

Intermezzo

2fm
chicago federation of musicians
local 10-208 afm

Constitution and Bylaw Meeting:
Monday, September 12th, 2022
@ 6:00 pm

Nomination Meeting:
Monday, October 3rd, 2022
@ 6:00 pm

September/October 2022
Vol. 82 No. 5

**REDD HOLT:
A Take On
A Grammy-
Winning
Drummer
See Page 6**



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2020-2022**

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Cover photo by Alec Basse.
Photo courtesy of
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NOTICE OF NOMINATION MEETING

CHICAGO FEDERATION OF MUSICIANS LOCAL NO. 10-208, A.F. of M.

TO BE HELD ON

MONDAY, OCTOBER 3RD, 2022 at 6:00 PM

Union Headquarters
656 W. Randolph St., #2W, Chicago, Illinois

Nomination of candidates will be conducted for the following offices and delegations to stand for election on Sunday, November 13, 2022 for the three (3) year term beginning December 12, 2022.

PRESIDENT, VICE-PRESIDENT, SECRETARY-TREASURER, MEMBERS OF THE BOARD OF DIRECTORS, DELEGATES TO THE CONVENTIONS OF THE ILLINOIS STATE FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS, DELEGATES TO THE MEETINGS OF THE CHICAGO FEDERATION OF LABOR AND INDUSTRIAL UNION COUNCIL, DELEGATES TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA.

The By-Laws provide that Nominations may be made orally from the floor at said meeting or by Petition of fifteen (15) members in good standing filed with the Secretary-Treasurer prior to the opening of said Nomination meeting.

Nomination petitions are available from the Secretary-Treasurer's office, at the C.F.M., upon request.

**ELECTION OF OFFICERS AND DELEGATES
SUNDAY, NOVEMBER 13, 2022
12:00 Noon - 6:00 PM
AT UNION HEADQUARTERS**

NOTICE OF ELECTION

**CHICAGO FEDERATION OF MUSICIANS
LOCAL NO. 10-208, A.F. of M.**

ELECTION OF OFFICERS AND DELEGATES

TO BE HELD ON

Sunday, November 13, 2022

12:00 Noon – 6:00 PM

At Union Headquarters

656 W. Randolph, Suite 2W

Chicago, IL 60661-2121

***See Page 5 for
Absentee Ballot
Request Information***



ABSENTEE BALLOT REQUEST

How to Request an Absentee Ballot

- Members who are unable to vote in person on Sunday, November 13, 2022, may request an absentee ballot from the American Arbitration Association (the Election Administrator). Please email your absentee ballot request to the following email address: AAACHicago@adr.org. Please include your name and Local 10-208 account number in your email.
- Members may also request an absentee ballot by completing and mailing the below form to the American Arbitration Association at the address listed on the form.

Absentee Ballot Request

American Arbitration Association
150 N. Michigan Ave.
Suite 3050
Chicago, IL 60601

Dear Elections Administrator:

I, _____, hereby request an Absentee Ballot
(Please print name here)
for the Local 10-208 election to be held on November 13, 2022.

Local 10-208 Account Number _____

Signature: _____

NO NOTARIZATION IS REQUIRED



Redd Holt: A Gentleman of Jazz

Spending time with Grammy-winning jazz drummer Redd Holt is part pleasant conversation, part history lesson, part occasional Google search (wait, who was Daddy-O Daylie, again?) and all delight. Ask about his musical influences, and he'll sing a few bars and smile. Inquire about his start as a founding member of the Ramsey Lewis Trio, and he'll tell stories about the gigs as if they happened only yesterday. Redd Holt has a lot to talk about – not surprising for a man who turned 90 this year!

Isaac "Redd" Holt was born May 16, 1932, in Rosedale Mississippi, and came to Chicago with his family at the age of nine. He picked up the drums while attending Crane Technical High School, and got his start with a seven-piece band called the West Side Clefs. "As teenagers, we would hear bebop, but young cats like us, we were hearing funk, and we were getting into that funk," says Redd. "We didn't hesitate to make that change. We merged off into the thing, man."

Among his colleagues were bassist Eldee Young and pianist Ramsey Lewis, with whom he formed the Gentlemen of Jazz. Their unofficial manager was Holmes Daylie, otherwise known as [Daddy-O Daylie](#), a preeminent radio jock in Chicago. "He was one of the first Black DJs who worked for the major radio stations," explains Redd. "He was powerful because he had a hold on a large Black radio audience." Daylie introduced the group to brothers Leonard and Phil Chess, owners of Chess Records, and they were signed in 1954. The band briefly broke up when Redd was drafted in 1955 for the Korean War, but got back together upon his return a year later. Daylie recommended that they change their name to the Ramsey Lewis Trio, claiming that the pianist was usually the front man.

Redd would record over 20 albums with the Ramsey Lewis Trio at Chess Records, and their following grew. "Things used to happen with the Trio, that people would walk away IN AWE," recalls Redd. "They would go, 'Do you believe what you just heard?' It was only three of us, but we were so into each other. We had that power, to look into one another and know what we were thinking, because we grew up together."

The Ramsey Lewis Trio would hit their peak in 1965 with [The In Crowd](#), a live performance album recorded at the Bohemian Caverns club in Washington D.C. "Leonard Chess had a producer out in New York who said, 'Why don't we record the Ramsey Lewis Trio live?' Sure enough, that became *The In Crowd*. That album jumped off the charts. It just went wild. We had a big hit!" The trio won

a Grammy for this groundbreaking album. Redd beams. "It was a pleasure to be recognized by the academy." This was followed in the same year by another recording done live at the Lighthouse in Hermosa Beach, California, [Hang On Ramsey!](#), which produced another hit single, their cover of "[Hang on Sloopie](#)."

"It was a lot of pressure to get out a lot of recordings," remembers Redd. "Leonard Chess was always saying, 'We need to get out another one!'"



The original Ramsey Lewis Trio: Eldee Young, Ramsey Lewis and Redd Holt.
Photo courtesy of Isaac Holt.

Ironically, these achievements marked the end of the group. "Everything was good until *The In Crowd*," says Redd. "I think a lot of producers got into Ramsey's head. After the album was a hit, I found out that he had talked to my wife and said, 'What do you think of Redd and Eldee working for me?' Ramsey had met with a lawyer, and drew up a contract where me and Eldee would work for him. The money was pretty good, but we didn't want to give up the partnership." As a result, he and Eldee left the group. "Daddy-O Daylie was shocked, SHOCKED that this happened."

Redd and Eldee went on to form the Young-Holt Trio with pianist Hysear Don Walker. They found immediate success with the single "Wack Wack", which reached #40 on the Billboard Hot 100. The group gave a delightful

[live performance](#) of this tune on the Fred Astaire variety show. “Man, that was fun,” says Redd. “I still remember going over there to the Universal lot. Fred came over, shook my hand, and said, ‘Do what you do!’ That was great fun!”

In 1968, Walker was replaced with Ken Chaney, and the group became the Young-Holt Unlimited. A year later they produced the single “Soulful Strut.” It sold a million copies and scored #3 on the Hot 100. The group also received a 1973 Grammy nomination for Best Rhythm and Blues Instrumental Performance for their cover of the Pointer Sisters’ “Yes We Can Can.”

Despite these successes, the group broke up in 1974. Eldee Young found ample performing opportunities to work in Asia. Redd stayed in Chicago with his wife Marylean, whom he married in 1954, and his sons Isaac Lamont, Ivan Damoune and Reginald Lamar. During the next few years, Redd worked under the name Redd Holt Unlimited, playing college gigs and other jobs around town.

Eventually, Redd turned his attention to music education. He founded the Gumption Performing Arts Workshop in 1980, lending his talent and experience to mentor for young artists. A few years later, he heard about [Urban Gateways](#), a non-profit organization that provides art and music programs to Chicago-area youth. “My middle son Ivan was at school and told me about it, so I gave ‘em a call, and BOOM, I had a job!” he recalls. “I’d teach piano classes, drum classes – jazz, mostly. I joined with local musicians serving the community. I taught the kids about Charlie Parker, Duke Ellington, Count Basie, Dizzy Gillespie.” Redd took part in this program from 1984 to 1988, “until I started going overseas with Eldee Young.

“I got a call from Wallace Burton, a piano player back from when we were in the Clefs. He said, ‘Did Eldee call you?’ No. ‘Well, stay by your phone!’ About five minutes later, RING! RING! It’s Eldee on the phone. ‘Would you be able to go to Singapore for a month?’ I said yeah, he said you got a gig. It turned out to be very good. I did two years in a row there. That’s where I met (pianist) Jeremy Monteiro, who was from Singapore. That’s how we wound up at [Montreux Jazz Festival](#) in 1988. It was really fun, man. But I stopped touring over there in 2001. The economy over there was starting to get bad.”

Back in Chicago, Redd got a call from a pianist named Joe Hurt, asking if he wanted to join him for a regular gig playing in the lobby at the East Bank Club on Kingsbury Street in Chicago. “Little Joe Hurt – he was 16 when he offered me the job! I wasn’t too sure about this so I asked his mom to come to the phone and confirm this kid was serious,” laughs Redd. From 2001 up until the beginning of the COVID pandemic, Redd, along with bassist Ken Haebich and pianist Jim Ryan, who replaced Joe Hurt after a few years, played at the club every Friday at 5:30pm. One of their most devoted patrons, Tim O’Neil, convinced Redd to do one more record. The LP, [It’s A Take!](#), was recorded in 2018 on the Treehouse Record label and features nine songs, including a rendition of “Soulful Strut”.



Redd Holt with his current trio, featuring Ken Haebich on bass and Jim Ryan on piano, playing at the East Bank Club. Photo credit: Karen Holmes. Photo courtesy of Ken Haebich.

In addition to his stunning discography and decades of performance, Redd has received awards such as the Jazz Master Award from the Midwest Arts, a Lifetime Achievement Award from Indianapolis Radio Sounds of Jazz and the Grand Master of Time Award from the Jazz Institute of Chicago and the DuSable Museum of African American History.

For his 90th birthday this year, Redd didn’t ask for much. “I asked to see my children, my eight grandchildren and my four great-grandchildren,” he smiles. “I asked God for that, and He gave it to me. They were all here. I’m so blessed, man.” He spent the day with a gathering of friends and family, playing three sets with Ken and Jim, and having a great time.



Redd with his Chicago Tribune-themed cake on his 90th birthday. Photo courtesy of Ken Haebich.

Even with all of his incredible accomplishments, Redd isn’t done. “I wake up in the morning and think about all the things I want to do. I’ve heard people say, ‘Things are so bad, I don’t want to live no more.’ Ain’t nothing ever gonna get so bad you don’t want to live, because life is worth hanging on to! That’s what Redd Holt is saying.”

The Misunderstood Husk O'Hare, Leader and Booker of Bands

Anderson "Husk" O'Hare was both an enigma and a legend in his own time. He was a born promoter and well-known booker of dance bands in Chicago and the Midwest area. In some cases, his enthusiasm led him into trouble. For example, he may have used his connections with the Gennett recording company in Indiana to set up recording dates for several Chicago jazz bands for the label.

It was through this latter activity that he acquired the enmity of many Chicago jazz musicians. One such booking started the rhubarb, according to the book *That Toddlin' Town*. O'Hare was said to have promoted the first recording session of the Friar's Society Orchestra at the Gennett studios in Richmond, Indiana. The Friar's Society Orchestra, a popular New Orleans jazz group was then playing at the Friar's Inn in downtown Chicago, and was held in high esteem by jazz enthusiasts,

When the Gennett recordings were issued, O'Hare's name was listed as leader of the group, which he certainly was not. The jazz musician crowd took offense at his mistaken leadership role.

Meanwhile, O'Hare, seeing the success that several young jazz groups were having, took over a band called the Blue Friars. The band changed names a few times to later become O'Hare's Wolverines, named after another popular group called the Wolverines, and enjoyed some success at the time. O'Hare, however, in this case is said to have purchased the name from the leader of the original group. This might also have fostered some ill will among jazz musicians seeing a booker of dance bands cashing in on the jazz market.

Ever since the Friars Inn Society Orchestra record label incident in 1921, O'Hare was clearly in the sights of the white jazz community in Chicago and seemingly could do nothing right in their eyes. The Friars Society Orchestra musicians, unhappy with the label's claim of leadership, ended their relationship with O'Hare and changed the band's name to the New Orleans Rhythm Kings for their remaining recordings. These became very influential recordings.

In the meantime, Husk O'Hare was busy actively booking more than 20 dance bands at mostly second-tier venues around Chicago and at Midwest summer resorts, and led his own orchestra in long engagements at the LaSalle and Stevens (later Conrad Hilton) hotels. Husk O'Hare and his own band was later the house band for new Chicago radio station WHT, according to *Downbeat*, the Chicago-based musicians' publication.

O'Hare was from the west side of Chicago where he attended Austin High School. He was a super salesman with a large dose of chutzpah and began organizing and promoting dance bands while at Austin. This was the same high school attended by several young jazzmen who later became well-known: Bud Freeman, Jimmy McPartland, Floyd O'Brien, Jim Lanigan, Benny Goodman and others.

Husk had a brother, George, who was a club owner. Early on he was manager of the south-side Midway Dancing Gardens. Then in the 1920s he ran a club in downtown Chicago called Castle Gardens. Husk had a small group playing there.

According to *That Toddlin' Town*, jazz pianist and bandleader Jelly Roll Morton, a popular south-side jazz



Husk O'Hare and his own band served as the house band for the Chicago radio station WHT, ca. late 1920s. (Daguerre photograph from Allan Gentleman.)

pianist, composer and personality, played at the Castle Gardens several nights a week, alternating with Husk O'Hare's Four Aces.

Another link with the jazz world was Joseph "King" Oliver, the popular and influential New Orleans trumpeter, whose band was then playing at the Lincoln Gardens on the south side. In late 1923 Joe and his group were reported in the book *King Joe Oliver* (Allen and Rust) to be playing a side job on Friday afternoons at the Castle Gardens.

Both Morton and Oliver recorded for Gennett. Could Husk O'Hare in some way have facilitated these engagements? It's tempting to speculate, but the Melrose Brothers music publishers, who published compositions by both Morton and Oliver, claim, in the book *Mister Jelly Roll* (Alan Lomax), that they were the ones who brought both Morton and King Oliver to the attention of Gennett Record Company. It's a more logical connection.

George O'Hare also ran two other clubs during the 1920s: the Bali Bali, at which Husk was also involved, and the Coconut Grove, a large roadhouse in what is now Glenview, Illinois. Husk supplied the bands.

The way O'Hare was seen by the jazz community didn't seem to match the perception of the greater public, as O'Hare's bands were well received and his business thrived into the 1930s. When his own band did remote broadcasts from various downtown venues he was always introduced as "Husk O'Hare, Genial Gentleman of the Air." And helping his image was a large sign on top of the building housing the O'Hare booking offices in downtown Chicago that flashed his name on and off after dark.

In the late 1930s, Husk O'Hare gave up the music business and started what became a successful novelty manufacturing business, thus ending a colorful, successful yet controversial career.



One of the O'Hare bands playing a summer engagement in the Midwest. The colorful costumes were typical of O'Hare's flair for the theatrical. O'Hare stands to right in photo. (Original photo from Ellsworth Garman collection via Don Marquis and John Steiner.)

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.



Welcome Back!

and thank you for all of your support

LIFE MEMBER PARTY
FRIDAY OCTOBER 7TH,
2022
12PM - 3PM

**MEMBERS OF THE UNION FOR 50, 60, 70
AND 75 YEARS WILL BE HONORED.**

DATE: FRIDAY, OCTOBER 7TH, 2022

TIME: 12:00 NOON TO 3:00 PM

PLACE: UNION HEADQUARTERS

**656 W. RANDOLPH ST., SUITE 2W
CHICAGO, IL**

**Featuring music by the
LEANDRO LÓPEZ-VÁRADY GROUP**

**Please RSVP by
September 30th, 2022
Call 312-782-0063, ext. 136**

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

NEW AND RETURNING MEMBERS

THE CFM IS HAPPY TO INTRODUCE OUR NEW MEMBERS. WELCOME!

Adèle-Marie Buis

Active freelance oboist and English hornist Adèle-Marie Buis is originally from the Chicagoland area. Buis is an alumna of the New World Symphony (2015-2018) and a graduate of DePaul University (B.M.) and the New England Conservatory of Music (M.M.). Her primary teachers have included Eugene Izotov, Principal Oboe of the San Francisco Symphony, John Ferrillo, Principal Oboe of the Boston Symphony Orchestra, and Anne Marie Gabriele, Second Oboe of the Los Angeles Philharmonic. A regular musician with the Nu Deco

Ensemble in Miami, she has recently performed with several orchestras around the nation including the St. Louis Symphony Orchestra, the National Symphony, the Charleston Symphony and the Amarillo Symphony, as well as recently performing solo and chamber music recitals. This past summer, Adèle-Marie performed with the Grant Park Orchestra.

708-927-4800
ambuis09@gmail.com



David Fiorello

David Fiorello is a music director, performer, director, composer and arranger who's been working in Chicago for the last 10 years. He has served as music director for Porchlight Music Theatre's *Gypsy*, *Blues in the Night*, Porchlight Revisits *Do Re Mi*, Porchlight Revisits *Woman of the Year*, several seasons of the *New Faces Sing* Broadway series and several Chicago Sings and ICONS GALA benefits, including the most recent *Chicago Sings Sondheim*. He also appeared onstage as Joe in Porchlight's mainstage production of *Merrily We Roll Along*, and other favorite performing credits include Tony in *The Most Happy Fella*, Andrews in *Titanic* and Stine in *City of Angels*. David currently serves as founder and artistic director of The Beautiful City Project, a theatre company committed to raising funds for local Chicago charities and nonprofits, using some of the city's finest musical theatre talents. David music-directed national and international tours, including John Doyle's re-imagining of *Sweeney Todd*. He also served as music director for

the Off-Broadway hit *Danny & Sylvia: The Danny Kaye Musical*. His orchestrations and arrangements have been heard across the nation and on several albums. David has taught and directed/music-directed as part of the International Lyric Academy in Italy, and through collegiate appointments at Shenandoah University, Bucknell University, Northwestern University, Dominican University and North Central College, and currently serves as adjunct faculty at Columbia College Chicago. David is an in-demand vocal coach, and Fiorello Studios has trained some of the best in the city. His upcoming projects include music-directing *Ball Night*, produced by The Beautiful City Project in August, the Equity Jeff Awards at Drury Lane Oak Brook in October and *Sunday in the Park with George* at Columbia College Chicago next April.

860-605-6904
davidfiorello@gmail.com
www.fiorellostudios.com
www.thebeautifulcityproject.com



Georgi Dimitrov

Violist Georgi Dimitrov is the Associate Principal Viola with the Toledo Symphony, and became a member of the CFM upon winning a one-year position with the Grant Park Orchestra. Georgi holds a Master in Music in Composition and a Doctor of Musical Arts in Composition from the University of Southern California

Thornton School of Music. His past teachers include Ben Ullery and John Hayhurst, violists from the Los Angeles Philharmonic.

661-667-5707

g.t.dimitrov@gmail.com



Chris Forte

Chris Forte has been playing electric and acoustic guitar for over 30 years. Originally from the Chicago area and a graduate of Roosevelt University, Chris performs with Mannheim Steamroller, the Ron Bedal Orchestra, Soundtracks of a Generation and The Forte Band. His past experience includes playing with the Buddy Rich Big Band Machine, Sam Cockrell & the Groove, Heather Horton and the Memphis Horns. He is a private teacher

and is on faculty at Columbia College Chicago. In 2021, Chris released an independent album called [Backyard Astronomy](#), featuring 14 tracks of mostly instrumental music covering styles such as jazz, blues, funk and classical.

773-814-2981

chrisforteguitar@gmail.com

Forte406@icloud.com



Christy Graffeo

Violist Christina “Christy” Marie Graffeo moved to the Chicago area this spring after living in Knoxville, TN for 22 years. She obtained her Bachelor’s degree from the University of Colorado in Boulder and studied for a time at Yale. While at UC-Boulder, she traveled across Europe with the Takacs String Quartet. Christy’s impressive resume also includes performing with the Colorado Symphony, the Oregon Symphony, Portland Opera, the Eugene Symphony and the Knoxville Symphony Orchestra. During her time

in Knoxville, she was a founding member of the Inner voices String Quartet, which devoted much of its repertoire to the works of living female composers. Christy is an active violin and viola teacher and previously held an adjunct faculty position at Maryville College for seven years in Tennessee.

865-406-7062

cmgraffeo@gmail.com



Geoffrey Ko

Geoffrey Ko is a New York based music director, orchestrator and copyist who primarily works in new musical theater. He has worked on *Be More Chill* on Broadway, and his off-Broadway credits include Broadway *Bounty Hunter*, *Baby, Billy and the Killers*, *Generation Me* and *Renascence*. Geoffrey has been involved in a number of regional productions such as Disney's *A Jolly Holiday* (Paper Mill), *Row* (Williamstown), *Mystic Pizza* (Ogunquit), *May We All* (Tennessee Performing Arts Center), *Punk Rock Girl* (Argyle), *Other World* (Bucks County Playhouse), *Love in Hate Nation* (Two River), *The Honeymooners*

and *October Sky* (Marriott Theater), *Ride* (West End), *Ratatouille: The TikTok Musical*, *The Remarkable Journey to Tianguo*, *Little Dancer*, *Becoming Nancy*, *American Songbook* (Lincoln Center) and orchestrations for The American Pops Orchestra. His next project will be *The Notebook* at the Chicago Shakespeare Theater. Geoffrey is a New Jersey native and a graduate of Northwestern University.

908-463-3200

geoffreyko2017@gmail.com
www.geoffreyko.com



Jorge Leal

Percussionist Jorge Leal was born in Mexico City and raised on the south side of Chicago. He received his Bachelor of the Arts in Music at Columbia College in Chicago, studying with Ruben Alvarez, Tom Hipskind and Jarrett Hicks. Jorge has played with Sones de

Mexico, N'Samble Latino, La Peña Orchestra and the OHM band, and currently plays with Raices Latin Jazz and Tematica.

773-450-9555

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Stuart Seale

Stuart Seale is from Downers Grove and has been playing piano for 28 years. After graduating from Downers Grove High School, he obtained his Bachelors in Music Education (vocal emphasis) from Illinois Wesleyan University. After teaching for a few years, Stuart got a Masters degree in Jazz Studies (piano performance). He performs in the

small Latin jazz groups Raices and Suena, along with big bands including the Heisenberg Uncertainty Players, Shout Section Big Band and the Buddy Rich Big Band Machine. He has been a music teacher at Cove School in Northbrook since 2009.

630-640-5854

scseale@gmail.com



In the July/August issue, the phone number for new member Lewis Rawlinson was listed incorrectly. It should be 406-794-1881. The CFM regrets the error.



OUT AND ABOUT

SHARON JONES

CFM COMMUNICATIONS DIRECTOR



It Came From Outer Space, an original musical based on the cult classic film from the 1950's, ran June 22-July 31 at Chicago Shakespeare Theatre. L to R: Sean McNeely, David Victor, David Orlicz, Kevin Reeks. Photo courtesy of Heather Boehm.



The violists of the **Grant Park Symphony** take a lunch break during rehearsals for Mahler's 9th Symphony. Left to right around table: Wilfred Farquharson, Georgi Dimitrov, Terri Van Valkinburgh, Yoshi Nakano, Beth Breslin, Beatrice Chen, Amy Hess, Liz Holzman Hagan and Rebecca Swan. Photo courtesy of Beth Breslin.



Guitarist **Corey Richardson** and his wife Lauren welcomed their first child, Michael, last January! Corey, who plays in the Irish music community and in musical theatre settings, having recently subbed on *Moulin Rouge*, says he and Lauren are "thrilled" to have him. "He's a bundle of joy... and he already plays the changes better than I do. (Diaper changes.)" Welcome to the world, Michael!



Rock of Ages, an 80's themed show featuring the music of Journey, Bon Jovi, Styx, and REO Speedwagon, ran April 13-May 29 at the Paramount Theatre in Aurora. L to R: Jim Widlowski, Kara Kesselring, Dan Peters, Janice Wallin, Scott Tipping. Photo courtesy of Heather Boehm.



The Chicago Federation of Musicians was well represented at the **Illinois AFL-CIO** 45th Biennial Constitutional Convention on July 27-28 at the Crown Plaza in Rosemont. The convention offers the chance for delegates from other affiliated unions to discuss the labor movement in America and set in motion the legislative and political agenda for the next two years. The band featured Sarah Allen on drums, Dean Rolando on piano and Paul Merar on bass. Photo courtesy of Dean Rolando.



Life After, a new musical about a teenager and her father's mysterious death, ran June 11-July 17 at the Goodman Theatre. L to R: Heather Boehm, Lynne Shankel, Jim Widlowski, Paul Vanderwerf, Chris Kong, Jocelyn Butler-Shoulders, Lillian Lau, Christian Dillingham. Photo courtesy of Heather Boehm.



Edgewater Ensemble presents:
A Juneteenth Celebration: From Prayer to Progress

Join us on a musical journey from
 Spirituals to Jazz; featuring music from
 Stevie Wonder, Lalo Schiffrin, Henry
 Mancini, Val Coleman and more!

**Exhibition of
 Original Art by
 Renee C. Baker**

Sunday, June 19th @3pm,
 Connect Gallery
 1520 E. Harper Ct. Chicago

Music Performance Trust Fund

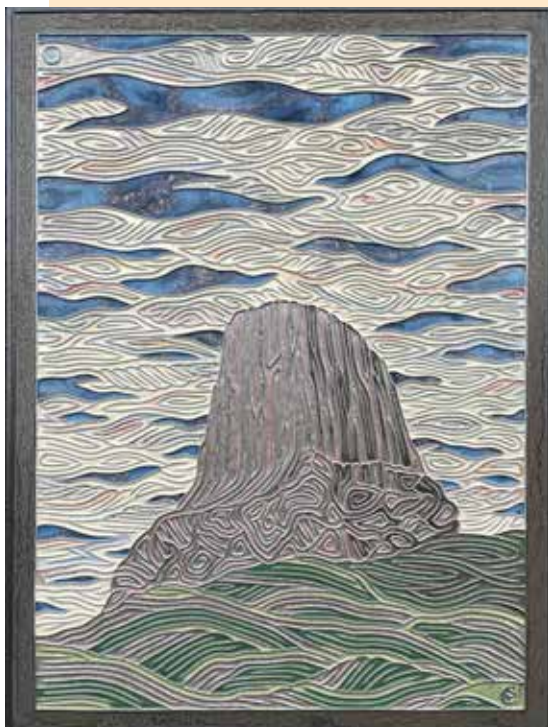
On June 19th, the **Edgewater Ensemble** performed a Juneteenth program entitled “Prayer to Progress” at the Connect Gallery in downtown Hyde Park. The concert was sponsored by the Music Performance Trust Fund, which had set aside the funding specifically for concerts commemorating Juneteenth. The members of the woodwind quintet are Steve Yopez, flute; Jenny Mallette-Nichols, oboe; Nora Shaffer, clarinet (subbing for regular member Cara Hartz-Strauss); Lamar Curtis, bassoon; and Erika Hollenback, horn.

The performance, deemed a “musical journey from spirituals to jazz to R&B”, included works by Valerie Coleman, Angel Villoldo, Lalo Schiffrin, Astor Piazzolla and Henry Mancini. In the background was an exhibition of original artwork by Renee Baker, who also serves as the Edgewater Ensemble’s composer-in-residence.

The group has performed at the Chicago Cultural Center, Music Institute of Chicago, Center on Halsted, Edgewater Arts Fair and the Skokie Theater. Future projects will include working with Hawkins House of Horton dancers and pointillist artist David Packer. Top photo courtesy of Sharon Jones. Bottom photo courtesy of Lamar Curtis.



The Devil Wears Prada, based on the film of the same name, ran July 19-August 21 at the James M. Nederlander Theatre. Bottom row, L to R: Shawn Stengel, Adam Roebuck, Tom Mendel, Jean-Christophe Leroy. Middle row, L to R: Roberta Freier, Scott Reed, Nadia Di Giallonardo, James Olmstead, Ethan Deppe, Kelsee Vandervall. Top row, L to R: Charlie Savage, Felton Offard, Chuck Bontrager, Rich Mercurio, Elijah Caldwell, Rajiv Halim, David Orlicz. Photo courtesy of Shawn Stengel.



If you're redecorating and your walls are bare, consider gracing your home with the vibrant art of flutist **Constance Volk**. Connie creates beautiful works using a clay foundation, which forms channels to allow liquid prismatic oil to flow and marble as it cures, resulting in creations that have the appearance of stone and metal. "I am particularly interested in pathways, found both in the mind and in nature," says Connie. "I represent these pathways with mazes and streams... Many of my mazes feature wonders of nature, such as the Devils Tower or the Grand Prismatic Spring, while others maintain a minimalist vibe, conforming to a grid." She also has published two coloring books of "Connie's Characters", a series of mix-and-match coloring books full of "wacky weirdos." This series features switchable heads and bodies and room for the owner to design their own characters, encouraging originality and providing opportunity to collaborate. Her work can be found at constancevolk.com, and she is also available for commissions.



Chicago Symphony Orchestra clarinetist **John Yeh** and clarinetist **Wagner Campos** rehearse the Brahms Requiem at Ravinia with the CSO Chorus, Marin Alsop conducting. Photo courtesy of John Yeh.

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the CFM's page, scan the QR code below 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).



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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.

Lyric

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Enrique Mazzola, Music Director
Announces the following vacancy:
Assistant Concertmaster

Auditions to be held October 30, November 9, 11-12, and 14, 2022

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- Base rate, overscale, and vacation pay to equal **\$85,000**

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For further information, and to receive audition materials, please email:
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Assistant Concertmaster
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Chicago, IL 60606

*Please note that audition times will be granted upon receipt of \$50.00 deposit.

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Asst. Principal Cello
Section Cello
October 29, 2022

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November 6, 2022

All auditions will
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Peoria, IL 61602

Asst. Principal Viola
Section Viola
October 30, 2022

Asst. Concertmaster
Section Violin 1
November 20, 2022

For all applications send: One-page Resume, Cover Letter, \$40 application fee to: Peoria Symphony Orchestra 101 State Street Peoria, IL 61602

Michelle Seibert, Operations Manager
PSOoperations@peoriasymphony.org

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