After months of planning, the Interlochen Symposium is less than a week away. If you haven’t registered yet to see Pulitzer Prize-winner Tony Kushner, Grammy Award-winner Billy Childs, best-selling poet Carolyn Forché and many others, there’s still time. But act fast! We kick off our conference on the future of the arts on October 10.

The four-day conference will explore the issues, options and future
challenges of the arts through keynote addresses, live performances and exciting panel discussions. Highlights of the conference will include a live performance of an original play, “These Young Men and Women” by Jack Ferver and starring the Interlochen Arts Academy Theatre Company; keynote speeches by Sheryl Connelly, Billy Childs, Steven Goodman, Carolyn Forché and Liz Lerman; an evening with Tony Kushner; live performances from Andrea Gibson, Cory McAbee and ETHEL Quartet; panels on the future of the book and the ensemble, leadership and education; and more.

Other speakers, presenters and panelists include:

• Eric Bartlett
• Judith Burton
• Guillermo Figueroa
• Matt Bell
• Jeremiah Chamberlin
• Rebecca Chew
• Annie Martin
• Thomas Morris
• Mary Palmer
• Stephanie Perrin
• Doug Stanton
• Stanford Thompson

To view speaker bios, review the agenda and register, please visit www.interlochen.org/symposium. We’ll see you soon!

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Crescendo order: 1

As Interlochen gears up for its fifth annual Future of Cinema, festival organizers are busy reviewing student film submissions from as far away as New Zealand, Turkey, Romania and Beijing. The festival screens the best work of high school students from around the world and provides opportunities to connect with and learn from professional filmmakers.

Attendance at the festival is open to all high school students ages 13-18.
regardless of whether they submitted a film. Students who plan to attend should [pre-register online](#).

“While many festivals have categories for youth films, there are very few events around the world that are designed exclusively for young filmmakers,” said Michael Mittelstaedt, festival organizer and director of the motion picture arts program at Interlochen Center for the Arts. “This event is entirely dedicated to the future of our craft, helping today’s young filmmakers develop the skills, inspiration and fortitude that they’ll need to be successful in this art form.”

This year, students will have an opportunity to interact with filmmaker Benh Zeitlin through a live video conference. The young director is quickly rising to fame after his first feature-length film, “Beasts of the Southern Wild,” received acclaim from Oprah Winfrey and President Obama, among others. As in previous years, the festival will once again welcome representatives from ARRI, the world's largest manufacturer and distributor of motion picture cameras and lighting equipment, giving students an opportunity for hands-on training with industry-standard equipment. Keep an eye on the [FOCFF website](#) for additional festival updates.

The festival will also showcase select student film entries in four categories: narrative, documentary, animated short films and screenplays. Prizes, including iPod Touches, a MacBook Pro, and Camp and Academy Scholarships, will be given to winning entries.

The Future of Cinema Festival is presented by the motion picture arts program at Interlochen Center for the Arts. Students in the motion picture arts program study the fundamental components of screenwriting and production in the most advanced facilities available to high school
students. Programs for filmmakers are offered during the summer at Interlochen Arts Camp and during the school year at Interlochen Arts Academy.

2011 Film Festival Highlights

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Crescendo order: 2
See More: Features, October 2012, FOCFF

Source URL: http://www.interlochen.org/crescendo/interlochen-film-fest-attracts-worldwide-audience

Links:
Creative Writing Contest Will Be Accepting Submissions

October 1, 2012

The creative writing program is seeking young writers to participate in the 2012 Virginia B. Ball Creative Writing Competition. The winner of the competition will receive up to $30,000 to attend Interlochen Arts Academy as a creative writing major and their work will be included in the 2014 Interlochen Review.

“This contest is a wonderful way to put the creative writing program in the
spotlight, and it always attracts students who show tremendous passion and potential," said Mika Perrine, director of the creative writing program at Interlochen Center for the Arts. "We hope that the friends and alumni of Interlochen can help us identify and reach out to talented young writers across the country and around the world with this opportunity."

The previous six winners of this creative writing contest have compiled an impressive record of accomplishments and honors. As a group, the past recipients of this scholarship have earned awards including Presidential Scholar in the Arts, the Norman Mailer Award for High School Fiction, and inclusion in a Scholastic anthology of the “Best Teen Writing.” Phoebe Rusch, the 2006 scholarship winner, even saw one of her plays come to life in a full-scale production at the Kennedy Center - when she was just 17.

The contest will accept submissions and entries for two months, starting on October 15 and ending with the final deadline on December 15, 2012. The contest is open to students who are enrolled in grades 8-11 during the 2012-13 academic year. There is no entry fee and all entries can be submitted online. For complete details or to submit an entry, visit the contest page on the Interlochen website.

The Virginia B. Ball Creative Writing Competition bears the name of a remarkable philanthropist and longtime Interlochen supporter. Ball attended Interlochen Arts Camp in 1941 and later served on the Alumni Board and the Board of Trustees. She passed away in 2003. A 2007 commitment from the Edmund E. and Virginia B. Ball Foundation endowed this biennial creative writing competition that provides substantial scholarship support for a creative writing major who demonstrates great potential.
During the 2011-12 academic year, Interlochen students toured, performed and presented across the country in honor of the Academy's 50th Anniversary. The celebration will continue in November 2012 when students from the Theatre and Visual Arts departments head to New York City.

The theatre department will perform "[title of show]," a new musical that
chronicles the act of creating a musical and follows its path to Broadway. Students will perform "[title of show]" in the Harvey Theatre on the campus of Interlochen Center for the Arts from November 8-10, and at the Helen Mills Theater in New York City from November 16-18. The musical was originally written for a cast of four characters but the theatre faculty arranged a collaboration with the show’s creators, Hunter Bell and Jeff Bowen, to expand the cast. The students will progress through the show in much the same way as the original cast, and they will end their run performing in New York City.

Visual arts students will showcase a gallery of artwork at Helen Mills Theater. Guests will be able to view the students’ work before attending performances of “[title of show]” at the same location. The visual artists will also participate in a panel discussion with alumni, visit area arts schools, and tour art museums in New York City.

**TOUR SCHEDULE - Helen Mills Theater, New York City**

Friday, November 16 – Visual Arts Showing – 6:00 p.m.; "[title of show]" – 7:00 p.m.

Saturday, November 17 – Visual Arts Showing – 1:00 p.m. and 6:00 p.m.; "[title of show]" – 2:00 p.m. and 7:00 p.m.

Sunday, November 18 – Visual Arts Showing – 1:00 p.m.; "[title of show]" – 2:00 p.m.

See More: Features [2], October 2012 [3], Academy 50th [4]


Links:
"Why would you leave a city like Chicago to be a camp counselor?" a friend asked me.

I took a lot of heat when I left the city nearly eight years ago to explore what I thought was the most brilliant opportunity.

Interlochen was developing a program for cinema dedicated to high school
students, charting a course that was all but unexplored. I had never heard of anything like it and instantly knew when I arrived to campus I wanted to be a part of it. I felt the openness of the faculty and other divisions to embark on this department and the investment of the administration. Motion Picture Arts Division (MPA) was poised to become something tremendous.

In our first year, Motion Picture Arts was housed in The Writing House. We were adopted by the creative writers who gave us a classroom, a multimedia room where we planted our editing bays, and a long, narrow utility closet where we stacked our cameras and grip hardware alongside orphaned holiday decorations. Among creative writers, it was a perfect fit, a slew of brilliant instructors dedicated to story in a setting where the coffee flowed freely. We spent the summer prepping and developing curriculum for our first Academy season in 2005. There were plans to break ground on the new facility that August. None like it.

It’s hard to believe that we are now in our eighth year of the program, while at the same time it’s hard to believe we are only in our eighth year of the program from the standpoint of programmatic development and our students’ quickly mounting achievements. We began with 12 students and have grown to 28. During Arts Festival at the end of our first year, we screened six completed thesis films, which felt like a feat. This is rivaled now by 15-16 imaginative full productions each year.

Student works have been recognized with ample numbers of awards.
Aaron Jaffe, the first student officially enrolled in MPA, earned the Panavision New Filmmaker Grant, the first given to a high school student, bringing home the opportunity to shoot using a professional Panavision camera package. 600lbs of gear. Funded by grants he wrote, it was an award that, in the spirit of the department, he then shared with a fellow student by asking him to act as camera operator so that he could focus on directing and story. His collaboration was a shared gift.

Our students have hit the film festival circuit, showcased alongside professional productions. They swept the Fort Lauderdale Film Festival, taking their top honors, and their work has received high recognition at Seattle’s NFFTY, Ann Arbor Film Festival, Los Angeles Film Festival, Heartland Film Festival, and Chicago’s CineYouth, to name a few. Recent graduate Jesse Einhorn-Johnson was a finalist in the NFAA YoungArts program, the competition that grants Presidential Scholars. In May 2012, Nic Weinfeld earned an internship at Cannes Film Festival with his thesis film, setting the pace for the department’s initiatives to guide our multi-year students to off-campus experiential education, internships, and study abroad.

MPA student work in visual storytelling and leadership is recognized by top universities and film schools: USC, CalArts, Art Center College of Design, NYU, Pitser, Northwestern University, Johns Hopkins and many others. Some are finding their way into meaningful mentorships that feed directly into the professional world. MPA grad Chad Engel is now working as a make-up effects artist assistant, his most recent credit on Rian Johnson’s film "Looper," starring Bruce Willis and Joseph Gordon-Levitt.

The core of Motion Picture Arts philosophy, no matter what the next 50 years brings, is story. Students progress through the program considering
story from all angles; the dramatic questions in screenwriting, directing, production, editing, and critical studies. Dedicated faculty and the addition of resident filmmakers bring unique offerings and perspectives to the department. MPA and Creative Writing faculty Lesley Tye treats her critical studies classes as hands-on courses in which students are challenged in project-based instruction in Film History, Genres, and Aesthetics. Andy Hiss guides students through exploration of dramatic questions in Story, Scenes and Short Film Analysis, and Directing. Resident filmmaker offerings have included postproduction, production management, compositing, and camera movement. Our course offerings possess the breadth and depth of university curriculum. The combination of leadership, collaboration, communication, project management, effective storytelling, and skills in new media prepare our students for professions of the future.

The best knowledge of cinema is earned through the study of its components. As a requirement, our majors enroll in arts classes outside the department, which they use to inform their work in cinema. Some of these classes include fiction, art history, photography, dance, acting, and playwriting.

As a fundamental value, MPA works under a workshop and portfolio model, engaging students to begin to develop their identities as artists. Students are complex, and their work ought to be viewed with their entire portfolio in mind: story, visuals, and critical analysis. Working toward this goal, MPA majors develop an Artist’s Statement and a select compilation of their works that they believe best represents them at this point in their study, and which they then present to faculty for portfolio review.

MPA thrives because the department enjoys collaboration with the talented students and faculty from all departments, arts and academics.
MPA prospers because its collaborators are strong. Theatre students perform in productions, musicians and composers write and record original scores, visual artists develop production designs/concepts, and design and production majors conceive, design and build sets. All the key components of a working studio are here at students’ fingertips. All the departments on campus at one point have been a partner to the visual stories created since 2005. There are now increased opportunities for collaboration with the additions of the Comparative Arts Division and Singer-Songwriter Program.

MPA majors study in the DeRoy Center for Film Studies, a facility built specifically for the program and envied by many college programs. The intention was that all its components were organized and developed in the spirit of a medium-sized production studio. It’s easy to become transfixed by the beautiful mix of form and function of the DeRoy Center for Film Studies: a commons and projection space seating nearly 200, three classrooms, four edit suites, a soundstage, all connected by fiber optic, and room to grow into the next phases of Motion Picture Arts at Interlochen.

In the DeRoy Commons, the Future of Cinema Film Festival began in 2007 as an initiative to create opportunities to mix students with professional artists for meaningful interactions and conversations about the direction of cinema while showcasing students’ current works.

Our professional guests artist list for Future of Cinema (FOCFF) is growing. Each year, the festival invites guests who will share face-to-face time with students in masterclasses and workshops, which distinguishes FOCFF from other festivals where guests are only voices from a lectern. We bring guests of many different backgrounds to help spur the
conversation of what is next in visual storytelling. In turn, the event attracts
the attention from students of all art forms. Our past guests have been Ken
Burns (documentary filmmaker), Dennis Muren (senior visual effect
supervisor at Industrial Light & Magic), Andrea Nix-Fine (Oscar-nominated
documentary filmmaker of "WarDance"), Robert and Shana Parke
(Harrison visual artists), Jad Abumrad (host/creator of RadioLab and a
MacArthur Genius), Doug Stanton (New York Times Best Selling Author of
"In Harm’s Way" and "Horse Soldiers"), and Jeff Wozniak (senior digital
artist at Industrial Light & Magic). This festival recognizes the value of
young students’ education in visual storytelling and celebrates the work of
high school students from all over the world. The aim of the festival is not
only to inform and introduce young filmmakers to one another, but to begin
to generate creative works during and after the festival.

Interlochen’s eye was on the future when it considered Motion Picture Arts
as a major. The next step is the expansion of our offerings toward
advancing forms of cinema. Animation and Documentary are aspects of
cinema that are being developed, with the goal that they will become
components of the Motion Picture Arts Academy curriculum that then sets
the pace for the potential of interactive media. This past summer camp
season’s launch of both these programs was a test model for what is to
come. Documentary students learned the essentials of non-fiction
storytelling with a professional project during which they were challenged
to create a short documentary on one of the filmmakers at the Traverse
City Film Festival. Animation students were working with hybrids of cell,
stop motion, and digital moving images.

In an effort to grow the Academy as a lifelong destination of learning, the
MPA Division has begun to develop the concept of the Interlochen Cinema
Collective to embrace the notion of students, guests and faculty as future
collaborators. The goal is to build MPA into a worldwide summit of filmmaking that may become one’s lifelong well of experience and professional education. Its mission will be to structure opportunities for faculty to continue to generate projects and work as professional artists while allowing students to collaborate on professional work. MPA graduates will submit applications to return to campus to take on roles as resident artists, while at the same time they will fulfill roles as members of the Collective crew on films in development, earning professional credits and networking. In its future generations, MPA graduates will have the chance to submit work for development within the Collective for workshop, development, and production. The target is 2014-2015 as the official launch - the 10th Anniversary of Motion Picture Arts.

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Crescendo order: 5
See More: Features, October 2012, academy mpa, iaa mpa

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

Links:
Alumna Establishes Endowed Scholarship

October 1, 2012

Sarah Titus (IAA 80-82, IAC St 81-82)

Sarah Titus (IAA 80-82, IAC St 81-82) first stepped onto the Interlochen campus in the fall of 1980, excited to begin her junior year at Interlochen Arts Academy. She quickly realized she had become a part of something special: a loving, supportive environment, full of the arts.

“I felt very loved there, and it wasn’t just one teacher—it was everyone,” Sarah recalls of her time at the Academy. “They cared about how I was
doing. From (former Interlochen president) Mr. Jacobi and his wife to the lady in the cafeteria, I was met with open arms.”

A violinist from Dallas, Texas, Sarah found out about Interlochen when her violin teacher, running late for a lesson, gave her a copy of the Interlochen catalogue to pass the time. It landed in her lap at just the right moment. She had been unhappy in her public school, and her parents had already enrolled her in a boarding school closer to home. “I was already being measured for the plaid skirt,” Sarah says, “but when I opened the catalogue and saw the knickers, I went home and said, ‘I’m going to Interlochen.’” It was a perfect fit.

Sarah knows that Interlochen continues to be a perfect fit for young artists today, many of whom wouldn’t be able to attend Interlochen without scholarship support. To make the Interlochen Arts Academy experience possible for even more students, this year Sarah established the Sarah L. Titus and Tilda Morris Endowed Academy Scholarship.

Sarah made the decision to become an Interlochen donor before she graduated from the Academy. “It just was part of my upbringing to support the arts. It was ingrained in me from a young age, without words,” Sarah explains, noting that she saw her parents contributing to Interlochen even as they paid tuition. Her parents used to tell her, “Find what you love, what you’re passionate about, and support it.” A pew in Dendrinos Chapel has a plaque engraved with her name to remind her of her family’s commitment to giving back. She began making regular contributions herself soon after graduation and has looked for opportunities to increase her commitment over the years.
Sarah and her partner, fellow Academy alumna Tilda Morris (IAA 81-82), returned to campus in May for the Academy’s 50th anniversary celebration. Taking her place amongst the violins on the Kresge stage as part of the student-alumni string orchestra that performed during Collage, she once again experienced the embrace of Interlochen. Describing the time rehearsing and performing together with current students and dozens of alumni from all decades of the Academy, she says, “We were strangers, but we sat down together and it was like we were one orchestra.”

With her decision to establish a named endowed scholarship this year, Sarah helps ensure that students will find their place at Interlochen for years to come. “I’m just happy to be a part of it,” she says.

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Crescendo order: 6
See More: Features [2], October 2012 [3]


Links:
[2] [http://www.interlochen.org/category/features](http://www.interlochen.org/category/features)
October 1, 2012

OCTOBER 14, 1891 and OCTOBER 28, 1896

This month we celebrate the birthdays of two giants in the annals of American education: our founder Joseph Maddy, and composer/conductor Howard Hanson. Born only five years and 300 miles apart, they first set out on very different paths. Maddy was a largely self-taught working musician without a college degree, and Hanson was a composer who had studied in Rome for three years. Then in 1924, a series of events began to align the futures of both men. In that year, Maddy was offered a professorship to teach music education at the University of Michigan, and Hanson was named director of the Eastman School of Music in Rochester, New York. Maddy began planning the first National High School Orchestra, and
Hanson began forming the curricula for the school he would lead for the next 40 years. Maddy opened the National High School Orchestra and Band Camp at Interlochen in 1928 and invited Dr. Hanson to be a guest conductor that first summer. During the week when he visited Interlochen, Hanson worked on the symphony that Serge Koussevitsky had commissioned for the Boston Symphony’s 50th anniversary. Hanson conducted the premiere of his “Romantic” symphony in Boston in 1930. A day or two before Hanson conducted its first performance at Interlochen in 1931, he offered Maddy the 14 measures that became Interlochen’s radio theme. Hanson continued guest conducting at the National Music Camp for most of its first 20 years. Interlochen Arts Academy opened in 1962, Dr. Hanson retired in 1964, Dr. Maddy died in 1966, and Dr. Hanson conducted the Sea Symphony, which Interlochen commissioned on his last visit to campus in 1977. We are fortunate to have shared in such meaningful ways the lives of these remarkable men.

**SUMMER 1938 - Radio Drama & Theatre** This could be something of a “stretch,” but in a way it would be reasonable to celebrate next summer as the 75th anniversary of the Radio, Theatre, and Creative Writing programs at Interlochen. Commercial radio had appeared in the early 1920s and the Camp had been producing weekly concert broadcasts each of the previous eight summers, but it was in 1938 that Radio Workshop was established to teach radio techniques to the campers themselves. Four teachers with diverse backgrounds provided hands-on experience in the theatrical, musical and technical aspects of this exciting new medium: William Dow Boutwell, director of radio for the U.S. Office of Education; and Rudolf Schramm, music director of the Federal Radio Project joined Dr. Maddy, who had pioneered teaching music by radio, and Jerome Wiesner, an expert technician from the University of Michigan. Together
they taught foundation courses in program planning, audience preparation, script and continuity writing, directing programs, and studio engineering. The students presented both radio dramas and educational programs on Wednesday night broadcasts from the Grunow building, which had been converted into a broadcast center with room for a live audience. One broadcast was an imaginary scene at the Maddy childhood home just after the turn of the century, featuring a young Dick Maddy playing the role of his father at the age of 12. Other programs included a demonstration of an orchestra rehearsal by Guy Fraser Harrison, Dr. Gagnier, faculty section leaders and students, a program observing 100 years of public school music in America, and, for the final week of Camp, a talk by Judith (M.) Waller, Educational Director of the Central Division of NBC (Chicago) envisioning the future of radio for education.

When television blossomed a decade later, it too offered great potential for music, drama and opera that soon gave way to more popular entertainment. Interlochen offered courses in television during the 1950s and 1960s, and the last single course in radio fundamentals continued until about 20 years ago. But that first summer of Radio Workshop demonstrated the natural alliance of Radio Drama with Theatre, ignited the desire of more campers to focus their Interlochen experience on acting, and prompted the hiring of an experienced theatre faculty for 1939. We’ll describe the early days of that program next month.
Motifs: October 2012

October 1, 2012

Ann (Freedlander) Hunt (IAC 62-63, 65) published her book "Gone but Not Forgotten a Freedlander Legacy." This historical memoir details the history of her family’s independent department store in Wooster, Ohio from 1884 when her great-grandfather, a pack peddler, settled in Wooster and founded the business. It began as a tiny men’s and boy’s store. The business was family owned and managed for 105 years until 1989 when her father retired. Stories abound from customers and employees with their memories.


Ida Kavafian (IAC 63-68, IAA 68-69, IAC Fac 78) has joined the faculty at The Juilliard School effective this fall.

Marvin Carlton's (IAC 70) Concerto for Euphonium and Orchestra, and Romance for Violin and Orchestra were performed by The Centralia Philharmonic Orchestra on their May 2012 spring concert. The euphonium concerto was commissioned by the soloist, William Reynolds. The violin concerto was composed for Phillip Tinge who is concertmaster of the Centralia Philharmonic Orchestra and the Belleville Philharmonic.
Orchestra.

David McKenas (IAA 70-73, IAC 71-72) serves as the president of Logos Medical Consulting Services, LLC. He is a board certified specialist in occupational medicine and aerospace medicine and served as Corporate Medical Director for American Airlines before moving into independent consulting practice. Through his research, congressional testimony, and public health activism, he pioneered on-board commercial aircraft defibrillation as a life-saving tool to assist passengers suffering life-threatening cardiac arrest, and enhanced on-board medical response kits, which soon became industry standards. He also served as the director for the space shuttle contingency support office for NASA and the department of defense space shuttle contingency support operations for five years. A graduate from the Harvard School of Public Health he is an expert in on-board passenger medical events, flight crew, aviation industry health issues, corporate medical programs, and occupational medicine issues.

Scott (Bitterman) Nilsson (IAA 71-72) went solo in July 2012 after partnering for five years in Keiko Guest Photography, with a cover and feature bio in the Atlanta ShowGuide magazine and a feature in the national Dance Studio Life Magazine. After Interlochen, Scott went on to the dance departments at Indiana University and NYU School of the Arts before moving into photography - with focus on dance, stage, portraiture and events.

Kevin Cole (IAC 72, IAA 76-77) plays with orchestras around the country performing the works of George Gershwin. He most recently collaborated with the Great Lakes Chamber Orchestra on September 29 in Bay View, Michigan.

Mark Nadler (IAC 74-75, IAA 76-80) is producing and starring in a benefit
performance for Art Start at Zankel Hall on October 14, 2012. The benefit is titled "Defying Gravity" and will raise funds for at-risk youth in New York City. Alumnae Tovah Feldshuh (IAC 63-65) and Sean Young (IAA 76-78) will be featured guest artists.

Eric Ruske's (IAC 75-80) seven CD box set, The Horn of Eric Ruske, was released on September 1, 2012. His complete Mozart Horn Concerti edition was also completed recently.

Lisa Shirley (IAA 76-80, IAA St 84-86, IAC St 84-86) had four poems published in the Mascara Literary Review.

Peter Ash (IAC 77, IAA 77-79) will conduct the London Schools Symphony Orchestra alumni orchestra during a fundraiser performance at St. Sepulchre Without Newgate, Holborn Viaduct, London in October. Peter is the artistic director of the LSSO (London Schools Symphony Orchestra).

Rick Robinson's (AS 77-78, IAA 78-81) work, "City of Trees" was submitted to the classical music category of Grand Rapids, Michigan's annual ArtPrize competition. His work was performed in mid September in both the quartet version and the full sextet version.

Robert Dimmick (IAA 80-82, IAOC 00-12) celebrated his 19th anniversary at the MIT Alumni Association in September. He is also resurrecting his online manners column, Etiquetteer, and in that role has two speaking engagements with the Gibson House Museum this season: “Failures in Brahmin Entertaining” (October 15) and “Good Manners at the Gibson House” (January 22). He will host their fundraiser celebrating the 79th anniversary of the Repeal of Prohibition on December 3.

Charles “Chuck” Johnson (IAA St 80-84, IAC St 81-84) performed at Catalina’s Jazz Club in Los Angeles, California with Barbara Morrison and
the “BMPAC All-Star Big Band” in a musical tribute to Dinah Washington.

Donald (Donnie) La Marca, Jr. (IAC 80, IAA 80-81) married Jenny Sanford on September 16, 2012.

Gregory Loselle's (IAC 80, IAC St 81-92, 97, IAC Fac 06-07) poem, "My Cat has an X-Ray" will be published this fall in The New Guard, a literary magazine. "The Whole of Him Collected," Gregory’s chapbook was published this past winter, and is available on Amazon.

Hirschel (Harry) Moskoff (IAC 82-84, IAA 84-85) serves as the executive producer for a fascinating sci-fi film called: The ARK Report, due to be released on December 20, 2012. The film is based on his own research/thesis paper he did on biblical archeology and lost treasures of the temple. It will also feature some of the original music he composed while at Interlochen about 25 years ago!

Erika Fischer Floreska (AS 83, IAC 84-87, IAC St 90-91) is the executive director at Tectonic Theater Project in New York City.

Carla Milarch (IAA 83-87) is an actress, director, playwright, and the associate artistic director at Performance Network, Ann Arbor's Professional Theatre. Her play "Wolverine Will" will be performed at the Theatre in Ann Arbor, Michigan on October 27, 2012.

Robert Paterson (IAC 83-84) is a composer and percussionist and was featured in the October 2012 issue of Vegetarian Times for his "genre-bending works" in the music realm as well as the kitchen.

Amanda King (IAC 84) will sing with the Mike Greensill Trio on October 5 at Silo's in Napa, California.
Peggy Dees-Moseley (IAC 85, 87, IAA 86-88) is now the clarinet instructor at Cornish College of the Arts in Seattle, Washington. In July she premiered a movement of "Epic Concerto" a commission she coordinated by Scott McAllister at Clarinetfest in Lincoln, Nebraska.

Joshua Kowalsky (IAC 86-91, IAA 92-95) along with his wife Aga, and son Elian welcomed Natalie Florence Kowalsky into their family on August 29, 2012.

Jordan Frazier (IAA 87-89) participated in Gerard Schwarz’s (IAC 60-62) All-Star Orchestra, recording eight episodes for broadcast on PBS in 2013. A double bassist in the Orpheus Chamber Orchestra, Jordan will perform in Europe from November 6-12, 2012 in Moscow, Berlin, Munich, Dusseldorf, Basel and Vienna with pianist/composer Brad Mehldau as soloist.

Aaron Nigel Smith's (IAA 87-91, IAC St 91) CD, "Welcome to the Village" is now available. The CD features the One World Children's Chorus, a choir comprised of over 300 children from across the United States and Kenya. More of Aaron's work can be seen on his website.

Lesley Alicia Tye's (IAA 90-93, IAA Fac 02-Present, IAC Fac 07-Present) panel proposal "The Misunderstood Genre: Where Do Screenplays Fit in the Literary World" was accepted by the Association of Writers and Writing Programs to be a part of their March 2013 conference in Boston.


Colin Stetson (AS 92) is a bass saxophone player and touring member of Arcade Fire, Bell Orchestre, and Bon Iver. In addition to saxophone, he plays clarinet, french horn, flute and cornet. He is currently based in
Montreal, Quebec.

Caroline Stinson (IAC 92, IAA 92-93) serves as the instructor of cello for The Juilliard School's Pre-Collage Division.

Kerin Black (IAC 93, IAA 93-95) lives in Stuttgart, Germany where she has a private studio for Alexander Technique. She is also working full-time in Zurich, Switzerland as a horn player in musical theater and as the assistant teacher trainer at the Zurich Alexander Technique Teacher Training Center. Her free time at the moment is devoted to organizing voter registration and fundraising for Democrats Abroad in Germany and Switzerland in anticipation of the upcoming election.

Benjamin Toth (IAC 93-94) made his on-camera television debut on the "Bachelor Pad" as a voice coach for as part of a competition for the contestants of “Bachelor Pad.”

Katherine "Kit" Woodside McKay (IAC 94-95, IAA 95-97, IAC Fac 03-present) and Noah Durham Fried (IAC 97-98, IAA 98-01, IAC Fac 01, 07-present, IAC Guest Artist 08-12) announce their engagement.

Lindsay Hanson (IAC 95-05, IAA 01-06, IAC St 02-Present) recently completed her MM Horn Performance at the University of Wisconsin-Madison, and is involved with artistic programming and ticketing at the Wisconsin Union Theater in Madison, WI. She is the recipient of the 2012 David J. Fraher Future Leader’s Fund Award from Arts Midwest, which provides a full scholarship to attend the 2012 Midwest Arts Conference this September in Grand Rapids, MI.

Natalie (Priest) Yaw (IAC 95, IAA 95-98) recently became Vice President of Litigation for RBS Citizens, N.A., an affiliate of Citizens Financial Group, Inc.
Jennifer (Stapf) Frain (AS 96-98, IAA 98-99) performed the "Star Spangled Banner" and "O Canada" at the Chicago White Sox vs. the Toronto Blue Jays game on June 7, 2012. She then married her husband, a die-hard White Sox fan, on June 9, 2012.

Kuan Cheng Lu (IAA 96-98, IAC 97) married Grace on August 26, 2012 in New York City at the restaurant "One if by Land, Two if by Sea".

Enrique Marquez (IAC 96-98, IAA 96-98) is founder and CEO of MESDA - Music Education for Social Development Agency, which is part of Harvard University's Cultural Agents Initiative. They collaborate with music education programs in Haiti, Venezuela and the Dominican Republic. Enrique is also an interdisciplinary academic development consultant at Boston University's College of Fine Arts.

Joel Braun (IAC 97-98) serves as an assistant professor of music, double bass, at Ball State University in Muncie, Indiana.

Stephen Zielinski (IAC 98) is currently working for LinkedIn as a site reliability operations engineer (SRO) in San Francisco, California.

Christina Wallace (IAA 99-01, IAOC 12) announces the launch of Quincy Apparel’s fall fashion line.

Joshua Lederman (IAC 00-01, IAA 02-03) joined The Associated Press as a national reporter based in Washington, DC.

Nicholas Schwartz (IAA 01-02) serves as principal bass trombone of the New York City Ballet Orchestra.

Stanford Thompson (IAC 01-03) was recognized as one of the "10 under 40" leaders in Philadelphia by the Philadelphia Tribune.
Stephanie (Lampe) Tuley (IAA 01-03, IAC faculty 03-07) is a lecturer at the University of Colorado at Boulder.

Paul Busch (IAC 02-03, IAA 04-07) danced with Aspen Santa Fe Ballet in Square None by Norbert L. De La Cruz III in February in Aspen and in Santa Fe in March and April of 2012.

Rebeca Radoszkowicz (IAC 03, IAA 05-08, IAC St 08) is one of the leads in a TV documentary in Brazil, Cable channel Multishow "Dancing in Broadway" that is running from July to October 2012. The documentary follows six Brazilian actors living in NYC, showing how they prepare themselves for auditions, classes, work and to be a professional actor. She is currently finishing her bachelor of fine arts in musical theater at Pace University, where she is an assistant to Amy Rogers, director of musical theater college.

Danny Abosch (IAC 04-06) wrote music/lyrics for "Fancy Nancy the Musical", which opens on September 29 in New York City. A national tour will begin on January 27th in Westport, Connecticut. Danny’s musical "Placebo" won the 2012 Pasadena Musical Theatre Program Development Award and received a production at the Pasadena Playhouse. Danny’s songs were selected by Tony Award-winner William Finn for his concert entitled “Songs By Ridiculously Talented Composers and Lyricists You Probably Don’t Know, But Should.”

Fiona Carey (IAC 05-07, IAA 06-10, IAC St 10-12) along with the Kalamazoo College theatre group made an 11-day trip to India during which they performed Kahani (“Story”), based on their reading of Geetanjali Shree’s novel Mai (“Mother”) and other Indian women’s writings.
Haley Franklin (IAA 05-06, 07-08 IAC St 09) is a costume designer and wardrobe supervisor at City Ballet of Los Angeles. Haley is also the costume designer for a short film titled "Dog Days."

Anne Monroe (ICA St 05-06) serves as an executive consultant at Noel Levitz.

Zachary Sawyer (AS 06, IAC 07, IAC St 09) is the assistant principal double bass of the Traverse Symphony Orchestra starting the 2012/2013 season. Other alumni in the section include Mary Loos Demand (AS 82, IAC 83-84) and Gary Gatzke (AS 92, 94, IAC 95, IAA 96-98, ICA St 06-present).

Chad Engel (IAA 07-09) has been working with other motion picture arts alumni in producing a film called "Ayden and the Stork." They have received the Panavision and Fotokem grant, both very competitive grants to shoot on 35mm. The film is scored by Stephen Trask (Hedwig and the Angry Inch, Station Agent, Little Fockers), and features practical special effects makeup like in "Pan's Labyrinth."

Jared Berry (IAC St 07-10) graduated from the University of Georgia with master of music: choral conducting, where he studied with IAA alumnus Daniel Bara (IAC 86-89, IAA 87-90, IAC Staff 90-97, IAC Faculty 03-05). Jared is currently the director of choirs at St. John the Baptist Diocesan High School on Long Island, and concert & chorus music director for Blue Hill Troupe of New York City. He will be guest conducting the Babylon Chorale in March 2013.

Douglas Gruizenga’s (IAC St 08) public sculpture exhibits can be seen in several Michigan, Ohio and Indiana locations in addition to Boone, North Carolina, Knoxville, Tennessee, Kingsport, Tennessee and Huntsville,
Alabama.

Kara (Francisco) Zarafonitis (ICA St 09-Present) married TJ Zarafonitis on September 1, 2012 in Traverse City, Michigan.

Christine Hackney (IAC St 10) is an associate financial representative at Northwestern Mutual for the greater Detroit area.

May Aihua Ye (IAC 10-11, IAA 10-12) has been hired as the intern pianist for Boston Ballet's Adaptive Dance program; a dance program in collaboration with Boston Children's Hospital for children with Down Syndrome Disorder.

See More: Motifs [2], October 2012 [3], motifs [4]

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

Links:
In Memoriam: October 2012

October 1, 2012

Mary Kirchgeorg O'Brien (IAC 56, Interlochen Volunteer) of Traverse City, Michigan passed away on September 25, 2012.

Charlotte Douglass (IAC Fac 59, IAC St 59-67) of Rochester, Minnesota passed away on July 15, 2012.

Joseph Handleman (IAC 79, IAA 80-81) from Los Angeles, California passed away on July 25, 2012.

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

Links: