts out by spending four summers at Interlochen Arts Camp, surrounded by creative peers and supportive adults who help him believe that he really can pursue a life in the arts. This summer, Dave Kalstein (IAC 88-90, 93) is giving another young person the opportunity to experience that same creative, supportive environment that shaped his early years as an artist.

Dave first arrived at Camp as an 11-year-old junior, toting his violin case. In subsequent summers, he switched his focus to visual arts. Although there wasn’t a creative writing Camp program at that time, the Interlochen community nonetheless encouraged Dave’s developing interest in writing. “It was a place where I could read my poetry to other kids and they wouldn’t laugh at me,” Dave says. “It was a place where I could try out stories on my peers and they’d give me critique. We didn’t know we were workshopping writing because we were only 13 years old, but that’s what we were doing.”
For Dave, just being immersed in the culture of Interlochen made the difference. “Interlochen made me believe that I could pursue something creative for a living, and it made me believe that there were people like me out there.” He went on to pursue writing professionally, first as a magazine writer in New York and then in Hollywood as a scriptwriter and novelist. Today he’s a writer/producer for "NCIS: Los Angeles" on CBS.

When production started on "NCIS: Los Angeles" in 2009, Dave was surprised to discover two other Interlochen alumni on the set: Academy alumna Linda Hunt (IAA 62-64) and Camp alumnus Barrett Foa (IAC 92-95). Barrett and Dave even shared one summer together at Camp in the high school boys division. After learning about Barrett’s ongoing relationship with Interlochen as a guest artist and a donor, Dave began thinking about giving back as well.

This year, Dave established the Dave Kalstein Scholarship to help a high school camper study creative writing at Interlochen Arts Camp. He thought about naming the scholarship after his parents or someone else who has helped him along the path to success but decided instead that it was important for the recipient to know his story: that out there in Hollywood, there’s a guy named Dave Kalstein, and one day, twenty years ago, he was just like you.

Looking back at his own experience at Camp, one memory stands out: sitting in Kresge as the sun set over Green Lake listening to Yo Yo Ma perform the Dvorak Cello Concerto with the World Youth Symphony Orchestra. Dave remembers, “I looked at my friend Katie playing onstage, and she was crying. And I looked around at my guy friends, and they were all crying. And that made me start to cry. No one was ashamed, and everyone just got it. It was a really special night. When we walked back to the (high school) boys division, we talked about it the way guys talk about a football game. And that’s the thing about Interlochen: you don’t have to be the person on stage to have moments like that. You can be the person in the audience and still be a part of that amazing moment.”

Dave understands that those moments matter. For many young artists, the idea of pursuing their dream of a life in the arts seems like a fantasy. “Ask anyone who does something in the arts for a living,” Dave says, “and they’ll all be able to identify a moment when the dream started to feel real to them. Interlochen is where that happened for me.” With the Dave Kalstein Scholarship, Dave hopes to make that moment possible for other young writers at Interlochen.

See More: Features [2], July 2012 [3]

Source URL: http://www.interlochen.org/crescendo/camp-alumnus-dave-kalstein-establishes-scholarship

Links:
Paul Jordan was earning a medical degree and establishing a career in medicine back when his younger brother spent six summers studying violin, voice and piano at Interlochen Arts Camp. So it wasn’t until Paul and his wife Lois began sending their own children to Camp that they saw Interlochen for themselves. “All three of our children had great experiences,” Dr. Jordan said of their son and two daughters who attended Camp in the early 1960s.

By the mid-1960s the Jordans had joined a summer colony in Elk Rapids, about 35 miles northeast of Interlochen. This seasonal proximity allowed the family, settled in Texas, to remain engaged with Interlochen through the decades. One daughter returned to Camp as a counselor, and a granddaughter has attended Camp as well.

“We have seen a lot of changes at Interlochen,” remarks Dr. Jordan. “All for the better: the added arts disciplines, the new facilities, the landscape beautification. But as donors, our funds have not been earmarked for the physical plant.” In fact, the Jordans for many years were among those listeners who provide steady support to Interlochen Public Radio.

They have also long served as institutional advocates. “We tell people about Interlochen,
bring them to campus,” Dr. Jordan relates. “They’re always very impressed, amazed, for
instance, at how the Camp’s World Youth Symphony Orchestra can sound so professional in
so short a time.”

After a visit to campus in the summer of 2007, the Jordans made a decision to significantly
increase their commitment to Interlochen’s mission.

“Currently there is so much attention paid to individuals who make scads of money performing
on stage but are not talented,” Dr. Jordan muses. “The emphasis in our society is too strongly
focused on people who draw great crowds and make tons of money and have no talent at all.
Our aim is to turn this around by fostering the kind of talent you find in Interlochen students.
But while attracting top talent is important, our interest is in helping children who demonstrate
talent but need help with the resources to attend.”

By establishing charitable gift annuity funds through Interlochen, the Jordans are doing just
that. Earnings from these invested funds provide income that fuels scholarships.

Charitable gift annuities (CGAs), Dr. Jordan asserts, are a practical vehicle for carrying out
long-term philanthropic goals. “Our resources have never been as great as we would like them
to be,” he says. “I spent sixty years teaching medical students, so I never had the kind of
practice that made enormous sums of money. For people who don’t have a great fortune,
CGAs are a way to secure retirement funds and still leave a legacy. It’s a great way for both
the institution and the donor to benefit.

“It works for Interlochen because the institution will get a sizable sum of money when we die,
which Interlochen can utilize to provide scholarships to students who show promise and merit
but who can’t take advantage of what Interlochen offers because of lack of means,” Dr. Jordan
concludes.

“With funds for children’s arts programs decreasing, we must do what we can to perpetuate the
arts. Our country needs to promote the arts in our children, and the best way to do that is with
scholarships. If you think your modest gift is not important, be reminded: many modest gifts will
eventually equal a substantial one and make a big difference.”

See More: Features [2], July 2012 [3]

Source URL: http://www.interlochen.org/crescendo/paul-and-lois-jordan-family-legacy

Links:
Short Film Highlights Academy 50th Tours

July 5, 2012

In the spring of 2012, Interlochen Arts Academy students, faculty and staff embarked on an unprecedented outreach effort around the country. Over the course of three months, they visited, performed and presented work in eleven U.S. cities, from New York to Los Angeles and places between. The spring tour included students from comparative arts, creative writing, orchestra, band, choir, dance, organ, jazz and motion picture arts. The 50th tours will resume in the fall of 2012 with a theatre and visual arts tour to New York City. This video provides a small glimpse of this historic effort.

See More: Features [2], July 2012 [3]

Source URL: http://www.interlochen.org/crescendo/short-film-highlights-academy-50th-tours

Links:
Our spotlight this month honors two pianists born in July, both of whom have significance for Interlochen and share other similarities in their careers. As a footnote, we also recall Luci Baines Johnson who was born on July 2nd and is the only family member of a U.S. president who has performed here.

**July 6, 1918** - This is the birthday of Eugene List (1918-1985) who debuted with the Los Angeles Philharmonic at age 12, studied with Olga Samaroff and gave the American premieres of concertos by Shostakovich and Chávez by the age of 23. His performance at the Potsdam meeting of Truman, Churchill and Stalin in 1945 brought him international celebrity, followed by a relatively quiet career. In addition to his masterful performances of mainstream composers, he recorded music of Grainger and Gottschalk that had been mostly overlooked. He taught at Camp for three summers and gave an especially compelling performance of the Chopin Sonata in B-flat Minor in 1964.

**July 12, 1934** - We all wish a Happy 78th Birthday to Van Cliburn, who debuted with the Houston Symphony and won the Levintritt award by his 20th year. His name became a household word following his triumph at the International Tchaikowsky Competition in Moscow at the age of 23. His heartening performance occurred at the height of the Cold War just after the U.S.S.R. had successfully launched the Sputnik artificial satellite. Consequently, Van was welcomed home with a ticker-tape parade down Wall Street and began a densely packed series of performances that continued at an exhausting pace season after season. His unsurpassed series of 18 consecutive benefit performances for Interlochen pay tribute to his
love for the Camp and reflect his admiration for the spirit of our founder, Joe Maddy, whose persistence resulted in Van’s first visit in 1961. Each year featured two performances - giving a free one in the afternoon for the campers, faculty and staff meant that all the available seats could be sold to maximize the benefit to the institution. Van made a second visit in each of two summers: for the first Interlochen Arts Festival in 1964 and for the International Society for Music Education in 1966. It was in 1964 that he conducted "Peter and the Wolf" with Ms. Johnson narrating, played the Third Prokofieff concerto with the student orchestra (conducting from the keyboard), recorded the Vaughan Williams "Serenade to Music" for RCA Victor and played the Third Rachmaninoff concerto with the Philadelphia Orchestra - think about that when you feel you’ve put in a busy week!

**July 19, 1928** - The entire Camp drove to Traverse City for the fourth annual National Cherry Festival. For most of its early years, the Camp gave band and orchestra concerts and marched in the parade - our current summer visitors can see video portions of the 1930 parade displayed at the south end of Giddings Concourse. Several Michigan governors have taken the opportunity to visit Camp and delivered a welcoming address, and some years we’ve welcomed the National Cherry Queen and her court to a concert. These activities were natural enough in the days when we taught drum-majoring at the Camp and marching was a big part of every school’s music program. Then, too, entertainment choices were relatively limited at that time - before the days of high-decibel rock concerts, people could get excited about a band merely walking down the street playing familiar marches. But as the Camp program developed, marching became less of a priority compared to concert performance, master classes and broadcasting. Today’s Cherry Festival has two parades that present a dozen or more bands who work year-around to perfect their complex routines on field and street, and travel hundreds of miles to present them here.

From the Archives with Byron Hanson: July 2012 [1]


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

Links:
Matthew VanBesien (IAC 87) was named executive director of the New York Philharmonic earlier this year. He was previously the managing director of the Melbourne Symphony Orchestra and executive director and chief executive officer of the Houston Symphony. A native of St. Louis, Missouri, Mr. VanBesien earned a bachelor's degree in horn performance from Indiana University. As a professional musician, he was second hornist in the Louisiana Philharmonic Orchestra in New Orleans from 1992 to 2000. Crescendo recently caught up with Mr. VanBesien to discuss his view on music administration and his vision for the New York Philharmonic.

Q. How do you balance being a musician and an administrator?
A. I balance it more easily now because I am no longer a professional musician! In 2000, I committed myself to being an administrator full-time, but certainly my musical background plays an important role in how I approach this position each and every day. I know there are many people who have not had a career as a performer who run major institutions like the Philharmonic and do it very well, but personally I use things I learned as a musician all the
time, and I cannot imagine making some decisions required in this position having not had the chance to perform as an orchestral musician. While I rarely perform these days (and find it fairly stressful when I do because of the time constraints for practice time), I do have this extraordinary opportunity to be around and collaborate with our incredible musicians, conductors and guest artists – all of which fuel my desire to do the work ahead. That said, I would still like to have a go at the Brahms Horn Trio.

Q. What is your vision for the New York Philharmonic?
A. Together with our music director Alan Gilbert, we are quickly working on a collective vision and longer-term plan at the moment. My personal feeling, and one that Alan and I have discussed at great length already, is that we have an enormous opportunity to honor the tradition and legacy of the Philharmonic, but also think about how we evolve what we do here in New York and around the world. I believe the Philharmonic has the capacity to not only fulfill its role as a great ambassador for music, but also see itself as a becoming an even greater innovator and ‘resource’ on many levels – artistically, educationally, digitally, and in how it serves people in New York, the United States and around the globe. How we define ourselves for the future will be key, and we just completed an incredible project called "Philharmonic 360" in June, illustrating how we can expand the very notion of what an orchestra concert can be.

Q. What are the biggest challenges facing classical music today?
A. The simple answers would be building audiences and financial strength, but that would be ignoring the fact that perhaps those issues could be symptoms of more fundamental issues and more importantly things we could and should be doing differently. Maintaining and growing audiences cannot be accomplished simply through marketing more effectively, or through programming choices, or even through a new or renovated concert hall (the latter is something to which we aspire long-term). Generating audiences, along with building a strong financial base of support for an orchestra has to be done through a broader, holistic plan and philosophy that encompasses everything we do – what we program, how we present it, how we tell our story and how we take good care of the people whose attendance and support we desire to have. The intersection of art and commerce, if you will, is something that I have always found fascinating.

Q. How did your experience at Interlochen Arts Camp influence your life and career?
A. I grew up predominantly in small towns in the Midwest and South, so my experience at Interlochen was crucial in helping me realize there was a much wider community of young people out there like me who wanted to perform music at a very high level, had a passion for music and wanted desperately to make it a career. If I think about the seminal moments growing up and training to be a musician, several occurred during my summer there. Standing up in the horn section at the conclusion of Mahler’s First Symphony during a performance of WYSO will always be one of those moments for me. I am still in touch with some of the people I met at Interlochen, and think it is a fantastic environment for young people to excel in their musical and personal development. I didn’t even mind the blue corduroy pants, though I haven’t worn any since, truth be told.


Source URL: http://www.interlochen.org/crescendo/camp-alumnus-named-new-york-philharmonic-executive-
director

Links:
We are pleased to announce Dr. Matthew Schlomer as the next band conductor at Interlochen Arts Academy. Dr. Schlomer is currently adjunct professor at Luther College and assistant conductor of wind ensemble at University of Wisconsin-Madison. In addition, Dr. Schlomer has twelve years of experience teaching at Kettle Moraine Lutheran High School and Sheboygan North High School.

Dr. Schlomer studied wind conducting with Scott Teeple and dance with Kate Corby. He holds a doctor of musical arts degree and master of music degree in instrumental conducting with a minor concentration in dance from the University of Wisconsin, a bachelor of music in education from the University of Colorado at Boulder, and a gold medal in saxophone from Bordeaux Regional Conservatory in France. In February of this year, he presented his research, “Essential Movement Lessons from Dance Pedagogy,” at the College Band Director’s National Association.

In addition to his outstanding conducting background, Dr. Schlomer has worked extensively
as a saxophone performer, dancer and visual artist. Please join us in welcoming Dr. Matthew Schlomer to Interlochen.


Source URL: http://www.interlochen.org/crescendo/new-academy-band-conductor-announced

Links:
Motifs: July 2012

July 1, 2012

John Moses (IAC 56, 58-61, IAC St 62) performs as principal clarinetist with the New York Pops, Westchester Philharmonic Orchestra and the American Composers Orchestra.

Lois Kowalsky (IAC 58-59, 61, ICA St 75-12), associate director for camp admission, retired in June after 36 years of service to Interlochen Center for the Arts.


Miriam Jakes Fournet (IAC 65, IAA 65-66) serves as honorary member of the Tokyo Metropolitan Symphony Orchestra and a board member of Musicians for Japan, an organization that raises money for tsunami victims through their performances at benefits and concerts.

John Heley (IAC 67) is the associate principal cellist of the Academy of St. Martin in the Fields. In addition, he does session/studio work having played on four James Bond and three Harry Potter soundtracks, as well as "Hercule Poirot" (a television series) and "Silent Witness" among others.

Rev. Jeff Paulson (IAC 70, IAA 70-74, IAC St 74-75) is working on his doctorate in ministry and preparing to write a book at the conclusion of his studies in 2013.

Philip Wharton (IAC 71-72) works as senior vice president of development at Brookfield Office Properties at the World Financial Center in lower Manhattan.

Kate Light's (IAC 73, IAA 73-76) one-act opera with composer Theo Popov, "Once Upon the Wind," an adaptation of a Russian folk tale, will be performed on a program of four new one-acts written by the 2011-2012 fellows at American Lyric Theater's Composer/Librettist Development Program.

Kristelle Sim (IAA 73-77) is a self-development coach for Dash-of-Life, a company she created with her husband, and is a freelance writer/editor.

Diana J. Basso (IAC 74, IAA 74-77) specializes in entertainment and fine art law, wills, trusts and estates, copyright, and trademark protection.

Dr. Jennifer Branning (IAA 75-76) is the co-owner and optometrist of West Shore Eye Care in
Ludington, Michigan.

Barbara Haag (AS 75) studies opera in Gladston, New Jersey with Nadine Robinson. Recently, Barbara appeared as Edith Bouvier Beale and Little Edie in New Jersey's premier production of "Grey Gardens." Barbara's other recent roles include: Svetlana in "Chess," Kate in "The Taming of the Shrew," Phoebe in "As You Like It," Mrs. Patrick in "A Man of No Importance," Mother in "Nine" and April in "Company."

Shelly (Ruth) Unger (IAC 76, IAC Staff 81) serves as adjunct bassoon instructor at Reindardt University. She is also the founding director at Summer Bassoon Extravaganza.

Marika Fischer Hoyt (IAA 77-80, IAC St 80) became the newest classical music radio show host at Wisconsin Public Radio in June 2012. She hosts the weekly Saturday Afternoon Classics show, which can be streamed live from WPR's website.

Maja Gray (IAA 78-79) is preparing to do a solo sailing circumnavigation of the world in 2013.

Steven Kronaour (AS 79-80, IAC 81, IAA 79-83) directs the Los Angeles Children's Choirs Young Men's Ensemble and returned to Interlochen in June to perform as part of the 2012 summer performance series.

Mark Dittmar (IAC 80-89, IAC St 90-93) designed sound with Firehouse Productions for the Tony Awards.


Dion Parson (IAC 82) plays drums for the group Dion Parson & 21st Century Band. The group, with special guest trumpeter Marcus Printup, recently presented their new CD, “Live at Dizzy’s Club Coca-Cola, Vol. 2” in June.

Judy Root (ICA St 84-12), corporate secretary, retired in June after 27 years of service to Interlochen Center for the Arts.

Linda Snyder (IAC Fac 84-86, U Fac 90-91), professor and coordinator of voice studies at the University of Dayton, served as chair of the department of music and as associate dean. An active soprano, she teaches voice and directs the UD opera workshop. She has served as a National Association of Schools of Music accreditation consultant and is a frequent presenter nationally and internationally on singer-actor techniques, diction, Broadway women composers, arts advocacy and music leadership issues.

Shannon Young (AS 85-88, IAA 89, IAC St 94) works as a family advocate at the Association for Children's Mental Health.

Ranardo-Domeico Grays (AS 88, IAC 89, IAA 89-90, IAC St 91) is the founding Artistic Director of VISIONS Contemporary Ballet. VISIONS was recently presented by The Bronx Academy of Arts and Dance (BAAD) at the 2012 Boogie Down Dance Series, "Made In The Bronx" in early May where the company performed "Exile" choreographed by Ranardo. VISIONS' fundraiser and works-in-progress showcase took place in Tribeca in early May as well. The company also took part in the LIC Arts Open Festival (Long Island City) having presented "ReVision" by Forward Motion Theater as well as the premiere of "Rise" by Mikhail.
Torich, with choreography by Ranardo.

Jeffrey Glickman (IAC 89-92, IAA 95-96), co-president of Sudden Storm Entertainment, a Toronto-based production and finance company, features films and television content including factual and scripted drama. Jeff and his wife Ilana welcomed Talia Rose Glickman on May 22, 2012.

Eric Millegan (IAC 89-91) married Charles Michel on June 28, 2012.

Rufus Wainwright (IAC 90) released his new album "Out of the Game" in May. He also wrote and debuted a classical opera, "Prima Donna" that premiered in New York earlier this year. This summer he is on tour which in the U.S. and Europe.

Jennifer Holland (IAC 91-96, IAA 94-98, IAA St 97-98, IAC St 07) married Benjamin Ludwig (AS 92, IAC St 97) on June 30, 2012 at Jennifer's parents' home (David Holland - IAA Fac 73-12, IAC Fac 05-present and Joan Holland - IAA Fac 78-present, IAC Fac 80-present) in Interlochen. Alumni in attendance included: John A. Holland (IAC 93-00, IAA 99-03), Heather Marlatt Pineda (IAC 95, IAA 99-00) Allegra Ludwig Michael (IAC 93-94, IAA 94-98), Debby Ludwig (ICA St 92-98), Gary Gatzke (AS 92, 94, IAC 95, IAA 96-98, ICA St 06-present) and Erin Jones (AS 94-95, IAA 96-98, IAC St 01, 07, IAA St 06-07) among others.

Donald Vega (IAC 91-93) will release his new CD "Spiritual Nature" on August 14, 2012.

Christopher Merrill (IAA 92-94) serves as the director of Universal Kabbalah at Naam Yoga L.A.

Jennifer Gange (IAA 94-97) along with her husband Alex welcomed their daughter, Emilia Cecile Hafez on June 27, 2012.

Carol Jantsch (IAC 94-96, 98-99, IAA 99-02, IAC St 02, AS Fac 03-05) will be the featured soloist for the season opening program of The Springfield Symphony in September.

Sarah Manning (IAA 94) performed her own jazz compositions on alto sax on the Warner stage in Torrington, Connecticut.

Ian Whitney (IAA 96-98) is the Democratic Nominee for the Florida House of Representatives.

Julia Mortyakova (IAA 99-00) serves as the chair of the Mississippi University for Women Department of Music.

Garth Neustadter (IAC 99-03) completed his master's degree in music and graduated from the Yale School of Music. He will join the roster of the Los Angeles Opera chorus this fall. He also collaborated with a fellow composer and a film team to compose the score to the feature-length film "TAR" which will come out later this year.

Casey Middaugh (IAA 01-03, IAC St 03-05) earned her master's degree in music leadership at the Guildhall School of Music and Drama. Casey became involved in the new social and pervasive gaming movement and started the company Casework Productions. Casework's first big game in the U.S. premiered at Figment, an interactive arts festival on Governor's Island in New York City on June 9 and 10. The game is called "Tapestry" and it is a community story collecting game that involves talking to new people and creating art works based on the stories the players hear.
Gina Izzo (IAA 03-05, IAC St 05) co-founded the music group NOVA that toured Japan in 2011.

Gil Chapman (IAC 04-07, IAA 07-08, IAC St 08-09) performed at The Bethany Baptist Church in the Newark Jazz Vespers Series and is pursuing a degree in jazz studies at the University of Michigan.

Cara Tovey (IAA 04-07, IAC St 08) was awarded a Fulbright Teaching Grant in Austria beginning in September 2012. While a dance major at Interlochen, Cara studied German under Frau Julie Barnes. After Interlochen, Cara went on to receive both her bachelor’s and master’s degrees in German studies at the University of Cincinnati.

Whitney Winfield (IAA 05-08) will be going on the national tour of “Shrek” as Princess Fiona in October.

Matthew J. Pool (IAA 07-08) was the music director and conductor for the Waco Civic Theatre’s production of Kander and Ebb’s musical, “Chicago.”

See More: Motifs, July 2012

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

Links:
Mary Svec (IAC St 62-83) of Buckley, Michigan passed away on June 9, 2012.

See More: In Memoriam [2], July 2012 [3]

Source URL: http://www.interlochen.org/crescendo/memoriam-july-2012

Links: