FACULTY CHAMBER MUSIC RECITAL

Wednesday, July 22, 2015  8:00pm, Dendrinos Chapel/Recital Hall

Three Pieces for Flute, Clarinet and Bassoon ................................. Walter Piston
Allegro scherzando  
Lento  
Allegro  

Christopher Chaffee, flute  
Daniel Silver, clarinet  
Doug Spaniol, bassoon

Quiet City (Original) .............................................................................. Aaron Copland

Douglas Monroe, clarinet  
Zachary Shemon, saxophone  
Michael Davison, trumpet  
Abigail Mace, piano

Twelve Poems of Emily Dickinson ...................................................... Aaron Copland

Nature, the gentlest mother  
Why do they shut me out of heaven?  
Heart, we will forget him  
I've heard an organ talk sometime  
Going to heaven!  
The Chariot

Meg Bragle, mezzo-soprano  
Steve Larson, piano

Piano Quartet in E-flat Major, Op. 47 ............................................ Robert Schumann

Sostenuto assai – Allegro ma non troppo  
Scherzo: Molto vivace – Trio I – Trio II  
Andante cantabile  
Finale: Vivace

Timothy Shiu, violin  
Linda Kline Lamar, viola  
Jeffrey Lastrapes, cello  
Kate Boyd, piano
Twelve Poems of Emily Dickinson

Nature, the gentlest mother
Impatient of no child,
The feeblest or the waywardest –
Her admonition mild
In forest and the hill
By traveler is heard,
Restraining rampant squirrel
Or too impetuous bird.
How fair her conversation,
A summer afternoon –
Her household, her assembly;
And when the sun goes down
Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.
When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky
With infinite affection
And infinitier care,
Her golden finger on her lip,
Wills silence everywhere.

Why do they shut me out of Heaven?
Did I sing too loud?
But I can sing a little “minor,”
Timid as a bird.
Wouldn’t the angels try me just once more
Just see if I troubled them
But don’t shut the door, don’t shut the door!
Oh, if I were the gentlemen in the white robes
And they were the little hand that knocked,
Could I forbid, could I forbid, could I forbid?
Why do they shut me out of Heaven?
Did I sing too loud?

Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.
When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you’re lagging,
I may remember him!
I’ve heard an organ talk sometimes
In a cathedral aisle
And understood no word it said
Yet held my breath the while
And risen up and gone away,
A more Bernardine girl
And know not what was done to me
In that old hallowed aisle.

**Going to Heaven!**
I don’t know when,
Pray do not ask me how –
Indeed I’m too astonished
To think of answering you!
Going to Heaven! –
How dim it sounds!
And yet it will be done
As sure as flocks go home at night
Unto the shepherd’s arm!
Perhaps you’re going too!
Who knows?
If you should get there first
Save just a little place for me
Close to the two I lost!
The smallest “robe” will fit me,
And just a bit of “crown”;
For you know we do not mind our dress
When we are going home.
Going to Heaven!
I’m glad I don’t believe it
For it would stop my breath,
And I’d like to look a little more
At such a curious earth!
I am glad they did believe it
Whom I have never found
Since the mighty autumn afternoon
I left them in the ground.

**Because I would not stop for Death,**
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.
We slowly drove, he knew no haste,
And I had put away
My labour, and my leisure too
For his civility.
We passed the school where children played,
Their lessons scarcely done,
We passed the fields of gazing grain,
We passed the setting sun.
We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.
Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses’ heads
Were towards eternity.

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PROGRAM NOTES
by Amanda Sewell

Walter Piston, Three Pieces for Flute, Clarinet, and Bassoon
American composer Walter Piston (1894-1976) was almost an exact contemporary of Aaron Copland. Both men studied music composition in Paris with Nadia Boulanger in the 1920s, although their musical styles and their careers were quite different from each other. Piston was largely self-taught as a musician, and he earned a living in the 1910s as a pianist and violinist in popular dance bands. When the United States entered World War I, Piston taught himself how to play several wind instruments so that he could join the Navy band. Only when the war ended did Piston begin formal musical training, first at Harvard with Edward Burlingame Hill, and then in Paris with Boulanger.

The Three Pieces for Flute, Clarinet, and Bassoon (also called Three Pieces for Wind Trio or simply the Wind Trio), composed in 1925, were actually an assignment Piston completed for Boulanger. The piece is an excellent case study of how the (relatively) young Piston had absorbed and reimagined the major stylistic approaches of the period. As a student in Paris in the 1920s, Piston and his classmates were hearing performances of the newest and most exciting music of the era: Bela Bartók, Paul Hindemith, Sergey Prokofiev, and Igor Stravinsky.

Although Piston was not the progenitor of any major 20th-century stylistic movements, he showed a remarkable understanding of how each style worked. Late in life, he recalled, “I've always been interested in everything, and I know I am influenced by it, but I don’t know how.” The Three Pieces, generally recognized as Piston’s first “real” composition, already show how skillfully he had absorbed three of the most important styles of the period: neoclassicism (as in the post-Octet music of Stravinsky), the twelve-tone method and other post-tonal harmony (as in the music of Arnold Schoenberg and his students such as Anton Webern and Alban Berg), and neo-baroque counterpoint (as in the music of Hindemith).

The Trio’s three-movement structure and the exclusive use of wind instruments suggests the influence of Stravinsky’s Octet for Winds, completed only three years earlier (Stravinsky’s Octet premiered in Paris while Piston was studying with Boulanger, so it is virtually impossible for him not to have heard it). Piston also recalled that the music of J.S.
Bach also heavily influenced his composition of the Three Pieces, in that each of the three instrumental lines is strongly independent yet also is dependent on each of the other two lines for contrapuntal logic.

During his career, Piston was as well-known and well-respected as a music theorist and educator as he was as a composer. His contemporaries and students respected his meticulous, fastidious nature as a composer and analyst. He served on the faculty of Harvard for over 30 years, and he wrote several textbooks on harmony, counterpoint, and orchestration that were widely adopted by schools of music. His composition students included, among many others, Elliott Carter, Leonard Bernstein, and Frederic Rzewski. In fact, Piston’s legacy as a teacher of music composition is sometimes regarded even more highly than his legacy as a composer.

Aaron Copland, Quiet City
In 1939, Aaron Copland composed incidental music for Irwin Shaw’s play Quiet City. Shaw’s play closed after only two Sunday performances, and Copland wrote to a friend, “My career in the theater has been a flop.” Two years later, Copland condensed some of the incidental music from Quiet City into an orchestral suite that could be performed separately from the play. The piece Quiet City has enjoyed much more success and many more performances than the play ever did.

Until the 2000s, Copland’s original incidental music for Quiet City had been almost completely forgotten. Most audiences only knew the piece in the context of the suite until saxophonist and scholar Christopher Brellochs unearthed the original manuscript of the incidental music from some of Copland’s papers at the Library of Congress. In 2011, Brellochs gave the first performance of the Quiet City incidental music since its 1939 premiere. This recently-restored version of the original incidental music for the play is heard in today’s performance.

The play Quiet City was heavily influenced by expressionism. In Shaw’s drama, two brothers choose very different lives: one is a socially conscious, eccentric artist, and the other attempts to conform to the “regular” world and pursues a business career. The latter brother gradually goes insane as he thinks about all of the dreams and aspirations he has given up in an attempt to be “normal.” He begins roaming the city during the night and hallucinating, thinking that he hears his brother playing the trumpet. Despite what seems like a compelling storyline, the play was such a resounding flop that the show never made it out of previous, and Shaw’s manuscript was never published.

Copland’s original incidental music for Quiet City was for four wind instruments—trumpet, alto saxophone, clarinet, and bass clarinet—and piano. (Curiously, all four wind instruments in the piece have approximately the same range, and they are all approximately in the same range as the human voice.) In the suite, Copland expanded the instrumentation to include trumpet, English horn, and string orchestra. The trumpet is the only instrument heard in both the incidental music and the suite, as it plays a key role in the drama.

This version of the Quiet City incidental music opens with a series of repeated notes in the trumpet, symbolizing the main character’s musical hallucinations. In the score, Copland actually indicated “nervous” as a performance direction for the trumpeter. The next section
contains a lyrical melody accompanied by the rest of the instruments. The third section is a waltz, featuring a dialogue between the trumpet and saxophone (Copland later mined this waltz from *Quiet City* and re-used it in the Academy Award-nominated score to the film version of *Our Town*). During the fourth section, the bass clarinet and saxophone play a lullaby together. As the piece nears its end, the waltz returns, coalescing with the repeated trumpet pattern and a new melody in the saxophone. Finally, the opening musical material returns and is developed into the piece’s climax.

**Aaron Copland, Twelve Poems of Emily Dickinson (selections)**

Many of Aaron Copland’s compositions of the late 1930s and 1940s were enthusiastic public statements, such as *Lincoln Portrait, Fanfare for the Common Man*, and *Rodeo*. By the late 1940s, however, Copland shifted toward increasingly private musical statements in song cycles such as *Old American Songs* (1950 and 1952) and his opera *The Tender Land* (1954). Perhaps no piece from this period is more private and personal than his 1950 settings of poems of Emily Dickinson (1830-1886). From over a thousand Dickinson poems available to him, Copland eventually chose twelve. Over the course of a year, Copland arranged the twelve poems for voice and piano, and he placed them in order only after he had completed all twelve. Today’s performance will include six of the original twelve songs: “Nature, the gentlest mother,” “Why do they shut me out of Heaven,” “Heart, we will forget him,” “I’ve heard an organ talk sometime,” “Going to heaven!” and “The chariot.”

Contrary to popular belief, Copland did not change or alter Dickinson’s poems from the printed versions that he consulted. However, the printed versions he consulted were published in 1890s and had been heavily edited by two of Dickinson’s family friends. Their edition contained a number of corruptions, such as changed words, deleted stanzas, and, perhaps most notably, the complete omission of Dickinson’s trademark dashes. (The editors likely wanted the text to conform to standard grammatical practice, not realizing that their changes could potentially affect entire poems’ meanings.) No complete critical edition of Dickinson’s poems would be published until 1955, so any textual errors in Copland’s settings are the responsibility of the original volume editors, not Copland.

Throughout the Dickinson songs, Copland uses the piano both to paint the scene and to establish the mood. For example, in “Heart, we will forget him,” Copland includes a countermelody in the piano, evoking the conversation between the poet and her heart. Other gestures in the piano are more literal, such as the bird sounds in “Nature, the gentlest mother” and the chordal, hymn-like accompaniment of “I’ve heard an organ talk sometimes.”

The *Twelve Poems of Emily Dickinson* were premiered in 1950 by soprano Alice Howland, with Copland himself at the piano. The vocal music is remarkably challenging: the composer Virgil Thomson commented on Copland’s “cruelty” toward singers in this piece. The songs require agility in both the soprano and mezzo-soprano ranges, although Copland did offer optional notes and transpositions to make the songs more accessible for vocalists. Despite the songs’ difficulty, however, many critics and performers regard Copland’s songs as the most outstanding musical treatment of Dickinson’s poetry that exists. Copland spent months researching Dickinson’s life as he was writing the cycle, in an effort to capture what he called her “unique personality.” As soprano Phyllis Curtain has said, “Nobody has ever understood Dickinson as Aaron does. It was Aaron who found the
musical voice for Emily Dickinson, and the times when I sang them the best, I had the feeling that she was speaking.”

**Robert Schumann, Piano Quartet in E-flat Major, Op. 47**

In 1839 and 1840, Robert Schumann and his fiancée Clara Wieck were fighting an extended and acrimonious legal battle with Clara’s father and Robert’s former teacher, Friedrich Wieck. Wieck refused to allow his daughter to marry Robert, alleging that Robert was a drunk who would be unable to provide for Clara. The court found in favor of Robert and Clara on 12 September 1840, one day before her 21st birthday—the age at which she no longer needed her father’s consent to wed. The Schumanns married the same day as the court’s ruling, beginning one of the most fruitful and fascinating artistic and romantic partnerships in the history of music, one that was tragically cut short in 1854 when Robert was institutionalized for mental illness.

His courtship of, battle to marry, and eventually marriage to Clara Wieck shaped Schumann’s compositions. During the 1830s, before he began courting Clara, Robert composed almost exclusively for the piano. In 1840, however, the year in which the court battle was at its ugliest and his hopes were low, Robert turned to a different genre: song. He wrote over 130 songs in 1840, leading music historians to call it his “year of song.” Once Robert and Clara wed, each of the following years was devoted to a different type of composition: 1841 was the year of the symphony, 1842 was the year of chamber music, and 1843 was the year of the oratorio, for example.

The piano quartet performed today was composed in 1842, during the year of chamber music. That same year, Robert Schumann also composed three string quartets and a piano quintet. The piano quartet has standard instrumentation (violin, viola, cello, and piano) and the four-movement form typical of symphonies, sonatas, and chamber music of the period. However, Schumann inverted the standard order of the middle two movements: in the quartet, the scherzo and trio movement is second, and the slow andante is third.

The first movement opens with a slow introduction that reappears in various forms throughout the movement. The second scherzo movement has not one but two trios, resulting in an overall form of ABACA. The motoric scherzo practically interrupts each of the two trios, as if it can hardly wait for its turn. The andante movement features a yearning melody and musical “sighs,” in which the musical line first ascends by a large interval and then falls slightly. Toward the end of the andante movement, the cello tunes its lowest string even lower in order to provide a tonic bass pedal. The final vivace moment recombines themes that have been heard throughout the previous three movements.

The piano quartet, like the other chamber pieces Schumann composed in 1842, was not frequently performed during the composer’s lifetime. In the 1840s, audiences tended to prefer either large-scale genres such as symphonies or very small genres such as solo piano works or solo songs. Despite its lack of recognition at the time of composition, the piece has become one of the most frequently performed piano quartets in the chamber music repertory.

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KATE BOYD has performed as a soloist and chamber music partner throughout the United States and beyond. In the past three years, she has performed concerts and presented at conferences in Florida, California, Idaho, Minnesota, Ohio, Illinois, Wisconsin, New York, Michigan, Indiana, Germany, England, Canada, and Malaysia. Dr. Boyd’s CD, *Music for the End of Winter*, consisting of premiere recordings of solo works by five living American composers, is available on the Ravello label. A CD of solo works by American composer John Cage was released on the Navona label in November 2014. In addition to receiving performance degrees from Stony Brook, Oberlin, and the Hannover Musikhochschule, Dr. Boyd also studied at the Cologne Musikhochschule for two years on a Fulbright grant. Her major teachers were Gilbert Kalish, Arie Vardi, and Arbo Valdma. She currently serves as Associate Professor of Piano at Butler University in Indianapolis, Indiana.

MEG BRAGLE is widely praised for her musical intelligence and “expressive virtuosity” (*San Francisco Chronicle*). She is quickly earning an international reputation as one of today’s most gifted mezzo-sopranos. She has sung in North America and Europe with the Orpheus Chamber Orchestra, the Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, Tafelmusik Baroque Orchestra, Orchestra of the Age of Enlightenment, Les Violons du Roy, Apollo’s Fire, the Dunedin Consort, and with many symphony orchestras in the United States and Canada. Frequently a featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has performed with them at the Leipzig Bachfest and the Prague Spring, Luzerne, Aldeburgh, and Brighton festivals. With over a dozen recordings to her credit, Bragle has collaborated with Apollo’s Fire on several projects. Her musical degrees include a Bachelor of Musical Arts in Voice Performance from the University of Michigan and a Master of Music in Choral Conducting from Michigan State University.

CHRISTOPHER CHAFFEE is Professor of Flute and Director of Graduate Studies in Music at Wright State University. Dr. Chaffee is a frequent guest artist and clinician at high schools and universities across the United States. As a member of the Wright Winds quintet, he regularly performs school concerts and recitals across the Midwest. Dr. Chaffee is co-founder of the Sapphire Winds, a wind chamber ensemble that specializes in recording and performing virtuosic wind literature. Dr. Chaffee is a recording artist with New York City based Open G Records, with a new recording slated for release in July 2015. Dr. Chaffee earned a Bachelor of Music degree in Flute Performance from the Eastman School of Music; a Master of Music degree in Flute Performance from Michigan State University; and a Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music. He was also a four-year student at Interlochen Arts Academy.

MICHAEL DAVISON is head of the jazz and trumpet program at the University of Richmond. Widely considered an expert in Cuban music, Dr. Davison performs and teaches Cuban music at the University of Richmond and worldwide. As a jazz musician, Dr. Davison has performed with the late tenor saxophonist Michael Brecker, trombonist Curtis Fuller, and Latin-jazz saxophonist Justo Almario. He has also performed with Natalie Cole, Aretha Franklin, The Temptations, and The Four Tops. As a classical musician, Dr. Davison has performed with Rhythm and Brass, the Wisconsin and Whitewater Brass Quintets, and the Rochester Philharmonic, among others. He has performed for Pope John II and George Leonard Carey, Archbishop of Canterbury. Dr. Davison has published two transcription books on famed trumpeter Randy Brecker. He is a performing artist for the Edwards
Instrument Company. Dr. Davison earned a bachelor’s degree from Eastman School of Music, and a master’s degree and doctorate from the University of Wisconsin.

LINDA KLINE LAMAR is the Professor of Viola and Associate Chair for the Department of Music at Boise State University. She has also been a faculty member at the Rocky Mountain Summer Conservatory in Steamboat Springs, Colorado. Dr. Kline Lamar holds viola performance degrees from Northwestern University, The Cleveland Institute of Music, and The University of Memphis. Dr. Kline Lamar performs recitals regularly throughout the country and abroad. Her recent performances include the Virtuosi Festival in Recife, Brazil; solo recitals in Seattle and Memphis; and collaborations with the Kandinsky Trio, Rothko Trio, Blakemore Trio, and Darkwood Consort. Previously, she performed with the Strings Festival, the Memphis Symphony, Boise Baroque Orchestra, the Civic Orchestra of Chicago, the Erie Philharmonic, the Youngstown Symphony, the Spoleto Festival Orchestra, the Aspen Festival Orchestra, and the Garth Newel Chamber Orchestra. Currently, Dr. Kline Lamar is a member of the IRIS Orchestra and Boise Philharmonic.

STEVE LARSON, accompanist, has played in recitals and chamber music festivals throughout the Midwest including the Absolutely Amadeus festival, the Manitou Music Festival, and Chamber Music North. As a dance accompanist, Larson served as company pianist for the Milwaukee Ballet and has played for Minnesota Dance Theater, Alaska Dance Theater, Hubbard Street Dance Chicago, Ballet Hispanico, and others. He has made dance accompaniment CDs for Aquarian Sound and Brio Recordings. His compositions have been performed by violinist Hal Grossman, the Concord Chamber Orchestra, the Interlochen Arts Academy Choir, and the Backyard Recorder Consort. His improvisational skills are frequently put to use accompanying silent movies. Larson is currently organist at Grace Episcopal Church in Traverse City, Michigan. He earned a Bachelor of Music degree from University of Minnesota, and a Master of Music degree from University of Wisconsin.

JEFFREY LASTRAPES is an active soloist, chamber musician and teacher having performed and taught in Europe, South America and in every region of the United States. He holds degrees from the Curtis Institute Music and The Juilliard School where he studied with Orlando Cole and Harvey Shapiro, respectively. He has recorded for New World Records and Centaur Records. Lastrapes has participated in major summer festivals around the world including Evian, Hot Springs, Peninsula (Wisconsin), Bay View, and Bellingham, and is a frequent performer and pedagogue in every region of the United States and South and Central America. He is currently Associate Professor of Cello at Texas Tech University, cofounder of Caerus Ensemble, on the faculty of the Tennessee Governor's School for the Arts, and has been on the faculty of Interlochen Center for the Arts since 1996.

ABIGAIL MACE is in demand as a performer, professor, clinician, and adjudicator. She has performed at the Universität der Künste in Berlin, Germany, The Royal Conservatory of The Hague in the Netherlands, the Tagliavini Museum in Bologna, Italy, and live on Wisconsin Public Radio. Dr. Mace recently completed guest artist residencies at Bowling Green State University and the University of Nebraska, Omaha. In 2010, she was awarded a Fulbright Fellowship for studies in historical performance at the Royal Conservatory of The Hague in the Netherlands. Dr. Mace earned her graduate degrees from The University of Texas at Austin where she studied with Nancy Garrett and received
the Outstanding Doctor of Musical Arts Lecture Recital award advised by Guido Olivieri. Dr. Mace's teaching includes appointments at the University of Texas, the University of Wisconsin-Green Bay and Wayne State College.

DOUGLAS MONROE is the Assistant Professor of Clarinet at East Carolina University where he performs with the Coastal Winds Woodwind Quintet. Previously, he taught at North Dakota State University where he performed with Trio Élan, the Red River Winds, and was principal clarinetist with the Fargo-Moorhead Symphony and Grand Forks Symphony. He has also been principal clarinetist with the Arizona Opera, clarinet soloist with the United States Army Field Band, Washington, D.C., regular performer with the North Carolina Symphony, and has performed with the Mariinsky Theater Orchestra. In October 2011, Dr. Monroe gave the North American premier of Benjamin Britten’s *Movements for a Clarinet Concerto* and in October 2014, he gave the world premier of Michael Gandolfi’s *Serenade for Clarinet and Wind Ensemble* at the New England Conservatory. Dr. Monroe attended the Interlochen Arts Academy, Manhattan School of Music, Michigan State University, University of Arizona, and Ohio State University.

ZACHARY SHEMON is Assistant Professor of Saxophone at the University of Missouri – Kansas City Conservatory of Music and Dance. This is his third summer serving on the Interlochen Arts Camp and Interlochen Saxophone Summer Institute faculties. He was the first prize winner of the inaugural International Saxophone Symposium and Competition in Columbus, Georgia. Since joining the PRISM quartet in 2007 as the ensemble’s alto saxophonist, he has recorded on the Albany, Innova, Naxos, New Dynamic, and New Focus labels and performed on many of the world’s leading festivals for contemporary music including the Bang on a Can Marathon, Beijing Modern Music Festival, and SONiC Festival. He holds degrees from the University of Michigan and Indiana University, where he studied with Donald Sinta and Otis Murphy, respectively. Shemon is a Conn-Selmer artist and performs on Selmer (Paris) saxophones. As a D'Addario Woodwinds artist, he performs on Reserve reeds and aids in product research and design.

TIMOTHY SHIU is an active chamber musician and recitalist and has concertized extensively throughout the United States, as well as in Europe, Asia, and South America. Notable collaborations include performances with members of the Guarneri, Muir, and Borromeo String Quartets, as well as of the Nash Ensemble of London. Currently a member of the Ceruti String Quartet, he was also formerly a founding member of the Maia Quartet, with whom he taught for five years in Interlochen's Advanced String Quartet Institute before he joined the violin faculty in 2006. He is Associate Professor of Violin at the University of Memphis and has previously taught at the University of Iowa and at the Peabody Conservatory. He received his principal training from the Cleveland Institute of Music and Yale University and has held post-graduate fellowships at The Juilliard School and Peabody Conservatory. His major teachers include Donald Weilerstein, Victor Danchenko, Louise Behrend, Sidney Harth, and the late Joseph Fuchs.

DANIEL SILVER has enjoyed an international career as an orchestral player, soloist and chamber musician. He was principal clarinetist of the Hong Kong Philharmonic from 1980-1987, and has played Carnegie Hall concerts with the Baltimore Symphony and Pittsburgh Symphony Orchestra. Praised by the Washington Post for his "sense of freedom and extraordinary control,” Silver has performed under many of the great conductors including
Leonard Bernstein, Seiji Ozawa, David Zinman, and Lorin Maazel. Silver has recorded with Marco Polo, Naxos, and CRI. Chamber music appearances include concerts with the Takacs, Cavani, and Maia String Quartets. He is former principal clarinetist of the Baltimore Opera Orchestra and appeared frequently at the Kennedy Center and the Smithsonian. He has had wide exposure as a master class clinician in the United States and internationally. Silver received his degrees from Northwestern and the University of Michigan studying with Robert Marcellus, Thomas Peterson, and Deborah Chodacki.

DOUG SPANIOŁ is professor of music at Butler University, author of The New Weissenborn Method for Bassoon (Hal Leonard), and editor of Weissenborn’s Advanced Studies (Accolade Musikverlag). He has presented master classes at many of the world’s leading music schools including the Royal Academy of Music, St. Petersburg Conservatory, and Indiana University. Dr. Spaniol can be heard as soloist on two CDs: Bassoon with a View (Innova) and Frank Felice: Sidewalk Music (Capstone), and as a chamber and orchestral musician on CDs on Albany, Centaur, and Zephyr Records. He served as principal or co-principal bassoon of Sinfonia da Camera for eleven seasons and has performed with the Indianapolis Symphony Orchestra, the Indianapolis Chamber Orchestra, and many other ensembles. A Yamaha Artist/Clinician, Dr. Spaniol plays a Yamaha YFG-811 bassoon. Dr. Spaniol earned his Bachelor and Master of Music degrees in Bassoon Performance from the University of Illinois at Urbana-Champaign; a Postgraduate Diploma in Bassoon Performance from Royal Northern College of Music; and a Doctor of Musical Arts in Bassoon Performance from Ohio State University.

† Denotes IAC Valade Fellow

For extended bios on the Camp music faculty please visit http://camp.interlochen.org/department/camp-music

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Aaron Copland: The World of an Uncommon Man
Interlochen Center for the Arts July 5 - August 12, 2015
Aaron Copland was largely responsible for creating the 'American sound'; capturing in music the spirit of a diverse and vibrant nation. What influenced his artistic development and how did his experiences help craft this perspective?

Interlochen Center for the Arts presents a multi-disciplinary festival celebrating the composer’s visits to Interlochen in 1967 and 1970. Be immersed in the world of one of America's quintessential artists with a range of performances, including opera, orchestral, chamber, film screenings, and lectures, as well as dance and musical theatre presentations.

This summer, we invite you to discover the world of a truly uncommon American artist. Join us!

HIGHLIGHTS OF UPCOMING COPLAND IN CONTEXT SERIES EVENTS

Emerson String Quartet Thursday, July 23, 8 p.m., Corson Auditorium, $34 The Grammy Award-winning Emerson String Quartet presents a Copland-inspired program.

Festival Choir Sunday, July 26, 3 p.m., Kresge Auditorium, $10 adult, $7 senior, $7 youth Interlochen’s Festival Choir, comprised of vocal arts students, faculty and staff, performs works of Copland and other American composers.

World Youth Symphony Orchestra, Carlos Izcaray conductor Sunday, July 26, 8 p.m., Kresge Auditorium, $18 adult, $15 senior, $10 youth The World Youth Symphony Orchestra, under the direction of world-renown conductor Carlos Izcaray, presents a program of Bartok and Adams.

Copland in Context: Writing Towards a New America Monday, July 27, 8 p.m., Dendrinos Chapel, $12 Creative Writing and Theatre faculty read and discuss the inspiration for Copland’s The Tender Land: James Agee’s Let Us Now Praise Famous Men.

Film Screening: The Heiress Tuesday, July 28, 8 p.m., DeRoy Center for Film Studies, $12 Experience one of Copland’s finest film scores in a viewing of the 1949 film The Heiress, starring Olivia de Havilland and Montgomery Clift.

Faculty Showcase: Copland’s Chamber Music Thursday, July 30, 8 p.m., Dendrinos Chapel, Free Members of Interlochen Arts Camp faculty will perform a variety of chamber ensemble selections by Aaron Copland and his contemporaries.

The Tender Land Friday, July 31 and Saturday, August 1, 8 p.m., Upton-Morley Pavilion, $32 Copland’s second opera is a coming-of-age story about young love. A star-studded cast of Interlochen faculty, alumni and guests present this rarely-performed opera.

World Youth Symphony Orchestra, Christian Macelaru, conductor, Christine Brewer, soprano Sunday, August 2, 8 p.m., Kresge Auditorium, $28 The World Youth Symphony Orchestra welcomes guest performer Christine Brewer under the direction of Christian Macelaru. Selections include Prokofiev’s Romeo and Juliet and Barber’s Knoxville Summer of 1915.