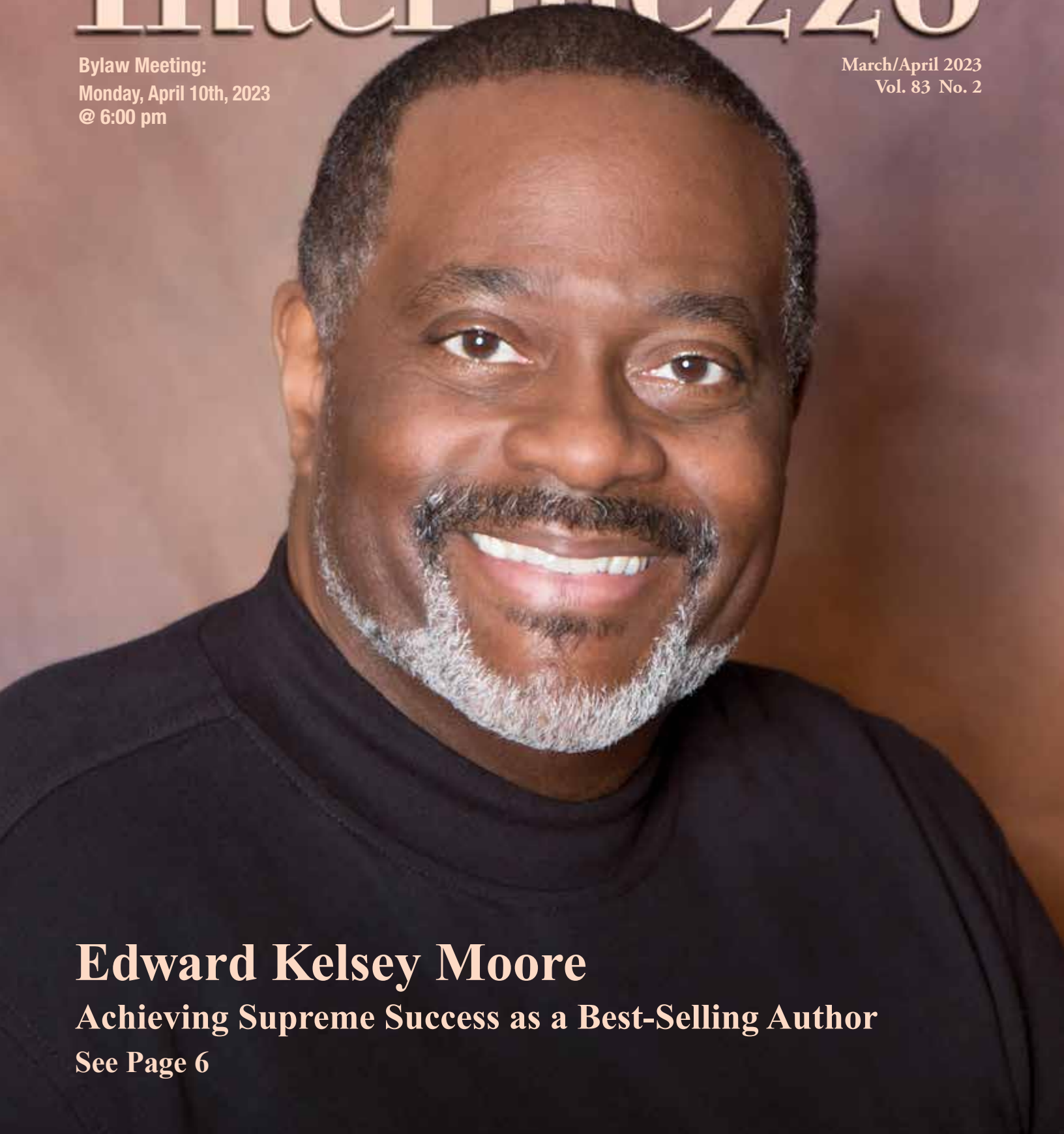


Intermezzo

2fm
chicago federation of musicians
local 10-208 afm

Bylaw Meeting:
Monday, April 10th, 2023
@ 6:00 pm

March/April 2023
Vol. 83 No. 2



Edward Kelsey Moore

Achieving Supreme Success as a Best-Selling Author

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Cover photo courtesy of Laura Hamm.



CFM Budget and Real Estate

I am pleased to greet you all in this first print edition of the *Intermezzo* for 2023 with news that the budget is balanced. After some very difficult years, 2022 saw a strong return of employment in the third and fourth quarters. I won't go so far as to say that things are back to normal, especially for our friends in the freelance market, but I am happy that so many of our colleagues are back on stage bringing the gifts of their talent to eager audiences. In the same breath, I also want to offer my sympathy to those of us who lost friends and loved ones during the pandemic.

CFM bylaws are clear that the budget is the President's responsibility. I take that very seriously. I want to acknowledge that the hours of work, preparation and analysis performed by Secretary-Treasurer Karen Suarez Flint were foundational to the budget process, and our collaboration was both vital and positive.

Here is the good news; The spending adjustments that were made during the pandemic have started to show results, and work dues revenue for 2022 was better than projected. That, mixed with some benefit reductions and a pay freeze for the officers in 2023, have yielded a budget in which the CFM will be able to both grow our union and address serious database upgrade needs while maintaining strength and flexibility.

The board has also established a Real Estate Committee to address the very complex question of our upcoming move. The lease for 656 W. Randolph is up in October of 2023. Moving to this location 20 years ago was an extremely good business decision, and I salute President Emeritus Ed Ward for shepherding the union through the very difficult process of selling the old building at 175 W. Washington and investing in the major

buildout of our current home in Haymarket Square. Our needs have changed, and the cost of rental and associated expenses has now surpassed our budget requirements. The major question before us is whether to purchase a property and attempt to build equity over the long-term, or continue to rent and limit liability. The commercial real estate market is currently very dynamic, with lots of available space for both sale and lease. Mortgage rates and complex commercial loan instruments make rental appealing, but lower sale prices and potential investment upsides keep purchase in the conversation. This decision will not be undertaken lightly and we will find a place for the union to thrive well into the next 20 years.

Along with all of this, we are managing changing COVID protocols for our work environments, discussing important contract issues and reaching out to local and national labor leaders to build solidarity and awareness of our profession. This will be a big year for Local 10-208 and I couldn't be prouder to be at the helm of this powerful organization.

Please do open all email correspondences from the CFM and plan to attend membership meetings. Your support and participation are both needed and wanted. The big decisions that I referred to above cannot be made in a vacuum, and this union belongs to you. That is my philosophy and has been my lifelong belief. A union is only as strong as the bond between its members. We have work to do in rebuilding and growing that internal bond, and it is my hope that you will participate in that process and take pride in the result. Thank you for your membership!



FROM THE VICE-PRESIDENT

JOHN FLOETER

Professionalism

When it comes to being a member of our union, the obvious question is, what does the union do for me? We defend decent wages, good working conditions, fair representation and participation in a pension fund. We expect to be treated right by our employers.

What do union musicians give in return to our employers? We offer a high level of professionalism. In addition to a high level of talent and skill, we need to have a level of preparation, positivity, punctuality and cooperation to ensure a successful performance for everyone.

An important component of professionalism is communication. If you've ever been a contractor, musical supervisor or personnel manager, you are familiar with the challenges of connecting musicians with an offer of employment.

Most often, an offer to play will come in the form of an email. I think it's reasonable to expect a professional musician to check their email at least once a day, particularly an account you consider your professional email. Of course, the most desired response you can give is an immediate "yes", but we all know how we might need to fit an offer into an already busy schedule. An immediate "no" (and a possible recommendation) is helpful, since a contractor can move on.

Perhaps you need time, and need to see if you can re-arrange your schedule. As a personnel manager, I

would prefer to have an immediate response asking for more time, than to hear nothing for days. If you don't return your messages or email promptly, you can be sure your potential employers will stop calling.

One problem I hear often from musicians is that they were unclear on how much they will be paid. Maybe a contractor assumes you know, or maybe you're just too shy to ask about money. It's the subject that everyone wants to know, but is afraid to ask. However, this is not a matter of politeness, it's a matter of professionalism. If you are not told upfront, ask the first chance you get and don't agree to the work until you know. If an employer can't be upfront about payment, I wouldn't expect them to be fair. When it's a union job, the employer should know what scale they are working with.

Once you've accepted work, understand how important the project is to the employer. If you want someone to respect the work you have done, you must respect theirs. The reputation of union musicians (and the profession in general) rests on everyone working together.

There are many MPTF funded performances in April for Jazz Appreciation Month. There may still be time to apply if you have a proposal that may qualify. Contact Vice-President John Floeter at jfloeter@cfm10208.org

Minutes from every board meeting are available to members on the CFM website. Please log in and click the "CFM Board of Directors Meeting Minutes" link at the right of the web page.



FROM THE SECRETARY-TREASURER

KAREN SUAREZ FLINT

Planning for the Future

I am thrilled to report that the CFM's 2023 budget addresses the pressing needs of our union and financially supports important new initiatives. This year's budget allows for some exciting changes – hiring an organizer to our staff, improving our website and moving our office to a potentially permanent home. Each week, the board is prioritizing goals, gathering information, discussing options and carefully planning future steps. Members are encouraged to attend membership meetings to learn about and participate in the decision-making process. As a reminder, the minutes to every board meeting can be found on our website at www.cfm10208.org.

While planning out the budget and thinking about the growth of our union, my office is in daily contact with members who are all in their own stages of planning. Whether it be new members planning their careers, expecting members planning for the unknowns of

parenthood, life members planning their retirement or beloved members planning a difficult course of treatment, your union is here as a resource for support. I urge all of you to make sure your beneficiary information is accurate and up-to-date. Plan for the unexpected.

Personally, the last few months have brought extreme highs and devastating lows for me and my family. I know we are not alone in this search for answers to senseless loss. The profound reminder of how drastically life can change from one minute to the next. But despite the struggles, we keep making music. It is what we do. It is who we are. It is where we turn for comfort. It is where we find joy.

Sometimes, despite all of our careful planning, we need a little help. If you are having difficulty paying your 2023 dues you may apply for assistance from the Musicians Relief Fund. Please contact me at ksuarezflint@cfm10208.org with any questions. Thank you for your membership.

The Pension Fund Videos Are Here!

A series of videos and documents about our pension fund are on the fund's website. They will help you understand your pension benefit, find out how much money you will receive and remind you of details that must not be overlooked. Go to AFM-EPF.org, click on the Participants Tab, then Participant Information. If you have any questions after viewing the videos and want more information, please contact any of us at the CFM.



A Whole New World: Edward Kelsey Moore and his Career as a Writer

Edward Kelsey Moore is having a moment. Actually, it's just the latest in a series of moments. The first was moving to Chicago and starting a fulfilling career as a professional cellist, performing with the Chicago Sinfonietta and the Chicago Philharmonic and joining the faculty of Elmhurst College, where he taught for 17 years. Next was becoming a published writer, with his short stories and essays featured in literary magazines and broadcast on Minnesota Public Radio. After that, he became an internationally celebrated author with his debut novel, *The Supremes at Earl's All-You-Can-Eat*, which landed on the *New York Times* best-seller list and received glowing reviews from the *Chicago Tribune* ("hilarious, heartfelt and poignant") and *Entertainment Weekly* ("a kindhearted debut"). It also won a First Novelist Award from the Black Caucus of the American Library Association and was chosen by the Illinois Reading Council in 2014 for the state-wide literacy program, "Illinois Reads". Edward's latest moment? Having that novel made into a full-length feature movie. The film, produced by Searchlight Pictures and starring Uzo Aduba, Aunjanue Ellis and Sanaa Lathan, is set to release some time next year. Edward is living his dreams, and then some.

It was a pleasure to speak to Edward and learn about his history, his inspirations and his craft.

You grew up outside Indianapolis. How did you end up living in Chicago?

I attended Indiana University in Bloomington for my undergraduate degree in cello performance, then went to Stony Brook University for my masters and started a doctorate, which I never finished. I needed a break and went back to live with my parents for a year. I had planned to go back to New York, but I had a couple of friends who had moved to Naperville and they sent me a letter with 10 reasons why I should move to Chicago instead, and they seemed like really good reasons! I didn't know Chicago at all but I made the move in 1989, and within the first week I was here, I knew I had made the right decision.

How did you get started as a writer?

I always wanted to write, but it wasn't until I was in my 40s that I was able to just sit down and finish something. I needed a goal, so I decided I would write something for a show called *Stories on Stage* on Chicago Public Radio

and submit it for their annual short story contest. My story was based on my great aunt. She was one of those old ladies who loved funerals, and she would take me with her when I was 5-10 years old. I wrote a story about a young man who goes off with his grandmother to these funerals. But like all these other stories that I had started, I never finished it and I tossed it in the bin.

A few months later I got hired to play a string quartet gig, and when I got there I discovered that it was a party in honor of the people who won that contest! I was so frustrated that I told myself I would enter the contest next year. Well, I finished that short story and sent it in, and I won!

The story was broadcast on Chicago Public Radio, and it was printed in a literary magazine. An agent in New York came across this story and wrote me a lovely letter, asking to read more of my work, so I began to write more stories. Ten or 11 were published in literary magazines. Then I wrote my first novel. Much to my surprise, that novel became a *New York Times* national bestseller.

I really didn't have an expectation of the writing part of my life, but it's certainly exceeded any hopes I had. It's opened a whole new world for me.

The story takes place in Plainview, Indiana. What was your inspiration for the town?

Plainview is based on Bloomington, Indiana and the little town in Northern Kentucky that my mom's family lived in, which I don't think even exists anymore. There was a big farm that her family lived on, and we would visit every six months or so. That town is very vivid in my memory.

What was the inspiration for Odette, Clarice and Barbara Jean, the three main characters in your novel?

These women came from a short story I wrote about three women in a diner, and one of them talks about a wedding she had been to the day before where everything went wrong. That ended up becoming the wedding scene of the novel. It was the second short story I had ever written, many years ago. That story always got rejected, and I would get these letters from the editors of these literary magazines, essentially saying this is funny, it's a delight to read, but send us something else because this is not right for us. So I would go back to the story again and again, trying to

put something in it that made it better. I kept adding things to it, like a back story to try to bring those characters to life. By the time I started writing the novel, I had a real sense of who these three women were.

Has your experience as a professional musician made it into any of the book as well?

That chaotic wedding I mentioned is a key scene in the book. Everything that happened was something that occurred at weddings that I played: bees attacking the wedding party, the best man getting arrested, the bride and bridesmaids entering the church through a big pink cloud. I played so many weddings over the years the hard part was reducing the number of ridiculous incidents into one story! If you've been in this game along enough and played enough gigs, then you've got some great stories to tell.

Also, I wrote most of the novel when I was sitting in the pit at Joffrey (Ballet). I thought it was a good place since there was a lot of creative energy, so I would write, assuming my orchestral work was something separate. But when I was on the book tour, I was asked me how I chose Odette's name, and I said that at first she was named Aurora, then she was Giselle and then she became Odette. And someone in the audience said, "Oh, you were playing ballets, so you chose the heroines of *Sleeping Beauty*, *Giselle* and *Swan Lake*!"

Do you feel that being a musician has enhanced your writing?

I think so many times that we as musicians underestimate how prepared we are for other things. We do work that requires us to use our imaginations, to be ready, to meet deadlines and treat people decently. These are qualities that are expected of working musicians, but are not necessarily

that common in the world. I think that a lot of times we who make our living as musicians don't give ourselves enough credit.

What was it like to see your book made into a movie?

It was very, very exciting. The book was optioned before it ever came out, so that was all in the works by the time the book was published. Of course, the pandemic changed things; filming was supposed to happen and then COVID put a stop to it.

I went to the set in Wilmington, North Carolina and had great conversations with the director, Tina Mabry, and with the cast. I also met Kathryn Bostic, the composer of the film's score. Coincidentally, Kathryn is the current artist-in-residence at the Chicago Sinfonietta, and it was nice to enjoy one of those "small world" moments that we musicians are so familiar with.

Everyone involved has been very kind to me. It was lovely and surreal to see these experiences being depicted in the real world. It's a super, super-cool thing.

I read that you have appeared at book signings with your cello. What did you play?

I played cello at all of my European book tour appearances and some in the U.S. In Europe, where audiences expect longer literary events, I played pieces that described each of the three main characters – a raucous perpetual motion, a bluesy pizzicato from Samuel Coleridge-Taylor Perkinson's *Lamentations for Solo Cello* and an arrangement of the hymn "Let Us Break Bread Together." Performing on tour was a real learning experience. I discovered that the more I talked, the more relaxed I became. I didn't get nervous until I had a cello in my hands. If I'd known how much easier running my mouth made things, I would have yakked at the audience between pieces during every recital I ever played.

Do you have another novel in the works? Or have there been any changes to your music career?

Because I'm busy revising my new novel now, I'm playing cello very little. I miss it, and I'm trying to make sure the new book is worth the time away from music. Unlike my previous books, this one draws heavily from my life. It's a little scary to write fiction that relates to real life experiences, but one of my favorite writers, Amy Bloom, once advised me, "Write what you're afraid of writing." I'm embracing that and seeing where it leads.

Edward wrote a sequel to his first novel titled *The Supremes Sing the Happy Heartache Blues*. You can find more information about Edward and his work at www.edwardkelseymoore.com. Podcast listeners can also find *Who the Hell Are We?*, the movie/literature podcast he co-hosts with Melanie Benjamin through his website and on iTunes and Spotify.



Photo courtesy of Edward Kelsey Moore

CFM 2023 BUDGET

Projected and Budgeted Revenue and Expense

	Actual Year End 2022	Budgeted Year End 2022	Budgeted Year End 2023
REVENUE			
Initiation fees	\$ 10,850	\$ 5,000	\$ 12,000
Regular member dues	290,114	275,300	295,952
Life member dues	51,182	51,283	51,632
Work dues	981,079	899,042	994,752
Interest & dividends	107,259	82,142	95,852
<i>Intermezzo</i> advertising	672	6,800	4,500
Expense recovery: CFM/EW Fund	48,884	53,328	62,254
CFM employee insurance copay	3,370	3,370	2,247
Miscellaneous income	4,690	8,200	4,853
Total Revenue	1,498,100	1,384,465	1,524,042
EXPENSE			
Administrative salaries	652,541	636,867	713,820
Payroll expense	-203,234	196,161	190,205
*Other direct expense	172,584	191,657	196,961
*Indirect expense	59,306	38,751	42,851
*General & administrative expense	165,953	189,152	211,811
*Net building occupancy expense	144,203	131,877	168,934
Total Expense	1,397,821	1,384,465	1,524,042
OPERATING REVENUE (DEFICIT)	\$100,279	\$ -----	\$ -----

*These expenses are itemized in the audited Annual Report published in the May/June *Intermezzo*.

Carolyn Brady

Carolyn Brady maintains a private voice studio in the Fine Arts Building at 410 South Michigan, and her students have performed on Broadway, national tours and NBC's *The Voice*; in shows at the Goodman, Paramount, Chicago Shakespeare, Drury Lane, Marriott, Mercury and Porchlight Theatres; and with the South Bend Symphony Orchestra and Chicago Opera Theatre. Her other love is music directing for professional theatre, and her credits include shows at the Drury Lane, Night Blue and Circle Theatres. Carolyn has also music-directed productions at Roosevelt University, Saint Xavier University, Moraine Valley College, Triton College, St. Francis High School, Nazareth Academy and St. Ignatius College Prep. She

has performed with the Grant Park Symphony Chorus, as soloist with the Muscatine Symphony Orchestra, in roles with Intimate Opera and several shows at Circle Theatre. In addition, She has presented numerous cabaret and recitals and was honored to be invited to sing for Lt. Governor Pat Quinn for his inauguration. Carolyn holds a Bachelor of Music in Vocal Performance with a Minor in Theatre from Illinois State University and a Master of Music in Vocal Performance from Roosevelt University.

773-852-1292

carolynjeanbrady@gmail.com
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Nicholas Gold

Cellist Nicholas Gold has had a successful career as a session musician as well as a classical artist. He can be heard on hundreds of mainstream projects ranging from TV shows, video games, film scores and multiple Grammy-winning projects. Nicholas recorded for popular artists such as Kelly Clarkson, Garth Brooks, Martina McBride, Reba McEntire, Blake Shelton, Josh Groban, Jennifer Nettles, Evanescence, Idina Menzel, Carrie Underwood, Lionel Richie and Gwen Stefani. He also can be heard on multiple video game and movie soundtracks such as *Spiderman*, *Harriet*, *Call of Duty*, *Madden*, *Fifa*, *Minecraft*, *League of Legends*, *Uncharted*, *The Last of Us* and *Star Wars*.

Nicholas' classical experience includes being a member of the Chattanooga Symphony and playing with the Nashville Symphony Orchestra, as well as being a core member of the Grammy-nominated ALIAS chamber ensemble. In addition to playing cello, Nicholas plays piano and occasionally produces artists. He records remotely from his studio in Lincoln Park. Additionally, his solo record, *Cello & Chill: Love Songs* can be purchased through all major retailers and heard on your preferred streaming platform.

615-415-8469

nicholas@nicholasgold.com
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Gwen Goodman

Gwendolyn Goodman is an oboist from Riverwoods, Illinois. She is a recent graduate of the Eastman School of Music where she studied under Richard Killmer. This past May, Gwen earned a Bachelor's degree in performance, a certificate in chamber music and a minor in Spanish language. Prior to her undergraduate education, Gwen studied with CFM member Erica Anderson, to whom she

owes much credit for her growth as a young musician. One of Gwen's major musical highlights to date has been performing with the Sequoia Reed Quintet, who was thrilled to have been awarded second prize at the 2022 Fischhoff Competition.

847-650-1751

gwengood1234@gmail.com



José Guzman

A native of Ponce, Puerto Rico, José Guzmán Borrero is a multi-genre guitarist who regularly performs with chamber groups, jazz ensembles and rock groups. As a jazz guitarist, he recorded on Dimijtre Vasiljevic's *Accidental Nomad* (released on Rope a Dope Records), KASA String Quartet's *Forever Wild* vol. 1, and Mr. Chair's *Better Days*. José leads the Latin jazz group The Afro-Caribbean Jazz Collective, which has released a self-titled EP on Spotify and will release *Fiesta at Caroga* in Summer 2023. José has performed as an artist in residence at the Caroga Lake Music Festival as both a classical and jazz guitarist. He is a recipient of the Myktyyn Composition

Award in 2016 for his composition *Isochronal: A Suite for Big Band* and the 2020 Urbana Arts Grantee for the Salsa Dance Night with The Afro-Caribbean Jazz Collective. José holds an undergraduate degree from the Puerto Rico Conservatory in Jazz Guitar and Afro-Caribbean Music, a master's degree from Southern Illinois University Carbondale in Theory and Composition and a doctorate degree (DMA) from the University of Illinois in Urbana-Champaign in Jazz Guitar Performance.

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www.j2strings.com



Vincent Karamanov

Vincent Karamanov is a bassoonist and contrabassoonist who is regularly called to perform with the nation's top symphony orchestras, including the Chicago Symphony Orchestra. Vincent served as bassoonist and contrabassoonist with the St. Louis Symphony for five years, having been hired by music director David Robertson in 2016. Prior to his appointment in St. Louis, he served as acting principal bassoon, assistant principal/second bassoon, and utility bassoon/contrabassoon with the Grand Rapids Symphony and was principal bassoonist of the West Michigan Symphony from 2009 to 2015.

Vincent has also performed with the Cleveland Orchestra, the Kansas City Symphony and the Milwaukee Symphony Orchestra. A native of Silver Spring, Maryland, he studied at Ball State University, the Cleveland Institute of Music and Michigan State University. In addition, Vincent plays guitar with St. Louis's longest running traditional ska/reggae/rocksteady band, the Murder City Players, and can be heard on their most recent recording *It Tears Me Up*, digitally released in May of 2022.

(616) 818-9042

vtkaramanov@gmail.com



Shea Kelsay

Shea Kelsay is a Chicago-based freelance trumpet player who studied under Tom Rolfs, Dave Bilger, Michael Sachs, Channing Philbrick and Robert Sullivan during her six years at Northwestern University. Following her graduation in 2021, she held the position of Acting Principal Trumpet of the Nashville Symphony

under Maestro Giancarlo Gurrero. She has also recently performed with the Lyric Opera of Chicago, the Boston Symphony Orchestra and the Quad Cities Symphony Orchestra.

206-930-8064

s.kelsaytrumpet@gmail.com



Joe LaRocca

Joe LaRocca, a native of Chicago, is a dynamic multi-wind player highly skilled on flute, piccolo, clarinet, saxophone, recorder, bagpipes, pan flute, dizi, bansuri, ocarina, tin whistle and electronic wind instruments. He has extensive symphonic, theatrical and improvisatory experience, and his diverse repertoire reaches far beyond the realm of standard western concert music, spanning from rock to baroque. Joe has extensively studied and performed multiple idioms of world music and modern American music to include jazz, R&B/soul, Arabic classical, Latin Jazz, Brazilian, Venezuelan, Chinese, rock,

Scottish highland and Irish traditional music. He was former Reed 1 on the *Jesus Christ Superstar 50th Anniversary National Tour* performing on tenor sax, flute and clarinet. Joe is currently on the advisory board of the Du Bois Orchestra, an organization in Cambridge, MA that is dedicated to elevating the works of underrepresented composers into the canon of classical music. Joe's most recent project is a commission for flute, piccolo, and electronics titled [*Vortex Soup*](#) by Robert Anton Strobel.

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Stephanie Lebens

Stephanie Lebens is a Chicago-area trombonist and euphoniumist who has performed with the Chicago Symphony Orchestra, Quad City Symphony Orchestra, Dubuque Symphony Orchestra, West Michigan Symphony, Illinois Philharmonic Orchestra, Elmhurst Symphony and other local orchestras. She has also been active in pit orchestras for musical theater, playing in productions at Porchlight Music Theatre, Mercury Theater Chicago and Metropolis Performing

Arts Center. Stephanie has traveled abroad with her euphonium, performing in concert with the National Orchestra of the Dominican Republic. She obtained a Bachelor of Music in Trombone Performance at Indiana University and completed a Master of Music degree at Northwestern University, having studied with Michael Mulcahy, Timothy Higgins, Douglas Wright, Randall Hawes and Christopher Davis.

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stephanie.lebens@gmail.com



Carlos Mendoza

Percussionist Carlos J Mendoza was born in Chicago and grew up on the south side in the Bridgeport area. He has performed with many bands and artists such as The Luck of Eden Hall, Michael McDermott and Frankie Avalon, and is the primary drummer for the Chris Forte Band. He is also active in musical theater and his experience includes being the resident percussionist for Theo Ubique Cabaret Theater, and playing in productions at Porchlight Theater, Theater Wit, Kokandy Productions, Pipers Alley and Columbia College. Carlos has taught

all levels of band, percussion ensemble, marching band, general music, music technology and beginning piano, and has been a certified AP music theory instructor in the Chicago Public Schools, Steinmetz College Prep and Lake View High School. Carlos attended the Chicago College of Performing Arts at Roosevelt University for a bachelor's degree in Music Education with a minor in percussion performance.

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James Reed Ricotta

Known for his versatility as an artist, James Reed Ricotta is a highly regarded trumpet professional working in the Chicago area. He performs in classical orchestras, chamber groups, as a soloist and in baroque orchestras using period instruments. While earning a Master of Music degree in Trumpet Performance and Literature from the Eastman School of Music, he held the position of Teaching Assistant and Instructor of Baroque Trumpet Studies, and was awarded the Eastman School of Music Performer's Certificate. James also performed as the rotating principal trumpet and section player of the Eastman Wind Ensemble, Eastman Philharmonia, Eastman Baroque Trumpet Ensemble and the Eastman Brass Guild. He earned a BM in Music Performance from the John J. Cali School of Music at Montclair State University, where he performed as the

rotating principal trumpet and section player in the MSU Wind Symphony, MSU Orchestra, MSU Brass Ensemble and MSU Trumpet Ensemble. An avid chamber musician, James has performed with groups such as the Valley Road Brass Quintet and the MSU Baroque Chamber Ensemble. In 2019, James was a member of the American Bach Soloists Academy where the orchestra performed solely on period instruments. James performance experience includes working as a substitute musician with the Rochester Philharmonic Orchestra, playing in the Southport Symphony Orchestra and performing baroque trumpet repertoire with groups such as Arts on Alavanner.

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Daniel Schlosberg

Keyboardist Daniel Schlosberg was a featured soloist with the Chicago Symphony Orchestra in subscription performances of Messiaen's *Trois Petites Liturgies*. He has also played on numerous Chicago Symphony Orchestra MusicNow performances, is a frequent pre-concert lecturer, and has adjudicated its young artist concerto competition. Daniel has a passion for contemporary music, collaborating frequently with Eighth Blackbird and Third Coast Percussion, and art song, where he was on staff at the Ravinia Steans Institute and directs the

annual Baltimore Lieder Weekend. In recital, he has given performances at the National Gallery (DC), Bargemusic, Phillips Collection and Los Angeles County Museum of Art. Based in Chicago, Daniel is on faculty at the University of Notre Dame. Locally, he has appeared as orchestral keyboardist with the Milwaukee Symphony Orchestra, Grant Park Symphony, Chicago Philharmonic and South Bend Symphony Orchestra.

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www.danielschlosberg.com



(New and Returning Members continued on page 19)



This past January, the Chicago Philharmonic presented a concert of premieres at the Harris Theater. Conductor Scott Speck led the orchestra in the American premiere of Tan Dun's *Yi2*; Tan's *Crouching Tiger Suite*, based on the soundtrack of the movie of the same name; and a world premiere cello concertino from Composer-in-Residence Reinaldo Moya. The program called for an amazing array of percussion. Left to right: **PETER FERRY**, **BOBBY EVERSON**, **MICHAEL KOZAKIS**, **MICHAEL FOLKER** and **SIMON GOMEZ**. Photos by Lydia Penningroth; photos courtesy of Bobby Everson.



Last December, keyboardist **BOB SUTTER** and CFM board member and percussionist **JOE SONNEFELDT** subbed on *The Lion King*, which ran in Chicago at the Cadillac Palace Theatre from November through January. Flutist **DARLENE DREW**, a CFM member, is touring with the show, and guitarist **STEVE ROBERTS** played the full run of the show while it was here. All four had played the original Chicago run from April 2003 to January 2004, and got to enjoy a reunion almost 20 years(!!) later. Photo courtesy of Joe Sonnefeldt.



The Chicago Symphony Orchestra embarked on their 63rd international tour earlier this winter. Stops included Mesa, Arizona, three California cities (Costa Mesa, Santa Barbara and Stanford), a premiere appearance in Stillwater, Oklahoma and a performance in Toronto. Among the programming highlights were Beethoven's Symphonies Nos. 7 & 8, Prokofiev's Symphony No. 5, Tchaikovsky's *Manfred Symphony* and Mussorgsky's *Pictures from an Exhibition*. CSO musicians got to visit some friends along the way. Photo 1: Cellists **LOREN BROWN** and **KENNETH OLSEN** and violinists **SIMON MICHAL** and **MATOUS MICHAL** pose with retired CSO violinist **PAUL PHILLIPS** (center). Photo 2: Principal Tuba **GENE POKORNY** says hello to frequent guest conductor and Los Angeles native **RICHARD KAUFMAN**. Photos courtesy of Todd Rosenberg Photography.



The faculty from University of Illinois Chicago – some of whom were CFM members – went on strike on January 17. The UIC United Faculty, a union representing 1,500 workers, had been without a contract since August. Though the union had been bargaining with UIC since April 2022, the strike ended in less than a week after negotiations with the help of an independent federal mediator. The university agreed to a new four-year contract that increases minimum salaries from \$52,000 to \$60,000, strengthens job protections, provides a \$2,500 raise to adjust for inflation and creates a mental health plan for students. Trombonist **ANDY BAKER** was not only on the picket line – he was on the bargaining committee as well. Here he is pictured with Scabby the Rat. Photo courtesy of Andy Baker.



CFM Board member and flutist **JANICE MACDONALD**, clarinetist **SEAN MCNEELY** and bassoonist **KARL RZASA** make up the woodwind section in the pit orchestra for *Into the Woods* at the Paramount Theatre in Aurora. The show runs through March 19. Photo courtesy of Sharon Jones.



Lights! Camera! Inaction? That's violinist and budding actress **WENDY EVANS** receiving medical attention on an episode of NBC's *Chicago Med*, which aired on February 8. The shooting of this scene required Wendy to be strapped to the board for six hours, and while the role was non-speaking, "It was an emotional scene," she says, "because I have to interact with the doctor but I can't talk because I'm intubated." Wendy has been taking acting classes since 2019 and has been a background extra on shows like *Batwoman*, *Fargo*, and *Work in Progress*. She's also been in three short films and a recruitment video for AbbVie pharmaceutical company. "I'm having a blast doing this," she says. "It's never too late to learn something new!" On either side of Wendy are actors Nick Gehlfuss and T. V. Carpio. Photo courtesy of Wendy Evans.



While playing the opera *Albert Herring* with Chicago Opera Theater last January, flutist **MARY STOLPER** familiarized herself with some of the costume millinery backstage. "I spend a lot of time in Florida, so naturally I had to go with flamingo colors," she says. Looking good, Mary! Photo courtesy of Ross Beacraft.



Last winter, Music Theater Works put on the holiday classic show *White Christmas*, which ran from December 16 to January 1 at the North Shore Center for the Performing Arts in Skokie. The brass section was, left to right: **SARAH YOUNKER, GREG STRAUSS, AMY NELSON, AUDREY MORRISON** and **JOHN MCALLISTER**. Picture courtesy of Audrey Morrison.

EQUALITY IN THE WORKPLACE

The #NotMe app is a tool provided by the CFM to help encourage a healthy, safe and equitable working environment for our Union members. Please use the app to let the CFM know what is happening in your workplaces. The CFM cannot be an effective advocate for you if they are unaware of what is happening. Additionally, the Fair Employment Practices Committee (FEPC) is here to help. You may learn more about the FEPC and the #NotMe app on the CFM website under "Musician Resources". Any member of the FEPC is available and willing to answer your questions and their contact information is available in the "Find a Member" section of the CFM website.

To download the #NotMe app and sign on to the CFM's page, scan the QR code at right or download the free #NotMe app on your device. After registering, please link your account with the CFM by adding the Chicago Federation of Musicians as your "company" and entering the code 2224 (BACH).

If you do not want to download the app on your device, You may also use #Notme's online portal to send in your reports. To do so, create

an account, link that account to the CFM and fill out a report by going to app.notme.solutions/login, using the browser of your choice. You will have all the same functionality when it comes to communicating with the CFM through the chat as you have through the app on your phone.

Interested in joining the FEPC? The CFM invites members to inquire about filling upcoming vacancies. If you want to be considered, please email Legal Consultant Naomi Frisch at naomi@ulaw.com with the subject "FEPC" and include your name and a short bio.



Michael Buckwalter

1952-2023



Photo courtesy of Elizabeth Anderson

Michael Buckwalter passed away on January 8th, 2023 at his home in Chicago, after valiantly keeping cancer at bay for nearly 10 years.

Michael treasured his family, his friends and his colleagues. He appreciated high-end bicycles and cars. He was a history buff and a sports fan. And he passionately loved music of all kinds, but with a special zeal reserved for music made by the French horn.

During his long career in Chicago, Michael was principal horn of the Ars Viva Symphony, Lake Forest

Symphony, Woodstock Mozart Festival and the Light Opera Works orchestra. He was a member of the Northwest Indiana Symphony and the Chicago Horn Consort, and played with the City Lights Orchestra, Chicago Jazz Philharmonic and Chicago Chamber Orchestra. Outside of Chicago, Michael performed with the Indianapolis Symphony and the Indianapolis Chamber Orchestra, the Key West Symphony and the Orchestre Sinfonica della RAI in Torino, Italy. For four years, Michael was a member of the Nashville Symphony. Prior to coming to Chicago, he was a member of the Sixth US Army Band, in San Francisco.

Michael was born in Canton, Ohio on March 29, 1952. His family soon moved to California, where Michael grew up; at first in the San Diego area and later near San Francisco, which always remained home in his heart.

He is survived by his wife, Elizabeth Anderson; his brother Daniel Buckwalter; his sister Laura (Shane) Crosier; his sisters-in-law Sherry Robinson and Christine (Jonathan) Golden; and his nephews and nieces.

Memorial donations may be made to:
Working Bikes: <https://www.mightycause.com/donate/Working-Bikes>

WFMT: https://secure.wfmt.com/honor_memorial
Colorectal Cancer Alliance: <https://www.ccalliance.org/>

A gathering in Michael's memory will be held on Sunday, April 2nd, 6:00 pm at Chicago Federation of Musicians, 656 West Randolph St. Suite 2W, in Chicago. Music beginning at 6:00, followed by an informal reception.

PROPOSED BYLAW CHANGES

Bylaw Proposal #1

WHEREAS, CFM Committee participation fosters robust communication and helps to achieve collective goals, and

WHEREAS, proper compensation in recognition of expertise is a core principal of the CFM,

RESOLVED, to amend *Section VI, Duties of Appointed Committees, paragraph A.*, as follows:

A. Committees appointed by the President for special purposes shall make a written report, and for their services they shall receive the sum of \$30.00 per hour (Three Hour Minimum) and \$15.00 per 1/2 hour overtime.
a stipend of \$350.00 for attendance of up to four meetings.

Bylaw Proposal #2

WHEREAS, the CFM wishes to increase membership benefits, including an increase in the Death Benefit payment, and

WHEREAS, the CFM is in negotiations with the Midwest Coalition of Labor to provide those benefits,

RESOLVED, to amend *Section IX, Death Donation*, to add the following paragraph F:

F. The local may, upon approval of the Board of Directors, offer a life insurance benefit to members in good standing, other than Life Members, in lieu of the foregoing death donation, provided that (1) the life insurance benefit amount is a minimum of \$1,000.00, (2) the life insurance benefit is provided as a benefit of membership, and (3) members are automatically enrolled upon obtaining membership in the local. If the Local offers such a life insurance benefit, then the death donation provisions set forth in the Section (paragraphs A through E) shall be suspended for members other than Life Members, and no member shall be entitled to receive a death donation, for such time as the life insurance benefit is in effect. In the event the Local ceases to provide the life insurance benefit, the death donation provisions set forth in the Section shall immediately return to full force and effect. Life members will receive the death donation as indicated in in this Section (paragraphs A through E).

Bylaw Proposal #3

WHEREAS, the CFM wishes to retain interest in the position of Delegate to the Chicago Federation of Labor while reducing the cost of delegate attendance to those meetings,

RESOLVED, to amend *SECTION XX, Nomination and Election of Delegates to the Conventions of the American Federation of Musicians, the Illinois State Federation of Labor and C. I. O. and the Chicago Federation of Labor.*

Section D., as follows:

D. The Local shall be represented in the Chicago Federation of Labor by 3 delegates who shall be the President and the 2 delegate candidates securing the highest number of votes in the previous triennial election. Each elected delegate to the Chicago Federation of Labor shall receive current ~~Class AA~~ Community Service scale per day for attendance at each meeting. The Board of Directors may appoint additional delegates who shall serve without remuneration.

Bylaw Proposal #4

WHEREAS, recent economic issues and associated inflation have pushed cost of living adjustments determined by the US Department of Labor to historic highs, and

WHEREAS, the officers of the CFM wish to slow the growth of their salaries to be conscious of long-term budget requirements,

RESOLVED, to amend *SECTION I, Duties of the President*, Paragraph D, as follows:

D. The President shall preside at all the meetings of the Local and the Board of Directors. The President shall be paid the sum of \$2,618.14 per week, (as of January 1, ~~2022~~ 2023), plus a yearly cost of living adjustment as determined by the U. S. Department of Labor statistics for the previous year.; provided, however, that any increase to such cost of living adjustment shall not exceed three percent (3%) in any year.

RESOLVED, to amend *SECTION II, Duties of the Vice-President*, Paragraph F, as follows:

F. The Vice-President shall be paid the sum of \$2,012.27 per week (as of January 1, ~~2022~~ 2023) plus a yearly cost of living adjustment as determined by the U. S. Department of Labor Statistics for the previous year.; provided, however, that any increase to such cost of living adjustment shall not exceed three percent (3%) in any year.

RESOLVED, to amend *SECTION III, Duties of the Secretary-Treasurer*, Paragraph F, as follows:

F. The Secretary-Treasurer's office shall be open for the transaction of business from 10:00 A.M. to 5:00 P.M. daily except Saturdays, Sundays and Legal Holidays. The Secretary-Treasurer shall be paid the sum of \$2,012.27 per week (as of January 1, ~~2022~~ 2023) plus a yearly cost of living adjustment as determined by the U. S. Department of Labor Statistics for the previous year.; provided, however, that any increase to such cost of living adjustment shall not exceed three percent (3%) in any year.

(New and Returning Members continued from page 12)

Roger Whitworth

Roger Whitworth has served as assistant principal and horn soloist of the U. S. Marine Band, the President's Own, and principal horn and soloist in the 257th Army Band. Originally from Chicago, he studied with Ethel Merker, Frank Brouk, the former second horn of the Chicago Symphony Orchestra and Ted Thayer, former principal horn of the National Symphony. Roger's recent experience includes performing with the National Christian Choir Orchestra, the Northern Virginia Community Band and the Roger Whitworth Band, in which he conducts and plays

horn. Roger is a private teacher and was an adjunct horn professor at American University in Washington, D.C. His musical highlights include conducting the European Orchestra of Washington, D.C., which provided live music for Viennese Balls at foreign embassies; playing for "Honor Flight" veterans arriving at Reagan National Airport; and being in the opening scene of *A Few Good Men*, as part of a band marching by.

815-608-6352
BigRogerW@aol.com



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orchaud@lyricopera.org

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20 North Wacker Drive, Ste. 860
Chicago, IL 60606

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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 sjones@cfm10208.org.

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

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Auditions Coordinator
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

Phone: 312/294-3271

Fax: 312/294-3272

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Electronic Media Department	Dean Ext. 150
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Health and Welfare Department	Margie Ext. 119
Death Benefit Information	Sandra Ext. 136
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For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

Other Helpful Numbers:

American Federation of Musicians of the
United States and Canada:

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-5401
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
Film Musicians Secondary Markets Fund	(818) 755-7777
Live Television Videotape Fund	(818) 755-7777 ext. 611
Sound Recording Special Payments Fund	(212) 310-9400
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