

# Intermezzo

In Person Member Meeting:  
Monday, September 9th at 6pm  
Virtual Member Meeting:  
Monday, November 11th at 6pm

September/October  
2024  
Vol. 82 No. 4

CFM Member Spotlight:  
Dr. Mark Almond (pg 10)

Delegates attend  
ROPA (pg 7)

Out and About: Summer  
Festival Edition (pg 12)



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*Cover photo: Todd Rosenberg, Courtesy of Mark Almond*

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2023-2025**

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BJ Levy

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Open Daily, except  
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Office Hours 9 A.M. to 5 P.M.

All Phones: 312-782-0063 (24 Hrs.)

AFM WEB SITE: [www.afm.org](http://www.afm.org)

CFM WEB SITE: [www.cfm10208.com](http://www.cfm10208.com)

Address all e-mail to the  
Secretary/Treasurer:

[ksuarezflint@cfm10208.org](mailto:ksuarezflint@cfm10208.org)

## From the President, BJ Levy:

**Welcome to another wonderful edition of our newsletter.**

I want to first mention the news that we were all hopeful to hear. The AFM-Employers Pension Fund is back on solid ground! On August 12, over \$1.5 billion dollars was transferred to the Fund from the US government as a result of our application for Special Financial Assistance through the American Rescue Plan of 2021. This is a transformative event for our Union, and one that makes us able to once again organize around this great benefit. If you are a long-time participant, the promise of your pension is once again strong. If you just joined the union, that promise is yours as well. The pension has long been one of the pillars our union. It gives me great pleasure to tell you that it has been reinforced and made whole. As a Trustee, I will work to ensure it stays that way.

Along with Vice-President Floeter and Secretary-Treasurer Suarez Flint, I also served as delegate to the Illinois AFL-CIO Conference this last month. The support of that organization, its leaders and staff, is a resource we rely on heavily. President Tim Drea and Secretary-Treasurer Pat Devaney were instrumental in getting our bill passed this year, advocating for us as they do for the largest unions in Illinois. They show the courage of their convictions, and I'm proud to call them friends. The CFM has long held a position on the Executive Board of the state federation, and that seat at the larger labor table is extremely important to us. The friendships and alliances that we build there strengthen our union and grow our network of support. I want to thank President Emeritus Terry Jares for her 20 years of service in the role, and congratulate our own Karen Suarez Flint on being elected to assume that advocacy role for our members.

There continues to be a lot of planning at the union for the database upgrade. Please see Anjan Shah's article in this issue, which explains some of our reasoning for this much-needed modernization. Anjan is a member of our local, and



has been instrumental in shepherding us through the process. We could not have undertaken this without him. ‘

We have also received word that Third Coast Music has been successful in its effort to get city approval to build a scoring stage here in Chicago at the old Stock Yards National Bank building. This will be transformative for local musicians. Along with the tax credits for film and television soundtracks that we now have established, it will create jobs which grow the recording industry in our city. Congratulations to members Katherine Hughes, Susan Chatman, and Rich Daniels of Third Coast on their incredible years-long effort to

get this victory. Now starts the capital campaign to move the multi-million-dollar facility from artist's rendering to reality. The CFM will continue to support them in this effort.

We are an advocacy organization, and as such it's not going to be good news all day every day. We have undertaken a legal challenge at the Chicago Shakespeare Theatre due to their recent replacement of a pit orchestra with onstage "actor/musicians" on the Lord of the Rings Musical. Management has deemed these performers actors only, though they are performing on instruments as accompaniment for the vast majority of the show with minimal or non-existent speaking parts. We are working in concert with Actors Equity to represent 7 cast members, 3 of which are members of our local. These musicians are being paid half of what they would make on our contract, with no benefits. The show's creative team and producers have chosen to cut costs on the backs of the performing artists. The practice is becoming rampant in the theatre industry and we will hold the line and say NO here in Chicago.

Thank you for your membership. We can't do this without you. Please also take a moment to enjoy the inaugural CFM crossword puzzle! This was created entirely by our Director of Marketing and Communications and Intermezzo Editor, Megan Elk. ■



## From the Vice President JOHN FLOETER

### Why Filing Contracts Benefits Side Musicians: A \$600 Gig Example

I've often spoken of the need to file contracts, and how it supports us all as a union. When a musician is the leader on an engagement, you are not only protecting yourself, but all the side musicians working with you.

Let's take a look from the side musician's perspective when it comes to the difference in filed and non-filed work.

The leader has hired you for an engagement, and you understand that the pay is \$600. Sounds about right? Sure, you're happy to get cash or a check for \$600 at the end of the night, and all's well. But it's not over yet. When the leader sends you a 1099 next January, you'll need to file this amount with your income taxes. The IRS wants you to pay self-employment (15.3%), federal income tax around 22%, and IL State income tax at 4.95%. That \$600 gig is closer to a \$347 gig, and we haven't even started on the expenses or the lack of a pension contribution.

Conversely, if the leader files the contract and pays you \$600 with proper payroll, they must cover a 15% payroll fee (\$90) and contribute 13.189% to the pension fund (\$79.13). This results in a net income of about \$430.87. Compared to the non-filed scenario, this leaves you approximately \$84.37 better off in the short term, AND you'll also benefit from a pension contribution of \$79.13.

**Does that pension contribution really help, or would it be better off in my pocket?**



Even with our current multiplier of \$1 per 100, you will receive all your contributions back about 8 years after you retire. With the help of the American Rescue Plan, our pension plan got the help that was needed to keep our pension secure for years to come.

I recommend that everyone save extra for retirement when they can, but the pension and Social Security payments will be there when you retire only if you make the contributions. If you just take cash for the gig, it's gone as soon as you

spend it. I wasn't a good saver when I was younger, so those compulsory payments from years ago look a lot better now.

Please don't hesitate to contact me to discuss how you can file contracts on all your live and recording work, the benefits of doing so, and how you can better plan for your economic future. ■

Scenario	Non-Filed Contract	Filed Contract
<b>Payment Received</b>	\$600	\$600
<b>Taxes/Fees Paid by Musician</b>	- Self-Employment Tax (15.3%): \$91.80	- Payroll Fee Covered by Leader: \$90
	- Federal Income Tax (22%): \$132	- Pension Fund Contribution Covered by Leader: \$79.13
	- State Income Tax (4.95%): \$29.70	- Musicians' Share of Taxes and Fees: \$169.13
<b>Total Income After Taxes/Fees</b>	\$347.50	\$430.87
<b>Pension Contribution</b>	None	\$79.13
<b>Net Benefit</b>	No additional benefits	- Short-term benefit: \$84.37 more in net income
		- Long-term benefit: \$79.13 pension contribution
<b>Long-term Consideration</b>	- No pension contributions	- Pension provides steady income in retirement
		- Contributions grow over time

## From the Secretary-Treasurer KAREN SUAREZ FLINT

### Together, let's get this done

It was a busy summer in Chicago!

In July, I headed to San Francisco to the Regional Orchestral Players Association Conference where I presented the work of the Change the Culture Committee along with all of the work the CFM and the Fair Employment Practice Committee has done to insure that all of our workplaces are free from harassment, bullying and discrimination. I provided delegates with protective language from our by-laws and our Rules & Regulations, information on the #NotMe app, and stressed the importance of communicating with members and building trust. Throughout the summer, I received calls from officers from other locals from Tampa to New Haven to Ontario requesting information and resources to help make their musicians safer. During these calls we shared stories and frustrations, but also hope, hope that we can finally begin to change the culture.

I cherish these phone calls and all of the conversations I had with the ROPA delegates. Every interaction seems to end with an expression of gratitude. Gratitude for my vulnerability and honesty. Gratitude for our commitment to protect our members. Gratitude for sharing our resources. But mostly, gratitude for leading the fight to change the culture and insisting that the AFM address this long-neglected epidemic of abuse in our industry. This is not easy work. It is triggering, infuriating, exhausting and yet necessary. Musicians around the US and Canada are desperate for leadership and assistance on how to deal with reports of harassment and abuse. The CFM believes strongly that morality and labor law can coexist, and we will continue to serve as a model that prioritizes support for survivors while providing fair representation.

I left the ROPA conference two days early to return to Chicago for the Illinois AFL-CIO convention where I



had the extreme honor of being elected as one of the Vice Presidents of the IL AFL-CIO. I look forward to strengthening our relationships with other unions throughout the state and representing the unique concerns and interests of our members. In August, I was finally able to get in a vacation. A vacation that included moving our son into his freshman dorm at the University of New Mexico, visiting with friends, and unexpectedly advising musicians, desperate for guidance and support on how to advocate for their rights and demand their employer provide a safe workplace.

I watched as orchestra members organized themselves to support one of their own and together demand that management follow its own zero-tolerance policy. Change is coming.

As you will read in this issue, we have also been hard at work with completely updating our database and website. I encourage all of you to be on the lookout for instructions and information on how you will help us bring the CFM into the 21st century: simplifying payments, creating your own webpages, and engaging with other members via our new app. It will be a big learning curve for all of us, but together we will improve our outreach, impact and involvement.

In two months, we will have the opportunity to elect a brilliant, inspiring, pro-labor President determined to strengthen the middle class, protect our planet, restore our reproductive freedom and battle corporate greed. A President who leads with joy and toughness, loves Coltrane, and shows us all a path forward. This path forward can only be paved if we- together- volunteer, donate, and vote.

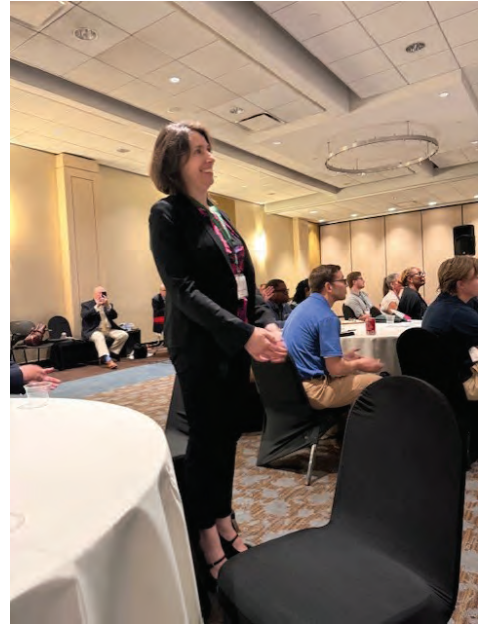
So, together, let's get this done! ■



## Secretary Suarez Flint sworn in to AFL-CIO Executive Board



*Left to Right: Rich Daniels, IL AFL-CIO Secretary-Treasurer Pat Devaney, Karen Suarez Flint, IL AFL-CIO President Tim Drea, BJ Levy, John Floeter*



*CFM Secretary-Treasurer Karen Suarez Flint rises to be sworn in as a member of the Illinois AFL-CIO Executive Board*

Last month, Secretary-Treasurer Karen Suarez Flint was sworn in as a member of the AFL-CIO's Executive Board in a conference attended by the who's who of Illinois labor, including Governor J.B. Pritzker.



*Governor J.B. Pritzker marked the occasion by signing into law the Worker Freedom of Speech Act, which makes it illegal to require employees of a company to attend anti-union presentations as a captive audience.*



*Illinois State Representative and Union violist Sharon Chung smiles for the camera with CFM President BJ Levy*

# The 2024 ROPA Convention: Through the Eyes of a First-Time Delegate

by Ben Roidl-Ward

*Principal Bassoonist and ROPA Delegate, Chicago Sinfonietta*



*Left to Right: Ben Roidl-Ward, Sharon Jones, Adam Da Sorgo, Naomi Frisch, Lisa Bressler, Karen Suarez-Flint, and Heather Boehm*

I attended this year's Regional Orchestras Players' Association (ROPA) conference as the delegate for the Chicago Sinfonietta. The conference was hosted by the San Francisco Local 6 from July 30th-August 1st—a relieving, cool few days in the Fog City. I joined the Chicago Sinfonietta as Principal Bassoonist two years ago and became our ROPA delegate this past season, so this was my first in-person ROPA event. Truthfully, I didn't know what to expect. What I found was a thriving, vibrant community of musicians from all around the country who came to the Parc 55 Hotel with one goal: to fight for our collective rights as musicians by exchanging information and experience, strategizing, gaining knowledge, and building solidarity.

The first thing that struck me was just how many other delegates I knew! Before I even entered the conference room I ran into old friends and colleagues from college, freelancing in different cities, summer festivals, the Chicago Civic Orchestra, and even Interlochen. I also met many new people, and the age-old musician small-talk game ("Oh, you're from so-and-so? You must know so-and-so! Tell them I say hi—we played in this-and-that together back in 2015!") turned up many small-world connections. Immediately, I felt a strong sense of belonging with the people in the room.

The first day of the conference featured the highlight of the whole week for me: a break-out session with our small "Member-at-Large" groups. ROPA organizes its delegates into smaller groups, connecting representatives from organizations of similar size, scope, and focus. Each group is led by a Member-at-Large, which is an elected position on the Executive Board. During our break-out session, each

delegate presented a report on their orchestra, giving an overview of their organization and detailing successes and struggles from the past year. It was a time of celebrating victories—new contracts, expanding seasons, or special projects—and of analyzing challenges—budget shortfalls, incompetent management, tough negotiations. In each case, everyone in the room was able to offer encouragement, congratulations, experience, and advice, depending on what the situation required. I learned so much from hearing my fellow delegates talk about their orchestras. I picked up on strands of optimism as well as on issues that will continue to take vigilance and hard work to resolve.

The rest of the conference featured a number of speakers who presented topics ranging from updates on the AFM and its other member organizations to musicians' health to best negotiating practices. The first day featured a presentation from CFM's very own Karen Suarez-Flint. She shared an urgent message about the Change the Culture Com committee recently presented six vital measures to the International Executive Board of the AFM, and I believe their adoption would have a major meaningful impact. This is an extremely serious topic in our profession, and one that I felt would have deserved a more robust focus and discussion at the ROPA conference (which I hope will happen in the near future). All of us have a tremendous amount of work to do in order to ensure that all of our colleagues are safe, respected, and valued for who they are.

All in all, I felt that I walked away from this conference with an education. It struck me that, in all my years of training at music schools, I was never taught about labor practices, about unionism, or about the principles of collective action and solidarity. I certainly absorbed some things along these lines from my teachers, but most of what I know now I learned through experience (positive and negative) in the orchestras that I've performed with over the years. This conference broadened and deepened what I had learned from experience. It helped me to see a bigger picture, to understand connections between organizations, and to identify ways in which we can and must keep fighting to create safe and fair working conditions for ourselves and for generations of musicians to come. I'm grateful to have the opportunity to be part of an organization like ROPA and to have the support of the CFM to attend the conference. I look forward to attending many more conferences in the years to come! ■



# MPTF Announces Music Family Scholarship Recipients



Lena Baumann

**AFM LOCAL 10-208 - CHICAGO, IL**



Kate Hartman

**AFM LOCAL 10-208 - CHICAGO, IL**



**Music Performance Trust Fund** grants scholarships annually to young people across the country, with the only prerequisite for eligibility being that all applicants must have at least one parent in good standing as a member of an AFM local. **CFM congratulates this year's recipients, and wishes them a wonderful fall semester!**



James Rea

**AFM LOCAL 10-208 - CHICAGO, IL**



Isabella de la Cerna

**AFM LOCAL 10-208 - CHICAGO, IL**





# CFM database and website prepares for a modern upgrade: Ushering in a new era with ToucanTech

By: Anjan Shah

For years, the Chicago Federation of Musicians has managed its membership data using an aging system built on outdated technology. This 25-year-old program served us well, but as programming languages evolve and the needs of our members grow, it has become increasingly challenging to maintain and update. The limitations of our current system, coupled with the manual processes involved in managing membership data, have prompted us to seek a more efficient, secure, and scalable solution. This is why we are excited to transition to ToucanTech.

## Understanding the Need for Change:

Our previous system, reliant on an onsite server and obsolete programming language, made it difficult to keep up with the demands of a modern, dynamic organization like CFM. Not only was it challenging to find experts who could make necessary updates, but the system also lacked the flexibility and functionality needed to support our growing membership. Managing member data through spreadsheets was time-consuming and prone to errors, leading to inefficiencies that affected both our staff and members.

## The Benefits of ToucanTech

ToucanTech offers a comprehensive solution that addresses these challenges head-on. By moving to an Association Management System (AMS), we're not just upgrading our technology—we're transforming the way we serve you. Here's how ToucanTech will benefit you as a member:

- **Simplified Membership Management:** Easily access and manage your membership details, including downloading paid membership receipts and tracking your contributions to the CFM pension. No more juggling multiple systems or dealing with outdated technology.
- **Enhanced Member Engagement:** Create and maintain individual or ensemble/band profile pages that showcase your talents, including performance videos, bio information, and PR imagery. This feature allows you to market your skills to the public, making it easier for potential clients to discover you and send inquiries directly.
- **A Unified Platform for Connection:** ToucanTech provides an integrated hub where you can engage with fellow members, join discussions, and collaborate on projects. It's a one-stop-shop that brings our community closer together, fostering connections that can lead to new opportunities.

## Behind the Scenes: Preparing for the Transition

We've been hard at work for the past several months behind the scenes to ensure that ToucanTech is ready to meet your needs from day one. Our team has been meticulously migrating all of our membership data to the new platform, ensuring that nothing is lost in the transition. We've also been working to replicate the current workflows that are manually done by our staff, so the processes they're familiar with will now be automated, saving time and reducing the chances of errors. All allowing us an opportunity to serve you in a better fashion.

## Ensuring a Smooth Transition

We understand that transitioning to a new system can be daunting, but rest assured, we are committed to making this process as seamless as possible. Our team is here to provide the training and support you need to get the most out of ToucanTech. With this powerful new platform, we are confident that the CFM will continue to thrive, providing you with the tools and resources to grow your career and strengthen your connections within the music community. We will start having information sessions starting in October and look to get all of members comfortable with the system in November and December ■.



*After an exhaustive search process, cloud-based community database and website software company ToucanTech was chosen to lead the revamp of CFM's web presence and database functionality*

By: Megan Elk

Mark Almond grew up in Bolton in the North of England, a small town outside of Manchester that just happened to have a fabulous, local, council-run music system. His older sister was playing in Bolton Youth Orchestra when, at 7 or 8 years old, he went to a concert and saw all the shiny brass instruments in the back. His interest was piqued to try it out himself, which was how he first came to pick up an instrument. Though he started out playing tenor/alto horn in brass bands, it would not be long until he picked up the french horn, opening up the entirety of symphonic repertoire to him. In particular, Mark credits an impactful High School music teacher, Chris Wormald (with whom he still speaks with frequently) with developing his musicianship and deepening his love for the craft. Mark still speaks highly of the bustling music scene in Bolton and the high caliber of music education in the United Kingdom, in general.



*Mark Almond amid the horn section at Carnegie Hall*

By the age of 15, Mark was accepted into the National Youth Orchestra of Great Britain, which he recalls fondly as “a really inspirational time because of meeting so many kids from around the country who are way better than you”. This spurred him on to practice and, gradually, he worked his way up to principal horn. At age 19, he joined the European Union Youth Orchestra, one of the premiere youth orchestras in the world, and soon became principal in that ensemble as well. The EUYO drew even more talented young musicians from across the continent, and offered Mark the opportunity for more prestigious inter-

national performances. While still a very young performer, Mark played under some of the most formidable batons in Europe, playing his first BBC Prom at 15 (Mahler 3 under Sir Mark Elder). Prior to receiving his first professional contract, he had already enjoyed performances with Bernard Haitink, Vladimir Ashkenazy, Mstislav Rostropovich and Sir Colin Davis amongst others. At that time, Mark also played in a plethora of competitions, which led him to start subbing with the London Symphony Orchestra at the age of 19. Though it would be two more years until Mark would receive his first full-time contract, Mark had a perfectly good reason for the momentary pause in his meteoric ascent... he attended Medical School.

Mark was always passionate about pursuing a career as an orchestral musician but decided to attend medical school as he also loved the sciences. He enrolled at Cambridge University, where he was delighted to find another exceptional amateur music scene. Mark freely admits that he probably should have spent a little more time studying medicine while he was there, but could not ignore the magnetic pull of the many extra-curricular ensembles at Cambridge. Indeed, every college had a different ensemble for him to perform with!

By his second year of med school, at age 19, Mark started getting substitute work with the London Symphony Orchestra. (Medical school in the UK is 3 years of pre-clinical work, involving no patients, just science, followed by 3 years of clinical, patient contact). After that, he took a year off to freelance in the UK orchestral scene. Following that year, he went back to med school, spending the first of three years at Oxford University for clinical work. He had literally just delivered a baby when he got his first official full-time contract offer as the 3rd horn in the Philharmonia Orchestra (under Christoph von Dohnányi).

After a year in Philharmonia, he left music again to complete his medical studies. Fittingly for a wind player, Mark specialized in respiratory medicine and, in 2012 completed a PhD in Virology. This was roughly the time of the Swine Flu pandemic, and much of his research centered on obesity and immune response to pandemic viruses (his research has just been published in the scientific journal, Nature). The predictable daytime work schedule left Mark a fair amount of free time in the evenings to play music. Though he would spend about 10 years working in London hospitals, he never really stopped working as a professional musician, frequently freelancing and playing film score recording sessions.



Then, in 2015, Mark's wife received an opportunity to move to San Francisco. Given the differences between US and UK medical licensing, if Mark wanted to keep working in medicine, he would have had to redo all of his exams, starting his medical career right at the beginning. However, Mark saw this as an opportunity to finally pursue his music dreams and discovered that auditions for the principal horn position in the San Francisco Opera were upcoming. He called the personnel manager of the SFO and asked to come. There was only one small catch, Mark had never played a professional audition before. When he arrived, he was "totally freaked out by the unusual nature of American orchestral auditions", and describes the experience as "very alien" to see everyone warming up and competitively preparing themselves in the hallway.

Audition inexperience aside, Mark made it through to the super finals, but on that occasion, no one got the job. It was then that Mark received feedback from the audition panel advising him to get a Conn 8D Horn, an American made instrument which Mark was unfamiliar with, but that was favored by much of the SFO section. Mark spent the next year familiarizing himself with the 8D then went back to San Francisco, and won the job. He then spent several years playing with the SFO under Nicola Luisotti. Then, in 2020, Mark was appointed associate principal horn of San Francisco Symphony Orchestra by Esa-Pekka Salonen.

Another professionally significant event occurred for Mark in 2020, the COVID-19 Pandemic. When concert halls closed, Mark reached out to the University of California, San Francisco (UCSF) to work in their research labs as a Post-Doctoral Research Fellow. Uniquely positioned as both a respiratory MD PhD, virologist and a professional musician, Mark soon found himself consulting with both the San Francisco Opera and the Symphony Orchestra on developing safety protocols that would help musicians and audiences safely return to concert halls. He estimates having spent hundreds of hours on Zoom calls with city officials, ventilation specialists, and epidemiologists. While Mark found



Photos courtesy of Mark Almond

this to be a very interesting time, he longed to get back to playing.

This coming season, Mark is especially looking forward to playing a number of programs with the CSO, namely Vaughn-Williams and Walton (under Nikolaj Szeps-Znaider), Adams and Stravinsky (under Hannu Lintu), Britten and Korngold (under Fabien Gabel), Bartok's Concerto for Orchestra (under Esa-Pekka Salonen), Mahler 6 and 7 (under Jaap van Zweden), and Mahler 3 (under newly named CSO Music Director, Klaus Mäkelä). Mark is also particularly excited to play the horn solo in *Field of Dreams* in concert (under Nicholas Buc).

When Mark moved here after being named principal horn of the Chicago Symphony Orchestra last season, he was delighted to discover the many ways in which Chicago distinguishes itself as a global city, finding it much like "a chilled-out New York". Mark has truly grown to adore living here. Mostly, he is struck by the beauty of Lake Michigan (and still has to remind himself that it is, in fact, a lake).

He was also pleasantly surprised to discover that "Midwest Nice" is very much a thing!

As a Union member in Chicago, Mark is grateful for CFM's guidance in the contract negotiation process. When he worked in the UK, orchestral contracts operated very differently, in that the musicians did not sign a traditional contract upon joining certain orchestras. When Mark received his first contract to review at SFO, he remembers it was nearly 200 pages long and he was totally awed by the detail of it. Mark is looking forward to meeting the other members of the CFM; "Chicago is a great city and cultural hub and my family and I are really enjoying our time here. I'm humbled and honored to be a member of the CSO and am looking forward to meeting other musicians in the Chicago area". ■

# Out and About



Photo Credit: Gizel Issa / Chicago Philharmonic



Photo Credit: Gizel Issa / Chicago Philharmonic



Photo Credit: Gizel Issa / Chicago Philharmonic

**Summertime in Chicago** means it's time to enjoy music in the great outdoors! In this special, Summer Festival Edition of our "Out and About" section, we take you behind the scenes of some of Chicago's most storied outdoor festivals.

While **Grant Park Music Festival** and **Ravinia Festival** have both long been mainstays for CFM Musicians, one of Chicago's most iconic festivals joined the list of contracts filed for the first time this summer.

Founded in 1991 by Perry Farrell of *Jane's Addicton* Fame, **Lollapalooza** draws thousands of concert goers to Grant Park every August. Usually the domain of pop music's edgiest acts, Icelandic multi-instrumentalist and singer-songwriter, **Laufey** (whose music spans the genres of classical and jazz) found herself in need of an entire orchestra to accompany her set.

Luckily, **Chicago Philharmonic** was up to the task and, on Friday August 2nd, 2024, they became not only the first symphony orchestra to play Lollapalooza, but the first ensemble of Union musicians, as well! ■



# Summer Festival Edition



Photo Credit: Gizel Issa / Chicago Philharmonic



Photo Credit: Ismael Quintanilla III / C3 Presents



Photo Credit: Gizel Issa / Chicago Philharmonic



# Ravinia Festival



*Conductor Marin Alsop leads rehearsal in the Ravinia Festival Pavillon*



*Members of the string section enjoying each other's company before the start of rehearsal*



*Left to right in foreground: Diane Mues, Max Raimi*



*Left to right: Stephen Williamson, Keith Bunke*



*Left to right: Daniel Carson, Alexander Horton*





*Gene Pokorny showing off his silliest faces*



*After mastering the trumpet, Esteban Batallán takes a stab at the trombone*



*Katinka Kleijn giving a bit of side eye*

**Ravinia Park** in Highland Park, IL is one of the oldest outdoor summer music and cultural centers in the United States. Bringing more than 140 events to the North Shore each summer, the **Chicago Symphony Orchestra** (under the direction of Marin Alsop) is the crown jewel of Ravinia's programming. Summer provides a much needed opportunity for the orchestra to not only get outside and enjoy the weather, but to goof off a bit backstage as well! ■



*Left to right: Stefán Ragnar Höskuldsson, William Welter*



*One has to assume that these pictures were taken on a Wednesday because everyone got the memo to wear pink!  
Left to right: Teresa Reilly, John Yeb, Marin Alsop*





# Grant Park Music Festival

For the past 90 years, **Grant Park Music Festival** has been the go-to downtown Chicago festival for summertime classical music. Once housed on a bandstand named for former AFM President, James Petrillo, Grant Park Music Festival makes its home in **the Pritzker Pavillion in Millennium Park**. This year marked the 20th anniversary of the opening of the park, and the anniversary celebrations included special performances and an appearance by native Chicago rapper, **Common**. ■



*David Gordon rehearses a solo in front of the big screen*



*Left to right: Wagner Campos, Trevor O'Riordan, Dario Brignoli*

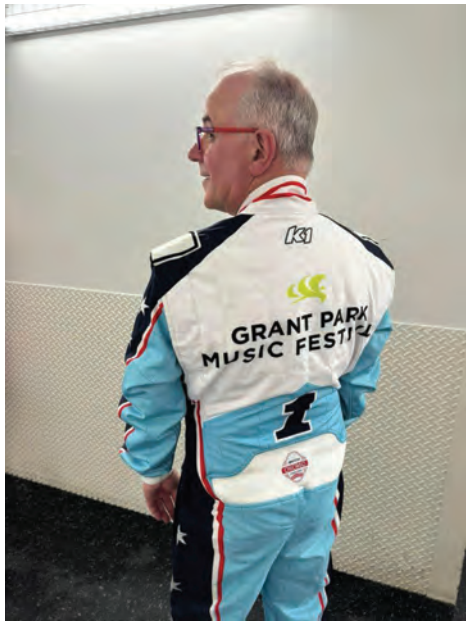


*Left to right: Janice MacDonald, Alyce Johnson, Jen Lawson*



*A front row view of the Grant Park Festival Orchestra*





*Choral Conductor Christopher Bell shows off his NASCAR swag*



*Longtime violinist Thomas Yang with rapper, Common*



*Looking out on the immense crowd at Millennium Park*



*A backstage birthday celebration at Grant Park Music Festival*



*Mike Brozick rides a sugar high*



# Music Performance Trust Fund



*The Ivy Lane String Quartet plays in the gazebo of Kalk Park in Glencoe on Thursday, June 20th. Left to Right: Rika Seko, Emily Nash, Rebecca Swan, Wei Denton*



*Park Ridge Fine Arts Symphony Wind Players left to right: Cynthia Fudala, Jean Bishop, Anna Najoom, Karl Rgasa, Ricardo Castañeda, Matthew Przekota*

Each year, **Music Performance Trust Fund** sponsors thousands of live, admission free musical programs across the US and Canada. From intimate quartet performances in small parks, to entire symphony orchestras on the steps of city hall, to community-focused Hip-Hop showcases, MPTF makes a real difference in the life of musicians in the AFM. ■



*Cellists left to right: Richard Yeo, Ingrid Krizjan, Elizabeth Anderson, Andrew Snow*



*Barbara Schubert conducts the Park Ridge Fine Arts Symphony on the steps of Park Ridge City Hall on Friday, July 19*





*CFM Hip-Hop Artist LEXperience on the keys at King Park in Chicago Heights on Sunday June 16th*



*One of CFM's youngest members, King Zyah takes the stage*



*CFM Hip-Hop Artists GoGetter and Spillah bring their flow to King Park*



*King Zyah organizing the next generation of Hip-Hop artists in King Park*

As a nonprofit organization, The work of Music Performance Trust Fund is dedicated to enriching lives through music.

**MPTF has been a key supporter in our efforts to assist Hip-Hop artists in the city of Chicago in securing fair wages and working conditions. Thank you, MPTF!■**



*CFM Hip-Hop Artists TaiBoo Official, Spillah, and Alexxis Jaye*

# Welcome new & returning members



Alexis Arce

**Alexis “CEO Lexi Couture” Arce** is a multi-talented entrepreneur from the Midwest region of The United States. Her musical journey began when she was a teenager as a Hip Hop/R&B Songwriter, Performer, Event Host and Promoter. She is now the CEO and Founder of Couture Music Management (established in 2020) and The Couture Music Institute for the Arts, NFP (established in 2023). She also runs her subsidiary companies; Couture Marketing and Branding and Lexi Couture Designs. She is an Artist, Actress, Songwriter, Event Coordinator, Writer and Editor, Photo and Video Editor, Graphic Designer, Merchandise Designer, Legal Drafter, Marketing Consultant, Event Host, Podcast Producer/Manager, Independent Music Executive and Manager, an active Member of The International Singer-Songwriter Association, a founding Hip-Hop and R&B Board Member and Union Member for The Chicago Federation of Musicians (10-208) as well as a Certified Union Organizer accredited by The Chicago Federation of Labor Organizing Institute.

As an Artist of many talents she founded her first company, Couture Design Décor in 2018 the launch of her Couture Brands, as a custom clothing, shoe, accessory, home decor, and drinkware designer. Couture Music Management & The Couture Music Institute for The Arts are both minority & women owned businesses.

Ms. Arce briefly studied Fashion Design, and Psychology and went on to study Business Management and Sociology, utilizing her experience and knowledge to start her businesses.

In 2022, she began her Media journey with *Couture Music Magazine* (now *The*

*Couture Life Magazine*) spotlighting independent entertainment and business professionals from Art, Music, Film, Fashion and Radio.

Ms. Arce currently represents clients that range from Rap Artists, R&B Singers, DJ’s, Producers, Engineers, Podcasts and Radio Personalities in addition to other independent labels, she presently Manages the Music of: Chib-lizz The Crownholder, Doug O’Lake, GS The Brand, Rio Luciano, Tito Gambino, and Producer Keleldagreat. Her passion is Educating and Empowering Independent Musicians and Labels of how to manage their own music career, and how to navigate the independent music business successfully, while teaching marketing techniques and strategies.

The future goals for CMM are to add more beneficial services and products that fully embody the entire entertainment industry, and utilize all of her talents.

Ms. Arce was nominated and won Manager of The Year for The 2023 Illy Awards Presented By: Illinational Radio, she was nominated and won Promoter of The Year for The 2023 Forever Grateful Awards, she was also nominated in the following categories; Manager of The Year, Promoter of The Year, Entrepreneur of The Year, Influencer of The Year for The 3rd Annual Ambitions Awards, Chicago Awards, Forever Grateful Awards and The Midwest Industry Conference. She was nominated for Manager of The Year for The 2024 Illy Awards and won a Ambitions Entertainment 2024 Victors Award for Independent Record Label at the 4th Annual Ambitions Awards. ■





Anna Bradford

**Anna Bradford** is a freelance oboist/English horn player and music educator in Chicago, having recently relocated from Boston, Massachusetts where she spent over 10 years freelancing. Anna currently splits her time between Chicago and New England, retaining her positions with the Bangor Symphony Orchestra and the Kalliope Reed Quintet. Anna teaches oboe and music history at South Suburban College and teaches private oboe lessons at several Chicagoland high schools, as well as maintaining a private studio in Rogers Park.

While in Boston, Anna held positions with the Cape Ann Symphony Orchestra, the Claflin Hill Symphony Orchestra, Symphony Nova, and the Boston Civic Symphony. As a soloist, she was named the 2014 winner of the Boston Woodwind Society's Ralph Gomberg Oboe Competition, and was hailed by the Boston Musical Intelligencer for her "confident and sensitive playing." She is looking forward to getting to know the rich and diverse musical scene in Chicago and meeting all of her new CFM colleagues. ■



Ethan Clay

**Ethan Clay** has been an active musician over the past 12 years. He is an Award-Winning Cellist, Music Educator, and a Multi-Instrumentalist. Additionally, he performs in classical and jazz styles on various instruments like the Piano, Bass, and Tuba/Sousaphone. He graduated from the Jacobs School of Music at Indiana University with a Bachelor of Music Education with a Cello concentration, having been a student in Peter Stumpf's studio. Ethan received the Premier Young Artist Award and the Wilshire Quinn Musical Arts Scholarship while studying at Indiana University.

Ethan has received coaching and masterclasses from elite music faculty from the Eastman School of Music, Bienen School of Music, and the Juilliard School. Ethan has performed at the Brevard Music Center, Carnegie Hall, and many universities across the nation. Ethan is most enthusiastic about uplifting communities through music, he taught middle and high school orchestra students in the Bloomington and Indianapolis, IN area. Ethan also enjoys producing under the alias "Enigmatic" and frequently creates beats and compositions in a variety of styles. ■

Most recently he participated in a documentary and was in an ensemble that performed the music of Jazz artist Wes Montgomery "*Wes Bound: The Genius of Wes Montgomery*" won an Emmy Award for Best Cultural Documentary. He has participated in chamber, orchestral ensembles, and ballet productions. Ethan was in the pit orchestra of the reimagined *Nutcracker* production in collaboration with Indiana University and the Boston Ballet in 2023. He has also been in PBS productions and jazz concerts as he is always eager to perform.



Nanette Felix

**Nanette Felix** is a vivacious and charming performer. Her repertoire encompasses a variety of classical, popular, jazz and rock & roll literature. She currently has recorded five CD's. Ms. Felix grew up in River Forest, Illinois, and began taking harp lessons at age 10. She attended Indiana University and pursued her studies with Lyric Opera of Chicago's harpist Elizabeth Cifani. During this time she played with the Civic Orchestra of Chicago and was coached by Edward Druzinsky. She continued her graduate studies at Northern Illinois University in Dekalb (on full scholarship).

Nanette Felix has achieved recognition not only for her performances as principal harpist for the Rockford Symphony but also for her appearances with other prominent orchestras including the Peoria Symphony, Evansville

Philharmonic, Indianapolis Civic Symphony, the Chattanooga Opera Association, Dubuque, Cedar Rapids and Quad City Symphonies as well as numerous choirs and chamber groups. Other intriguing performances have been with rock & roll legends Rick Neilson of Cheap Trick, Dennis DeYoung of Styx, the Moody Blues, Ray Charles and Doc Severinsen.

Nanette loves living in Rockford, teaching, performing, coaching aqua fitness, gardening, cooking and spending time with her husband and two Dobermans!

For more information contact [www.nanettefelix.com](http://www.nanettefelix.com) ■



Bryan "Slappy" Slepicka

**Bryan "Slappy" Slepicka** is a lifelong singer-songwriter, playing Bass Guitar since high school while studying privately under John Falstrom, author of *EADG4*. He is currently working on his AFA in Music at Moraine Valley Community College.

Slappy is experienced as a busker, performing in church choirs, at coffee house open-mic events and with various house bands, and is looking forward to working onstage and in the studio, continuing his evolution as both a performer and songwriter ■





*Munire Mona Mierxiati*

**Munire Mona Mierxiati** is an accomplished violinist with a strong classical music background.

She has performed at prestigious venues like Carnegie Hall and New World Center. Mona currently showcases her artistry and dedication as a member of the Chicago Civic Orchestra, the Illinois Philharmonic, the Southwest Michigan Symphony Orchestra, and as a substitute musician for the New World Symphony. She is also a fellow of the Spoleto Music Festival.

Munire holds a Master's degree in violin performance from Indiana University, where she studied under the esteemed violinist Simin Ganatra, and she continues to be mentored by Almita Vamos.

In addition to her successful performing career, Munire is a passionate educator and faculty member at the Merit School of Music. She also founded the online music learning platform *ViolinGym Academy* in 2021, where she imparts her knowledge and expertise to aspiring musicians worldwide. ■



*Hobart Shi*

**Hobart Shi** is a multifaceted musician currently based in Chicago. As an orchestra player, he played in many different ensembles with a wide range of genres, from classical music to film and anime music. He is currently a regular member of the Civic Orchestra of Chicago and recently joined the Illinois Philharmonic Orchestra starting in the 2024/25 season. Shi also performed in a variety of chamber settings, most recently becoming the founding member of Icarus Ensemble, a string sextet of Roosevelt University students, who played a variety of different repertoire, from classical repertoire to contemporary music and covers for film and pop music, while also getting hands-on in concert preparations and curating unique experiences for their audience members. He has also played in masterclasses by world-class musicians such as Ilya Kaler and members of the Emerson and Pacifica quartets, and has performed in different venues worldwide, from the Hong Kong Cultural Center to Sapporo's Kitara Concert Hall and Chicago's prestigious Symphony Center.

Born and raised in Hong Kong, Shi is currently a student at Roosevelt University, completing his Professional Diploma in Orchestral Studies and studying under Almita Vamos and Minghuan Xu, having completed his master's degree in Violin Performance and Suzuki Pedagogy under the same teachers. His previous teachers include Handel Lam and Aimee Sung. Before studying at Roosevelt University, Shi worked in hospitals as a pharmacy intern during the pandemic, having completed his bachelor's degree in pharmacy at the Chinese University of Hong Kong. Both his Suzuki training and his previous experience in science shaped his teaching philosophy, with an emphasis in developing students' ability to analyze their own playing, using a variety of systematic ways to practice, and to achieve excellence by practicing not only more, but in a smarter way. ■

# EQUALITY IN THE WORKPLACE: The Fair Employment Practices Committee (FEPC)

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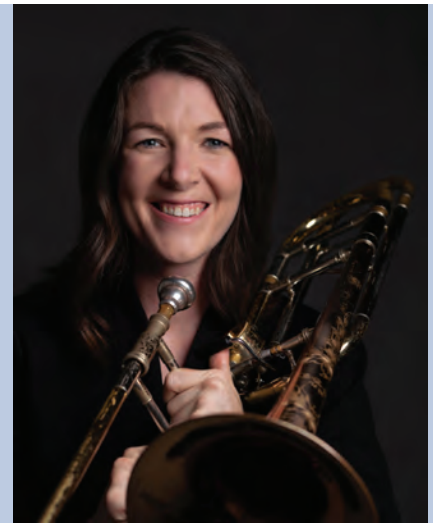
Are you new to Chicago?  
Are you looking for career  
guidance?  
Are you looking to make more  
connections within the Union?



## Meet new FEPC member, Catie Hickey

By: Naomi Frisch

Illinois native Catie Hickey (she/her) has been an AFM member since 2008, initially joining the Houston local for a pre-Broadway production of “An American in Paris”. A graduate of Eastman (jazz studies) and Rice (orchestral performance), she currently serves on the faculties of DePaul, Loyola, and North Park Universities. Catie can be seen performing in many area musical theater pits as well as with her Southeast Asian brass band, “Butter Chicken”. Catie joined the FEPC because, in her words, “our work contributes to the process of building trust and safety in our musical workplaces.”



Catie Hickey

shops, with established professional musicians and wellness coaches, and performances, including attendance at the Grant Park Music Festival, a “Jazz Night” at Nomadic Ant Art Gallery, and performing in a trombone choir concert in the historic Welles Park gazebo.



Brass Beyond Binaries

A participant in the Windy City Trombone Retreat summed up the experience: “Brass Beyond Binaries created a safe and supportive space for me to be a musician. It was amazing and unique to feel comfortable being completely myself, feel safe making mistakes, and connect with fellow musicians who understood my experiences.”

Recently, Catie led the inaugural Windy City Trombone Retreat, sponsored by her new organization, Brass Beyond Binaries. The retreat was designed to empower women and gender-expansive musicians through work-

Catie’s work in empowering musicians and promoting inclusivity, through Brass Beyond Binaries and in her daily professional life, is a welcome addition to the FEPC! We are grateful for her service. ■



## Lifetime Member Spotlight: James Simmons

By: Megan Elk

James Simmons is the Director of the Anatowind Music Clinic, which has been a cornerstone in Beloit, Wisconsin, since 1957. Registered with the U.S. Patent and Trademark Office, the clinic focuses on teaching proper muscular coordination for playing musical instruments through personal demonstrations, clinics, and reports.

James's deep-rooted connection to music began in his childhood. His father, Joseph Simmons, who was also a Union musician, was a music professor at Beloit College, and his mother, Dorothea, was an accomplished pianist and singer. Immersed in this musical environment, James joined the Chicago Federation of Musicians himself at 18 as a trumpet player. This experience exposed him to the business side of music and the support of the union, which was invaluable in shaping his understanding of running music as a business. This knowledge has been crucial since he became the clinic's Director in 1977.



The Anatowind Music Clinic traces its origins back to 1933, when Joseph Simmons, then a member of the 345th Army Band during, began researching music physiology. Despite studying under renowned musicians like Max Pottag of the CSO, Joseph felt there was more to understand about tone production. This led to five years of dedicated research, revealing the importance of physiology in producing proper tone. In 1959, he left Beloit College to fully commit to founding the Anatowind Music Clinic.

Technology has been integral to the clinic's methods since the 1960s when Joseph and Dorothea recognized its potential in education. They introduced the use of a music strobe, which allowed wind instrumentalists to view and understand their tone structure. In 2017, the clinic collaborated with Peterson Electro-Musical Products to update this technology. Now, musicians can not only tune their instruments but also gain insights into their personal tone, advancing musical performance in the 21st century.

Joseph Simmons's research revolutionized the understanding of music physiology. His work, further validated by a doctoral dissertation in 1975, helped musicians like Sister Cecilia Schlaefler discover their aesthetic tone. The clinic continues this legacy under James's leadership by combining science with music, ensuring that musicians achieve their fullest potential by understanding the physiological foundation of their performance. ■

**Congratulations  
to Opera Festival  
of Chicago  
on becoming our  
newest Union  
ensemble!**



# In Memoriam



*Joseph H. Mayne, courtesy of the Mayne Family*

## **Joseph H. Mayne (June 8th, 1942 - April 22nd, 2024)**

Joseph Hanson Mayne was born in Detroit, Michigan, at Henry Ford hospital. As a young child, he studied violin and piano. His family moved to Grand Rapids, Michigan, where his father served as minister in a large church. Joe was a member of several choirs at the church, and also studied organ there.

While a math major at Hope College, he continued his violin studies, and served as concertmaster of both the college chamber and symphony orchestras. He organized several musical events as president of the Hope College chapter of Phi Mu Alpha Sinfonia, including the college's first on-campus dance. Later, he was a member of the Grand Rapids and Kalamazoo Symphonies. His principal teachers were Morrette L. Rider, Voldemars Rushevics, and Julius Stulberg.

He met his first wife, Mary Jane, at Western Michigan University, where they both played in the orchestra. She was a trombonist, and freelanced for many years in Chicago. Together, they had a son, Joseph Reid Mayne

While pursuing a doctorate in math at the Illinois Institute of Technology, Joe played in Civic Orchestra, the Chicago Chamber Orchestra, and the Lake Forest Symphony. In the Lake Forest Symphony, he met his second wife, Vicki, who was principal cellist of the orchestra at the time. On a few occasions, Joe also served as assistant

conductor of the orchestra. He also was a guest conductor of the North Suburban Symphony of Lake Forest and the North Shore Chamber Orchestra.

After teaching mathematics and computer science at IIT, Joe accepted a position as associate professor at the Loyola University math department. In 1976, Joe founded the Loyola Chamber Orchestra, a freelance professional orchestra that was regularly comprised of members of the Grant Park Orchestra, Lyric Opera, and the Chicago Symphony. From 1977 to 2004, the orchestra presented a total of 92 concerts, performing 167 different compositions with Joe as conductor. The group provided outstanding concerts free of charge for the community.

Joe and Vicki were members of many chamber groups throughout the years and played countless gigs all around the Chicago area. Joe's philosophy was: if there are no bad gigs, there are no good stories.

In retirement, he thoroughly enjoyed reading chamber music with friends and family.

Joe is survived by his wife of 41 years, Vicki, their three children, Joe, Elizabeth (Nick) and Diana (Max), and four grandchildren: Caroline, Jack, Abigail, and Colin, and by his sister-in-law, Fox Fehling. ■





Al Payson, courtesy of the Payson Family

## Al Payson (January 15, 1934 June 23, 2024)

Albert Eugene Pisoni was born in Springfield, Illinois. The family changed their name to Payson when Al was in grade school. When Al was five years old, he started taking private drum lessons from the grade school band teacher. Al was double-promoted in grade school twice so he started high school at age 12. He was in the school band all four years, and during high school he decided to pursue a career in music.

Al attended Southern Illinois University in Carbondale for one year, and then transferred to the University of Illinois, Champaign, which had a well-known percussion program under the direction of Paul Price. Al attended one semester, and when Al was 16, he joined the 44th Infantry Division of the Illinois National Guard, which had a band that Al played in.

When the Korean war ended in 1953, Al returned to the University of

Illinois. After graduating with a B.M. degree in Applied Percussion, Al became a member of the Louisville Orchestra. After one season there, he played with the Lyric Opera of Chicago for one season.

In 1958, the music director of the CSO, Fritz Reiner, hired Al without Al having to audition. Al's career with the CSO spanned 40 years, from 1958 to 1997, as a section percussionist. The majority of his years were spent under the baton of Sir Georg Solti. The CSO made numerous recordings during Al's 40 years. An especially notable recording was when Al played the snare drum for Ravel's "Bolero." That recording won a Grammy Award in 1977 for Best Classical Orchestral Performance. During Al's 40 years with the CSO, they won 54 Grammy awards.

The CSO had a program that sent its musicians to Chicago-area schools to teach students about the different instruments. Al did this with other CSO percussionists for 30 years, visiting about 300 schools. Al formed his own group called The Chicago Percussion Ensemble with his percussionist wife, Gerry, and two other percussionists. They traveled to Chicago suburban schools giving percussion presentations to grade-school-aged children for approximately 20 years, visiting more than 200 schools.

Al taught at the collegiate level for almost 50 years starting at DePaul University in Chicago in 1963. He also taught at Northwestern University in Evanston, Illinois for four years. In 1992 he went back to DePaul part-time after he retired from the CSO. At the end of every school year, Al would invite his students to his home for a barbecue.

Payson also wrote several instructional books, including *The Snare Drum in the Concert Hall*, *Music Educators' Guide to Percussion* (co-written with Jack McKenzie), *Percussion in the School Music Program*, *Duets for Marimba*, *Elementary Marimba and Xylophone Method*, *Quick Start Timpani Method*, *Techniques of Playing Bass Drum, Cymbals and Accessories*, and others. He also composed "Die Zwitschermaschine" ("The Twittering Machine"), a multi-percussion solo piece based on a painting by Paul Klee.

He also served as an inventor and started Payson Percussion Products to manufacture his inventions, which included timpani mallets with aluminum shafts and vinyl grips, bass drum beaters, RotoToms (manufactured and sold by Remo), gong beaters, Jonesie stick totes (developed with Count Basie drummer Harold Jones), timpani mutes, and drumset bass drum mutes.

The University of Illinois School of Music presented Payson with the Distinguished Service Award in 1994, and he was inducted into the PAS Hall of Fame in 2001.

When Payson died, his former CSO colleague James Ross posted that Al "was just a wonderful person and probably, from a personal point of view, the main reason I made it through my first couple of years with Chicago Symphony. He was always the voice of calm and reason. His professional life as a player, teacher, inventor, and author is well known. We have lost one of the true giants in our profession and a truly remarkable and kind human being. May he rest in peace." ■

# In Memoriam



*Frank Angelo Reda Jr., courtesy of the Reda family*

## **Frank Angelo Reda Jr (July 21, 1934 -June 15, 2024)**

Frank Angelo Reda Jr was the son of Frank Reda and Adeline (Salitore) Reda. He was preceded in death by his parents and his sisters Rose (Buttice), Delores (Viso), Evelyn (Fisher) and Nancy. His younger sister Adeline (Saso) remains.

He was the fifth child of six, and the only boy. He grew up in Cicero IL and worked in his father's barber shop as a boy. He learned to play the accordion at age 4, and became accomplished by the time of high school. He won a car by taking first place, playing accordion, in the Morris B. Sachs Amateur Hour in 1950. After graduation from Morton High School, he attended DePaul University, graduating in 1957. Frank was then drafted into the Army and served active duty for 2 years and reserves for 4 years. He was initially a tank commander, but eventually came to lead the 17 piece Army show band. He even qualified for the Airborne unit.

Frank married, not the girl next door, but the girl 3 doors away, Marilyn Napolitan on December 28, 1958. They honeymooned in Miami beach, then headed to Fort Knox, KY, where Frank was stationed. After Frank's honorable discharge from the army, they moved back to Cicero, IL. They had 2 sons, Frank Reda III and Joseph Reda. Frank initially worked in the insurance industry, for CNA and Penn Mutual. He later sold pianos and organs for Wurlitzer, Baldwin and other companies. He won many sales contests and prizes, including a second

car in 1980. All through his career he continued to moonlight playing piano and accordion all throughout Chicagoland. Frank and Marilyn bought a home in Glen Ellyn, IL in 1975 where they lived for almost 20 years while their sons finished school.

In 1994 Frank and Marilyn moved to Springfield, IL to be with Frank III, when he was diagnosed with a serious medical condition. They later moved to Fort Myers, FL in 2001 and then Naples, FL in 2003. Frank found a renewed career in music in Florida, playing all sorts of venues throughout Southwest Florida, often playing 3-5 nights per week. In 2003, he recorded a jazz trio album with his sons.

Frank's hobbies included fishing, hunting, cars and travel. He loved spending time with his family, including his daughter-in-law Dawnya (Brunk), his granddaughters Julia Reda and Francesca (Reda) Leonardo and her husband Abel, and his great-granddaughter Natalia Leonardo and great-grandson Giovanni Leonardo. ■



# Announcements



## CHICAGO SYMPHONY ORCHESTRA

Klaus Mäkelä, Zell Music Director Designate

Announces auditions for:

### Principal Trombone

Position will be open in September, 2025. The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen.

**NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY**

The Audition Committee of the Chicago Symphony Orchestra reserves the right to immediately dismiss any candidate not meeting the highest professional standards at these auditions.

Application materials must be received by September 22, 2024

Preliminary auditions scheduled for November, 2024

Final auditions scheduled for April, 2025

Applicants should send a brief one-page resume, including Name, Address, Phone number, E-mail address, and Instrument to:

Email: [auditions@csso.org](mailto:auditions@csso.org)

[csso.org/cssoauditions](http://csso.org/cssoauditions)

*The Chicago Symphony Orchestra is an Equal Opportunity Employer.*



## ROCKFORD SYMPHONY ORCHESTRA

Yaniv Attar, Music Director

Rockford, Illinois  
AUDITION ANNOUNCEMENT

### Principal Oboe      Principal Clarinet

October 25, 2024

October 28, 2024

The deadline to apply for auditions is **October 6, 2024**

Visit [www.rockfordsymphony.com/audition](http://www.rockfordsymphony.com/audition)  
for complete audition materials and to apply.

### Cash Receipts for June 2024

CFM Joining Fees	\$ 1,825.00
AFM Joing Fees	260.00
Membership Dues	8,332.00
Work Dues	75,853.77
CFM-EW Expense Recovery	5,166.00
Scholarship Fund	300.00
Hall Rental	50.00
Musicians Relief Fund	15.00

**TOTAL** **\$ 91,801.77**

Respectfully Submitted,  
Karen Suarez Flint, Secretary-Treasurer

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

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

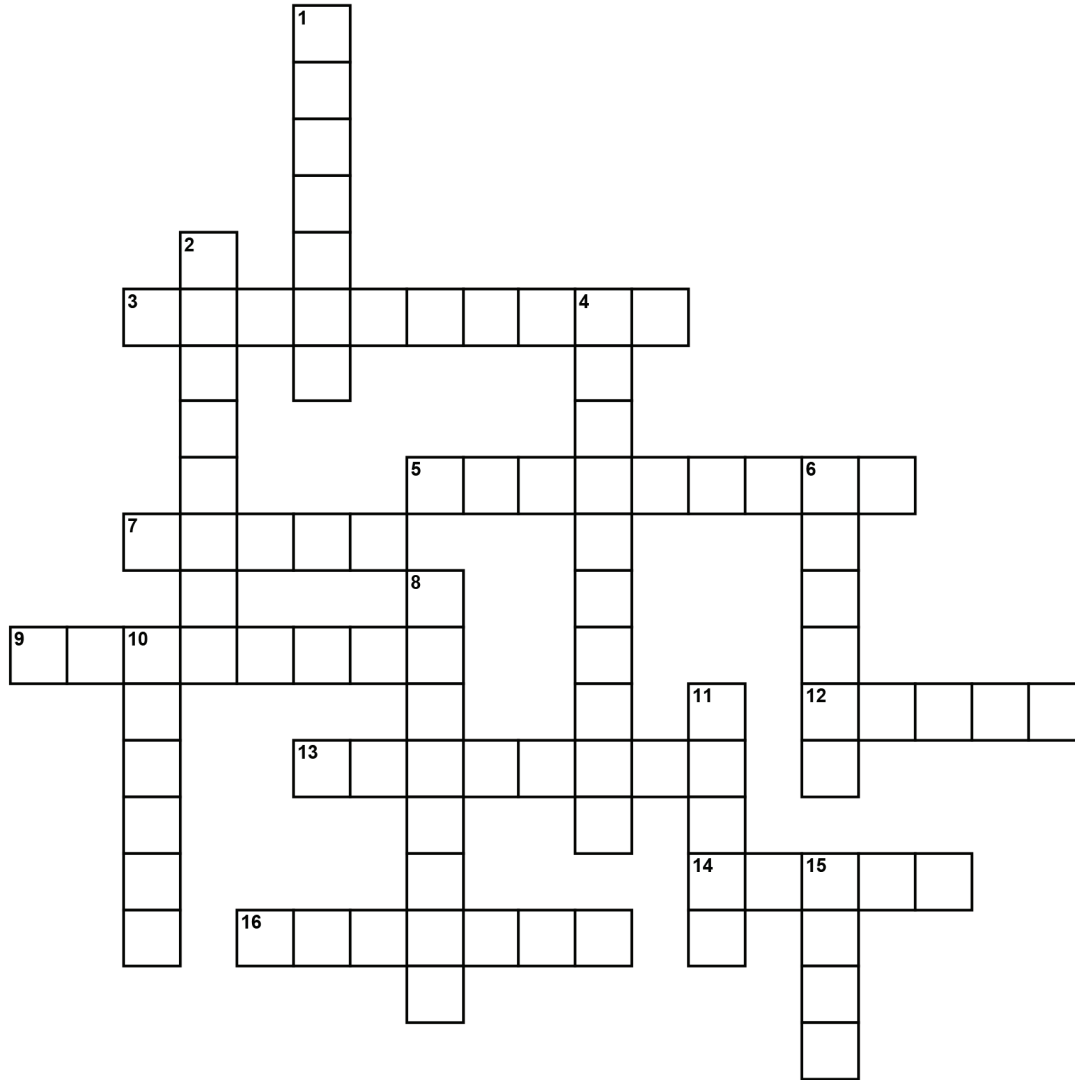
### Cash Receipts for July 2024

CFM Joining Fees	\$ 1,400.00
AFM Joing Fees	390.00
Membership Dues	10,387.00
Work Dues	87,247.44
CFM-EW Expense Recovery	5,166.00
Musicians Relief Fund	15.00

**TOTAL** **\$ 104,605.44**

Respectfully Submitted,  
Karen Suarez Flint, Secretary-Treasurer

# The Intermezzo Crossword



## Across

- [3] The sentiment of togetherness amongst members in a union  
 [5] Secret prohibition locale for bootleggers and jazz musicians  
 [7] Device wielded at the front of Marching Bands and Symphony Orchestras alike  
 [9] Eponymous product made by The Victor Talking Machine Company  
 [12] The CSO's new maestro, \_\_\_\_\_ Mäkelä  
 [13] Former AFM President who led a major strike in the 1940s  
 [14] Staff, in the UK  
 [16] Unit used to measure sound intensity

## Down

- [1] Beethoven's only opera  
 [2] CFM is always working to secure a good \_\_\_\_\_ for ensembles and players.  
 [4] Fast paced Italian folk dance, once believed to cure spider bites  
 [6] High score in bowling, or what happens when contract negotiations come to an impasse  
 [8] Tuning starter, en Francais.  
 [10] Large group of singers, or the refrain of a popular song  
 [11] Popular music and dance style born in Chicago  
 [15] Played with bow

Across: solidarity; speakeasy; baton; Victrola; Klaus; Pettilo; stave; decibel  
 Down: Fidelio; contract; Tarantella; strike; hautbois; chorus; house; arco



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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
Recording Musicians Assoc. (RMA)	(323) 462-4762

**TIME SENSITIVE MATERIAL**

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**BJ Levy: 773-562-6206**

**John Floeter: 847-477-4970**

**E-mail Addresses**

**Officers:**

BJ Levy .....blevy@cfm10208.org  
 John Floeter .....jfloeter@cfm10208.org  
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 Joe Sonnefeldt .....jsonnefeldt@cfm10208.org

**Staff:**

Marketing and Communications: Megan Elk .....melk@cfm10208.org  
 Contracts: Jennifer Figliomeni .....jfigliomeni@cfm10208.org  
 Death Benefits/MPF: Patty Huante .....phuante@cfm10208.org  
 Electronic Media: Dean Rolando .....drolando@cfm10208.org  
 Media Asst.: Jennifer Figliomeni .....jfigliomeni@cfm10208.org  
 Health Insurance: Margie Berger .....mberger@cfm10208.org  
 Membership: Patty Huante .....phuante@cfm10208.org  
 Switchboard: Patty Huante .....phuante@cfm10208.org  
 Webmaster: BJ Levy .....blevy@cfm10208.org