



Intermezzo

Jfm
chicago federation of musicians
local 10-208 afm

Constitution and Bylaw Meeting:
Tuesday, September 11th, 2012
@1:00 pm

Membership Meeting:
Tuesday, October 9th, 2012
@1:00 pm

September 2012
Vol. 72 No. 8

Chicago Symphony and
Lyric Opera orchestras
play at Millennium Park
See Page 16

From the President



GARY MATTS

The First Monday in September

By act of Congress, the first Monday in September is recognized as Labor Day. It is acknowledged as a state holiday by all fifty states as well. It is the day that ends summer as sure as Memorial Day began it, serving as the last Great American Cookout day of the year, at least for those of us in the northern climes.

What do we know about Labor Day? Yes, it is the symbolic end of summer and the holiday on which we recognize the contributions of unions and workers in our society. How 118 years ago Labor Day came to be the day on which we celebrate the value and dignity of work and workers in our society is quite a story. One that for unions and union members, bears revisiting on an annual basis.

Labor Day became a federal holiday on June 28, 1894 by act of Congress. Some historical records show that Peter J. McGuire, general secretary of the Brotherhood of Carpenters and Joiners and a cofounder of the American Federation of Labor, in 1882 suggested a day to honor workers "who from rude nature have delved and carved all the grandeur we behold." Other records document that Matthew Maguire, a machinist, later the secretary of Local 344 of the International Association of Machinists in Paterson, N.J., founded the holiday. Recent research seems to support the contention that Matthew Maguire, proposed the holiday in 1882 while serving as secretary of the Central Labor Union in New York. What is not disputed is that in 1882, the Central Labor Union adopted a Labor Day proposal and appointed a committee to plan a demonstration and picnic.

During the late 1800's as a result of the industrial revolution the average American laborer worked 12 hour days, seven days a week to earn a basic living wage. Unions, with their message of better working conditions, fair wages, worker protections and a better standard of living for laborers, became a force in this drastically changing labor environment. In New York City, on Tuesday September 5, 1882, ten thousand workers marched from city hall to Union Square in the first-ever Labor Day parade. The marchers took an unpaid day off to honor the workers of America, as well as to publicize issues they had with employers. Workers in more states began to hold parades, but Congress did not legalize the holiday until 1894, twelve years later.

On May 11, 1894, workers at the Chicago Pullman Palace Car Company went on strike protesting wage reductions and the firing of union representatives. They requested support from their union leader Eugene V. Debs. As a result, the American Railroad Union called for a boycott of all Pullman railway cars on June 26, 1894. Within a few days, with the support of fifty thousand rail workers, railroad traffic out of Chicago ground to a halt.

Faced with a crippled railway system, President Grover Cleveland declared the strike illegal and sent 12,000 troops to Chicago. Violence ensued, and two men were killed when U.S. deputy marshals fired on protesters. Before the strike officially ended on August 3, 1894, 13 strikers had lost their lives and 57 had been wounded. Debs and three other union officials were sent to jail for disobeying an injunction. In the immediate wake of the strike, legislation declaring a Labor Day holiday was rushed through both houses of Congress and passed unanimously. 1894 was an election year which may have expedited its passage. The bill arrived on President Cleveland's desk six days after his troops had broken the Pullman strike. As an act of reconciliation with labor, President Cleveland signed the bill and Labor Day was born.

As you enjoy this historic holiday remember why and how it came to be.

Sources: AFL-CIO.org, DOL.gov, History.com, Wikipedia.org

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From the Vice-President



Terry Jares

Way To Go!

Kudos to Ron Friedman and his band *Incognito*. The *Chicago Reader* listed them as the Best Wedding Band of 2012. Reviewer Joanna Miner said, "They play good. They know all the songs you want to dance to, plus the ones your parents want to dance to. They play long sets and take short breaks. And then there's the je ne sais quoi. They're involved. They read the crowd, they keep the party going and their hora is world-class. If you want a wedding where everyone dances their pants off, they deliver."

Incognito is led by Ron Friedman with Don Stille on piano, Frank Portolese on guitar, Bob Becker on bass and John Smarzewski on sax. They have performed extensively for corporate events and gala events for the Boys and Girls Clubs and Prevent Child Abuse America in addition to hundreds of weddings.

NOTICE TO MEMBERS

You are in violation of Section VIII, D.3. of the By-Laws of the Chicago Federation of Musicians by accepting, offering to accept, paying or offering less than the scale rate.

Symphonic Update

September brings the start of a new performance season for orchestras. The spring and summer have been busy with the negotiations of new contracts. We started out with a new three-year contract with the Grant Park Festival Orchestra. We continued working on a new agreement with the Chicago Sinfonietta and have a new collective bargaining agreement for the Woodstock Mozart Festival. The Illinois Philharmonic musicians agreed to a one-year extension to their present contract to give the organization a chance to settle in with their new executive director and conductor. Both the Lyric Opera Orchestra and the Chicago Symphony Orchestra continue to negotiate and we hope to have new agreements in place before both of their seasons begin in September. Our community orchestra agreements will expire at the end of this year and the musicians of the Elgin Symphony will begin negotiating their contract early next year.

I would like to personally thank musicians serving on their orchestra's negotiating committee. It requires numerous hours of meetings and planning sessions. Their input is invaluable in putting together proposals and being the "voice" of their fellow musicians. You are greatly appreciated.

NOTICE

Constitution and By-Law Meeting:

Tuesday, September 11th
at 1:00 PM at the Union Hall:
656 W. Randolph St., 2W
Chicago, IL



Who, Where, When...



By Ruth Marion Tobias

AWARDS

Conjunto, the Afro-Caribbean band creation of violinist **JAMES SANDERS**, has been around for eleven years or so, yet we have just discovered it. YouTube samples of the band's "Chicago Sessions" are phenomenal with Latin rhythms that knock your socks off, if I may be so bold! They are now a regular attraction at Katerina's on the last Saturday of each and every month.



James Sanders and Conjunto

To learn about Sanders and the group, please see CFM Musicians in this issue.....in August we reported the **NINA KRAUS'** study on the effects of playing a musical instrument with **RICHARD (RICK) WUNDER**, Evanston trombonist, as her subject. On contacting Rick, we "discovered" him also. See CFM Musicians in this issue to learn about Rick as well.

TRANSPLANTS FLOWERING IN THE WEST

A communication from **RICHARD DAUGHERTY** reports on his spring trip to Scottsdale, Arizona, and his evenings at Remington's. The beautiful restaurant/lounge, is well-known for **DANNY LONG's** trio, and a great attraction for visiting Chicagoans since so many ex-pats from our city play there. The place

provides exquisite listening—as Dick wrote "the trio played very softly; however, there is very little talking because it is so good, people want to listen." That trio included Long on acoustic piano; **JUDY ROBERTS**, electric piano-keyboard bass and **GREG FISHMAN**, tenor sax. On a return visit, Dick found former Chicagoans, **TONY VACCA**, on tenor and **JERRY COMITA**, formerly **FRANK AMOROSI's** Chicago drummer and vocalist for 34 years who now lives in Gilbert, Arizona. "(He) set up a couple of jam sessions for us and we got to meet and play with some of the locals. It was great to hear Jerry after all these years. He has not lost anything in his playing or his singing."

Dick continued, "**LENNY KING** (trombone) and his wife, **JOAN**, (vocalist) recently moved to Sun City Grand. For 10 years, he was leader of the **STAN KENTON** tribute band, the Chicago Metropolitan Jazz Orchestra (CMJO). His new band in Arizona, the Swing Kings, is making great progress under Lenny's directorship.

HAPPY NEWS

"The South Shore jazz festival was not cancelled after all." It survived as "South Shore Jazz Lives: Because Jazz Unites" and played August 4 and 5 at the South Shore Cultural Center with a boatload of entertainers.....Jazz has heated up in Hyde Park as well. July opened with Room 43 swinging with the glorious sounds of

singer **FRIEDA LEE**, accompanied by **ART HOYLE**, **JEREMY KAHN**, **CURTIS ROBINSON**, **JIM COX** and **CHARLES HEATH**. Next big sound came from saxophonist **BERNARD SCAVELLA**, who hails from New York. He began playing clarinet at age 11, added saxophone at 13 and began working in clubs at 16. He impressed legendary saxophonist **JOE HENDERSON** who took him on as a private student and word of his prowess spread. Moving to Chicago, he worked with **FREDDY COLE** and **JOHNNY HARTMAN** for starters and joined the former Chicago group Groovemasters as principal writer, arranger and multi-reedist. In July he headlined at Room 43 in a group with **DAVE DRAZIN** on piano. Next on the southside docket is the sixth free Hyde Park Jazz Festival, September 29 and 30 in several venues within the area.

And check this out! **MARK BURNELL** wrote and recorded a musical parody for a YouTube video. "My friend **TOM FRANTZ**, director of IT, UWFox did the graphics, he wrote. "(It has) some good baseball laughs—at the expense of the Cubs, and has had some airplay on WGN-AM radio." Very clever. The link: youtube.com/watch?v=vbhpFJyUWLk&feature=youtu.be. The Burnells, **ANNE** and Mark, are busy playing such intimate rooms as Monsignor Murphy's, Blue Star Wine Bar,

Chambers Restaurant, The Signature Room at the 95th and TwelveWest, in the latter venue as a trio with percussionist **JOE SONNEFELDT**. Sadly, Mark writes, "After all these wonderful years Maxim's (one of their favorite haunts) has closed."

FYI

In the early 1990s, the late **ETHEL MERKER**, worked with the Holton Company (now Conn-Selmer of Elkhart, Indiana) helping with design and development and apparently is the only woman with an instrument bearing her name, the Merker-Matic. In earlier days she was principal horn with the NBC Radio Orchestra of Chicago, one of its youngest players and the only woman. Always preferring the work of a free-lance



Ethel Merker

musician, she excelled in music of every genre: classical, jazz and pop; she was equally at home in a symphony orchestra, recording jingles in commercial studios, on stage or in theatre orchestra pits playing behind superstars of the entertainment world. She enriched every form of music she played. She died at 88 this past July.

* * * * *

ROY VOMBRACK and the 17-piece Jazz Consortium Big Band were featured at the free Kaleidoscope 2012 Music Festival in downtown Elgin covering songs from **GLENN MILLER** and **BENNY GOODMAN** perennials as well as the later **BUDDY RICH** and **MAYNARD FERGUSON** songbooks as well as some of the band's originals.

* * * * *

With special guest, saxophonist **MARK COLBY** on board, **FRANK D'RONE** rocked The Green Mill with his voice and guitar in the company of **BOBBY SCHIFF**, **NICK SCHNEIDER** and **CHUCK CHRISTIANSON** to round out the band.

COMING UP

On Sunday, September 2, "The Wright Gathering", an annual phenom, will take place at Woodgate Park, behind the home (5712 Crestwood Rd.) of the hosts, the **JOHN WRIGHTS**: noon to 8:30 pm. Everyone is welcome. Musicians and vocalists are reminded to bring instruments and lungs! Directions: I-57 South to Vollmer Rd., west to first traffic light (Central), left to first stop sign (Allemon), right to Crestwood Rd. (the second street.) Parking on both sides of street. Please do not block fireplugs or driveways!

October 21 is the date set for the World Orchestra for Peace to pay tribute to **SIR GEORG SOLTI**, the late music director of CSO, on what would have been his 100th birthday. He died in 1997. His widow, **VALERIE**, will take part in the ceremonies as a presenter at Symphony Center.



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222 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



CFM Musicians



By Ruth Marion Tobias



CHECK OUT THE OPENING PARAGRAPH OF WHO, WHERE, WHEN!

Then here is James Sanders! "I am a classically trained violinist," James wrote, "Lane Tech, Congress of Strings, Interlochen, Masters degree from Yale School of Music. I started playing jazz when I met (Johnny) Frigo in the early 90's. Back in those days there was a lot of strolling work and I was able to develop improvising skills by harmonizing and then learning chords, etc. I have been fortunate to have worked regularly with the best freelance orchestras in Chicago and I am currently in the 1st violin section of the Chicago Sinfonietta."

Indeed, his tenure with Sinfonietta began in 1994; he has been with the Chicago Philharmonic Ravinia Festival Orchestra from 1993 to 2005, and the New Black Music Repertory Ensemble since 2000. "I was drawn to both jazz improvising and the Latin music I absorbed growing up as the son of a Dominican mother in a diverse urban environment."

His current band, Conjunto, "is perhaps the most adventurous jazz latino band in the country. It is my ongoing project to unite rigorous classical training and theory with the freedom of improvisation, all grounded in the lively rhythms of Latin America: Afro-Cuban, bomba y plena (Puerto Rican folk music and song style), cumbia, meringue. The result is performances that move audiences figuratively and literally, where moments of hushed intimacy are followed by joyous dancing."



That was certainly evidenced in an outdoor August concert in Plaza Del Lago, Wilmette. As the crowd gathered and grew in the evening's pleasant temperature, the music certainly moved the audience. James' violin along with the flute and saxophones of Steve Eisen, both men soaring to the pulsating rhythms of the percussion section, washed the night in excitement, sentiment and just plain elegant entertainment. This core lineup has dozens of years of constant playing, both mainstream jazz and salsa, with Arturo Sandoval, Dave Valentin, Dr. John, Chicago Afro-Latin Jazz Ensemble, Nancy Wilson, Louis Bellson, Jimmy McGriff, Andy Montanez, Kurt Elling, the New Black Music Repertory Ensemble and Chévere, for starters. Sanders often expands the band of seven, as he did for Conjunto's 2010 Millennium Park audience of 10,000, with a half-dozen added musicians and members of the Cerqua Rivera Dance Theatre—"additional collaborators in a quest to discover fresh texture and sounds."

Sanders, too, "has collaborated with a wide array of jazz luminaries including Johnny Frigo, Orbert Davis, Fred Anderson, Ernest Dawkins and Larry Gray." He continued, "I was hired in 2007 by the legendary Fania Records arranger Larry Harlow for a Puerto Rican festival appearance. I have toured Europe and South America with Dee Alexander's Evolution Ensemble and as a member of Alfonso Ponticelli's Swing Gitan. I have recorded with Nicole Mitchell, Dee Alexander, Harrison Bankhead, Avreeayl Ra, Ed Wilkerson, Mars Williams, Doug Lofstrom, Alfonso Ponticelli and Jeff Parker."

We also must not neglect his own two CDs: Live in Little Village 2002, and Chicago Sessions (2005) with Conjunto "stretching out (with) new sounds and textures in a set of scorching originals."

The bilingual (Spanish/English) Sanders teaches and coordinates a Middle School String Program, directs a String Orchestra and teaches group classes for the Arlington Heights School District 25 "Music for Youth" program since 1995, was a faculty member of De Paul University and part of the Merit Music Program of Chicago, as well as the American Conservatory of Music.

You may have heard him perform at the Chicago, Hyde Park or Elkhart Jazz festivals, at Cerqua Rivera Dance Theatre, the Velvet Lounge or Jazz Showcase, usually with Conjunto. Or, if you like to travel, maybe Sardinia, Italy; Paris or Poznan, Poland with Dee Alexander. And then there was the Umbria (Italy) Jazz Festival last year with Evolution Ensemble.

*** ** *

And here is Rick Wunder: A true musician at heart, Rick has been "a part-time musician all my life." However, even with his musical background—he began piano lessons with Tom Scott at age 8 and studied trombone at age 12—he ultimately went to Purdue University to major in engineering instead of music. "I felt I could make a better living." However, he played as much as or more than any of his friends who were music majors. "I reached a point in my life where, to an extent, I regretted my decision. That is when I decided to take my trombone playing to a higher level and started studying with Ed Kocher at DePaul University, and had lessons from Frank Crisafulli, Charlie Vernon, Michael Mulcahy and Bill Porter."

Until retiring in 2009, he made his primary living as a systems analyst for Packaging Corporation of America in Lake Forest.

"Up until the mid-1980s, I was a 'weekend warrior' and around that time I joined the Evanston Symphony Orchestra where I played for 23 seasons. I also played in Frank Winkler's Harper Symphony Orchestra and in the Symphonic Pops Orchestra of Chicago conducted by Frank. (There were) a couple of brass quintets which involved weddings, holiday church services, etc. I played in some local big bands including Rob Parton's and also in Anthony Kowalski's wedding band. I have done some private teaching in the Evanston area."

"When I received an e-mail that Dr. Kraus' people (the Auditory Neuroscience Laboratory at Northwestern University) sent to the Evanston Symphony looking for volunteers for her study, I was intrigued and volunteered. The original testing took a total of eight hours and consisted of hearing tests, memory tests, and the electrodes (to measure his nervous

system's response to the sounds he heard.) I sat in a recliner for about two hours, watching a movie with no sound, just to keep me occupied. During that time, they played a series of sounds through earpieces in my ears. Their equipment measures what comes back from the ear, which I found to be quite interesting. Afterward, I participated in another program in which they sent me home with a memory and listening improvement course which was about 32 hour total. I did that over several weeks, after which I went back for more testing to see if there was an improvement—and there was!"

After Dr. Kraus' first study was published, Rick gave his permission to be interviewed by NBC for their Channel 5, 10 o'clock news and by the Chicago Tribune after Dr. Kraus' second paper was published.



Rick wrote, "I am currently making the transition to life in west central Indiana—a little town called Waveland. I am playing this summer in the Lafayette Citizens Band and in the fall I plan to play with the Hendricks Symphony Orchestra. I have a gig with a Swing Band in Lafayette and expect more of those in the future. I hope to take on some students and would like to become

involved with the Lafayette Symphony Orchestra, if possible. Time will tell what I get involved in, here in Indiana. "I love music and it will continue to be my passion. One of the reasons I retired at age 60 from my day gig was so that I could devote more time to my musical endeavors and I haven't regretted it for a second." Rick, bless your musician's heart!

New and Returning Members



By Leo Murphy

The musicians listed below are new or returning members to Local 10-208, the Chicago Federation of Musicians. These men and women perform in various genres of music, working in orchestras, ensembles, bands and as soloists throughout the country. They all share our love of music and the desire to pursue music as their career, working for a fair wage for the music that they create. When you share a bandstand, a stage or an orchestra pit with them, introduce yourself and take a moment to get to know them. They are joining us in this community.

Micha Doherty Acct# 56746 (Bassoon/Contra Bassoon) is from Midland, TX. After high school, she attended the University of Cincinnati College Conservatory of Music where she received a Bachelor of Music degree. Then she moved to the Chicago area to attend Northwestern University, graduating with a Master of Music degree. She has performed with the National Arts Orchestra, the Midland/Odessa Symphony and the Cincinnati Philharmonic Orchestra. Her instructors include William Winstead, Christopher Millard and Local 10-208 member Lewis Kirk. She is an experienced private instructor and served as the Teaching Assistant for the Bassoon studio while she was at Northwestern University.

1246 W. Albion Ave.
Chicago, IL 50526
317-224-6031
dohertms@gmail.com

Samantha May Acct# 56696 (Violin)
2559 Flossmoor Rd., Apt. 209
Flossmoor, IL 60422
630-212-7983
smay711@yahoo.com

Malcolm Ruhl Acct# 53202 (Bass Violin/Arranger/
Bass Guitar/Guitar/Keyboards) is a returning member.
1789 Richfield Ave.
Highland Park, IL 60035-2943
847-858-3432
malcolm@malcolmruhl.com

Christopher Thigpen Acct# 56752 (Bass Guitar/Drums) is a native of Chicago and graduated from Alan B. Stone High School. He is attending Columbia College in Chicago. He frequently performs at churches, freelancing and working in theater productions. His instructors include Kelly Sill, Christopher Pitlik, Marlene Rosenberg and Local 10-208 members Chuck Webb and Dan Anderson. He is an experienced private instructor and teaches at Muzicnet.
12731 S. Aberdeen St.
Calumet Park, IL 60827
708-937-3886
thigpenchris@yahoo.com

WELCOME!



Life Member Party

Members of the Union for 50, 60, 70 and 75 years will be honored.

Date: Friday, October 19th, 2012

Time: 12:00 Noon to 3:00pm

Place: Union Headquarters
656 W. Randolph St., Suite 2W
Chicago, IL

Featuring the music of
Michael Alongi and Friends

Please RSVP by
October 5th, 2012
Call 312-782-0063, ext. 136

Any photos or memorabilia
you care to bring with you
will add to the festivities!



Obituaries

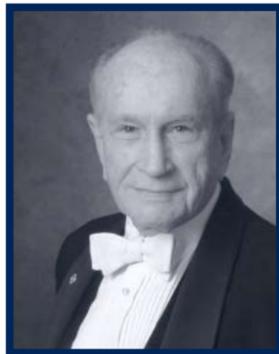
Victor Aitay

1921-2012

Violinist a leader with CSO for 50 years

Of the numerous gifted violinists who have held the position of concertmaster with the Chicago Symphony Orchestra, few have done so with greater grace or distinction than Victor Aitay. He served under four CSO music directors, including two legendary Hungarian countrymen – Fritz Reiner, who hired him in 1954, and Georg Solti, who made him concertmaster emeritus in 1986, following Aitay’s 19-year tenure as concertmaster. When he retired from the orchestra in 2003, he had logged nearly 50 years of distinguished service as a member of its first violin section. With the exception of Adolph Herseth, who stepped down in 2001 after an unprecedented 53 years as first trumpet, no other CSO principal player has exceeded Aitay’s record.

It was characteristic of the man to wear his longevity modestly. Aitay, 91, died at his Highland Park home, according to his daughter, Ava Aitay-Murray. She said her father had suffered a fall a few months ago and had been in declining health since then. His CSO colleagues remember Aitay as a thorough musician and dedicated section leader who could always be depended on to discharge his many responsibilities well. Those duties included not only playing concertos and solos in symphonic works, but also interpreting what each conductor



wanted and needed, and passing that information along to other orchestra members. “Victor brought a great style and panache to his orchestral leadership that was very effective and very much his own,” said Samuel Magad, himself a former CSO concertmaster, who shared the title and first stand, with Aitay for 18 years. “He was a very good leader and we got along very well. When you were playing alongside him, you couldn’t help but fall in line with him. He had something no one else had.” During World War II, Aitay was among the tens of thousands of Hungarian Jews who survived the Holocaust because of the heroic efforts of Swedish diplomat Raoul Wallenberg. The violinist recalled the harrowing story of an interview with the Tribune in 2001. Before the war, Aitay was the concertmaster of the Hungarian State Opera and Philharmonic Orchestra. But brutal legislation enacted in 1938 barred all Jews from holding state positions. He was stripped of his post and in 1941, the 20 year-old was packed off to a labor camp in Ukraine, where he spent 2 1/2 years. He escaped twice but was recaptured. On his third try, disguised as a priest, he made it back to his native Budapest, where Wallenberg gave him refuge at the Swedish embassy along with some 200 other Jewish refugees. Aitay manned the switchboard at the embassy from December 1944 to January 1945. He, too, got his chance to save Jewish comrades. On January 16, 1945, he saw Wallenberg for the last time. One day later, the diplomat left the

embassy to greet the Russian liberators. He was placed in protective custody, reportedly taken to Moscow’s Lubyanka Prison and never heard from again. Aitay stayed behind in the embassy for three days after Wallenberg disappeared, fearing that he, too, would be arrested. “Courage wasn’t enough for us,” he said of himself and his fellow Jews living in Hungary during the war. “You had to have luck. And good health. If you were sick or elderly, you couldn’t survive. In a situation like that, you had only two things in your mind – to save your life and to get enough food. It’s the survival instinct of an animal.” Aitay got his former job back at the Budapest Opera following the war but shortly resigned to form his own string quartet. The quartet’s cellist was another Hungarian who had survived the war – Janos Starker, who went on to become principal cello of the Chicago Symphony in 1953, one year before Aitay joined the orchestra. The violinist soon found that making a decent living as a chamber music player in war-ravaged Hungary was impossible for a man with a wife and child to feed. So the Aitay’s packed up their few belongings and came to America. Their sole possessions were the clothes on their backs and his childhood violin, which his mother had kept safe for him in the basement of their home in Budapest. Aitay held the post of concertmaster of the Metropolitan Opera Orchestra in New York from 1948 to 1954, when Reiner named him assistant concertmaster of the Chicago Symphony. He became associate concertmaster in 1965, concertmaster in 1967. He stepped down from the post in 1986 to assume the honorific of concertmaster emeritus, continuing to play in the CSO until his retirement. Aitay also served as professor of violin at DePaul University, music director and conductor of Lake Forest Symphony, and leader of the Chicago Symphony String Quartet. Just before his retirement he wrote: “As I begin my 50th season with the Chicago Symphony Orchestra, I find myself looking back on what I consider the most gratifying years of my life. It has given me great pride to be the concertmaster of this incredible orchestra, to play with the finest musicians, and to tour around the world several times. . . . These 50 years have been a beautiful symphony for me.” Aitay also survived by a granddaughter Ashley Murray.

By John Von Rhein, Tribune Critic

Burrell Joseph Gluskin

1926-2012

For years on Sunday afternoons, jazz musician Burrell Joseph Gluskin would cut loose on the piano, playing improvised tunes and nontraditional hymns for worshippers at the experimental Lutheran church in Lombard. Jazz vespers, a freeform worship service that Mr. Gluskin helped develop in the late ‘60s with his friend, the late Rev. Jack Lundin, at Community of Christ the Servant, drew the attention of Chicago’s Jazz community. “It attracted a lot of professionals,” said Martin E. Marty, professor emeritus at the University of Chicago Divinity School. “Burrell knew everybody in jazz in Chicago. Bobby Lewis, Larry Novak – all of the top musicians. They would show

up and sit in.” The gatherings often turned into long jam sessions, and sometimes entire bands would come to play in the old barn that housed the congregation. “It was basically like going to a jazz club only it was on Sunday afternoon,” said one of Mr. Gluskin’s daughters, Deidra Egan. “My dad loved jazz and felt that it was a very important American art form. He really wanted to promote it.” Mr. Gluskin, a former band director and music professor for 10 years at Triton College, died of congestive heart failure on July 6 at Westbury Care Center in Lisle. He was 85 and a longtime resident of Lombard. Along with jazz vespers, Mr. Gluskin wrote a unique book of songs for CCS called Joyful Noises: Hymns for Humans, which featured



complicated, jazz-oriented music and thoughtful lyrics. Though active with the Lutheran church, Mr. Gluskin was a non-practicing Jew. “He just like the atmosphere and the attitude of the people there,” Egan said. “He recognized the need for spiritual grounding, but he didn’t like labels for himself.” Mr. Gluskin was born October 17, 1926, in Duluth Minn., the only child to Russian-born parents. His father worked as a carnival front man and his mother was a legal secretary. The family eventually moved to Chicago, and Mr. Gluskin started playing piano in his youth. As a teen he formed a combo with Chicago musicians Bill Russo and Marty Clausen, who were his classmates at Senn High School. The group practiced above the Green Mill, a popular jazz club on Chicago’s North Side. In August of 1944, Mr. Gluskin joined the Navy and played piano for the officers’ club while stationed in the Panama Canal. After he was discharged in 1946, Mr. Gluskin returned to Chicago and studied music theory and composition at the American Conservatory of Music, where he earned his bachelor’s and master’s degrees. Later he went on to receive a doctorate from another school. A member of the Chicago Federation of Musicians, Mr. Gluskin played gigs around Chicago at many jazz hotspots, including the Mill Run Theatre, Arie Crown Theater and the Signature Room of the John Hancock building. Over the years, he created thousands of arrangements and accompanied dozens of popular entertainers, such as Connie Francis, Jack Benny and Michael Jackson. At one point he also taught music history and appreciation at the College of DuPage and helped launch music boosters at Glenbard East High School. He married Mercia Holt in 1950 and became a father of six. On top of his music career, Mr. Gluskin worked in management at American Airlines, Playboy Magazine, Time Life and U.S. Census Bureau. While at the airline, he enjoyed the perk of free plane tickets and loved a spontaneous trip. “My dad would take us kids to watch the airplanes go by, and he would just say, “Let’s get on a plane and go somewhere,” Egan said. “So we’d fly somewhere, goof around at the airport and fly back home.” Mr. Gluskin was a consummate practical joker and a puzzle fiend. He once bought one of his daughters a crossword puzzle that measured 10 feet by six feet. “He would search far and wide for the most bizarre kind of gift,” said another daughter, Gina Conrad. “That was my dad’s kind of humor. He loved to shock people and see what their reaction was.” Mr. Gluskin was preceded in death by his wife, who died in 1991, after a long battle with breast cancer. In addition to Egan and Conrad, he is survived by two sons, David and Geoffrey; two daughters, Lisa Veinot and Aimee Townsend; seven grandkids; and three great-grandkids.

By Katie Drews, Chicago Sun-Times

Robert James Tootelian

1922-2012

Robert James Tootelian, known to his friends and family as “Toots”, was a WWII veteran, poker aficionado, golfer, husband, father, brother, grandfather, and amazing musician extraordinaire who dedicated over 35 years to Chicago’s professional musical theatre arena. He was an accomplished woodwind player, playing the A, Bb, bass & contrabass clarinets, oboe, english horn & hecklephone, bassoon & contrabassoon, soprano, alto, tenor, bari & bass saxophones and flute, alto flute & of course, piccolo, to name a few! He was also an excellent pianist playing for his own enjoyment.

Mr. Tootelian was the middle child born to Armenian parents. He spent the first 62 years of his life living in his childhood home, a three flat in the Rogers Park neighborhood of Chicago. His father, Gazar Tootelian, came to the US from Turkey, prior to the Armenian Genocide of 1912, became a shoemaker in Boston and then moved to Chicago where he opened and operated a restaurant for 35 years. His mother, Helen Baron, came to the US from Turkey at the age of 13 to escape the atrocities of the Armenian Genocide to live with her brother prior to her marriage in 1919 to Gazar. In typical Armenian fashion, his family, whether it was brothers, in-laws, or children, always lived in the building at some time or another in a very close-knit living arrangement.

As a child, Mr. Tootelian’s love for music developed, but on a parallel plane he also had another love: the stock market. His love for the market began at the age of about 16 when he was given \$100 to invest. Mr. Tootelian attended Armstrong Grade School and then graduated from Lane Technical High School in 1940. He was very active musically at Lane. In fact, the entire Lane Tech band was admitted into the Chicago Federation of Musicians (CFM) when they won Chicago’s best high school band orchestra contest after a month long elimination process. While he celebrated his 70th Lane reunion in 2010, he also was celebrating his membership in the CFM for 70 plus years. When he received the 70 years certificate from the CFM a few years ago, he chuckled. His association with the Union was truly a lifelong union!

Mr. Tootelian, a WWII veteran, served in the Navy and was witness to the battles taking place in the Pacific. He served on the newly built aircraft carrier Shangri-La CV-38 as a medic and member of the ship’s orchestra. After the war, Mr. Tootelian used the GI Bill to continue his studies, which he had begun at Northwestern University before the war, finally earning a Bachelor and Master’s degree in Applied Music in 1948 and 1949 respectively. He was working on his Doctorate, until family and life intervened. As a college student, he made extra money playing a number of performances in the Lyric Opera’s 1949 production of Porgy and Bess, in addition to other side jobs. While at Northwestern, he met his future wife, Elayne Novotny, also a student at the School of Music.

Mr. Tootelian’s recital at Northwestern on May 21, 1950 showcased him playing not one or two instruments but an amazing seven, yes 7, instruments, which were only a third of the instruments he played throughout his life. His recital program is posted on the following website: bretpimentel.com/tag/robert-james-tootelian. He worked tirelessly to practice his craft and be the best musician possible. His mastery of every woodwind was well recognized and admired by the musical profession, and he was a brilliant sight-reader. In 1952, though offered positions with all the major symphonies, he chose the more lucrative work of playing musicals, and thus began a 35-plus year career as a pit musician at the Shubert Theater in Chicago. At some point, he became the Shubert’s assistant contractor, holding that

position until he retired in the 80s. He had a great rapport with the other musicians, unless you played out of tune! Over his career as a pit musician, he played over 100 shows. He played for stars such as Carol Channing & Pearl Bailey (Hello Dolly), Robert Guillaume (Purlie), Margaret Hamilton (A Little Night Music), Jim Belushi (Pirates of Penzance), and a young Joe Montegna (Hair). Mr. Tootelian's musicianship also carried over to repairing his own instruments and mastering the art of reed making for the Bassoon & Contrabassoon as well as for the Oboe & English Horn. After arriving home at around midnight, he would hand make the double reeds for his instruments. Making a suitable reed is an art form and a multi-day process. His relative pitch demanded that the reeds he played, whether for a single or double reed instrument, met his high standards, and by making the reeds himself, shaping and shaving them down with precision, he was able to ensure that his instruments were played with the highest quality tone producing reeds.

In 1976, when the Shubert was between shows, Mr. Tootelian toured with Frank Sinatra. During the tour, "Toots" required, on every flight, a second airplane ticket for his instruments, which Sinatra gladly supplied, and in turn, "Toots" assisted Sinatra in warming up before each performance. Anyone who knew "Toots" would not have been surprised by his demanding an extra seat on the plane because they knew that his instruments never left his side. In addition to playing professionally, Mr. Tootelian taught woodwinds privately from home and at many area high schools. While he taught music theory at Northwestern, he also taught music theory at De Paul University for over 14 years. In the early 1950s, he commuted weekly by plane to teach at the University of West Virginia. He also did a lot of recording gigs and jingle work around Chicago. His most memorable group recording was playing Bari Sax on the Number 1 Hit song "Sh-Boom" by The Crew Cuts, recorded in 1954. While he recorded many television and radio commercials over the years, he is best known for the Jolly Green Giant jingle's 3 descending notes on the bassoon.

Mr. Tootelian lived his life surrounded by some great musicians who were his friends. When his daughter went to Indiana University School of Music, "Toots" gave his friends the heads-up. Those greats included the late bassoonist, Lennie Sharrow (one of the few people "Toots" lent an instrument to), the late oboist Jerry Sirucek, the late harpist Pete Eagle, and let us not forget his classmate from Northwestern, the late Ethel Merker. Other friends of his included the late Rudy Fahsbender, the late Hobie Grimes, and many more, too numerous to list, many frequenting his home after the shows for after show parties. In the 1980s, he was featured in the Chicago Tribune Magazine's First Person Section which you can read at the following site: articles.chicagotribune.com/1986-01-03/news/8601020572_1_music-teacher-cats-playing.



His family constantly meets people at all age levels who have heard of "Toots" or played with him. His musical legacy can be currently seen through the talents of his grandson, Michael, who plays multiple instruments himself.

After retiring from the theatre, Mr. Tootelian gave up music to devote his time and energy to mastering golf. While he hadn't played more than a few rounds of golf since his high school days caddying at Edgewater Country Club in Rogers Park,

he quickly brought his scores into the low 80s. He became an avid golfer. It wasn't unusual for him to play golf six days a week, and on some days, play 36 holes. For a few years, he played in professional tournaments. Even in his 70s, he could play a round of golf in a little over two hours, not bothering with practice swings. He also spent time teaching and playing with his two oldest grandsons, Tom and Joe, taking them golfing and to the driving range. "Toots" insisted the boys be right-handed golfers, even though they were lefties, so that he could pass down his golf clubs to the kids as they got better, and then, of course, upgrade his set!

Even into his 80s, Mr. Tootelian continued to drive, go to the theatre and shop. When his daughter brought his youngest grandson, Eddie, home from Guatemala, he was right there at the house ready to welcome him into the family. He loved having his family over for the holidays, or just over for a visit. Even though Mr. Tootelian slowed down as the years progressed, "Toots" accepted his aging with grace and dignity. He will be dearly missed by his wife of almost 60 years, Elayne Tootelian, his children, Robert James Tootelian Jr. and Nancy Tootelian Wagner, his four grandsons, Thomas Sheehan, Joseph Sheehan, Michael Wagner, and Edward Wagner, and his younger brother Richard Tootelian.

While Mr. Tootelian lost his fight just 10 days shy of his 90th birthday, his tenacity and drive to enjoy life never stopped. While he is not physically with us, as someone once said, "To live in the hearts we leave behind is not to die." And lastly, for all those CFM theatre musicians out there who trained at the "Shubert Academy of Poker", leave a seat empty at the table, light a stogie, and ante up for him!

Address and Phone Changes

42028 Crosson, Gail A.
4453 W. Peterson
Chicago, IL 60646
773-286-6883
773-243-7292
CLARINET

46428 McKenny-Sanders, Phyllis
5046 N. Ashland Ave., Apt. 1
Chicago, IL 60640
773-784-5448
773-610-1530
VIOLIN

50693 Shannon, Brian J.
1210 Edmer Ave.
Oak Park, IL 60302
708-386-5268
SAXOPHONE

56176 Lopas, Jeff A.
N68W7098 Cleveland St.
Cedarburg, WI 53012
773-396-2991
GUITAR

56297 Oldberg, Colin J.
6206 N. Lakewood Ave.
Chicago, IL 60660
719-510-0416
TRUMPET

44175 Soukup, Marion L.
5546 S. Stough
Hinsdale, IL 60521
630-297-9036
VIOLIN

2012-2013 Membership Directory Corrections

- 54773 **McNamara, Timothy**
1415 Wisconsin Ave.
Berwyn, IL 60402
773-454-6694
SAXOPHONE
timmcmamaramusic@gmail.com

56400 Weber, Benjamin J.
2741 W. Winnemac Ave., Apt. G
Chicago, IL 60625
708-289-0025
773-942-7363
VIOLA

53406 Wunder, Richard A.
10405 S. Waveland Road
Waveland, IN 47989
765-435-2154
847-942-7022
TROMBONE

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Gleistein	Arthur	Piano	06/30/12	06/05/15	04/22/37
Schneck	Walter E.	Piano	06/24/12	10/01/15	10/09/63



Music in the Schools

Update: Chicago Catz at UIC

On Thursday July 19th, the Chicago Catz performed for the Chicago Jazz Academy. The Academy is a summer program held at the University of Illinois Circle Campus and run by Orbert Davis and the crew with the Chicago Jazz Philharmonic. The 2 week summer program is for students ages 5th – 12th grade. Students participate in individual, small and large class groups and in ensembles such as Jazz Band, Drumline, and Hand Chimes. Additional courses offered range from Instrument Technique to Jazz Aesthetics in addition to college information including financial aid.

The kids saw the movie *Stony Island*. Written and directed by Chicago native Andrew Davis, brother of CFM member Richie Davis, *Stony Island* is a look at a group of aspiring musicians trying to “make it” in the world of popular music. First released in 1979, this hallmark of independent filmmaking was hailed for its wit and charm at the US Film Festival (the forerunner of Sundance), and received energetic applause from critics across the nation.





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.

Go Cubbies!

Gary Pressy
Per Cubs Schedule
Wrigley Field
1060 W. Addison

Live at Millennium Park!

Lyric Opera Orchestra
Stars of The Lyric Opera
Saturday, September 8, 2012
at 7:30 PM
312-332-2244
www.lyricopera.org

Chicago Symphony Orchestra
Friday, September 21, 2012
at 6:30 PM
312-294-3000
www.cso.org

See a Show!

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

Broadway Playhouse at Water Tower Place
I Love Lucy
September 12th – November 11th
312-977-1710

Drury Lane Oakbrook
Xanadu
September 6th – October 28th
630-530-8300

Marriott Lincolnshire
Dreamgirls
August 22nd – October 28th

Attend an Orchestra Concert or Opera!

Elgin Symphony Orchestra
A Change In The Air
Saturday, September 8, 2012
at 7:30 PM

Sunday, September 9, 2012
at 2:30 PM
Hemmens Theatre
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Rockford Symphony Orchestra
Influence and Inspiration
Saturday, September 22, 2012
Coronado Theatre
314 N. Main St., Rockford
815-965-0049
www.rockfordsymphony.com

Chicago Opera Theater
The Magic Flute
September 15, 19, 21, 23, 2012
Harris Theater
205 E. Randolph St. Chicago
312-334-7777
www.chicagooperatheater.org

Chicago Sinfonietta
Performance. Art
Saturday, September 29, 2012
at 8:00 PM
Wentz Concert Hall
171 E. Chicago Ave., Naperville
Monday, October 1, 2012
Symphony Center
220 S. Michigan Ave., Chicago
312-236-3681
www.chicagosinfonietta.org

Ars Viva!
Sunday, September 23, 2012
at 3:00 PM
North Shore Center
for the Performing Arts
9501 Skokie Blvd., Skokie
847-673-6300
www.arsviva.org

The Chicago Philharmonic Orchestra
Bravo Brazil!
Sunday, September 30, 2012
at 7 PM
Pick-Staiger Hall,
Northwestern University Campus
50 Arts Circle Dr., Evanston
847-866-6888
www.chicagophilharmonic.org

Attend a Concert!

Country Club Hills Theatre
KEM
Saturday, September 1, 2012
at 7:30 PM
4116 183rd St.,
Country Club Hills
www.countryclubhillstheater.org

Naperville Last Fling
Craig Morgan
Saturday, September 1, 2012
at 8:00 PM
Main & Jackson,
along the Riverwalk
440 W. Aurora Ave.,
Naperville

Chicago Jazz Festival
Allen Toussaint
Sunday, September 2, 2012
at 8:30 PM
Petrillo Band Shell
Grant Park, Chicago

Wrigley Field
Bruce Springsteen
& the E Street Band
Friday, September 7, 2012
at 7:30 PM
Saturday, September 8, 2012
at 7:30 PM
1060 W. Addison

Chicago Theatre
Buddy Guy & Jonny Lang
Saturday, September 15, 2012
at 8:00 PM
Willie Nelson
Thursday, September 20, 2012
at 8:00 PM
175 N. State St., Chicago
www.thechicagotheatre.com

Akoo Theatre
The 39th Ryder Cup Gala
Chicago
Wednesday, September 26, 2012
at 8:30 PM
5400 N. River Road,
Rosemont
www.rosemonttheatre.com

Old Town School of Folk Music
Marcia Ball
Sunday, September 30, 2012
at 5:00 & 8:00 PM
4544 N. Lincoln Ave., Chicago
www.oldschool.org

If you have future engagements that you would like listed in this column, please send them to Vice-President Jares at tjares@cfm10208.org. Listings will be included provided there is a Union contract on file.



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tikicowboys.com

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www.chicagoensemble.bigcartel.com

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Jazz Makes You Happy
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www.jerrycolemandrummer.com
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widesound.it

Jazz String Quintet (featuring

Kurt Elling)
naimlabel.com

American Complex (featuring
Patricia Barber)
originclassical.com

Shadow Puppets (featuring

Lawrence Hobgood)
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douglasjohnsonmusic.bandcamp.com

Jeremy Kahn

Most of a Nickel
708-386-2900

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R & R Ensemble
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Cdbaby.com
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Flugel Gourmet
Just Havin' Some Fun
Another Time
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marlenemusic@comcast.net

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marlenerosenberg.com

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'Bout Time - Volume 2
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bscavella@sbcglobal.net

Bobby Schiff

Late Game
bobbyschiff.com
708-442-3168

Nick Schneider

Pullin Strings
chicagojazz/nickschneider.com
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lonote@comcast.net
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Remember the River
Since Forever
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Electric & Eclectic Start
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The *Intermezzo* is our communication between the Local and our members. In addition to the printed version, we also post each issue on the CFM website. Most of the magazine is available to the public. We are always looking for events, accomplishments, and things of interest to other members and the public.

Share your announcements, reviews or anything you would like to see printed to tjares@cfm10208.org.

The Board of Directors reserves the right to determine whether material submitted shall be published.

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

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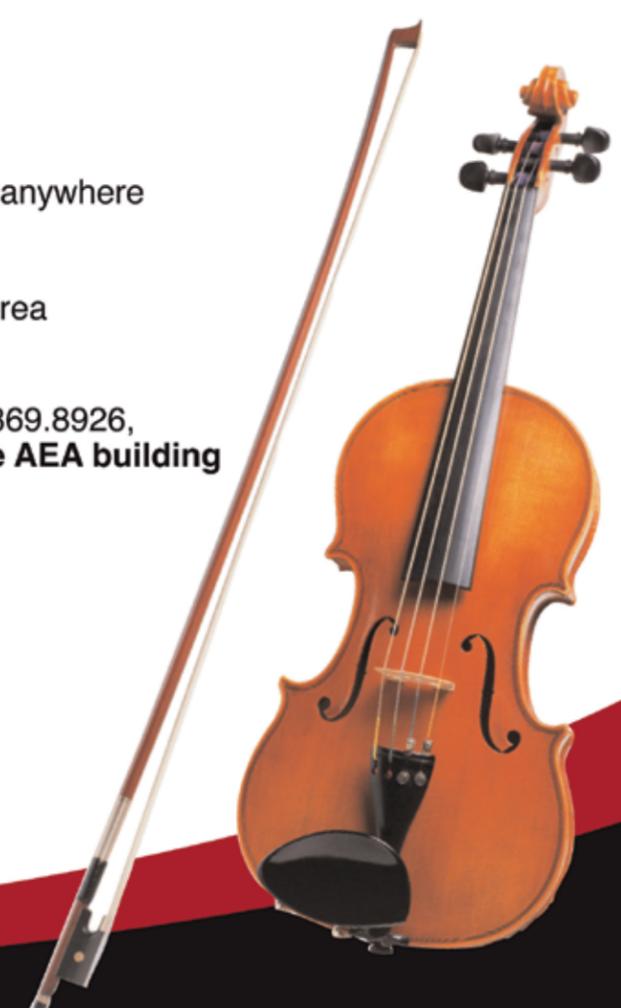
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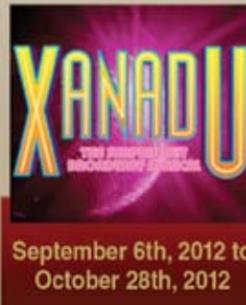
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FREE PARKING

Dinner Tickets: \$28.00 Cash Bar
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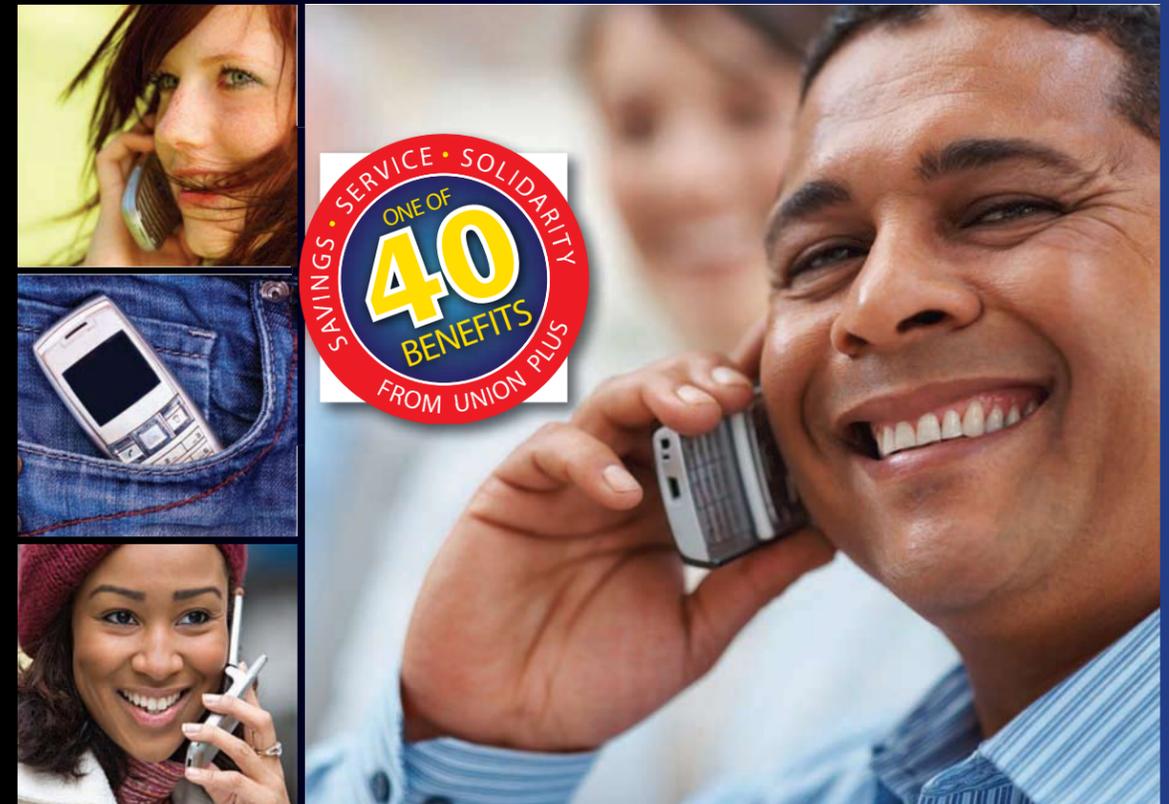
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CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

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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
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Attn: Membership Dept.

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CONTRIBUTIONS TO THE TEMPO FUND

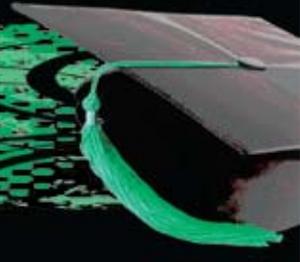
TOTAL: \$2,690.00

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.

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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,516.00

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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