

Intermezzo

Virtual Member Meeting:
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**CFM Member Spotlight:
Kori Coleman of D-Composed**



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Cover photo: Seed Lynn

Membership and the Responsibility of Participation

Happy New Year to all of you. Even with all the chaos that we see in our world, I remain optimistic about the power of art and music to improve the quality of our lived experience. No part of our business gets easier as time goes on, and this Union will be there with you through your careers advocating for the profession and the wages that must accompany world-class skill. One of the drawbacks of such a skill is that we tend to make it look easy. The public generally doesn't know how much effort goes into preparing a concerto or symphonic part, improvising over Giant Steps, freestyling hip-hop, accompanying a singer, creating an arrangement, making a reed, sight-reading a part, or knowing the fine degrees of nuance and feel required for different genres. We create performances that transport listeners to other worlds, and we do it with a grace that doesn't always portray the many years of preparation required. That's not what they come to see anyway. As a result, I often must remind those who control the capital that funds our wages and benefits of the effort and dedication involved in being a performing artist. This is a great honor and a part of the job that I love. Ask me about the life of a performing artist and I'll ask how much time you have.

With that said, I also want to remind you, the members of this Union, of your shared responsibility in demanding proper payment for the work you do outside of collective bargaining agreements and in the freelance world. File contracts for all your work. Chamber work, small-group jazz, jobbing, small or large recording projects. Now that the AFM Pension Fund is fortified and strong once again, you should be filing everything possible for that retirement assurance alone. Where recording is involved, you're leaving money on the table from the Special Payments Fund if you don't file it and, in addition, protect that product from unlicensed commercial use. Working a steady at a restaurant? File it. Filing a contract means participating in our collective effort to protect our profession and ensures the



very possibility of future generations to have a profession at all. Honoring minimum scales and standards, even on low-profile engagements, creates a tide that lifts all boats. We are here to make the process of contract filing easy for you. Call the Union. Get started or re-started today. Take advantage of our performance liability coverage and the many other benefits of filing. We are only strong if we truly embrace the collective effort that our forbears made, sometimes at great personal risk, to create and leave for us this powerful and historic organization.

I'll report on all the office happenings and projects like the database improvement, the scoring stage project, upcoming contract negotiations, organizing efforts, and the hundred other ways that we are revitalizing this Union in the next issue. I do want to briefly mention that in my last column I warned of possible cuts to Chicago's Department of Cultural Affairs and Special Events (DCASE). We are very thankful that Mayor Johnson saw the value of the department and did not cut funding. This is in no small part due to the efforts of the CFM and other arts organizations like the Illinois Arts Alliance, Chicago Entertainment Industry Labor Council, and our partners at the Chicago Federation of Labor and Illinois AFL-CIO among others. Now we will work to hold DCASE accountable in honoring our basic minimum wage scales and protections on the work they sponsor.

Lastly, I want to send my heartfelt compassion and support out to the members of Los Angeles, Local 47. I have heard many reports of musicians who have suffered extraordinary losses due to this unprecedented natural disaster. Local 10-208 stands in solidarity with you and will support our friends and colleagues in every way we can as they endure this tragedy.

Thank you for your membership and support. Here's to enduring arm in arm the challenges of the year ahead. We are stronger when we stand together.■

What I'd Like to See Going into 2025

Dear Fellow Musicians,

As we embark on a new year, it's a good time to reflect on what we've achieved and where we'd like to grow as a union. Here are some key areas I believe deserve our attention:

Filing Contracts:

I'd like to see more of our "casual/freelance" work (work not covered under a Collective Bargaining Agreement) properly filed. This means having a CFM contract on file with all pension, dues, and payroll obligations accounted for. While it's true that work can be hard to find, it is still out there. However, we've seen an increase in work being done "off the card," where the immediate paycheck takes priority over long-term well-being — both individually and as a union.

Let's talk about why filing contracts matters. Some members may wonder, "Why should I file a contract if it means paying dues to the union?" Here's why:

- **Liability Insurance:** If your purchaser requests liability insurance for your event, we provide it free of charge with advance notice.
- **Contract Enforcement:** If your purchaser fails to pay the agreed amount, we use every legal resource to defend a filed and signed contract.
- **Union Services:** Your work dues support essential services, including:
 - Office operations and day-to-day expenses.
 - Legal fees for defending contracts and negotiations.
 - Political lobbying efforts.
 - Our collaboration with the AFL-CIO, Chicago Federation of Labor, and other industry organizations.
 - Funding for initiatives like the Musicians Relief Fund and Music in the Schools.
 - Contributions to the American Federation of Musicians, strengthening our collective power and securing agreements with the Pension Fund and the Music Performance Trust Fund.
 - Member benefits through the National Coalition of Labor, and CFM benefits with NCL, such as: access to health insurance, a credit union, \$5,000 in life insurance, free roadside assistance through Allstate., and free and discounted tax and legal services.

There's a lot we do to ensure your success, and we value your participation in the process. This is your union. Questioning and engaging with what happens in the office is encouraged. Your



suggestions, comments, and questions help us grow stronger together.

Greater Participation in the Pension Fund:

I'd like to see increased participation in the pension fund. There's a notion that the pension fund only benefits musicians working under a collective bargaining agreement (CBA). In truth, I've personally had both CBA and non-CBA work covered by contributions to the American Federation of Musicians and Employers' Pension Fund (AFM-EPF.org). Almost any casual/freelance work can be included in the fund. Side musicians, in particular, should review their paychecks to ensure contributions are being made.

The AFM-EPF remains on solid footing, providing long-term security for the next generation of musicians. Contributions from union-covered work have given many ensemble members retirement stability.

Community and Resources:

CFM membership fosters professional connections and a sense of community. Our website enables members to create personal promotional pages with videos and other content. We are also upgrading our database and website to enhance these features.

Additionally, members have free access to a practice room and rehearsal hall (accommodating up to 25–30 musicians) during business hours. These resources are here to support your growth and collaboration.

Looking Ahead to Labor and Politics in 2025:

Most importantly, I sense a strong need for optimism, focus, and action. as we move forward in to 2025. The labor front may have new challenges in the political landscape. While I can't predict exactly what these challenges will look like, we must remain steadfast when others attempt to diminish our art and life's work.

In our democracy, whether we win or lose, we should neither gloat nor despair. The pendulum continues to swing, and as the saying goes, "the arc of the moral universe is long, but it bends toward justice." While it may be tempting to disengage from political interactions, it's crucial to view such moments as brief respites, not permanent retreats. Our futures depend on staying engaged and true to our values.

Let's stand up, stick together, and stay strong. Together, we can make 2025 a year of growth, resilience, and achievement. ■

The Power of One

As I sit here, trying to organize my thoughts for this first Intermezzo letter of 2025, I can't help scroll through the news feed from the Washington Post. It is grim. My heart is heavy. Los Angeles is suffering an apocalyptic inferno, the great humanitarian Jimmy Carter has died, and Meta CEO and billionaire Mark Zuckerberg has reversed hate-speech rules allowing users to post more slurs, call for the exclusion of women and gay people from institutions, and characterize homosexuality as a mental illness. It is striking how one climate change disaster, one incredible human being and one hateful act of cowardice can deeply impact our world.

While many of you contemplate retreating to an era of survival mode, I urge you to recognize your power of one and use it to make our world a more beautiful, more inclusive, and more equitable place. We are the remedy to what ails the world. As musicians, we enrich peoples' lives by transporting ideas and emotions through well-crafted sounds, not ranting sound bites. We humanize the world. We will continue to lead in the struggle for equality and dignity for all.

I recently attended a string quartet concert whose inspiring program featured works by Jessie Montgomery, Jared Impichchaahaaha' Tate, and Antonín Dvorak. The performance was deeply moving. A beautiful display of humanity, a celebration of "American" music and an act of protest against those who



wish to erase our history. One concert- so much to absorb. The power of inclusion.

Our feature story on member Kori Coleman and D-Composed is a wonderful example of the power musicians and chamber groups have to enrich the lives of audiences by breaking down barriers and expanding repertoire with, in the case of D-Composed, an unapologetic commitment to Black culture. All of this while insuring musicians are paid a fair union wage and a pension contribution. The power of creativity.

Unions are the great protector of human rights; including workers' rights, civil rights, and LGBTQ+ rights. We fight for better wages, safe workplaces, job security, healthcare, pensions, and the dignity of

all workers. We fight against exploitation- a fight our Hip Hop musicians know all too well. In 2025, we celebrate the diversity of the CFM and our dedication to protect the rights of all members and their families.

I urge all of you to read about the new CFM website and take the time to update your online profile. We hope this new platform will better connect you to other members and enhance your online visibility. To those of you who have paid your 2025 membership dues via the new CFM payment platform, thank you. If you have yet to pay your 2025 dues, please do so ASAP. And, as always, if you are experiencing financial hardship, please send an email to ksuarezflint@cfm10208.org to request assistance from the Musicians Relief Fund. The CFM is here for you. ■

Join us on TEAM CFM LIVE MUSIC for "Chicago's Union-Powered 5K"

Sunday, April 27th at 8am
Race begins at the Chicago Firefighters and Paramedic Memorial Park, adjacent to Lakeside Center at McCormick Place.
2301 S. Jean Baptiste Point DuSable
Lake Shore Drive, Chicago



Scan QR code for more information

Reminder: newly designed CFM T-shirts are available for pre-order!

Shirts come in black or blue, in sizes small - 4XL, and are available for a \$25 donation to the CFM Scholarship Fund.



Front of shirt

Reserve yours here:



Back of shirt



CFM at the annual AFL-CIO Holiday Luncheon. Left to right: violinist and DuPage County Board Member Lynn LaPlante, Karen Suarez Flint, IL State Senator Linda Holmes, IL Senate President Don Harmon, and CFM President BJ Levy



Left to right: Lynn LaPlante, CFM Secretary-Treasurer Karen Suarez Flint, IL AFL-CIO President Tim Drea, President BJ Levy, Chicago Federation of Labor President Bob Reiter



Chicago Philharmonic's performance at Carnegie Hall on October 24th
Left to right: Mara McClain, Edward Kelsey Moore, and Larry Glazier



The violin section prepares at Carnegie Hall. Left to right: Jeff Yang, Kate Carter, Azusa Tasbiro, Lisa Fako, Daniela Folker



Chicago Philharmonic Percussion section at Carnegie Hall. Left to right: Rich Janicke, Michael Kosakis, Michael Folker, Simon Gomez



The orchestra for Joffrey Ballet's Nutcracker getting festive backstage at the Lyric Opera House this holiday season



Alessandra West, Dave Katz, and John Floeter



Lara Regan



Dean Rolando, John Hagstrom, and John Floeter

CFM visited the Midwest Clinic Band and Orchestra Clinic from December 18-20 at McCormick Place.

We had a blast catching up with old friends and longtime members...



Marianne Parker



Dean Rolando and Nyketa DiCesare



Mark Wolfram and Dean Rolando



Lisa Bressler and John Blane



Dean Rolando with Chicago HS students



Dean Rolando and Forest Buchtel

...and getting to know some budding young musicians who will be our members some day soon.

Young or old, no one could pass up the opportunity to take a picture with our very own Dean Rolando!



Shawna Lake and Dean Rolando



Nils Higdon



Griffin Meadors and Dean Rolando



Rich Daniels conducts the City Lights Orchestra



Rich Daniels, Paul Marinaro, Suzanne Palmer, Katherine Keberlein & Paddy Homan



CLO Concert Master Katherine Hughes and Diane Delin

Each year, the **Music Performance Trust Fund** subsidises hundreds of "free and open to the public" concerts presented by our members.

On December 8th, **City Lights Orchestra** (led by CFM Board Member, **Rich Daniels**) presented their holiday program that has become an annual tradition at Church of the Holy Family on Roosevelt Road. ■



Paddy Homan



BJ Levy, Dean Rolando, and Cardinal Blaise Cupich



Top: Rich Daniels, Paul Marinaro, Larry Nugent, Paddy Homan, Katherine Keberlein.; Bottom: Katherine Hughes, Cardinal Blaise Cupich, Suzanne Palmer.



CFM Vice President John Floeter receiving special recognition for his organizing efforts from member Nino Corleone



Left to right: Jerade The Drummer, Spillab, Jesse Parks, and Nino Corleone perform



Karen Suarez Flint, Jamon Crawford, Alexis Arce, BJ Levy, and Dean Rolando at an October organizing event



Karen Suarez Flint, King Zyab, BJ Levy, and Dean Rolando

The **Music Performance Trust Fund** has been a huge supporter of the work of our Hip-Hop artists, enabling them to offer several free performances in the last year.

On December 13, we celebrated the one year anniversary of organizing Hip-Hop artists in our Union hall with performances by artists from across the City of Chicago. Many thanks to MPTF and our members in the Hip-Hop community. ■



Members of the Hip-Hop community attend an October informational organizing event in our Union hall led by Alexis Arce



King Zyab strikes a pose in preparation for his December 13th performance

Kori Coleman is a member of our union but, unlike most of our members, Kori Coleman isn't a musician. At least, she isn't anymore. There was a time though, growing up in Gurnee, IL, that Kori played violin and oboe, and began to fall in love with classical music as a young person. As Kori advanced in grade-level however, she started to notice a disturbing trend; the more advanced in her study she got, the less Black people she saw around her. Unfortunately, Kori also had a teacher who only seemed interested in encouraging the "star students", but was cold and disinvested when it came to her personal progress. Both the diminishing participation of Black students in the orchestra, and the ambivalence of the classroom teacher sent a message to Coleman at a young age that Black people were not welcome in classical music.

Kori knew that she could not be the only young Black person to have this kind of experience, and that she would have to get out of Gurnee in order to find a place where she would truly belong. Then, in the 6th grade, Kori's mother brought home a copy of Ebony Magazine that featured HB-CUs. After that, Kori made up her mind that she would attend Spelman College, a historically Black College in Atlanta, Georgia. Largely inspired by her mother, a community college professor, Kori devoted the remaining years of secondary school to her academic studies, and fulfilled her goal of becoming part of the prestigious Spelman College legacy.

Coleman describes her studies at Spelman as the first time she felt seen and affirmed by her teachers. She no longer had to worry about ambivalence or disinvestment from the educators in charge, finding instead that the beauty and brilliance of Black people was celebrated. Ultimately, Kori's time at Spelman showed her what is possible when Black people get together.

Upon returning to the Chicago area, after working as an experiential marketer with a host of Fortune 500 companies (including Walmart, Amazon, Southwest Airlines, and American Express), Kori's mind returned to her early experiences in classical music. She wondered to herself if there was an ensemble of Black classical musicians in the city, but her searching revealed only the names of a handful of independent players. One of those players was a violinist, yelley taylor who, at the time, was a complete stranger to Coleman.

In 2017, Kori reached out to yelley via cold email expressing interest about creating a Black chamber music ensemble. Even though yelley at first thought the email to be a scam,

they responded anyway. The two ultimately met at a Chicago Sinfonietta concert shortly thereafter, and began hatching a plan to create the ensemble now known as D-Composed.

Coleman continued her cold-emailing with a reach out to MacArthur Foundation grant recipient, Theaster Gates, a University of Chicago Visual Arts professor. Gates, who is also the founder and Artistic Director of the Rebuild Foundation (a southside non-profit focused on cultural-driven redevelopment), connected Coleman with the foundation, initiating a community partnership that continues today.

For their part, yelley taylor reached out to all of the Black chamber musicians they knew, in order to begin to build the ensemble itself. Three musicians responded to that initial email; CFM Board Member Caitlin Edwards, Kyle Dickson, and Tahirah Whittington. Including taylor, they now had enough players to form a quartet and, in partnership with the Rebuild Foundation, D-Composed gave its first performance at The Currency Exchange Cafe on September 28th, 2017.



Photo credit: Orel Chollette

Since then, D-Composed has enjoyed rapidly ascending notoriety on the global stage. The group recently returned from São Paulo, Brazil, where they collaborated with the organization Tucca on a project highlighting Black composers in Brazil for Brazil's first ever Black Consciousness Day on November 20th, 2024. The project included the commission of *Saravá* written by Brazillian composer João Luiz for D-Composed & Brazilian guitarist, Plínio Fernandes.



Photo credit: Seed Lynn

On the home front, D-Composed has enjoyed performances at Symphony Center, Chicago Humanities, Lyric Opera of Chicago, Steppenwolf Theatre, and Gateways Music Festival. Though D-Composed has performed at some of the most lauded venues in the city, the experience of a D-Composed event is designed to be entirely different from the traditional classical music performances that typically occur in

these venues, endeavoring rather to be part of a larger arts ecosystem that centers Black storytelling.

Bringing the skillset of an experiential marketer to her work as Executive and Artistic Director of D-Composed, Kori Coleman is dedicated to crafting approachable events directly for her intended audience, mindful that, for many of the attendees of their events, D-Composed is a first point of entry into classical music. Coleman aims to construct not just performances to be viewed, but experiences to be participated in, such as *D-Compressed*, a sound healing series that invites participants to occupy the physical space in whatever way makes sense for them- whether that's sitting on the floor, or standing and moving about the space. Coleman initially arrived at this practice by offering a space for people to practice yoga to classical music, and then discovering that many people simply wanted to rest or lie down on their mats with their eyes closed to listen.

To highlight this important aspect of rest in their work, D-Composed recently collaborated on the project *Freedom Lullabies* with the organization, Nap Ministry. Led by Tricia Hershey, author of *Rest is Resistance: A Manifesto*, Nap Ministry is dedicated to disrupting the grind of capitalism and pushing back against white supremacy. Kori describes the collaboration as an emotional one that allowed participants the opportunity to share their experience of the work in community. One participant shared that the performance of *Freedom Lullabies* was the first time they had ever truly let themselves cry.

D-Composed has not only had a tremendous impact on the community at large, offering free performances and educational experiences throughout the city, but they are creating better, more equitable opportunities for Black musicians

working in classical music by prioritizing commissioning Black composers and hiring players to premiere their works at industry standard wages. This past Giving Tuesday, this commitment was underscored when a group of over 20 of classical music's foremost Black composers (including Jessie Montgomery, Jasmine Barnes, Shawn Okpebholo, and Daniel Bernard Roumain) took to social media to announce that they had collectively agreed to center their year end donations around D-Composed, whose mission is to "make classical music experiences inclusive and reflective of the Black experience by intentionally creating experiences that meet our community where they are."

It is precisely because of her equity mindset that Kori Coleman feels it is important to be a member of our Union. While it may seem somewhat unusual for an organizational leader who is not a musician herself to pursue Union membership, Kori finds that being a member helps her to be informed about current wage scales, leading her to a deeper understanding of the resources necessary to sustainably grow the organization, all the while standing in solidarity with the musicians who serve D-Composed's mission. Union membership has also connected her with many valuable resources, like funding from the Music Performance Trust Fund, which helps to make D-Composed programs like their recent performance at Woodson Library free and open to the public.



Photo credit: Ashley Mia

Join us here at CFM in congratulating Kori on the success of D-Composed and thanking her for her membership!

For more information about Kori Coleman and D-Composed, please visit:

www.dcomposed.com -or- www.koricoleman.com ■



Elsie Bae Han

Chicago-based violist/composer/improvisor **Elsie Bae Han** seeks out new paths for human connection through music-making. With a focus on new chamber music, Elsie hopes to present accessible concerts and musical resources to the music world as well as the general public. She graduated with a M.M. in Contemporary Classical Music Performance under the tutelage of Lila Brown at the Boston Conservatory at Berklee, and received her undergraduate degrees at the University of Illinois Urbana-Champaign studying under Elizabeth Freivogel and Kerith Livengood.

As a composer, Elsie is particularly interested in understanding the mundanities of life through the creation of sound worlds that exist between notes (e.g., the unique technical sounds produced by each instrument or sound-making object). Her music brings to attention the physicality required in producing noise and aims to distort the feeling of the passage of time. It also attempts to express the absurdity that exists in regularity and routine; something that we as humans rely on to guide so much of our lives. Elsie's music was featured on the opening concert for the 2021 NASA (North American Saxophone Alliance) Region IV conference. She has also had her music performed at institutions such as the University of Illinois Urbana-Champaign, the University of Wisconsin Milwaukee, the University of Arkansas. In 2023, she had the privilege of working with the Horizon Ensemble for her cello concerto *act Natural~*.

As a performer, Han seeks out meaningful musical connections and exploratory spaces for sound investigation and experimentation. Always searching for new and interesting sounds, she prioritizes working with living and upcoming composers. Elsie is the violist in the saxophone/viola duo, RE:duo ("Reply") and works as a freelance musician. Elsie has attended festivals such as New Music on the Point, the Castleman Quartet Program, Music from Salem's Viola/Violin Seminar, and the Bowdoin International Music Festival. Her duo, RE:duo, has held fellowship positions at the Cortona Sessions for New Music as well as the Composers' Conference.

In addition to her creative work, one of Elsie's great passions is creating opportunities for other artists. She is the events coordinator and a founding member of New Music Mosaic (NMM), an organization of young music professionals working for young music professionals. New Music Mosaic offers various different services to music creatives. Our goal is to support people in their creative practices and passion projects. Through NMM Elsie started *Timbre*, a free, first-come-first-serve, networking project that pairs up composers to performers one-to-one. ■



Elizabeth Warne

Elizabeth Warne is a Northwestern University alumna who has been a long time member of the first violin section of the Milwaukee Ballet Orchestra. She was a member of the Knoxville Symphony Orchestra, and has performed with the Dallas Opera Orchestra, Nashville Symphony, Grand Rapids Symphony Orchestra, New Mexico Philharmonic, and Peninsula Music Festival.

Ms. Warne has soloed, sat Concertmaster, and Assistant Concertmaster for numerous orchestras and ensembles in Wisconsin, Tennessee, and New Mexico. She has played 14 Broadway shows in Wisconsin and New Mexico both as Concertmaster, and as a viola doubler.

As an educator, Ms. Warne enjoys teaching all ages and has taught at the college level at Austin College, Carthage College, and Carson-Newman University. She was awarded the Studio Music Certificate of Excellence in 2021 by the Civic Music Association of Milwaukee.

Ms. Warne became an orchestra contractor in 2014 and has assembled and performed in orchestras and ensembles for the national tours of *Trampled by Turtles*, *Il Divo*, *Weird Al Yankovic*, *The Who*, *Dennis DeYoung*, *Mannheim Steamroller*, *The Eagles*, *A New World*, and *Smokey Robinson*.

For additional detail, please go to: <https://www.linkedin.com/in/elizabeth-warne-0b35908/> ■



King Zyah

At just 13 years old **King Zyah** is an emerging artist, producer and songwriter from Chicago drawing inspiration from the timeless sounds of old school R&B and HipHop. He began his musical journey at the age of 7 years old recording his first track, *Heat*.

King Zyah is making history as the 1st kid and the youngest member to join the Chicago Federation of Musicians. His EP, *Set The Bar*, released December 2024 by Tai'Lexxis Entertainment & Production. He is predicted to captivate the industry and culture with his hit songs, *Making History*, *Protégé*, *Luv U 4Eva*, *Need Ice*, and *Paradise*.

King Zyah is making waves in the music scene. His youthful energy and dedication to his art promises a bright future in the industry. ■



Evgenia Alekseeva

Evgenia Alekseeva is a professional oboist who grew up in a family of pianists and is a third-generation classical musician. She began her musical journey on the piano at age five, winning several international competitions in Russia and Europe. At eight, she debuted as a soloist with the Estonian Symphony Orchestra.

After graduating with honors from music school, Evgenia transitioned to the oboe, a decision that shaped her career. Just a year into her studies, she was accepted into the Saint-Petersburg Music College and later the prestigious Saint-Petersburg State Conservatory. During her first year at the Conservatory, she joined the renowned Saint-Petersburg Philharmonic Orchestra as its youngest musician. Over her career, she performed and toured extensively across Russia and Europe with famous conductors and orchestras.

In 2022, Evgenia moved to Chicago to earn her Master's in Oboe Performance at DePaul University. She served as principal oboist for the Chicago Summer Opera Project in 2023 and continued her career with various local orchestras and ensembles.

Committed to making classical music more popular in Chicago, Evgenia has organized a 12-member ensemble, built a music studio with 25 students, and organized many local concerts. She also works as an orchestra manager, combining her passion for performance and making classical music more popular in Chicago. ■



Larry Porche

Larry Porche has been a musician and performer for the past 50 years, and has gained experience working with artists, arrangers, producers, and a host of musicians. Larry's motivation is the love of the sounds from the 50s, 60s, 70s, 80s, and 90s, which have influenced his musical writing, teaching, and desire to help others communicate their musical ideas. The improvisations of the classics cause his soul to experience much joy and satisfaction.

Larry has achieved great success in this art form, having played piano and guitar for various combos, stage bands, and two different jazz groups. His current goal is to reeducate the Gen Xs, Gen Zs and beyond on the impact of the amazing songwriters and lyricists of those past eras.

Larry is currently the administrator of music at Renaissance Court Senior Center, where he leads the Renaissance Court Senior Center tribute band, *Lost in Traffic*. The group meets at 78 E. Washington, inside the Chicago Cultural Center on Tuesdays from 3-4:30p. For more information, please call (312) 744-4550, Monday – Friday 10a-4:30p. You must be 55 or older and able to read charts for whatever you play; have your own equipment and follow the direction of the band leader. Please join me in making this a lasting gift to life! ■



Mackinzee Carpenter

Mackinzee Carpenter is a freshman at Lawrence University Conservatory of Music. She is pursuing a double major in clarinet performance and music education, studying under Dr. Andy Hudson. She has been involved in orchestras, pit orchestras, and all instrumental ensembles throughout high school and is involved with the symphony orchestra in college. She was her high school's drum major for the 2022-2023 and 2023-2024 marching seasons. She played in Midwest Young Artists Conservatory's Symphony Orchestra, Knock On Wood Clarinet Choir, Crystal Lake Community Band, Woodstock City Band, and McHenry County College's Jazz Ensemble.

Over the years, Mackinzee has received many honors for music, such as McHenry County Honors Band, and ILMEA (both concert and jazz), and attended the 2023 Illinois Music Education Conference as a Future Music Educator and the 2024 Illinois Music Education Conference for Composition. In her spare time, she enjoys arranging music and dabbles with composing. Mackinzee's most memorable moments in her music career so far have been playing on the stage at Symphony Center and Ravinia with her youth orchestra, as well as being able to perform a concerto with the Lake Geneva Symphony Orchestra in October of 2023. ■



Sachio Nang

Sachio Nang is a musician, composer, orchestrator, arranger, music director, and multi-instrumentalist out of Skokie, Illinois. Sachio specializes in pit orchestra and accompanist work, and has also played with ensembles of many sizes throughout the Chicagoland area. He has performed in many settings as choirs, bands, orchestras, big bands, and church settings.

An avid multi-instrumentalist, he is proficient in not only piano (his primary) but guitars, bass, drums/percussion, and reeds. He has also conducted several pit orchestras both from the piano and stick conducting!

He enjoys working with theatre companies around the Chicagoland area, and loves challenging himself when it comes to learning music. He has been seen both regionally and nationally on the keys for his musical work. He was most recently a part of the 2022 *Elf* National Tour & the 2024 *Shrek* National Tour as the Associate Music Director/Keys 2, and is excited to be joining the 2nd National Tour of *Ain't Too Proud*, holding down the bass chair! ■

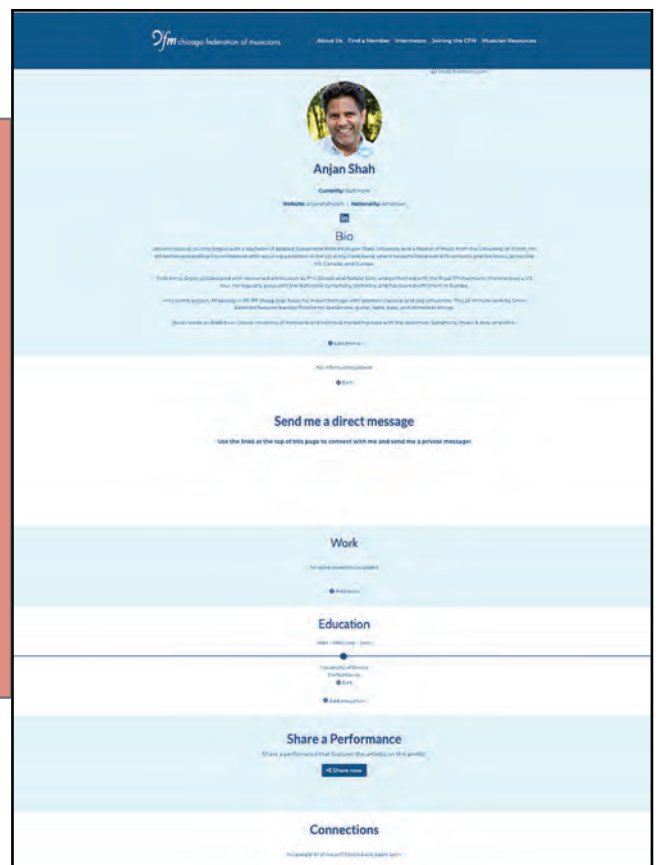
The screenshot shows the 'Submit a story' form. At the top, it says 'Submit a story' and 'Share your story, opinions, ideas, news and more. Please submit your content below, which will be sent to a community manager and turned into a story for the website or content for an email newsletter'. The form includes a 'Type a title' text box, a 'Musician Bios category' dropdown menu set to 'Community', a checkbox for 'Show your name and profile link or leave un-checked to share anonymously', a 'Select story image' button with a note '(At least 596 x 372 pixels and max. 2MB)', an 'Image caption' text box, a 'Short enticing description of content (Maximum 200 characters)' text box, a rich text editor with 'Write a story...' and a 'Send typing to tag members...' text box. At the bottom are 'Cancel' and 'Upload' buttons.

Submit a Story Page:

This section allows members to share stories, ideas, news, and opinions with the Chicago Federation of Musicians (CFM) community. Members can fill out a title, choose a story category, upload an image, add captions, and write an enticing short description to grab attention. Additionally, members can choose to show their name and profile link or submit the story anonymously. This submission will be sent to a community manager for review before being featured on the website or included in newsletters. ■

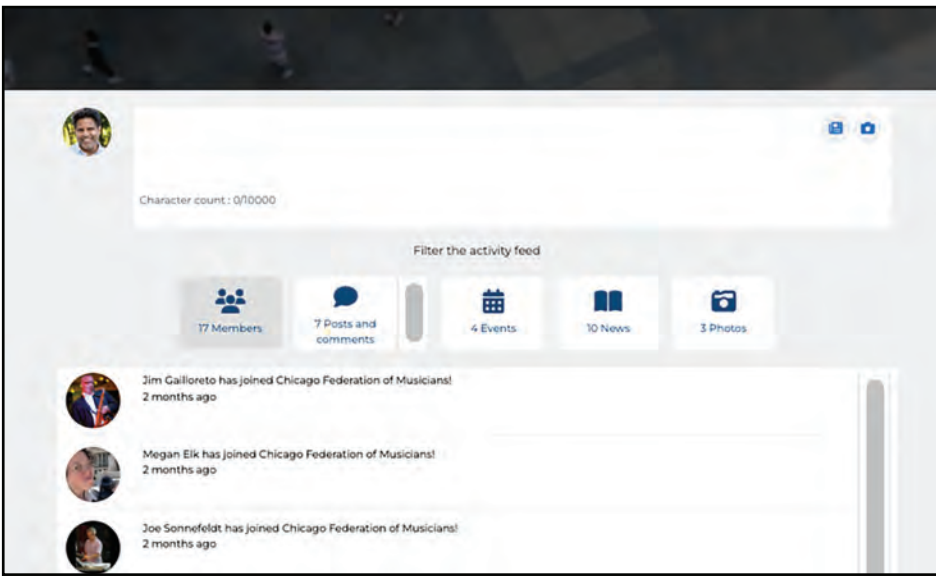
Profile Bio and Details

This profile page highlights a member’s professional journey, educational background, and key projects. Members can add a website, nationality, city, and social media links. This detailed bio is a way for members to introduce themselves, showcase their musical career and affiliations, and make meaningful connections within the CFM community. Completing these sections helps personalize and enrich the member’s profile for others to view. ■



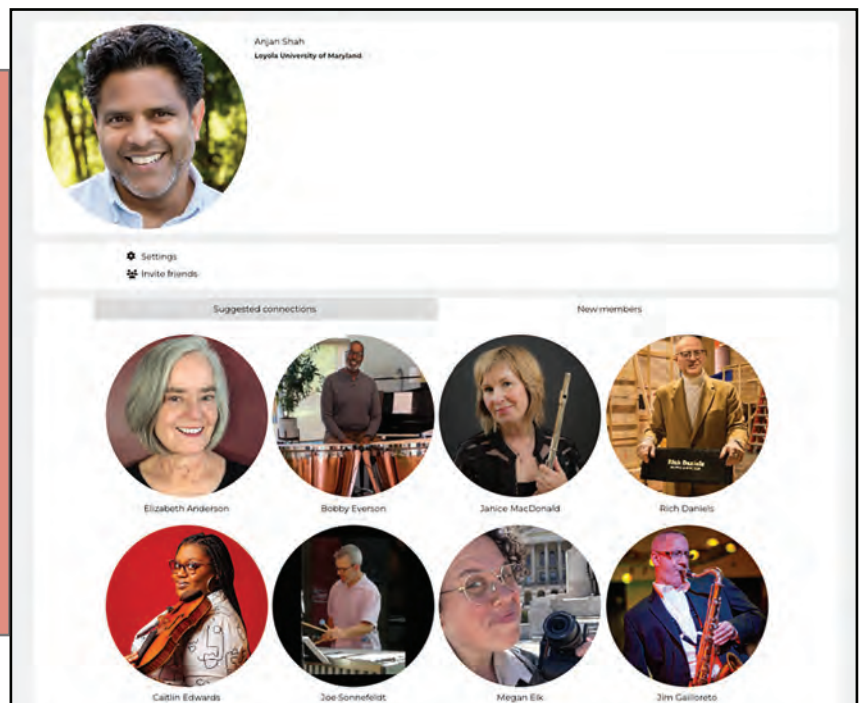
Activity Feed and Member Engagement:

This screen shows the activity feed, where members can view updates, including recent member joinings, posts, comments, upcoming events, news articles, and shared photos. At the top, members have a character-counted box where they can post updates directly to the feed. Members can filter the content by posts, events, news, and photos, providing an interactive experience and encouraging community engagement. ■



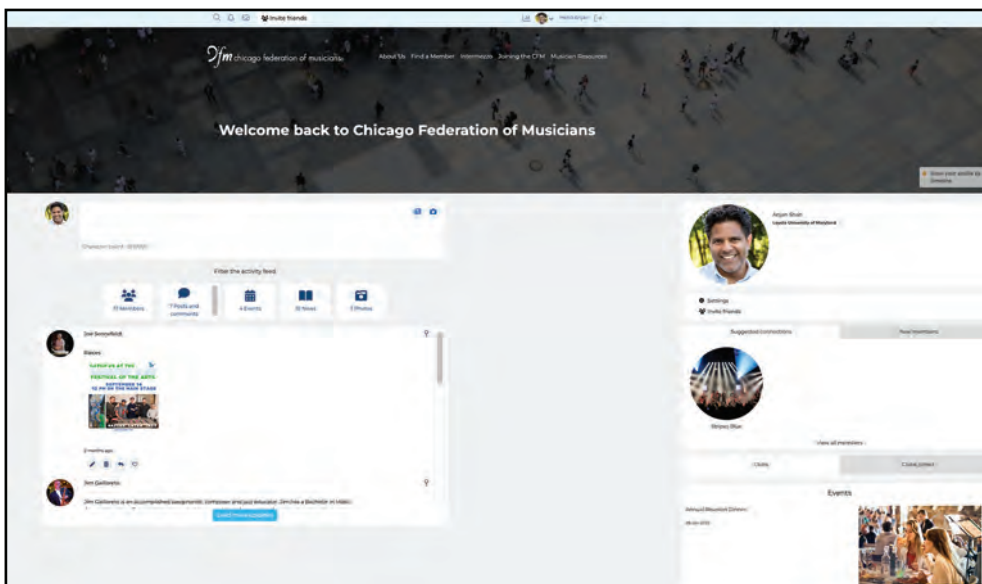
Member Profile Page:

Each member has a personal profile page, showcasing their picture, name, institution, and bio. This page also offers suggested connections and introduces new members to foster networking within the community. Members can edit their settings, invite friends, and view other members' profiles. Completing and updating this profile helps in building a professional network and enhancing visibility within CFM. ■



Community Homepage:

This homepage provides a personalized welcome back message and features an interactive dashboard. Members can view updates on recent activity, check posts, and access CFM resources. It includes tabs for members, events, news, and photos, with quick access to engage with other members. Notifications and settings are accessible in the top menu, allowing members to stay updated and manage their account preferences easily. ■



Donald Eugene Sohan
July 17th, 1935 -
October 7th, 2024

Donald Eugene Sohan, 89, died Monday, October 7th, 2024 in Hanson, Massachusetts. Don was born July 17th, 1935 in Morris, Illinois to Mildred and Edwin Sohan. He lived in 13 different houses by age 13!

In 1952, Don attended college in Mississippi on a full scholarship to play the trumpet, he later was drafted to serve his country in the U.S. Army. Don's most memorable time was spent in Germany as a soldier in a military hospital, where he met his lifelong companion, Gertrud Matheis, who was working as a nurse in the same unit.

Don married Gertrud in Leimen, Germany on November 28th, 1959. Since then, he explained to everyone he knew that life is better married to a German. Shortly after, they travelled to Illinois at the end of Don's military service where they were blessed with two children: Gerald and Barbara.

Don was a lifelong trumpeter and spent the majority of his career as a full-time musician. He was a member of the Chicago Musician's Union for several decades where he served on the board of directors and was a proud sideman.

Beyond music, Don's passions included gardening, bird watching, working on cars, clipping funnies out of the weekly newspaper, and playing cards with his grandchildren.

Don is survived by his daughter, Barbara; his six grandchildren: Jamie, Emily, Sarah, John, Daniel, and Ian; his great-granddaughter Lilly and his sister Marilyn. He was preceded in death by his son Gerald and brother Edwin.

Don will be remembered for his fiery personality, strong will, and great sense of humor. He will be remembered for his love of Illinois, which he left to be closer to his daughter. Most importantly, he will be remembered for loving his family, particularly his wife Gertrud, who he bragged about until the day he died. Don was loved, and he will be missed dearly. ■

Courtesy of Barbara Foster



Ella Louise Jenkins
August 6, 1924 –
November 9, 2024

Born in St. Louis, Ella Louise Jenkins grew up steeped in the city's rich musical culture, though she never received a formal music education. She always loved to sing, and her uncle played her the blues and taught her to play the harmonica. Later, she picked up the ukulele, playing by ear throughout her award-winning career.



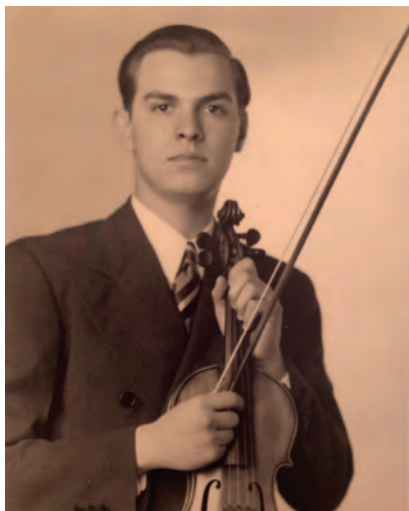
Jenkins began playing music for children while volunteering at recreation centers and working at a YWCA in Chicago in the early 1950s. Within a few years, she had decided to pursue music full-time, traveling the country to play for children at schools. In 1957, her debut album, *“Call-and-Response: Rhythmic Group Singing,”* was released, the first in a string of dozens of LPs for Smithsonian Folkways Recordings. Its title reflected one of Jenkins' favorite song styles for children, as her call-and-response compositions made it easy for her young audiences to participate in her music.

She also loved recording music of the world for children. Her 1995 album *“Multicultural Children's Songs”* was Smithsonian Folkway's all-time top release, and it remains a favorite in children's music. Another perennial favorite is *“You'll Sing a Song and I'll Sing a Song.”* The title track has been included in the National Recording Registry of the Library of Congress. Her most recent recording was 2017's *“Camp Songs with Ella Jenkins and Friends.”*

In addition to recording albums and performing in concerts, Jenkins shared her music with children on TV. She appeared on several episodes of *“Mister Rogers' Neighborhood”* in the 1970s through '90s. She also performed songs on *“Sesame Street”* and *“Barney & Friends.”* She performed at the 1996 celebration of the Smithsonian's 150th anniversary, and in 2004, she was honored with a Grammy Lifetime Achievement Award. ■

Courtesy of Legacy.com

Howard L. Gottlieb
November 1, 1923-
September 24, 2024



Howard L. Gottlieb passed away at the age of 100 on September 24, 2024. Beloved husband of the late Anne (née Biller) for 68 years; loving father of David (Rita), Marcus (Andrea), and Ruth (Steven) Ryave; proud Grandpa of Daniel (Shari), Michael (Julianna), Sarah (George Adams), Benjamin (Elizabeth), Joseph (Johanna), Rachel (Jacob) Howard, Benjamin (Connie) King, Claire King and Adam King; cherished “Saba” of 13; adored brother of the late Norman; devoted life partner of 22 years to Barbara Greis and much loved by her children Jason (Lauren) and Justin Greis and her grandchildren Devin, Bella, Maizey, and Miles.

Howard’s business career spanned decades and industries, from selling cotton thread in Gastonia, North Carolina in the 1950’s to being part of the small community of founders and investors that made Chicago the epicenter of hedge funds in the 1980’s and 90’s. He was a life-long lover of his hometown of Chicago and of music, particularly the violin. When his business success made it possible, he became a patron of Chicago institutions such as the Merit School of Music, the Chicago Symphony Orchestra, the Lyric Opera, the University of Chicago, and a contributor to a multitude of liberal causes and medical research endeavors here and abroad. A man in full, his second career as a violinist involved an ascent from concertmaster of local community orchestras to membership in the Grant Park Symphony, the Roosevelt University String Quartet, the Chicago Symphony Orchestra, and solo performances here and abroad. Memorial contributions may be made to the Merit School of Music, www.meritmusic.org/donate. ■
Courtesy of Shalom Memorial

Remembering our members:

Peter Relli (1/27/1944- 11/3/2024)

Bobby Robinson (1/25/1931-10/28/2024)

Randall Huster (4/13/1945- 9/17/2024)

Eric Wicks (11/6/1934-10/28/2024)

If you would like to contribute an obituary for a member who has recently passed, please send materials to melk@cfm10208.org

Walfrid Kujala
February 19, 1925-
Sunday November 10, 2024



Born in Warren, Ohio, Walfrid had a distinguished career in music that touched many lives.

Walfrid graduated from Huntington High School in West Virginia in 1942 and went on to earn both a Bachelor of Music (1948) and a Master of Music (1950) from the University of Rochester Eastman School of Music. His professional musical journey began while still in high school, as second flute with the Huntington Symphony Orchestra alongside his teacher, Parker Taylor. His undergraduate education at Eastman was interrupted by his military service in the U.S. Army during World War II from 1943 to 1946. He served in both the European and Pacific theatres while also managing to pursue his musical training in the 86th Infantry Division Band and, after the war ended, in the Manila Symphony Orchestra.

After an honorable discharge from the Army, Walfrid returned to Eastman in 1946. Upon completing his master’s degree in 1950, he joined the Rochester Philharmonic Orchestra as second flute alongside his teacher and mentor Joseph Mariano. He accepted the position of assistant principal flute with the Chicago Symphony Orchestra in 1954, becoming principal piccolo in 1958, a position he held until his retirement in 2001. He served as principal flute for several seasons with the Grant Park Symphony Orchestra.

Walfrid had a simultaneous career as Professor of Flute at Northwestern University School of Music from 1962 to 2012, profoundly influencing generations of flute students. He contributed to the broader flute community as president of the National Flute Association and as consulting editor for *Flute Talk* and other music publications. He founded Progress Press in 1970, through which he published solo and chamber music and authored *The Flutist’s Progress* and *The Flutist’s Vade Mecum*, among other studies, monographs, and articles.

Walfrid is survived by his loving wife, Sherry (née Henry) Kujala; children, Stephen Kujala, Gwen Stein (Mark), and Daniel Kujala (Lisa); grandchildren Nicole Zavala, Delilah Kujala (Adam), Nathan Stein, Katherine Stein, and Clara Stein; great-grandchildren Eduardo Jr., Ava, Max, and Penelope Zavala; and former daughter-in-law Delilah (née Shank) Kujala. He was preceded in death by his parents, August and Elsie (née Ojajarvi) Kujala, and by his former wife, Alice (née Pillischer) Kujala. ■

Courtesy of Piasecki Funeral Home

Announcements



CHICAGO SYMPHONY ORCHESTRA

Klaus Mäkelä, Zell Music Director Designate

CSO FELLOWSHIP PROGRAM 2025/26 Season

Openings for Section Violin, Viola, and Cello

The CSO Fellowship Program is open to outstanding early-career string players from all backgrounds who are attending or have graduated from college, university or conservatory and are committed to fostering a culture of equity, inclusion, and belonging or have overcome adversity in their lives.

Preliminary taped Auditions will take place via Getaccepted.com. Final Auditions will take place in Chicago. Travel and housing expenses for the Final Audition will be provided by the Chicago Symphony Orchestra Association.

Application Deadline for TAPED Preliminary auditions will be March 9, 2025
LIVE Final auditions tentatively scheduled in Chicago on May 5, 2025

Applicants should use the following web address for complete program and audition information: cso.org/fellowship

CSO Fellows will rehearse and perform with the Chicago Symphony Orchestra for 20 weeks during the 25/26 season. Fellows will be compensated between \$66,000 - \$76,200 per season, less statutory deductions, depending on the number of services played.

The Chicago Symphony Orchestra is an Equal Opportunity Employer.



Grant Park Music Festival (Chicago, IL)

2025 Season Vacancies

ASSISTANT CONCERTMASTER

SECTION BASS (2 positions)

THIRD/BASS CLARINET (one year, may become tenure-track)

PRINCIPAL HORN

FOURTH HORN

Auditions held January-May 2025.

The Festival's 10-week 2025 season runs June 10 through August 16.
2025 regular weekly salary is \$1,877.23, plus benefits.

Paid Fellowship Opportunity:

Grant Park Music Festival's **String Fellowships** provide an opportunity for string players from populations currently underrepresented in the American orchestral field. Violin, viola & cello fellowships available.

Check gpmf.org/auditions for complete dates, application procedures and deadlines, audition policies, and repertoire lists.

The Grant Park Music Festival is an equal opportunity employer and a proud partner orchestra of the National Alliance for Audition Support.



Announcing auditions for:

Viola Chair 6
Cello Chairs 4 & 7
Flute Chair 2
Trumpet Principal & Chair 3

April 21 & 22, 2025

Scan for audition details
& requirements, service
rates, performance
locations & frequency



*Musicians with diverse backgrounds, identities,
and experiences are encouraged to apply.*

Performing in and around Chicago's Southland

IPOmusic.org



LYRIC OPERA OF CHICAGO

Enrique Mazzola, Music Director

Announces the following vacancy:

Section Violin

Auditions to be held April 4-5, 7-10, 2025
Successful candidate to start in September 2025

In the 2025/26 season, the successful candidate may receive:

- 21-week contract (late September – April)
- Base rate and vacation pay to equal \$78,000
- Benefits Package (11.99% Pension; Health, Dental, Vision, Life, Instrument Insurance)

For further information, and to receive audition materials, please email:
orchaud@lyricopera.org

To audition, please send your resume and a \$50.00 refundable deposit to*:

Lyric Opera of Chicago Orchestra Auditions
Section Violin
20 North Wacker Drive, Ste. 860
Chicago, IL 60606

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

HIGHLY QUALIFIED APPLICANTS ONLY

Vacancies resulting from the selection of a current Lyric Opera Orchestra member for any position may be filled at this time by any other applicant who advances to the finals in these auditions.

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: melk@cfm10208.org. The Board of Directors reserves the right to determine whether material submitted shall be published.

Cash Receipts for November 2024

| | |
|-------------------------|------------|
| CFM Joining Fees | \$ 275.00 |
| AFM Joining Fees | 65.00 |
| Membership Dues | 4,875.00 |
| Work Dues | 121,412.03 |
| CFM-EW Expense Recovery | 5,166.00 |
| Musicians Relief Fund | 15.00 |

TOTAL \$ 131,808.03

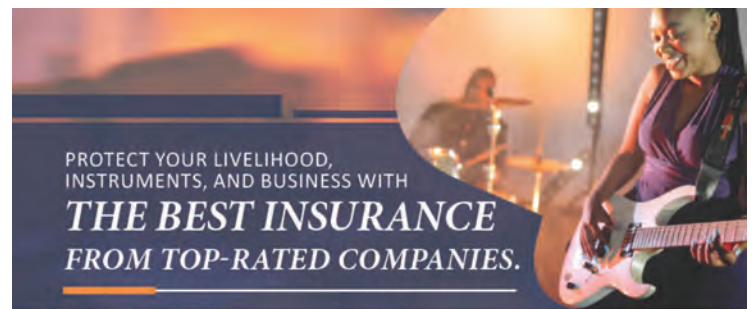
Respectfully Submitted,
Karen Suarez Flint, Secretary-Treasurer

Cash Receipts for December 2024

| | |
|-------------------------|-------------|
| CFM Joining Fees | \$ 1,200.00 |
| Membership Dues | 113,690.00 |
| Work Dues | 98,120.86 |
| CFM-EW Expense Recovery | 5,166.00 |
| Musicians Relief Fund | 333.00 |
| CFM Scholarship Fund | 356.00 |

TOTAL \$ 219,135.86

Respectfully Submitted,
Karen Suarez Flint, Secretary-Treasurer



AFM and HUB International
are partnering to offer
customized policies that
cover what you value.



Coverage includes:

- *Equipment Insurance* — Protect your musical equipment and gear.
- *Auto/Home Insurance* — Full line of personal insurance products from auto to home.
- *General Liability* — Protect your business from claims of property damage or injury.
- *Business Owner's Policy* — Protects you against personal and property damage at the workplace.
- *Errors & Omissions* — E&O insurance protects from lawsuits related to copyright infringement, libel, slander, and service delivery issues ... and more!

For more information, visit [AFM.org/insurance-products](https://www.afm.org/insurance-products)
Available for AFM Members Only.



The FEPC proposes the following Amendment to Section IV J. and K. of the CFM Bylaws as follows:

J. The Board of Directors shall appoint a Fair Employment Practices Committee (“FEPC”) which shall include one member from the CFM Board of Directors who is selected by the Board of Directors, no less than five rank and file CFM members appointed by the Board of Directors and who are representative of the various musicians and workplaces in the CFM’s jurisdiction and musical community, and a legal consultant whose budget and time shall be approved by the Board of Directors. Members of the FEPC shall serve three-year terms and may be re-appointed. At the beginning of each three-year period, the FEPC members shall receive training consistent with Illinois Public Act 100-0762. The FEPC shall be charged with researching education, training policies, and incident reporting platforms and procedures which may be utilized by the CFM in order to align with its goals to keep musicians safe and to reduce instances of bullying, discrimination, sexual harassment, and other workplace misconduct in unionized workplaces. **Further, the FEPC shall engage in activities which further its mission to provide resources and tools for encouraging a healthy, safe, and equitable working environment for members of the CFM.** The FEPC shall report its findings to the Board at least once annually and may present the same at general membership meetings. The committee shall meet as often as necessary, but no less than twice annually.

K. In accordance with the FEPC’s recommendations, The Board of Directors shall implement a procedure through which members can report **any observations of unfair treatment in the workplace, including but not limited to** incidents which may constitute workplace misconduct or are otherwise considered to be inappropriate in the workplace. This procedure shall either allow members to report anonymously or to report to an individual or entity that is not a CFM member. The FEPC legal consultant or his or her designee shall review such incidents and provide periodic reports to the Board of Directors.■

IMPORTANT REMINDER:

The #NotMe app is the best way to anonymously report unsafe working conditions. Don't go to your gig without it! Simply scan the QR code to download.



Address and Phone Changes

57158 **Baker, William A**
2178 N Maplewood Ave
Chicago, IL 60647
Bass Trombone

57881 **Ben-Porat, David**
2050 Farragut Ave
Apt 3
Chicago, IL 60625
Trombone

57888 **Blomquist Shinn, Andrew R**
4611 N Ashland Ave
Apt 2
Chicago, IL 60640
Cello

57160 **Blumenthal, Rachel**
5554 S Kenwood Ave
Chicago, IL 60637
Flute

56216 **Buchanan, Andrew M**
1801 Tower Drive
Unit 332
Glenview, IL 60026
Timpani

57650 **Butcher, Hardin T**
4652 N Lawler Ave
Chicago, IL 60630
Trumpet

57498 **De Sorgo, Adam M**
1734 Desplaines St
Chicago, IL 60616
Oboe

57198 **Deadman II, Randall C**
328 W Winthrop Ave
Elmhurst, IL 60126
Keyboards

56534 **Felix-Remmers, Nanette**
2029 Meadow Ave
Machesney Park, IL 61115
Harp

37894 **Fifer, Jerome**
2816 S Poplar Ave
Chicago, IL 60608
Oboe

57573 **Fiorello, David P**
4318 S Prairie Ave
Apt 3
Chicago, IL 60653
Piano

54967 **Garrett, Robert R**
1749 S Halsted
Apt 1F
Chicago, IL 60608
Percussion

57605 **Gebe, Vladimir**
1510 N Hudson Ave
Apt 3
Chicago, IL 60610
Violin

52728 **Hinds, Mervyn**
9233 Burnside Ave
Chicago, IL 60619
Harmonica

57833 **Johnson, Erik Jr**
1503 Sun Valley
Florham Park, NJ 07932
Vocalist

56862 **Leahy, Terry G**
8313 N Wisner St
Niles, IL 60714
Trombone

57295 **McMichael, Stacy A**
3023 N Clark St
Apt 603
Chicago, IL 60657
Double Bass

57688 **Metzger, Martin T**
601 Linden Place
Apt 210
Evanston, IL 60202-5701
Guitar

57173 **Philipsen, Dane C**
547 Cherry St SE
Apt 2A
Grand Rapids, MI 49503
Oboe

57663 **Reyes, Olivia**
2506 W Cullom Ave
Apt Bsmt
Chicago, IL 60618
Double Bass

57604 **Roidl-Ward, Benjamin**
609 S. Prospect Ave
Champaign, IL 61820
Bassoon

54944 **Seabrooks Jr, Frank L**
11945 S Ridgeway Ave
Apt #5
Alsip, IL 60803
Drums

57496 **Sharpe, Lindsey D**
1239 N Marion Ct
Apt 2
Chicago, IL 60622
Cello

57840 **Sivakumar, Janani**
1965 Alton Rd
Apt 102
Miami Beach, FL 33139
Violin

57792 **Von Holst, Eric**
753 W Buckingham Pl
Apt 1
Chicago IL 60657
Double Bass

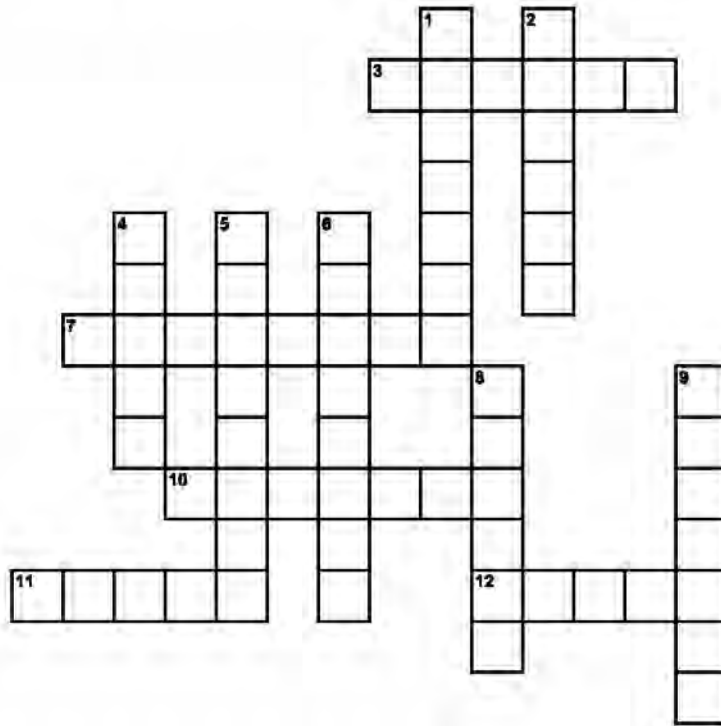
57802 **Wallace, Clifton A**
1639 W 107th St
Chicago, IL 60643
Drums

57739 **Zielinski, Michael J**
1516 26th St
Rockford, IL 61108
Bass Trombone

PHONE CHANGES:

57615 **Green, Roslyn E**
(773)410-4061
Viola

The Intermezzo Crossword



Across

- [3] Spaniard credited with the rediscovery of the Bach Cello Suites
 [7] _____ Price, the first African American woman to have a symphony performed by a major American orchestra.
 [10] The practice of requiring employees to sit through anti-union meetings or presentations, now illegal in Illinois, _____ Audience.
 [11] American _____ of Musical Artists
 [12] Musical form from the French, "to study"

Down

- [1] Late Show bandleader and "American Symphony" composer
 [2] Fred _____, composer, conductor, and inventor of kitchen appliances
 [4] Peach _____, dessert named for a famous Australian opera singer
 [5] Famed NYC venue named for Charlie Parker.
 [6] Halsted St. Blues mainstay, _____ Mines.
 [8] _____ O'clock number, e.g., Rose's Turn
 [9] Creator subscription site inspired by an old system of arts sponsorship

[Answers: 1] Batiste, [2] Waring, [3] Casals, [4] Melba, [5] Birdland, [6] Kingston, [7] Florence, [8] eleven, [9] Patreon, [10] captive, [11] Guild, [12] etude

Chicago Federation of Musicians
 656 W. Randolph, Suite 2E
 Chicago, IL 60661-2121



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| Casual Contract Filing and Memos | Jen Ext. 132 |
| Electronic Work Dues | Dean Ext. 150 |
| Electronic Media Department | Dean Ext. 150 |
| Membership Department | Patty Ext. 0 |
| Health and Welfare Department | Margie Ext. 119 |
| Death Benefit Information | Patty Ext. 0 |
| 1% Solution | Patty Ext. 0 |
| 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 |
| Recording Musicians Assoc. (RMA) | (323) 462-4762 |

TIME SENSITIVE MATERIAL

Officer Cell Phone #'s

BJ Levy: 773-562-6206

John Floeter: 847-477-4970

E-mail Addresses

Officers:
 BJ Levyblevy@cfm10208.org
 John Floeterjfloeter@cfm10208.org
 Karen Suarez Flintksuarezflint@cfm10208.org

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 Caitlin Edwardscedwards@cfm10208.org
 Bobby Eversonrobert.everson@cuchicago.edu
 Jim GailloroJim@gailloredo.com
 Janice MacDonaldjmacdonald@cfm10208.org
 Joe Sonnefeldtjsonnefeldt@cfm10208.org

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 Electronic Media: Dean Rolandodrolando@cfm10208.org
 Media Asst.: Jennifer Figliomenijfigliomeni@cfm10208.org
 Health Insurance: Margie Bergermberger@cfm10208.org
 Membership: Patty Huantephuante@cfm10208.org
 Switchboard: Patty Huantephuante@cfm10208.org
 Webmaster: BJ Levyblevy@cfm10208.org