



Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, July 9th, 2013
@1:00 pm

July 2013
Vol. 73 No. 6

Membership Meeting:
Tuesday, August 13th, 2013
@1:00 pm



Summer
in the
City

From the President



GARY MATTS

President's Calendar

This month's article is a summary of a variety of events which I attended relating to the business of the Chicago Federation of Musicians.

In early May, I spoke at DePaul University to the students enrolled in the Music Business class instructed by Mike Green. We covered several topics including the history of the CFM, collective bargaining of national and local agreements, union benefits and the value of membership. It is always a pleasure to speak with young musicians and answer their questions about what it means to be a union musician.

Later that week was a luncheon with the Morton Music Makers, a group of Morton High School alumni, many of whom are CFM members with a proud tradition of musical excellence. It was nice catching up with several of the members whom I had the pleasure of playing with years ago.

On the weekend, along with many other members, I attended a memorial service for Loren Binford. Musicians spoke about how he touched the lives of many through his artistic talents as a composer, singer, arranger and trombonist.

The next week was the CFL delegates meeting, the Irish American Labor Leader Awards ceremony and lunch with Dieter and Magdalene Kober. Dieter retired as music director of the Chicago Chamber Orchestra after 60 seasons and was awarded the title of Music Director Emeritus. During his career he performed an estimated 2,000 concerts and raised over a million dollars. Congratulations to Maestro Kober!

The following week marked the 100th Anniversary celebration of the Actors' Equity Association. This group represents the actors who perform in theatrical productions across the United States. It was a pleasure to be part of this celebration.

The following weekend at a Sunday afternoon dinner, the CFM Scholarship Fund was presented with two \$500.00 donations from Lou Rago, President of the Italian American Human Relations Foundation of Chicago. The donations were made in memory of members Loren Binford and Rick Frigo.

A portion of the next week was spent in New York City at AFM & Employers Pension Fund trustee meetings.

Also this month, Board Member Rich Daniels and I were appointed to the Illinois Arts Council by Governor Quinn. We both look forward to working with other members of the Arts Council in the interest of artists and arts organizations across the state.

Most of the items above took place outside of normal office hours, during the work week there were meetings with the Chicago Symphony Committee and the Grant Park Orchestra Committee, negotiations for a new collective bargaining agreement for the Illinois Philharmonic Orchestra, pre-negotiations meetings with the management of the Paramount Theater in Aurora, discussion with the Chicago Federation of Labor affiliated union benefit fund trustees about investing trends in the current economy, and also meetings with representatives of the New Millennium Orchestra and Chicago Opera Theater. And the list goes on....

So as I write this article on Father's Day 2013, when one of my daughters or son asks me what's going on at work, I have to think for a minute. Where do I start?

Local 10-208 of AFM AFL-CIO CHICAGO FEDERATION OF MUSICIANS OFFICERS - DELEGATES 2011-2013

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From the Vice-President



Terryl Jares

Music in the Schools Update



The Music in the Schools program has been up and running for the past two years and the response of the schools has been positive. We currently have 23 ensembles listed on our website. This is the time to think about having your ensemble join the roster. Go to our website www.cfm10208.com, sign on to the "Member's Only" area and click on the link to the Music in the Schools forms.

Fill out an application and send it along with supporting materials to the CFM. Our Board of Directors approves the applications at their Tuesday weekly meetings.

Once you have been approved, your ensemble will be added to our website. You can begin contacting schools where you would like to perform. Once you have secured an engagement, complete the Performance Request Form, have it signed and submit it along with a check from the school for 50% of the cost. After the performance, the CFM will write checks to the individual musicians. Remember:

- Open to CFM members in good standing to do educational programs in schools
- School must be located in our jurisdiction K-12, Public or Private
- School pays 50% and the CFM pays 50%
- Programs should be 45 minutes long
Two 30 minute programs in 2 hours is also allowed
- All projects and checks must be submitted 30 days in advance

Please call my office if you have any questions concerning the program.

A Generous Donation



The CFM received a check for \$1000 from the Italian American Human Relations Foundation to go into the Scholarship Fund in memory of Ricky Frigo and Loren Binford. The check was presented to Gary Matts and Terry Jares by Lou Rago, President of the organization.

*See page 26 for further information on the CFM Scholarship Fund.



Who, Where, When...



By Ruth Marion Tobias

YAY, ORBERT

Mr. Davis seems to be “Man of the Hour,” more so as the days fly by. His world-premiere symphony, “The Chicago River” rated two front page reviews (pre- and post-performance) in the *Tribune* Entertainment section.



Orbert Davis

The story of the 1900 engineering feat—the reversal of the river, with all its initial disruption and pollution was told in Davis’ 5-movement jazz symphony, accompanied by black and white film images from historic archives, at Symphony Center in late May. The entire presentation received high critical acclaim which included the prominent role of tenor saxophonist **STEVE EISEN**.

In addition, we must mention another Orbert episode: the October trip to Cuba. He and choreographer **FRANK CHAVEZ**, along with “a small entourage from Chavez’ River North Dance Chicago and Davis’ Chicago Jazz Philharmonic” began their odyssey with goals of exploring the roots of jazz and perhaps “unlock some ancient family history as well.” (personal note: next time lemme know and I’ll get my hat and go with ya!) With a commission from the organizations they head as well as the Auditorium Theatre, they sought “source material” for their work

and created “Havana Blue”, a suite “revealing the seed of Afro-Cuban music” which was premiered in mid-April at the Auditorium Theatre with Davis’ CJP in accompaniment to Chavez’ River North dancers. Then.....

DAL SEGNO - 2013

This year’s Dal Segno was one of the best. The presentations of Orbert (by **MARK INGRAM**) and **GERALDO de OLIVEIRA** (by the ever-popular little-giant **ALEJO POVEDA**) provided a laugh-filled, personal history of music business success and heart-warming friendships—an afternoon to be long remembered. The only flaw lay in the scheduling mix-up that prevented the wondrous **RACHEL BARTON PINE** from appearing. She will head the list next year. (As a huge fan of our Chicago classical music station, WFMT, I am constantly rewarded when tuning in at all hours. True artistry is displayed and so many, many times, the identification at the end of the piece will be credited to Ms. Pine. One of her recent collection of lullabies, dedicated to her young daughter is most rewarding. She is, indeed, a true Chicago treasure.)



Orbert Davis and Geraldo DeOliviera with CFM Officers.

SAD MOMENTS

We have lost one of our most-prized giants of musical brilliance with the death of **ADOLPH HERSETH**. “Bud”, as this unassuming genius referred to himself, was renowned, not only as the 53-year principal trumpeter of CSO, but the builder of a brass section unrivaled throughout the world. As easy as he was to talk with, we never interviewed. To be honest, I never felt equal to the task. His renown was so documented; there was little else to ask, at least from my perspective. However, I can tell you how honored my trumpeter husband, Burt, felt when invited to join a group of golfers on a day, some years ago, to play in a tournament with and dedicated to the great Bud Herseth!

FYI

The **ERIC HOCHBERG** Trio holds forth at the fine seafood restaurant Catch 35 at 35 W. Wacker Drive. Vocalist **JOANNIE PALLATTO** was a recent guest performer as were Sinatra saxman **MIKE SMITH** and tenor master **MARK COLBY**. This is a great place to hear good music.... Lyric Opera has begun its multiyear American musical theater initiative presenting “Oklahoma” marking its 70th anniversary—the granddaddy of musical theatre that “ushered in the golden age of American musicals” in 1943. This Lyric offering “begins a major cycle of classic **ROGERS and HAMMERSTEIN** shows to be presented over the next five years”..... **DON STIERNBERG** welcomed the International Mandolin Spectacular to Chicago along with his Brazilian

friends **DUDU MAIA** and the **LORA** brothers—the Trio Brasileiro. Don’s trio, with **ANDY BROWN** and **JIM COX** were in the mix as well.... Saxophonist **PAT MALLINGER** drew warmer critical praise than **DIANE SCHUR** whom he backed at her recent outing at Jazz Showcase.Mothers Day and Nichol’s Concert Hall were alive with performance by the Rembrandt Chamber Players. That remarkable group consists of cellist **BARBARA HAFFNER**, violinist **ROBERT HANFORD**, oboist **ROBERT MORGAN**, flutist **SANDRA MORGAN**, bassist **COLLINS TRIER** and pianist **JEANNIE YU**.

Another YAY! goes to **JACK ZIMMERMAN** for his latest collection of “hilarious stories that chronicle his adventures as a sailor, a piano tuner and as a.... middle-aged bicyclist meandering about the Midwest.” Jack played three performances around the city, accompanied by interspersed original music played by son **ANDY ZIMMERMAN**. Jack’s success caught a mention in columnist **ERIC ZORN**’s *Tribune* blog....**DON DRAGANSKI**’s “Trio from Ric: for flute, clarinet and piano received an honorable mention in the 2012 National Flute Association’s newly



Jack Zimmerman

published Music Competition.... On May 16, York High School in Elmhurst received a Grammy Award from the Grammy Foundation recognizing York’s one of the top three music programs in the country. The award included a \$5,500 check to benefit the music program. **MATT HENNESSY**, president of the Chicago Chapter of the Recording Academy, producer, mix engineer and studio owner, presented the award. Instrumental instructors are CFM member **RAY OSTWALD**, orchestra director; **MICHAEL PAVIK**, band director; and **WILLIAM RIDDLE**, Performing Arts Department Chair.

HIGH TRIBUTE

As the Lakeside Singers ended their 2013 Spring Concert Series at Nichols Concert Hall, we were privileged to experience a wondrous group. Oh, yes. The Lakeside Singers are always extraordinary; however, their guests, more that 50 young singers from Kelly High School in Chicago were the most inspiring, astonishingly remarkable group of young people to make ones heart surge with hope and promise for the next generation. These kids, from an area that often hits the front pages with shootings and loss of precious life, gave their existence a validation that all is not lost. There is a future here with them that transcends misfortune and bad vibes. They are such a splendid group under the direction of **ERIC SKALINDER**, the musical prophet who leads and inspires them.

CONGRATULATIONS

A belated happy birthday to former Chicago mayor **JANE BYRNE**. News reports had it that she celebrated an 80th birthday. However, she was born May 24, 1934. Doesn’t that make her 79? At any rate, good wishes abound for the lady who was a very good friend to the musicians of Chicago. Her ChicagoFest revitalized Navy Pier and the downtown theatre district. A ton of musical work came our way with both the Chicago and State & Lake theatres gearing up with hosts of prominent acts and long lines at the box offices of these and several other theatres. An innovative and progressive leader, (first and only female mayor of one of our largest



Jane Byrne

cities to this date) Byrne hired the first black school superintendent and was the first mayor to recognize the gay community. She made a temporary move to Cabrini-Green, the notorious public housing complex to bring “attention and resources to the high crime rate there”. She banned handgun possession for unregistered guns or those purchased after the enactment of an ordinance. “This two-year re-registration program effectively banned handgun possession.” Politics aside, the lady in many ways was way ahead of the game and her time.

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 Musicians



By Ruth Marion Tobias



This month we introduce guest journalist Sue d'Nym with her interview.

Sue: Introduce yourself and tell us how you found your musical career.

MRH: Well, my given name is Marian Ruth Hardtke. During the summer when I was home from Lindenwood College in St. Charles, Missouri, my dad got me a job at Douglas Aircraft on the site of what is now O'Hare Airport. He was a steamfitter in the maintenance department; I did steno work in the crating department in the main factory. I must have shown ability because shortly thereafter I was offered \$.05 more per hour to help develop a new department called Ship Shippers. We produced "kits"-- litters and attendant supplies to be shipped out on DC3 cargo planes which flew to the war front. Once at their destination, our kits would be used to refit the empty ships to fly wounded soldiers home.

Sue: Were you in that department a long time?

MRH: Actually no. Our "department" was just two of us who designed the kits. Once our initial task was complete, others took over to supply the planes as they were built. I transferred to the upholstery department as office secretary—for another \$.05 raise.

Sue: Did you enjoy that work?

MRH: Oh, yes. The plant was so interesting with so many people—so many that three lunch shifts were necessary. There was an entertainment department run by pianist/ band leader Chuck Cavallo who had assembled a big band from musicians who worked in the plant to play during lunch. Workers ate quickly and got out on the factory floor to jitterbug! My dad spread the word that I was a singer and I was asked to join the band. That's where I met my first professional musicians who not only played at Douglas

but at gigs during the evenings or had bands of their own like Cavallo, George Marshall and Paul Meeker. I began to work for them all. I learned the ropes of "the Biz" with the help of musicians such as trumpeter Marvin Wetzel; bassist Hal Edwards; pianist Romeo Meltz; saxmen Gene Yates, Freddie Reed, Thad Taylor, George Marshall, "Doc" Morrison; drummer Ed Thuy and I think even trombonist Urbie Green (who went on to great acclaim)—all were experienced players who encouraged me and helped me lower a classical soprano voice to that of a pop dance band singer. I soon learned a repertoire of popular songs, and eventually a bunch of truly authentic and popular Latin tunes I would learn from Joe Vera's band. I loved jobbing in the musical world and my patient father would drive miles to get me there. South Shore Country Club was about 120 miles round trip from home! Rudy Bilotta had gigs there quite often. I also began to work for Tory Muro's band and Johnny Marlowe, Joe E. Ray, Phil Walsh, Lou Brownie—there was so much work and many bands to fill the jobs.

Sue: And then?

MRH: Then the *Chicago Sun-Times* (*Herald-American* at the time, I think) and WBBM sponsored the first "Harvest Moon Festival", a contested event for singers and dancers with Irv Kupcinec as MC. On a whim, I entered and won! Along the way I met the greats from the WBBM staff orchestra which included "Porky" Frank Panico and guitarist Joey Rumoro. First prize was a week at WBBM on the Julia Marlowe show in which I got a "stage name"—Ruth Marion, and a week at the Chicago Theatre singing with Glen Gray's orchestra. Paula Kelly and the Modernaires were the headliners.

Sue: So your Ruth Marion career began?

RM: Yes. My salary instantly went from \$36 per week at Douglas to \$100 per week (less 10% agent's fee) when MCA

booked me with Benny Strong's band at the Walnut Room of the Bismarck Hotel (now the Allegro) on Randolph Street. The band was there for three months then went on a short road trip into Iowa, Michigan and Illinois. That's my total time on the road—two weeks! Then we went into the Trianon and Aragon Ballrooms.

I left the band when they went on to California. Here at home there was some early TV work and commercial jingle things (Kit-Kat candy bars, Insinkerator—mostly for out of town markets.) I soon was playing club dates with MCA's Lou Diamond. That included four summers at Wrigley Field playing for the Cubs. Lou had a 12-piece band. We played between innings in the stands behind home plate.... and ate a lot of hot dogs.

On double-header days, we also played between games and had side acts, like marimba players, jugglers, tap dancers, etc.

Sue: What else was going on in your life?

RM: I was a voice student of legendary Louise Gilbert who encouraged me to study with Minnie Galatzer at her Actors Company, a pro-am school of life, really. The pros included Norma Ransom and Arthur Peterson (later of TV's "Soap" fame.) Some of the students included Mike Wallace, Perry "Skee" Wolf (later a Broadway producer), and many local radio drama actors.

Then I met a trumpet player on a Romeo Meltz club date in the French Room of the Drake Hotel—Burton Tobias, fresh out of the army and getting back into the free lance field. We began to date and that summer he went into the Oriental Theatre with the Carl Sands Orchestra. MCA put me with a New York orchestra of Don McGrane at the Stevens Hotel (now the Hilton). I was with the band for three months 'til it went on to the West Coast. I stayed in Chicago working with my

wonderful friends and dating Burt. Next I was booked into the New Horizon Room of the Continental Hotel, 505 N. Michigan Avenue, (the old Medinah Club) to work with Mel Brandt's trio for a month or so when Joe Vera's quintet took over. Burt and I were married in March of 1948 and I became Ruth Marion Tobias.

Sue: Were you always in the Musicians Union?

RMT: No, vocalists were not members then. However, I was Bud Dinwiddie's first call singer for at least 12 years and played so many corporate dinner dates, which included a vaudeville-type review after dinner before dancing began. The rep from AGVA kept insisting that I join that union; however, Bud pointed out that I never sang on the shows, only with the band for dinner music and dancing. But the rep kept bothering us. Coincidentally, the CFM

wanted vocalists who played the "toys" (maracas, claves, etc.) on dance bands to hold a musician's union card. That was perfect! I joined in 1956.

Sue: But you also played bass, didn't you?

RMT: Yes, later at the behest of the Biltmore Trio in the heyday of women's trios for hospitality suites and cocktail hours for corporate work, Jeanne Hurd asked if I would study bass and join her group. I began with bassist Sid Thall who knew what I needed to quickly learn the instrument and I played my first Biltmore gig three months later. Not great, but adequate. Jeanne said, "We have to play them in with 'Hey, Look Me Over'---you'll know it well by the time we finish!"

Sue: When did you become a union officer?

RMT: 1970. Executive Board member, Leon Ruby suggested I run for office. I won election to the Examining Board for three terms. In 1979, when the death of Roy Knapp called for a special election to fill his spot on the Executive Board, I won that as well. Then-president, Nicholas Bliss swore me into office. In 1984, President Hal Dessent asked me to write for our newspaper, *Intermezzo*, now our elegant magazine. I retired from the board in 2004.

Thanks, Sue; perhaps we can talk more later. I have such great memories to impart of the wonderful people in our fascinating business.



Frank Scardino on accordion, Ruth Marion Tobias on bass and Burt Tobias on Trumpet



The Benny Strong Orchestra at the Walnut Room of the Bismarck Hotel (now Hotel Allegro) 1946 Back Row: Bernie Press, Wally Jailah, Harry Gosling, Bill Tinkler, Zack Dante and Hal Costello Front Row: Ed Shields, Harvey ??, Elwood Carl, Bob Young, Ruth Marion and Bruno Zabinski



Cubs Games, Wrigley Field (Circa 1946-1948) Jerry Shelton, Dean Sayre, Larry Morrow, Lew Diamond, Hap Davis, Brian Farnon, Jack Dawson, Ruth Marion Tobias, Ray Bluett, Norm Krone, Vern Anderson, Paul Crumbaugh, and Tom Summers (not in photo)

New and Returning Members



By Leo Murphy

The musicians listed below are new or returning members to the Chicago Federation of Musicians, Local 10-208. They represent a few of the many musical groups around Chicago. They perform in orchestras, operas, bands, chamber groups, freelance groups and as soloists. They have different talents, perform in different genres and work in various venues, but they all share our love of music and a desire to pursue their love as a profession. They have made a decision to join us as professionals in our Union. If you meet them on a job, whether on a bandstand, in a pit or on a stage introduce yourself and get to know them.

Aaron Benham Acct# 56802 (Piano/Clarinet/Vocalist) grew up in Kansas and after high school went to Emerson College, graduating with a BFA in Musical Theater Performance. He moved to Chicago in 2009 to work in musical theater. His instructors include composer Scott Wheeler and vocal instructors Gary Durham and Todd Gordon. He has performed at the Porchlight Music Theater, Theo-Ubique, Balliwick Chicago, Circle Theater and Second City. His original material and arrangements can be heard in many venues in Chicago. He is an experienced private instructor.
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Kyle Burt Acct# 56825 (Guitar/Bass Guitar/Keyboards)
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Victor Garcia Acct# 56822 (Trumpet/Fluegel Horn/Guitar/Percussion/Piano/ Trombone/ Vocalist) is a native of Chicago. A graduate of Lane Technical High School, he has attended the UIUC, NIU and NEIU and his teachers include Michael Ewald, Ron Roman, Ron Bridgewater and Local 10-208 member Art Davis. He is a past winner of the Union League Club Jazz Improvisation Competition. He is

an experienced private instructor and teaches at the Music Institute of Chicago, Loyola University and Roosevelt University.
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victor26@hotmail.com



Patricia Garvey Acct# 56813 (Cello/ Viola da Gamba/Baroque Cello) is from Wheaton, IL. Her BM in Performance is from Eastman and her MM in Performance is from the Cleveland Institute of Music. Her instructors include Marc Johnson, Dave Ying,

Alan Harris and Stephen Gerber. She currently performs with the Santa Barbara Symphony and has performed with the New World Symphony, the San Diego Symphony, the Rochester Philharmonic and the Canton Symphony. While living in Los Angeles she played on

American Idol and *The Voice* and has appeared with Bono and the Edge and the Stars Wars in Concert World Tour. She also plays the baroque cello and the viola da gamba with Seraphic Fire, a Grammy nominated choir and chamber orchestra based in Miami. She is an experienced private instructor.
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Stephanie Harris Acct# 56818 (Violin) grew up in the Chicago area attending Waubonsie Valley High School and then the University of Illinois at Urbana-Champaign. She is an active freelance musician and has performed with the Trans-Siberian Orchestra and Mannheim Steamroller. She is also a chiropractor, with her practice in Oak Park, IL.
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Heather Johnson Acct# 56804 (Flute/Piccolo)
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Robert Kliner Acct# 56810 (Piano/Bass Guitar/Guitar)
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rakliner@gmail.com

Kevin Larson Acct# 56803 (Bassoon/Clarinet/Saxophone) is originally from the western suburbs. After high school at Downers Grove South, he attended Illinois State University graduating with a BFA in Bassoon Performance. His instructors include Michael Dicker and Local 10-208 member Dan D'Andrea. He has worked in pits for musicals and operas including: *Guys and Dolls*, *Candide*, *La Boheme*, *Legally Blonde* and many others.
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Ronnie Malley Acct# 56811 (Lute/Guitar/Harmonium)
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Sarah Martin Acct# 56807 (Violin) is originally from Dallas, TX. She earned both a Bachelor of Music degree in Violin Performance and a Bachelor of Arts degree in Psychology from Oberlin Conservatory and College. She performs with the Chicago Sinfonietta and the Northbrook Symphony Orchestra.
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Caleb Mitchell Acct# 56806 (Trumpet)
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Lauren Moldenhauer Acct# 56817 (Flute/Piccolo) was born in Houston, TX and grew up in Singapore. Her Bachelor of Music degree is in Flute Performance with a Minor in Religion from Northwestern University. Her Master of Music degree in Flute Performance is from The Catholic University of America. Her instructors include Lory Lacy, GOH Tiong Jutt, Vanita Hall Jones and Local 10-208 member Walfrid Kujala. She is a sub with the Wisconsin Philharmonic Orchestra and has performed with the Bel Canti Opera Company in Washington, DC. She is an experienced private instructor and teaches flute at Lake Forest High School and the Music Center in Kenosha, WI.
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Saraswathi Ranganathan Acct# 56814 (Veena/Guitar/Harmonium) is originally from Bangalore, India. She holds a Bachelor of Science degree in Physics, Chemistry and Math, a MA in Sanskrit Language and an MBA from Loyola University in Chicago. She has been playing the South Indian instrument Veena for over 30 years. She leads her own world music ensemble Ensemble of Ragas which comprises Venna, Flamenco and Jazz Guitars, Mridangam, Tabla, Ghatam and Latin drum-kit. She collaborates with many groups in various genres such as Hindustani, folk, jazz and her own Carnatic Classical music. She is an experienced private instructor and is teaching in the Schaumburg area.
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David Saenger Acct# 56823 (Guitar/Banjo/Bass Guitar/Mandolin) is a native of Chicago. He graduated from St. Laurence High School in Burbank, IL and then received a BM degree in Commercial Music from Millikin University and received his MM in Jazz Studies from the Chicago College of Performing Arts at Roosevelt University. He has studied classical guitar with Julie Goldberg and Manley Mallard. He currently performs with V. Holmes, A Tribute to the Motown

Greats, Diana and the Dishes and the Booty Movement Coalition. He is the resident guitarist at the Theater at the Center in Munster, IN and has performed many productions at that theater. He is teaching both at Francis Xavier Ward School in Chicago and at Midwest Music in Des Plaines.
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Jennifer Stucki Acct# 56763 (Oboe/English Horn) is originally from Colorado Springs, CO and moved to Chicago to attend school. She has a BM from the Chicago College of Performing Arts at Roosevelt University and a MM from De Paul University. Her instructors include Grover Schultz, and Local 10-208 members Jelena Dirks and Eugene Izotov. She is Principal with the Skokie Valley Symphony and subs with Fifth House Ensemble and the Kenosha Symphony. She has performed with the Civic Orchestra of Chicago, the Navy Band Great Lakes, the Oistrach Symphony Orchestra and the Northbrook Symphony. As a soloist, she has performed with the Skokie Valley Symphony, the Navy Band and performs recitals. She is an experienced private instructor and teaches at the Maine Township High School and Junior High School in Park Ridge.
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Weijing Wang Acct# 56809 (Viola/Piano/Violin) is returning to Chicago to join the Chicago Symphony Orchestra. After attending the Shanghai Music High School, which is affiliated with the Shanghai Conservatory of Music, he moved to Chicago to attend the Chicago College of Performing Arts at Roosevelt University and perform with the Civic Orchestra of Chicago. He left Chicago to perform with the Phoenix Symphony and then the St. Louis Symphony.
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Bruno Bartoletti

1926-2013

Bruno Bartoletti, the self-effacing, amiable and adventurous Florentine conductor who was one of the last surviving links to the early years of Lyric Opera of Chicago, died Sunday morning June 9th in his hometown in Italy, a day before his 87th birthday.

Mr. Bartoletti, who first conducted at Lyric in its third season in 1956, his U.S. debut, held leadership positions with the company beginning in 1964, when he was named principal conductor. In 1975, he added the title artistic director. He retired from both posts in 1999 at the age of 73 but continued his involvement with the company as artistic director emeritus, a regular conductor and a popular member of the company family.

Mr. Bartoletti, who was born in the town of Sesto Fiorentino, just west of Florence proper, in 1926, had been hospitalized for the last few weeks, according to Lyric. He conducted at Lyric for the last time in fall of 2007, Verdi's "La Traviata." In a 51-year association, he led some 600 performances of 55 operas at the Civic Opera House.

The conductor was connected with all of the major figures in Lyric's history and helped to shape Lyric's reputation as a home for both classic Italian repertoire and, until recently, of 20th century works as well. Initially recommended to company co-founder Carol Fox by legendary Italian baritone Tito Gobbi, a Lyric fixture, Mr. Bartoletti was the artistic right arm of Fox's beloved successor Ardis Krainik. Lyric's original and longtime press agent, Danny Newman, always referred to Mr. Bartoletti as "my brother."

William Mason, Krainik's artistic operations director and successor as general director, first met the conductor when Mr. Bartoletti led Lyric's second presentations of Puccini's "Tosca" in 1956 and Mason reprised his performance as the Shepherd Boy. Mason then worked for many years as assistant to Mr. Bartoletti's colleague and predecessor as artistic director, Pino Donati.

"Bruno was a mentor, colleague and friend for more than 50 years," Mason said in a statement. "He was passionate about opera and singing. Italian opera was in his blood — there was no better interpreter of Puccini. Yet he had a unique affinity for contemporary operas as well. He was a wonderful musician and human being, and he made a remarkable contribution to the musical life of Chicago."

Mr. Bartoletti's countryman, Chicago Symphony Orchestra music director Riccardo Muti, who was music director of the Maggio Musicale in Florence from 1969 to 1980, where Mr. Bartoletti was later artistic director, told the *Sun-Times*, "The death of Bruno Bartoletti is the loss

of a very fine musician and conductor. His contributions to the world of opera remain extremely important to the real Italian tradition. In addition to his music, I also had the privilege of being a personal friend, knowing him for many years from my time in Florence beginning in 1969 to these recent years in Chicago, where he will be particularly greatly missed."



Anthony Freud, Lyric's current general director and the first to come to the company in the post-Bartoletti era, said, in a statement, "Bruno Bartoletti was a giant in Lyric's history, nurturing and developing the fledgling company ... and overseeing its artistic and musical growth. By the time he retired as artistic director, Lyric was recognized around the world as one of the great opera companies.

"Bruno's contribution to Lyric was unique in its importance and longevity."

Andrew Davis, who succeeded Mr. Bartoletti as Lyric music director in 2000, singled out Mr. Bartoletti's moving of the company beyond his native Italian repertoire. "He oversaw the broadening of the repertoire, carefully choosing the most appropriate maestri to balance his own work, which included a remarkable range of 20th-century operas and some exciting premieres."

As so many others did, Davis recalled Mr. Bartoletti's kindness in a world stereotyped as one of rivalries and vendettas.

Former Chicago Opera Theater general director Brian Dickie — reached by the *Sun-Times* in Warsaw, where he is chairing auditions for a vocal competition — also recalled Mr. Bartoletti's rare generosity and curiosity about "a wide, wide range of work."

"I first heard him in 1961 in Aix en Provence in France conducting a new edition of a Baroque opera by Monteverdi. And he was passionate and constant about presenting the operas of Benjamin Britten in Italy — that just was not done! This interest in all avenues of the 20th century had to be unique among Italian opera conductors of his generation.

"And his kindness and affability, the amount of pure affection he generated in others. He was a rare creature, both brave and sweet."

Mr. Bartoletti and his late wife Rosanna came to Chicago for long portions of each season, shopping and cooking for themselves while here and attending daily mass at Holy Name Cathedral.

Lyric Orchestra members recalled Mr. Bartoletti fondly. In a statement, 23-year veteran principal clarinet Charlene Zimmerman said, "Maestro Bartoletti had a special reverence for music. He really taught that to the orchestra through any score he conducted, especially in the Italian repertoire. I can't tell you in how many of those pieces I refer back to everything he taught us about the sound, the pacing, everything in the music. I remember that so strongly about him on the podium."

In addition to the Italians, Mr. Bartoletti brought and led Russian and Czech masterworks to Lyric, now staples of the repertory. And he pushed constantly, as he did in his homeland, for 20th century and new works. He conducted Lyric premieres of now standard operas by Berg, Prokofiev, Falla, Britten (the professional company U.S. premiere of "Billy Budd" in 1970), Bartok, Janacek and Shostakovich as well as a somewhat infamous 1978 world premiere of Krzysztof Penderecki's "Paradise Lost."

Mr. Bartoletti's roster of singers at Lyric is a who's who of the second half of the 20th century — although he arrived in Chicago after Lyric's most renowned debutante and member, soprano Maria Callas, had broken permanently with the company. Those mentioned by Lyric included sopranos Martina Arroyo, Montserrat Caballe, Ileana Cotrubas, Regine Crespin, Eileen Farrell, Mirella Freni, Catherine Malfitano, Anna Moffo, Margaret Price, Eleanor Steber, Renata Tebaldi and Anna Tomowa-Sintow; mezzo-sopranos Grace Bumbry, Fiorenza Cossotto and Marilyn Horne; tenors Carlo Bergonzi, Jussi Björling, Mario Del Monaco, Giuseppe di Stefano, Placido Domingo, Alfredo Kraus, Luciano Pavarotti, Leopold Simoneau, Richard Tucker and Jon Vickers;

baritones Ettore Bastianini, Renato Bruson, Piero Cappuccilli, Tito Gobbi and Sherrill Milnes; and basses Boris Christoff, Nicolai Ghiaurov, Jerome Hines and Samuel Ramey.

He brought younger Italian conductors, including Riccardo Chailly and Daniele Gatti, to Chicago before other companies had them.

Mostly in Italy, Mr. Bartoletti's enormous repertoire included world premieres by Berio, Dallapiccola, Dessau, Ginastera, Penderecki and Pizzetti and once-neglected works by Gluck, Verdi, Hindemith, Krenek and Giordano. Even in recent years he continued to champion Britten, both his operas and "War Requiem", as well as Nino Rota and his fellow Florentine Luigi Dallapiccola. Just five years ago he conducted Britten's "Death in Venice" — at La Fenice in Venice.

Mr. Bartoletti also conducted at Covent Garden, Geneva, and many times at the Teatro Colon in Buenos Aires. His scheduled Metropolitan debut leading Verdi's "Don Carlo" in 1986 evaporated for reasons never disclosed in a production that saw both female leads replaced and the chorus master conducting the orchestra. He made many studio recordings and approved DVD releases with some of the biggest names of his time including Pavarotti, Domingo, Tebaldi, Cossotto, Ricciarelli, Caballe, Moffo and Milnes.

In his youth, Mr. Bartoletti both studied and worked as an opera flutist and piano accompanist and was an assistant to major conductors Artur Rodzinski, Dmitri Mitropoulos, Vittorio Gui and Tulio Serafin, who pressed him to pursue conducting. He made his debut, in Florence, in December 1953, less than three years before coming to Chicago for the first time.

Mr. Bartoletti held the highest Italian honor, Cavaliere di Gran Croce della Repubblica Italiana, and was a member of Rome's Accademia di Santa Cecilia, and received the Abbiati Prize from Italy's music critics.

A small man physically who maintained his head of hair and twinkling eyes throughout his life, Mr. Bartoletti was reluctant to talk about himself or his accomplishments. A visit to his office in the opera house would find him looking at new scores, his "wishes list" for the company. When stepping down from his administrative duties, he remarked, "You cannot imagine all that Lyric and this wonderful city has given to me, has made me. I was just lucky to try to give some music back."

Of the nine "Jubilarians" who attended Lyric's 50th anniversary gala in 2004, including Mr. Bartoletti, only mezzo Marilyn Horne is still living.

Mr. Bartoletti is survived by two daughters, Chiara and Maria, and five grandchildren. His wife died in 2011. A funeral was held in in Sesto Fiorentino with a Chicago memorial program presented by Lyric to be announced.

By Andrew Patner, Chicago Sun-Times

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Chicago Sun-Times

George A. Quinlan, Sr.

1922-2013

When I was in fourth grade my dad took me to the "Join the Band" meeting at Resurrection Grammar School on the west side of Chicago. At that meeting a guy demonstrated the instruments. He played "Cherry Pink and Apple Blossom White" on the trumpet. I was totally hooked. That was when I first met George Quinlan. He was my first and only trumpet teacher. He also became my lifelong friend, mentor and role model.

His contributions to the music scene in Chicago are immeasurable as a player, teacher, and trailblazer for Music Education. Over the years he inspired countless music educators to be "their best".

His son George wrote the following tribute to his dad. I don't think anyone could express it better.

Ed Ward

A Movie in Need of a Title

By George Quinlan, Jr.

His generation has been dubbed "The Greatest Generation" and in the world of Music, he and his peers did their part to earn that recognition. So, I began to think...if they made a movie of my dad's life, what would be the title?

"Young Man with a Horn"

While this movie was the Bix Beiderbecke story, the title really is appropriate for the early years of his life. Like many WWII vets, he earned his stripes in a military band and earned Music Education degrees from DePaul University thanks to the GI Bill. During the 50's and 60's, all music was live music and hundreds of these "cats" made their livelihood performing. Many of his bandmates like Andy Marchese and Leo Henning taught all day and played all night! The legendary Chez Paree was his gig where he performed regularly with stars like Frank Sinatra, Sammy Davis, and Pearl Bailey.



"The Music Man"

This one seems too easy. Meredith Wilson's main character "Professor" Harold Hill, is actually a con man in the story. His scam is to sell all the instruments and leave town without forming the promised band. Quinlan, and his partner Fabish and cohorts like Leo Henning & Frank Manna did the opposite. While there may have been "trouble" in River City, they created music programs built to last.

"Father Knows Best"

While technically not a movie, this sitcom featured Robert Young as the father of a family full of Baby-boomers...just like ours. Schools were bursting at the seams (our classroom had 50 students with one teacher...of course, a nun.) and school music was growing quickly. While many family music stores shifted their focus to guitars and drums after the Beatles iconic appearance on the Ed Sullivan Show...not Q&F. He stayed the course on what he knew best-school music. A navigation plan that has withstood over five decades.

"The Bucket List"

While I don't think he actually had a bucket list, his desire to explore new places, learn new things, and meet new people never stopped. He became a pilot around the age of 45. He served as chairman of a local bank. He travelled abroad often including China just a few years ago. And, really, how many 90 year-olds do you know who own iPads and are Lifetime Fitness regulars? During the final few years of his life he continued travelling (Costa Rica, Florida, Las Vegas, San Antonio for NASMD conference in March, The Kentucky Derby one week before his passing). At the 2012 Midwest Clinic, he was invited by Dr. Charles Menghini to be a guest conductor for the VanderCook College band, while his namesake grandson played the field drum.

"Love Story"

To really summarize 90 years of his life, we must realize that the movie is actually a love story. A story about a man who loved music, loved teaching kids, loved working in the music industry, loved to travel, loved the folks who worked at QF, loved the teachers we serve, loved his family, and is now united with his one true love, Sweet Lorraine.

I just found joy

I'm as happy as a baby boy

When he's playing with his musical toy

When I'm with my Sweet Lorraine

In Memoriam

Herseth and Howell - Trumpet Inspirations

How fortunate am I . . .

. . . to have known Johnny Howell and Adolph (Bud) Herseth;
. . . to make Chicago my home where these two great masters of the trumpet resided;

. . . to have met them, played with them, got to know them and become good friends with mutual respect;

. . . to play second to the great lead trumpet of Johnny Howell.

He was a veteran of the big bands, led by Charlie Barnett (the trumpet section consisted of Ray Wetzel, Doc Severinsen, Maynard Ferguson, Rolf Ericson and Johnny), Woody Herman, Stan Kenton and others.

In 1961, when I met him, John was playing recording sessions, on radio/TV staff orchestras, shows, jazz gigs, and just about everything else. After I established a bit of a reputation in Chicago, Johnny called, booking a trumpet section for a recording session with Dick Marx (probably the top commercial music producer in the city).

The required attire at that time was a suit, white shirt with tie. I arrived at Universal Recording Studio 'A' looking good with my trumpet, mutes & ME! Everything went well until... with about 5 minutes left in the session, one more take was needed on the last piece which was about 2 minutes long. From the control room, Dick Marx hastily said, "I'd like to make a change, but there's not time to write it down, just remember it." The take was perfect except that I picked up my pencil wanting to make the correction on my part (for what reason I have no idea) and dropped it on the music stand just after the last note had sounded. OMG! The expletives from the booth and the glare from Mr. Howell were extremely embarrassing. And, because of ME the session had to go overtime...18 musicians, studio time, lots of money! My recording career had started and ended the same day, I dreaded.

Two weeks later, John again called for a Marx session... I guess I'd been hopefully forgiven. When I saw Dick, he exclaimed, "I remember you!" Apparently, I had made an impression of some sort. The good news was it wasn't the end of my session work, nor my association with Johnny, only the beginning.

He possessed a sound as big as a house, with amazing swing and musical phrasing, a full high register with F's and G's that were astounding, easy to play with, and above all, fun! In the late 1960's we played together at the College Inn (Sherman House Hotel) on the show band led by Johnny Palmer for Peggy Lee, Sammy Davis Jr., Ella Fitzgerald, Barbara Eden and many others. And, yes, even Tiny Tim!

For a number of years he was lead trumpet with Bill Snyder's band at the Camellia House in the Drake Hotel, the Mill Run Playhouse and on and on. John taught by example – keep your ears open to what and how he was playing the music and there was your lesson. We hung out a lot, played road gigs with Dom Geraci's band and many other musical events throughout the years too numerous to mention. Stories? Many. Laughs? Lots. Memories? Unforgettable.

How fortunate am I . . .

. . . while in the 7th US Army Band in Stuttgart, Germany in 1959, to have heard a recording of the Chicago Symphony Orchestra playing the Bartok Concerto For Orchestra with Fritz Reiner conducting. I was awestruck by the sound of the brass section, in particular the principal trumpet player. I hadn't heard of Adolph Herseth prior to this, but hoped someday to meet him and express my admiration of his outstanding abilities and huge sound. The combination of the CSO, Reiner and Herseth is unparalleled. I had to hear more. The recordings of Pictures At An Exhibition (an exhibition of this outstanding brass section with Bud's trumpet on top and Arnold Jacob's tuba on the bottom with world class players in between, Bud's amazing solos throughout and his soaring trumpet on the Great Gate of Kiev are truly ASTOUNDING!!), Lieutenant Kijé, the New World Symphony, Tchaikovsky's 6th Symphony (Pathetic), Mahler's 4th and several others in this series on RCA Victor, are great! I bought all of them.

. . . to receive a call from the CSO to play some youth concerts conducted by Henry Mazur. My role was to play in the trumpet section, and perform some improvised jazz solos when required... and a chance to meet the amazing trumpeter I had heard on the recordings. While most of the principal players didn't participate in the youth concerts, Mr. Herseth did. Inside this great musician was a warm and friendly soul with a smile as big as his sound. Superlatives abound when describing Bud.

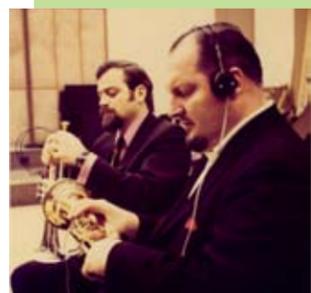
One of the Popular Concerts I was hired to play consisted of the Roman Carnival Overture by Berlioz, again with Henry Mazur conducting. The score calls for 2 cornets and 2 trumpets. The persons in charge of staffing asked Bud if a symphonic musician should be hired for the piece. "Will Scarlett and I will play the cornet parts, Bobby and Matt Comerford can handle the trumpet parts," Bud informed them. I received the music several weeks prior to the concert. To my surprise it was Trumpet I!! I had never played this piece before, but was up to the challenge. At the rehearsal on the morning of the concert the time came for the players who were performing the Roman Carnival Overture to assemble on the stage of Orchestra Hall. After just a few bars and before I played a note Maestro Mazur stopped the orchestra and exclaimed: "We don't need to rehearse this... everyone knows it." (except me! I thought.) The entire brass section looked at me and laughed as the orchestra members were re-assembling for the next piece. Bud came up to me and said "C'mon, I'll run through the music with you downstairs." He surely didn't have to do this. It showed Bud's compassion and respect for me and the music. With confidence, the concert went very well with many thanks to the man I so much admired. In 1998, a concert of brass celebrating Bud's 50th anniversary with the CSO was held at Orchestra Hall. The performers were all selected and invited by the honoree... included were Doc Severinsen, Arnold Jacobs, Frank Crisafulli, Arturo Sandoval, Roger Voison, George Vosburgh, Daniel Barenboim and other notable artists from around the world. I received an invitation to participate. To be included in such an assemblage of talent and to be asked by Mr. Herseth was indeed a high honor, to be sure.

The aspiration to be the "BUD HERSETH OF JAZZ" will always be my driving force, although I don't think that goal is attainable by anyone. Johnny Howell passed away May 17, 1980 at age 56... 33 years later I still think of him often.

Adolph Herseth passed away last month – April 13, 2013 at age 91. No one will ever surpass the 53 years and high standards he set as principal trumpet in the CSO.

Talents such as these occur once in a lifetime. I am so grateful my lifetime coincided with theirs. The valuable experience, inspiration and memories I received with, from and of them, will be forever present.

Bobby Lewis



Johnny Howell and I taken at Universal Recording Studio in 1969

Bud and the author at the Living Art of Music Awards in September, 1994 at the Auditorium Theater



Dean Rolando and Leo Murphy

Early in 2012 the CFM launched a survey of membership to gather information from the members regarding the state of the business and their concerns. The goal was to generate a dialogue with members and consider their opinions on issues and services, to better understand the challenges faced by members and what actions the CFM might take to assist freelance musicians. A major issue that came up was the need for affordable liability insurance.

Liability insurance is being required more and more in the freelance field, particularly downtown and the museum campus venues. Event planners, purchasers and venues are requesting proof of coverage or are asking to be named as additionally insured on liability coverage letters. It appears the purchasers and venues are attempting to spread liability costs to providers such as musicians, caterers, sound and lighting providers, florists and others.

Liability coverage can be expensive for a leader or a solo performer and if you lead occasionally (leading only a few days a year) the cost per job can be prohibitive. According to the survey, members are paying from \$400 to over \$3000 a year for coverage.

The CFM investigated the possibility of getting a group liability plan to offer to CFM members. An insurance broker who works on other products for the CFM, found a provider who would offer us coverage. The CFM is offering this coverage as a pilot program, free to members in good standing. We hope that this free coverage will be a help to the freelance membership.

The coverage is for \$1 million per event and has a \$500 deductible. Eligibility is simple: be a member in good standing, file a contract for the engagement you want covered and fill out a liability request form. Once the CFM has received these materials we forward it to the company who prepares a coverage letter for your event. The expected turn around time

for this process is two business days.

You can't beat the cost it's free. But just as important, the CFM is reaching out to help the freelance community. This liability coverage was designed to give members concrete help in defraying their costs and providing coverage that will be requested by purchasers. This coverage is designed for those types of engagements that are most commonly performed by freelance members. Examples include weddings, dinners, corporate parties, galas, receptions and similar events. The coverage is not for concerts, stages, rock venues and bars, but as always if you have questions call the CFM.

The needs of freelance musicians as well as the health of the freelance business are important to the CFM and its officers. We will continue to bring ideas, services and support to our freelance community. Your ideas, concerns, comments and feedback are welcome.

Deceased

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Bikar	Albert	Bass Violin	05/30/13	12/18/16	10/28/43
Fitzsimmons	Thomas	Trumpet	01/04/13	07/11/21	12/04/47
Herseth	Adolph S.	Trumpet	04/13/13	07/25/21	01/06/49
Leighty	John L.	Piano	03/29/13	12/30/27	09/28/64
Soukup	Robert O.	Bass Violin	03/20/13	03/10/26	10/31/46



Address and Phone Changes

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trackmeister@playjazznow.com
773.718.4706

For immediate release

PLAYJAZZNOW RELEASES INNOVATIVE BACKING TRACK APP

CHICAGO, IL (June 15, 2012) – The jazz education website **PlayJazzNow** has just released JazzPlayer, a desktop application that revolutionizes play-along track technology.

JazzPlayer is a 4-track music player designed to give jazz musicians of all levels complete control of the “mix” of their backing tracks. Each instrument – keyboard, bass, guitar and drums – is on a separate track. Users dial in whatever instruments they want to hear, at whatever volume levels they prefer. The app looks like a simple recording studio console, and includes standard features like muting, soloing and left/right panning.

To go along with the new app, **PlayJazzNow** has created **AppTracks**, a proprietary music file that keeps the audio quality high and the file size low. As always, the tracks are recorded by a top-notch live Chicago rhythm section. **JazzPlayer** continues the tradition of eschewing midi and other unpleasant mechanical sounds. **AppTracks**, like all of **PlayJazzNow's** previous backing tracks, combine the best of the old and the new: great players playing real instruments, offered in affordable 21st Century digital formats.

PlayJazzNow is known for its high quality play-along tracks. In operation since 2006, the website has served thousands of musicians worldwide. **PlayJazzNow** publishes an ever-expanding variety of materials covering all of the basic chord progressions in all 12 keys, plus a large selection of backing tracks based on the forms of classic jazz compositions.

The **JazzPlayer** app is being offered to all Mac and Windows desktop and laptop users free of charge. Mobile versions of the app are in development and will be released shortly. The initial release of **AppTracks** includes some fun contemporary groove tracks and a few tracks based on music from the Duke Ellington songbook. Each track includes a chord chart that can be accessed directly inside the app.

For more details about **JazzPlayer** and **AppTracks**, please visit www.jazzplayerapp.com

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847-491-2299
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Chicago, IL 60605-1081
312-922-3512
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55479 Blamires, David R.
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River Forest, IL 60305
708-848-8919
708-373-5331
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54284 Castilla, Lucho E.
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Evanston, IL 60201
773-707-2222
SAXOPHONE

19079 Crown, Thomas
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LaGrange Park, IL 60526
708-352-1930
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56449 Dennis, Amanda L.
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847-626-5523
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316-213-6201
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56101 Katz, Daniel J.
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847-404-1121
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312-224-7883
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312-330-7868
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c/o: Deaf Dog Music
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630-789-2512
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410-669-4127
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Skokie, IL 60076
773-529-8378
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52198 Schuchat, Charles
1601 S. Michigan Ave., Unit 400
Chicago, IL 60616
312-212-1558
773-525-7060
TUBA

50129 Seaberry, James J.
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Riverside, RI 02915
312-332-0605
773-239-7853
GUITAR

56728 Sipos, Colin W.
3015 W. Belden Ave., Unit 2
Chicago, IL 60647
312-618-7535
GUITAR

9104 Speziale, Sam R.
923 N. Yale Ave.
Arlington Heights, IL 60004
708-508-4419
BASS VIOLIN

38829 Tillman, Jimmy L.
7420 S. Vernon
Chicago, IL 60619
773-484-0683
DRUMS



Jim Lowe, Conductor; Tino Calvetti, Collins Trier and Greg Sarchet, bass section for the Lyric production of Oklahoma!

2012-2013 Membership Directory Corrections

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Berwyn, IL 60402
773-454-6694
SAXOPHONE
timmcnamaramusic@gmail.com

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

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

Drury Lane Theatre
Boeing, Boeing
June 13, 2013 – August 4, 2013
630-530-8300

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

Marriott Lincolnshire
I Love You, You're Perfect, Now Change
June 5th – August 11th
847-634-0200

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

Theater at the Center
*The 25th Annual Putnam County
Spelling Bee*
June 24, 2013 – August 18, 2013
219-536-3255

Attend an Orchestra Concert or Opera!

Grant Park Music Festival 2013
June 12th thru August 17th
Millennium Park
205 East Randolph, Chicago
www.gpmf.org

Rockford Symphony Orchestra
Independence Day Concert
July, 3rd at 8:00 pm
Starlight Theater
Rock Valley College
3301 N. Mulford, Rockford
www.rockfordsymphony.org

Woodstock Mozart Festival
July 27th thru August 11th
Woodstock Opera House
121 East Van Buren, Woodstock
www.mozartfest.org

Go Cubbies!

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

Attend a Concert or Outdoor Festival!

STYX
Wednesday, July 3, 2013 at 8:00 PM
Naperville Ribfest
Knock Park, Naperville
www.ribfest.net

Cracker
Saturday, July 6, 2013 at 8:30 PM
Windy City Ribfest
Lawrence & Broadway, Chicago

David Nail
Saturday, July 13, 2013 at 12:00 PM
Bub City BBQ Fest
Rush Street & Illinois Street,
Chicago
www.bubcitychicago.com

Cowboy Mouth
Sunday, July 14, 2013 at 8:30 PM
Roscoe Village Burger Fest
Belmont & Damen, Chicago

Ravinia Festival

June 6th thru September 15th

Willie Nelson
Sunday, July 14, 2013 at 7:00 PM

Heart
Monday, July 29, 2013 at 7:30 PM
418 Sheridan, Highland Park
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. Listings will be included provided there is a Union contract on file.

Professional Business Head Shots

- Need a promotional photo?
- A photo for a website?
- Photos to advertise a recital or concert?

World renowned photographer **Paul Natkin** will be in our hall to take your photo!

Thursday, September 12, 2013

Appointments are available **10:00am – 3:00pm** (15 Minute sittings)

A **\$25.00** non-refundable cost per sitting is payable to the CFM in advance (credit cards accepted)

Call the Local at **312-782-0063** to book your appointment
There can be up to 3 members in each photo
All members must be in good standing with the CFM

Bring a flash drive and several shots will be downloaded to it for you to keep.

Paul Natkin is known for his photographs of musicians and bands. His work has appeared in music publications such as *Rolling Stone*, *Creem* and *Circus* magazines. His work has appeared in *Time*, *Newsweek*, *Playboy* and *Ebony* to name a few. He has done album artwork for Ozzy Osbourne, Alanis Morissette and Buddy Guy. Paul was invited to photograph Prince's Birthday Party in Minneapolis, and the first stop of both the Jackson 5 Victory Tour in Kansas City and the Bruce Springsteen Born in the USA Tour in St. Paul. Paul's expertise and skills are sought after for good reason. He has a great eye, a sense of composition and remarkable photographic skills.



See his website at www.natkin.net



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

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alongimusic@aol.com
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House featuring Bobby Schiff, Jerry
Coleman and Brian Sandstrom
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Eric "Baron" Behrenfeld
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tikicowboys.com

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Music
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darone32@msn.com

Nick Drozdoff
No Man Is An Island
nickdrozdoff.com

Mark Edwards with
Karin Redekopp Edwards
Two-Piano Tapestry: Redekopp & Edwards
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Cathy@steelinjazz.com

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fiftyfiftyband@yahoo.com
312-208-3229

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douglasjohnsonmusic.bandcamp.com

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



SOUTH BEND SYMPHONY ORCHESTRA ANNOUNCES VACANCIES FOR THE 2013-2014 SEASON

Auditions will be held on August 22-23, 2013

Section Violin I (2 positions)

Seat 4 - \$80.80 per service, 54 Minimum Guaranteed Services*

*Services performed as part of the Chamber Orchestra are compensated at \$90.90 per service

Seat 10 - \$80.80 per service, 33 Minimum Guaranteed Services

Section Cello (1 position)

Pay: \$80.80 per service, 23 Minimum Guaranteed Services

Section Bass (1 position)

Pay: \$80.80 per service, 23 Minimum Guaranteed Services

If any of the positions are awarded to a current member of the South Bend Symphony, the resulting vacancy may be awarded to another candidate.

To register for auditions, please send resume and a \$50 refundable deposit by August 9, 2013 to:

Director of Operations
South Bend Symphony Orchestra
127 North Michigan
South Bend, IN 46601

Email: operations@southbendsymphony.com

Cancellations must be received by 48 hours before scheduled audition date in order to receive deposit back.

For more information please visit our website: www.southbendsymphony.com

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Mark Russell Smith, Music Director

Announces auditions for the 2013-14 Season:

Section Violin	Utility Clarinet
Assoc. Principal Viola	Contra Bassoon
Section Viola	Third Horn
Assoc. Principal Bass	Principal Bass-one year only
Subs for ALL Instruments	

Auditions will be held August 16-18, 2013.

Season begins on September 7, 2013

Applications 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

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.



Northwest Indiana Symphony Orchestra

Kirk Muspratt, Music Director

Announces Auditions for 2013-14 Season

September 25, 2013

Principal Percussion

www.NISOchestra.org

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

Pay per service: Principal \$112.17

plus travel reimbursement, and 7.085% pension contribution.

Candidates must be eligible to work in the US.

Send resume: Karen Dickelman, Personnel Manager

1040 Ridge Road, Munster, IN 46321

or karen@NISOchestra.org

CALL FOR INFORMATION

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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hr@meritmusic.org



ELGIN SYMPHONY ORCHESTRA

Andrew Grams, Music Director

Announces the following auditions:

Associate Concertmaster
Section Violin (five positions)
Section Viola (one position)
2nd Trumpet

Auditions to be held September 9-14, 2013

The ESO is located approximately one hour west of downtown Chicago and performs approximately 70 services per season which runs from October to May. All positions receive mileage reimbursement and 11.99% AFM-EPF Pension. 2013-2014 season scale is:

Section: \$121.00 per service
 Associate Concertmaster: \$157.30 per service

For audition information and repertoire, visit our website:
www.ElginSymphony.org



The back cover of our May-June issue featured the Phi Mu Alpha Fraternity of Northwestern University. Thank you to all that called to ask about it. Here is a photo of the Great Lakes Navy Band, 1944-1945 submitted by Dean Rolando. Do you recognize any of these players?

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Contact Spencer Aloisio for prices and to secure dates.

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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 Lenkos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226



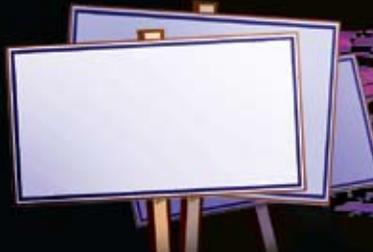
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TOTAL: \$3,519.00

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

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

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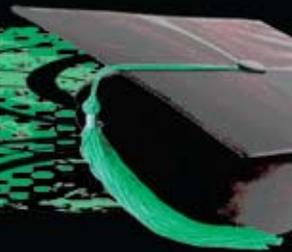
TOTAL: \$2,185.00

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

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

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

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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,430.00

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.

Make checks payable to the **CFM Scholarship Fund**
and mail them to the **Chicago Federation of Musicians**
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