

# Brass R Tribune

THE WORLD'S GREATEST BRASS NEWSPAPER

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CHICAGO, SUNDAY February 17th, 2020

\$0



## CENTER FOR THE ARTS AND LEADERSHIP FEBRUARY PROGRAMMING (Feb. 18<sup>th</sup> – 25<sup>th</sup>)

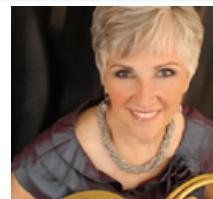
Everything you need to know about dates, locations and descriptions of the activities for this week of the CAL.

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## NORTHWESTERN UNIVERSITY'S EVENING OF BRASS

A program of varied colors and characters for brass ensemble.

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## SERGIO CAROLINO

Portuguese tuba player and Yamaha International Artist, Sérgio Carolino is one of the most acclaimed tuba players in the international scene, with a constant activity as a soloist and teacher in several music festivals, conservatories and universities all over the world (from Europe to Australia, passed through Asia and North and South America).

Sergio talks about his career in an inspiring interview full of useful tips and advice for every possible reader. You simply can't miss it!

*Pages 4-14*



## FIRST BRASS PERFORMANCE OF THE 2020 SPRING SEMESTER

On February 17<sup>th</sup>, The Brass Department had the first Brass Performance Class where Brad Geneser, a Horn duet and UBQ took stage

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## Concerts and Events

Roosevelt, Northwestern, DePaul, Chicago Symphony, Lyric Opera, Chicago Philharmonic

*Pages 16-21*

## Auditions

Trumpet: Turku, Tampere, Sao Paulo, Gurzenich, Orchestre Region Avignen Provence...

Horn: Baltimore

Trombone: Baltimore

Euphonium: No new auditions.

Tuba: No new auditions

*Page 22-26*

## **CENTER FOR ARTS AND LEADERSHIP FEBRUARY PROGRAMING**

### **'REDEMPTION: LIVE' RESIDENCY WITH ADRIAN DUNN: FEBRUARY 18-25**

**Overview:** A month-long residency on criminal justice and the black community, hosted by the Center for Arts Leadership, culminating in a performance of Redemption: Live by the Adrian Dunn Singers with the OneVoice choir, directed by Mark Crayton.

**Redemption: How Music Saved My Life, Can Save Black Lives, and the Soul of America - An Intimate Conversation with Adrian Dunn**

When: Tuesday, February 18th, 2020 from 12:30-1:45pm

Where: WB 1017

DESCRIPTION: Adrian will host an open conversation with students to discuss his experiences at CCPA and in the professional world as an African American musician. He will also talk about how he has influenced and made change happen in the music world and will field questions from students.

**Research Presentation: "The Heroism of 'Lot's Wife': Musical Characterization in Jeanine Tesori's Score for Caroline, or Change" by Professor Alex Bádue**

When: Friday, February 21st, 2020 at 12:30-1:45pm

Where: WB 1015

DESCRIPTION: Professor Bádue (head of the BMA program and Assistant Professor of Music History in Professor Tom Kernan's absence) will give a presentation followed by a Q&A session on his research with the musical 'Caroline, or Change.'

In his presentation, Bádue discusses how Tesori's score contains musical ideas that illustrate both Caroline's (the main character) heroism and her internal conflicts as a mother and an African American maid to a white family in the year 1963. Bádue's presentation is happening concurrently with the Broadway revival of the musical in the spring.

**Performance of 'Redemption' with Adrian Dunn, The Adrian Dunn Singers, and the Rise Orchestra**

When: Tuesday, February 25th at 7:30pm

Where: Ganz Hall

DESCRIPTION: Chicago-based award-winning singer, songwriter and producer Adrian Dunn, a graduate of the Chicago College of Performing Arts at Roosevelt University, will lead his ensemble The Adrian Dunn Singers in a performance of Redemption. A collection of gospel songs, Redemption follows on the success of Adrian Dunn's Revelations featuring new orchestration and arrangements. Dunn's previous works have been positively received since original release in 2018 for its powerful take on justice for the black community. From Trayvon Martin to Philando Castile, each song is dedicated to a young man whose life was cut short by senseless violence from the rising racial tensions in the US. Fresh off the heels of a national tour, Revelations received several packed audiences around the country, including a noteworthy performance at the National Convention of Gospel Choirs and Choruses. The performance is the final event in a month-long residency hosted by the Center for Arts Leadership.

# NORTHWESTERN UNIVERSITY'S EVENING OF BRASS



## CONCERT ORDER:

Strauss Vienna Philharmonic Fanfare

Gabrieli – Sancta Maria

Chevallier – Etudes – Tableaux in D minor Op. 33 No. 4

Sampson – Reflections on a Dance

*Intermission*

Berstein Shvaree

Plog – Animal Ditties V

Ewazen – Legend of the Sleeping Bear

III. Holding Vigil for the Lost

I. At play on the Western Shore

Haufrecht – Symphony for Brass and Timpani

I. Dona Nobis Pacem

II. Elegy

III. Jubilation

Tickets:

[https://musicnorthwestern.secure.force.com/ticket/#sections\\_a0F4p0000049cVvEAI](https://musicnorthwestern.secure.force.com/ticket/#sections_a0F4p0000049cVvEAI)

# SERGIO CAROLINO



**Favourite composer:** Sergei Prokofiev

**Favourite place to live:** São Martinho do Porto (Bay), my mother's village. 20km from Alcobaça, Portugal

**Favourite hobby besides music:** Fishing crabs/ octopus and reading philosophy and astronomy books!

**Favourite food:** Shrimps

**Favourite orchestra:** Chicago Symphony Orchestra

**Favourite piece:** Sergei Prokofiev's Romeo & Juliet Ballet and Igor Stravinsky's Rite of Spring

**Favourite conductor:** Leonard Bernstein and Andris Nelsons (active)

## 1. When did you start playing tuba?

I started playing the tuba when I was 11 years old at wind band of the school of music of my small town, Alcobaça.

## 2. Who were your mentors?

I had a tuba professor many years after starting playing Tuba. It was when I decided to audition for the Geneva Conservatory of Music in Switzerland, in 1993. Then, when I was accepted at the Conservatory, I could study with professor Pierre Pilloud (principal tuba with the Suisse Romande Orchestra) and with Roger Bobo at the Lausanne

Conservatory of Music.

## 3. Where have you studied?

I've study at the National Conservatory of Music Lisbon and then at the Geneva Conservatory of Music.

## 4. What is your daily routine to practice?

Well, I don't have an specific daily routine. It depends on what I daily need and what I'm doing that specific day or during that week!



### **5. Could you tell us about your audition experience?**

I got pretty good and I got also lucky in my Orchestra auditions. Every orchestral audition it's a new and different process. It's very demanding, not only musically, physically but also mentally.

### **6. How do you approach audition preparation?**

I've always paid so much attention to the mental part in order to be prepared to anything who can happen in the day of the audition. It's a mental game. Your mind is very powerful and complex. I try to use it in the simplest way and make it efficient!

### **7. What are the previous day and the actual day of an audition like for you?**

Try to do my normal daily life. I've learn to avoid create any kind of expectations. Just let it go and have fun making music given your best.

### **8. What do you consider most important when you are listening on the other side of the screen as a panel member?**

For sure I'm looking for clarity, rhythm accuracy, projection and musical phrasing.

### **9. Could you highlight any crucial step in your musical career?**

I think I got many moments in my musical career that have helped to bring me up to where I'm now as a musician and most important, as a human being.

I can consider that the release of my first CD with my jazz fusion trio TGB "TubaGuitarraBateria" for tudo label Clean Feed in 2003 was one of those crucial moments that represented a page turn up in my artistic career, opened many doors for me both nationally and internationally.

### **10. Have you ever thought about giving up at any point in your career?**

Yes, many times. When you are totally in love and focus on what you do, you always want to keep improving in order to achieve a very high standard of musical excellence. Unfortunately sometimes that's not the best idea and a not at all the healthiest thing for your body. Sadly, I've experienced this first hand. However, I realized that was happening early enough so was able to find help and stay out of that stressful and demanding highly demanding lifestyle. I was trying to achieve perfectionism and the only thing I was getting from it was negativity, stress, anxiety, loneliness, etc. Fortunately, I could detect that wasn't the right direction. Since then, I've learnt how to make music as a way to achieve musical excellence. It's a total different philosophy and way of living. It has totally transformed myself as a person as well as a musician.

### **11. What do you consider a solid musical education must be based on?**

In my opinion and experience, I think that in order to have a solid musical education, the students should be aware of the extremely demanding market nowadays in the music industry. Any school provides very good tools to improve and learn from. However, staying inside of this post-modern academic system in the arts is not realistic. I recommend the students to have half of their body inside of school and the other half in the "real world". Therefore, they will be able to experience first hand what they really need to have a successful career in the music field. In addition, having a curious, creative and open mind is extremely important. I also recommend that in order to become a real musician in this very demanding musical society, we must be eclectic, a hybrid artist. Learn and understand many styles of music and always be prepared for potential new the opportunities. Being always prepared makes a big difference to keep being a successful musician.

**12. Do you have a favorite recording or memorable concert you have attended other than the Porto Symphony Orchestra?**

Fortunately, I have many memorable moments in my career. It's difficult to choose only one of them, as they have been in many different musical situations!

One of these moments was listening and watching violin start Aline Ibragimova performing Dimitri Shostakovich 's Violin Concerto with the London Symphony Orchestra. The audience at this end of the piece stood up so quickly, clapping for her as if we were in a rock/pop concert. The vibe and the energy was simply unique, superb. Those moments are the ones you won't ever forget.

**13. You have been always actively involved in solo and chamber music recitals. How do you feel that experience helps you become a better orchestral player?**

Having a rich and diverse musical life will make you a much better player. Your main goal is to pursue musical excellence so you immediately and unconsciously incorporate it when you are performing with an orchestra. The brain keeps always fresh, motivated and with positive energy/attitude. Everyone around you will be affected in a good way by your commitment. It's good for everyone.

**14. How do you manage your job as principal tuba of Porto Symphony with a busy recital schedule?**

That's a good question as it's not easy as some people might think!

It requires a lot of commitment, passion, and focus. It's like working 24 hours per day. It's very difficult and challenging to keep a good and healthy physical and mental condition. However, I like demanding challenges. They make me feel very happy and always eager to keep learning.

**15. As a teacher, what do you expect more from your students?**

As teacher for more than 22 years, I just expect the students to grow, keep educating themselves and become better human beings. If they become better human beings, naturally they will automatically become better musicians.

**16. As principal tuba with the Porto Symphony, what do you consider your musical role to be within the section and the orchestra? what do you expect from the trombone section playing close to you?**

Being one of the bass voices of the Porto Symphony Orchestra Casa da Música, I try to be as much solid and consistent possible.

As a tuba player, through my way of playing I can change the sound of the entire orchestra. I can provide the orchestra many different important things in terms of dynamic spectrum, tone, color and texture.

My role in the trombone section represents just one side of the duties of an orchestral tuba player. From my point of view and experience, the tuba is a wildcard in the orchestra. It can help and change the sound and precision of the double bass and cello section; it can help the bassoon section to be much more clear and balanced and also it has an important role as the lowest voice of the horn and trombone sections. It has also its own unique and special voice.

There are some composers who have really understood the instrument and used it in a way they truly explore those capacities. I could highlight composers as Richard Wagner, Jean Sibelius, Silvestre Revueltas, Anton Bruckner, Sergei Prokofiev, Dimitri Shostakovich, Igor Stravinsky, George Gershwin, Bela Bartok!

**17. You created years ago your own Seminar called “Gravissimo!” in Alcobaca, Portugal, during summer time. Could you tell us more about it?**

This is an international low brass academy and festival held in my home town — Alcobaca. This year we will celebrate the 10th anniversary edition, which it's something very special that we couldn't imagine that it would ever happen, even in our best dreams.

It's a very special event which has its own philosophy and concept. All the invited artists have been chosen because of their life philosophy and artistic approach.

We are very proud and happy there. Many world class artists have already performed and taught at the festival. I would like to mention artists as David Bruchez, György Gyivicsán, Christian Jones, David Taylor, Marshall Gilkes, Robin Eubanks, Eijiro Nakagawa, Jacques Mauger, Ricardo Molla, Bob Stewart, Oren Marshall, Gene Pokorny, Floyd Cooley, Anne Jelle Visser, Ricardo Carvalhoso, Jose Martinez-Antón, Petri Keskitalo, François Thuillier, Daniel Perantoni, Mike Forbes, Shimpei Tsugita, Anthony Caillet, Demondrae, Thomas Rüedi, Jukka Myllys, Fernando Deddos, Luka Einfalt, Shoichiro Hokazono, Matthew Murchison, and many great national artists.

Since five years ago, the event have started having different composers in residence from many nationalities. Composers as Anne Victorino D'Almeida, Daniel Bernardes, Luís Cardoso, Telmo Marques, André M. Santos (Portugal); Andrew Batterham (Australia); Torstein Aagaard-Nilsen (Norway); Eijiro Nakagawa (Japan); Elizabeth Raum (Canada); Daniel Schvetz (Argentina/ Portugal); Ivan Moody (Inglaterra), among others.

It's very demanding to be the “face” of the festival as artist in residence, but it also gives a lot of pleasure and personal satisfaction when the festival ends and everything goes very well. It's very enriching!

**18. Which tuba and mouthpiece brand do you use?**

I play with a Yamaha YCB826S “Yamayork” contrabass CC tuba; a Yamaha YFB821S bass piston f tuba; a Yamaha YFB822S piston f tuba; a Walter Nirschl 5 rotary raw brass F bass tuba; a Kalison 5 piston F cimbasso; a Conn 20k super action BBb sousaphone; my one design tuba which I call it “Lusophone”, build with parts from old Conn and King recording bell tubas — it's a contrabass CC tuba with 5 pistons, and it looks like a giant baritone saxophone!

I also play with my own designed mouthpieces totally handmade by Japanese master Hirotaka Nakai from Atelier Brass Lab MoMo, Osaka.

**19. Do you have any hobby that helps you loosen up from your schedule?**

Well, I try to do meditation a little bit everyday and reading. Love to watch good movies, fish crabs and octopus, spend time with good friends and walk with my lovely basset hound Sparky

**20. Do you have any advice for the brass students currently enrolled at Roosevelt University who are pursuing a musical career??**

Keep the curiosity and an avid and opened mind. Don't be afraid to discover yourself. The students should discover themselves, find their own voice, their own song. Once they find that Song, they should sing that song wherever they perform.

Be an eclectic and hybrid musician, learning and understanding as many music styles as possible. This is my definition of a post-modern artist, an off-road musician.

# SERGIO CAROLINO'S CD COLLECTION





















# FIRST BRASS PERFORMANCE CLASS OF THE 2020 SPRING SEMESTER

Earlier today, The Brass Department had the first Brass Performance Class of the 2020 Spring Semester. Bradley Geneser (BM '20), started performing Philipp Teleman's Fantasia No. 2 for flute in A minor arranged for tuba. It opens with the slowest tempo of the entire piece, marked "Grave". After a few bars, everything turns vigorous and electric with the "Vivace". The following "Adagio" bases its melodic lines in a fully ornamented German style. Finally, a two-part "Allegro" in 2/4 time comes to take the tempo up again and close the Fantasia. He also played an encore to dedicate it to his grandmother after losing its memories in a flood at the basement of his parents' house



Later on, Cooper and Jaila performed two of the Twelve Duos for French Horn by W. A. Mozart. He composed them during the year of 1786 in Vienna. They were composed for a virtuoso French horn player, called Ignace Leitgeb, for whom Mozart composed many works. Mozart composed them while he and Ignace were waiting their turn to bowl. The "Twelve Duos" were not identified or falsely classified for some time.



Finally, the UBQ (Undergraduate Brass Quintet) performed the Battle Suite by Philip Jones. Three separate compositions, each composed in 1621, are grouped together to form this suite: the "Galliard Battaglia," the "Courant Dolorosa," and the "Canzon ad imitationem Bergam" more often called the "Canzon Bergamasque." These pieces were originally written for five viols with a continuo realized from the instrumental bass line, but Scheidt indicated that other instruments could be used.



# CONCERTS AND EVENTS



## **WEDNESDAY 2/19**

GUEST ARTIST RECITAL: ALEX LUBET, NEW MUSIC FOR MOUNTAIN DULCIMER

Program:

Alex Lubet: At a Place Far Away  
 Alex Lubet: Hinei Ma Tov  
 Alex Lubet: Quintet: Five Blues for Dulcimer  
 Jay Afrisando: Gunun Singgalang  
 Iris Shiraishi: Waves  
 Alex Lubet: Arirang Variations

7:30pm - 9:30pm  
 Ganz Hall

## **THURSDAY 2/20**

MUSIC@GRACE - CCPA PIANO MAJORS

Music@Grace is a rush-hour concert series in collaboration with Grace Episcopal Church and featuring CCPA Music Conservatory students. Join us after each performance for a post-concert reception.

5:30 PM  
 Grace Episcopal Church | 637 South Dearborn Street  
 Chicago, IL 60605

## **THURSDAY 2/20**

SENIOR RECITAL: TAYLOR TRENTAM, TENOR

7:30 PM  
 Ganz Hall

## **FRIDAY 2/21**

GUEST ARTIST RECITAL: CHICAGO COMPOSERS' CONSORTIUM

It's Spring: Electro-Acoustic Music Festival

C3 presents It's Spring, an annual electro-acoustic festival, featuring Guest Composer Sam Pluta, a Chicago-based composer, laptop improviser, electronics performer and sound artist, plus CCC members Kyong Mee Choi, Tim Edwards, Tim Johnson and Beth Bradfish.

7:30pm - 9:00pm  
 Ganz Hall

## **SUNDAY 2/23**

GRADUATE RECITAL: ANGELA YU, SOPRANO

2:30 PM  
 Ganz Hall

## **SUNDAY 2/23**

GRADUATE RECITAL: KYLE EFKEN, BARITONE

2:30 PM  
 Ganz Hall

**Northwestern**  
 BIENEN SCHOOL OF MUSIC

## **MONDAY 2/17**

EVENING OF BRASS

Gail Williams, director

7:30 PM  
 Pick-Staiger Concert Hall



**TUESDAY 2/18****NORTHWESTERN UNIVERSITY JAZZ ORCHESTRA**

Darius Hampton, conductor

Tickets:

[https://musicnorthwestern.secure.force.com/ticket/#section\\_a0F4p0000049cW0EAI](https://musicnorthwestern.secure.force.com/ticket/#section_a0F4p0000049cW0EAI)

7:30 PM

Galvin Recital Hall

**THURSDAY 2/20****NEW MUSIC SHOWCASE**

Students perform the contemporary music of their choice.

Jasmine Thomasian, Scritch

Linda Catlin Smith, Light & Water

Toru Takemitsu, Voice for solo flute

Morgan Mastrangelo, Not Straight Brushstrokes in All Directions

Leo Brouwer, selections from El Decameron Negro

Eric Mandat, The Bangui Anomaly

David Bruce, The Eye of Night

Iannis Xenakis, XAS

György Ligeti, Etude No. 13: L'escalier du diable (The Devil's Staircase)

Grainne Mulvey, The Seafarer

David T. Little, Brothers, Dog Days

7:30 PM

Galvin Recital Hall

**THURSDAY 2/20****JOHANNAH CARMONA, VIOLA**

Student of Helen Callus

Assisted by Evan Lee, piano

J. S. Bach, Cello Suite No. 1 in G Major, BWV 1007

William Walton, "Andante Comodo" from Viola Concerto

Robert Schumann, Adagio and Allegro, Op. 70

8:30 PM

McClintock Choral and Recital Room

**FRIDAY 2/21****CONCERT AND LIVE STREAM: SYMPHONIC WIND ENSEMBLE**

Mallory Thompson, conductor

Joel Puckett, Blink

Cindy McTee, Soundings

Jennifer Higdon (arr. Eric Scott), "SkyLine" from City Scape

John Harbison, Three City Blocks

Tickets:

[https://musicnorthwestern.secure.force.com/ticket/#section\\_a0F4p0000049cW5EAI](https://musicnorthwestern.secure.force.com/ticket/#section_a0F4p0000049cW5EAI)

7:30 PM

Pick-Staiger Concert Hall

**SATURDAY 2/22****HANA TAKEMOTO, CELLO**

Student of Hans Jørgen Jensen

Assisted by Shirley Trissell, piano

Robert Schumann, Three Romances, Op. 94

J. S. Bach, Cello Suite No. 1 in G Major, BWV 1007

Felix Mendelssohn, Cello Sonata No. 2 in D Major, Op. 58

12:00PM

Galvin Recital Hall

**SATURDAY 2/22****HANNAH MURRAY, OBOE**

Student of Robert Morgan

Assisted by Leonardo Aguilar, saxophone; Chen-Shen Fan, piano

Edmund Rubbra, Oboe Sonata, Op. 100

Benjamin Britten, Temporal Variations

Francis Poulenc, Trio for Oboe, Bassoon, and Piano

12:00 PM

Regenstein Master Class Room

**SATURDAY 2/22****CHRISTIAN GONZALEZ, CLARINET**

Student of Steven Cohen

Assisted by Kyoko Kohno, piano; Akie Kadota, flute; Tyler Kuehn, oboe; Nolan Wenik, bassoon; Michael Stevens, horn

Charles-Marie Widor, Introduction et rondo, Op. 72  
Pablo de Sarasate (arr. Nicolas Baldeyrou), Carmen Fantasy  
Olivier Messiaen, Abîme des oiseaux from Quatuor pour la fin de temps

Samuel Barber, Summer Music, Op. 31

6:00 PM

Regenstein Master Class Room

**SATURDAY 2/22****GUITAR ENSEMBLE**

Anne Waller, director

The ensemble celebrates composer, conductor, and classical guitarist Leo Brouwer's 80th birthday with a performance of *Acerca del cielo, el aire y la sonrisa*. Their program also features works by Takemitsu, Castelnuovo-Tedesco, and Ponce.

Tickets:

[https://musicnorthwestern.secure.force.com/ticket/#sections\\_a0F4p0000049cWAEAY](https://musicnorthwestern.secure.force.com/ticket/#sections_a0F4p0000049cWAEAY)

7:30 PM

Galvin Recital Hall

**SATURDAY 2/22****DARIO AMADOR-LAGE, BARITONE**

7:30 PM

McClintock Choral and Recital Room

**SUNDAY 2/23****MATTHEW DARDICK AND LEO SCHLAIFER, SAXOPHONE**

2:30 PM

McClintock Choral and Recital Room

**SUNDAY 2/23****QUINTON NICKUM AND SAMUEL PERLMAN, CLARINET**

2:30 PM

Regenstein Master Class Room

**SUNDAY 2/23****BAROQUE MUSIC ENSEMBLE**

Stephen Alltop, conductor; Sophie Lanthier, flute; James Cooper, cello; Phillip Matsuura, harpsichord

A varied program of dazzling baroque delights, concluding with a bang!

Evaristo Dall'Abaco, Violin Sonata in D Minor  
Antonio Vivaldi, Trio Sonata in D Minor (La Folia)  
Francesco Gemignani, Concerto Grosso No. 12 in D Minor (La Folia)  
C. P. E. Bach, Concerto in A Major for Flute, Cello, and Harpsichord  
G. F. Handel, Music for the Royal Fireworks

Tickets:

[https://musicnorthwestern.secure.force.com/ticket/#sections\\_a0F4p0000049cWFEAY](https://musicnorthwestern.secure.force.com/ticket/#sections_a0F4p0000049cWFEAY)

2:30 PM

Regenstein Master Class Room

**TUESDAY 2/18****MASTER CLASS: PIERRE AMOYAL, VIOLIN**

9:40am to 11:10am

Holtzschneider Performance Center, Allen Recital Hall

**TUESDAY 2/18****MASTER CLASS: CAIC PRESENTS A VOICE FOR ALL:  
EXPLORING DIVERSITY THROUGH SONG**

6:00 PM  
Holtzschneider Performance Center, Allen Recital Hall

**TUESDAY 2/18****DEPAUL PERCUSSION ENSEMBLE**

Under the direction of Michael Kozakis, enjoy the DePaul Percussion Studio's Showcase Concert featuring the DePaul Percussion Ensemble.

8:00 PM  
Holtzschneider Performance Center, Allen Recital Hall

**THURSDAY 2/20****CBDNA CONFERENCE: GUSTAVUS ADOLPHUS  
COLLEGE WIND ORCHESTRA**

Program  
Stephenson, Wildcat Run  
James Stephenson, guest conductor

Oquin, Song for Silent Voices  
Heidi Johanna Miller, guest conductor

Bryant, These Things Which Divide  
Alexandra Bryant, guest composer  
James Patrick Miller, conductor

Maslanka, Symphony No 7 - Mvt 3  
James Patrick Miller, conductor

2:00 PM  
Holtzschneider Performance Center, Allen Recital Hall

**THURSDAY 2/20****CBDNA CONFERENCE: GUSTAVUS ADOLPHUS  
COLLEGE WIND ORCHESTRA**

Program	
Ward/arr. Dragon	America, the Beautiful
Mulford	The President Sang Amazing Grace
Thomas	Of Our New Day Begun
Corigliano/arr. Bryant	Mr. Tambourine Man: Seven Poems
of Bob Dylan	

5. Chimes of Freedom  
Postlude: Forever Young

2:45 PM  
Holtzschneider Performance Center, Gannon Concert Hall

**THURSDAY 2/20****CBDNA CONFERENCE: INDIANA UNIVERSITY  
CONCERT BAND**

Program  
Greene Glow  
Perrine And Sings the Tune Without the Words  
(Premiere)  
Alarcón Concertango - III. Otis Murphy, Saxophone  
Piunno Beauty Broken  
Dzubay Nocturne - Conductor Dr. Eric M. Smedley  
McTee Ballet for Band - Finale

4:30 PM  
Holtzschneider Performance Center, Gannon Concert Hall

**THURSDAY 2/20****STUDENT RECITAL: VICTORIA LAING, VIOLIN**

8:00 PM  
Holtzschneider Performance Center, Brennan Recital Hall

**FRIDAY 2/21****CBDNA CONFERENCE: CHOSEN GEMS - DEPAUL  
WIND SYMPHONY**

Program  
Goto, Songs for Wind Ensemble  
Chris Heidenreich, conductor  
Orff/Regner, Four Burlesque Scenes from Der Mond  
Jacob, Fantasia on an English Folk Song  
Devin Otto, conductor  
Gilmore, Five Folk Songs for Sop and Band  
Matthew Schlomer, conductor; Georgiana Adams, soprano  
Gervasoni, Peruvian Fanfare No. 1  
Glenn Hayes, conductor  
Perkins, Until the Night Collapses  
Michael King, conductor  
Blackshaw, Peace Dancer  
John Stewart, conductor  
Willan/Teague, Royce Hall Suite  
Daniel Farr, conductor

10:00 am  
Holtzschneider Performance Center, Gannon Concert Hall

**FRIDAY 2/21**CBDNA CONFERENCE: CARMEL HIGH SCHOOL WIND SYMPHONY

## Program

Persichetti	Symphony No. 6 – Mvmts 2 and 4
Wagner/Bainum	Liebestod
Kinoshita	Gothic for Wind Orchestra
Bach/Holst	Fugue a la Gigue

Conductor Michael Pote

1:45 PM

Holtzman Performance Center, Gannon Concert Hall



CHICAGO  
SYMPHONY  
ORCHESTRA

**THURSDAY 2/20, FRIDAY 2/21, SATURDAY 2/22 & SUNDAY 2/23**CBDNA CONFERENCE: CARMEL HIGH SCHOOL WIND SYMPHONY

## PROGRAM

Beethoven Symphony No. 2  
Bacri Ophelia's Tears [World Premiere,  
Commissioned by the Chicago Symphony Orchestra  
through the generous support of Helen Zell]  
Beethoven Symphony No. 5

## PERFORMERS

Chicago Symphony Orchestra  
Riccardo Muti conductor  
J. Lawrie Bloom bass clarinet

Tickets: <https://order.cso.org/9951/9981>

Everyday at 8:00 PM but Sunday 3:00 PM



LYRIC OPERA OF CHICAGO

**MONDAY 2/17, FRIDAY 2/21**MADAMA BUTTERFLY

An enchanting geisha, Cio-Cio-San, loses her heart to an American naval lieutenant and marries him. After he leaves Japan, she waits three long years for his return. We share her joy when he returns, and her utter despair when she realizes that he's married an American woman and has come to take his young son—Cio-Cio-San's child—back with him. Puccini lost his heart to his heroine, and so will you, in music of miraculous beauty and aching, deeply poignant dramatic truth.

7:00 PM

Tickets for Monday: <https://www.lyricopera.org/ace-configuration/smartseat-reserve/?itemNumber=15997#/>Tickets for Friday: <https://www.lyricopera.org/ace-configuration/smartseat-reserve/?itemNumber=15998#/>**WEDNESDAY 2/19 & SUNDAY 2/23**THE QUEEN OF SPADES

Featuring the finales of Anna Bolena, Maria Stuarda, and Roberto Devereux by Gaetano Donizetti.

Tchaikovsky's broodingly romantic thriller is a tour de force for a great tenor. He plays the terrifyingly obsessed Gherman, an unhappy soldier desperate to know a secret hidden by a mysterious old countess—the mystery of winning at cards. The tension turns truly unnerving as Gherman's obsession begins to overwhelm him. It leads to devastation both for him and for the countess's granddaughter, Lisa, whom Gherman loves. Tchaikovsky's music is the height of Russian romanticism in its melancholy soulfulness, its white-hot passion, and the sweeping grandeur of its orchestra—a masterpiece from the genius who gave the world Eugene Onegin and Swan Lake.

7:00 on Wednesday and 2:00 on Sunday

Tickets: <https://www.lyricopera.org/ace-configuration/smartseat-reserve/?itemNumber=16006#/>Tickets: <https://www.lyricopera.org/ace-configuration/smartseat-reserve/?itemNumber=16007#/>





**THURSDAY 2/20, FRIDAY 2/21, SATURDAY  
2/22 & SUNDAY 2/23**

**THE JOFFREY BALLET — THE TIMES ARE RACING**

The Joffrey's winter engagement of mixed works features choreography from four of the most influential artists working today, including the Chicago premiere of Justin Peck's 2017 ballet for which the program gets its name, two pieces by Israeli choreographer and former Batsheva Dance Company member Itzik Galili, a Christopher Wheeldon classic, and a new work from Chicago's Stephanie Martinez (2015 winner of the Joffrey's Winning Works choreographic competition).  
Auditorium Theater

Wednesday at 7:30 PM

Friday at 7:30 PM

Saturday at 2:00 PM & 7:30 PM

Sunday at 2:00 PM

# UPCOMING AUDITIONS

## TRUMPET JOBS

### NEW AUDITIONS ADDED TO THE LIST

#### **Turku Philharmonic Orchestra – Principal Trumpet**

Application Deadline: 3/5/20

Audition Date: 4/6/20

<https://www.tfo.fi/en/openvacancies>

#### **Tampere Philharmonic Orchestra – Principal Trumpet**

Application Deadline: 4/6/20

Audition Date: 5/5/20

[https://www.musicalchairs.info/lib?psection=jo&pid=31716&file\\_id=2034](https://www.musicalchairs.info/lib?psection=jo&pid=31716&file_id=2034)

#### **São Paulo State Symphony Orchestra – Utility Trumpet**

Application Deadline: 3/1/20

Audition Date: 5/8-9/20

<http://www.osesp.art.br/osesp/audicoes.aspx>

#### **Gürzenich Orchester Köln – Third Associate Principal Trumpet**

Application Deadline: See Website

Audition Date: 5/26-27/20

<https://www.guerzenich-orchester.de/en/vacancies>

#### **Orchestre Région Avignon Provence – Third Associate Principal Trumpet**

Application Deadline: 6/1/20

Audition Date: 6/15/20

<http://www.orchestre-avignon.com/recrutement-2/>

### AUDITIONS ALREADY ADDED TO THE LIST

#### **Orchestre National de Lille – 1./2. Trumpet**

Application Deadline: 4/9/20

Audition Date: 4/21/20

<https://www.muvac.com/en/vac/orchestre-national-de-lille-trompette>

#### **Phoenix Symphony Orchestra – Principal Trumpet**

Application Deadline: 3/23/20

Audition Date: 4/27-28/20

<https://www.phoenixsymphony.org/about-us/auditions>

#### **Florida Orchestra – Assistant Principal/Utility Trumpet**

Application Deadline: 4/6/20

Audition Date: 5/4-5/20

[https://www.musicalchairs.info/lib?psection=jo&pid=30968&file\\_id=1551](https://www.musicalchairs.info/lib?psection=jo&pid=30968&file_id=1551)

#### **U.S. Air Force Academy Band – Trumpet (Jazz Solo/Commercial)**

Application Deadline: 3/17/20

Audition Date: 4/28/20

<https://www.music.af.mil/Auditions/Upcoming-Vacancies/>

#### **Royal Opera House, Covent Garden Orchestra – Section Principal Trumpet**

Application Deadline: 2/10/20

Audition Date: See website

<http://recruitment.roh.org.uk/vacancyView.php?requirementId=3872>

#### **Staatsphilharmonie Nürnberg – Solo Trumpet**

Application Deadline: 2/23/20

Audition Date: 3/26-27/20

<https://www.muvac.com/en/vac/staatsphilharmonie-nuernberg-trompete-2>

#### **USAF Band of the West – Trumpet**

Application Deadline: 2/26/20

Audition Date: 4/7/20

<https://www.music.af.mil/Portals/33/Trumpet%20April%207%20Applicant%20Letter.pdf>

#### **Royal Australian Air Force Band – Trumpet**

Application Deadline: 2/26/20

Audition Date: See Website

[https://www.musicalchairs.info/lib?psection=jo&pid=28810&file\\_id=1760](https://www.musicalchairs.info/lib?psection=jo&pid=28810&file_id=1760)

#### **U.S. Army Old Guard Fife & Drum Corps – Bugle**

Application Deadline: 2/27/20

Audition Date: 4/23-24/20

<https://www.fifeanddrum.army.mil/careers.html>

#### **West Virginia Symphony Orchestra – Second/Sub-Principal Trumpet**

Application Deadline: 2/28/20

Audition Date: 3/12/20

<https://wvsymphony.org/auditions>

**U.S. Naval Academy Band – Trumpet**

Application Deadline: 3/2/20

Audition Date: 3/9/20

<https://www.usna.edu/USNABand/vacancies/index.php>**Bad Reichenhaller Philharmonie – Second Trumpet**

Application Deadline: 3/7/20

Audition Date: See Website

<https://www.muvac.com/en/vac/bad-reichenhaller-philharmonie-trompete-4>**Basel Symphony Orchestra – Second Trumpet**

Application Deadline: 4/5/20

Audition Date: See Website

<https://www.muvac.com/en/vac/sinfonieorchester-basel-trompete-6>**Berlin Philharmonic – Principal Trumpet**

Application Deadline: 4/15/20

Audition Date: 5/28-29/20

<https://www.berliner-philharmoniker.de/en/vacant-positions/principal-trumpet/>**Brussels Philharmonic – Principal Trumpet**

Application Deadline: 4/25/20

Audition Date: 6/4/20

<https://www.muvac.com/en/vac/brussels-philharmonic-trumpet-2>**Sinfonieorchester des Mitteldeutschen Rundfunks – Wechsel Trumpet**

Application Deadline: See Website

Audition Date: See Website

<https://www.muvac.com/en/vac/mdr-sinfonieorchester-des-mitteldeutschen-rundfunks-trompete>**Essener Philharmoniker – Solo Trumpet**

Application Deadline: See Website

Audition Date: See Website

<https://www.theater-essen.de/philharmoniker/orchester/stellenangebote/>

## HORN JOBS

### NEW AUDITIONS ADDED TO THE LIST

**Baltimore Symphony Orchestra – Principal Horn**

Application Deadline: 4/15/20

Audition Date: 5/29-30/20

<https://www.bsomusic.org/about/employment-opportunities/orchestral-auditions/principal-horn/>

### AUDITIONS ALREADY ADDED TO THE LIST

**Norrköping Symphony Orchestra – Principal Horn**

Application Deadline: 4/12/20

Audition Date: 5/9-10/20

<https://www.muvac.com/en/vac/norrkopings-symfoniorkester-french-horn>**Arctic Philharmonic – Principal Horn**

Application Deadline: 3/30/20

Audition Date: 5/11/20

<https://www.muvac.com/en/vac/arctic-philharmonic-french-horn>**Metropolitan Opera Orchestra – Principal and Second Horn (2 Positions)**

Application Deadline: 3/15/20

Audition Date: June 2020

[https://www.metopera.org/about/auditions/orchestra/?INS\\_TITUTION\\_LOGOUT=true](https://www.metopera.org/about/auditions/orchestra/?INS_TITUTION_LOGOUT=true)[x](#)**U.S. Air Force Academy Band – Horn**

Application Deadline: 3/3/20

Audition Date: 4/14/20

<https://www.music.af.mil/Auditions/Upcoming-Vacancies/>**Princeton Symphony Orchestra – Principal Horn**

Application Deadline: 2/10/20

Audition Date: 3/16/20

<https://princetonsymphony.org/about/auditions>**Antwerp Symphony Orchestra – 2./4. Horn**

Application Deadline: 4/20/20

Audition Date: 5/25/20

<https://www.muvac.com/en/vac/antwerp-symphony-orchestra-french-horn-2>

**Cincinnati Symphony Orchestra – Associate Principal Horn**

Application Deadline: 2/24/20

Audition Date: 3/30-31/20

<https://www.cincinnatisymphony.org/careers/>**Göteborg Opera – Tutti Horn**

Application Deadline: 2/2/20

Audition Date: 2/10-11/20

<https://sv.opera.se/om-oss/lediga-tjanster/horn-tutti-med-plikt-pa-wagnertuba/>**Staatsorchester Stuttgart – Solo Horn**

Application Deadline: Open

Audition Date: Open

<https://www.muvac.com/en/vac/staatsorchester-stuttgart-horn-4>**Orquestra Gulbenkian – 1./3. Horn**

Application Deadline: 2/18/20

Audition Date: 3/29-30/20

<https://www.muvac.com/en/vac/orquestra-gulbenkian-french-horn-2>**Orquestra Gulbenkian – 2./4. Horn**

Application Deadline: 2/18/20

Audition Date: 3/28-29/20

<https://www.muvac.com/en/vac/orquestra-gulbenkian-french-horn>**Kalamazoo Symphony Orchestra – Second or Fourth Horn (TBD)**

Application Deadline: 4/19/20

Audition Date: 5/20/20

<https://www.kalamazoosymphony.com/employment>**Plovdiv State Opera – Associate Principal Horn**

Application Deadline: See Website

Audition Date: See Website

<https://www.musicalchairs.info/jobs/30017>**Orquesta Sinfónica de Tenerife – Solo Horn**

Application Deadline: See Website

Audition Date: See Website

<http://sinfonicadetenerife.es/wordpress/wp-content/uploads/Bases-convocatoria-trompa-solista-2019.pdf>**Malaysian Philharmonic – Principal and Sub-Principal Horn (2 Positions)**

Application Deadline: See Website

Audition Date: See Website

<http://mpo.com.my/mpo-auditions/>**Berlin Philharmonic – Principal Horn**

Application Deadline: 3/12/20

Audition Date: 4/23-24/20

<https://www.berliner-philharmoniker.de/en/vacant-positions/principal-horn/>**Frankfurt Radio Symphony Orchestra – Solo Horn**

Application Deadline: See Website

Audition Date: 2/18/20

<https://www.hr-sinfonieorchester.de/orchester/offene-stellen/index.html>**WDR Sinfonieorchester Köln – Solo Horn**

Application Deadline: 1/31/20

Audition Date: See Website

<https://www.muvac.com/en/vac/wdr-sinfonieorchester-koeln-horn-6>**WDR Sinfonieorchester Köln – 3./2. Wechselhorn Horn**

Application Deadline: Open

Audition Date: Open

<https://www.muvac.com/en/vac/wdr-sinfonieorchester-koeln-horn-4>

## TROMBONE JOBS

### NEW AUDITIONS

**Baltimore Symphony Orchestra – Second Trombone**

Application Deadline: 4/15/20

Audition Date: 6/5-8/20

<https://www.bsomusic.org/about/employment-opportunities/orchestral-auditions/second-trombone/>



AUDITIONS ALREADY ADDED TO THE LIST**Chattanooga Symphony Orchestra – Bass Trombone**

Application Deadline: 4/15/20

Audition Date: 5/5/20

<http://chattanoogasympphony.org/auditions/>**U.S. Air Force Academy Band – Trombone (Classical)**

Application Deadline: 2/3/20

Audition Date: 3/18/20

<https://www.music.af.mil/Auditions/Upcoming-Vacancies/>**U.S. Air Force Airmen of Note – Lead and Second/Jazz Trombone (2 Positions)**

Application Deadline: 2/7/20

Audition Date: 3/16-25/20

<https://www.music.af.mil/Bands/The-United-States-Air-Force-Band/About-Us/Careers-in-The-United-States-Air-Force-Band/>**Gürzenich-Orchester Köln – Solo Trombone**

Application Deadline: 2/16/20

Audition Date: 3/9-13/20

<https://www.muvac.com/en/vac/guerzenich-orchester-koeln-posaune-2>**Bordeaux National Opera – Second Trombone**

Application Deadline: 2/17/20

Audition Date: 2/26/20

<https://www.opera-bordeaux.com/concours-auditions#>**USAF Heritage of America Band – Trombone**

Application Deadline: 2/24/20

Audition Date: 4/20/20

<https://www.music.af.mil/Auditions/Upcoming-Vacancies/>**Portland Symphony Orchestra – Bass Trombone**

Application Deadline: 3/2/20

Audition Date: 3/16/20

<https://portlandsymphony.org/about-pso/musicians/auditions-and-employment/#BT>**U.S. Army Ceremonial Band – Trombone**

Application Deadline: 3/2/20

Audition Date: 5/4/20

<https://www.usarmyband.com/vacancies/vacancy---tenor-trombone---the-us-army-ceremonial-band-1.html>**U.S. Air Force Academy Band – Trombone (Jazz Solo)**

Application Deadline: 3/6/20

Audition Date: 4/16/20

<https://www.music.af.mil/Auditions/Upcoming-Vacancies/>**Colorado Music Festival – Bass Trombone**

Application Deadline: 3/8/20

Audition Date: 3/15/20

<https://coloradomusicfestival.org/openings/>**Zurich Philharmonia – Bass Trombone**

Application Deadline: 3/13/20

Audition Date: 4/23/20

<https://www.muvac.com/en/vac/philharmonia-zuerich-posaune-10>**Binghamton Philharmonic – Principal Trombone**

Application Deadline: 2/20/20

Audition Date: 3/19-22/20

<http://binghamtonphilharmonic.org/auditions-pg.html>**Paris Opera Orchestra – Bass Trombone**

Application Deadline: 4/12/20

Audition Date: 4/27/20

<https://www.operadeparis.fr/en/artists/contests-and-auditions/orchestra>**Brussels Philharmonic – Second Trombone**

Application Deadline: 5/9/20

Audition Date: 6/18/20

<https://www.muvac.com/en/vac/brussels-philharmonic-trombone-3>**WDR Sinfonieorchester Köln – koord. Solo Trombone**

Application Deadline: 8/24/20

Audition Date: 9/27-28/20

<https://www.muvac.com/en/vac/wdr-sinfonieorchester-koeln-posaune-5>

**Wuppertal Symphony Orchestra – Second/Third Trombone**

Application Deadline: Open

Audition Date: See Website

<https://www.muvac.com/en/vac/sinfonieorchester-wuppertal-posaune-3>**Malaysian Philharmonic Orchestra – Sub-Principal and Bass Trombone (2 Positions)**

Application Deadline: See Website

Audition Date: See Website

<http://mpo.com.my/mpo-auditions/>

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## EUPHONIUM JOBS

No jobs for Euphonium

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## TUBA JOBS

### NEW AUDITIONS

There is not new auditions for tuba

### AUDITIONS ALREADY ADDED TO THE LIST

**Brussels Philharmonic – Tuba**

Application Deadline: 5/10/20

Audition Date: 6/19/20

<https://www.muvac.com/en/vac/brussels-philharmonic-tuba>**Los Angeles Philharmonic – Tuba**

Application Deadline: 2/16/20

Audition Date: 4/17-20/20

<https://www.laphil.com/about/la-phil/meet-the-orchestra/auditions/>