



Intermezzo

Dfm
chicago federation of musicians
local 10-208 afm

August 2011
Vol. 71 No. 7

Membership Meeting:
Tuesday, August 9th, 2011
@1:00 pm

Constitution and Bylaw Meeting:
Tuesday, September 13th, 2011
@1:00 pm

**Mahler
and that
Special
Place**

See Page 8



From the Secretary/Treasurer



Spencer Aloisio

2012-2013 Membership Book

Once again we ask you to please take a few moments to consider any changes you wish to make in the new membership book. Every member in good standing must be listed. However, some members no longer accept engagements or do not wish their address and phone number shown for personal reasons. On written instructions, we will print "INFORMATION RESTRICTED" after your member number and legal name. Union mailings are addressed properly but we do not give out your information on any kind of request.

We are presently updating our listing of Bands and Orchestras in the preparation of the new book. Any member who is the leader of a group may be listed in that section of the book. No more than two (2) free listings are allowed. Additional listings will cost \$20.00 each. This will help defray the printing cost. Leaders who are presently listed in this section will soon receive a letter asking whether or not they wish to continue being listed. Listings will not automatically be renewed. There are many new groups that are not listed. Please respond to help us bring this important section of the membership book up to current status.

By returning the Private Teacher registration form located in this month's edition, we will include the information in the new membership book. Please remember that only members who are in good standing will appear in the new membership book.

Since many members now have home, office and cell phone numbers, and only two numbers are listed in the directory, please contact our membership department if you have a preference of which number should be listed first, the primary number you want someone to call you at.

And lastly, do not forget to give us your e-mail address. You may inform us by filling out the directory change form in this issue, even if you have no other changes to make. You may also e-mail any changes or additions to Sandra in the membership department. Her email is scastellanos@cfm10208.org

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DON'T BE LEFT OUT! BE SURE TO SEND IN YOUR ADDITIONS AND CORRECTIONS NOW!

Cover illustration provided by
Chris Nolan Creative.

**2012-2013 MEMBERSHIP BOOK
DIRECTORY CHANGES**

If you wish to make any changes in your directory listing, please fill out the application below and return it to:
Chicago Federation of Musicians
656 W. Randolph St., #2W
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Attention: Directory

Name _____ Account Number _____

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Phone _____ Email _____

Principal Instrument _____ Professional Name _____

If there are no changes in your present status,

YOU DO NOT NEED TO FILL OUT THIS FORM.

Deadline: October 7, 2011

ATTENTION: PRIVATE TEACHERS

If you would like to be listed as a private teacher in the 2012-2013 Membership Directory, please fill out this application and return it to:

Chicago Federation of Musicians
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Attention: Directory

Name _____ Account Number _____

Deadline: October 7, 2011

**BAND AND ORCHESTRA LISTING
2012-2013 MEMBERSHIP BOOK**

Members may have no more than two (2) free listings under the Band and Orchestra category.
Additional listings are \$20.00 each.

Name of Group _____

Name of Group _____

Name of Group _____

Name of Group _____

Name of Leader _____ Account Number _____

Return this form to Spencer Aloisio, Secretary/Treasurer
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656 W. Randolph St., #2W
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Attention: Directory
Deadline: October 7, 2011



Who, Where, When...



By Ruth Marion Tobias



CHICAGO CHAMBER ORCHESTRA

The finale of the orchestra's 59th season was played May 8 at the Fourth Presbyterian Church (Michigan Ave. at Chestnut St.) featuring flutist **JANICE MACDONALD** and, of course, conductor **DIETER KOBER**.



Dieter Kober

Maestro Kober is the recipient of the Cultural Leadership Award from the Illinois Council of Orchestras

and will be presented with this honor when the orchestra's 60th season opens October 2nd, at 3 pm in **PRESTON BRADLEY** Hall of the Chicago Cultural Center. The program honors the observance of American Music Month and pays homage to Chicago's famous conductor, composer, pianist, teacher and head of Chicago's Musical College, **RUDOLPH GANZ**. Congratulations: Dieter!!

STAR PERFORMERS

Cellist **BARBARA HAFFNER** was guest artist with the Lake Shore Symphony Orchestra on a recent Sunday afternoon playing **CAMILLE SAINT-SAENS'** Cello Concerto No.1 in A Minor, Op. 33 to the delight of the audience which recalled her four times for bows. Not only does her playing excel, but her appearance always brings forth glowing admiration. Thus it was for this performance at the Northside



Barbara Haffner

College Preparatory High School on Kedzie Avenue, a venue with a small, but appealing and comfortable performance hall. Barbara always makes a striking figure on stage. We learn from program notes that she is "a graduate of Eastman School of Music, Assistant Principal Cellist of the Lyric Opera Orchestra and Principal Cellist with Chicago Philharmonic Orchestra and Chicago's Music of the Baroque....[and has been] a featured soloist with the Dallas, Philadelphia, Music of the Baroque and Symphony II orchestras."



Marlene Rosenberg

Bassist **MARLENE ROSENBERG** opened the month of June for the Hyde Park Jazz Society at L26 in the South Loop Hotel. Marlene has performed around the US as well as Europe, Latin America and Japan, playing with such notables as **JOE HENDERSON**, **MARIAN McPARTLAND**, **STAN GETZ**, **CEDAR WALTON** and singers **NANCY WILSON** and **JOE WILLIAMS**.

Guitarist **FRANK PORTELESE** recently performed at Katerina's. A Chicagoan for more than 30 years, Frank was born in Mishawaka, Indiana. He has studied with **JACK**

CECCHINI and **JOE DALEY**; he took voice lessons with **BILL RUSH**. Currently he teaches at U. of Michigan and Elmhurst College and will be returning to Interlochen Arts Academy Jazz Camp this summer. Frank's current CD is *Plectrum Jazz Guitar Solos* which follows his *Last Call* and *Transparent*, all recorded at Southport Records.

GREAT NIGHT AHEAD

When "Stars of Lyric Opera at Millennium Park" is presented at the **JAY PRITZKER** Pavilion on September 10 (7:30 pm) the magnificent



Renee Fleming

RENEE FLEMING will head the cast. This free, pre-season concert will be the only on stage

performance by Ms. Fleming this year. Recently named Lyric's first creative consultant, she last appeared in one of Lyric's downtown park events in 2001, a memorable evening 'neath the stars at the **PETRILLO** band shell and later held forth in the post-concert reception area under the trees along Columbus Drive. She was stunningly gowned and enormously cordial to all the admirers who flocked around her. She made that evening unforgettable.

UNIQUE AUDITORIUM THEATRE PROGRAM

"Hands Together, Heart to Art" is the unique summer camp created for children who have lost a parent

to help alleviate and find comfort from their pain. “Using music, theatre, dance and creative play, the campers learn to express themselves, gain self-confidence, and face their fears.” Therapists help them confront those fears through discussion, assisting them to cope with their trauma. Over the years, more than 500 children and their families have found their lives transformed by this program. The latest reports indicate additional improvement as a special effort is being made to enroll children whose parents served in the military and were killed in action. The camp needs funding and while this column will be published too late for the July 5th beginning of this year’s camp, any donations will help the future of this heartfelt work. Funds can be donated by contacting **AMANDA MARTINEZ BYRNE** at 312.922.2110, ext. 368, or by email at: amartinez@auditoriumtheatre.org.

NEW FACE OF 175 W.

The National Museum of Health and Medicine of Chicago (NMHM) has discovered our former residence at 175 W. Washington as the perfect spot to locate, renovate and house its new museum. Said to “undergo a dramatic, cutting-edge transformation led by Chicago-based design firm **ADRIAN SMITH** and **GORDON GILL** Architecture. Visitors will engage with interactive exhibits throughout

the museum and will generate energy that will power the building. When the museum is lightly populated it will exude a quiet energy; at peak times it will visibly flicker and pulse from the physical presence of its occupants... [the] dynamic exterior will intrigue visitors and engage in an architectural dialogue with the Pritzker Pavilion band shell to the east on Washington Street.” Imagine that! Check out link: www.nmhmchicago.org

WE LOVE HIGH PRAISE, DON’TCHA KNOW

And praise him he did! It was **JOHN von RHEIN**’s review of trumpet soloist **CHRISTOPHER MARTIN**’s recent CSO performance and we quote “There was no doubt who stole the show. Martin dazzled Thursday evening.” His rendition of **ANDRE JOLIVET**’s 1948 Concerto for Trumpet, String Orchestra and Piano drew particular attention because it was last performed in 1965 by “legendary trumpeter **ADOLPH HERSETH**” and the orchestra. Herseth was in the audience for Martin’s performance. Way to go, Christopher.

LOSS

Sadly the belief that deaths come in threes recently has proven true. All will be missed; all were treasured. Trumpeter **ROBERT STURM**, dear friend of **NANCY VAN AACKEN** of

the CFM Contract Department, passed away in June just as news arrived that trombonist **BRUCE OTTO** had died in Los Angeles. Well-known and highly regarded, Bruce left Chicago some years ago to expand his musical career on the West Coast. He was 57 years old. The third death was that of a personal friend, **MILLIE SANDLER**, who at 92 was still active working in the office of her temple and who, as secretary, had guided the Jewish Musicians Club to its final days. With no live members remaining, she dissolved the club, donating its monies to several worthy charities. The late **SAMMY SANDLER**, her devoted husband, was one of my mainstay keyboard dependables for many years, each of us trading jobs as Sammy was a leader in his own right. He knew every song ever written, coached Shubert Theatre performers in his nearby studio, worked as a film extra and made every gig joyful because of his devotion to each job, his dependability and his ready smile.

THE OOPS DEPT.

In the July *Intermezzo*, Who, Where, When column, page 6, **ELIZABETH BUCCHERI** was a student at Eastman School of Music, yes, but not at Northwestern University. Also, page 7, the conductor stated should have been “Giulini”, not Cellini. Apologies to Ms Buccheri.

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.



New and Returning Members



By Leo Murphy

We welcome these new members to Local 10-208, the Chicago Federation of Musicians. They perform in many musical groups around Chicago including our orchestras, operas, bands, chamber groups, casual groups and soloists. If you meet them on a job, introduce yourself and get to know them.

Felipe Batista Acct# 56045 (Percussion/Drums) is a returning member.

2024 S. Loomis, 2nd Fl.
Chicago, IL 60608
773-704-5929
felipefraga@hotmail.com

Sharon Chang Acct# 56659 (Violin) is also a member of Local 24 Akron, OH.

3865 W. Pratt
Lincolnwood, IL 60712
847-675-3901
scx422@case.edu



Daniel Effland Acct# 56661 (Guitar) is transferring from Local 580 Clarksburg, WV. A native of Morgantown, WV he attended West Virginia University where he received his Bachelor of Music degree. Besides freelancing around town, he leads the Dan Effland Trio and performs frequently with Rose Colella and the Chris Madsen Trio. As well as performing as a jazz guitarist, he also teaches at his home studio and with Discover

Music: Discover Life through the Chicago Jazz Philharmonic.

300 N. Mc Clurg Ct., Apt. 1106-A
Chicago, IL 60611
773-206-7070
dan.effland@gmail.com

Kathryn Flum Acct# 56656 (Flute/Piccolo) was born in Northern California and was raised in Madison, WI. She attended Northern Arizona University where she received her Bachelor of Music degree in Performance and then graduated from DePaul University with her Master of Music degree in Performance, with distinction. Her instructors include Stephanie Jutt, Laura Barron and

Local 10-208 member Mary Stolper. She has performed with the Grant Park Symphony, the Civic Orchestra of Chicago, the Quad Cities Symphony, the Flagstaff Symphony Orchestra and the Madison Symphony Orchestra. She is an experienced private instructor.

2134 N. Maplewood Ave., Unit B
Chicago, IL 60647
312-771-9665
kathryn@kathrynflum.com
www.kathrynflum.com



Matthew Gold Acct# 56651 (Bass Violin/Arranger/Bass Guitar/Composer) is transferring from Local 4, Cleveland, OH. His Bachelor of Music degree in Composition is from the Cleveland Institute of Music where he studied with Donald Erb, Larry Baker and Dean Guy. He then did postgraduate work at James Madison University studying with John Hilliard.

While in Cleveland, he was busy not only composing but also performing jazz in venues such as Club Isabella and The Boarding House and working with artists such as Ralph Jackson and Willie Smith. In 2009, his composition Meditation of a Handel Aria for solo cello received its premiere and several subsequent performances. He is an experienced instructor teaching electric and acoustic bass, music theory and aural skills.

899 S. Plymouth Ct., Apt. 909
Chicago, IL 60605
847-331-5165
matt@mattgold.com
www.mattgold.com

Jarrard Harris Acct# 56279 (Saxophone/Clarinet/Flute) is a returning member.

536 E. 44th Pl.
Chicago, IL 60653
773-991-5299
jarrard@jarrardharris.com
www.jarrardharris.com

WELCOME!

Mark Hartman Acct# 56493 (Piano/Accordion/Conductor/Mandolin/Synthesizer) is also a member of Local 802 New York, NY. He attended high school in Lexington, NC and then majored in Communication Studies at the University of North Carolina at Chapel Hill. His instructors include Faye Reese, Brenda Hubbard, Fritz Whang and Duke Miles. He has performed with the productions of *Miss Saigon*, *1776*, *Avenue Q* (Associate Conductor) and *Sondheim On Sondheim* (Associate Conductor). He came to Chicago with the production of *Working: The Musical*.

**300 N. State St., Unit 3606
Chicago, IL 60654
m.hartman@mac.com**

Alexandra Herbst Acct# 56647 (Cello) is originally from Minneapolis, MN and moved to Chicago four years ago as an AmeriCorps volunteer. After serving her term as a health literacy educator, she went back to school at Roosevelt University where she will receive her Master of Music degree in Performance this year. Her Bachelor of Music degree is from the University of Minnesota/Twin Cities. Her instructors include Tanya Temenikova, Mihai Tatel and Local 10-208 member Richard Hirschl. She has performed with the Chicago Arts Orchestra, the Chautauqua Symphony Orchestra, and the Round-Top Festival Orchestra and she is Principal with the Chicago College of Performing Arts Orchestra. She also is interested in traditional folk music especially fiddling and bluegrass and is working to expand her repertory in those areas. She teaches privately and coaches chamber music and sectionals for the Chicago Youth Symphony.

**4110 N. Ashland, Apt. 2
Chicago, IL 60613
612-695-9241
alisherbst@gmail.com
www.alisherbst.com**

Jeremy Johnston Acct# 56657 (Bass Guitar)
**317 S. Home Ave.
Park Ridge, IL 60068
773-301-9287
jeremyjohnston@sbcglobal.net**

Erin Lano Acct# 56344 (French Horn) attended high school in Richmond, VA before attending the New England Conservatory of Music where she received her Bachelor of Music degree. Her Master of Music degree is from Rice University. Her instructors include Jamie Sommerville and Gus Sebring. She has subbed with the Milwaukee Symphony, the Chicago Symphony Orchestra and as an extra with the Lyric Opera Orchestra. She is currently with the Civic Orchestra of Chicago. She is an experienced private instructor and teaches at the British Music School of Chicago and at Lane Tech College Preparatory.
**617 W Melrose St., Apt. A-1
Chicago, IL 60657
713-208-0420
erin.lano@gmail.com**

Ju-Fang Liu Acct# 56455 (Double Bass/Bass Guitar/Piano) is a current member of Local 3 Indianapolis, IN. After high school at

the Interlochen Arts Academy, she attended Indiana University at Bloomington where she received her Bachelor of Music degree and her Master of Music degree. Her instructors include Larry Hurst and Bruce Bromsby. She is currently the Principal Bassist with the Indianapolis Symphony Orchestra. She has also performed with the Sun Valley Summer Symphony, the New World Symphony Orchestra and the Kansas Symphony Orchestra. In 1998, she won 1st prize in the International Society of Bassists' Solo and Orchestral Competition. She teaches privately and has taught at both DePaul University and at Indiana University. Her CD *Fisherman's Song* is available on CD Baby.

**5850 Dapple Trace
Indianapolis, IN 46228
jufangliu@yahoo.com
www.cdbaby.com/cd/JuFangLiu**

Leandro Lopez-Varady Acct# 56663 (Piano/Keyboards) is a native of Buenos Aires, Argentina. He received his Master of Music degree in Composition at the Catholic University of Buenos Aires, where he also taught. His instructors include Elsa Piaggio de Tarelli, Roberto Camano and Marta Lambertini. He has toured with the Eldee Young Quartet and performs with Suenos, Douglas Lofstrom's New Quartet, the Teddy Lee Orchestra as well as various

other groups around the area. His String Quartet #1 won 3rd Place in the National Academy of Arts Composition Contest (Buenos Aires, Argentina) in 1992. He is an experienced private instructor.

**428 S. Euclid Ave., Apt. 3-W
Oak Park, IL 60302
773-370-6469/708-386-5852
lalvmus68@hotmail.com**

Paul Lowry Acct# 56463 (Trumpet)
**4326 N. Wolcott Ave.
Chicago, IL 60613
773-412-7891
lowry229@hotmail.com**

Elizabeth Newkirk Acct# 56494 (Piano) is originally from Indiana and moved to Chicago to further her schooling.

Her Bachelor of Music degree is from DePaul University and Columbia College. Her teachers include Sebastian Huydts, Aglika Angelova, Dennis Luxion and Local 10-208 member Mary Sauer. She was the 2003 winner of the Young Artist Competition with the Richmond Symphony Orchestra. She is currently in the Civic Orchestra of Chicago. She teaches in the Chicago area at both the Sherwood Conservatory and at the Merit School of Music.

**1110 N. Hoynes, Apt. 2
Chicago, IL 60622
765-541-0072
eliznewkirk@hotmail.com
www.elizabethnewkirk.com**

Steve Yopez Acct# 56664 (Flute/Piccolo)
**2900 N. Clark St., Apt. 1
Chicago, IL 60657
flute.yopez@gmail.com**



Perspective



By Jack Zimmerman

Mahler and that Special Place

These days if you attend symphony concerts and let your eyes drift across a program book, you're bound to learn that this year is the 100th anniversary of Gustav Mahler's death. The creator of nine whopping big symphonies (he left an unfinished 10th) and numerous other orchestral pieces died a century ago at age 50.

If there ever was a composer who was big on death, it's Mahler. His music is full of end-of-life, meet-your-maker references. He often chose texts that were heavy on dark-side symbolism and possess plenty of grim-reaper references. I quote from his

The Song of the Earth --

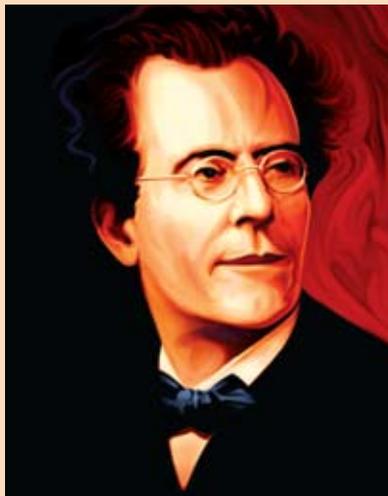
Look down there! In the moonlight, on the graves
crouches a wild, ghostly figure - It is an ape!
Hear how its howls resound piercingly
in the sweet fragrance of life!
Now take the wine! Now is the time - enjoy!
Empty the golden goblet to the bottom!
Dark is life, dark is death!

You just know this guy wasn't a Gilbert and Sullivan fan.

But despite his preoccupation with death and despite his intensely soul-searing orchestral writing, Mahler is incredibly popular with Americans. Hard to believe that the same society that produced Curly, Moe, and Larry and that is regularly engaged by "The Biggest Loser" so fully embraces Gustav Mahler in all his profundity.

But not only is Mahler profound, so is much of what has been written about him. Take a look at this bit of psycho-pondering which accompanies the 1960 CSO - Fritz Reiner recording of Mahler's *The Song of the Earth*. "Prophetically,

Mahler's music expresses the stresses and strains of the Freudian diagnosis that is so pertinent to our age of anxiety. Reflected here, if you will, is the psychological dilemma of our time -- the ruthless probing of self, the conflicting drives and harsh insecurities, the cravings for some long-lost childhood or nature."



Obviously, his music inspires deep thinking and despite this being 21st-century America -- Lady Gaga and all that -- in these parts there's no musician with more of a wow factor. Consider that 2011 marks the birth centenaries of jazz greats Cootie Williams and Roy Eldridge, as well as composers Gian Carlo Menotti, Alan Hovhaness, and Hollywood's Bernard Hermann. None of them will get so much as a nod from the musical establishment. Yet every orchestra big or small has scheduled some sort of Mahler death commemoration.

How is it that we Americans of the 21st-century are so in love with an Austrian composer who lived most of his years in the 19th? Three reasons:

1) He was the last great Austro-German symphonist. The grand symphonic tradition that began with Haydn and Mozart, ended with Mahler. He's to German symphonic music what Puccini is to Italian opera.

2) Mahler's music is full of personal torment, of man confronting fate and searching for redemption. Themes most of us don't deal with on a daily basis. Simply put, it ain't Leroy Anderson.

3) After Mahler, classical music ran off the rails -- Schoenberg, Webern, Messiaen, John Cage; all those guys that nobody listens to. Mahler's music is easy to understand -- melody, harmony, rhythm -- it's made up of all the standard stuff.

But it is what he did with all that standard stuff that has makes his music so compelling.

I can remember being in college and sitting around with fellow students listening for the first time to a recording of Mahler's Second Symphony. We were all music-ed majors, aspiring to be band directors, and we all came from working-class families. At that time none of us knew much about life or music, but hearing those sounds gave us the sense that we had tapped into something grand and universal, something deeply profound and far beyond the world we had known.

His music still does that to me and to others as well. It takes us to that special place far beyond all we had known.



Obituaries

August Salvatore Conchetti

1915-2011

Passion for music led to national fame

August Salvatore “Augie” Conchetti was the American Idol of his day, when his relatively unknown trio The Niblicks was crowned the national winner of “The Major Bowes Amateur Hour” in 1937.

With local, regional and national competitions, Edward Bowes’ amateur talent show was top-rated during its 18 years on NBC and CBS Radio.

Its similarities to “Idol” weren’t lost on the longtime Chicago Heights resident, who went by the stage name Augie Morgan. “He made the connection every time someone—complete strangers—told him they could remember listening to his band on the radio,” said his daughter, Vivian Aikin. “They’d say, “You were our American Idol!” Mr. Conchetti, 95, who with his wife owned and operated Conchetti’s Jewelry in Chicago Heights for more than two decades, died of natural causes Saturday, June 25, at his home in Whitefish Bay, Wisconsin. Born August Salvatore Cianchetti, the eldest son of Italian immigrants, Mr. Conchetti was in his 20s when he formally changed his name.

“He took the name Conchetti, because he felt Cianchetti was too hard for people to pronounce,” his daughter said. As a caddie at Olympia Fields Country Club, Mr. Conchetti carried the clubs of World Golf Hall of Famer Chick Evans. “It was people like Chick Evans who inspired my father to pursue his dreams,” Aikin said. Mr. Conchetti’s love of golf was surpassed only by his passion for music. He was adept with many instruments, but particularly the violin, and formed The Niblicks with two buddies after graduating from Bloom Township High School in Chicago Heights. The trio was named after a wood-shafted, pre-20th century golf club similar to the modern 9-iron. With one friend on the accordion, the other on guitar and Mr. Conchetti on the violin, the group performed at local hotels, playing standards of the

time. It nailed a Chicago area audition for “The Major Bowes Amateur Hour,” then won the Midwest regional and earned a shot on the national stage in New York. “The night his group won, we were gathered around the radio in our living room whooping it up,” recalled Mr. Conchetti’s younger brother, Sam Cianchetti. “We celebrated afterward with a big Italian dinner.” The triumph propelled the trio to new heights, with performances at such storied Chicago venues as the Oriental Theater, the Brass Rail and the Bismarck Hotel, as well as gigs throughout the Midwest. Membership in the group evolved over the next few years, and it eventually included a female vocalist. Mr. Conchetti joined the Navy for World War II and served aboard the USS Lexington in the Pacific Ocean. After the war, he returned to Chicago Heights and in 1946 was married. His wife, Louise died in 2007. In the early 1950s, Mr. Conchetti traveled with the USO to Europe, where he performed for troops. “That was an experience he looked back on with pride” his daughter said. After his stint with the USO, Mr. Conchetti began taking classes in watch repair under the GI Bill, while continuing to play both as a solo artist and with various bands. In 1957, he and his wife opened their jewelry store on Halsted Street, where he became known for his skills as a watch repairman and diamond specialist. “He sold tons of engagement, wedding and anniversary rings, many to people he had known all his life,” his daughter said. Mr. Conchetti played music professionally well into his 80s, even commuting to the Chicago area from Whitefish Bay, after he closed the shop in the early 1980s and retired with his wife to Wisconsin in 1987. Other survivors include another brother, Ralph Cianchetti, and a grandson. A celebration of Mr. Conchetti’s life is planned for this summer.

By Joan Giangrassie Kates
Special to the Tribune

Joseph Golan

1930-2011

Longtime CSO violinist was esteemed soloist, teacher

Joseph Golan, a gifted and widely admired violinist, teacher and longtime member of the Chicago Symphony Orchestra, who most recently served as that orchestra's principal second violin for 33 years, died at Northwestern Memorial Hospital on Monday. He was 80. No cause of death was given. A Chicago native who lived at Marina Towers in the city, Golan was only 22 when his exceptional musical abilities caught the ear of conductor Fritz Reiner. The famously exacting CSO music director appointed him to the orchestra's second violin section in 1953. Jean Martinon, Reiner's successor, named him to a position in the first violins in 1964. He became the CSO's principal second violin in 1969 at the



start of Georg Solti's first season as music director. He held that position until his retirement from the orchestra in 2002. Many inside and outside the CSO were surprised when he left, since he was still playing superbly. "Joe was the most versatile musician I ever worked with," said Tom Hall, a retired CSO violinist who was a close colleague and friend of Golan's. (Hall left the orchestra in 2006.) "He was fluent in a wide range and great diversity of styles. As a section leader he was reliable beyond compare. It was always a privilege to sit with him when duty required me to play on the first stand. I shall miss him very much." Golan appeared as soloist with the CSO on several occasions, including concertos by Schoenberg and Bartók, with Solti conducting. He played the world premiere of Richard Manners' Violin Concerto in 1980, under conductor Kazuhiro Koizumi. He also championed rarely-heard concertante works by Kurt Atterberg and Mario Davidovsky. Golan received all of his violin instruction, starting as a 4-year-old prodigy, from the legendary Chicago violinist, pedagogue and composer George Perlman. He attended grade school, high school and college in Hyde Park, graduating from the University of Chicago in 1950. He was a member of the university symphony orchestra from age 10. Golan played violin in the Civic Orchestra of Chicago from 1949 until 1953, serving as concertmaster during his final season. He also played with the Grant Park

Symphony for three seasons and the New Orleans Symphony for one season, as well as in opera and ballet orchestras and commercial dance bands and orchestras. But he also was drawn to recital and solo playing, beginning in childhood. The young Golan performed solo with many orchestras, including the Illinois Symphony Orchestra and WGN Radio Symphony Orchestra, as well as in CSO youth concerts. In 1998, Golan was engaged by Roosevelt University as artistic director of orchestral studies and professor of violin. He also appeared in chamber music and lecture demonstrations, in addition to serving as a studio contractor for films, television and radio commercials. He was an active member of the CSO Alumni Association, attending a reunion here earlier this month. Golan is survived by wife Olga and four children, Ari, Lawrence, Lara and David.

John von Rhein
Classical music critic
Chicago Tribune

Robert Sturm

1939-2011

Bob Sturm began trumpet lessons in the Queen of Angels Grade School Band on the northwest side of Chicago. He continued on in band at St. Benedict High School. His Band Director was Ed Stark and they became life-long friends. He then attended DePaul University School of Music where he got his degree, specializing in Music Education. While student teaching at St. Paul of the Cross in Park Ridge, he worked with students Jim Pankow and Robert Lamm, later to become members of the band Chicago. He started his teaching career as assistant to Dr. Russell Harvey at De La Salle High School. He taught at



Quigley and Madonna High Schools. He soon went on to become the Band Director at Westmont Junior High School. He remained there for many years until his retirement.

Bob joined the Chicago Federation of Musicians in 1959. He began playing at the Ivanhoe at Clark & Wellington

in the late 1950's under the direction of Everett Ralston. This gig helped pay his way through college at DePaul University. He had many fond memories

of the Ivanhoe. He was a freelance trumpet player for a few years and played with Al Pierson, Dan Bellack and others. He then landed the lead trumpet chair with the Andy Powell Orchestra. He stayed in that position for over 25 years. Andy was a prominent ballroom band in that era. Bob was a very talented player of the ballroom style. He often joked about mastering the “bite school” technique, referring to the ballroom style of playing the “two-beat” style with short, crisp notes. Bob formed “The Bob Sturm Orchestra” and played at The Holiday Ballroom, Willowbrook, and Melody Mill Ballrooms. He was a lot of fun to work with because he always came to the job with a smile and friendly manner. He was extremely well liked by all of his co-players.

Bob was a proud “Life-Member” of Local 10-208. He was on the Board of Directors of the Polish American Musicians Club and of The III Sheeters Entertainers Club. He was a member of the German American Musicians Club, Medinah Brass Band, and the Des Plaines Elks Lodge.

Bob married Betty Pszyka, whom he met at DePaul. They had five children, Richard, Jimmy, Julie, Johnny and Matthew and nine grandchildren. Bob and Betty separated after the children were older.

He had a number of health issues later in life, but typically never complained or lost his upbeat outlook. He was with his partner and friend, Nancy Van Aacken, for the last 18 years.

Ed Ward and Nancy Van Aacken

Bruce Otto

1953-2011

Passion for music led to national fame

Witnessing a man’s whole life. That’s what I did with Bruce. This will not be your typical article about someones passing. Usually these are filled with lots of happy stories... blah blah blah. Bruce would never want me to write something that was a bit stretched or flowery. Bruce had a fantastic sense of humor and was really funny. As with most musicians, the darker the humor, the funnier. At the very least he would want this to be funny and ironic.

That being said, I write this from a very sad heart. I started writing this the day after Bruce died. I am coming back to it a few weeks later with some softened emotions.

Musicians share a unique bond of closeness, especially ones that have had long professional careers. When thinking about those careers, imagine sitting next to another musician for hundreds or thousands of hours and having to work together in the tightest of ways to produce something as emotional as music. Even if you happen not to like someone (Hah) you still get to know them pretty well.

Some of those relationships continue on until passing.

Bruce and I met when we were both seventeen and in the early seventies. I played in one of his first rock bands and we attended DePaul together. By the first year both of us were pretty busy jobbing, making rehearsal bands and comparing how many gigs we had that month.

In those days a few of us close friends would sit in the Seminary Restaurant, at Lincoln and Fullerton Avenues till the wee hours discussing our dreams and goals as musicians. There was lots of laughter and competitiveness, and of course dissing other guys. In those days (not that we mellowed that much) our group had strong enough personalities to peel paint. Most of the sadness I experience is when I remember a young Bruce talking and discussing what he would like to do and where he would like to be. I consider Bruce’s life to have really started when he first picked up the trombone at 15. I pretty much saw his whole life from amateur to high end professional.



So many stories... Out of town and after a late show nothing is open and we’re starving. I come in the hotel room and Bruce has managed to find some cheap red wine and two

cans of oily sardines. I find him lying on the bed in his underwear pontificating while picking out sardines off his stomach.

Bruce was my insight into LA happenings with musicians and sessions. We would talk for hours and he would fill me in on what gig or session he had just finished and who was on it. This was never Bruce bringing it up to brag, it was me prompting him to tell me what was going on. We’d discuss arrangements, conductors, contractors, musicians, pay, the union and just about anything else until we ran out of time. I saw a post on a forum describing Bruce as having this fantastic memory

which he really did have. You could ask him about any band or musician from the 30's or 40's till now and he could tell you all kinds of details. I was amazed by his memory.

One day we were discussing success and I asked him about how he felt about reaching the main and only goal he wanted to accomplish in life. I told him that he realized his dreams to play with some of the best musicians in the world on movies and TV shows and recordings that hundreds of millions of people will hear. I told him very few people accomplish their goals and dreams and he should be very happy about his success. I said that as he had just come off a big session with all these great players and arrangements and wasn't he happy about making music at such a high level? He said basically no, that when he (and he felt others) were done they were just looking ahead to where the next gig was coming from, etc. Bruce and I never gave each other advice. We understood each other so well that that kind of thing never occurred in our relationship. So the day we had that discussion it made me a bit sad to think that he couldn't reflect on and appreciate the journey and goal that he worked so hard to achieve. His parents would have been proud of him and I know his close friends were.

Bruce was brave. Being an only child and losing his parents at a fairly young age Bruce moved to Los Angeles on his own. I'm assuming it had to be pretty lonely when you're young with no support system and trying to make it in a damn hard profession.

My daughter is currently a freelance violinist in LA. When I told her of Bruce's passing, she said a really good trombone friend of hers said that the first gig he ever got in LA was from Bruce. She said it was cool how things were passed down. I didn't tell her he was probably subbing out for a higher paying gig. Hah!

When word got around, many people started contacting me and renewing friendships. I was determined to write this story but then realized how many friends Bruce had and how many felt as close to him as I did. I realized I was being selfish in wanting to tell of my relationship with my friend. Here are others who want to share some of their thoughts and stories as well.

I'm not going to close by saying something like, I know Bruce is in heaven playing lead with a great

big band because Bruce would say that was really stupid and he'd make me laugh and he'd be right.

Love,
Jim Jozwiak

Bruce Otto was bigger than life, and extremely prominent in the Chicago musical scene in his two decades there. From the recording studios to the Shubert and Drury Lane Oakbrook Theaters, and everywhere else, his beautiful tone and singing musicmaking were admired by all. He played wonderful jazz solos, was a great lead player, and excelled at the bass trombone and the rest of the family. He was a terrific "legit" player, too, and his knowledge of the classical repertoire was astounding.

Bruce also had an encyclopedic knowledge of American musical history, and was a great fan of the renowned singers and big bands. If you wanted to know who played 3rd Trumpet in Woody Herman's Second Herd, or how many times Bing Crosby recorded "Blue Hawaii", you just called Bruce! He was "Google" before it was invented! I played with Frank Sinatra for ten years, and when the University of Florida band director asked me what key the master sang "New York, New York" in so he could do an arrangement, I called Bruce to confirm it was in D!

I met Bruce on a large session for Les Hooper and Opus III at Universal Recording in 1975. This wonderfully gregarious fellow introduced himself, and the rest was history. Bruce and I were close, close friends for over 35 years. His sense of humor was unparalleled, and his warmth and compassion were a constant source of comfort. His success in Chicago was exceeded in Los Angeles, where he relocated after the Chicago music business took its downturn in the late 80's. He was an in demand studio player, and worked with all of the great West Coast jazz artists. His honor and respect for the greats of the past was always evident, too, as I watched him paying homage to them on many an occasion.

Although we didn't live in the same town for the last 20 years, we visited often and constantly burned up the phone lines. Bruce and I did discuss mortality, and he always claimed he wanted to go in his sleep and wanted the music business to outlive him. He got his wishes, but way, way too soon. We will all miss you, my dear friend.

Glen Estrin

I first met Bruce Otto in the cafeteria of DePaul University where we were enrolled in the music school. Leon Stein was the Dean at the time. Jim Jozwiak, Bob Sandman, Bruce and I became fast friends. All of us had the same intention. To “make it” in the music business. Mark McDunn was our teacher and Jim, Bruce and I were his “stars”. We played in the jazz band, the brass quintet, concert band and the orchestra together. What an amazing time! We were all jobbing by our sophomore years at DePaul and Bruce was the first to ‘break out’ and go on the road. One of the first tours was with Rusty Warren, comedian and singer and Bruce was the contractor for her gigs. www.rustywarren.com “Bruce Otto, Boy Tenor”, was born as Bruce crooned and played trombone taking it on the road. Stints with a bunch of “Mickey bands” were great but Bruce really had his heart set on going to LA and landing in the studio scene. He toughed it out, came back to Chicago when the musicians and SAG strikes hit, only to return to LA determined to stay. Year after year he gained more of a hold of a lofty place among LA’s finest musicians.

Bruce was an amazing musician and a dear friend. His musical career was his life and he was as devoted as they come. I’ll miss the stories, the laughs and times we all had together growing up in the industry. Most of all I’ll miss Bruce.

Ed St. Peter

Bruce Ottooooo...yeah! That’s the way I began every phone conversation with my good friend. How does one encapsulate in just a few words the richness of a friendship of almost forty years? You can’t especially when you are barely reconciled to the reality of his passing. After his move to the coast, phone calls were the norm. We tried to outdo each other with jokes, exchanged war stories, bitched about the business and supported each other’s efforts. He paid more dues than anybody I know but had achieved his goal. A superior musician whose warm tone and facile technique was silenced far too early. I will miss his wit and wisdom. Bruce Ottooooo...yeah!

Ken Paoli

A celebration for Bruce
will be held on
Monday, September 12th
from 6:00-10:00pm
at Pompei Restaurant.
17 W. 744 22nd Street
Oakbrook Terrace
Tel: 630-620-0600

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Golan	Joseph I.	Violin	06/27/11	09/10/30	08/07/47
Kalant	William	Drums	06/18/11	03/05/16	03/23/67
Newman	Eugenia F.	Violin	07/03/11	05/19/16	09/28/39
Sturm	Robert L.	Trumpet	06/20/11	06/03/39	05/05/59

NOTICE

Chamber Opera Chicago has been hiring non-union musicians for less than union wages. Members accepting work for less than union wages are violating Section VIII, D. 3. of the CFM Bylaws.

NOTICE

Constitution and By-Law Meeting:

Tuesday, September 13th
at 1:00 PM at the Union Hall:
656 W. Randolph St., 2W
Chicago, IL



Who's Playin' Where?

We have many musicians performing throughout the area. Support them by attending a performance or patronizing an establishment where they work.

Rich Corpolongo Trio
Featuring Dan Shapera
and Rusty Jones

"Tribute to Joe Daley"

Chicago Jazz Festival
Chicago Cultural Center
Thursday, September 1
12:00 – 1:00 PM

CHICAGO JAZZ FESTIVAL
Chicago Jazz Philharmonic
Brass Ensemble

August 31, 2011
at 12:00 noon

Millennium Park

ILLINOIS P
Presents

Summer M
Mozart, D

August 1

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Sullivan's Steakhouse
Mark Sonksen
Saturdays 5:30-10:00 PM
415 N. Dearborn
Chicago, IL

Concerts in the Park
Park Ridge Fine Arts Symphony
Friday evenings at 8:00 pm
Hodges Park, in front of City Hall
Park Ridge, IL

Friday, August 5 - Big Band Hits
with Brian Patti
The Brian Patti Big Band caps the sea-
son with a lively concert celebrating
Artie Shaw.

If you have future engagements that you would like listed in this column, please send them to Vice-Pres

PHILHARMONIC ORCHESTRA

Music at Ravisloe IV
Dvorak, Piazzola

10, 2011 at 7:30 PM

Country Club
Park Ave, Homewood

er ticket
ts on sale now
e IPO Box Office:
) 481-7774

Chicago Shakespeare Theatre

The Adventures of Pinocchio

Wednesdays – Sundays
thru August 28
Navy Pier

chicagoshakes.com

The Second City
Jesse Case and Julie Nichols
Sunday through Saturday
1616 N. Wells St.
Chicago, IL

Gary Pressy
Wrigley Field
1060 W. Addison St.
Chicago, IL
See the schedule at
cubs.com

Light Opera Works

The Student Prince

August 18 – 28, 2011
Cahn Auditorium, Evanston

847-969-6300
Call for tickets



CD's For Sale

*Only members in good standing are allowed to list CD's For Sale.

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Opera by Request
Universal Peace
PhyllisAdamsHarp@aol.com
847-869-6150

Mike Alongi

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Jimmy's Bavarians

Swingin Chicago Style
Treasures with Jim Bestman,
Johnny Frigo, Rusty Jones,
Annie Ondra, Wayne Roepke,
and Don White
Jim Bestman
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Jack Baron

Jack Baron Quartet Plays the Coach
House featuring Bobby Schiff, Jerry
Coleman and Brian Sandstrom
Jacksax31@aol.com
847-204-8212

Eric "Baron" Behrenfeld

Tiki Cowboys
tikicowboys.com

Anne Burnell

Blues in the Night
Mark Burnell
773-862-2665
www.burnellmusic.com
cdbaby.com
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James Callen Trio

In The Tradition
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Chicago Jazz Philharmonic

Collective Creativity
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chijazzphil.org
orbervtdavis.com
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www.jerrycolemandrummer.com
847-251-1410

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Chicago Sessions
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847-329-9630

Mark Colby

Speaking of Stan
Reflections
Origin Records
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Smiles
Spontaneous Composition
Sonic Blast featuring Joe Daley
richardcorpolongo@sbcglobal.net
708-456-1382

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Crossroads
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blujazz.com
cdbaby.com
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Dick Daugherty

Versatility
cdbaby.com
radaugherty@comcast.net

Bob Dogan

Salishan
Rings
Bob Dogan Sings Ballads
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cdbaby.com
773-963-5906

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Frank D'Rone Sings
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Day
Live in Atlantic City/This Is Love This
is It
Live in Atlantic City, Vol. 2 /Love with
Music
Live in Atlantic City, Vol. 3 /Try a
Little Tenderness
darone32@msn.com

Nick Drozdoff

No Man Is An Island
nickdrozdoff.com

Mark Edwards with

Karin Redekopp Edwards
Two-Piano Tapestry: Redekopp & Edwards
cdbaby.com
iTunes.com

Elgin Symphony

Aaron Copland; American Classics
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847-888-0404
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Peter Ellefson

Trombone
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Expressions of Love
cdbaby.com
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Jazz String Quartet
cdbaby.com

Clyde "Lightning" George Steelin' Jazz Band

Lightning Strikes The Heart
Steelin' The Night
A Tribute To Masters
steelinjazz.com
Cathy@steelinjazz.com

Ernie Hines

There Is A Way
My Baby Wears the Lovin' Crown
The Early Years by Ernie Hines
Kunta Kinte: Remembering "Roots"
Electrified
Ernie Hines
708-771-3945
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tunecore.com/music/erniehines
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708-386-2900

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Russ Phillips
russ.phillips@sbcglobal.net

Jeannie Lambert & Judy Roberts

Along with the blues
bigfootjazz@sbcglobal.net

Bobby Lewis

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Passion Flower
Here I Go Again
Flugel Gourmet
Just Havin' Some Fun
Another Time
Instant Groove
In The Forefront (re-issue)
On Fire! with Eric Schneider and the
Rhythmakers
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bobbylewis.com

Mark Lindeblad

Piano Music for Relaxation
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Pat Mallinger

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 Pat Mallinger Quartet
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 pjmjazz@att.net
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Pat Mallinger with Dan Trudell

Dragon Fish
 Chicago Sessions
 cdbaby.com
 itunes.com

Carole Marsh with Joe Vito

Everything I Love
 cmvdiva@sbcglobal.net
 cdbaby.com
 amazon.com
 digstation.net
 773-237-0129

Tommy Mueller

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 tommujazz@sbcglobal.net
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 Susan Nigro
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Seconds
 Paul Ross
 panpress.com
 630-587-3473

Bob Perna

Music My Way
Once Again
 www.bobpernaandpersistence.com

Russ Phillips

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Love Walked In
 russ.phillips@sbcglobal.net

Russ Phillips

One Morning in May
 bigfootjazz@sbcglobal.net

James Quinn

Legacy One
 cdbaby.com
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 312-861-0926

Roots Rock Society

Bass Mint Sessions
Riddim To Riddim
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 Stann Champion
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 cdbaby.com
 Amazon.com
 Target.com

Marlene Rosenberg

Pieces of...
 marlenemusic.com
 marlenemusic@comcast.net

Bobby Schiff

Late Game
 bobbyschiff.com
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Nick Schneider

Pullin Strings
 chicagojazz/nickschneider.com
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Karl E. H. Seigfried

Criminal Mastermind
 solo double bass
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Karl E. H. Seigfried

Blue Rhizome
the New Quartet
 cdbaby.com

Fred Simon

Dreamhouse
Remember the River
Since Forever
 naimlabel.com/artist-fred-simon.aspx
 itunes.com

Richard Sladek

Piano Celebration
 chicagopianist.com
 708-652-5656

Mark Sonksen

Blue Visions: Compositions of
1995 Alba
 cdbaby.com
 312-421-6472

Mark Sonksen Trio

Climbing Mountains
Postales Del Sur
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 312-421-6472

Elizabeth Start

From the Start
Electric & Eclectic Start
 es@elizabethstart.com

Don Stille

Keys To My Heart
 cdbaby.com
 dfstille@mac.com

Suenos Latin-Jazz

Azul Oscuro
 Steven Hashimoto
 708-222-6520

**Duane Thamm
Tribute to Hamp Live**

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 vibes26@webtv.com

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Pet Pals
Lyrical Lullabies
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Two Cold

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 708-560-4015

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 Winklermusic@aol.com

Frank Winkler Trio

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Romance 'n' Swing
 Winklermusic@aol.com

**MUSICIANS WORK BEST
 WHEN WE SAY...**
UNION YES 
 AMERICAN FEDERATION OF MUSICIANS

Burt Tobias Scholarship Update

By Ron Friedman

This year's Burt Tobias Scholarship recipient is Brady Lewis, a 17 year old trumpet player from East St. Louis, Illinois. This is the first time the BT scholarship to the Jamey Aebersold Summer Jazz Camp at the University of Louisville has been awarded to someone outside the Chicago area. I spoke with Art Davis, the wonderful trumpet player and member of the Chicago Federation of Musicians, who directed me to Ron Carter, music teacher at Northern Illinois University. Ron Carter felt that this would be a special opportunity for Brady Lewis to be immersed in jazz education while living on a major university campus.

I have spoken to Brady's mother who couldn't be more appreciative of this opportunity. She was in tears and couldn't believe this was happening for her son. You have all had a part in the process of getting deserving brass players to the Jamey Aebersold Summer Jazz Camps who otherwise would be unable to have this experience. The plan has always been to send students from the Chicago area, but I felt the benefits to Brady outweighed that specific goal this year.



I thank you all for your help. The Burt Tobias Scholarship has been sending students to the Aebersold Summer Jazz Camp since the year 2000. Burt Tobias will be remembered as an outstanding educator and musician. His legacy continues.

2011 Scholarship Winner

Congratulations!

NABET Local 41 Protests at TV stations

In an unprecedented show of solidarity, CFM members joined members of NABET-CWA Local 41 (National Association of Broadcast Employees and Technicians-Communication Workers of America) to march for fair collective bargaining agreements at three of Chicago's biggest local television stations. The union members, while working for three different stations in Chicago's competitive news market, joined their voices in a demonstration against an orchestrated campaign of economic attacks on working families by Disney/ABC, NBC Universal, and FOX.

CFM musicians offering their support were Rich Armandi, Keith Baumann, Leo Murphy, Bill Overton and Tony Pons.



Photo by Nick Kaleba



Photo by Richard Sladek



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Rich Armandi, (773) 725-0509
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

POLISH AMERICAN MUSICIANS CLUB

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



Address and Phone Changes

54184 Belden, David G.
 4532 N. Francisco Ave.
 Chicago, IL 60625
 847-830-0947
 VIOLIN

55566 Gaudette, John
 7439 N. Maplewood Ave.
 Chicago, IL 60645
 773-262-3315
 BASSOON

54839 Moen, Adam J.
 1123 N. Winchester Ave., Apt. 1
 Chicago, IL 60622
 773-227-7709
 TROMBONE

48496 Stewart, Brenda M.
 c/o Joy Art Music, Inc.
 505 Chicago Ave., 2nd Fl.
 Evanston, IL 60202
 847-733-4040
 PERCUSSION

54770 Bontrager, Charles
 3635 Madison Ave.
 Brookfield, IL 60513
 312-420-5947
 VIOLIN

56135 Jones, Kenneth H.
 31 W641 Percheron Lane
 Wayne, IL 60184
 630-209-2079
 PIANO

56499 Neal, Christopher B.
 4322 N. Mozart, Apt. 3
 Chicago, IL 60618
 312-804-4306
 SAXOPHONE

55499 Stewart, Leslie M.
 1533 Crain St.
 Evanston, IL 60202
 424-653-8146
 ELECTRIC PERCUSSION

51774 Fox, Rudolph M.
 15 W. Country Walk
 Round Lake Beach, IL 60073
 224-234-4111
 DRUMS

54106 Jones, Andy
 432 E. 89th St., Apt. D
 New York, NY 10128
 917-868-6371
 PERCUSSION

55305 Sartick, George
 2741 Zurich Lane
 Woodridge, IL 60517
 630-234-0279
 DRUMS

49202 Vodicka, Edward W.
 0 S701 Old York Road
 Elmhurst, IL 60126
 312-462-1002
 818-761-1000
 PIANO

56271 Galva, Kimberly E.
 3218 W. Haddon, Apt. 2
 Chicago, IL 60651
 773-539-4870
 VIOLIN

56101 Katz, Daniel J.
 511 Judson Ave., Apt. 1-A
 Evanston, IL 60202-3076
 847-982-0479
 847-404-1121
 CELLO

55569 Schwab, Brian L.
 2843 W. Fitch Ave.
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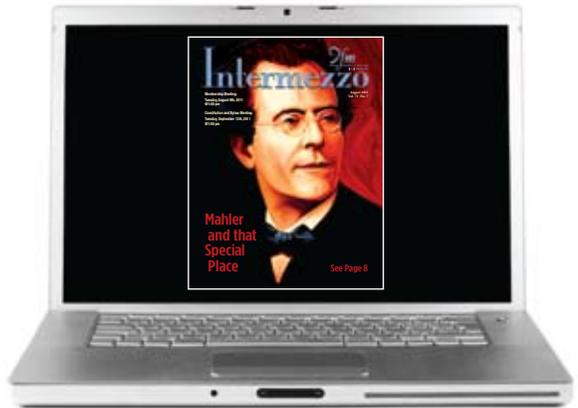
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The *Intermezzo* is published 10 times per year. May-June and November-December are combined issues.

CORRECTION

In the July 2011 issue of the *Intermezzo*, the name Tony Pons was misspelled.

We apologize for this error.

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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.

PRINCIPAL BASS AUDITIONS ARE SCHEDULED FOR NOVEMBER, 2011
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR JANUARY 23, 2012
Application materials must be postmarked by October 6, 2011
OR faxed or e-mailed by October 9, 2011.

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 cd's may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

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Kirk Muspratt, Music Director

Announces Auditions for 2011-12 Season
September 7 & 8, 2011

- Asst. Principal 2nd Violin**
- Section Violin (several positions)**
- Section Viola (one position)**
- Section Cello (one position)**
- 2nd Flute**

www.NISOrchestra.org

The Northwest Indiana Symphony Orchestra is a per service orchestra located 35 miles southeast of Chicago.

Pay per service: Assistant Principal \$98.94; Section \$84.55 plus travel reimbursement, and 7.085% pension contribution.

Candidates must be eligible to work in the US.

Send resume: Karen Dickelman, Personnel Manager
1040 Ridge Road, Munster, IN 46321
or karen@NISOrchestra.org

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George Stelluto, Music Director

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For the 2011-2012 Season

August 12, 2011

In the Chicago area

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- Horn, Trumpet, Trombone,**
- Violin, Viola, Cello, Bass**

For information and scheduling send an email and attached Resume (PDF) by August 10 to:

psochicagoauditions@gmail.com

www.peoriasymphony.org



*Lyric Opera of Chicago
announces the following orchestra openings
beginning in the 2012-2013 Season:*

PRINCIPAL FLUTE
ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.

PRINCIPAL TUBA
ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.ಶ್ರೀ.

ASSISTANT PRINCIPAL/UTILITY HORN

24 weeks total (September-March) with a 2011-2012 base rate of \$2,465 per week plus overscale, 18% Vacation pay, Media pay; plus Benefits Package.

Principal Flute and Principal Tuba receive an additional 30% Principal overscale (base salary of \$90,751 for 24 weeks)
Assistant Principal/Utility Horn receives an additional 10% Assistant Principal overscale (base salary of \$76,789 for 24 weeks)
 In addition: Media guarantee (\$2,177.50 for principal/ \$1,842.50 for assistant principal),
 Benefits Package: 10% pension and year-round health/life (including dental/vision) and instrument insurance.

Principal Flute requires piccolo doubling*.
Principal Tuba requires cimballo doubling*.
AP/Utility Horn requires Wagner Tuba doubling*.
**30% overscale*

These auditions will take place in
December 2011 and/or January 2012.
 The exact dates and times will be posted
 not less than 75 days prior to the auditions at:
<http://www.lyricopera.org/about/auditions.aspx>
<http://www.afm.org/>
<https://www.cfm10208.com/>

Interested musicians should send one-page typed resume and \$50.00 refundable deposit to obtain required materials to:
 Lyric Opera of Chicago Orchestra Auditions
 20 N. Wacker Drive
 Chicago, Illinois 60606

**For rep. list and audition dates only, e-mail request to:
orchaud@lyricopera.org**

Vacancies resulting from the selection of a current Lyric Opera Orchestra member for a principal or assistant principal position may be filled at this time by any other applicant who advances to the finals in these auditions.

Please note that only highly qualified candidates should apply.
 The audition committee of the Lyric Opera Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

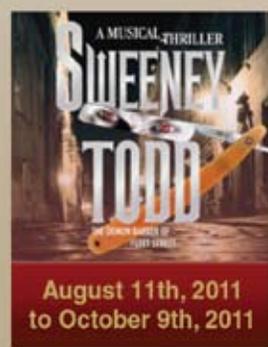
The weekly rates and guarantees listed here are the 2011-2012 Lyric Opera Orchestra rates. Lyric Opera and the Chicago Federation of Musicians will be negotiating a new collective bargaining agreement in the summer of 2012.

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Contracts: Nancy Van Aacken nvanaacken@cfm10208.org
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 4145 N. ALBANY
 CHICAGO, IL 60618
 847-840-7568
 CELLO
MELISSAMBACH@GMAIL.COM
- 57040 **CULTRA, PAULINE**
 2078 IL 251 SOUTH
 ROCHELLE, IL 61068
 815-562-4015
 PIANO
- 53352 **JOHNSON, DOUGLAS E.**
 4048 N SACRAMENTO
 CHICAGO, IL 60618
 773-267-7530
 BASS VIOLIN
- 54916 **VALDES, JOSE A.**
 150 VALLEY DR.
 BOLINGBROOK, IL 60440
 630-863-7855
 630-632-7392
 PIANO
VMPPIANO@AOL.COM
- 55146 **TOLZMANN, ANDREA**
TOLZMUSIC@ATT.NET

Listing By Instrument Corrections

- 22687 **DRNEK, RUDOLPH C.**
 CONCERTINA

CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$4,264.00

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.

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CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$2,878.00

TEMPO is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** 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 **TEMPO**

and send it c/o **Chicago Federation of Musicians**
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We will add your name to the list of contributors and forward your check to the AFM.

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TOTAL: \$2,410.00

The CFM College Scholarship Fund for Music Students has been set up in memory of Leland Baska. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

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