

STUDENT SPOTLIGHT



CHARLES DIETERLE *second trombone*

Today's program boasts an abundance of works by living composers, including the world premiere of Alan Fletcher's Piano Concerto, works by Christopher Theofanidis and Michael Tilson Thomas, and orchestrated versions of songs by Björk, an Icelandic pop star. That variety and newness present some uncommon challenges to the orchestra, but trombonist Charles Dieterle says whether it's new music or old, he approaches each program one piece at a time.

"Sometimes the parts in new works are challenging in a way that isn't very fun," the twenty-four-year-old says with a laugh. "But sometimes they write stuff that's really great, and then I want to perform that piece again. For example, I've played another piece by Christopher Theofanidis called Rainbow Body, and I really enjoyed playing that—great trombone parts. So I was looking forward to his piece on the program today."

Dieterle, who graduated from the DePaul University School of Music and is now in his second and final year of graduate school at Northwestern University's Bienen School of Music, is spending his fourth summer in Aspen. He's studying with Michael Powell on a Matthew and Kay Bucksbaum scholarship, and for the first time, he is a member of the fellowship brass quintet, an opportunity he's wanted to seize for as long as he's been coming to the Aspen Music Festival and School.

"I'd always seen the brass quintet fellows in my first three summers here," he says. "They get coaching with every American Brass Quintet member, and it's very intense. They get to play a lot of gigs and concerts, and I thought, 'Maybe someday I'll do that.'"

So far, Dieterle is loving it. He says if he could choose a dream job, it would be joining a top-tier group like the American Brass Quintet or starting his own group that could rise to that level.

"You have more control over your own musicianship in a chamber group than you do in orchestra," Dieterle says. "In a chamber group, there are fewer people, and there's no conductor. You have a more soloistic role just because it's a smaller group."

He does love playing in the Benedict Music Tent with orchestra, though, because of the venue's unusual, semi-outdoor nature.

"There's this atmosphere the Tent has that I really like, especially when it's raining a little bit," he says. "It just darkens and cools off, and there's this really unique character that no other performance venue I've played has. One of the highlights of my experience in Aspen was *Peter Grimes* four years ago, which is a very stormy opera, and it was storming outside, too."

He enjoys his role in an orchestra in general, too, perhaps mostly because of the camaraderie that grows among orchestra members. This feeling of community and teamwork is what hooked Dieterle when he was first learning trombone in fifth grade. He did like his instrument—the slide was a lot of fun, and so was being able to play very loudly—but the best part of being in band was taking part in a big group activity.

His level of musicianship has certainly changed, but that feeling of finding a group where he belongs is still a strong part of why he continues pursuing music.

"I love the idea of interacting with people through sound but not actually having a conversation with words," he says. "I just enjoy making great music together, with everyone on the same page and enjoying working toward the same goal."

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