

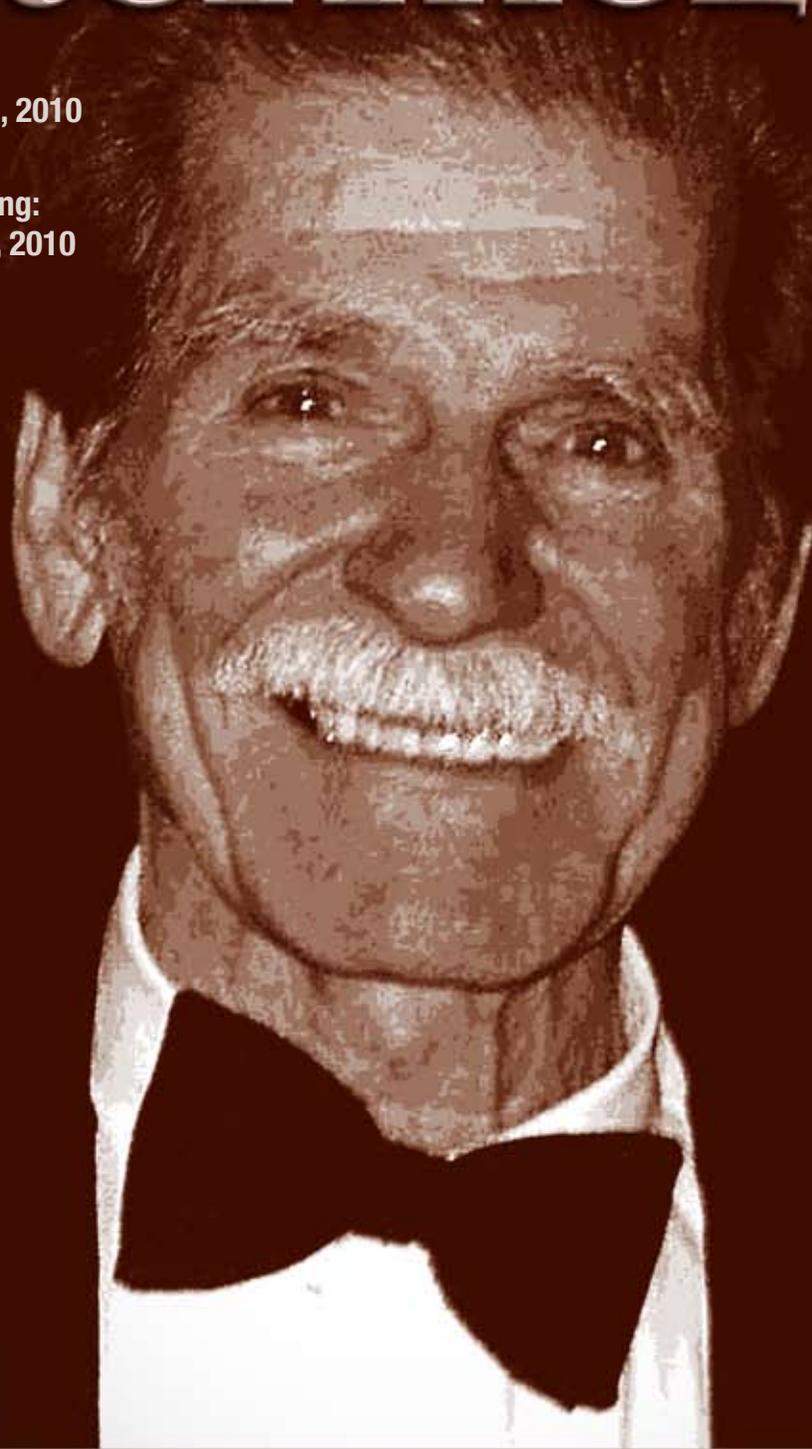
Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

By-Law Meeting:
Tuesday, April 13th, 2010
@1:00 pm

Membership Meeting:
Tuesday, May 11th, 2010
@1:00 pm

April 2010
Vol. 70 No. 4



Rudy Macciocchi 1925-2010

From the President



GARY MATTS

Remembering Rudy

Performer, conductor, teacher, mentor and friend all describe the man we knew, but cannot begin to convey the spirit of Rudy Macciocchi.

Anyone who knew Rudy knew he was not inclined to talk about himself or his accomplishments. On more than one occasion he was asked to give a short interview for an article in the *Intermezzo*. He always declined. On the very rare occasion Rudy would reminisce about growing up, attending Morton High School, studying the horn and about his playing experiences with the Chicago Symphony, Lyric Opera and many ballet and theater orchestras.

Rudy did not start out playing the french horn. His first instrument was the violin. As a budding violinist he had the occasion to play at a recital with other students. At one particular recital, a talented young woman performed. It was Esther Glazer, who went on to a successful career as a violin soloist. After hearing the young Esther, Rudy determined that no matter how much he would practice he would never achieve that level of mastery of the violin. So he gave up the violin and decided to study the french horn.

There were horn players in Rudy's family and it made sense for him to start lessons with his uncle Pete De Lecce. It was during that time that Rudy became friends with another of his uncle's students, legendary horn virtuoso Vince De Rosa who went on to great success with a career in films and recording in Los Angeles.

During his career Rudy taught in the Chicago public schools and at the Chicago Musical College of Roosevelt University. For many years he conducted the Senior Citizen Orchestra at the CFM. Many of his horn students went on to be teachers and performers. He touched those who knew him with his kindness, good nature, enthusiasm and love of music. I will remember him as an advisor and friend who was selfless in everything he did and beloved by all.

* * * * *

Pension Fund Information Meeting

On Monday, April 12, 2010, at 2:30 pm and 6:30 pm representatives from the AFM & Employers' Pension Fund will be at the CFM offices to speak about the Fund and answer any questions you may have. This is an opportunity to get information directly from Fund representatives. I urge you to make plans to attend this important meeting.

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Cover illustration provided by
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From the Vice-President



Terry Jares

Farewell Rudy

As Editor of the *Intermezzo*, I received numerous tributes and memorials to our friend and colleague, Rudy Macciocchi. I hope you enjoy reading them!

I first met Rudy as a young violinist playing for Father Rudcki at Niles College. Sitting in the back of the violin section, I was greeted with a friendly horn section that made me feel right at home. Later, when I was first running for the CFM Board of Directors, Rudy was with us; waiting for the final votes to come in at the old Bismarck Hotel and having a congratulatory drink and offering his support. With his positive encouragement behind us, we knew we would win.

After I was elected Vice-President of this Local, I saw Rudy practically every day. Although "his" orchestra, the City Symphony met once a week, Rudy spent time every day working on music for the next rehearsal, organizing the music library and bringing us his cheery smile. I would meet him in the kitchen near the coffee pot and he would tell me stories of the music business, things that he had done and people he had worked with. We could talk for hours about teaching school, going on tour with the

Chicago Symphony or various other musical experiences. It always seemed fresh and uplifting. He loved ALL the jobs he did – big or small. He was just so much into music and his colleagues.

I feel fortunate to have known Rudy – an unassuming man, full of energy and love for everyone. He will be truly missed.

Stulberg Competition Winner

I would like to congratulate cellist Allan Steele, winner of the Pinehurst Bronze Medal in the Stulberg Competition. Last year, Allan was awarded a student membership into the Chicago Federation of Musicians when his quartet, the Aurelia String Quartet won the Rembrandt Chamber Players competition in 2009. Allan, 16 years old, is a student of Hans Jorgen Jensen. As the Pinehurst Bronze Medal recipient, Allan will receive an award of \$3,000 and a performance opportunity with the Kalamazoo Junior Symphony.

Great news for Allan!

From the Secretary/Treasurer



Spencer Aloisio

My Memories of Rudy

The Energizer Bunny had nothing on our good friend Rudy. He was the most energetic person I have ever known. Whether it was playing, teaching, conducting or arranging the music library, he never slowed down. What I remember best is that he always cared about everyone else before himself. He was always

at every union and club function to be with all his friends. He had so many great stories to tell. He so cherished his role as conductor of the Senior Citizen Orchestra. And he treasured the "Conductor Laureate" plaque that we awarded to him at last fall's Life Member luncheon that proudly hangs on the wall next to his library office in the rehearsal hall. He certainly lived a full and rich life. I will miss you dear friend!



Who, Where, When...



By Ruth Marion Tobias



HAIL AND FAREWELL

RUDOLPH MACCIOCCHI, horn player and conductor of the City Symphony Orchestra has passed away. He leaves sadness in the hearts of all who knew him—who understood and appreciated his dedication to the Chicago Federation of Musicians and the orchestra he molded and conducted with such devotion. Rudy undoubtedly had many stories to tell of his long life of musician accomplishment and comradeship. During the past few years we had hoped to interview him to mine from the source his knowledge of our city and its musicians. Alas, Rudy, a shy



Rudy Macchicchi

and very private man, consistently made polite excuses to the very end. We are saddened by his loss; we wish we could have known his career moments, his friendships, and his dreams. Rest well, Rudy.

Another giant of our industry left us in mid-February. **ART VAN DAMME**, the great accordion jazz legend died at age 89. He played so many gigs in clubs, hotels and concert stages across the US and Europe, that it has been said he never needed to practice. He was constantly in action, developing skills and repertoire, pioneering the accordion as a jazz lead instrument, according to AllAboutJazz.com website.

DON'T MISS THIS

Monday April 19, 2010, 7:30, at Symphony Center, **GUSTAV MAHLER's** Symphony No. 8 will be presented by the Symphony of Oak Park and River Forest. The performance will be conducted by **JAY K. FRIEDMAN**, music director of the orchestra, to celebrate the 150th anniversary of



Jay Friedman

Mahler's birth and the 100th anniversary of the first performance of this spectacular, monumental work. Friedman, CSO principal trombonist, said that this musical masterpiece

demonstrates an orchestra's commitment to its mission with this "score that is musically demanding—it's called the "Symphony of a Thousand" for good reason. This is the first time in history this piece has been mounted by a community orchestra." The SOPRF is one of the oldest community orchestras in the nation and Friedman lauds the "organization for its ambition and resources for such a presentation."

GIFT KEEPS ON GIVING

From **DANIEL RANIERI**, one of the recent recipients of the **BURT TOBIAS** Scholarship Fund came the following letter: "My week at the **JAMEY AEBERSOLD** Jazz Workshop at the University of Louisville was the premier musical experience of my life. There I got the chance to meet

with many professional musicians who were willing and able to help all of the players who went there to learn and improve themselves. One of the most unique parts of the camp was the eclectic mixture of musical students... people ranging from eight to eighty and from all over the country. I met players from Detroit, Seattle, Des Moines, New Orleans, Hoboken [and] some from different countries, such as Switzerland, France, Russia and the Virgin Islands. The things I learned there were more helpful than I could have imagined. I truly didn't know how much I didn't know about jazz before the camp. I want to thank you and Mr. **(RON) FRIEDMAN** for all your help to get me to the camp I would not have been able to experience on my own. I hope I can go again in the future."

We also are following the career of recipient **ANDREW PANZER** who currently is a student at DePaul University, playin' his heart out.

FROM THE FILES

Although **MARILYN HARRIS** and **MARK WOLFRAM** moved west some years ago, we keep in touch. They currently "recorded demos of four songs for a couple of guys who've written a kid's musical, and now Mark has a jingle session with **STEVE FORD** this week that he's been prepping music for." This will earn him the new computer he has been coveting.....From **GREG PASENKO** came word of the Club Blujazz grand opening in mid-March. Located at 1540 West North Avenue, the club featured Los Angeles legendary

pianist **MIKE MELVOIN** with bassist **LARRY GRAY** and drummer **CHARLES HEATH**. Open 7 nights a week, from 6:30 pm to 2 am there are two feature artist sets (cover from \$10 to \$30) and a late night set with various artists with no cover. Look for **DIANE DELIN**'s Octagon to perform in coming weeks.....Must congratulate jazz flutist **NICOLE MITCHELL** on the critical acclaim of her "buoyant ode" entitled "Honoring Grace: **MICHELLE OBAMA**". Commissioned by the Jazz Institute of Chicago, the work was played by Mitchell's Black Earth Orchestra at the Spertus Institute. Violinist **RENEÉ BAKER** shared in the acclaim for her performance.

BY THE WAY

The Lakeside Singers latest CD of their work this past holiday season with the apt title, "In the Frosty Air" is now available on their website: lakesidesingers.com/CDOrderForm.

* * * * *

Personal thanks go to photographer/guitarist **BILL KLEWITZ** for the most recent picture of moi used in these columns. Don'tcha love things that make you look good!

* * * * *

"DownBeat: The Great Jazz Interviews—A 75th Anniversary Anthology", (\$24.99) is available at downbeat.com and amazon.com.

* * * * *

Another publication, *The American Rag*, devoted to Dixieland jazz had a recent piece recording the careers of the two **RUSS PHILLIPS**, father and son, and the long list of bands Russ, Jr. has been associated with: The Banjo Buddies, jazz festivals (his first in 1984 with **CHUCK HEDGES** and **BARRETT DEEMS** in Quebec, Canada), The Celebration Dixieland Jazz Band (**JERRY MILLER**), Midwest All-Stars, **JOHN SHERIDAN**'s Dream Band, **VINCE BARTEL**'s All-Stars.

Russ organized his own Windy City All-

Stars, the band that nailed a Thursday night gig at Andy's Jazz Club for 12 years. It included Chuck Hedges followed by **KIM CUSACK**, **BOB NEIGHBOR** and **BOBBY LEWIS**. In 1984, he married vocalist **JEANNIE LAMBERT**, who led a nine-piece Moose Patrol band and with Russ on trombone, worked a 14-month, Monday night engagement at the Moosehead Club. Russ works with the **KEN ARLEN** Orchestra through the year, plays festivals around the country and has appeared with the **JIM CULLUM** Jazz Band on the "Live from the Landing" NPR show.

He has several albums released by his Big Foot Jazz Production Company and since 1994 has maintained a day job with a Chicago Marketing firm as a production and account services coordinator.

Dal Segno Luncheon



Honorees:

Michael Delaney
Audrey Morris
Genovese
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12:00 Noon at The Lido

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CFM Musicians



By Ruth Marion Tobias



Everett Zlatoff-Mirsky

A joyful interview occurs with a generous, enthusiastic and effusive subject who did what he loved and loved what he did—day after day. Everett Zlatoff-Mirsky is that man; this was a joyful interview. This past March marked the seven year anniversary of his retirement from the Lyric Opera Orchestra and his long tenure as concertmaster/personnel manager during the reigns

of General Directors Carol Fox, Ardis Krainik and William Mason. The observance was bittersweet as he greatly misses playing music but thoroughly enjoys retirement and a life of travel—the promised pay-off for years of practice and performance which left little room for family vacation time.

His artist father, a Don Cossack of Russia, emigrated to this country bringing with him his talents as a sculptor and portrait artist, with an incredibly beautiful operatic voice. Everett remarked, “He could sing in a dozen languages and was exceptionally skilled in his ability to do or fix almost anything, from math to construction.” Born in Evanston, Everett himself was less than a year old when he began to hum tunes he heard on radio, giving his parents the idea that this child could somehow find his way into music. A thorough musical education was essential and piano and violin lessons eventually followed. In addition, a beautiful soprano voice emerged. (The father’s genes must have been at work here.) A nearby church with an all-male choir offered him a great opportunity to be the soprano soloist as a young singer. With maturity after a few years, however, the beautiful voice changed to a harsher, more

ordinary one and the idea of a singing career was abandoned. Everett then chose to master violin “as it seemed closest to the human voice,” he said.

“At Lane Tech High School I was concertmaster of the orchestra under Paul Schneider. I happened to see a billboard ad on Michigan Avenue for the new (1954) Lyric Opera Orchestra and Paul recommended me ‘as the kid who really knows’ so, at 16, I played my first opera with Lyric for its first 3-week season.”

An early introduction to recording studios arose while he was a student at Roosevelt University and assistant teaching with a staff that included violinist Harold Kupper and cellist Karl Fruh. Kupper recommended him to violinist Sol Bobrov who was contracting commercials for Dick Marx Productions. “Kupper told me to go to Universal Studios on Walton, go in, play good or I wouldn’t be called back, get the job done and leave quickly. Sol liked me and in three to five years, I was called on every job.”

Recording commercial jingles, R&B for Chess Records and others, teaching at Roosevelt filled his life and his pockets with a substantial amount of money. “In addition I was playing with a University of Chicago contemporary chamber quartet where Elliot Golub began teaching me viola for the group. I love playing viola, by the way. However, all the schedule juggling I had to do became impossible; I was too busy to continue with Lyric (except for some extra work) and teaching so I just concentrated on free lancing.”

In 1974, Marilyn Bass asked me to come to Lyric as concertmaster and personnel director. I was reluctant because it would have meant a big

financial hit. However, I did play a full recital in Marilyn's home for Fox and Krainik and (Fox's musical assistant) Pino Donati, won their approval and began talks with Carol Fox. I also knew Carol was never one to be 'told' anything, but I 'offered' her three years of my tax reports to verify my yearly income. And I knew I would enjoy being the personnel manager and was confident I could fix any problems. The rest of my offer was to work at the job for a year with no pay, but the money was to be held in reserve. If I did not come through in this regard, she did not have to pay me. However, if she was happy, I would receive all the money set aside for the year." Fox agreed and thus began Everett's 29-year run with Lyric Opera Orchestra. Like his father, he was a man who could fix just about everything.

Everett said, "That was my job: to fix everything, make everyone happy. Players need mutual understanding. Helping players get over disputes took hours of meeting over lunches and dinners to talk things out. It wasn't always perfect, but by settling all sorts of needs and job wants, players could work together. Even though for years I seemed to only eat in restaurants, I actually loved what I was able to accomplish." Then during the last decade of his tenure, playing became an agonizing experience. "I was a compulsive practicer. I would spend seven

to eight hours of practice before a performance and it created intense pain. I lived on pain killers till my doctor refused any more prescriptions, fearful of their harm to my liver, etc. So I played the 2002-2003 season without pills, but the pain was almost unbearable. Again, while I miss making music, once I stopped, so did the pain. It was gone."

It was time to make up for all those days and nights away from home and family. For 30 years they had been going to Santa Fe, New Mexico, to enjoy the artistic community, its hundreds of galleries, the Santa Fe Opera and thriving chamber music and artists' climate. Santa Fe is where they now make their home. This retirement is surely working because Everett's enthusiasm for living sounds in his voice.

He is the first to acknowledge his good fortune and being in the right place at the right time. "Many, many good people, great at what they do, sometimes just don't get the breaks through no fault of their own." He concluded, "I feel so lucky, so fortunate and blessed."

Introducing our new Officer Administrator, Julie Griffin



Julie Griffin moved to Chicago to attend Northwestern University, where she graduated in 1982 with a Music Education Degree. Julie was a free-lance bassoonist (and member of Local 10-208) in the Chicago area for over 20 years; in addition to performing as an extra musician with the Chicago Symphony, Julie also performed with many area groups including Music of the Baroque, Lake Forest Symphony, Illinois Philharmonic, South Bend Symphony and on several Broadway productions at the Chicago, Schubert and Auditorium Theaters. She also has worked in administration for Chicago Symphony, Lyric Opera of Chicago, Tulsa Opera and the Elgin Symphony. She and her husband, Greg live in Oak Park with their 2 children (Griffin, 12 and Patricia 11), Chester the dog and 2 cats.



New and Returning Members



By Leo Murphy

We welcome these new, returning and transferring members to Local 10-208, the Chicago Federation of Musicians. They have different talents, perform in different genres and work in various venues but they all share a love of music and a desire to pursue that love as a profession. They have made a decision to join our Union, working toward our shared goals. If you meet them on a job, whether on a bandstand, in a pit, or a stage, introduce yourself and get to know them.



Melissa Bach Acct# 56422 (Cello) is originally from Duluth, MN. She moved to Chicago to attend DePaul University and graduated with her Bachelor of Music with Highest Honors. Her instructors include Robert Jamieson and Christopher Costanza. She is the cellist in

Quartet Parapluié and she subs with the Northwest Indiana Symphony, the New Philharmonic and the New Millennium Orchestra. She has performed with Kayne West, Bright Eyes as well as Barry Manilow and appeared on the David Letterman and Oprah Winfrey shows. She is an experienced private instructor teaching in Winnetka, IL.

4145 N. Albany
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melissambach@gmail.com



Chris Bernhardt Acct# 56378 (Bass Violin/Bass Guitar) is a life long Chicago resident. He graduated from Columbia College with a Liberal Arts degree. He has performed extensively in the blues, rock, and hip-hop fields. As a founder of the roots rock band, The Buzz, he has toured the country

in support of the group's releases Highway and Live At Buddy Guy's Legends. His main project now is the jazz quartet BMR4. That group has performed at many jazz venues including the Jazz Showcase, Andy's and Pete Millers. His instructors include Local 10-208 members Doug Lofstrom and Orbert Davis.

2324 N. Kedvale Ave.
Chicago, IL 60639
773-489-3940/312-315-0800
info@bmr4.com

ANNOUNCEMENT

Pension Meeting

Monday, April 12th, 2010,
2:30 PM and 6:30 PM
At the Union Hall
656 W.Randolph #2W
Chicago, IL
RSVP to Julie, ext. 120

Representatives from the
AFM Pension Fund will
be here to explain the
changes to the plan and
answer questions.



Stephane Collopy Acct# 56430 (Violin) is transferring from Locals 8 (Milwaukee, WI) and 205 (Green Bay, WI). She grew up in Joliet, IL and then graduated from Illinois State University with her Bachelor of Science degree in Music. She has performed with the Skylight Opera (Milwaukee), the Milwaukee Chamber Orchestra, the Waukesha Symphony and the Madison Symphony. She currently performs with the Illinois Philharmonic, the Racine Symphony, the Bel Canto Chorus Orchestra and the Green Bay Symphony. She also serves as Head of Curriculum for Progressions, an intensive string-training program affiliated with the Milwaukee Youth Symphony. This program provides private lessons and orchestral training to 3rd and 4th grade students living in the City of Milwaukee. She teaches at the People's Music School and at the Sherwood Community Music School.

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sacollopy@gmail.com

Devin Delaney Acct# 56428 (Guitar/Banjo/
BassGuitar/BassViolin/Keyboards/Percussion)

62 W. Huron

Chicago, IL 60610

708-373-1226

dasindevin@gmail.com

Anthony Devroye Acct# 56419 (Viola) After high school in Summit, New Jersey, he attended Columbia University (New York) graduating with a Bachelor of Arts degree. He then received a diploma from the Curtis Institute of Music. He is a member of the Avalon String Quartet and has performed with the New World Symphony and with the Grant Park Symphony Orchestra. In 2005, he won First Prize at the Julio Cardona International String Competition. He is currently teaching at Northern Illinois University as well as privately.

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Paul Jenkins Acct# 56414 (Trombone)

1914 Asbury Ave.

Evanston, IL 60201

469-556-2842

pauljenkins2007@u.northwestern.edu

Thomas Kociela Acct# 56413 (Trombone/Alto

Trombone/Bass Trombone/Euphonium)

5001 N. Ashland Ave., #1W

Chicago, IL 60640

248-345-0861

tgkociela@gmail.com



Sonia Mantell Acct# 56376 (Cello)

is a scholarship student at the Music Institute of Chicago's Academy program for gifted college musicians, where she studies privately with MIC artist faculty member Hans Jorgen Jensen. Her former instructors include Local 10-208 members Mark Lekas

and Emily Mantell. She is co-principal with the Chicago Youth Symphony Orchestra and the CYSO's Encore Chamber Orchestra. She has also worked with the Elgin Youth Symphony Orchestra, the Southwest Symphony Orchestra and subs with the Illinois Philharmonic. She has been principal cellist of her District Orchestra for the last two years and performed with the IMEA All-State Honors Orchestra in '09 (second chair) and '10 (principal). She has won the concerto competition at Birch Creek Music Festival, first place in the Society of American Musicians (cello Senior division), honorable mention in the Walgreens National Concerto Competition and finalist in the CYSO concerto competition, which lead to a solo performance with the Encore Chamber Orchestra. Her performance aired on WFMT and is available at www.wfmt.org, click Programs and select "Introduction". Sonia's parents are Matt and Emily Mantell, both members of Local 10-208.

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WELCOME!

Continued on Page 12



New and Returning Members

Continued from Page 11

Dan McIntyre Acct# 52962 (Guitar/Bass Guitar) is a returning member. He was born in the northwest suburbs of Chicago and began playing the guitar at the age of 8. He is a guitarist, composer, performer, and educator and his early musical influences were guitarists Herb Ellis, Barney Kessell, Joe Pass, and Wes Montgomery. He performed in Chicago jazz clubs while attending Roosevelt University working with Diahann Carroll, Della Reese, Diane Shuur, and Vic Damone. He has toured the U.S., Canada, and Europe with Frank Sinatra Jr. and jazz artists Carl Fontana and Buddy Childers. He has been working as a jazz guitar instructor and clinician in the Chicago area. He is on the adjunct faculty at Elgin Community College and teaches privately at Dundee Music in East Dundee, IL. He also works as a leader and sideman on club and theater dates and has played on countless record and jingle sessions. His CD "Hourglass," is on the Southport label.

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Ryan Murphy Acct# 56372 (Drums/Guitar/Percussion)
2428 Grove Ave.

Berwyn, IL 60402

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rpmvw72@mac.com



Douglas Nestler Acct# 56423 (Double Bass) was born in Norwalk CT. His Bachelor of Music degree is from the New England Conservatory of Music and his Master of Music degree is from Carnegie Mellon University. He is in the bass section of the Civic Orchestra of Chicago

and the Illinois Philharmonic; and he also subs with the Elgin Symphony. He has performed with Amazonas Filarmonica as well as the Norwalk and Bridgeport (CT) Symphonies. His instructors include Lawrence Wolfe, Donald Palma, Jeff Turner and Lawrence Hurst. He is

an experienced private instructor and is teaching private lessons at Lincoln Way Central High School.

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douglas.nestler@gmail.com

Lora Schaefer Acct# 56420 (Oboe/English Horn) is transferring from Local 34-627, Kansas City, MO. She is the new Second Oboe with the Chicago Symphony. Prior to coming to Chicago she was Principal Oboe with the Kansas City Symphony for 13 seasons. After finishing high school at the Interlochen Arts Academy, she went to the Cleveland Institute of Music receiving a Bachelor of Music degree. Her instructors include John Mack and Robert Atherholt. Since 2000 she has also been performing in the Grand Teton Music Festival.

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Melvin Taylor Acct# 56410 (Guitar)



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James Vanadia III Acct# 56429 (Drums/Percussion)

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Biography

Rudy Macchiocchi

1925-2010



French hornist, conductor, and music educator- Rudy Macchiocchi was born into a musical family in 1925; his mother played piano, father played violin, grandfather and uncle played French horn and are both listed in the 1925 CFM membership roster.

As a child, Rudy studied the violin with his father, playing in his grade school orchestra in Berwyn and then studying the French horn with his uncle, playing in the band and orchestra at Morton High School in Cicero.

To gain orchestra experience, during his junior and senior years, he would go downtown, as time permitted, and play in the various university, college, and music schools towards their music graduation program at Orchestra Hall.

Following high school graduation in 1942, he joined the CFM and began playing the nightly summer Grant Park band and orchestra concerts held at the “old” band shell located across from the Field Museum at 12th Street. Rudy remembers that many of the personnel for these concerts were hired on Monday afternoons in the “smoke filled” 2nd floor hall of the former CFM building at 175 West Washington. At this time, he was playing in the Civic Orchestra in their summer schedule.

In the fall of '42, he was hired to play in the Chicago Civic Opera Orchestra and also in the final programs of the WPA Symphony Orchestra.

In January, 1943, Rudy went into the military service in a band stationed in Detroit and after eight months, he transferred to the West Point Band in New York until discharged in 1946. Then began a long tenure of over 50

years in the music and teaching fields. In music, he was known as a “freelance musician”, able to play as many jobs and “subbing” as time permitted. For over 20 years, he was a substitute and extra player in the Chicago Symphony and Lyric Opera orchestras. He played in the Grant Park Symphony, toured with the Cleveland, Minneapolis, Boston Pops, Henry Mancini, Dick Schory, and Michel LeGrand Orchestras. He played in the NBC, CBS, and WGN radio and TV studio orchestras with colleague, Ethel Merker. For many years, he played musical shows in Chicago’s flourishing theater district and many single jobs backing “pop” vocalists. He also played and conducted MPTF jobs since its inception.

Rudy was a horn teacher at Roosevelt University for 30 years where many of his students went on to become professional horn players or instrumental music teachers. After graduating from Roosevelt in 1951, he went on to teach High School instrumental music for the next 35 years in Chicago Public High Schools.

Since his so-called recent “semi-retirement”, Rudy has been associated as player and director of the CFM’s Senior Citizens’ Orchestra.

Prominent Roosevelt University horn students who are or were CFM members and beyond: Tom Bacon, Dan Busta, Dan Gingrich, Otto Krumpholtz, Wayne Messmer, Art Nehmzow, Robert Novalich, Jack Shankman, Floyd Thompson, Charles Walton and Maurice Grice.

Prominent High School Instrumentalists:

from Austin High School: John Gelsomino, Richard Kanter, Bert Lacarelli, Phil Mac Arthur, Richard Manners.

from Gage Park High School: Gary Gardner, Tom Howanic, Roger Rocco

from Curie High School: Jane Gabka, Freddie Garcia

In retrospect -

Rudy said that on one side of his “coin” was the horn playing and teaching as a job and on the other side were the wonderful musicians, students, and friends that he had met and associated with --- to all, he said “thank you”.



Memories of Rudy

Rudy Macciocchi passed on February 16th at the young age of 85! The next four pages show he was not only beloved around the Union office, but also amongst other musicians, his students and many friends. The theme is the same through all... Rudy will truly be missed!

I first met Rudy in the Spring of 1952 when he came to my high school (Bowen High School) as a substitute teacher. I remember his advice to me; "to seriously consider attending The Chicago Musical College and major in Music Education." He believed, that in the event a professional playing career did not materialize, one could still have a fulfilling musical career as a High School Instrumental Music Teacher. He pointed out that many music teachers were also successfully taking both professional playing and teaching "hand-in-hand." He mentioned several individuals that we all know, in fact, did just that: Andy Lumbrazo, Leo Henning, George Quinlan, and Ed Ward to name a few; as well as Rudy himself.

During my college years at Roosevelt University, Rudy was the band director. I remember several concerts where he programmed either Trumpeter's Lullaby or Bugler's Holiday to feature the trumpet section in general and me in particular. He always gave us the opportunity to get to know and have a friendly hand-shake with the best literature written for band.

Years later, Rudy and I were teaching in the Chicago School System and also playing "extra" with both the Chicago Symphony and Lyric Opera productions in the stage bands. Frequently we had the most stressful experiences of dashing to the airport, after our school day was over, to catch a plane to the city where the CSO was playing a concert that night. Many times we arrived at the hall with just minutes to spare. During this period we also, on occasion, found ourselves in the pit of the Shubert Theatre.

However, some of the most enjoyable playing situations we had were during the many Summer Band Concerts in the parks, as well as the noon-time concerts in the Daley Plaza with the Senior Citizens Orchestra featuring programs of opera excerpts with a fine ensemble of his "hand-picked" singers.

As I look back on these past 60 years, no one could have had a more loyal and helpful friend than Rudy. He was initially my mentor, then my teacher, and then a teaching colleague. But through the years Rudy was always my best friend.

On this point of what truly defines a friendship, I remember the day Rudy and I went to visit Jack Gelsomino when Jack was recuperating after his heart by-pass operation. Jack mentioned that in a person's life "true friendships were always those that were forged in the crucible of adversity." Only Jack was capable of so eloquently and profoundly expressing these thoughts and feelings.

Jack felt that it was always easy to maintain and nurture friendships when everyone was healthy, happy, stress and problem free. That is, when "all was going well." But, when the going was tough and painful, true friends were the ones that "showed-up" to help and share the load.

All of us who knew Rudy, worked with him professionally, or were taught by him, were truly blessed. The best way to describe Rudy would be to say that he was just the best at what he did: teach, play the French Horn, and conduct bands and orchestras.

Rudy was a "Mensch."

We will all miss you dear friend.

John Cvejanovich, Trumpet
City Symphony



Yes, Rudy Macciocchi lived for Music, and Music lived for him in many genres of our profession: the theatre, the brass ensemble, the nurturing and mentoring of countless young aspiring music students—(some of whom achieved high prominence in the brass world), as first call Horn for the mighty Chicago Symphony Orchestra under Fritz Reiner, Jean Martinon and the great Sir Georg Solti, and as a truly inspired opera Conductor alongside his skill and innate musicality as a Conductor of the orchestral repertoire.

And here's the really "groovy" thing: Rudy was fun! He loved to see everyone enjoying the dance tunes he'd sometimes throw in at City Symphony Orchestra rehearsals—like dessert after a main course of a Brahms Symphony, a Beethoven Piano Concerto, or the Symphonie Fantastique of Berlioz. Rudy Macciocchi was of slight physical build, but possessed a huge heart and a countenance of good...He could be tough—once facing down a manager with counter ideas. However, Rudy was a Loyalist; a person who never turned his back on those proven players who responded to his direction, to his wit, and to his continual quest for higher artistic standards.

Rudy once conducted a famous 1950's orchestral arrangement of "Dancing in the Dark" in such a compelling way that this writer put down the fiddle and danced with her stand partner while the entire orchestra--under Rudy's smiling eyes--continued to play!! The remembrance of this almost out-of-Hollywood scene now brings tears of sadness yet joy for having worked with such a Maestro "guy..."

Rudy Macciocchi was an integral part and member of Leo Krakow's Shubert Theatre orchestra "gang." The brilliantly talented players included Hobie Grimes, the great "Toots" (Robert) Tootelian, George Metskas, Ruth Wall, Roberta Guastafeste, Gary Matts, Mike Balter, Susan Levi-

tin, Phil Bova, William Paglin and Rudy's jock's Bill Dinwiddie, Dave Frohlichstein, John Hayner and Boris Steffen. These players knew HOW to "rock" a show, and it was thrilling for this musician to be on board during full run's of "Evita", "Dancin'", and "Dream Girls".

Although life continued on after a truly golden period of live musical shows at Leo's Shubert Theatre in Chicago, Rudy became Music director of the City Symphony Orchestra, which has long been sponsored and nurtured by the Chicago Federation of Musicians, Local 10-208.

When Rudy invited this writer to sit Concertmaster, it was a given one would have opportunities to review and, also, learn more opera repertoire in both rehearsal and concert performances, while also having the chance for experimentation in Concertmaster solo's—and especially so in Rimsky-Korsakov's Capriccio Espagnol—where Rudy would "wink" me on when I dispatched my own expanded transcription of the most famous solo to a slightly surprised yet welcoming City Symphony Orchestra upon first hearing it accompanied with some complimentary "ooh's" and "aah's" from colleagues. All the while, Rudy was smiling inside with his happy down turned sparkling eyes!

Rudy Macciocchi may not have achieved the "fame" of a Toscanini, or Bruno Bartoletti, but his musicality, temperament, and big-time approach as evidenced in his "Chicago ~New York" chant when describing various projected deals or orchestra negotiable's, put him in that league.

As Music Director Laureate of the City Symphony, we shall all miss Rudy profoundly, but will play for him as if he was still here...

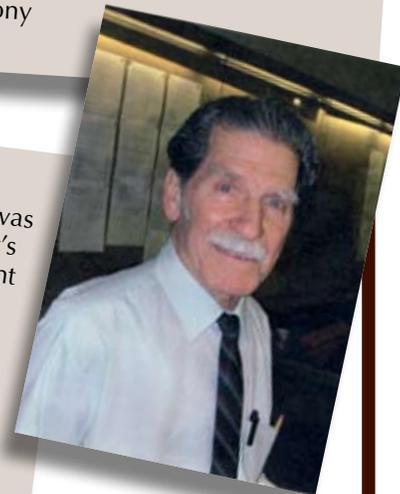
With love from Elizabeth (Matesky)
Concertmaster, City Symphony

Rudy was a very dear friend. He was a well respected player and a great guy to have on a job. He was always friendly to everyone and always had nice things to say to people. He gave me a recommendation or a "boost" many times in my career. He never asked for any special thanks. I shall miss him.

Ed Ward
President Emeriti, CFM 10-208

When I first came to the City Symphony, I used a walker and was just out of surgery. Through Rudy's faith in me and his encouragement through the years, I was able to regain my facility and progress musically.

Neal Peterson
Tympani, City Symphony



I am going to miss Rudy dearly. He was the one person that could brighten up my mornings, whether it was bringing me the *Red Eye* newspaper, giving me cookies or just with his humor. What a wonderful person he was. No one will ever replace my "at Work Grandpa." Miss you...

Patty Huante
CFM Receptionist

Rudy Macciocchi was always nice to me. He was on the first job I ever played in 1966, 6th Wagner Tuba on Bruckner 8th with the Chicago Symphony. I was 17. He did everything in town at that time--extra at the Symphony, backstage at the Opera, subbing at the Theatres, Ballet work, and he helped my confidence--if I played something good, he'd say, "Yeah, baby!"

But I had a lot of growing up to do. One time I forgot my mouthpiece for the first rehearsal for Contemporary Chamber Players of Schoenberg Chamber Symphony No. 1, of all things. It was Gail Williams' first rehearsal with the group playing 2nd Horn and she must have thought I was nuts. He was the closest guy I could call on the South Side, and he came over with 3 mouthpieces ten minutes before the rehearsal started and said, "this one is called Alexander." That's the one I used and everything came out fine, thanks to Rudy.

I can still see him pouring down two beers and eating a full meal at that Ratsch's restaurant where all the Symphony guys went before the Milwaukee concert. He said, "A glass of beer or wine before the concert helps the lip respond." I couldn't subscribe to that philosophy, but it worked for him. I didn't hear him mess up that night or ever.

One time we were supposed to play that offstage part to Mahler 2nd that goes up to high C four horns in unison. It was sounding a little rough at the first rehearsal, so Solti had us all come onstage during a break and go over it.



I first got to know Rudy through my teaching at Kelly and Curie High Schools. It was only later I discovered his amazing classical music background. He was much more than a band director. He seemed to be familiar with every piece of music from 1700 and on. He played with many world renowned conductors and told me how he once "gigged" with the Cleveland Orchestra where at one point George Szell offered him a French Horn position! (This was before screened auditions at a time when the conductor was all powerful.) Rudy, however, turned the offer down. It seemed he would make more money teaching!! I remember fondly the "Cork and Kerry park district concerts" where the musical performance was secondary to the social hour afterwards. Rudy was a wonderful teacher and a fine musician. I will miss him.

Art Gerson

It was out of tune and I stopped playing, but Rudy was holding on to the high C beautifully! Solti wanted a diminuendo on the note, so he suggested we stand up as we were playing it and turn around! It didn't sound better, as a matter of fact, it sounded awful, so Solti backtracked on that one and we played it again seated and it was OK. Downstairs afterwards, Rudy said, "Here, I have to practice that," so he sat down, played the high C, stood up on one foot and stuck one leg up in the air behind him. We started laughing. "Did you ever hear anything so ridiculous in your life?" he said.

He carried his horn in a black cloth bag I think his mother made for him. In the late 70's the work at the Symphony dried up for him. I said to him, "Aren't you playing for the Symphony anymore?" He said, "No, but it was fun while it lasted."

He kind of looked like Charlie Chaplin and, if prodded into it by Ethel Merker, would button his coat, pull his hat down to make his ears stick out, open his eyes big, and do that penguin walk with his feet sticking out sideways.

What a guy, what a fine musician. It feels good to remember him. I'm sad he's gone.

Regards,
Bill Klingelhoffer
San Francisco Opera



Rudy brought joy, humor, warmth, love, and of course Music to the offices of The Chicago Federation of Musicians. The twinkle in his eye made everyday and everyone feel special. Everyday was "Happy" when Rudy was around and that is how he greeted us "Chickadees" when he walked into the office.

The "Making Strides Against Breast Cancer Walk" was always a special event for Rudy. He would encourage our team and inspire us to make each year better than the last. This year Rudy will walk with us in our hearts and spirit.

Rudy will remain alive in all the wonderful memories that he left us with. Those memories will always be treasured.

Nancy Van Aacken
Contract Dept., CFM 10-208

I had the pleasure of meeting Rudy for the 1st time in May of 2001, and from the moment I met him it was an instant friendship that grew throughout the years of knowing him. The great joy that he brought to the Union the minute he stepped out of the elevator was amazing, from his daily, "Happy Monday" and or "Good Morning Chickadees". Rudy never forgot my birthday and even when he did, he always seemed to remember with a "Happy Belated Birthday Card" along with one of his famous Rudy smooches. I lived in Berwyn for most of my life, and from one of our many conversations, I came to find out that he lived there, too for most of his youth years. And he attended the same school that my daughter was attending at the time, Lincoln Middle School, on 16th Street in Berwyn. I have such great, fond memories of Rudy that will forever be treasured. I will truly miss you, Maestro Rudy!

All My Love,
Sandra Castellanos
Membership Dept., CFM 10-208



Rudy was one of the greatest friends I have ever had. He was a great musician, a great mentor and a great teacher. I first met up with Rudy in 1957 at Roosevelt University when I was junior in high school. Years later after I finished my time in the Air Force, he and I met up once more. I have had the pleasure to do many concerts and performances with him along with a big circle of friends, most of which were his former students. One could say that he was the teacher of the teachers. He always had a kind word with a great attitude, a true professional. Knowing Rudy and working with him was a gift, and that gift will be greatly missed. My entire group of musicians and friends that were connected with Rudy in one way or another had their lives enriched by him and we will remember him always. Rudy my friend, farewell, you will be missed and remembered.

Ray Nosal
Clarinet, City Symphony

It was a pleasure knowing Rudy. He had a special way of walking into a room and cheering everyone up. I looked forward to his morning greeting with a smile, "Happy Monday, chick-a-dee" he'd say. He had a special greeting like that for every day of the week. Rudy would often stop by my desk with an amusing short story. I'd listen to the story while anticipating the "bottom line" because there was always a "bottom line" and then we'd both laugh.

A few years ago, I had the pleasure of typing Rudy's Biography. It was so full of history, talent, trailblazing who's who and life's experiences. I was delighted to read about his musical past and he remained very modest as he filled in even more details of his history.

Rudy was a gentle and kind person who was always reaching out and sharing his kindness with others. He'd do whatever he could to help out a friend. I will miss him greatly.

Gwen Redmond
Benefits Dept., CFM 10-208



Rudy was my band director at Gage Park High School in Chicago. Without his guidance and help, I would never have had a career in music. Although I learned to play trombone, baritone, and tuba in elementary school, I never intended to continue in music in high school. One day, a friend excitedly mentioned that he just started playing the horn in Rudy's beginning band. I casually mentioned that I used to play the tuba. My friend immediately told Rudy about me and I soon found myself back in music. After hearing me play, he brought out a new tuba that was locked away in a storage cabinet for years. His gift was a powerful commitment to a young musician. Later, he opened many doors of opportunity that eventually led to studying with the great Arnold Jacobs and performing with the Chicago Symphony before I finished high school. Thanks Rudy!

Roger Rocco
Tuba



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HAPPY 90th BIRTHDAY VAL!

On Sunday, March 7th, family and friends of Valerian Puzon met to celebrate his 90th Birthday. Members of the band performing for the occasion included vocalist Luci D'Mari, President of Hammond Local #203 and drummer Don Mizanin, Secretary-Treasurer of Hammond Local #203. Val was born on March 8th, 1920. We wish Val a Very Happy Birthday and many more years of good health.





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Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Macciocchi	Rudolph	French Horn	02/16/10	01/12/25	05/21/42
Pond	George F.	Accordion	02/06/10	01/22/21	12/27/45
Taylor	Shirley A.	Piano	07/09/09	08/07/29	08/21/58
Wolinsky	Stanley J.	Saxophone	02/18/10	12/09/23	05/16/46



Club Calendar

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Regular meeting at various locations every third Wednesday of the month. For further information, please contact Robert Centano, President, APOL, P.O. Box 1135, Westmont, IL 60559
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www.bandleaders.org

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

Regular meeting fourth Tuesday of the month, 8 p.m. at VFW Post # 3868.
8844 West Ogden, Brookfield, IL 60513
(708) 485-9670

GERMAN AMERICAN MUSICIANS CLUB

Third Monday of the month. Regular meeting, Mirabell Restaurant, 3454 W. Addison, Chicago, IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5024 N. Moody, Chicago, IL 60630 (773) 774-2753

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

Third Monday of the month. General meeting, Superossa Banquet Hall, 4242 N. Central Avenue, Chicago, IL 60634, 8 p.m. Send all communications to John Maggio, 6916 W. Armitage, Chicago, IL 60635 (773) 745-0733

THE KOLE FACTS ASSOCIATION

Third Sunday of the month at 2 p.m. Regular meeting, Washington Park Fieldhouse, 5531 S. King Drive, Room 101, Chicago, IL 60637

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Meetings held every second Wednesday of the month, 8:00 p.m. at A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave., Chicago, IL. Send all communications to Dave Lenckos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

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For more information, please contact Kelly Beaman at **815-914-1786**.

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The *Intermezzo* is published 10 times per year. May-June and November-December are combined issues.

Polish American Musicians Club
(Organized May 1, 1992)

Installation Party

Date: Wednesday, May 12, 2010
Place: White Eagle Banquets
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6839 North Milwaukee Avenue
Niles, IL 60714
847-647-0660

Doors Open at 6:30 pm
Dinner at 7:30 pm

Donations: \$25.00 per person Cash Bar

For Reservations please contact:

Zen Grodecki (773) 774-2753
Ed Sasin (773) 889-4588
(312) 461-1989

Please make reservations before May 7, 2010

Czechoslovak-American Musicians Club
Spring Concert and Dance

Sunday Afternoon. 25 April 2010

Berwyn Moose Lodge

3625 S. Harlem Ave. Berwyn, Illinois

Doors Open at 1:00 P.M. - Brass band concert at 2:00 P.M.

With performances by the OMLADINA dance group
of the United Moravian Societies

Strolling musicians, a combo and large brass band until 6:00 P.M.

TICKETS (in advance) \$15 Per Person
[Ticket price includes beer, Wine and Soda]
FOOD AVAILABLE

- 18 and under accompanied by parent, no charge -

Call or Write:

Hans Schaden
4730 N. Kedvale
Chicago, Illinois
(708) 736-0594

Or Call:

Rudy Drnek (708) 485-4730
Ray Nosal (708) 386-1286
Jerry Jirak (708) 485-7858
Ed Sasin (773) 889-4588

Drury Lane

OAKBROOK TERRACE

Drury Lane Oak Brook owners, the DeSantis Family, are offering a Special to all Union Musicians. **SHOW TICKETS BUY 1— GET 1 FREE***

Ragtime



Not valid on Saturday nights
* LIMIT: 6 Tickets
Subject to Availability.
Tickets May Not Be Ordered
More Than 7 Days in
Advance.

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March 18th, 2010
to May 23rd, 2010

E-mail Addresses

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CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Music Director Designate
BERNARD HAITINK, Principal Conductor
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for the following:

Associate Concertmaster (or other possible violin position)
Effective September, 2011

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

**ASSOCIATE CONCERTMASTER AUDITIONS ARE SCHEDULED FOR JUNE, 2010
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR OCTOBER, 2010**
Application materials must be postmarked, faxed, or e-mailed by May 3, 2010

Applicants should send a BRIEF ONE-PAGE RESUME, including name, address, phone number, e-mail address, and instrument to:

Auditions Coordinator
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

Email: auditions@csso.org
Phone: 312/294-3271
Fax: 312/294-3272
www.csso.org/cssoauditions

Optional cds or cassette tapes may be submitted for pre-preliminary auditions. Further information on cassette requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

DO NOT SEND CD/TAPE WITH RESUME

The Chicago Symphony Orchestra is an Equal Opportunity Employer



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Music Director Designate
BERNARD HAITINK, Principal Conductor
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for:

BASS substitute

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

AUDITIONS ARE SCHEDULED FOR THURSDAY, MAY 27, 2010
Application Deadline: Postmarked by May 10, 2010
E-mailed or Faxed by May 15, 2010

Applicants should send a BRIEF ONE-PAGE RESUME, including name, address, phone number, and e-mail address to:

Substitute Bass Auditions
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

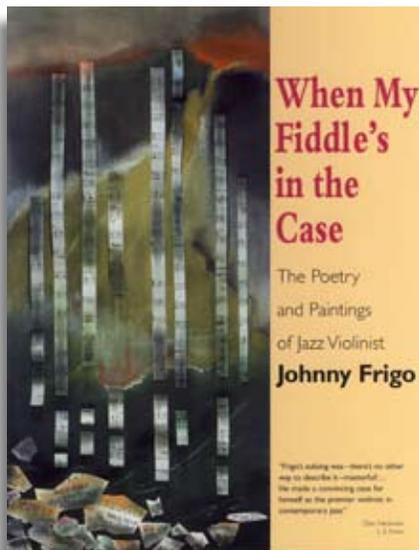
Email: auditions@csso.org
Phone: 312/294-3271
Fax: 312/294-3272
www.csso.org/cssoauditions

Applicants will be notified of an audition time on a first-come, first-served basis and space is limited. Auditions are held behind a screen. Audition results will be sent via e-mail to participating candidates.

Repertoire list to include:

- I. SOLO WORK: Bach – Suite, One movement from any suite
- II. ORCHESTRAL WORKS REQUIRED OF EACH PLAYER:
 - A. Beethoven: Symphony No. 5, 3rd movement, beginning to hold at bar 17; bars 44-100; Trio, bars 141-213
 - B. Beethoven: Symphony No. 9, 4th movement, beginning to bar 30; bars 38-47; bars 56-90
 - C. Mozart: Symphony No. 35, 1st movement, bars 59-66; bars 141-154
 - D. Mozart: Symphony No. 40, 1st movement, bars 114-downbeat of 135; 4th movement, bar 49-downbeat of bar 66; bar 229-end
 - E. Schubert: Symphony No. 9 (Great C Major), Andante con moto (2nd movement), bars 61-downbeat of letter D; Scherzo (3rd movement), opening to three bars past letter A; letter B to one bar before letter C; bars 205-221; bars 228-235; Allegro Vivace (4th movement), bars 258-268; bars 703-741; bars 882-893
 - F. Strauss: Ein Heldenleben, number 9 to one bar before 12; 49 through 9 bars before 50; bars 77-78

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rickfrigo@att.net**

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is available for rent.**



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and to secure dates.**



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$3,769.00

The Musicians Relief Fund helps Local 10-208 musicians in time of need. Contributions can be made in memory of a musician that has touched your life and whose life you would like to see remembered. Or, a general contribution can be made to the fund. Your name will be added to the expanding list of generous donors.

Make checks payable to the **Musicians Relief Fund** and mail them to the **Chicago Federation of Musicians**
656 W. Randolph St. #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM



CONTRIBUTIONS TO THE LEGISLATIVE ACTION FUND

TOTAL: \$3,422.00

LAF, short for Legislative Action Fund, is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **LAF** makes disbursements to congressional candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

To make a contribution, make your check payable to **LAF** and send it c/o **Chicago Federation of Musicians**
656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

We will add your name to the list of contributors and forward your check to the AFM.

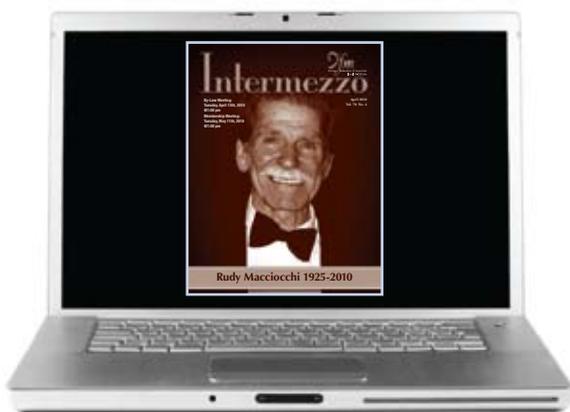
TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM



Come Hear Us Play

If you are out and about, and looking for live music, why not patronize establishments employing union musicians on a steady and ongoing basis? Below is a list of our members and where they are appearing steadily.

Member	Location	Address	Day(s) Performing
Jesse Case	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Von Freeman	New Apartment Lounge	504 E. 75th St., Chicago	Tuesdays, 10 p.m. – 1 a.m.
Rob Parton	Catch 35	35 W. Wacker, Chicago	Tuesday thru Saturday 6:00 p.m. – 9:00 p.m.
Frank Pellico	United Center	1901 W. Madison St., Chicago	per Chicago Blackhawks schedule
Gary Pressy	Wrigley Field	1060 W. Addison St., Chicago	per Chicago Cubs schedule
Mark Sonksen	Sullivan's Steakhouse	415 N. Dearborn, Chicago	Saturdays, 5:30 p.m. – 10:00 p.m.
Ruby Wender	Second City	1616 N. Wells, Chicago	Sunday thru Saturday



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You can now receive your *Intermezzo* through email instead of snail mail! To sign up, go to www.cfm10208.org.

In the left column, click on the Members Only area. Once you sign-in, click on "Subscribe to the Chicago Federation of Musicians Newsletter." After you have submitted your information, you will be sent an email to confirm your subscription. Be sure to confirm your subscription.

The next *Intermezzo* will be delivered to your computer! Be sure to check the Members Only area of the CFM website (www.cfm10208.org) for back issues of the *Intermezzo*.

MEMBERSHIP FEEDBACK

All letters submitted must be signed and e-mailed to tjares@cfm10208.org or mailed to The Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL 60661. The Board of Directors reserves the right to determine whether material submitted shall be published, and the right to edit as needed for clarity, length, libelous statements or personal attacks. Opinions are those of the individual writer and not necessarily those of the Board of Directors of the Chicago Federation of Musicians.