

# Intermezzo

*Ifm*  
chicago federation of musicians  
local 10-208 afm

Membership Meeting:  
Tuesday, May 13th, 2014  
@ 1:00 pm

Membership Meeting:  
Tuesday, June 10th, 2014  
@ 1:00 pm

May/June 2014  
Vol. 74 No. 5

CIVIC OPERA BUILDING

**HOORAY  
FOR SPRING!**





## From the President



GARY MATTS

### Those Who Can, Teach

As the school year ends and graduations acknowledge and honor the achievements of those students who have successfully completed a course of study, thoughts turn to those who have spent their lives instructing, encouraging and inspiring students to greater accomplishments. It is a noble endeavor to share the knowledge of one's life of study and experience with generations of students who will pass the torch to the next generation.

Do you remember your first classroom teacher? I do very clearly. Miss Gallagher, kindergarten, Grover Cleveland Elementary School in Chicago. She was a slender woman with curly brown hair and very red lips. Funny the things one remembers from childhood. First drum teacher – Mr. Warren Tomlinson. He taught piano, guitar, clarinet, and drums at Mayfair School Music School. Considering the many teachers all of us have had over the years, it is surprising how we remember in such detail those who have taught us. I believe this is because they have had great influence on us at a time in our lives when we were thirsty for knowledge.

Many musicians with whom I have studied and with whom I have worked believe deeply in importance and value of unions and union membership. CFM President Charlie Guse, who was the concert band director for a time when I attended Lane Technical High School, encouraged students who would be playing jobs for money to become union members. Ed Poremba, my percussion teacher at the Chicago Musical College of Roosevelt University, not only taught about playing percussion instruments but also made it clear that it was the musicians' union that helped to establish reasonable wage scales and benefits like a pension for freelance musicians.

The protections and benefits of union contracts, union pension, and union paid legal representation, among others continue to be important to working musicians. Each year I speak to groups of music students at different schools about the AFM, CFM, and the value of union membership. Many students graduating from college know very little about unionism and what musicians unions have done over the last 113 years.

If you teach, take time to speak to your students about the reasons for and the value of belonging to the CFM. Let them know that the very best professional musicians are union members. This is an important part of their education. If you know anyone who would like further information about the CFM have him or her call us. Terry Jares, Leo Murphy, Dean Rolando or I would be glad to talk to or meet with anyone interested in becoming a member.

This column is dedicated to some of the musicians, teachers and mentors who generously shared their wisdom, knowledge and love of music and life with students in pursuit of musical learning: Ralph Dodds, Lane Emory, Maurice Golden, Charles Guse, Gardner Huff, Harold Kupper, James Lane, Edward Poremba, Charles Groeling, Roy Knapp, Robert Lah, Don Simmonds, Robert Weber and George Wilson. Thank you.

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## From the Editor



Terry Jares

### March Intermezzo Delivery Problems

As the editor of the *Intermezzo*, I have the task of keeping all of our writers and advertisers on a time line. Each issue is proofed on the third Tuesday on the month for the following month's release. There was nothing different about the March issue. The materials from the writers were submitted to our graphic artist in the first week of February. The layout was given to the CFM board for their approval on the third Tuesday of February and it was delivered to the post office on March 3rd. It should have arrived at your homes within a week. However, this was not the case. Most members that have contacted us had their *Intermezzo* copy delivered in the last week of the month! This was unacceptable.

I contacted our printer to find out where things broke down. She, in turn went to the post office. Once there, she found out some interesting things. The post office has rules concerning bulk mail. Once approved, they need to get the mail out to the districts within 2 days. Then, the districts have another three to nine days to get it to your home. EXCEPT, all political mailing has priority. The Illinois

primary election was held on March 18th. Every piece of mail you received from the candidates was put in front of our *Intermezzo*. Once the election was over, the post office went to work to catch up on the bulk mail delivery. Fine for them. Bad for us. Information that needed to reach our members in a timely fashion didn't make it.

Although we cannot predict if and when this situation will happen again, the board is working on ideas to solve the post office problem. I assure you that we are looking at time lines, first class mailing, printing schedules and anything else that can expedite the delivery of the magazine.

For those of you that receive your *Intermezzo* online, it is always posted on our website before the beginning of the month. For those that prefer the print version, you can always go to [www.cfm10208.com](http://www.cfm10208.com) and read the issue online. If you would like to be notified that the electronic version is available, you can subscribe at the website. We are terribly sorry for the inconvenience and hope to report that this will never happen again.



## From the Secretary/Treasurer



Leo Murphy

### UNION PLUS

If you know any member on the suspended or annulled lists in this issue, please inform them that it is not too late to pay their annual membership dues and be reinstated. Just have them call our membership department at extension 136 to check their status. The membership department can take your credit card information and process the payment of your membership dues. It is a very simple procedure.

This is a link you should keep handy <http://www.unionplus.org/>

This is a link to Union Plus which was set up through the AFL-CIO and offers discounts to union members. Some of the discounts are for auto loans, AT&T cell phone service and health clubs but there are many more. I used this site when our son needed dental surgery. The oral surgeon we wanted was a participating provider and we received a good size discount on his services through Union Plus. It is a site worth looking into.



# Who, Where, When...



By Ruth Marion Tobias

## SO HAPPY TO HEAR FROM....

**DEBBIE KATZ KNOWLES**, percussionist/reed player who, with her husband, visited New Orleans, spending time there with woodwind players **CINDY** and **FRANK MAYES**. "We saw one of the first showings of a documentary about women jazz instrumentalists called 'Lady Be Good'. The film was wonderful and had old film clips plus recent interviews with some of the many women jazz musicians from the 1930s and '40s," Debbie said. "Cindy was on a panel of women to discuss the film and (talk) of their own musical lives.



Debbie Katz Knowles with Frank and Cindy Mayes

I hope it will be shown in Chicago soon." she added. Her work with Jazz Consortium continues with "a gig in a church in Algonquin and the regular Durty

Nellie's gigs in Palatine." She teaches at Lake Forest College and plays in the Lake Forest Symphony (April and May) and with Light Opera Works (June and August).....

**JANICE BORLA**, vocalist/educator whose 26th annual vocal jazz camp will be presented this year at the Birch Creek Music Performance Center in Egg Harbor, Wisconsin, August 10-16, 2014. Cited by *Jazziz Magazine* as "among the most innovative and dynamic summer jazz educational programs n the country," the camp has been featured on the PBS national news program "The News Hour with **JIM LEHRER**," HDNET-



Janice Borla

[russ@birchcreek.org](mailto:russ@birchcreek.org) or Janice Borla, 630.212.8059 or [janiceborla@gmail.com](mailto:janiceborla@gmail.com).....

At the Casino, **THE APPAREL INDUSTRY FOUNDATION** this year saluted the pianist/orchestra leader **STANLEY PAUL**, who has enlivened the organization's parties and social gatherings for decades. Past honorees have included such illustrious personages as **MARY ANN CHILDERS, ANN GERBER, LESLIE HINDMAN, NENA IVON DONNA LaPIETRA, SHERREN LEIGH, VICTOR SKREBNESKI, HAZEL BARR** and **MARK HEISTER** among others. Congratulations Stanley.

## MAN OF THE HOUR

**FRED SPECTOR**, venerated violinist (retired) of The Chicago Symphony Orchestra, celebrated his 89th birthday at a Toast/Roast in his honor at Marcello's Father & Son Banquet Hall on Chicago's near North Side. Guests included violinists **RAY NIWA** and **EDGAR MUENZER**,



Fred Spector

TV, WGN-TV and WTTW Channel 11 Chicago. Borla's own latest CD release to critical acclaim is "Promises to Burn". For jazz camp info, contact **RUSS WARREN**, 920.868.3763,

oboist **RICHARD KANTER**—all retired CSO musicians—and current CSO violinists **FOX FEHLING**, Associate Concertmaster **DAVID TAYLOR** and David's wife violinist, **MICHELLE WYNTON**.

Musical entertainment was furnished by the **FRANK WINKLER** trio with Frank on piano, **BRIAN SANDSTROM** on bass and **FRANK PORTOLESE** on guitar. Harmonica virtuoso **HOWARD LEVY**, also a guest, sat in with the trio to provide some musical fireworks. Internationally renowned violinist **RACHEL BARTON PINE** sent a video performance of herself playing virtuoso variations on "Happy Birthday."—all of this heartfelt event to honor the musical legacy of a very special Fred Spector. Happy birthday.

## AROUND TOWN

Again Northwestern University's Concertline program of spring events at Regenstein Recital Hall, Pick-Staiger Concert Hall and Pritzker Pavilion includes presentations, concerts and recitals free to the public. There is a wealth of musical entertainment to be had such as renowned Turtle Island Quartet, Dublin Guitar Quartet, Spanish Harlem Orchestra, Pacifica Quartet and Arianna String Quartets' master classes in Regenstein; the United States Air Force Concert Band and Singing Sergeants at Pick-Staiger; CSO's **JENNIFER GUNN** in her Flute/Piccolo master class coming up May 21, 7 pm, Pick-Staiger; "Evening of Brass", stirring works written or arranged for brass ensemble, May 20, 7:30 pm, Pick-Staiger, **GAIL WILLIAMS** conductor. NU horn professor Williams presented her recital with Bienen School woodwind students and faculty in April.

The month of April also hosted the Harmonica Convergence III with **HOWARD LEVY, CORKY SIEGEL, PABLO FAGUNDES** and **JAMES CONWAY**, "who returned by popular demand with a grand celebration of the beauty, versatility, and range of the ubiquitous harmonica.

While I seldom have the luxury of giving readers advance notice of musical events, I do encourage you to "Send your email address to [pick-staiger@northwestern.edu](mailto:pick-staiger@northwestern.edu) to join the e-list and receive monthly events newsletters as well as special

discount offers." You will reap a heap of musical goodies.  
\*\*\*\*\*

Bassist **MARLENE ROSENBERG** led her quartet (**GEOF BRADFIELD, SCOTT HESSE** and **CHRISTIAN EUMAN**) in a recent Room 43 presentation in spite of the weather while **MARK COLBY**'s "Tribute to **STAN GETZ**" played at Jazz Showcase; **PETE ELLMAN**'s Big Band played Mullen's Bar & Grill in Lisle. The Lakeside Singers Spring Concert, Connections to Royalty played at Music Institute of Chicago (Evanston), Fourth Presbyterian

Church (Chicago) and Raue Center for the Arts in Crystal Lake, Illinois. **ORBERT DAVIS** and his Chicago Jazz Philharmonic Chamber Ensemble offered "A Salute to New Orleans" for the Mardi Gras Carnival at McAninch Arts Center at College of DuPage in Glen Ellyn, while the Latin Jazz group Cheveré Chicago returned for a weekend at The Green Mill. Then there was the **BOBBY LEWIS** Quintet at Jazz Showcase, undoubtedly introducing his latest album "Mellifluous Tones", highly praised by Tribune jazz critic **HOWARD REICH** in a glowing interview with Lewis.



Photo credit to Teresa J. Potasiak

Comptroller and CFM member Judy Baar Topinka held a fund raiser in our union hall on March 14th. Pictured are Ms. Topinka, Terry Jares and Gary Matts.



## CFM Musicians



By Ruth Marion Tobias



If you love Chicago and are devoted to her musicians then the February 2013 release of "Music and Friends", on Origin Records will be a real treat. It is the work of pianist Dick Reynolds, who now is in retirement. "I had a chance to record some original songs I've always wanted to do." First let us tell Reynolds' musical history.

A Chicagoland native, Dick was born and raised in Oak Park, Illinois, and at the tender age of three, began piano lessons which eventually opened the door to the golden creative world of commercial jingles and gathering more and more friends to his life's work.

To step back just a bit, Dick remembered his first piano recital taking place on the day Pearl Harbor was bombed—December 7, 1941. He has no recollection of what he played, but "from age 12 to 18, I studied piano with William Browning at the American Conservatory of Music," he stated.

"My musical career actually started when I was 15 and joined the Musicians Union. My first professional job was with the Buddy Laine Orchestra when I was a junior in Oak Park - River Forest High School. I worked the Chevy Chase Country Club with Buddy's band on the week-ends. After graduating from high school in 1956, I started touring the Midwest with bands like Blue Barron, Carl Sands, Jimmy Featherstone, and Chuck Cabot. I did this for about a year and then worked in Las Vegas, Reno and Lake Tahoe with Betty Riley and various groups in the lounges.

"In 1959, I joined Charlie Fisk at the San Juan Intercontinental Hotel in Puerto Rico. In January of 1960, I traveled to Europe as Musical Director for the singer Vi Velasco, with whom I did a Royal Command Performance for the Queen of England. Also on the bill were Nat King Cole, Sammy Davis, Jr. and Shirley Bassey.

"By August I was back in Chicago and enrolled at Chicago Musical College (Roosevelt University) to study for a BA in composition and theory. I had the great privilege of studying composition with one of my mentors, Dr. Karl Jirak. He



could turn everything I wrote into the Hope diamond after reviewing it for 5 minutes.

"During that time at college I was called to play at Mr. Kelly's with John Frigo, who I fondly call 'my father' in the music business". Before that, he reminisced, "I went to Mr. Kelly's after my high school prom and here I am up on stage five years later. I continued playing the off nights at Mr. Kelly's until they closed in 1975. I took over the trio in 1967 when Johnny decided to retire from the gig. Every two weeks a new act came in and I had the pleasure of playing for all the great singers that came through town. It's hard to recall all of them but (I do remember) Mel Tormé, Nancy Wilson, Carmen McCrae and Natalie Cole sang there.

"In the early sixties," he continued, "Frigo introduced me to the world of jingles. Johnny hired me to play piano on my first commercial---I still remember it! 'Mommy. What is it, dear? I want a Salerno Butter Cookie.'

After that I started playing piano in the studios for David Carroll and Sid Siegal. (I also arranged spots for Sid when he was musical director for Fred Nile Communications). During this time I also was doing free lance arranging for Bob Trendler at WGN. And there were jobbing dates with the Dom Geraci band. I also did a stint as pianist/conductor for Jamie and the J's, the hot jingle vocal group of the '60s and early '70s.

"In 1966 I formed a jingle company, Com/Track, Inc., with partner Bill Young. For over 30 years we produced thousands of commercials. We started our job numbers at 1001 and when we retired in 1996, we were in the 18,000s. It was a great ride in the heydays when recorded music was done by live musicians with clients like United Airlines, McDonalds, Jolly Green Giant and many other clients over a lot of years.

"During my days at Com/Track, I still had a chance to play with the jazz group, Ears, at Andy's Jazz Club on Hubbard Street. I also formed the group, Chizil, with Alejo Poveda, Thomas Kini, Steve Eisen, Jon Negus, Jo Belle Yonely and Geraldo De Oliveira. We did all original tunes with a Brazilian flavor. Then I decided to retire in 1996.

"I moved to Saugatuck, Michigan, where I reside in the summer; I spend my winters in Longboat Key, Florida. Retirement has been a lot of fun; I get to play a lot more piano and write music that's longer than 60 seconds. When I was in the studios, I was in the booth instead of on the piano. I feel so blessed to have been born with a musical talent and to have been able to pursue a career that I truly love. So many people in the world didn't have that opportunity. My philosophy is "Life's a Pitch."

And now, how about all those friends! With all the folks who have been in his working career, Dick has a long list of those who recorded the album. In the liner notes he writes "Most of the musicians on this album are guys I worked with in the recording studios..." They include: Mark Colby, Victor Garcia, Tom Garling, Alejo Poveda, Kelly Sill, Mike Smith, Joel Spencer, Paulinho Garcia, Art Hoyle, Howard Levy, Steve Eisen, Danny Barber, Kirk Garrison, Doug Scharf, Scott Bentall, Andy Baker, Tom Matta, Mike Young, Pat Mallinger, Rob Haite, Jerry DiMuzio and Richard Drexler.

His words continue: Some of the tunes are tributes to people I have worked with; others to those who inspired me; and still others for just good friends throughout the years.

It is a great album.



## Obituaries

### King Fleming

1922-2014

Jazz pianist dead at 91.

Walter "King" Fleming a Chicago jazz pianist who worked professionally since the early 1940s, died Tuesday at the Illinois Veterans Home in Manteno of natural causes at 91, said his son, Kevin Fleming.

King Fleming, as everyone in jazz called him, attended Chicago's McKinley High School and led King Fleming and His Swing Band in 1942, before serving in the Army starting in 1943.

After leaving the service he recorded for Blue Lake and Chess Records in the 1950s and for Chess' Argo and Cadet labels into the 1960s.

Fleming collaborated with a range of musicians, including pianist-composer Muhal Richard Abrams and singer Lorez Alexandria. He reemerged, after a long recording hiatus, on Chicago's Southport Records label in the mid-1990s.

A memorial service is being planned. In addition to his son, Fleming is survived by another son, Dwight. Fleming was preceded in death by his wife, Cornelia, who died in November.



By Howard Reich  
Reprinted with permission  
from the *Chicago Tribune*

### Fred Kaz

1933-2014

Pianist tickled funny bones

Fred Kaz, the music director at The Second City for 24 years and a legendary personality at the famous comedy theater, died Wednesday of lung cancer at age 80. Kaz died in San Pedro, California with a view of the sunset from his boat, a gift from his grateful employer in recognition of his role in the formative years of sketch comedy.

Kaz, a jazz pianist, was first employed by the fledgling theater in the early 1960s. His assignment, offered up by the late Paul Sills, was to do what jazz pianists do, only with actors instead of fellow musicians. For the next few decades, Kaz tickled the keys amid the sketches and improvised sets on the main stage, becoming as crucial as any cast member. "If Fred didn't like where a scene was headed or got bored with what you were doing on stage, he would magically - musically - take you to a new place," actor Tim Kazurinsky said Wednesday. Fred's ever-present sea captain's cap sent a not-so-subtle message: 'I am the commander of this vessel.' But he always steered us right and true. "During a scene," said actor Richard Kind, "Fred Kaz told you more with his fingers on the keys than most directors could tell you with an afternoon of rehearsal."

"You have a skeletal structure, and you fill it in by virtue of your talent and awareness," Kaz said in a 2009 interview with the Tribune, describing his role at The Second City piano. That process of "filling in," Kaz explained, was motivated as much by how the audience was reacting as what the cast was doing. No other accompanist came to his longevity or commanded as much respect.

"Fred was the genius who knew how to support a scene," said Andrew Alexander, the owner of Second City. "He was also a mentor to a lot of actors backstage." Kaz's run at Second City was the longest



of any performer in the theater's history. His formidable skills as an improvisational pianist were all the more remarkable as Kaz had lost two fingers on his left hand in a factory accident when he was 22. "After the show from time to time, he'd sit down and play his music," said actor George Wendt. "We'd all just sit

there spellbound. And he was the heppest of the hepcats.....I swear, for the first two years I knew him, I had no idea what he was saying."

Kaz directed one show at Second City's former outpost in Rolling Meadows. Alexander gave Kaz his boat after his retirement in the late 1980s. "I was just down there," Alexander said Wednesday. "Fred seemed very comfortable."

Kaz is survived by his wife, Helen; children, Ellen, Ron and Marty; and brother, Norman. On Wednesday, old timers at Second City were circulating a drawing of Kaz with the late Bernie Sahlins and Joyce Sloane. "The nightclub is now open," goes the caption. "There are lots of performers up there to join them," observed Sheldon Patinkin, one of the last of the Second City originals. "It must be quite a club."

By Chris Jones  
Tribune Critic  
Reprinted with permission from the *Chicago Tribune*

### Elayne Tootelian

1924-2014

Elayne Novotny Tootelian was known to her students as "Mrs. T". She was a wife, mother, grandmother, gardener, and a teacher. She played flute, saxophone, clarinet and had a beautiful singing voice. She was born to Czech parents during the depression in the old Bohemian neighborhood of Pilsen, at 26th Street and Central Park, in Chicago. At age 8, she began music and voice lessons at the Boys Club, North Lawndale Branch. In grade school, she would wake up at the crack of



dawn to go to church to sing the high masses in Latin. She was absent so many times from her first period Bookkeeping class that she should have flunked, but when the nuns found out she was singing every morning at church, she was given an "A" instead. This impacted her long-term math skills, but as long as she could balance her checkbook, she was happy!

Through high school, as part of the Boys Club band, she played flute and saxophone and was featured as a solo vocalist. Upon graduation from high school, in 1943, she joined the 75 piece Kryn Women's Symphony Orchestra and toured with the USO providing entertainment for the troops preparing to be sent overseas. She later joined Virgil Whyte's Musical Sweethearts, a 13 member, all-girls dance band that was also part of a USO tour. The "Sweethearts"

were promoted as the youngest all-girls dance band in the country with all the girls being between the ages of 18 and 22, filling the void left by the men called up for WWII.

When the War ended, Elayne enrolled in the School of Music at Northwestern University earning her Bachelors of Music Education degree in 1952. She was close to finishing her Masters degree, but life intervened. Elayne was so fiercely committed to getting an education for herself that she held down three jobs, taking taxi cabs between the jobs and school, in order to pay for Northwestern. While at Northwestern, she met future husband of 60 years, Robert James "Toots" Tootelian, also enrolled in the School of Music.

Upon graduation, Elayne was hired to give private lessons in flute and saxophone at Joseph Sears School in Kenilworth, Illinois. In the mid-1960's, she was offered her dream job, the position of Band Director at Joseph Sears School. She loved building the band program in Kenilworth, spending hours planning her curriculum, pouring over music at the large downtown music stores, scouting and hiring amazing private teachers to teach the students in her program, taking in a student teacher on occasion, and, once a year, attending the Illinois Music Educators convention. Building a successful band program over 25 plus years, took decades of hard work, and she was good at it. As with any great band director, she could match a student to the "correct" instrument based on such factors as intelligence, hand, lip, and finger, size, and sense of pitch, to name a few. She taught multiple bands, such as concert band and jazz band, in addition to an all-girls flute ensemble (similar to the one that she played in at the Boys Club). Many of Mrs. T's students graced the halls of New Trier High School's music department, continued on to play in college, and some are continuing to pass the love of music that Mrs. T. inspired in them to the next generation of musicians. Many families in Kenilworth sent more than one generation to Mrs. Tootelian before she eventually retired in 1990.

In retirement, Elayne enjoyed gardening, golf, reading, membership in various women's clubs, and regularly attending performances by the Chicago Symphony Orchestra and the Lyric Opera. She was a life member of the Chicago Federation of Musicians and Sigma Alpha Iota (SAI).

But her teaching and sharing her love for music was not to end. Even though she had inspired hundreds of students who passed through her doorway, she had more students waiting for her. Teaching was in her blood, and when the time was right, she became her grandsons' teacher, teaching them Trombone, Baritone, French Horn, and any other instrument they desired to learn. One of her grandsons continues playing music in groups to this day. Her youngest grandson came into her life from Guatemala when she was well into her 80s, so she didn't have a chance to teach him any instruments, but she welcomed him with open arms and probably would have shared her love of music with him, too.

Elayne put a lot of hard work and love into what she did in life. While she was preceded in death by her husband, Robert J. Tootelian, she will be dearly missed by her children, Robert James Tootelian Jr. and Nancy Tootelian Wagner and her four grandsons, Thomas Sheehan, Joseph Sheehan, Michael Wagner, and Edward Wagner.

For all of you out there whose lives were touched by Elayne, know that she loved teaching every one of you! To honor her legacy, she is counting on you to pass on what she taught you to future generations of musicians!

By Robert Tootelian, Jr.

## Ray Still

1920-2014

CSO Principal Oboist for 39 years

He was known for high standards, "singing tone" and teaching

Most oboe players are famous for being rather neurotic and even a bit crazy. The stereotype derives from all those long hours oboists spend making reeds and having to force air through an aperture

no bigger than the eye of a medium-sized needle, all to produce a beautiful sound on a recalcitrant wind instrument. Ray Still was famous for being the best of the best, one of the finest and longest-tenured orchestral oboe players of all time. He played oboe in the Chicago Symphony Orchestra for an astonishing 40 years, 39 of them as principal oboe. He served with distinction under four CSO music directors, from Fritz Reiner to Daniel Barenboim, until his retirement in 1993.

A celebrated symphonic and chamber musician, soloist and educator who taught and coached several generations of American oboe players, Still died early Wednesday, the day of his 94th birthday, surrounded by family at his home in Woodstock, Vt. Bach's "St. Matthew Passion" was playing in the background. He had been in failing health since August, according to his son-in-law, Peter Bergstrom, who did not specify the cause of death.

Ray was one of the greatest oboists of the 20th century, said Michael Henoch, the CSO's assistant principal oboe, who studied with



Still at Northwestern University and played alongside him in the CSO for 21 years. "He was acclaimed throughout the world for his extraordinary musicianship and his command of the instrument," along with "his singing tone, clear articulation, rock-solid sense of pulse and, most importantly, his legendary ability to project the musical line with apparent ease. "Even with all the accolades he received as a performer, "Henoch said, "he told me he considered his most important contribution to music

was his teaching. He was a most dedicated teacher. Studying with him could be scary but always enlightening. He held his students to the high standards to which he held himself, and that is why the Ray Still legacy thrives to this day."

He came to the CSO at Reiner's invitation in 1953 during Reiner's first season as music director. Only a year later, he moved over to the principal oboe chair, where he became a keystone of the orchestra's jewel-like woodwind section. He performed with almost all the major conductors of the second half of the 20th century. Beyond his orchestral work and many solo appearances, Still the educator left an indelible imprint on orchestral woodwind playing in the U.S. and beyond.

On a purely instrumental level, at least two factors set his playing apart. One was a distinctively rich, mellow singing tone whose expressive character Still was able to color the way a great vocalist does. He told his students never to listen to other oboe players, but always to model themselves, as he did, on the human voice, which he called "the noblest instrument of all." The other factor was a phenomenal breath control that allowed him to sustain long musical phrases on a seamless stream of air. He once remarked that the problem with playing the oboe was not how much breath is required, but how little. Oboists should store up enough oxygen to see them through an entire symphony concert without audible effort. "What we do with the oboe is as athletic as playing against John McEnroe, even though the only muscles you see us using are tiny movements of the fingers and minute movements of the jaw," he said in a 1986 interview with Chicago magazine. "What incredible athletic coordination is taking place unseen!"

A hardworking perfectionist, Still by his own admission could be brutally frank and outspoken, critical of others' imperfections. He was well-matched with Reiner in the ego department. After the crusty Hungarian maestro sharply corrected him in rehearsal during the oboist's maiden season with the CSO, Still retorted that he was no tyro and, indeed, had played in Baltimore. "With the Orioles, no doubt," Reiner snapped. Once the ice was broken, tensions ceased, and Still later sang Reiner's praises whenever he had the opportunity. His admiration for Reiner did not carry over to Reiner's successor, Jean Martinon. The Frenchman's unfamiliarity with American attitudes –

he once quite innocently asked Still if he was a communist – further strained relations. Matters were complicated by Still's role in leading a bitter, ultimately successful battle against both management and the musicians union to protect the wages and rights of rank-and-file musicians. He walked the picket line in several CSO labor actions during the 1960s. Clashes multiplied until Martinon unsuccessfully tried to have Still fired on musical grounds. Well before the matter went to arbitration, the orchestra was divided into pro-Martinon and anti-Martinon camps. Still and Donald Peck, the CSO's principal flute, did not speak for many years until Georg Solti, who succeeded Martinon in 1969, forced them to make peace. Still's feistiness never dimmed his luster as a virtuoso orchestral player, section leader or music educator.

From around the globe, oboe students flocked to Chicago – or wherever else Still happened to be teaching or giving master classes and clinics – to learn his secrets. Many of his pupils took up positions with orchestras and universities all over the world. Still often considered leaving the CSO to pursue a solo career. But the relatively limited repertory of great solo oboe works, along with the immense satisfaction Still derived from performing in one of the world's leading orchestras, always held him back, he said. "Playing in an orchestra is one of the few jobs, outside of acting in a fine repertory company, where you're actually performing the greatest masterworks of man and getting paid for it," he once remarked.

Born in 1920 in Elwood, Indiana, Still began studying clarinet as a teenager. During the Great Depression, his family moved to California, where he heard performances of the Los Angeles Philharmonic as a volunteer usher. Impressed by the mastery of Henri de Busscher, who played first oboe with the philharmonic from 1920 to 1948, Still switched from playing clarinet to oboe. In 1939, when he was 19, he

joined the Kansas City Philharmonic as second oboe. From 1941 until 1943, he studied electrical engineering, aided the Army Signal Corps and worked nights at Douglas Aircraft. He enlisted in the Army in 1943 and served until June 1946, whereupon he enrolled at the Juilliard School in New York and took what he called "bootleg" lessons with Robert Bloom, first oboe of the NBC Symphony under Arturo Toscanini.

The following year, 1947, Still began a two-year tenure as principal oboe with the Buffalo Philharmonic. In 1949 he moved to the Baltimore Symphony, where he remained for four years. In fall 1953, Still auditioned for Reiner, who invited him to be the CSO's assistant principal oboe. When the first oboe chair fell vacant the following year, Still, who was 33 at the time, moved into the position. He remained there until stepping down from the orchestra in 1993. He appeared as soloist with the orchestra on numerous occasions and recorded much of the solo oboe repertory.

Still taught at the Peabody Institute from 1949 until 1953, Roosevelt University from 1954 until 1957 and at Northwestern University from 1963 to 2003. Following his retirement from Northwestern, Still and his wife, Mary moved from Chicago to Annapolis, Md., where he continued to give master classes and lessons. In 2003, he relocated to Saxtons River, Vt., later moving to Woodstock, Vt. His wife, to whom he was married for nearly 72 years, died in 2012.

He is survived by daughters Mimi Dixon and Susan Still, son Thomas Still, six grandchildren and three great-grandchildren.

By John Von Rhein  
Tribune Critic

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## Deceased

*May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Kaz	Fred R.	Piano	03/12/14	12/28/33	10/09/52
Locascio	Carl J.	Saxophone	02/10/14	12/19/21	11/01/62
Witte	Elmer	Accordion	03/28/14	06/14/20	12/02/62



*Books For Sale*

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**Patrick Dessent (Sam Bennett)**  
Memoirs of a Trumpet Teacher  
Martin Sisters Publishing  
[amazon.com](http://amazon.com)

**Vincent Cichowicz**  
Long Tone Studies  
Flow Studies - Volume One  
[Studio259Production.com](http://Studio259Production.com)

**Nancy Fako**  
Philip Farkas and His Horn  
A Biography  
[njfhorn@aol.com](mailto:njfhorn@aol.com)



## Not So Felonious Anymore: An Eavesdropping Update

In last month's "Legally Speaking" column, I discussed the Illinois Eavesdropping Act, which makes it a Class 4 Felony to record any part of a conversation without the consent of all parties to the conversation (or to divulge the contents of any such recording). These prohibitions seem like a total anachronism in the age of smartphones, but the law is on the books and the State's Attorney has indeed prosecuted people for violating it. I thus warned that despite the understandable temptation to open a recording app when faced with, for example, a disciplinary meeting at the workplace, there could be some real risk in doing so.

But there have been new developments: after that column went to print, the Illinois Supreme Court, in *People v. Melongo*, struck down the Eavesdropping Act as unconstitutional on its face. In *Melongo*, the defendant had been charged with an unrelated crime. On the date she was supposed to be arraigned, the court transcript reflected that she had been arraigned; however, other court documents indicated that she hadn't even been in court that day.

Believing that the court reporter had forged the transcript, Ms. Melongo surreptitiously recorded three telephone conversations with the court reporter's supervisor, and posted transcripts of those recorded conversations on her own website. The State's Attorney then promptly charged her with a criminal violation of the Eavesdropping Act. (One would think a better reaction from the State's Attorney would have been to try to get to the bottom of what actually happened. But that's a different discussion.)

Ultimately, the trial court dismissed the charges on grounds that the Eavesdropping Act was unconstitutional. Ruling on the State's Attorney's appeal, the Illinois Supreme Court agreed. The Court explained that under the First Amendment, a law like this – which criminalizes conduct in connection with speech but not the actual content of the speech itself – is permissible so long as it (i) advances important governmental interests unrelated to suppression of free speech, and (ii) is no more burdensome than necessary to further those interests.

The Court noted that the interest the Eavesdropping Act seeks to advance (the protection of privacy) is certainly valid. However, the requirement of all-party consent was far broader than necessary to further that interest. The Court gave examples of conversations a person should be able to be recorded without incurring criminal penalties, including fans yelling at an athletic event, a political debate on a college campus, or a loud argument on the street. Recording such conversations doesn't implicate privacy concerns at all, so by making that a felony, the Eavesdropping Act goes too far and impermissibly "criminalizes a wide range of innocent conduct."

The Court also concluded that because the prohibition on recording conversations is unconstitutional, the corresponding prohibition on "using or divulging" the contents of a recording is unconstitutional as well. Under the Court's decision, therefore, the Eavesdropping Act, as it has been written and enforced since 1961, is now unenforceable unless and until it is amended by the Illinois legislature.

A note of caution, however: there may be some wiggle room for the legislature to reinstate significant restrictions if it chooses to do so. In one passage of its opinion, the Court noted the difference between "open and surreptitious recording," explaining that a person should be able to "proceed legally by openly recording a conversation so that all parties are aware of the presence of an operating recording device." The Court may thus be implying that a ban on the surreptitious recording of conversations is a different matter, and might survive constitutional scrutiny. (Also note that the examples of "innocent" recording given by the Court all involved very public conversations – not private conversations between two people or a small group.)

In my previous column, I suggested that a good approach in a workplace disciplinary meeting might be to ask the employer's representatives whether they would permit the meeting to be recorded (and then challenge their reasoning if they say no). In light of the Illinois Supreme Court's decision in *Melongo*, it may no longer be necessary to obtain that permission – but to be on the safe side, it would be good practice to put that smartphone on full display.

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Chicago, IL 60611  
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630-377-3427  
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Woodstock, IL 60098  
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VIOLIN

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Mukilteo, WA 98275  
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Chicago, IL 60622  
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CLARINET

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Schaumburg, IL 60173  
630-782-1930  
DRUMS

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Kenosha, WI 53142  
773-324-0726  
VIOLIN

**55995 Wiebe, Adam T.**  
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# Who's Playin' Where?

By Nancy Van Aacken

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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June 11th thru August 15th  
Millennium Park  
205 E. Randolph St., Chicago  
312-742-7638  
www.gpmf.org

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June 5th thru September 14th  
Ravinia  
418 Sheridan, Highland Park  
www.ravinia.org

## Unique Programs

**Phil Passen**  
Music from Carl Sandburg's  
"American Songbag"  
Friday, June 13, 2014 2:00 - 3:30PM  
Eisenhower Public Library  
4613 N. Oketo Ave., Harwood Heights  
www.philpassen.com

## Attend the Ballet

**Joffrey Ballet**  
**Chicago Philharmonic Orchestra**  
*Romeo & Juliet*  
April 30th thru May 11th  
Auditorium Theater  
50 East Congress Parkway, Chicago  
312-386-8905  
www.joffrey.org  
www.chicagophilharmonic.org

## Attend a Concert

**Aaron Neville**  
Sunday, June 15, 2014 at 6:45 PM  
Chicago Blues Festival  
Petrillo Band Shell  
Grant Park, Chicago

**Jonny Lang**  
Thursday, June 19, 2014 at 7:30 PM  
The Arcada Theatre  
105 East Main St., St. Charles  
888-695-0888

## Go Cubbies!

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

## Attend an Orchestra Concert or Opera!

**Chicago Philharmonic Orchestra**  
*Romantic Rapture: Prokofiev, Mendelssohn*  
Sunday, May 11, 2014 at 7:30 PM  
Pick-Staiger Concert Hall  
50 Arts Circle Drive, Evanston  
312-957-0000  
www.chicagophilharmonic.org

**Chicago Sinfonietta**  
*Identities*  
Sunday, May 11, 2014 at 3:00 PM  
Wentz Concert Hall  
171 E. Chicago Ave., Naperville  
Monday, May 12, 2014 at 7:30 PM  
Symphony Center  
220 S. Michigan Ave., Chicago  
312-284-1554  
www.chicagosinfonietta.org

**ILLINOIS PHILHARMONIC ORCHESTRA**  
*Music Inspired by Shakespeare*  
Friday, May 16, 2014 at 8:00 PM  
Rialto Square Theatre  
15 E. Van Buren St., Joliet  
Saturday, May 17, 2014 at 8:00 PM  
Lincoln-Way North  
Performing Arts Center  
19900 S. Harlem, Frankfort  
708-481-7774  
www.ipomusic.org

**LIGHT OPERA WORKS**  
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June 7, 2014 through June 15, 2014  
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www.light-opera-works.org

**MUSIC OF THE BAROQUE**  
*Royal Fireworks Music - and More*  
Sunday, May 18, 2014 at 7:30 PM  
North Shore Center  
for the Performing Arts  
9501 Skokie Blvd., Skokie  
Monday, May 19, 2014 at 7:30 PM  
Harris Theater  
205 E. Randolph, Chicago  
312-551-1414  
www.baroque.org

## Shot and a GOAL!

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

## See a Show!

**Bank of America Theatre**  
*The Last Ship*  
June 10th - July 13th  
312-977-1700

**Cadillac Palace Theatre**  
*The Wizard of Oz*  
April 30th - May 11th  
312-977-1700

**Goodman Theatre**  
*Brigadoon*  
June 27th - August 3rd  
312-443-3800.

**Drury Lane Theatre**  
*The 25th Annual Putnam  
County Spelling Bee*  
June 19th - August 17th  
630-530-8300

**Ford Oriental Theatre**  
*Motown The Musical*  
April 22nd - July 13th  
312-977-1700

**Marriott Lincolnshire Theater**  
*Godspell*  
June 4th - August 10th  
847-634-0200

**The Second City**  
*Alex Kliner & Jesse Case*  
Sunday through Saturday  
1616 N. Wells St., Chicago  
Chicago, IL

**Writers' Theatre**  
*Days Like Today*  
May 6th - July 13th  
847-242-6000

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.



# Music of the Baroque

## Creation in Paradise

By John Ryan

January 22, 2014: Music of the Baroque's first rehearsal of 2014 began with the obligatory personnel manager's clap, followed by my only announcement: "Right now it is exactly 49 degrees warmer in San Diego."

The back story here is that in the fall of 2012—nearly a year and a half ago, the La Jolla Music Society invited us to perform Haydn's *Creation* on April 4, 2014 at the Balboa Theatre in San Diego. We hadn't toured or run out for over 30 years, so it was a big deal. We wanted to ask the orchestra and chorus if they were game for it, so in the Green Room before a concert, our executive director, Karen Fishman, had asked the question: "We have an opportunity to take Haydn's *Creation* to San Diego next season. We won't do it with an orchestra and chorus of substitutes. While we know you can't commit right now, is it something you'd like to do?" To sum up the general enthusiasm, our principal cellist, Barbara Haffner, simply said "My bags are packed!"

To use biblical—or at least oratorio—language, thus our fates were sealed. Contracts were eventually signed and performing the *Creation* in paradise became part of our 2013-14 schedule.

At about the same time the University of Aurora invited us to perform the *Creation* on their series. This had suddenly turned into a four city tour: Skokie, Chicago, Aurora and San Diego.

Time passed, and San Diego was largely forgotten... something in the distant future. Several months, and concert seasons passed before we all learned 2014's most irritating words: Polar Vortex. We were trapped in our houses, binging on House of Cards, throwing boiling water in sub-zero temperatures to watch it vaporize, putting wet t-shirts outside to see how long it would take for them to freeze (a bit over 2 minutes) and giving a boost to the wine industry. If there is new asphalt on the bourbon trail, I'm betting it will be paid for by the Polar Vortex.

At that January rehearsal a temperature difference of 49 degrees was huge. Unbelievable even.

January turned into February, which was nearly as miserable as January. And March wasn't a whole lot better. Then it became official. Our competitive spirit was rewarded, and our collective, ceaseless complaining was justified when the National Weather Service proclaimed this the coldest four months in our recorded history! By our first *Creation* rehearsal on March 27th, the overall weather had improved. Slightly. Thanks to my phone I could say with accuracy, "at this moment it's 13 degrees warmer in San Diego." At every rehearsal and concert after, I teased/tortured/exasperated/irritated everyone with updates.

While the temperature gap was indeed closing, Thursday, April 3rd was a two-steps-back setback: Rain with thunderstorms and a morning temperature just slightly above freezing.

I was at O'Hare at 7:00am on the 3rd and it was nasty out. Steady rain and lightning. Please don't cancel flights, I thought. Orchestra and Chorus musicians began arriving. We—83 of us—were getting to San Diego on 12 different flights. (Twelve flights?!?! Don't ask. Really. It's a long, stupidly boring story.) Some flights were on time, some a bit delayed, but none were cancelled. At roughly 4:00pm, I got my first text. Liz Hagen, our principal violist texted a picture of sunny skies and smiling, coatless colleagues with the same sun-smacked look.

As more flights landed, palm trees were practically sprouting on Facebook. [picture of blue sky and Kevin, Terri, Liz, Mike Shelton and Teresa with caption "The strings have arrived! It's paradise here!"] Paradise!

MOB's *Creation* was performed in four cities: Skokie, Chicago, Aurora and San Diego. Four wonderful performances, four great reviews, and one really terrific party later, we're back. A huge thank you to our Music Director, Jane Glover, three wonderful soloists, a great orchestra and chorus for a happy, memorable trip! And (for the very last time, I promise) at this very moment it's exactly the same temperature in San Diego.





## Suspended Members

As of March 31, 2014

Aaron Almon  
 Ruben P. Alvarez  
 William A. Archer  
 Doyle A. Armbrust  
 Neil W. Artwick  
 So Young Bae  
 Renee C. Baker  
 Daniel P. Barber  
 Edward M. Benyas  
 Stephen E. Berry  
 Arthur D. Booker  
 Philip H. Bowers  
 Vitaly Briskin  
 Anthony G. Brown  
 Edgar Campos  
 Lucho E. Castilla  
 Julian N. Chin  
 Rodney Clark  
 Martin H. Clausen  
 Lavant Coppock  
 Christopher Crisanti  
 John Cummings  
 Adrian Da Prato  
 Tija Danilovics  
 Matthew J. Deitchman  
 Ronald K. Dennis  
 Amanda L. Dennis  
 Mary S. DePasquale  
 Charles Desormeaux  
 Matthew J. Dirito  
 Andrew L. Dowd III  
 Gwyn R. Downey  
 Ann Duggan  
 Anderson M. Edwards  
 Joyce Faison  
 Jed Feder  
 Robert S. Filler  
 Cody G. Fry  
 David Gracia  
 Lawrence W. Gray  
 Hal Grossman  
 Shirley Grudzien

Martin H. Hackl  
 Ken A. Haebich  
 Edward J. Harrison  
 Benjamin J. Hartman  
 Forrest E. Haynes  
 Keith Henderson  
 Russell M. Hershow  
 Thomas W. Hipskind  
 Emma A. Hospelhorn  
 Qing Hou  
 Miah Im  
 Ludomir M. Januszkiewicz  
 Jeremy S. Johnston  
 Kenneth H. Jones  
 Joseph T. Kainz  
 Eugene Kaler  
 Dieter Kober  
 Michael A. Kooker  
 Melanie J. Kupchynsky  
 Vince G. Lawrence  
 Michael F. Lill  
 Istvan Loga  
 Lance G. Loisselle  
 Chuck Magill  
 Ronnie K. Malley  
 Todd M. Matthews  
 Max C. Mauer  
 Lisha Rae Mc Duff  
 Sue M. McKenzie  
 Mark W. McKenzie  
 Armin J. Meilahn  
 Leon Mendelsohn  
 Caleb J. Mitchell  
 Robert B. Moore  
 Nicholas P. Moran  
 Curt L. Morrison  
 Ryan P. Murphy  
 Willie A. Naylor  
 Lawrence Neuman  
 Mark Ohlsen  
 Colin J. Oldberg  
 Kenneth R. Olsen

Robert W. Page  
 Charles F. Parrish  
 Neal W. Peterson  
 Curtis L. Prince  
 Scott K. Quakenbush  
 George A. Quinlan  
 Sarawathi Ranganathan  
 Roslyn M. Rensch-Noah  
 Martin L. Rosenwasser  
 Malcolm J. Ruhl  
 Robert G. Rushfor  
 Dianne Ryan  
 Songhea K. Sackrider  
 Thomas M. Schwager  
 William E. Shackelford  
 Wendy J. Skoczen  
 Kevin Smith  
 Shawn Sommer  
 Jon A. Spiegel  
 John S. Steele  
 Thomas S. Stein  
 Abraham Stokman  
 Maria Storm  
 Jennifer M. Stucki  
 Oana R. Tatu  
 David R. Taylor  
 Ryan Tedder  
 Vijay F. Tellis-Nayak  
 Christopher C. Thigpen  
 James P. Thornton  
 Mathew J. Thornton  
 Roel J. Trevino  
 John W. Tuck  
 Andrew D. Twiss  
 Donald K. Upton  
 Thomas P. Vendafreddo  
 Paul S. Von Hoff  
 Katalin Von Walterskirchen  
 Paul Wandtke  
 Weijing Wang  
 Jeremy D. Ward  
 Valerie B. Whitney

Tahirah K. Whittington  
 Samuel J. Williams Jr.  
 Jennifer L. Woodrum

Chihuan Yang  
 Willie Young  
 Robert L. Young

Rebecca N. Zimmerman  
 Ralph Zumpano



## Expelled Members

As of March 31, 2014

Roger H. Adler  
 Melissa G. Arbetter  
 Stephen C. Balderston  
 Ian A. Barillas-Mcentee  
 Lisa M. Becker  
 Laurence P. Beers  
 Edward C. Beyer  
 John J. Blasucci  
 Geoffrey E. Bradfield  
 Ella Braker  
 Pamela L. Bullock  
 Timothy D. Clark  
 Benjamin K. Clark  
 Robin Hayes Clevenger  
 Kenneth V. Coleman  
 Jennifer G. Crosby  
 Miguel De le Cerna  
 Garrett F. Degnan  
 Curt Dinse  
 Baird W. Dodge  
 Yolandus L. Douglas  
 Nelda A. DuPuy  
 Steven M. Edwards  
 Cajsa Elo  
 Earl Freeman  
 Michael Frost  
 Kari J. Gardner  
 Clyde George

Paul L. Ghica  
 Thomas J. Gibbons  
 Ruben Gonzalez  
 E. Louise Gotz  
 Lawrence A. Grabinski  
 Bing Y. Grant  
 Phillip R. Gratteau  
 Anthony E. Greve  
 Robert S. Gustafson  
 Michael J. Halpin  
 Matthew G. Harvell  
 Barbi Hikawa  
 Bertram H. Hogan  
 William S. Holder  
 David L. Jackson  
 James R. Kasprzyk  
 Woo Ho Kim  
 Walter Kindred  
 Christopher King  
 Jerome M. Klipp  
 John D. Knecht  
 Dr. Louis M. Kohnop  
 Jorge A. Leal  
 Paul J. Lowry  
 Lawson C. Lunde  
 Steven J. Maloney  
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 Donald Neale

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 Eva G. Ryan  
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 Andrew N. Williams



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Annie Ondra, Wayne Roepke,  
and Don White  
Jim Bestman  
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708-456-1382

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708-359-5124

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*Rings*  
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## Polish American Musicians Club

(Organized May 1, 1992)

### Annual Installation Party

Date: Wednesday, June 18, 2014

Place: White Eagle Banquets  
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Doors Open at 6:30 pm  
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Donation: \$30.00 per person - Cash Bar

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QUAD CITY SYMPHONY ORCHESTRA  
100 YEARS

Mark Russell Smith, Music Director

Announces auditions for the 2014-15 Season:

**Section Violin (both 1st & 2nd)**

**Section Viola**

**Section Cello**

**Principal Bass**

**Associate Principal Bass**

**String Substitutes**

Auditions will be held August 16-17, 2014.

Schedule to be arranged based on responses.

Season begins on September 6, 2014

**Application must be postmarked by August 4, 2014**

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 4** to:

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

## AFM-EP Fund Pension Benefit Estimator

You can quickly calculate what your estimated Pension Benefit will be if taken any time from ages 55 to 65.

- Sign in to the AFM-EPF website at [www.afm-epf.org](http://www.afm-epf.org)
- Log into your account at "Participant Login"
- In the center of the screen, click on "Pension Estimator"
- You have the ability to see how much your pension will be

## 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.

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at 557 W. Randolph Street.



## 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](mailto:tjares@cfm10208.org).

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

The Union Hall (Ed Ward Hall) is the perfect place for your next party.



Contact Leo Murphy for prices and to secure dates.

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



## CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

**TOTAL: \$2,342.00**

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**  
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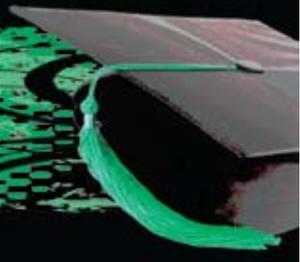
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**TEMPO** is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional 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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## CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

**TOTAL: \$1,885.00**

Contributions to the CFM College Scholarship Fund for Music Students are in memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias, and Rick Frigo. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

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