As 2012 comes to a close, the Arts Academy’s 50th anniversary will become part of Interlochen’s history - and what a remarkable chapter this has been. During the May reunion, we welcomed 1,000 Academy alumni back to campus to celebrate the past and witness the creative and artistic vitality of the present. More than 6,000 alumni, donors and other guests attended performances and presentations given by our students as they toured the country. And this fall, the focus of our 50th events shifted to a focus on the future with a symposium that brought leading artists and
thinkers to campus to collaborate, discuss, envision, and start building a better future for the arts.

As we stand at the beginning of our second 50 years, I am heartened by what I have seen in the last 12 months: unprecedented engagement in our alumni community, generous support from those who share our hope for a brighter future in the arts, and exceptional artistic achievement.

One of the lasting legacies of the 50th anniversary is a commitment to share Interlochen’s vibrant past with alumni and other supporters. You can now explore and share 50 years of history - and counting - through Interlochen’s online archives [1], which include highlights from five decades, recordings of student performances, digital yearbooks and much more.

While our archives and reunions provide opportunities to reminisce, I hope that you will make time to look just as closely at the present. More than ever before, tools like YouTube, live webcasts, Facebook and Twitter give our alumni and friends a chance to experience what is happening at Interlochen today. As someone who is literally surrounded by the amazing work of Interlochen students and faculty, I can assure you that you will find our student performances to be inspiring; you cannot help but to have great hope for the future when you see our students in the present.

The future of the Arts Academy is being created today, and not just by those of us who are on campus. Alumni and other supporters can help by simply staying in touch with the Arts Academy through “Crescendo,” and the wonderful technology connections. If you are not in a position to give financially, help us by finding young artists in your life and sharing Interlochen with them; word-of-mouth promotion is vitally important in our efforts to find talented and motivated students. Lastly, if you can, please give. A quality arts education at an independent boarding school is expensive: small class sizes, a talented mentor faculty, and specialized
facilities and production services are previous investments that make the difference for Interlochen students. Many deserving artists cannot afford the cost on their own. Each year, we give financial assistance to nearly 80% of our students, more than $10 million in total. Your continued support will help us maintain the quality of the instruction and the students at Interlochen Arts Academy.

With your support and involvement, the class of 2062 will look back on the Academy’s second 50 years with the same sense of pride and appreciation that we have just seen for the first 50.

Sincerely,

Jeffrey Kimpton
President, Interlochen Center for the Arts
Theatre Collaboration Concludes with NYC Performances

December 1, 2012

The Interlochen cast and crew, and most of the original cast, of "[title of show]" in New York

For theatre students, there was only one real choice of destination for the 50th Theatre tour: New York City. And with the location of the tour decided, Bill Church, the director of the theatre program, set out to find the right show to perform in the unofficial capital city of American theatre. The answer presented itself over the summer when Hunter Bell came to lead a master class at Interlochen Arts Camp and he struck up a conversation with Bill
Church. Bell mentioned that he was adapting "[title of show]" for a larger cast of high school performers and a collaboration quickly began to unfold.

Hunter Bell and Jeff Bowen created and performed in the one-act musical "[title of show]" for the New York Musical Theater Festival in 2004 and eventually found success on Broadway, with the show running more than one hundred performances. Originally written for a cast of four characters, the show chronicles its own creation as Bell and Bowen struggle to create an original musical. Church went to work with Bell and Bowen to add an ensemble that would enhance the action while maintaining the original story line. The Academy cast also had a great deal of creative input throughout the rehearsal process. Through regular conversations and video chats with Church and the cast, the show's creators remained engaged throughout and Bowen even made the trip to Interlochen to work with students directly as the pieces started coming together.

For the theatre students, the collaboration gave them a new perspective on the creative process. "They saw themselves as active participants in bringing a production to life in New York," said Church. "For many, this is the ultimate goal of their career, and we were able to give them a taste of that while they are still in high school. My hope is that every student who participated saw that they had the ability and the work ethic to find their place in the professional theatre world."

After performing the show in the familiar confines of the Harvey Theatre, the students, faculty and staff boarded a bus and travelled to New York. On Friday, November 16, Interlochen students opened their four performance run in New York City, with most of the original Broadway cast watching from the audience.

"This is the first show that I have ever done in New York," said Matthew Brouillard, who played the role of Jeff in Interlochen's production of "[title of
show]." Working with the original writer and lyricist and then coming to New
York to perform with them in the audience has been a once in a lifetime
opportunity. And our process of creating this new version is kind of like the
experience they had in creating it."

After seeing the performance Bell felt that the Interlochen production stayed
ture to the original while offering something new. "I am thrilled and totally
moved. The performance not only met my expectations, it exceeded them. I
trusted Bill - and I trusted the students. That's why I felt comfortable putting
this show in their hands and giving them carte blanche to create this
version, and it was astounding. The cast and ensemble did a beautiful job
and I am very proud of the results."

Looking back on the effort, Bill Church expressed interest pursuing other
similar creative collaborations in the future. "I have always thought of
Interlochen as a place where new work could be created. In many ways we
have the perfect incubator in which writers and composers can experiment
- a safe and artistically supported environment, high quality performance
venues and resources, and lots of talented and motivated students who are
eager to work and hungry for all opportunities that come their way."
Visual Artists Showcase Their Work in New York City

December 1, 2012

After a year of tours, reunions, and a national symposium on the future of the arts, Interlochen visual artists capped off the Academy's 50th anniversary festivities with an eventful trip to New York City. Visual arts students have made previous trips to New York City but this trip gave the group a rare chance to show their work to new audiences.

Academy visual artists began their journey in the gallery of the Herbert H. and Barbara C. Dow Visual Arts building, where works from selected
students were shown for a week. After students, faculty and staff had a chance to view the work, it was carefully and meticulously packed for the long journey to New York.

Lena Jafery, a junior from Dubai, said that while the whole trip was eye-opening, the preparation was just as valuable. "As an artist, your work doesn't just magically appear in a gallery. It was really beneficial to learn how to pack and move art work, work as a team and get the show set up perfectly." Following an 850 mile road trip, the group unpacked and set up in the spacious Helen Mills Event Space.

The students would have had their hands full with just setting up the gallery, but they squeezed every possibly opportunity into their short stay in New York with visits to the city's top art and design schools including Pratt, Parsons, Cooper Union and the School of Visual Arts. At each school, students toured the facilities and had portfolio reviews.

For Liz Rennie, a senior visual arts major, the school visits were a valuable chance to get a complete picture of the colleges, many of which were on her list of top choices. "You don't know what a school is like until you go there," said Liz.

Since no trip to New York would be complete without seeing some museums, the students and faculty carved a little time out of their busy schedule to go to the Metropolitan Museum of Art, the Whitney Museum of American Art as well as Tatzu Nishi's remarkable installation in Columbus Circle.

"The whole experience was eye-opening to our students: packing up their work, traveling to New York City, visiting schools and museums, and showing their work to a new audience," said Melinda Zacher-Ronayne, the director of the visual arts program. "It makes the world a little smaller and gives the students a sense of perspective that most young artists don't
possess."

Visual Arts 50th Tour Gallery New York [1]
Looking Forward: Singer-Songwriter Program at Interlochen Arts Academy

December 1, 2012

After establishing myself as a singer-songwriter in Brooklyn New York, over the course of ten years, I found myself travelling back to Interlochen eight-months pregnant. I had been invited for a second interview while on tour opening for the Jayhawks. My life has seemed to frequently be presented with the choice of touring and being a singer songwriter or teacher. I knew that this opportunity was different. This was not only an opportunity to teach but also an opportunity to guide and collaborate with the next generation of incredibly talented singer songwriters.
The singer songwriter program is built as a two-year program. The first year starts with formal music education consisting of the classical foundations of voice, guitar, or piano, music theory and choir. On top of the standard formal music education, each student takes a class in elements of poetry, which they take through the creative writing department. Students have a private lesson with me. Their singer-songwriter lesson varies on the individual needs of each student. Some students need guidance on structure and arrangement while others need help with lyrical content or performance. In the afternoon our focus varies from how to listen to music and music production to music history and music business. We have various writing exercises focusing using prompts, film, art, paraphrasing, and peer to peer feedback.

Collaboration is an essential part of the curriculum. The first attempt at writing together with a class of 20 students was a challenge. Students didn’t feel listened to by each other and there was no thought that individual musical ideas could help or hurt the piece. The students needed to learn to listen to each other and realize that the person on another instrument can hear their musical idea better than they can because they are the observer.

Writing for and to film, is a skill that they will need in a professional setting. Licensing songs is the most frequent way for musicians to make money and pay for their own recordings. I showed the students the beginning of the movie Fantastic Planet. I wanted them to have something visual for
inspiration in writing together. We began this process with half the students on the various instruments and improvising. The other half wrote lyrics while listening to them. After a few hours of this, some obvious melodies cropped up and great lyrics started to come about. We recorded our process. I then asked a student to take us from this initial idea into a completely different one. From that process, two songs were created and the class was divided. When inspiration sparks, the ideas just kept going back and forth.

Because inspiration is so important, our classroom is a musical playground. In our space we have a grand Steinway, celeste, vibraphone, Hammond chord organ, auto-harp, orchestra bells, tubular bells, drum kit, vintage marching drums, amps, and various percussion. When a writer feels stuck, it helps to just pick up an instrument you know nothing about and write with no pressure of expertise on that instrument. The instrument is the muse for the work.

Throughout the year, the students have opportunities to work with professionals in the field. We have had workshops with Tim Jones, Jonathan Perkins, and Jeffrey Foucault. In the second semester we are beginning conversations with other well-known songwriters and music business professionals from entertainment lawyers to managers. This experience not only gives them more than one perspective but it also allows them to begin relationships with important people in the industry that they can reach out to for help when they leave Interlochen.

Our second year students continue with music theory, choir, private lessons, and creative writing but the focus of the afternoon seminar shifts into audio production and recording. The students will learn how to make a record, microphone placement techniques, and how to use the pro-tools program. Each student is expected to record and produce a full-length album. They will also create all the parts necessary for a proper release.
It has taken since the start of school to create the environment needed to
get the students to break off from where they were before. I could not be
more proud of what the students are creating and how they are thinking. I
suspect it will take us the rest of the year and constant reflection to even
understand where this might be headed for the future. I keep reminding my
students to forget about genre or what their style is because it’s impossible
to know what you are doing when you are in it. Ten years or more from
now, we will be able to look back and see that what we accomplished here
at Interlochen Arts Academy was truly groundbreaking. There has been a
need of validation since the beginning of time in this field, and my students
are just beginning to receive this by having this program offered at
Interlochen Arts Academy.

Mistletoe Moon by Brennan Leeds and Taylor Fernandez
The Fifth Future of Cinema Film Festival was held on the Interlochen campus from November 1-3 and attracted student film submissions from as far away as New Zealand, Turkey, Romania and Beijing. The festival gives young filmmakers a rare chance to screen the creative efforts of their peers and interact with and learn from leading filmmakers.

The winning entries for 2012 included:

Best of Fest / Animation - "Papernation" by Paul Detling, of Montville, Ohio
Documentary - "Chai" by Tyler Payne, of Cincinnati, Ohio
Screenplay - "In Shanghai" by Zoe Cheng, of Lafayette, California
Narrative - "Ned." by Greyson Horst, of Sacramento, California

In addition to featuring the best student films from around the world, the festival also included sessions with guest filmmakers. This year the festival welcomed Steve Saklad, a production designer on such films as "The Muppets," "Juno," and "Up in the Air," and two representatives from ARRI Lighting and Camera, Snehal Patel and Jane Rein. Joining the fest by live video chat was Benh Zeitlin, the director of "Beasts of the Southern Wild," a film that earned the praise of such notable film critics as Oprah Winfrey and Barack Obama.

The Future of Cinema Film 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.
In the summer of 2012, the motion picture arts program launched a new documentary program for high school filmmakers. During the three-week program, students explore the craft of non-fiction visual storytelling and receive hands-on experience in run-and-gun camera work, lighting, video editing, research skills, writing and interview technique.

As the students went to work producing their own documentary at the Traverse City Film Festival, "Crescendo" filmmakers made their own
documentary, capturing the students' storytelling efforts.
Interlochen Arts Camp is reaching out to young composers with a new fanfare competition. The winning entry in the inaugural fanfare competition at Interlochen Arts Camp [1] will be performed and recorded by the World Youth Symphony Orchestra or the World Youth Wind Symphony, and the winning composer will be flown in to witness the performance in person.

The contest is open to students who are U.S. residents and currently enrolled in any grade 9-12. The deadline is March 1, 2013. Students can
submit their entry (1-2 minutes in length) through Interlochen’s online portfolio portal. “We want to create a new platform for young composers,” explained Kedrik Merwin, director of music programs at Interlochen Center for the Arts. “There are young composers out there who are doing amazing work, but they have few opportunities to share it. The Interlochen Fanfare Competition will give them a chance to hear their work performed by an ensemble of their peers in front of an appreciative Interlochen audience.”

More information including complete contest rules and instrumentation guidelines will be posted on the Interlochen website in the coming weeks.
Dr. Michael Bresler (IAC 56-58, 60-61, 64; UM 65; IAC Staff 72, 77-79, 87-91, 02-04) may be the quintessential National Music Camp alumnus: a serious percussionist since age five, he spent seven summers at camp in four different divisions (Junior, Intermediate, High School, and University). Sons Ben (IAC 99-07, IAC Staff 08-09, 11-12) and Aaron (IAC 03-04) followed in their father’s footsteps as campers at Interlochen Arts Camp.
And like many other committed Interlochen friends and alumni, Michael recently established a planned gift that ensures future generations of young artists enjoy the same opportunities he had.

The decision to begin supporting Interlochen more than 40 years ago was an easy one. “I came from a poor family and went through Interlochen on scholarship, so I was always grateful for the opportunity,” Michael explains. “There was never any question that if I were in a position financially to pay that back to Interlochen, to make that experience available to other kids who didn’t have funding, then I would do that.”

Like many Interlochen campers, Michael’s vision included more than the arts. “I knew I was going to be a doctor from the age of seven,” Michael says. “I was also a serious musician, but I knew I wasn’t going to be a professional musician.” Even as his dream of becoming a doctor grew, he returned to Interlochen where his love of the arts was nurtured and friendships flourished.

Describing what kept him coming back, summer after summer, Michael says, “Obviously the music was incredible, but every bit as (meaningful) was the camp life: the overnight trips, the games we played as junior boys, the social life in high school.” The whole camp experience is what cemented those friendships, ones that Michael still enjoys today. “In many ways,” he continues, “the greatest thing about Interlochen is that even today, at my age, most of my closest friends are either people I met at Interlochen or people I met through Interlochen friends.”

Michael lives in California where he is clinical professor in emergency
medicine at Stanford University School of Medicine. He has managed to continue combining his love for Interlochen with his career in medicine, returning for 11 summers to work as the camp physician at Interlochen.

Michael views Interlochen’s mission as two-fold: not only does Interlochen play a vital role in training artists, but it also develops patrons of the arts—people like himself who have a love for the arts as well as a vision for another profession. “We need people like me and my friends from Interlochen who will fill up those seats in the concert hall, who will attend the ballet, and who will financially support the institutions,” he says.

As a physician, Michael is well aware of the many needs in the world, especially those related to health care, but Interlochen is at the top of his philanthropic list. “There are so many worthy causes around, but the arts are what help humanize society,” he explains. “As far as I’m concerned, Interlochen Center for the Arts is absolutely the top arts institution in the United States.”
The Interlochen Arts Academy Dance Company will bring a touch of magic to Corson Auditorium this December with the classical ballet “Coppélia.”

Based on a story by E.T.A. Hoffman, the humorous ballet premiered in 1870 and is one of the earliest ballets still performed today. The lighthearted tale features a love triangle between a feisty village girl, her fiancé Franz and a mischievous toymaker’s clockwork doll.

“It’s a story that resonates with all of us,” explains Cameron Basden, director of dance at Interlochen Center for the Arts. “Precocious characters
call to mind what we do for love and remind us to find the importance in our everyday activities.”

The ballet will be performed to live music with the Arts Academy Orchestra. Dance and theatre faculty member Matthew Lindstrom will play the role of Dr. Coppelius, while Tim Wade, vice president of student affairs, will take on the role of Burgermeister. The Arts Academy dancers will also be joined on-stage by local children.

“Coppélia” Performance Schedule
Thursday, December 13: 7:30 p.m.
Friday, December 14: 7:30 p.m.
Saturday, December 15: 2:00 p.m. & 7:30 p.m.

To purchase tickets, please call the Interlochen Box Office at 800.681.5920 or visit https://tickets.interlochen.org/ [2].
The fourth annual 10x5 Juried Exhibition Tour will be on display at the Herbert H. and Barbara C. Dow Center for Visual Arts from December 3 - 14. The show includes juried work from five of the top visual arts high schools in the country, including Interlochen Arts Academy.

"It is always a wonderful opportunity when our students can show their work outside of our own campus," said Melinda Zacher Ronayne, director of the visual arts program at Interlochen Center for the Arts. Each of the five
schools will take a turn hosting the exhibition. "It is also a way for our students to see the artwork of their peers from other parts of the country, students they will likely study with when they go on to attend college. This kind of collaboration exposes our students to a global classroom, beyond the boundaries of our campus."

Interlochen is the starting point for this year's traveling exhibition, which will go on to show at the other four participating schools including: Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida; Design and Architecture Senior High School in Miami, Florida; High School for the Performing and Visual Arts in Houston, Texas; and New Orleans Center for Creative Arts in Louisiana.

For more information on the exhibition, contact Melinda Zacher Ronayne, director of the visual arts program, at 231.276.7844.

[1] VA 10x5 Traveling Exhibition [1]
Give the Gift of Interlochen This Season

December 1, 2012

Looking for the perfect gift for someone special this holiday season? We have several great ideas that are sure to please!

The Interlochen Scholarshop is featuring a deal that is too good to pass up. Now through December 19, visit the Scholarshop website to get all of your Interlochen logo wear [1], print music [2] and gifts [3]. Then simply enter the promotional code happy20 to get 20% off your entire order. And as an added holiday bonus, if you spend more than $49.99, we will ship it for free! (The offer doesn’t apply to previous sales, but we think it’s still a pretty
awesome deal.)

Interlochen Center for the Arts gift certificates are also a great way to give the gift of art performed at Interlochen throughout the year. Simply call the Interlochen box office at 800-681-5920 to purchase any denomination. It’s the gift that fits everyone on your list!

You may also choose to celebrate the true spirit of the holidays by making a tax-deductible donation to the Interlochen Fund. Your gift will provide scholarship support to Interlochen students, filling their new year with music and artistic joy. Even better, make your gift in honor of a friend or loved one. We’ll send a message to the person you designate, notifying them about your tribute gift (without specifying the gift amount). It’s a wonderful way to support Interlochen while honoring someone special – a gift of inspiration that will last long after it’s given.

Happy Holidays!

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AUGUST, 1964 - First Interlochen Arts Festival - Our founders established “National High School Orchestra and Band Camp” to show what an orchestra of young musicians could accomplish in a full summer of working together. Realizing that very few of the players had the opportunity to hear masterful solo performers, or learn what professional conductors could achieve, they brought both guest soloists and prominent conductors to enhance the camp program that very first season. The greatest sensation of those early years were the visits by John Philip Sousa that not only inspired the campers but drew thousands to see and hear the “March King” at work. Although distinguished conductors like Walter Damrosch and Frederick Stock would appear in the Camp’s second decade along with a few master soloists, it was perhaps the 1942 visit by Paul Whiteman and his orchestra that sparked the notion of Interlochen as a presenter of performances from the outside world.

The first visit by Van Cliburn almost twenty years later and the expansion of
Kresge Assembly Hall into an all-weather concert venue paved the way for the 1964 debut of Interlochen Arts Festival, a ten-day series that combined the campers’ final presentations with five incredible performances by the Philadelphia Orchestra. It may have been “too much, too soon” and indeed the Festival idea went on hiatus for several years, but the new component planted a seed that would ultimately grow into a schedule of presentations that attracted new and greater audiences who could not easily connect the ideas of “camp” and “performances” but that certainly sensed what a “Festival” might be. Now known as Interlochen Presents it offers an extensive array of music, dance and theatre that delights thousands and further enriches our arts experience throughout the year.

1940 - “New Dance” debuts at Interlochen - We’ve mentioned before that visual arts had at least a minimal presence in the first years of Camp and that radio drama and theatre weren’t far behind. But when Hildegarde Lewis and her troupe from Wichita gave their first performance on Monday night, June 24, the campers must have felt that we were really turning their world upside-down. Ms. Lewis derived her choreography from her work with Hanya Holm and Martha Graham, legendary figures in the dance renaissance that was soon to radiate to all parts of America. She may have hit a blind alley when she choreographed dancers on roller skates a few years later - we presume comfortably upstage of the open orchestra pit - but even that experiment may have pointed in the direction that ice skating was soon to experience.

Ms. Lewis’s work was cut short by her early death after the summer of 1950, but not before her program gained a home with beautiful views of the lake in the building that bears her name. One of her four pupils in the 1940 troupe, Frances Wright, carried the torch for “New Dance” at Camp through 1956, by which time the faculty had grown steadily, and both ballet and
modern styles were well-established. If anyone reading this was engaged in the dance program in the 1940s and 50s, we’d enjoy hearing from you. Please share your memories and help us construct a fuller understanding of how it all began.

From the Archives with Byron Hanson: December 2012 [1]
Kenneth Bernstein (IAC 54-60, 62) attended a celebration for the 100th birthday of his first cello teacher, Rubi Peinert Wentzel, who attended National Music Camp in 1929.

Gail Harrison (IAC 64-65, IAA 65-67) serves as associate principal bassoonist in the Miami Symphony Orchestra.

Leslie Stewart (IAA 69-71) is the director of string pedagogy at Colorado State University and plays in the CSU faculty string quartet in addition to several other orchestras.

Candice Agree (IAC 70-72) moderated "Balanchine: Broadway and Beyond" on October 8 in New York City. The George Balanchine Foundation program was produced by Dancers Over 40, a not-for-profit organization addressing the needs of mature dancers and choreographers.

Mark Brandfonbrener (IAC 70, 72-76) is a member of the orchestras of Lyric Opera of Chicago, Music of the Baroque, and the Santa Fe Opera. He is also the cellist of Fulcrum Point New Music Ensemble and the Pintele Piano Trio. He performs with The Chicago Symphony and the Santa Fe Chamber Music Festival. Mark is a graduate of the University of Michigan and The Juilliard School. He lives in Chicago with his wife and their three
Brady Johnson (IAA 71-75) serves as the choirmaster and organist for Christ Church Vero Beach in Vero Beach, Florida.

Mark Nadler (IAC 74-75, IAA 76-80) has been nominated in the categories of Male Celebrity Vocalist and Show of the Year for "I'm a Stranger Here Myself" for the Broadway World Cabaret Awards.

Leslie Bennett (IAC St 75-81) is a senior administrator at Warner Bros. Entertainment Group of Companies.

Rafael Figueroa (IAC 76-77, UM 78) is the Judith-Ann Corrente and Willem Kooyker Principal Cello Chair of the Metropolitan Opera Orchestra and recently married Dorothea (Nowak) Figueroa who serves as associate principal cello of the Met Orchestra.

Cynthia Hecht (IAA 77-80) serves as the assistant manager of branding and corporate communications group for Hitachi America.

Margot Marlatt (IAA 78-80, IAC Staff 82) performed with the Klamath Symphony in her hometown of Klamath Falls, Oregon in early November. During her visit back home she offered a master class to students at Eagle Ridge High School.

Cindy (Bur) Cross (IAA 81-83) was appointed graduate student ambassador for Western Michigan University. She is a liaison between the graduate college and graduate students and programs, and promotes all things "graduate education" at WMU.

Melanne Mueller's (IAC 81-82, IAA 82-83, IAC St 84) record label, AVIE Records, will release a recording of the Eastman Wind Ensemble in February 2013 titled "Stravinsky Octet, L'Histoire du Soldat" conducted by Mark Scatterday and narrated by Jan Opalach. This recording is being
produced in honor of the ensemble's 60th anniversary.

Elizabeth Marvel (IAC 82-83, IAA 83-87) appears as "Mrs. Jolly" in the Steven Spielberg film, "Lincoln."

Sally Schlichting (IAC 82, 84) was the featured soloist in the annual concert of Opera To Go. She performed the "Poem for Flute and Orchestra" by Charles Griffes.

Robert Paterson (IAC 83-84) released the album "Robert Paterson: Six Mallet Marimba" in November.

Paige Bhame (IAC 84-85, IAA 85-87) is the owner of Eating Epiphanies where she coaches people on their journey to informed food choices that lead to healthier living.

Kevin Cobb (IAC 84-85, 87, IAA 86-89) is a member of the American Brass Quintet as well as a member of The Juilliard School trumpet faculty. In January, the quintet will receive the Richard J. Bogomolny National Service Award, Chamber Music America’s highest honor.

Keri Adams (IAA 87-90) and her husband, Matthew Stitzlein, welcomed their third child, Vivian Crow Stitzlein, on July 2, 2012 in Nashville, Tennessee.

Sarah Dart Ruhl’s (IAC 87-88, 90) "The Clean House," opens November 8 at The Juilliard School featuring fourth-year drama students.

Bradley Fuster (IAC 88) serves as the chair of the music department at Buffalo State University of New York.

Teresa Volgenau (IAA 89-91) has been invited to join the adult program teaching faculty at the Joffrey Ballet School.

April Wagner (IAA 89-91) introduced turchina fillagrina custom-blown glass
wall sculptures at Epiphany Studios in Pontiac, Michigan.

Andrew Johnston (IAA 90-94) is a project coordinator at Mirebalais Hospital.

Erin Michael Rettig (IAC 90-91) works as a Supervising Sound Engineer for 20th Century Fox Film Corporation.

Jennifer Synder Kozoroz (IAC 90-92, IAA 91-92) serves as the director of progressions for the Milwaukee Youth Symphony.

Jennifer Barbee (IAC 91, IAA 91-92) is the director of development for the Buffalo Philharmonic Orchestra.

Rebecca Pyle Davis (IAA 91-92) is the founder of Rebecca Davis PR in New York City, promoting and marketing clients such as Sarah Chang, Barbara Cook, Renee Fleming and Caroline Goulding (IAC 02-03). Rebecca works closely at her firm with Liza Prijatel (IAC 99-89, IAA 93-94).

David Burtka (AS 92) is co-star and executive producer of Neil Patrick Harris' "Neil's Puppet Dreams." David and Neil are living in Los Angeles, California working and raising their two children.

David J. Grossman (IAC 92-93) is acting principal double bass of the New York Philharmonic.

Paul Masck (AS 92, IAC St 96-98) is senior associate technical director for the Metropolitan Opera in New York City.


Robert Bryan Cogman (IAC 94) serves as the executive script editor for
HBO's "Game of Thrones." His book "Inside HBO's Game of Thrones" was released in September.

Kit McKay (IAC 94-95, IAA 95-97, IAC Fac 03- Present), executive director of Parallel 45 - A Northern Michigan Theater Company, is directing "A Christmas Carol in Prose" adapted by Ben Whiting in Elk Rapids, Michigan on Thursday, December 13 and in Traverse City, Michigan on Friday, December 14 and Saturday, December 15. The cast of three includes Ben Whiting, Matt Gutschick (IAC Fac 10-Present) and Katherine Dillingham (IAC 92, IAA 93-97, IAC Fac 09-10).

Julienne Oberts (AS 95-96, 99, IAC St 03-05, 08-10, IAA St 08-11) is a graduate assistant for operations at the University of Vermont.

Krista Cooper (ICA St 96-05) is interim executive director of the Traverse Symphony Orchestra in Traverse City, Michigan. Krista assumed this position in October upon the retirement of executive director Ed Downing (IAC Fac 69, 73-75, 77-79, 81, ICA Adm 78-00, ICA President 98-03).

Erikka Walsh (IAC 96-99) appears as the Ex-Girlfriend, Girl and Réza in the eight-time Tony Award-winning musical, “Once.”

Mark Wayper (IAA 96-97) teaches private piano and theory, tutoring for all ages from beginner to advanced in Brisbane, Australia.

Joel Braun (IAC 97-98) hosted Ball State University's "Bass Day" featuring guest double bass artist, Eugene Levinson, The Juilliard School faculty and former principal double bassist of the New York Philharmonic. Joel is an assistant professor of music (double bass) at Ball State University in Muncie, Indiana.

Dr. Angela Duncan Montgomery (IAC ST 97-02, IAA ST 98-02, IAOC 06-present) and husband James Montgomery welcomed their first child,
Eleanore Grace Montgomery on September 22, 2012 at the Walter Reed National Military Medical Center in Bethesda, Maryland.

Toni Trucks (IAC 97, IAA 98-99) appears as Mary, an American Nomad vampire in "The Twilight Saga: Breaking Dawn - Part 2."

Morgan Peter Brown (IAC 98) made a guest appearance on the CBS sitcom "How I Met Your Mother," playing the character of Adrian in the episode "Splitsville." He will soon appear in the role of "Gerald the Clinker" on "The Wedding Band," episode "99 Problems."

Benjamin Walker Davis (IAC 98, IAA 99-00) will star as Brick in the Broadway production of Tennessee Williams’s “Cat on a Hot Tin Roof” at the Richard Rodgers Theatre in January.

Rachel Slotnick's (IAA 98-00) company Music Crossing Borders will perform for over 1,200 elementary school students in May 2013 to help them learn about music from cultures around the world.

Violetta Todorova (IAC 99-04, IAA 04-07, IAC Staff 08, 10) won a position in the first violin section of the Illinois Symphony Orchestra.

Kevin Emrick (IAA 00-03) is the director of the creative development at Stuart Thompson Productions in New York City.

Nick Westrate (IAC 00, IAA 00-02, IAC St 02) appears as "Daniel" in the multiple award winning off-Broadway play, “Tribes” at the Barrow Street Theater in New York City.

Garret Morris (IAC 02-03, IAA 04-06) works as the director of licensing at Fine Gold Music, LLC in New York City.

Samuel Willmott (IAC 02-04) was honored as the eighth annual Fred Ebb Award winner for aspiring musical theatre songwriters.
Caleb Hudson (IAC 03-04, IAA 04-06) and Ian Sullivan (IAC 05, IAA 05-06) are among 2012’s incoming fellows in The Academy - a joint Carnegie Hall/The Juilliard School teaching/performing program.

Jonathan Slawson (IAC 03) serves as the donor support manager at League of American Orchestras.

Emily Townsend (IAA 07-09) is currently a six-week intern for Interlochen Public Radio. Emily is attending Western Michigan University in Kalamazoo, Michigan.

Alex Szemetylo (IAC 08, IAA 09-12) and Nic Weinfeld (IAC 09, IAA 10-12) collaborated to make a commercial for the Doritos Crash Super Bowl Competition.

Catherine Follett (IAA 09-12) studies at the Martha Graham School of Contemporary Dance.

Caroline Murrah (IAA 10-12) landed the role of Natalie in "Next to Normal," which will be presented in collaboration with Baldwin-Wallace University Music Theatre program at the Beck Center for the Arts in Cleveland, March 1 - April 21, 2013.

Riley Ewing (IAC 11-12) was selected to fill the lead role of “Matt” in the production of "The Fantastics" at MidAmerica Nazarene University in Olathe, Kansas.
In Memoriam: December 2012

December 1, 2012

Rachel Corrigan (IAC 46-47, UW 49) of Indianapolis, Indiana passed away on February 2, 2012.

Etta Zenner (ICA St 65-97) of Buckley, Michigan passed away on November 4, 2012.