Chemistry Class Blurs the Lines

November 1, 2011

Katherine Wibby, Chemistry instructor at Interlochen Arts Academy

Being the only chemistry teacher at an arts school can be lonely at times. I love teaching chemistry and work with incredible people, but unlike my arts faculty colleagues, I don’t have as many opportunities to talk about my subject with other educators. That is why I was so excited to attend and present at the chemistry educators conference at Western Michigan University, where teachers from around the world gather to discuss issues in secondary chemistry education. The event is held every other year, at locations around country. This was the first since I became a chemistry teacher that it had been held so close to Interlochen, so I had to go.

I packed my best chemistry T-shirts, bought my ticket for the Mole Breakfast (at 6:02 a.m.; an inside joke to chemists) and drove to Kalamazoo.
The experience was especially significant for me because I would also be a presenter, telling an audience of fellow teachers about a new interdisciplinary project I had designed around the opera “Doctor Atomic.”

At the conference I met new people, picked up new teaching strategies and reconnected with some old friends. It was a fulfilling and rejuvenating experience. But I was also reminded how fortunate I am to teach at Interlochen. Many public school teachers have to worry about benchmarks and covering topics for the latest test, but I get to design innovative lessons that stretch the normal boundaries of a chemistry classroom. At the Arts Academy, I am actually encouraged to explore issues of ethics and art in a chemistry classroom. I cover not only the technical aspects of chemistry, but help my students see its impact in the broader world. The “Doctor Atomic” project that I taught in my classroom and presented at the conference is an example of the freedom that I have as an educator to teach my subject in a way that resonates with my students.

The idea for the “Doctor Atomic” project grew from a lunchtime conversation that I had with Cynthia Van Maanen, a music theory teacher, in the fall of 2008. She told me about a new opera that she wanted her students to see. The opera, which premiered in 2005, would be performed by the Metropolitan Opera and simulcast to our local movie theater.

I was immediately interested because the opera “Doctor Atomic” was about the first test of the atomic bomb, which related to our studies in advanced chemistry. Wanting more than just a simple field trip, Cynthia and I, with additional assistance from our colleagues, created an interdisciplinary unit to study the atomic bomb from scientific, ethical and artistic perspectives. We used a framework, “Teaching for Understanding” from Harvard’s Project Zero group, which emphasizes in-depth learning. Many faculty members have attended one of Project Zero’s wonderful summer institutes, which puts us all on the same page and helps us collaborate.

Before viewing the opera, we gathered the chemistry and music theory students together for a crash course on the bomb. Physics teacher Taoufik Nadji explained how the bomb worked. History teacher Brian McCall offered the historical context, and English teacher Jeff Wescott analyzed a poem used as a key aria in the opera.

The response from the students was profound; the opera gave them a different way of looking at science. Afton Wrzosek (IAA 09) noticed how the opera highlighted the emotional impact of the atomic bomb on the scientists responsible for its creation. “So often we hear the stereotype that science is emotion-free. That it is purely mathematical and fact-based. ‘Doctor Atomic’ proved the exact opposite for me.” With this kind of reaction from the students, I was convinced to make this a permanent part of my advanced chemistry curriculum.

Since we first tried the idea, I’ve continued to use a modified version of this project. We study radioactivity and nuclear reactions during the last unit of the first semester. At the end of the unit, we watch a documentary, “Wonders Are Many,” about the making of “Doctor Atomic.” Students get a look at how an opera is built from composition to opening night. Both the opera and the documentary end with Trinity, the first test of the atomic bomb. While watching the film, students journal their thoughts, which I read and use to interact with them.

To conclude the project, students write reflection papers that connect the atomic age with a current event or work of art. I’m often amazed at the insights and connections they make in their reflection papers. Previous students have explored: Pearl Harbor parallels to 9/11, post-war Japan contrasted with contemporary Afghanistan, how atomic bomb reactionary art has
changed over time, and Mary Shelly’s “Frankenstein” and his monster compared to Oppenheimer and the bomb.

This project has made a lasting impression on my students and me. Since starting this unit, I have become engrossed by Oppenheimer and the atomic bomb and have read several books and watched movies on the subject. I even visited Los Alamos over spring break. Sara Powell (IAA ‘11) wrote that she was initially skeptical about the value of pursuing chemistry from a new perspective but soon changed her mind. “I found that I was truly interested in the impact that this incredible event had on human lives. This was a far greater gift than the specific knowledge I gained about the bomb: realizing that I am interested in more than just the theoretical aspects of science. I realized I am interested in the effect science has on the world. It has given me a focus [in college].”

Overall engagement is high because students see the connection between disciplines in this opera. Being artists themselves, they begin to see science and history as a source for artistic inspiration and interpretation. They begin to see science less as an abstract idea or theory; they begin to appreciate the impact science has had on our world. Melanie Chitwood (IAA ‘12) noticed the effect the interdisciplinary project had on her understanding. “By contextualizing the atomic age in art, it helped me to gain a deeper understanding of the period and made the science much more interesting. I feel as if the unit forced me to look at the information being presented from many different angles; consequently, I was able to understand it on a much deeper level.”

So while I am still the lone chemistry teacher at a school for the arts, I know that my students and I are lucky enough to have a more enriching learning experience in our chemistry classroom and it is an experience that they will carry with them throughout their lives.


Source URL: http://www.interlochen.org/crescendo/chemistry-class-blurs-lines

Links:
Heart to Heart with Camp Alumnus

November 1, 2011

Dr. Robert D. Ross (IAC 68-70) is a professor of pediatrics at the Wayne State University School of Medicine, and was elected president of the Society of Pediatric Cardiology Training Program Directors. Dr. Ross also serves as a pediatric cardiologist and director of fellowship programs and the Pulmonary Hypertension Program at Children’s Hospital of Michigan. He is the namesake of the "Ross Classification" of heart failure in infants and children based on his research in the field. Crescendo recently caught up with Dr. Ross to discuss his career at the forefront of medicine.

Q. Why did you choose pediatric cardiology as your specialty?
A. I always enjoyed my camping experiences from a young age, in part because I am an only child and loved the interaction with the other campers and staff. I then became a camp counselor in college and found I loved working with children. In medical school, I was fascinated by the heart and found I could combine these loves by specializing in pediatric cardiology. Children with heart defects are very resilient, and thankfully, do well for the most part. I am amazed that I still see variations of heart malformations that I have never seen before which makes every patient a learning experience.
Q. What are your future aspirations?
A. I love being able to do many different things in my specialty. I run our Pulmonary Hypertension Program, which is very challenging with new medicines and advances helping us treat a bad disease with a history of poor outcomes. I perform heart catheterizations, placing catheters in the hearts of children as small as two-pound infants and up to young adults. I also do non-invasive tests like echocardiograms to help diagnose and treat kids. I run both the Cardiology Fellowship Training Program and oversee the 50 fellows here at Children's Hospital of Michigan in all the other sub-specialties. I get to teach at many levels from medical students to pediatric residents and our cardiology fellows, to technicians and nurses. I was honored to be elected president of our Society of Pediatric Cardiology Training Program Directors, and in that role I will oversee the revision of the training guidelines for our nation's next generations of heart doctors for children and young adults with heart disease. I also do and oversee research. There is a "Ross Classification" of heart failure in children based on my work in this field. I get to speak at national meetings about this and am currently updating the classification to include newer tests that hopefully will make it more sensitive.

Q. How did your experiences in the arts influence the way you practice medicine?
A. I played trombone in the Intermediate Orchestra in 1968 and 1969 and High School Band in 1970. I also took piano lessons all three years and was in the Gilbert and Sullivan production of “Ruddigore” in 1970 with Doc Stephenson directing. My three years at Interlochen Arts Camp were wonderful and helped me develop the ability to participate in many activities at once without getting overloaded. I loved the combination of music, theater, and sports. My life now is very busy between all my roles at work and an active home life.

Interlochen was my first experience with people from other parts of the world, and I now use that "world view" in leading a medical mission each year to the Dominican Republic. Since 2002, our team has performed many heart surgeries and catheter procedures there and we are training the local medical team to care for children with heart problems. It is most gratifying to see them operate independently while facing so many difficult challenges.


Source URL: http://www.interlochen.org/crescendo/heart-heart-camp-alumnus

Links:
"For the first time in my life I realize how normal I really am,” wrote Carol Ebert Oseroff while attending Interlochen Arts Camp. “I’m being praised for being me.”

What a wonderful message for parents to receive from a child—it was confirmation that Interlochen was living up to her family’s hopes for a young singer’s personal and artistic growth and fulfillment.

But her parents didn’t expect what Carol Ebert Oseroff shared next in her 1976 letter from Camp: she told them she was applying to Interlochen Arts Academy. “I just can’t see myself going back to the world I came from. I don’t belong there. I just need to come here.” Carol’s plea was heard, and in the fall of 1976 she began her junior year at the Arts Academy.

Today, Carol is certified by the American Board of Professional Psychology in clinical child and adolescent psychology. As such, Dr. Oseroff has ample ability to characterize the nature of her Interlochen experience.

“As adolescents, our developmental needs were met at Interlochen. We were misfits at home,
and at the Academy life was simple. We could focus on our talents and friendships. In the context of this environment we were loved and valued. Every door was open.”

In particular Carol remembers the caring guidance of history teacher Lois Larson Driscoll—“She was like a mother to me”—and choral director Kenneth Jewell—“He could inspire with just a look. He commanded respect and love, and brought the music out of every musician in the room.”

Carol also vividly remembers performing during run-outs to entertain geriatric patients at the state mental hospital in Traverse City. “It was a most incredible experience. Driving up to the building was spectacular—austere and beautiful. We sang Broadway show tunes and the patients got up and danced with delight and abandon. They were appreciative and expressive in their response to us. I never forgot those run-outs, and after those experiences I was never afraid to work with people who had mental health issues.”

A commitment to community service followed Carol from Interlochen to the Eastman School of Music where she began studies as a vocal performance major. At Eastman, however, Carol’s competing interests in serving the wider community, originally cultivated at Interlochen, pointed Carol in a new direction. After earning two degrees in special education, teaching in various settings, and obtaining a Ph.D. in counseling and school psychology, Carol now maintains a private assessment and therapy practice in child and adolescent psychology and a consultancy in forensic psychology. Carol serves regularly as an expert witness in court-proceedings involving abused and neglected children in the panhandle of Florida. She also volunteered for many years as a court-appointed special advocate for children in need of protection.

While Carol maintains her involvement in choral music, and carries forward the community-service ethic she developed at the Academy, it was the example set by her husband that turned those ties into philanthropy. “He attended an independent school from pre-K through twelfth grade,” Carol says, “and has always sent that school an annual gift. He encouraged me to do the same for Interlochen.”

Carol says that she and her husband sit down together each year to write the checks for these annual gifts, taking time to reflect. “Our respective schools valued and nurtured something in us when we didn’t even know yet who we were.”

Being a regular annual donor is meaningful for Carol. “Every year I know that with my gift, a little part of me can be at Interlochen,” she says. “It’s a reminder not just of what Interlochen did for me, but of who I became.”

In her senior year at the Arts Academy, Carol wrote home with exciting news. It seems that Byron Hanson, long-time Interlochen music faculty, had asked Carol to sing some solo pieces with the Northwestern Michigan Symphony Orchestra (now the Traverse Symphony Orchestra). “This is the biggest thing I’ve ever done,” said Carol’s letter, dated February 1978. “Do you realize how many singers my age dream of the opportunity to do what I am doing?”

Now, more than 30 years later, says Carol, a young artist’s opportunity to study at Interlochen is just as important to her. “It’s all there in what my husband said when he first encouraged me to give back. He said ‘You were well-loved by Interlochen. You have a responsibility to the next generation.’”
As the economy recovered from the turmoil of World War II, Interlochen began to shore up its financial situation and was track to pay off old debts from the Camp’s first twenty years. Relieved from financial burdens, Maddy was eager to push forward with new plans for Interlochen.

Prior to the November 1948 Interlochen board meeting, Dr. Maddy sent trustees his 31-page report titled, “Expansion Plans for the Period 1948-1953.” It began with a typically rosy forecast for all divisions of the National Music Camp. Then, having described the camp’s purpose as fostering the “communication arts [for the] enrichment of living and the promotion of world friendship,” he wrote “it is inconceivable that the operations of this ‘parent’ institution should be limited to eight brief weeks of each year”.

The next part of that 1948 document will surprise many. He wrote: “Our winter school of the arts will probably start with university courses in music, art, speech and dance [that] might be in the graduate school or open to junior and senior [college] students who have superior talent and accomplishments in their fields.” He allowed that “in time a high school division would be established [likely needing] certain academic courses…to enable students to meet graduation requirements.” (Remember: Although Maddy earned an honorary doctorate degree, he never finished high school.)
The development of the Arts Academy was an evolutionary process that involved many “variations on a theme.” With the opening set for September of 1962, planning moved into high gear after the summer of 1961. Dr. Maddy’s dreams of 1945 had now formed into a proposal to begin with grades nine through eleven the first year, adding eighth and twelfth grades in the second year and seventh grade in the third year. By year four, Maddy hoped to add first-year college courses leading to “a great international University of the Arts…just as the Massachusetts Institute of Technology serves students…in science or engineering.”

In addition to the idea of enclosing and heating Kresge that we’ve mentioned before, Maddy’s five-year goals listed passageways linking the classrooms to the cafeteria, building a museum, music library, performing arts center, television studios, gymnasium with heated pool and even a campus hospital “to serve community as well as school.” While some of these ideas are yet to be seen, Interlochen did open with both 8th and 12th grades and nearly two dozen seniors did qualify for higher education with only a single Interlochen year, a “tradition” persists to this day.

So these were the seeds our founder planted in 1948 that would grow - in a somewhat different direction to be sure - over the next fourteen years and lead to Interlochen Arts Academy’s opening convocation in the Fine Arts Building, in September 1962.
Musical Guest Artists Announced for 50th Tour

November 1, 2011

Four guest performers have been announced for the Orchestra, Band and Choir tour that will take place in March 2012.

**Jorja Fleezanis**, a professor of violin and Henry A. Upper Chair in Orchestral Studies at the Jacobs School of Music at Indiana University will join the tour for four performances. Fleezanis was concertmaster of the Minnesota Orchestra from 1989 to 2009—the longest-tenured concertmaster in the orchestra's history and only the second woman in the U.S. to hold the title of concertmaster in a major orchestra when appointed.

**Alexander Fiterstein**, professor of clarinet at the University of Minnesota, will join the tour for four performances. Fiterstein is a renowned clarinet soloist and recipient of an Avery Fisher Grant.

**Ida Kavafian** is on the faculty at the Curtis Institute of Music and will join the tour for two performances. Kavafian is an artist-member of the Chamber Music Society of Lincoln Center
and former violinist of the Beaux Arts Trio. She performs as a soloist and is also on the faculty of the Bard College Conservatory of Music.

**David Shifrin**, a recipient of the Avery Fisher Prize, will join the tour for two performances. Shifrin is in constant demand as an orchestral soloist, recitalist and chamber music collaborator.

**MARCH 2012 BAND, ORCHESTRA AND CHOIR TOUR SCHEDULE**

March 18 – Interlochen, Mich., Corson Auditorium – and Live Webcast (3 p.m.)
*With Jorja Fleezanis and Alexander Fiterstein*

March 19 – Grand Rapids, Mich., DeVos Hall (7 p.m.)
*With Jorja Fleezanis and Alexander Fiterstein*

March 21 – Chicago, Ill., Harris Theater (7 p.m.)
*With Jorja Fleezanis and Alexander Fiterstein*

March 22 – Detroit, Mich., Orchestra Hall at Max Fisher Music Center (7 p.m.)
*With Jorja Fleezanis and Alexander Fiterstein*

March 24 – Washington, D.C., Constitution Hall (7 p.m.)
*With Ida Kavafian and David Shifrin*

March 26 – New York, N.Y., Alice Tully Hall (7 p.m.)
*With Ida Kavafian and David Shifrin*


Links:
[7] [http://www.interlochen.org/category/david-shifrin](http://www.interlochen.org/category/david-shifrin)
[8] [http://www.interlochen.org/category/ida-kavafian](http://www.interlochen.org/category/ida-kavafian)
Camp Video Earns Distinction in Web Awards

November 1, 2011

Interlochen Center for the Arts has been named a 2011 W3 Awards winner for its video “Moments.” Interlochen was recognized as “Best in Show” in the Non-Profit Web Video category.

The award-winning project was a collaborative effort involving several staff and students but the concept was developed by summer videographer Tim Broekema, a professor of photojournalism at Western Kentucky University. In his second summer at Interlochen, Tim was determined to capture the spirit of Camp. “The definition itself of moment is what made me think this concept through to completion. If I can’t tell the whole story of Interlochen then I can show parts of the place through visual moments of time. Sense of place, sense of emotion and sense of, well, joy or gratitude,” said Tim. “So many people say that without Interlochen their life would not be as complete as it is after the experience. This is a powerful emotion and one that can be captured visually.”

Looking for a spoken narrative to accompany the visuals, Tim approached the creative writing faculty to see if a student could write it. Soon, Christina Stella, a creative writer from Pennsylvania, had joined the project and was also trying to capture the Camp experience – in words. “I walked around campus with a notepad, went to all sorts of performances and wrote on impulse,” said Christina. “I suddenly became as sensitive as possible to my time at Interlochen.” After Christina finished the final draft of her poem, “Moments,” theatre student David Newman read and recorded the poem with the assistance of the audio engineers at Interlochen Public Radio.

While Tim took many of the photos and video clips that were used, he collaborated closely with the two summer photographers, Wesley Bacon and Sam Oldenburg, as well as Interlochen’s year-round videographer, Greg Johnson.

In the end, everyone involved wanted to help the viewer feel what it meant to be part of Interlochen. “We wanted the viewer to feel the passion, emotion and outpouring support – in just two minutes,” said Tim. “I hope we accomplished that.”

The W3 Awards honors creative excellence on the web and recognizes the creative and
marketing professionals behind award winning sites, videos and marketing programs. It is the only major web competition where small firms and in-house teams compete directly against Fortune 500 companies and international agencies. The W3 is sanctioned and judged by the International Academy of the Visual Arts, an invitation-only body of top-tier professionals in media, interactive, advertising, and marketing.

Source URL: http://www.interlochen.org/crescendo/camp-video-earns-distinction-web-awards

Links:
**Motifs: November 2011**

November 1, 2011

**Linda Hunt** (IAA 62-64) won the 2011 Teen Choice Award for Choice TV Actress: Action. Linda plays Hetty Lange on “NCIS: Los Angeles.”

**Norma Margolis** (IAC 62-66) works as an independent speech and language pathologist contractor making home health visits to newborn to three-year old children as well as geriatric patients. She also works at a school for special children. Norma danced through her sophomore year in college and taught ballet to gymnastic students in Cleveland, Ohio. She will always carry her love for fine arts, friendship and natural beauty, each of which she experienced at National Music Camp.

**Jerry Kirkpatrick** (IAA 63-65) returned to playing the clarinet, starting lessons 35 years after leaving IAA. He has been a business professor for more than 30 years. Jerry has an 11 year-old daughter who plays softball around the clock; she is also interested in flute. Jerry feels his IAA experience prepared him for college; in fact, he says he may not have survived college without it.

**Peter Sparling** (AS 64-66, IAA 67-69, IAC St 70, IAA Fac 72, ICCA 06) was a guest teacher at the 2011 Oslo International Dance Festival.

**Susan (Smith) Briggs** (IAA 72-74) recently wrote and self-published a lovely art activity coloring book for all ages called Michigan Fruit. It was illustrated by Kristin Hurlin, a talented artist from Glen Arbor, Michigan.

**Kate Archer** (IAA 73-76, IAC St 10-11) has returned to teaching ballet after seven years away from the studio. She currently lives in Toledo, Ohio.

**Susan Gluck Pappajohn** (IAC 73) is an education and social enterprise practice consultant for Heidrick & Struggles International, Inc. Susan and her co-worker, Naree Viner, created a New York-based team focused on serving the arts and cultural institutions along with other organizations associated with this sector.

**Joel McNeely** (IAA 74-77, IAC ST 76, ICA Trustee) recently appeared on “The Tonight Show” and “Jimmy Kimmel Live” conducting a big band playing his arrangements for Seth MacFarlane’s debut album, "Music is Better Than Words." The record, which Joel produced, was released in October and includes Interlochen alumni Norah Jones (IAC 94-95) and Peter Erskine (IAA 68-71, IAI Fac 10).
Ani Schnarch Rashkovsky (IAC 75) studied at Tel Aviv Music Academy from 1975-1978 and 1980-1982 and the Royal College of Music, London, UK from 1978-1980 and 1985-1987. Ani is a concert violinist and professor of violin at the Royal College of Music in London. She is a founding member of the Keshet Eilon Music Centre, Kibbutz Eilon, Israel, as well as the artistic director of New Virtuosi International Mastercourses and jury member in many violin competitions.

Peter Colson (IAA 76-79, ICA St 04-07) was named the new director of parks, recreation and forestry by the city of Brookings, South Dakota.

Robert Paterson (IAC 83-84) is the 2011 Classical Recording Foundation Composer of the Year winner.

Captain David A. Alpar (IAC 84-85, IAA 85-88, IAC St 87) is serving a six-month tour as the officer-in-charge of the AFCENT Band, stationed in southwest Asia. The band's mission is to use the power of music to build partnerships with host nations and bolster the morale of joint United States forces and United States coalition partners across seven southwest Asia countries.

Steven Amundson (IAC Fac 84-85, 09) is in his 30th year at St. Olaf College in Northfield, Minnesota. He is a professor of music and the conductor of the St. Olaf Orchestra.

Robin Zimpel-Fontaine (IAC 84-87, IAA 87-89) is an attorney and works as a confidential law clerk to a New York State Supreme Court judge in Syracuse, New York.

Aaron Dworkin (IAA 86-88) wrote a memoir, "Uncommon Rhythm: A Black, White, Jewish, Jehovah’s Witness, Irish Catholic Adoptee’s Journey to Leadership" that has just been released by Aquarius Press.

Aaron Nigel Smith (IAA 87-91, IAC St 91) founded FUNdamentals of Music and Movement in 2002, an arts program that is now the program of choice to over 100 early education centers in Los Angeles, San Francisco, New York, Boston and Washington, D.C. His fun, inspired, and lively show is guaranteed to get the audience off their feet. In 2005, Aaron's debut CD release “Let's Pretend” received the National Parenting Publications Award and iParenting Media Award. In 2008, he collaborated with Ziggy Marley on “B is for Bob,” a Bob Marley children's CD. In 2009, he joined the cast of PBS Kids Emmy Award winning show “Between the Lions.” His newest release, “Everyone Loves to Dance,” received Parent's Choice Award and National Parenting Publications Award. Aaron is also featured on several new Music for Little People releases including “Buckwheat Zydeco's Bayou Boogie,” and “World Travels.” He also tours with PBS Kids “Between the Lions Live” and the National Education Association's Read Across America campaign. His simple mission is to share his love for music and movement with the world. Aaron is married to Diedre Jolley (IAA 89-91, IAC St 91). They have two sons, Zion and Eden.

Gina Anderson (IAA 88-89, IAC St 89-92) climbed Mt. Kilimanjaro in July with the Empowerment Through Adventure Team as a way for people to see multiple sclerosis in a different light. Gina was diagnosed with multiple sclerosis two years ago and is currently writing a book with the team to inspire people to live their life.

Jen Kuhn (IAC 91-94, IAA 95-97, IAC St 97) starred in “Last Summer at Bluefish Cove” at the Stella Adler Theatre in Hollywood, California.
Donald Vega (IAC 91-93) announces the birth of his first child, Donald Alexander Vega, on September 27, 2011.

Curtis Glatter (IAC St 94, 99) performed on percussion, drums, and found objects in Polyfonica, a theatrical music and dance experience at Body Mind Spirit Wellness Center in Ann Arbor, Michigan.

Alexandra Silber (IAC 95-99, IAA 99-01, IAC St 01-02) played Sophie De Palma in the Manhattan Theatre Club’s Broadway revival of “Master Class.”

Sergiy (Vasylyev) Vassiliev (IAC 95, IAA 95-99) is the principal clarinetist of the Colorado Springs Philharmonic and has recently recorded for the "Perspectives of New Music Journal" and the United States Air Force Academy Band.

Stephanie Mitchell (IAC 97, 99-01, IAA 02-03) is performing in the United States premiere of "Peace in Our Time," by Noel Coward. The play is being produced at the Antaeus Company in Los Angeles, California.

Jennifer Volmer-Rohr’s (IAA 99-02, ICCA 10) time is shared between teaching a studio of nearly 25 students, running a string quartet, and working at a public relations firm for performing musicians.

Meredith Lynch (IAC 00-07) graduated from the Eastman School of Music in May 2011 with a Bachelor of Music in Music Education. She completed New York State teaching certification in music. Meredith is employed by Rancho Solano School in Scottsdale, Arizona as a violin teacher.

Loretta Gilewicz (IAA 01-04, IAC St 04, 06) is currently working at Cirque Du Soleil's "Zumanity" in Las Vegas, Nevada.

Micah Young (IAA 01-03) performed a concert of his original music and lyrics at Lincoln Center, New York, New York.

Helen Kashap (IAC 02-03, 05, IAA 05-06) took the stage for her professional orchestral debut playing Liszt's Piano Concerto No. 2 with the Regina Symphony Orchestra.

Ursula Topete (IAC 02) lives in France and collaborates in the Cefedem de Lorraine project. Ursula directs a workshop of piano ensembles, a concept not new at Interlochen but new to musical education in France.

Kevin Schaffer (IAC 04, IAA 05-08) started the nonprofit organization MusAid while attending Interlochen. Kevin had the opportunity to live in various countries, allowing him to see the struggle many musicians experienced in obtaining and affording instruments necessary for them to study music. In an effort to help these struggling musicians, he began to collect instruments and musical materials from his colleagues at Interlochen. Although the small amounts of materials he brought back home helped, it was never enough. Several months later, MusAid was founded and Kyrgyzstan was their first project. Since MusAid's founding, they have supported a music school in Burma and most recently sent a shipment of instruments to the Afghanistan National Institute of Music, the only music school to arise from the Taliban's imposed cessation of musical activities. MusAid's next project will support Al Kamandjati, a series of music schools in the Palestinian refugee camps that first opened in 2004.
Hailey Willington (IAC 05-08) is in her third year at the Royal College of Music where she is studying violin with Itzhak Rashkovsky.

Henry Moyerman (IAC 06, IAA 06-08) will graduate from Berklee College of Music in December. He plans to move to Los Angeles in January to begin his career in post-production audio.

Michael Ferrara (IAC 07-08, IAA 08-09) is a junior at Otterbein University in Ohio. He started a new music ensemble, "The Red Noise," that will be tackling works from the mid to late-20th century onward. In addition to two concerts offered this fall, he has also begun collaboration with other universities in the area in hopes of bringing local communities of new music lovers together.

Matthew Pool (IAA 07-08) is playing keyboard in the McLennan Theatre production of "Alice in Wonderland."

Brianna Girimont (IAC 08) was a 2008 Anne McElheney Memorial Music Scholarship recipient and recently won the 2011 U.S National Junior Scottish Fiddle Championship at the Williamsburg, Virginia, Scottish Festival and Highland Games. Brianna is a sophomore at New Kent County Virginia High School.

See More: Motifs

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

Links:
In Memoriam: November 2011

November 1, 2011

Thomas Wangler (IAC 77-81, IAA 79-83) of Canal Fulton, Ohio passed away on August 31, 2011.