

# Intermezzo

*Dfm*  
CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-808 AFM

MEMBERSHIP MEETING:  
TUESDAY, MAY 14TH, 2013  
@1:00PM

MEMBERSHIP MEETING:  
TUESDAY, JUNE 11TH, 2013  
@1:00PM

## TRUSTING IN THE PROCESS AND OUR MEMBERS

Besides being the birthday of Hugh Hefner, Steve Gadd, Marques Carroll, Louise Thorson, Paul Robeson, Paolo Tosti, Antal Dorati and Art Van Damme to



**FROM THE  
PRESIDENT  
GARY MATTS**

name a few, April 9, 2013 marked the first time a quorum was present for a CFM membership meeting since we left our historic home at 175 W. Washington. Approximately 150 members attended the standing room only meeting to take part in the process of debating and voting on a proposed change to the CFM bylaws.

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## CHICAGO - A MUSICAL MAGNET IN EARLY 1900'S

CHARLES A. SENGSTOCK, JR.

The music and theatrical business was regional in the United States in 1900. The heavy concentration of the industry in New York and Los Angeles was decades in the future. Each area of the country operated pretty much independently.

Chicago was one of these key regional centers because of all the music publishers, major vaudeville booking agencies, film production studios, and a large variety of ballrooms and cabarets located here. All of these provided abundant work for musicians and entertainers.

MAY/JUNE 2013 2013  
VOL. 73 NO. 5



Later several recording studios and a budding broadcasting industry would grow up here. The radio stations eventually would create and send hundreds of hours of programming to the new and growing national networks.

The music publishers – Lyon and Healy (est. 1864), Will Rossiter (est. 1891), Sol Bloom and offices of other publishers – were important stops for entertainers and musicians looking for new songs, which the publishers were only too happy to demonstrate.

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## WHO, WHERE, WHEN

RUTH  
TOBIAS

## AH, SPRING

With June about to “bust out all over” as in the old song, we do have to report on the recent past

wins for our Chicago talent. The Lakeside Singers completed a full agenda of April spring concerts in four venues – Wentz Hall, Naperville; The Metropolis, Arlington Heights; Fourth Presbyterian Church, Chicago and Nichols Hall, Evanston. The program entitled “Home Grown Music from Chicago and the U.S.” featured music by

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# From the President



GARY MATTS

## Trusting in the Process and Our Members

Besides being the birthday of Hugh Hefner, Steve Gadd, Marques Carroll, Louise Thorson, Paul Robeson, Paolo Tosti, Antal Dorati and Art Van Damme to name a few, April 9, 2013 marked the first time a quorum was present for a CFM membership meeting since we left our historic home at 175 W. Washington. Approximately 150 members attended the standing room only meeting to take part in the process of debating and voting on a proposed change to the CFM bylaws.

According to the bylaws, the three full-time CFM officers: President, Vice-President and Secretary-Treasurer are prohibited from acting as performing or engaging members, that is, to play jobs and contract musicians. The proposed bylaw change would have negated that prohibition. Shortly after the meeting was called to order, a petition signed by more than the required number of members, was presented requesting that all matters voted upon, be decided by secret ballot. The bylaw change and an amendment to the bylaw change were moved and seconded. Members present spoke in favor of and against the amendment and the proposed bylaw change. Discussion was respectful and sincere. When the votes were taken neither the amendment nor the proposed bylaw change had the votes necessary to pass. No matter where one stood on the issues, the fact is that the mechanism by which the union governs itself was embraced and the will of the majority prevailed.

There is a saying among officers of AFM locals, "If you want a quorum at a meeting, just raise the dues." In my tenure as a CFM member, since October of 1969, I remember attending three other membership meetings where a quorum was present. There may have been other meetings that had a quorum which I did not attend; but I do recall those three meetings.

The first took place not long after I joined. There was a bylaw change proposed that would have prohibited members who had "full-time employment" from accepting any other freelance jobs, such as recording, off-night jobs, jobbing dates, etc. "Full time employment" included members playing in a full time symphony or opera orchestra, theater orchestra, steady five night club engagement, TV station orchestra-Bozo's Circus had a union band at the time - or members who had union jobs playing records at a Chicago radio station. Yes, there were CFM members who were employed as "record turners" playing the records at Chicago radio stations. As one might imagine, there was a large turnout at the meeting filling the main floor and the gallery of the meeting hall at the old building. That bylaw change never made it to a vote. It was withdrawn at the meeting amid the jeers of those present. It was like a scene from "On the Waterfront."

The next quorum I remember occurred not long after I was first elected to the Board of Directors in 1992, when the CFM was in financial distress. Several austerity measures were adopted at that meeting. These measures along with tough choices made by CFM leaders, enabled the Local to avoid bankruptcy and begin to move toward more secure financial future.

The bylaw change that brought a quorum to the third meeting I recall, was a proposal to institute an inactive life member category of membership. While the measure had its proponents, there was a substantial group of life members who vehemently opposed the measure. It failed to get the necessary two-thirds majority and was defeated.

Since the presence of a quorum at a CFM membership meeting occurs so infrequently, one might conclude the members are not interested in CFM matters. The April 9th meeting proves the opposite is true. Even though members of the Chicago Symphony Orchestra were prevented from attending due to a conflicting rehearsal, the turnout was impressive. The number and diverse nature of musicians attending the meeting showed that there is keen interest in the union and issues affecting its members.

Many members made sacrifices to attend the meeting. They took time off from busy teaching schedules, gave up recreational activities on a day off, or had to arrange for child care in order to be there. One member who had resigned some years ago re-joined to take part. It was inspiring to see so many present, who had made this meeting a priority. Thanks are due to all who took the time and made the effort to attend. Whether one spoke on the issues or not, was for or against proposed measures, or just wanted to listen to discussion, the fact that so many members chose to be there means something. It means that the Chicago Federation of Musicians is a Union that responds and belongs to its members. May it always be so.



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Cover illustration provided by  
**Chris Nolan Creative.**

# CFM Bits and Pieces



By Dean Rolando

## LET'S STAY IN TOUCH

In this day and age, it seems that it should be easier than ever to locate someone. You can Google someone's name, search for them on Facebook and use the myriad of free phone book type-sites that are available on line.

Well, it should be but it is not always the case. I spend a fair amount of time playing detective, searching for musicians past and present, members and non-members who have had the good fortune to have recorded something in the past or just recently that has produced revenue. It can be anything from a new use of an older song or commercial in a movie to a recent recording done by musicians that don't even know we exist but are recording under an AFM agreement. Often the search is for beneficiaries of deceased musicians, which can make the search more difficult due to name changes as the result of marriages. Now don't get me wrong, I am not whining about this and it is very rewarding when you find someone and you can get that check to them or at least guide them through the process of retrieving the payments.

However, if you know someone who has dropped out of the union recently or even long ago that was involved in the recording business either in a band that had some success and national releases or had a run in the commercial music business, maybe suggest to them that they give us a call. We can keep their contact information on file so in the event that a new use occurs, we can make sure the payment gets to them. Further, if you knew a person with similar background that is deceased and you know whom their beneficiary is perhaps suggest they contact us.

If you are a current member of Local 10-208, you don't need to contact us unless your information is not up to date.

We are currently looking for the people listed below:

Estate of David Chausow - Nancy Hoffman Beneficiary  
Matthew Schaefer  
Ryan Golden  
Brian Beggs  
Richard Ness  
Simin Ganatra

Brandon Vamos  
John Manning  
Margaret Carpenter  
David Kim  
Paul Bogaev  
Daniel Weatherspoon  
Lawrence Jones

# Who, Where, When...



By Ruth Marion Tobias

## AH, SPRING

With June about to “bust out all over” as in the old song, we do have to report on the recent past wins for our Chicago talent. The Lakeside Singers completed a full agenda of April spring concerts in four venues-Wentz Hall, Naperville; The Metropolis, Arlington Heights; Fourth Presbyterian Church, Chicago and Nichols Hall, Evanston. The program entitled “Home Grown Music from Chicago and the U.S.” featured music by American composers **GERSHWIN, COPLAND, SAMUEL BARBER, MOSES HOGAN, WILLIAM BILLINGS** and local composer **WAYLAND ROGERS** in the first half of each concert. The remaining line up was devoted to music made famous by **BENNY GOODMAN, CHAKA KAHN, THE PLAIN WHITE T'S, GENE HANDLER, CHICAGO** and **JENNIFER HUDSON**. “As always, an audience sing-along, a few surprises and a guaranteed great evening” filled the bill.....

**RICCARDO MUTI**, CSO Music Director, received yet another award! The University of Naples, Italy, presented their home town son with an honorary doctorate in literature and comparative cultural studies. The 71-year-old maestro returned to Chicago last month to resume his concert series after illness forced his withdrawal in January. ....



Riccardo Muti

The **TOM MATTA** Big Band, is a lotta big band to be heard on his current CD release, “Components”. The creator behind it all, Matta has a laudable reputation as a bass trombonist, composer, arranger and educator. In his debut effort, he has produced seven original compositions for a large jazz ensemble “surrounding myself with musicians who are not only world-class improvisers, but who are equally committed to the very highest level of ensemble playing.” This includes such stellar players as **JOHN WOJCIECHOWSKI, MARK COLBY, DAN NICHOLSON, JERRY DIMUZIO, CHUCK PARISH, MARQUES CARROLL, ROB PARTON, SCOTT BENTALL, TOM GARLING, STEVE HORNE, TIM COFFMAN, JEREMY KAHN, MIKE PINTO, BOB RUMMAGE** and of course, Tom Matta himself, just to mention a few. This independent release is

available through CD Baby, iTunes and various online merchants.

## COMIN' UP

A Mother's Day treat (“bring your moms to a free concert”) says pianist **PHIL OREM** who has a recital scheduled for Sunday, May 12. An Evening of American Song, poetry by **LANGSTON HUGHES** and **WENDELL BERRY** with music by Orem. Two song cycles are being premiered by soprano **ELIZABETH GRAY** and baritone **WARREN FREMLING**. There are two performances: May 12, 5 pm at St. Mary's Episcopal Church, 306 S. Prospect, Park Ridge, and Monday, May 13, 7:30 pm at Congregation Solel, 1301 Clavey Road, Highland Park.

## CONGRATULATIONS

**PAULINHO GARCIA** won the 16th Annual Brazilian International Press Award for “outstanding performance and contribution for the Brazilian Culture” recognized by the media and cultural leaders from the Brazilian Community in the United States. The awards ceremony takes place May 4 at the Parker Playhouse in Fort Lauderdale, Florida.



Paulinho Garcia

On a personal note: I find great joy in reading laudatory reviews of our beloved musicians of Chicagoland and Local 10-208. Therefore, I wish to share with those of you of similar mind the recent accolades from *Chicago Tribune* critic Howard Reich. Reviewing the Dynamic Duos who played at Jazz Showcase he wrote: “The most exquisitely polished music-making came from *Two for Brazil*, a long-running partnership between singer-guitarist Paulinho Garcia and tenor saxophonist **GREG FISHMAN**. The musicians sounded newly inspired by each other's work with Garcia especially offering one musical surprise after another. Garcia's scat singing showed more sophistication, complexity and daring than ever. (Can there be any doubt regarding his Press Award mentioned above?) More typically, though, Garcia unfurled some of the most intricate, subtly nuanced vocal lines listeners have heard from him. (In ‘Night in Tunisia’ (he) unreeled sinuous passages bursting with melodic invention, yet all of it delivered softly, delicately and tinged with the rhythmic inflections of his native Brazil. Fishman, too, sounded slightly different than what one might have expected, his tenor playing more rambunctious in spirit and open in tone than is his custom. He brought yearning, long-

held notes to **JOBIM'S** ‘The Jet Samba’ and a blues sensibility to ‘A Night in Tunisia’”. The other Duo was comprised of pianist **WILLIE PICKENS** and vibist **STU KATZ**, two players who “took flight in the **GERSHWINS'** “Who Cares?” Pickens' solos layered multiple themes....the fireworks heated up Katz's playing....pushing the tempo and unleashing an avalanche of notes.” Great stuff to read; I hope you enjoyed it.

## A BOUNTIFUL SPRINGTIME

This year springtime ushered in musical bouquets led by such performances as Ars Viva (**MAHLER'S** arrangement of **SCHUBERT'S** “Death and the Maiden” Quartet ) and the Lake Forest Symphony (**TCHAIKOVSKY'S** Fourth Symphony and “The Tempest”) were both led by **ALAN HEATHERINGTON**; **STEPHEN ALLTOP** led the Apollo Chorus, soloists and string orchestra in **HAYDN'S** “Theresienmesse”



Alan Heatherington

and **MARC-ANTOINE CHARPENTIER'S** Te Deum at Rockefeller Center Chapel. He also led the Elmhurst Symphony in works by **OFFENBACH, FAURE, TCHAIKOVSKY** and **RAVEL**; **RENEE BAKER** brought the Chicago Modern Orchestra Project to Dominican University and the Chicago Chamber Musicians took audiences on a tour of Czech music at Nichol's Concert Hall and Merit School of Music.

## SUNDAYS IN HYDE PARK

The Hyde Park Jazz Society recently had a joyous catalog of CFM saxophone players: **JULI WOOD**, tenor saxophonist and vocalist with her “5 4 3 2 1” cd quintet which included **LARRY BOWEN, STEVE BERRY** and **PETER BENSON**. Music educator, composer **JARRARD HARRIS** brought his quartet along and **GEOFF BRADFIELD** brought his sax, clarinet and his “A” list of players.

## LEST WE FORGET

**JANICE BORLA'S** Vocal Jazz Camp celebrates a 25th Anniversary with “Hot Jazz – 6 Cool Nites” concert series July 21-27 at North Central College, Naperville, Illinois.

## NOTICE TO MEMBERS

Section VIII, G. 1. of the CFM By-Laws: On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians and filed with the Secretary-Treasurer prior to the commencement of the engagement.



# CFM Scholarship Winners

The results are in. The Board of Directors is proud to announce that they have awarded scholarships to ten talented students pursuing a music degree in the Fall of 2013. **First Place** Prize Winners were awarded \$800.00. **Second Place** winners were awarded \$500.00.



**Cordelia Brand** is from Northbrook IL. She is planning to pursue her undergraduate and graduate degrees in viola performance. She is a student of CFM member Christine Due.



**Audrey Snyder** is the daughter of CFM members Rick and Kitty Snyder. She is working on a Master of Music degree at the Eastman School of Music where she studies cello with Alan Harris.



**Jack Dessent** is from Deerfield, IL and attends Western Illinois University where he is a sophomore working on an Elementary Education degree with heavy participation in vocal organizations. He is the son of CFM members Pat and Karen Dessent.



**Daniel Hoppe** is a second year graduate student at Boston Conservatory pursuing a Master of Music in Cello Performance. He is the son of CFM member David Hoppe.



**Genevieve Smelser** is the daughter of Lincoln Smelser of the Grant Park Orchestra. She plans on pursuing a Bachelor of Music Performance degree, but is still undecided as to what school she will attend.



**Luke Moyta** is a sophomore at VanderCook College of Music. He is studying percussion, voice and piano as he completes his Bachelor of Music Education degree.



**Erik Opland** is a sophomore studying jazz performance at the University of Illinois in Urbana. He is a bass student of CFM member Larry Gray and the son of CSO bassist Brad Opland.



**Olivia Boen** will be attending Oberlin Conservatory in the fall majoring in Vocal Performance. She is the daughter of Lyric Opera musicians Laura and Jon Boen.



**Kristen Hjelmaas** is attending VanderCook College of Music working on a Bachelor of Music Education degree. She is a clarinet student of CFM member Bonnie Campbell.



**David Houston** plays percussion and keyboards. He will be attending Columbia College in the fall working on a music and marketing degree.



Dieter Kober and the Chicago Chamber Orchestra is in its 60th season, performed an estimated 2000 concerts and raised more than a million dollars. They will present a concert on May 12th at the Fourth Presbyterian Church that will be dedicated to Maestro Kober when he will assume the position as Music Director Emeritus,

## MEETING NOTICE

### WAGE SCALE COMMITTEE MEETINGS

Tuesday, May 22nd 10am-1pm

Tuesday, May 29th 10am-1pm

Tuesday, June 5th 10am-1pm

## MEETING NOTICE

### BYLAW COMMITTEE MEETINGS

Tuesday, May 23rd 10am-1pm

Tuesday, May 30th 10am-1pm

Please contact Vice-President Terryl Jares ([tjares@cfm10208.org](mailto:tjares@cfm10208.org)) to serve on one of these committees or to make an appointment to talk to the committees. You can also make recommendations to the committees by sending your thoughts in an email to the Vice-President.



## Loren Binford

1936-2013

Trombonist Loren Binford, age seventy-seven, passed away on Monday, April 8th, 2013. He was a long-standing member of the Chicago musical community.

Loren was born and raised in Iowa. He moved to Chicago to attend Northwestern University in the 1950's where he received a Bachelor of Music degree.

While in school, he began what was to become a very long and varied musical career in Chicago that also allowed him to help and support his two elderly parents.

Along with his instrumental playing, he was also very active as an arranger for many vocal and instrumental music groups. He went into full gear as a working musician and jingle singer starting in the 1960's and thru the late 1990's. Bill Walker, Henry Brandon, Marty Rubenstein, Dick Boyell, Dick Reynolds, Berney Saber, Bobby Whiteside, Dick Marks and Rich Manners were some of the jingle producers using Loren as an instrumentalist. Then, his fine tenor/baritone voice could be heard with groups formed by Joe Eich, Dick Noel, Bob Bowker, Gene Puerling, John Hunt, Warren Kime in both radio, television and recording dates.

In the 1980's Loren, Beverly Coleman and Wayne Roelfson formed a group called "Three's A Crowd." Using the 'newest over-dub technology' at that time, they 'augmented' the group with their own voices when they produced a vocal 'tour de force'; a 24-voice, acappella arrangement of Chick Corea's "La Fiesta."

Seasonally, Loren worked with Charlie Rex as they strolled through various Christmas venues for parties and holiday shoppers at Marshall Field's department store on Michigan Avenue. He was a 'mainstay' on the many 'Big Bands' that worked at the Wisefool's Pub Monday night jazz sessions. For the past several years

he made regular appearances at "Chambers" lounge on Milwaukee for the Thursday night John Baney jazz gatherings.

Though he was extremely skilled on his instrument, one of Loren's greatest gifts that will live on in the musical community was his deep understanding and application of the art of musical harmony. His 'voicings', whether instrumental or vocal, always made harmonic and musical sense. They were a joy to sing and play.

He has left a very large musical library behind that speaks for itself as to his artistic ability and solid musicality. These 'treasures' will act as a reminder of his talents for those who knew his work – and as a delight for those who have yet to experience it!

Loren was also quite adept at doing family research at the Newberry Library. He utilized those skills by documenting a succinct and vast history of Chicago's commercial "Jingle" industry from the 1950's to the present time.

Besides his musical contributions, his friendship, kind heart and gentle soul will definitely be missed. He never said an unkind or disparaging word about anyone. His physical presence is gone but his musical 'spirit' will live on.

Thank you Loren for the 'note' worthy' legacy you have left for all who can appreciate and love good music.

Bev/Jerry Coleman

## Thomas Fitzsimmons

1922-2013

Tom Fitzsimmons, trumpet, died on January 4, 2013 in Peoria, Arizona at the age of 91. He was born in 1922 in New York City.

He is survived by his wife Carole, his son Robert and daughters Terri and Catherine.

Tom became a staff musician at WGN in 1959. He was a multi-talented musician, photographer and artist. Tom was in the trumpet section of the original Bob Trendler Bozo Big Top Band. Bozo, the TV show, started September 11, 1961. After the first show, we all thought that everything was so poorly organized that the Bozo show wouldn't last more than a few weeks. How wrong we were. The original Bozo Big Top Band consisted of Tom and me, trumpets, Paul Crumbaugh, trombone, George Albrecht, Bob Ridenhower, George Palermo, Dick Kress and Chuck Parsons, woodwinds, Bill Stillman, tuba, Don Hamernick, drums, and Bob Trendler, band leader, except for me, all now deceased.

Tom was a talented left-handed trumpeter. He seemed to know every standard written, was an excellent reader and was up to any musical challenge. Besides Bozo, he played on a variety of musical shows at WGN, classical to pop. I remember an Ella Fitzgerald live special. At one point Ella started singing "Back Home in Indiana," alone, with no reference to a key.

Tom stood up and without hesitation improvised a jazz background. She was in the key of E, no problem for Tom.

In 1975, upon Bob Trendler's retirement, Tom became leader of the new three piece Bozo band and continued as leader and trumpeter until his retirement in 1988.

I miss Tom.

Tom Crown

## Bud Herseth

1921-2013

You would have to be over 75 to have vivid memories of the Chicago Symphony Orchestra before Adolph "Bud" Herseth helped create the modern fame of one of the world's great musical enterprises. For Bud – and everybody from

lifelong colleagues to radio listeners who never saw him in person called him Bud – joined the CSO as principal trumpet in 1948, at 26 years old, and held that seat for an astonishing 53 years, staying on with the orchestra as principal emeritus for three more seasons and not retiring from the orchestra until just before his birthday in 2004. He remained a regular presence at Orchestra Hall concerts and events until this year when his health took a turn. Mr. Herseth, who died Saturday at age 91 at his home in Oak Park, was central to the CSO's key recording era, the decade under music director Fritz Reiner in the 1950s and early 1960s, and he formed an unshakeable bond with Reiner's eventual successor, Georg Solti, as Solti began his triumphant series of European and world tours and Carnegie Hall appearances. His life was long, well-lived and so magnificently filled with extraordinary music, CSO president Deborah Rutter said in a statement. "The contributions he



made to classical music, trumpet playing and certainly to the CSO are incalculable." The brass sound that became so associated with Chicago grew out of the virtuosity, stamina and seemingly supernatural clarity of Mr. Herseth and his late colleague, principal tuba Arnold "Jake" Jacobs. "He was unprecedented in the quality of his work with the CSO," the orchestra's second trumpet, John Hagstrom, said Sunday. "He was a role model for virtually every aspiring trumpet

player that ever heard him play. He set standards of excellence, and he was unflinching in his work ethic and set high expectations of himself throughout his many years of being a performer." With trombone Jay Friedman, still a CSO principal, horn Philip Farkas in the Reiner era and then Dale Clevenger heading that section from the Jean Martinon years in the mid-1960s until his own announced upcoming retirement, the Chicago brass sections attracted acolytes and could ensure that only the best players took auditions here. They set and upheld sometimes fearsome standards of excellence that were based first and foremost on being orchestral musicians and section builders and leaders. Herseth shied away from a solo career, though he played memorable solos in the small number of concertos for his instrument played by the CSO. But his sound in such orchestral standards and Chicago recording landmarks as the "promenade" parts in Mussorgsky's "Pictures at an Exhibition" and Gustav Mahler's Fifth Symphony were unmistakable, whether coming from a dorm room hifi or the stages of Orchestra Hall, the Berlin Philharmonie, the Vienna Musikverein or halls throughout Asia, Russia and Australia. At home and abroad, CSO guest conductors would see large crowds at the stage door after a concert, only to be ignored by them as they rushed towards Mr. Herseth seeking an autograph, a handshake or a coveted appointment for a private lesson. Herseth was never about celebrity, and especially in his later years could even be surly with his well-wishers, but they never seemed to mind. When a retirement concert was arranged, it was a constant challenge for CSO administrators to find a way to please and honor Mr. Herseth without appearing to have him "toot his own horn," as he put it. Ultimately, the participation of Doc Severinsen, six years his junior and the other half of an instrumental mutual admiration pair, assured Mr. Herseth that the combination of performances, brief tributes and even Mr. Herseth's Orchestra Hall conducting debut with some Gabrieli brass numbers was neither an ego trip or an event of phony flattery. Hagstrom,

who sat next to Mr. Herseth for several years, recalled, "He used to turn beet-red when he played. He turned so red, he almost turned purple. Whether that was from him growing up in the cold in Minnesota, I don't know... You'd kind of get worried about him, but he was fine. "He told a story of how a conductor once saw him do this and said to him, 'Mr. Herseth, maybe put on some powder.' ...But he'd say. 'Well, it shows people I'm trying.'" In keeping with his devotion to orchestral and brass ensemble music – famous recordings were made with sections from other leading orchestras – Mr. Herseth could mold and adapt his sound to the conductor at hand, and both Daniel Barenboim and Pierre Boulez, each quite different from Solti, enjoyed their long collaborations with him. Mr. Herseth even volunteered as a coach in the early days of Barenboim's West-Eastern Divan for young Arab and Israeli musicians. But it was Solti he always called "my maestro," or even "my captain." A few years after Solti's 1997 death, when the orchestra made a European tour with Barenboim that included Budapest, Solti's hometown and his burial place, Mr. Herseth and the conductor's widow, Valerie Solti, organized a trip to the cemetery where Solti was buried, next to Hungary's great composer Bela Bartok. Mr. Herseth carried no trumpet but had his ever-present mouthpiece, and on it he played a haunting, even delicate rendition of "Taps." It was an elemental moment, and Bud was always elemental. Mr. Herseth is survived by his wife, Avis; two children, Christine Hoefer and Stephen; six grandchildren, and five great-grandchildren. In lieu of flowers, the family has requested donations to the Chicago Symphony Orchestra, Luther College or West-Eastern Divan Orchestra. Services were private, but an open house celebrating Mr. Herseth's life is in the works, as is a memorial concert.

By Andrew Patner  
critic at large at WFMT-FM (98.7)  
Contributing: Mitch Dudek

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## Tributes to Adolph "Bud" Herseth

How fortunate I was to sit in the shadow of such a great artist—for 33 years. Bud's artistry was on display every day, always beautiful, exciting, riveting, expressive and more. He told us that his Mother had opera recordings playing every day at home and he absorbed the human emotion of the operas early in his life, which came through in his playing. Bud was the unquestioned leader of the trumpet section, the brass section and when called for, the leader of the whole orchestra. His reputation was worldwide which we saw after foreign concerts when brass players would gather at the stage door just to shake his hand. He deserved every bit of this respect.

At the end of my first season I remember pausing and thinking, Bud hasn't missed four notes all season including the rehearsals. What a leader! With Bud on the top and Arnold Jacobs on the bottom and team players in between, we had an unbeatable combination. It was pure joy. Thank you, Bud.

Will Scarlett  
Retired Chicago Symphony Orchestra

I was fortunate to be able to study privately with Adolph "Bud" Herseth for almost three years during my time as a member of the Civic Orchestra of Chicago. Weekly lessons with Bud Herseth, WOW! I was in heaven. After my time there I was asked to play as an extra and substitute with the Chicago Symphony Orchestra, again WOW!

Not to slight all the wonderful public and private music teachers that were part of my life, but I have to say my real musical education came when Bud asked me to play second to him beginning September of 1992 for a little over 2 years. Nothing can prepare you for such a special and rare opportunity. Here I am performing some of the greatest music ever composed, played by the best orchestra in the world, performed by the best brass players in the world and sitting next to the “Master” himself. Every day was a learning experience whether I was observing how he approached a particular musical passage or handled various conductors.

I would be remiss if I didn’t mention Avis. He always said, “I wouldn’t have a career without Avis.” He meant it. Avis took care of their family and everything else so he could concentrate on his playing, and he never took that fact or her for granted. She was a wealth of information when we were on tour and off. You could count on her recommendations for sites to see, places to eat and great shopping no matter what city or country. Wherever the CSO played there were always throngs of fans waiting for Bud after the concert. How tiring it must have been at times to wait in the background as Bud greeted his admirers, signed autographs and completed other stage door demands. She did it all with grace and love. I can’t thank her or their family enough for sharing Bud with the world all those years.

Upon hearing of Bud’s passing, my wife and I chilled a bottle of his favorite champagne and toasted his life and friendship and reflected on so many wonderful stories and personal moments with him and Avis.

If only we could share one more dinner, one more bottle of wine and the pleasure of their company. I never have nor ever will take for granted everything he taught me. I consider myself lucky and privileged to have been a part of his life on stage and off.

Matt Comerford,  
Co-Assistant Principal Trumpet  
Lyric Opera of Chicago Orchestra

Adolph Herseth, R.I.P.

In the summer of 1979, I became the new Second Trumpet of the Chicago Symphony Orchestra. For the next thirteen years I had the pleasure of sitting next to the greatest orchestral trumpeter of all time, Adolph “Bud” Herseth. I was 21 years old when I started that job, Bud was 57. We quickly struck up a routine which we held for my entire tenure with the CSO. I was always very anxious to know everything there was to know about orchestral trumpet playing and Bud was a natural story teller so it worked out quite nicely for both of us. Somewhere in the archives there is a wonderful old picture of Bud sitting in front of his locker smoking his pipe with a very animated Dick Oldberg telling a story. That’s the way it was. Bud was holding court and if you were lucky enough to be in his company you most likely learned something about a piece of music, conductor, composer, concert hall, or maybe just the best new restaurant in town.

Everything I know about orchestral trumpet playing I learned from Bud. Even to this day, I will finish a performance of something I played countless times with him and I’ll think of him or I’ll remember an exact performance from those days. Through our countless conversations on the subject of orchestral trumpet coupled with sitting next to him watching and listening to him execute the most difficult trumpet passages in the repertoire over thirteen years, I learned the gist of orchestral trumpet. I have a book that Bud gave me for my birthday one year titled “The Gist of Golf” by Harry Vardon. It’s a 1922 classic for golfers, Bud loved

books and he loved golf. We played quite regularly in Chicago and always on tour, rain or shine.

One of the things I loved the most was playing in lock step with Bud. I always played the same instrument and same mouthpiece that he was using on everything we played together. It was a point of personal pride for me to match his sound in everything we played.

A large part of who I am today and the success I have achieved in my life I owe to Bud Herseth. He will be missed, but never forgotten.

George Vosburgh  
Principal Trumpet  
Pittsburgh Symphony Orchestra

Adolph Herseth created a legacy of musical beauty and a transcendent standard of excellence that literally spawned the best continuing generations of orchestral trumpet artists. I am grateful to have known him and to have had the good fortune to fall under his spell.

Allen Vizzutti  
Renowned Trumpet Soloist and Recording Artist

Having never played with Bud Herseth, studied with him, or spent much time over the last 25 years with him, you might wonder why I would have anything to contribute on the subject of his passing. Besides the few times I’d spoken with him over the past few years, I rarely got the chance to visit with him much. But for the first 25 years of my life, Bud Herseth was Superman to me. And with my father being his second trumpet player for more than 15 years, Bud was a bit like an uncle to me and my brothers.

My father became a member of the Chicago Symphony trumpet section in 1951. He had been doing Grant Park and other free-lance work while studying with both Ren Schilke and Bud since Bud had gotten the job with the CSO in 1948. After winning the job with symphony, my father and Bud started to spend quite a bit more time with each other. In those early days, though, my father was sitting in the 4th chair position, so he was not required to perform at every concert. But the way the contracts were structured back then, even if you weren’t playing on the concert, you were still required to be at Orchestra Hall in case something happened to one of the other players. My godfather, Bill Babcock told me that he and my father would play cards down in the basement of Orchestra Hall until the concert was over and then they’d go home or out with Bud and others to Miller’s Pub or whatever watering hole that struck their fancy.

By the time I was about 5 or 6, I started to become aware of who most of the people that frequented the parties my parents gave were. They would usually include CSO brass players and other friends and colleagues who were connected to music in some way. But from a very early age, I was in awe of Mr. Herseth. He had a reputation I was already aware of, even at 6 years old! One of the very first CSO concerts I ever attended was Bud Herseth performing Brandenburg #2 with Reiner conducting. As I remember it, it was perfection. Not one mistake, not even a chipped note! It was a performance I never forgot, but his sound was what stuck with me more than anything.

Around that time my father was promoted to second trumpet and would occupy the seat right next to Bud for approximately the next 15 years. Those were magic years for the orchestra and for me. Bud became a much more frequent visitor to our home along with his wonderful wife Avis. We would also spend time at their house in Oak Park once in a while and our families became somewhat close. But one of the things I remember most of all was

## New and Returning Members



By Leo Murphy

We welcome these new members to Local 10-208, the Chicago Federation of Musicians.

**Veronika Spalt Campbell** Acct# 56792 (Violin/Viola)  
1855 W. Berenice, Apt. 2-W  
Chicago, IL 60613  
323-636-6556  
[spaltv@mail.com](mailto:spaltv@mail.com)

**Joseph LaPalomato** Acct# 56796 (Percussion/Timpani) is a transferring member from Local 47, Los Angeles, CA.  
317 Cheever Ave.  
Geneva, IL 60134  
214-718-7532  
[josephlap@hotmail.com](mailto:josephlap@hotmail.com)

## Deceased *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Avis	Edward V.	Trumpet	03/14/13	02/17/28	07/05/45
Binford	Loren W.	Trombone	04/08/13	07/09/36	02/17/55
Frantz	Charles	Piano	03/21/13	08/26/27	04/14/55
Haugan	Paul W.	Tuba	07/28/12	05/23/55	07/01/03
Kelly Jr.	Martin V.	Saxophone	11/22/12	02/23/21	11/13/45
Kiner	Julie A.	Drums	03/20/13	10/03/51	08/29/74
Vonderheydt	Armin K.	Clarinet	02/19/13	08/23/24	08/18/49

when my father became a member of the CSO Brass Quintet. My father had the perfect basement to rehearse in, so that’s where a lot of the quintet rehearsals would take place. I remember lying in bed with the sound of the Ewald Brass Quintet wafting through the floorboards, soothing me to sleep. Or when they were preparing for the Gabrielli recordings in Philadelphia, they played through the parts in our basement. I learned so much just listening to those rehearsals.

There was a lot of magic coming from our basement in those days and one of the best things about it was getting to hear Bud play in that setting. No audience, no critics, no pressure. It was a place where he could be totally relaxed and in a comfort zone that absolutely dazzled me. That sound! I’ve never heard a sound like it since and I wonder if I ever will again. It completely captivated me and I strive for that sound every time I play, although I know I’ll probably never get there. He was one of a kind. He was a wonderful man to me, whether it was just taking the time to talk to me about my progress as a player or just watching him play in our basement, he always amazed me and always had a kind word for me.

After the mid 1970’s I moved to Los Angeles and didn’t see Bud much until he spoke at my father’s memorial concert at Northwestern in 2007. I was so grateful for all the wonderful things he said about my dad and I will always remember those days when Bud, my father and the rest of the CSO brass section were the finest in the world. And for my money, Bud Herseth was the greatest orchestral principal trumpet player who ever lived. His sound, his accuracy, his pitch and his musicianship were all at a level that will never be surpassed.

I am so glad that I got to speak with Bud a couple of times over the past year. We talked about my father and shared a few laughs about the old CSO days. It brought back some wonderful memories for me and I sensed it did for Bud as well. That was a golden age for the Chicago Symphony brass section and sometimes I feel like I’m one of the luckiest men on earth having been so close to it all.

Mike Cichowitz  
Free-lance Trumpet Player  
Son of Vincent Cichowitz



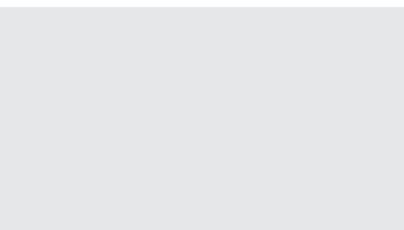
## Suspended Members

As of March 31, 2013

Roger H. Adler  
 Ruben P. Alvarez  
 Kenneth B. Arlen  
 Stephen C. Balderston  
 Ian A. Barillas-McEntee  
 Andrew G. Basa  
 Lisa M. Becker  
 Ron E. Bedal  
 Laurence P. Beers  
 Edward C. Beyer  
 John J. Blasucci  
 Geoffrey E. Bradfield  
 Ella Braker  
 Thomas F. Bulgrin  
 Pamela L. Bullock  
 Lloyd Vincent Byczek  
 Andrew R. Cierny  
 Rodney Clark  
 Timothy D. Clark  
 Benjamin K. Clark  
 Robin Hayes Clevenger  
 Kenneth V. Coleman  
 Lavant Coppock  
 Christopher Crisanti  
 Jennifer G. Crosby  
 Tija Danilovics  
 James Dapogny  
 Garrett F. Degnan  
 Matthew J. Deitchman  
 Anthony Devroye  
 Curt Dinse  
 Baird W. Dodge  
 Yolandus L. Douglas  
 Nelda A. DuPuy  
 Steven M. Edwards  
 Bette Eilers  
 Robert S. Filler  
 Earl Freeman  
 Michael Frost  
 Hermine Gagne  
 Kari J. Gardner  
 Clyde George  
 Paul L. Ghica  
 Thomas J. Gibbons  
 Ruben Gonzalez  
 Lawrence A. Grabinski  
 Bing Y. Grant  
 Lawrence W. Gray  
 Mark D. Greenberg  
 Anthony E. Greve  
 Robert S. Gustafson  
 Leonard Gzesh  
 Rami Hagari  
 Michael J. Halpin  
 Roy D. Harris  
 Matthew G. Harvell

Barbi Hikawa  
 Bertram H. Hogan  
 William S. Holder  
 Nisanne A. Howell  
 Donald P. Hustad  
 David L. Jackson  
 Paul Jenkins  
 Kiju Joh  
 James R. Kasprzyk  
 Woo Ho Kim  
 Walter Kindred  
 Christopher King  
 Jerome M. Klipp  
 John D. Knecht  
 Dr Louis M. Kohnop  
 Douglas M. Lawrence  
 Jorge A. Leal  
 John Lichtenberg  
 Paul J. Lowry  
 Lawson C. Lunde  
 Steven J. Maloney  
 Todd M. Matthews  
 John D. Mc Cauley  
 Lisha Rae Mc Duff  
 Moira C. Mc Intyre  
 Sue M. McKenzie  
 Mark W. McKenzie  
 Michael P. Meehan  
 Mackenzie K. Merrill-Wick  
 Paul Mertens  
 Donald Neale  
 Ryan T. Nelson  
 Mark Ohlsen  
 Anna V. Papierniak  
 Douglas B. Peck  
 Richard F. Perry  
 Erich M. Peterson  
 Roberta A. Pickett  
 Alexander Pugh  
 Scott K. Quackenbush  
 Walter C. Rahn  
 Stanley Reeves  
 Roger L. Reupert  
 Robert M. Riedy  
 Bobby C. Robinson  
 Brent M. Roman  
 Johnny N. Rutledge  
 Eva G. Ryan  
 Arthur J. Salat  
 Michael A. Salter  
 Stephen J. Schlenker  
 Florence H. Schwartz  
 Rachel E. Shaftman  
 William W. Shelby  
 William F. Siebers  
 Thomas Sivak

Jack T. Skalon  
 Wesley A. Skidgel  
 James M. Sobacki  
 Michael A. Spadaro  
 Jon A. Spiegel  
 Kenneth Spurr  
 Michael F. Staron  
 Susan J. Steeve  
 Leslie M. Stewart  
 Jacob B. Sweet  
 Marie E. Tachouet  
 Oana R. Tatu  
 Jodi Taylor  
 Vijay F. Tellis-Nayak  
 Dennis L. Thompson  
 Mathew J. Thornton  
 John W. Tuck  
 Clarence. Tyler  
 Enrique Valesco  
 Raul H. Villanova  
 Timothy K. Walkoe  
 Howard S. Weiss  
 Paul R. Williams  
 Jaret L. Williams  
 Andrew N. Williams  
 Paul C. Wood



### 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.



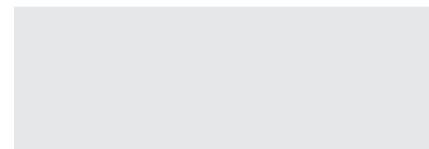
## Expelled Members

As of March 31, 2013

Gregory W. Adams  
 Michael M. August  
 Verne P. Austin  
 James R. Barclay  
 Anthony Barrese  
 Chinbat Batmunkh  
 Jared S. Bulmer  
 Joseph B. Busch  
 Jay Cohen  
 Lorraine Cohen  
 Peter E. Cuchetto  
 Stephen J. Daniels  
 James O. Daoust  
 Rhett M. Del Campo  
 Ronald K. Dennis  
 Daniel E. W. Effland  
 Howard Fields Jr  
 Walter J. Freedman  
 Terry K. Fryer  
 Kimberly E. Galva  
 Alan C. Gresik  
 Robert L. Haight  
 Mark W. Hartman  
 Alexandra A. Herbst  
 Hank Horton  
 Thomas W. Howell  
 Al Ishida  
 Daniel N. Johnson

Andrey Kharlamov  
 Larry M. King  
 Thomas G. Kociela  
 Anne Kolb  
 David E. Kovnat  
 Evelyn Stensland Lauer  
 Jerrold M. Le Vine  
 Carl J. Locascio  
 John D. Maggio  
 Jennifer F. Marlas  
 Mary B. Mc Donagh  
 Wilson. Mc Kindra  
 Yoko Mc Loughlin  
 Daniel P. McIntyre  
 Betty B. Miller  
 Leroy Moore  
 Daniel J. Mrowinski  
 Christopher B. Neal  
 Fred Nelson III  
 Elizabeth D. Newkirk  
 Daniel T. Nicholson  
 Sean F. O'Leary  
 Duane D. Peiffer  
 James A. Perkins Jr  
 Nathaniel N. Pryor  
 Michael R. Raynor  
 Jenifer B. Requiron  
 Megan E. Robbins

Gabriel A. Rozsa  
 Brian Sandstrom  
 Victor J. Scimeca  
 Charles T. Sloka  
 Michael A. Smith  
 Wendall W. Stewart  
 Ethan T. Stoller  
 Steven J. Suvada  
 Howard E. Swanson  
 Melvin Taylor  
 Justin B. Thomas  
 Jimmy L. Tillman  
 Rebecca M. Vander Stoep  
 Jacob I. Vinsel  
 Nina G. Wallenberg  
 Ian R. Warman  
 Richard R. Webster  
 Kristopher Westrich  
 Donald J. White  
 Barry L. Winograd  
 Justin L. Woodward



## 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](http://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

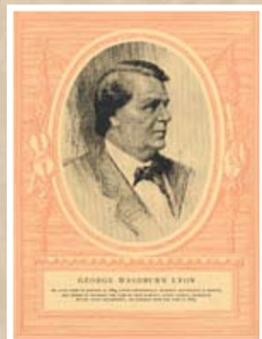
# CHICAGO- A MUSICAL MAGNET IN EARLY 1900'S

CHARLES A. SENGSTOCK, JR.

The music and theatrical business was regional in the United States in 1900. The heavy concentration of the industry in New York and Los Angeles was decades in the future. Each area of the country operated pretty much independently.

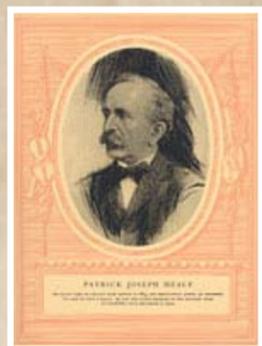
Chicago was one of these key regional centers because of all the music publishers, major vaudeville booking agencies, film production studios, and a large variety of ballrooms and cabarets located here. All of these provided abundant work for musicians and entertainers.

Later several recording studios and a budding broadcasting industry would grow up here. The radio stations eventually would create and send hundreds of hours of programming to the new and growing national networks.



George Lyon

The music publishers—Lyon and Healy (est. 1864), Will Rosziter (est. 1891), Sol Bloom and offices of other publishers—were important stops for entertainers and musicians looking for new songs, which the publishers were only too happy to demonstrate. There also was a lot of socializing and club-and-theater-hopping on Chicago's musical rialsots.



Patrick Healy

Vaudeville had become the most popular form of entertainment by the mid 1910s primarily because of the many major booking organizations that sent acts and shows out to tour chains of theaters. Many traveling entertainers and musicians spent time between engagements here scouting other performances, visiting producers and costumers, organizing and rehearsing new acts and having their

professional photos taken by Bloom or one of the other well-known theatrical photographers. Many sought new bookings. Still others lived and performed in Chicago and the Midwest at the area's many theaters.

Vaudeville began modestly in the late 1800s. Tony Pastor, at his Fourteenth Street Theater in New York, introduced vaudeville presentations that were close to what later became standard fare. He and B. F. Keith at his Bijou Theater in Boston cleaned up the often rough, bawdy and suggestive performances and, through strict oversight, kept theaters alcohol-free. These things resulted in attracting a much broader audience.

Soon Keith, Albee, Orpheum and Pantages formed what eventually became national booking chains. At first many of the tours booked by Eastern agencies—Keith, Albee and Orpheum—ended in Chicago, a major transportation hub. Pantages was a West Coast agency and often booked acts in Chicago to tour the western U.S. and Canada. Many regional and special booking agencies were formed, like Western Vaudeville Managers Association and the Theater Managers Booking Association (TOBA). Several were headquartered in Chicago. These latter agencies catered to smaller theaters and specialty houses.



Essanay Movie Studios

The Essanay movie studios on the city's north side also provided work for many actors seeking careers in the early days of that industry. Charlie Chaplin, Wallace Beery, Francis X. Bushman, Gloria Swanson and G. M. (Bronco Billy) Anderson starred in the six movies

a week that were produced here by 1910, which represented about one-fifth of the world's movie production.

A lesser-known but important film studio organized in Chicago before the turn of the 20th Century was the Selig Polyscope Co., which, after moving to California in the early 1900s, produced the Tom Mix, Fatty Arbuckle and Harold Lloyd silent films. It was the Selig firm that began the movement by film companies to the west coast.

An important part of this active show business scene was music, and at that Chicago excelled. The city had by 1910 a highly organized dance-band industry that provided musicians for the many hotel dining-rooms, restaurants, ballrooms and cabarets, and almost every theater had a pit band

Edgar Benson, a cello player from St. Louis, was an early booker in town. He settled in Chicago in the 1890s and began playing in hotel dining rooms and restaurants with small groups. He soon discovered he could make more money by booking other similar groups into the same venues. By the late 1910s, Benson had become the biggest dance band booker in Chicago, with about 500 musicians in his employ, playing in the hotels, restaurants, and ballrooms and for private parties.

Benson changed what had been a cottage industry of independent musicians scrambling to find work into



Edgar Benson Studios

an organized business. The increasing number of new cabarets during the 1910s opened up additional opportunities for new acts and orchestras, and Benson quickly began booking acts for these venues.

Benson is said to have been the one to develop the cover charge. Venue managers liked the new cover charge idea because the customers essentially ended up paying for the music and entertainment. The cover charge was a boon for Benson too because most went directly to Benson or to whomever was booking the acts.

Benson had most of the major venues in the Loop and the central city under contract by 1920. But there also were a great many smaller booking agencies handling dance bands and acts in Chicago in addition to Benson. Bandleader-entrepreneurs like Cope Harvey, Bert Kelly and Anderson "Husk" O'Hare got their share of business by concentrating on the outlying areas of the city, such as the south side and north side.

For years, Harvey had the contract for the two south-side White City ballrooms and also is said to have had the contract for the first Merry Garden Ballroom on the south side and for the north-side Wil-Shore outdoor ballroom. He later began booking bands at downtown venues such as the Bismarck Hotel.

Bert Kelly, a banjo player from San Francisco, started booking bands downtown in the late 1910s mostly in second-tier hotels and in the so-called railroad hotels around the major train stations. He also booked smaller groups in venues on the south side. Kelly later owned the near-north-side Kelly's Stables, a lively Prohibition era nightclub that featured many early New Orleans jazz men.

"Husk" O'Hare was a born promoter who booked bands at first in summer resorts and city venues, such as the LaSalle and Stevens (now Conrad Hilton) Hotels. Later he began booking jazz bands and even set up some recording dates for the Gennett label. Like Benson, O'Hare, Kelly and Harvey frequently had several bands working on a given night. O'Hare also organized the first studio band for radio station WBBM.

Chicago was a magnet for out-of-town musicians and entertainers because of the abundance of work here, especially by the 1920s when the cabaret, ballroom,

restaurant and vaudeville businesses were in full swing in spite of Prohibition. It was in this busy time that Jules C. Stein, a young practicing ophthalmologist and part-time violin and saxophone player, decided to enlarge his small band booking business. He gave it a grand name—Music Corporation of America—which it certainly was not.

But Stein's different vision of how to book bands changed the dance band business forever and MCA, as it was known, eventually became the biggest band booker and, later, movie talent booker and film and TV producer in the world.



Jules Stein

By the end of the 1920s, Chicago was one of the top if not "the top" music towns in the U.S. The budding radio broadcasting business was growing rapidly and several more recording companies—Okeh, Brunswick and others—opened recording studios here. By the 1930s, Chicago's Local 10 was one of the largest locals by membership in the American

Federation of Musicians and its members, playing in orchestras at the city's radio stations, were the highest paid in the nation, making between \$120 and \$150 per week.

But like all good things, Chicago's musical preeminence slowly came to an end by the early 1940s as more and more radio programs began originating in New York and Los Angeles where the music and recording industries and movie studios were consolidating. As a result many musicians and performers also gravitated to those two cities.

Abundant work in Chicago in the radio and recording studios and in the new TV studios in and around Chicago continued well into the 1960s but on a smaller scale. Work also increased for musicians, arrangers, singers and producers in the growing radio jingle business that centered here in Chicago for a time. But even that eventually atrophied as many of the commercial producers, and radio and TV programs moved to New York and Hollywood.

The period from 1900 to 1950, based on Chicago's preeminent position in the music and entertainment business and the resulting musical opportunities, provided abundant work and has to be viewed as a golden era.

© Charles A. Sengstock, Jr. 2013



# 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.

## See a Show!

**Bank of America Theatre**  
*The Book of Mormon*  
312-977-1717

**Drury Lane Theatre**  
*Oliver*  
April 4, 2013 – June 2, 2013  
630-530-8300

**Goodman Theatre**  
*The Jungle Book*  
June 21st – July 28th  
312-443-3800

**Marriott Lincolnshire**  
*South Pacific*  
April 3, 2013 – June 2, 2013  
*I Love You, You're Perfect, Now Change*  
June 5th – August 11th  
847-634-0200

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

**Theater at the Center**  
*What a Glorious Feeling*  
April 25, 2013 – June 2, 2013  
219-536-3255

## Attend an Orchestra Concert or Opera!

**Chicago Philharmonic**  
*Bernstein & Schubert*  
Sunday, May 24, 2013 at 7:30 PM  
Pick-Staiger Hall  
50 Arts Circle Drive, Evanston  
[www.chicagophilharmonic.org](http://www.chicagophilharmonic.org)

**Chicago Sinfonietta**  
*City-Scapes*  
Saturday, June 8, 2013 at 8:00 PM  
Wentz Concert Hall  
171 E. Chicago Avenue, Naperville  
Sunday, June 9, 2013 at 3:00 PM  
Symphony Center  
220 S. Michigan, Chicago  
[www.chicagosinfonietta.org](http://www.chicagosinfonietta.org)

**Elgin Symphony Orchestra**  
*A Lark of a Season*  
Saturday, May 4, 2013 at 7:30 PM  
Sunday, May 5, 2013 at 2:30 PM  
Hemmens Cultural Center  
45 Symphony Way, Elgin  
847-888-4000  
[www.elginsymphony.org](http://www.elginsymphony.org)

**Evanston Symphony Orchestra**  
*Music from the English Countryside*  
Sunday, May 5, 2013 at 2:30 PM  
*From the City of Light to Eternal Rome*  
Sunday, June 16, 2013 at 2:30 PM  
Pick-Staiger Hall  
50 Arts Circle Drive, Evanston  
847-864-8804

**Grant Park Music Festival 2013**  
June 12th thru August 17th  
Millennium Park  
205 East Randolph, Chicago  
[www.gpmf.org](http://www.gpmf.org)

## Hoop it Up!

**Bill Archer**  
per Chicago Bulls schedule  
United Center  
1901 W. Madison St., Chicago

## Shot and a GOAL!

**Frank Pellico**  
per Chicago Blackhawks schedule  
United Center  
1901 W. Madison St., Chicago

## Go Cubbies!

**Gary Pressy**  
per Chicago Cubs schedule  
Wrigley Field  
1060 W. Addison St., Chicago

## Attend an Orchestra Concert or Opera!

**Lake Forest Symphony Orchestra**  
*Mahler and Master Singers*  
Friday, May 17, 2013 at 8:00 PM  
Saturday, May 18, 2013 at 8:00 PM  
James Lumber Center  
for the Performing Arts  
19351 W. Washington Street,  
Grayslake  
847-295-2135  
[www.lakeforestsymphony.org](http://www.lakeforestsymphony.org)

## Light Opera Works

*H.M.S. Pinafore*  
June 8, 2013 through June 16, 2013  
Cahn Auditorium Theater  
600 Emerson, Evanston  
847-920-5360  
[www.light-opera-works.org](http://www.light-opera-works.org)

## Music of the Baroque

*St. John Passion*  
Sunday, May 19, 2013 at 7:30 PM  
First Presbyterian Church  
1427 Chicago Avenue, Evanston  
Monday, May 20, 2013 at 7:30 PM  
Harris Theater  
205 E. Randolph Drive, Chicago  
312-551-1414  
[www.baroque.org](http://www.baroque.org)

## Northbrook Symphony Orchestra

*In Mahler's Shadow*  
Sunday, May 5, 2013 at 4:00 PM  
Glenbrook North High School  
2300 Shermer Road, Northbrook  
847-272-0755  
[www.northbrooksymphony.org](http://www.northbrooksymphony.org)

## Symphony of Oak Park and River Forest

*Passport to Adventure*  
Sunday, May 19, 2013 at 4:00 PM  
Dominican University  
7900 Division Street, River Forest  
708-218-2648  
[www.symphonyopr.org](http://www.symphonyopr.org)

## Attend a Concert!

**Cracker**  
Friday, May 10, 2013 at 10:30 PM  
The Cubby Bear  
1059 W. Addison, Chicago  
[www.cubbybear.com](http://www.cubbybear.com)

**David Lindley**  
Friday, May 10, 2013 at 8:00 PM  
Elgin Community College  
Arts Center  
1700 Spartan Drive, Elgin  
[www.elgin.edu](http://www.elgin.edu)  
Sunday, May 12, 2013 at 8:00 PM  
Old Town School of Folk Music  
4544 N. Lincoln Ave., Chicago  
[www.oldtownschool.com](http://www.oldtownschool.com)

**Queensryche**  
Friday, May 17, 2013 at 9:00 PM  
The Arcada Theatre  
105 East Main Street, St. Charles  
[www.oshows.com](http://www.oshows.com)

**Todd Rundgren**  
Sunday, May 19, 2013 at 6:45 PM  
Park West  
322 W. Armitage, Chicago  
[www.parkwestchicago.com](http://www.parkwestchicago.com)

**Mary Chapin Carpenter**  
Wednesday, May 22, 2013 at 7:00 PM  
Old Town School of Folk Music  
4544 N. Lincoln Ave., Chicago  
[www.oldtownschool.com](http://www.oldtownschool.com)

**Rickie Lee Jones**  
Saturday, May 25, 2013 at 8:00 PM  
SPACE  
1245 Chicago Ave., Evanston  
[www.evanstonpace.com](http://www.evanstonpace.com)

## Ravinia Festival

**BoDeans**  
Thursday, June 20, 2013 at 8:30 PM

**Jackson Browne**  
Wednesday, June 26, 2013 at 7:30 PM

**Los Lobos**  
Thursday, June 27, 2013 at 9:25 PM

**Melissa Etheridge**  
Saturday, June 29, 2013 at 6:30 PM  
418 Sheridan, Highland Park  
[www.ravinia.org](http://www.ravinia.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](mailto:tjares@cfm10208.org). Listings will be included provided there is a Union contract on file.



# CDs For Sale

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

**Phyllis Adams, Harp and Monty Adams, Flute**  
*Opera by Request*  
 Universal Peace  
 PhyllisAdamsHarp@aol.com  
 847-869-6150

**Mike Alongi**  
*Freshly Squeezed*  
 alongimusic@aol.com  
 815-399-5112

**Ray Bailey**  
*Making Traicks*  
*Tracking the Sly Fox*  
 cdbaby.com  
 Bailey601@sbcglobal.net  
 773-450-7880

**Jimmy's Bavarians**  
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*Treasures* with Jim Bestman,  
 Johnny Frigo, Rusty Jones,  
 Annie Ondra, Wayne Roepke,  
 and Don White  
 Jim Bestman  
 630-543-7899

**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  
 itunes.com

**Greg Cahill**  
*Special Consensus*  
*Scratch Gravel Road*  
 Compass Records  
 www.compassrecords.com

**James Callen Trio**  
*In The Tradition*  
 James Callen  
 708-488-8877

**Chicago Jazz Philharmonic**  
*Collective Creativity*  
 Orbert Davis  
 chijazzphil.org  
 orbertdavis.com  
 312-573-8930

**Chicago Q Ensemble**  
*Amy Wurtz String Quartets*  
 www.chicagoensemble.bigcartel.com

**Jerry Coleman**  
 Nineburner  
*Jazz Makes You Happy*  
 drumskull@aol.com  
 www.jerrycolemandrummer.com  
 847-251-1410

**Conjunto**  
*Chicago Sessions*  
 James Sanders  
 847-329-9630

**Mark Colby**  
*Speaking of Stan*  
*Reflections*  
 Origin Records  
 iTunes.com

**Amazon.com**  
 cdbaby.com  
 630-258-8356

**Richard Corpolongo**  
*Get Happy* featuring Dan  
 Shaper and Rusty Jones  
*Just Found Joy*

*Smiles*  
*Spontaneous Composition*  
*Sonic Blast* featuring Joe Daley  
*Watchful Eyes*  
 richardcorpolongo@sbcglobal.net  
 708-456-1382

**Tim Coffman**  
*Crossroads*  
 itunes.com  
 blujazz.com  
 cdbaby.com  
 timcoffman.com  
 708-359-5124

**Dick Daugherty**  
*Versatility*  
 cdbaby.com  
 radaugherty@comcast.net

**Orbert Davis**  
*Home & Away*  
 Chicago Jazz Philharmonic  
 iTunes  
 chijazzphil.org/homeandaway

**Bob Dogan**  
*Salishan*  
*Rings*  
*Bob Dogan Sings Ballads*  
*My Blues Roots*  
 cdbaby.com  
 773-963-5906

**Donald Draganski**  
*Music for winds and piano*  
 performed by the Pilgrim  
 Chamber Players.  
 www.albanyrecords.com

**Frank D'Rone**  
*Frank D'Rone Sings*  
*After the Ball with Billy M In Person at*  
*the Hungry/Brand New Morning 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*  
 Piano Concerto  
 The Tenderland Suite  
 Old American Songs  
 847-888-0404  
 amazon.com  
 naxos.com  
 itunes.com

**Peter Ellefson**  
 Trombone  
*Pure Vida*  
 PuraVidaMedia@gmail.com  
 hickeyes.com  
 iTunes

**Evanston Symphony Orchestra**  
*Evanston Live!*  
 Lawrence Eckerling, Cond.  
 Works by Bernstein, Walker,  
 Hanson, Gershwin and Draganski  
 www.evanstonsymphony.org

**Patrick Ferreri**  
*Expressions of Love*  
 cdbaby.com  
 digstation.com

**Jim Gailloro**  
*The Insider* (featuring John Mc Lean)  
 widesound.it  
*Jazz String Quintet* (featuring  
 Kurt Elling)  
 naimlabel.com  
*American Complex* (featuring  
 Patricia Barber)  
 originclassical.com  
*Shadow Puppets* (featuring  
 Lawrence Hobgood)  
 naimlabel.com  
 jazzstringquintet.com  
 cdbaby.com  
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 amazon.com  
 tunecore.com  
 jim@gailloredo.com  
 773.330.4461

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**Steelin' Jazz Band**  
*Lightning Strikes The Heart*  
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 steelinjazz.com  
 Cathy@steelinjazz.com

**Paul Harvey, Jr.**  
*Brought to Light*  
 PaulHarvey.com

**Ernie Hines**  
*There Is A Way*  
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 Ernie Hines  
 708-771-3945  
 www.afimentertainment.org/  
 groups/688-ernie-hines  
 colorfulmusicbabyblue.com  
 tunecore.com/music/erniehines  
 mspace.com/erniehines  
 cdbaby.com/erniehines  
 cdbaby.com/erniehines2  
 itunes.com  
 amazon.com  
 emusic.com  
 goprotunes.com

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*Monday Prayer To Tunkashila*  
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 pjmjazz@att.net  
 773-489-2443

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 Chicago Sessions  
 cdbaby.com  
 itunes.com

**Rick Leister**  
*From the Trumpet Studio*  
 R & R Ensemble  
 The Band Source, Downers Grove  
 Cdbaby.com  
 amazon.com  
 iTunes.com  
 digstation.com

**Bobby Lewis**  
*Inside This Song*  
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*Here I Go Again*  
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*Another Time*  
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*On Fire! with Eric Schneider and the*  
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*Warm Cool*  
 bobbylewis.com

**Howard Levy**  
*Cappuccino - with Fox Fehling*  
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*Chris Siebold*  
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 balkansamba.com  
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 iTunes.com  
 cdbaby.com

**Mark Lindeblad**  
*Piano Music for Relaxation*  
*Bach: Favorite Keyboard Pieces*  
 Mlindeblad@sbcglobal.net  
 773-262-2504

**John E. Magnan**  
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*Pink Ladies*  
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 fiftyfiftyband@yahoo.com  
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 cdbaby.com  
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*Pat Malling Quartet*  
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 pjmjazz@att.net  
 773-489-2443

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 cdbaby.com  
 itunes.com

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 Amazon.com  
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**Carole March with Joe Vito**  
*Everything I Love*  
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 cdbaby.com  
 amazon.com  
 digstation.net  
 773-237-0129

**Tommy Muellner**  
*It's All About Time*  
 tommujazz@sbcglobal.net  
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**Dr. Willie A. Naylor**  
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 www.spongeyboymusic.com  
 708-957-1193

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 Susan Nigro  
 Crystal Records  
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 Paul Ross  
 panpress.com  
 630-587-3473

**Russ Phillips**  
*I'm Glad There Is You*  
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 russ.phillips@sbcglobal.net

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 bigfootjazz@sbcglobal.net

**James Quinn**  
*Legacy One*  
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 312-861-0926

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 marlenemusic@comcast.net

**Marlene Rosenberg**  
*Bassprint*  
 iTunes.com  
 Amazon.com  
 marlenerosenberg.com

**Bernard Scavella**  
 'Bout Time - Volume 1  
 'Bout Time - Volume 2  
 cdbaby.com  
 bscavella@sbcglobal.net

**Bobby Schiff**  
*Late Game*  
 bobbyschiff.com  
 708-442-3168

**Nick Schneider**  
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**Karl E. H. Seigfried**  
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 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*  
 cdbaby.com  
 312-421-6472

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

**Don Stille**  
*Keys To My Heart*  
 cdbaby.com  
 Amazon.com  
 dfstille@mac.com

**Suenos Latin-Jazz**  
*Azul Oscuro*  
 Steven Hashimoto  
 708-222-6520

**Duane Thamm**  
*Tribute to Hamp Live*  
 Delmark Records  
 vibes26@webtv.com

**Shirley Trissell**  
*Pet Pals*  
*Lyrical Lullabies*  
 shibuka.us  
 cdbaby.com

**Two Cold**  
*Cityscapes 2010*  
 Sherwen Moore  
 708-560-4015

**The Voice of Carle Wooley**  
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*Jazz Standards* featuring  
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 cdbaby.com/CarleWooley

**Glenn Wilson**  
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*Bittersweet*  
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 Sunnyside Records  
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 sunnysiderecords.com  
 amazon.com  
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**Frank Winkler**  
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**Frank Winkler Trio**  
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**Frank Winkler Quartet**  
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 Winklermusic@aol.com

**Willie Woods**  
*Feelin' the Spirit*  
 cdbaby.com/cd/williewoods  
 wwoodsproductions.com

# Address and Phone Changes

**56459 Blaha, Stephanie J.**  
154 Silo Ridge Lane  
Vilas, NC 28692  
585-469-9961  
FRENCH HORN

**56132 Izotov, Eugene**  
526 Earlston Road  
Kenilworth, IL 60043  
708-386-1259  
OBOE

**56620 Ostwald, Ray E.**  
349 W. Ethel Ave.  
Lombard, IL 60148-3201  
847-695-9187  
630-656-1322  
VIOLIN

**28902 Smalley, Ivan H.**  
2027 Dundee Road  
Northbrook, IL 60062  
773-262-1940  
773-988-2466  
BASS VIOLIN

**56476 Gutorov, Sergey S.**  
4630 N. Ashland, Apt. A1E  
Chicago, IL 60640  
847-454-4247  
CLARINET

**49545 Lay, Christopher B.**  
1983 Penfold Place  
Northbrook, IL 60062  
312-645-9800  
TROMBONE

**19977 Rensch-Noah, Roslyn M.**  
1342 Whitney Isles Drive  
Windermere, FL 34786-6064  
912-638-3575  
HARP

**56097 Won, Daniel**  
2933 N. Clybourn Ave., Apt. 204  
Chicago, IL 60618  
773-412-8102  
CLARINET

**56184 Hemken, Jennifer A.**  
2428 Charlotte St., Apt. 101  
Denton, TX 76201  
773-354-8594  
FRENCH HORN

**54501 Miller, Christie L.**  
1331 W. North Shore Ave., Apt. 1-S  
Chicago, IL 60626  
312-405-2303  
CLARINET

## 2012-2013 Membership Directory Corrections

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

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- Go to [www.cfm10208.com](http://www.cfm10208.com) members only area
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Dal Segno winners Orbert Davis and Geraldo De Oliveira pose after accepting their awards.



Mark Russell Smith, Music Director

Announces auditions for the 2013-14 Season:

<b>Co-Principal 2nd Violin</b>	<b>Assoc. Principal Viola</b>
<b>Section Viola</b>	<b>Section Viola</b>
<b>Co-Principal Cello</b>	<b>Assoc. Principal Bass</b>
<b>Section Cello</b>	<b>Third Horn</b>
<b>Utility Clarinet</b>	<b>Contra Bassoon</b>
<b>Subs for ALL Instruments</b>	

Auditions will be held August 16-18, 2013.

Season begins on September 7, 2013

**Application must be postmarked by August 5, 2013**

The Quad City Symphony is a per-service orchestra. Send a one-page resume and \$50 deposit check (returned at the audition) payable to "QCSO" **by August 5** to:

Rich Stodd, Director of Orchestra Operations,  
327 Brady Street, Davenport, IA 52801  
Email: [rstodd@qcsymphony.com](mailto:rstodd@qcsymphony.com)



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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.

**PRELIMINARY AUDITIONS ARE SCHEDULED FOR JULY, 2013**  
**FINAL AUDITIONS TENTATIVELY SCHEDULED FOR SEPTEMBER 30, 2013**  
Application materials must be postmarked by MAY 28, 2013  
**OR** faxed or e-mailed by JUNE 1, 2013.

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](mailto:auditions@csso.org)  
Phone: 312/294-3271  
Fax: 312/294-3272  
[www.csso.org/cssoauditions](http://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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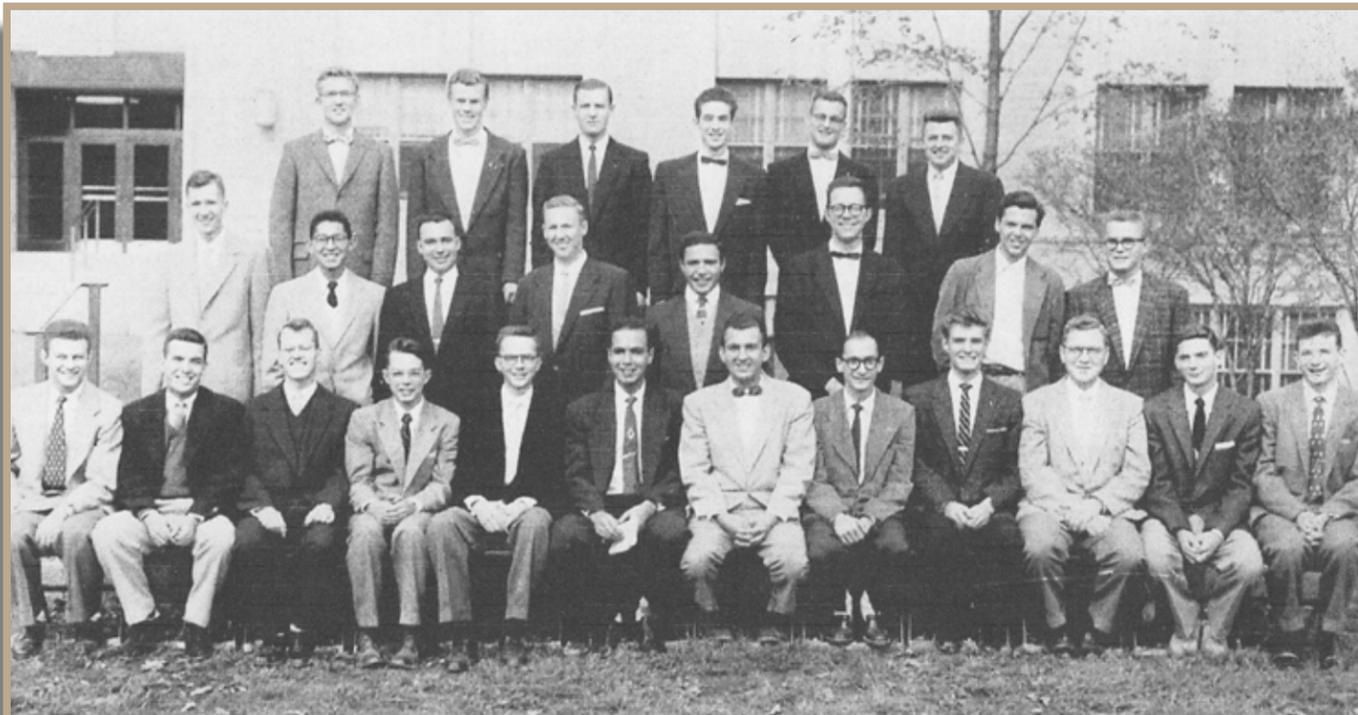
\*LIMIT: 6 Tickets

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Left to right, top row: Theodore Sresemann, Bruce Morrison, Mark Mahlberg, Sheldon Sanov, Larry Kirgan, Phil Peter, Second row: Donald Shmalz, Arthur Vazquez, Wayne DeMello, Loren Binford, Ralph Del Monico, Lee Burswold, Dave Reid, Jim Bestman, First Row: Roger Thompson, Ted Gibbs, Fred Warner, Jerry Olsen, Douglas Phillips, Stan Ackerman, Bob Godwin, Bill Chaloner, Ernie Hensel, Miles Soumar, Tom Rodden, Horace Fitzpatrick.

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Make checks payable to the **Musicians Relief Fund**

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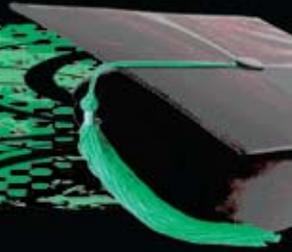
**TEMPO** is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

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