

Intermezzo

Annual Member Meeting:
Monday, September 8th at 6pm

September/October 2025
Vol. 83 No. 3



Member Spotlight:
Teng Li (pg 6)



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Cover photo: Todd Rosenberg, Courtesy of the Chicago Symphony Orchestra

Negotiations, Conferences, and Organizing

Summer has come and gone in a flash, as it usually does. Your Union was hard at work for the duration, and we are glad to do this important duty. Since our last edition, the Union has successfully negotiated contracts for Broadway in Chicago, the Illinois Philharmonic Orchestra, Writers Theatre, and achieved historic gains at Chicago Shakespeare Theatre. We continue to work with Third Coast Music to advance the Scoring Stage building project and with the Illinois State Government to implement the Music and Musicians Tax Credits and Jobs Act, two programs that are designed to create real jobs in our industry and region.

I attended the Regional Orchestra Players Association (ROPA) conference in Philadelphia hosted by Local 77 last week where Secretary-Treasurer Karen Suarez Flint gave a joint speech on employee conflict and creating a safe and inclusive workplace with attorney and CFM member Naomi Bendorf Frisch. The CFM continues to be a leader on this very important and complex topic. It is our opinion that no one should have to relay the very painful and private details of their personal truth in order to gain our collective attention. Safe workplaces must be guaranteed in contracts, maintained by employers, and protected by members along with the support of their Union. Be interrupters of injustice when you see it. The #NotMe app is a tool that you should carry with you to work, as important as your pencil.

I also attended the AFM Midwest Conference of Locals. The Midwest remains unique in that we have retained three autonomous conferences, the Illinois Conference, Mid-States Conference, and Mid-America Conference, that act as one. This was hosted by Cleveland Local 4 and preceded by a training session attended by our Director of



Organizing and Communications,
Megan Elk.

Next up is the Theatre Musicians Association (TMA) Conference, followed directly by the International Conference of Symphony and Opera Musicians (ICSOM). These AFM player conferences are incredibly important in the representational work they do, and the opportunity for local leadership to interact with musicians from across the country and hear their unique successes and challenges.

On the organizing front, we continue to work with hip hop artists, DJs, and most recently private music instructors to find ways to represent their unique genres and needs. No part of organizing is easy or guaranteed, especially in the current political climate where the National Labor Relations Board is not functioning properly and government is unresponsive to the needs of laborers. I will work with politicians from any party to advance the interests of the working musicians of Local 10-208. Party affiliations should have nothing to do with a mission to improve the lives the many instead of the few. What we have seen on the national level, however, is a massive transfer of wealth that will further exacerbate the problem of income inequality, a misguided tariff policy that will lead to increased prices on goods and services on which we rely, including musical instruments, and the cutting of funding for arts, public broadcasting, education, and essential programs like Medicaid.

Your Union will continue to fight, as we have done for 125 years through both good times and bad. Our team is strong, and our mission is clear. Protect the jobs that we have, grow work through innovative programs, increase membership through organizing, and make sure everyone knows that the Chicago Federation of Musicians represents the best performing artists and professionals in the world. ■

Our New Website Is Live!

We're excited to announce that our new website has officially launched! Like any big update, it's still a work in progress. If you run into any difficulties, please let us know, whether you spot a technical issue we need to fix, or just have questions about the way the site works.

First things first: Log in with your email address (not your old username). Once logged in, click the small gray-and-white cameo icon at the top of the page to open the dropdown menu. From there, you can:

- Update your profile and preferences
- Upload a photo
- Add your social media and YouTube links
- Choose whether to share your email and phone number

It should be noted that your member profile and contact information will only be visible to members of the general public who may be searching for a musician for hire if you build a profile on the website and choose to share your contact information.



Take a moment to explore the “Profile” and “Settings” sections to decide how much (or how little) you'd like to share.

Musician Resources is your go-to section for important documents like our Wage Scales, Musical Services Contract, and the LS-1 pension form.

We encourage you to take a tour of the new site and see what's available!

Updated Wage Scales

Our new scales went into effect on July 1, 2025, and the scales for July 1, 2026 have already been set. Going forward, we aim to update scales every July 1 and prepare the following year's rates in advance, helping contractors plan well ahead.

Filing for Yourself: If your employer isn't filing a union contract, you can still file for yourself using the LS-1 form—and contribute to your pension fund in the process. If you need help with any part of filing—whether it's preparing an estimate, getting liability insurance, or understanding our Rules and Regulations—please reach out. I'm happy to help. ■

MAY CASH RECEIPTS		JUNE CASH RECEIPTS		JULY CASH RECEIPTS	
CFM JOINING FEES:	\$1,200.00	CFM JOINING FEES:	\$1,600.00	CFM JOINING FEES:	\$1,400.00
AFM JOINING FEES	65.00	AFM JOINING FEES	195.00	AFM JOINING FEES	390.00
MEMBERSHIP DUES	23,483.00	MEMBERSHIP DUES	10,646.00	MEMBERSHIP DUES	10,387.00
WORK DUES	134,742.42	WORK DUES	84,029.76	WORK DUES	87,247.44
CFM-EW EXP RECOVERY	5,179.00	CFM-EW EXP RECOVERY	5,179.00	CFM-EW EXP RECOVERY	5,166.00
SCHOLARSHIP FUND	177.00	MUSICIANS RELIEF FUND	15.00	MUSICIANS RELIEF FUND	15.00
MUSICIANS RELIEF FUND	31.00	TOTAL CASH RECEIPTS:		TOTAL CASH RECEIPTS:	
TOTAL CASH RECEIPTS:			\$101,664.76		\$ 104,605.44
	\$ 164,877.42				
Respectfully Submitted, Karen Suarez Flint Secretary-Treasurer		Respectfully Submitted, Karen Suarez Flint Secretary-Treasurer		Respectfully Submitted, Karen Suarez Flint Secretary-Treasurer	

CREAVITY, COURAGE and COLLECTIVE POWER

Why did you join the CFM? I joined while a member of the Civic Orchestra because the union advertised a \$0 joining fee membership drive. I also knew in order to play in the ensembles I wanted to play with, union membership was required. For over 20 years, I was always a sub in Chicago and on Broadway tours, but never a tenured member of an ensemble. I built a large private studio and served as an adjunct professor. I was very busy teaching and playing and always paid my dues on time, but I was basically an indifferent and uninvolved union member who never had the opportunity to serve on a players committee. As a sub, no one ever asks for your input. You show up early, come prepared, support your colleagues and stay in your lane. Then, in 2020, I was honored when asked to join the CFM's Fair Employment Practice Committee. That experience changed everything for me. It showed me I had a lot to contribute to improving work conditions for musicians in Chicago. As Secretary-Treasurer, I founded the Change the Culture Committee, presented at this summer's ROPA convention, and continue to insist the AFM do better with a no tolerance policy toward harassment and discrimination. All because I was asked to participate.

Recently, a few of our members came to us asking for help to unionize their workplace. This workplace is not an ensemble, but rather a music school. Their concerns are lengthy and valid and they deserve our support. As union members, we must act in solidarity to demand fair compensation and working conditions for ALL of our members. When we negotiate with managements of financially struggling orchestras, we do not demand wage increases that would bankrupt the institution. We work to ensure incremental wage and service increases while demanding management develop a business model and fundraising plan that fully supports the mission of their organization, whether a nonprofit orchestra or nonprofit music school. It is immoral for a music school to charge \$124 for a lesson while compensating the instructor \$49. An institution that prides itself in training tomorrow's professional musicians should fairly compensate its faculty of today's professional musicians.



However, we musicians are often our own worst enemy. Always grateful for work, no matter the pay, we have continually devalued our efforts and played into the “starving artist” myth. It takes countless hours of preparation, dedication, and courage to walk out on stage and make performances appear effortless. Perhaps because our work is referred to as “playing”, we identify solely as musicians, and not the Union laborers that we are. Our failure to recognize our own worth hurts us time and time again. Why is our fear of losing our meager slice of the pie greater than our courage to find out what we can gain?

The creativity with which we approach performing a phrase or teaching a lesson is precisely the creativity we need to tackle the major issues facing musicians today—orchestras and conservatories employing known sexual predators, record companies exploiting Hip-Hop artists and their communities, streaming platforms paying artists \$0.003 per stream, the relentless theft of our creative product by AI, tech companies like Spotify and LiveNation controlling the music industry, lawmakers passing laws that put profits over people, and companies awarded local film production tax credits only to record their soundtracks overseas, among other serious concerns to our craft.

These challenges may seem insurmountable. Individually, there is little to nothing we can do to move the needle. But, what if we mixed a little courage with creativity and our collective power? When the CFM joins forces with the Chicago Federation of Labor, the AFL-CIO, and the AFM, the odds of change increase tremendously. Can I guarantee that we can right these wrongs? Of course not. But I can guarantee that your union will try.

In the meantime, there are a few ways that you can help ensure the efficacy of our local—pay your dues on time in order to streamline administrative efforts, take to social media to amplify our messaging, support organizing drives at private music schools, and take time to educate yourself on the issues that are important to our local. Becoming more involved in your Union is the easiest way to create better outcomes for everyone. As the 2025-26 concert season begins, thank you for your membership and making Chicago the greatest music city in the world! ■



Teng Li in rehearsal with the Chicago Symphony Orchestra

By: Megan Elk

When Teng Li steps onto the stage of Symphony Center as Principal Violist of the Chicago Symphony Orchestra, she carries more than a storied instrument, she brings with her decades of musical intention, a fierce sense of artistic responsibility, and a journey that began at the age of two in China with a tiny violin in hand.

Born in China, Li was introduced to music at a remarkably young age. “My dad got me a violin for my second birthday,” she recalls. “But my first teacher was a violist.” That seemingly minor detail would set the tone for the rest of her life. Even as a violinist, audiences noted the warm, rich timbre in her playing, a tone many associated more with the viola. “People noticed my sound was darker,” she says. “As a violinist, that might not be something you want. But as a violist? It’s perfect.”

At age nine, Li entered the prestigious Central Conservatory in Beijing, a hyper-competitive boarding school that demanded excellence from its young students. It was during a highly selective audition for the middle school program that her path shifted dramatically. “There were too many amazing violinists,” she explains. “But a very respected professor said, ‘She’s strong, she has the right build, and a warm sound. She could be a great violist.’” And just like that, a violist was born—not by default, but by design.

The switch wasn’t simply a change of instrument, but an entirely new way of interacting with sound. “The viola looks like a bigger violin, but it’s not just that, it requires different physical strength and a different approach to sound production,” says Li. “It’s an evolution that continues through your life.”

Li left China at 16 to study at the Curtis Institute of Music in Philadelphia, an experience she describes as liberating. “In China, we were taught with very clear instruction: this is how you play this note, this is where you take time. At Curtis, they taught me to think instead, to think about style, structure, color, character. I began to learn how to interpret, not just how to play.” This transformation from an instinctive musician to a consciously interpretive artist now shapes everything she does.



Teng Li in performance with the Chicago Symphony Orchestra

As principal violist of one of the world’s great orchestras, Li balances intuitive playing with profound responsibility. “My role is to interpret what the conductor is asking for and guide the section in that direction,” she explains. “We don’t always need to talk about it. If I shift something in phrasing or tone, the section usually hears it right away. We’re all listening, all the time.” She also listens to her section in return, drawing on Chicago’s deep musical traditions and sense of collective craftsmanship.



As a principal player, Teng Li learns as she leads, bearing the full weight of responsibility to interpret the score for her section

“I’m still learning from them. They surprise me with new ways of playing things I thought I knew.”

Joining the CSO after serving as principal in both Toronto and Los Angeles, Li is struck by the orchestra’s culture of diligence and pride. “No one walks on stage without being prepared,” she says. “Even for repertoire we’ve all played dozens of times, we’re still practicing, still refining. It’s inspiring.” She’s also energized by the orchestra’s thoughtful programming and the wisdom brought by its guest conductors. “They challenge us in the best ways—each concert becomes a chance to evolve.”

But evolution isn’t only artistic—it’s technical too. As the CSO opens its season with Mozart’s beloved *Sinfonia Concertante* for violin and viola, Li is bringing a bold reinterpretation to the stage.

Li explains the complex working of the piece's notation saying, “The piece is written in E flat Major, however the solo viola part is written in D major in the score. This means the viola is tuned a semi tune higher, to C sharp, G sharp, D sharp and A sharp, instead of C, G, D and A. And instead of playing in E flat like all the other parts, the solo viola will play in D major, but since it’s tuned higher, it will sound like it’s playing E flat major in normal tuning. I have played it in normal tuning many times, but this is the first time playing the scordatura and it is giving me so many new colors and overtones”.

Adopting this historical scordatura requires re-learning the entire piece, altering fingerings, and recalibrating muscle memory. “It’s a big process,” she says. “But I think it will be worth it. The slow movement is one of the most beautiful things Mozart ever wrote. I want the overtones to shimmer in the air, for every listener, near or far.”

That relentless pursuit of beauty, clarity, and connection defines Li’s artistry. Whether interpreting Brahms, refining Bartók, or reinventing Mozart, Teng Li reminds us that the viola—so often the underdog of the string family—can speak with unmatched depth and grace when placed in the hands of an artist devoted to its full voice. ■



Teng Li, seated first chair in the violin section as principal violinist, a job she previously held in Toronto and L.A. It is of note that in her entire orchestral career, Li has worked solely as principal.

Teng Li performs Sinfonia concertante, K. 364 alongside violinist and conductor, Nikolaj Szeps-Znaider on Thursday, September 18th at 7:30pm and Friday, September 19th at 1:30pm at Symphony Center.

Tickets are available at www.cso.org

Photos by Todd Rosenberg, courtesy of the Chicago Symphony Orchestra



The annual May Day March on May 1st at Union Park brought our members together in melodius protest!



Tens of thousands of workers from all trades gathered to speak out for labor and human rights.



Our elected officers doing what they do best, leading the way!



Alexis Arce visits the Women of Chicago Hip-Hop Exhibit at the Chicago Hip-Hop Heritage Museum. Among the artifacts, a copy of the Intermezzo!



Emily Randle plays the violin at the entrance to the historic Union Stockyard building for the annual Chicago Workers' Memorial.



Union leaders from throughout the city gathered at the Stockyards on April 28th to honor the lives of the 21 firefighters who died fighting the Chicago Stockyards Fire of 1910.



The couple that runs the CFL May Day 5k together stays together!
Karen Suarez Flint and Greg Flint lead the pack in their CFM swag.



The musicians of the Illinois Philharmonic Orcebra voice their support for the members of the Southwest Florida Symphony Orcebra who have lost their jobs as a result of the board of directors shuttering the organization.

Grant Park Music Festival



*The clarinet section getting into the partiotic spirit!
Photo courtesy of Dario Brignoli*



*Anything can happen when you're playing outdoors!
Photo courtesy of Krzysztof Zimowski*



*Preparing to play 2nd Percussion at Millenium Park.
Photo courtesy of Josh Jones*



*The reeds are all smiles as they rehearse in the Pritzker Pavillion.
Photos left and right courtesy of Nicole Haywood Vera Tenorio*



Rehearsal time, but first, let's take a selfie!



*Even though the annual viola section picnic had to be moved inside because of the heat, a good time was still had by all!
Photo courtesy of Rebecca Swan*



*The Grant Park library hosts an orchestra bake-off every summer. Here are some beautiful bakes by Jennifer Cappelli, Anne Bach, and Rebecca Oliverio.
Photo courtesy of Miles Maner*

Ravinia Festival



The CSO horn section warms up for Wagner's Tannhauser Overture. c. Miles Maner



L to R: Principal Bassoon Keith Buncke, Second Bassoon Miles Maner, substitute bassoon Ian Schneiderman, Assistant Principal Bassoon Bill Buchman, and substitute contrabassoon Matthew Melillo after Rite of Spring,



Assistant Principal Oboe Lora Schaefer and Second Flute Emma Gerstein on stage at Ravinia this summer. c. Maner



Assistant Principal Bass Alex Horton and his section mate Dan Carson at an afternoon rehearsal at Ravinia.. c. Maner



Violas Youming Chen and Wei-Ting Kuo get settled in for a performance of Debussy's La Mer at Ravinia. c. Maner



Assistance Principal Clarinetist John Bruce Yeb poses for a selfie backstage with Music Director, Marin Alsop.



John loves a good selfie! Luckily, Pavel Vinnitsky was available to assist on this one as they geared up for rehearsal at Ravinia.



One last selfie for good measure: John appears here with Teresa Reilly and Zell Music Director Designate, Klaus Mäkelä. Nice t-shirt, John!

Celebrating the theatre season



Porcblight's Chicago premiere of Titanique ran March 25 – July 13, 2025 at Broadway Playhouse at Water Tower Place



The Color Purple ran June 21 - August 3, 2025 in Goodman's Albert Theatre



Hadestown toured through the CIBC Theatre from May 6- May 18, 2025



CATS enjoyed a run at the Paramount Theatre in Aurora from April 30, 2025 – June 15, 2025



A Beautiful Noise played the Cadillac Palace Theatre in Chicago from November 12-24, 2024

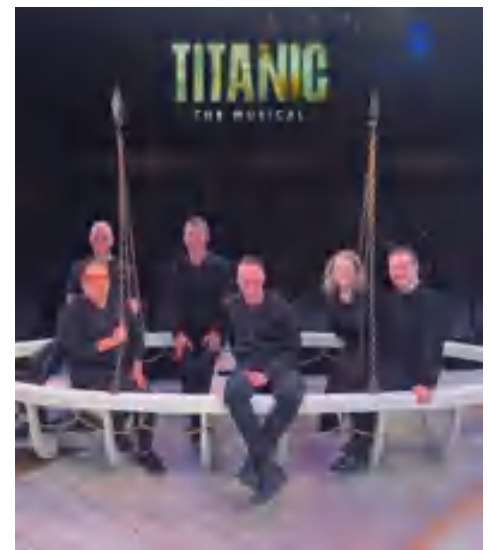
Congratulations to the many Theatre Musicians who brought the scores of last year's theatre season to life, and thanks to **Theatre Musicians Association** for diligently capturing photos of our members who are so often hidden in the pit!



Porcblight's Fun Home ran January 16- March 1st, 2025 at the Ruth Page Center for the Arts



Kimberly Akimbo swung through the CIBC Theatre from June 10-22, 2025



Titanic The Musical set sail Apr 9-June 1, 2025 at the Marriot Theatre

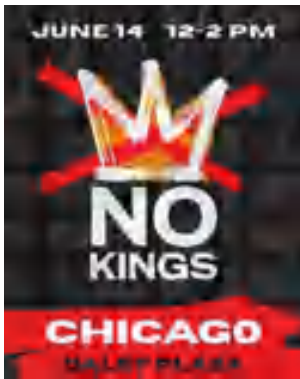
June 14th "No Kings" Protest



Members of our local gathered together at the CFM office to march together to Daley Plaza for the rally and demonstration...



...in order to remind our community that Art is Labor, and that both the arts and the labor movement are vital to its health.



ON Saturday, June 14th, officers and members of our local joined together to voice their opposition to the current administration's grave overreach of power and send the clear message to Washington that our democracy has NO KINGS.

Stay tuned for more opportunities to join in protest and work actions. As a Union, we are stronger and safer together. Please consider joining us to speak out against the litany of policies that threaten our freedoms as artists and as Americans.



Our members make a joyful noise while getting up to some "Good Trouble".



We're fortunate to have strong leadership within our local, from President BJ Levy, along with a collective belief that no man is king. We are all equal members of the rank and file!

CFM at the Chicago Pride Parade



Members Rachel Schuldt, Megan Elk, and Carol Jarzyna represent CFM on the Chicago Federation of Labor and United Way of Metro Chicago float in the 2025 Pride Parade on June 29th.



Union members representing a diverse array of trades from across the city joined together to celebrate common bonds..



People from all walks of life are Union members, just like people from all walks of life are members of the LGBTQ+ community.



Some of the first LGBTQ+ protections were fought for and won by Labor Unions, and we are still fighting today... IN SOLIDARITY!



Pride at Work Illinois was a proud event co-sponsor. Left to Right: PAW IL Treasurer Megan Elk, CFL Secretary-Treasurer Don Villar, PAW IL President Zoe Karns, and Rachel Schuldt.



The Pride at Work team also represented the Illinois AFL-CIO at IL House Speaker Emanuel "Chris" Welch's annual "Equality & Pride 365" Gala on June 24.

As a new empty-nester with more time on my hands this year, I signed up to be the ROPA representative for the Elgin Symphony this fall, with no real idea what that entailed. Thus in July, I headed out to Philadelphia for ROPA's yearly conference, a little afraid that I had no idea what I was supposed to be doing there. I was welcomed by a wonderful group of friendly, energized orchestra advocates. Chicago being home to so many medium-sized orchestras, I found that I knew lots of people already, and I met more from all over the country. I learned so much throughout the three days of talks. Themes of the conference included communication and solidarity with all workers and unions, support for orchestras that had been shut down by their boards, initiatives in EDI and harassment reporting, and the importance of educating all orchestra musicians in leadership and negotiation. Throughout, there was a focus on the harm done to workers' rights by the current administration in Washington, and the ways we can use labor advocacy to fight back.

Our host city, Philadelphia, is a labor stronghold boasting twice the national average of union members among its population. The collaborative nature of relationships between its local arts organizations, unions and politicians was inspiring. Keynote speaker Jordan Konell, an attorney for many Philadelphia unions, emphasized the benefits brought by communication between different unions within and outside of the arts. For example, language regarding musician replacement technology helped Philadelphia longshoremen to craft their own wording when faced with technology-driven job cuts at the port. Musicians showed up to play at the longshoremen's strike, and when the Philly Pops Orchestra was fighting to stay alive, the longshoremen returned the show of support. Monthly meetings between local arts union leaders and city and state politicians are held to discuss needs and priorities. State Representative Ben Waxman spoke of a bill he is supporting to ensure workers are paid in money, after learning that a Philly jazz club had tried to pay its musicians with a loaf of bread(!) A panel discussion between union leaders and local politicians underscored the importance of relationships between musicians and their local communities and politicians. When orchestra management and players are in conflict, these relationships can lend vital support to the musicians' cause. I left very impressed with the strength of Philadelphia's arts leadership network.

In one of my favorite presentations of the week, my friends and local Chicagoans, Karen Suarez Flint and Naomi Bendorf Frisch gave a moving talk on their work to fight sexual harassment, and their implementation of the #NotMe App in Chicago. The app has now been adopted nationally by the

AFM. Their informative and stirring talk focused on the difficulties in supporting victims when the union must impartially represent members on either side of a dispute. Very specific language that covers all kinds of situations is extremely helpful to the fight for victims' rights. The CFM has a strong version of this language that can be cut and pasted. Both presenters exhorted musicians to fight for this language to be included in our CBAs, and also urged everyone to download the #NotMe App. It has already helped many in the Chicago area with difficult situations.

There were so many interesting presentations. I was grateful to hear of Alana Weising's leadership of the ROPA EDI Workgroup. This group is developing ways to combat unconscious bias in auditions, tenure review, fellowships, etc. She is hoping to recruit at least one member of every ROPA orchestra to work with the group, and encouraged anyone interested to contact her. Also extremely helpful was a talk from the AFM's attorney Rochelle Skolnick who outlined the functions of the National Labor Relations Board and the Federal Mediation and Conciliation Service. I had a vague notion that the wholesale cuts to these organizations were bad. But Skolnick's talk illuminated exactly what the damage will be should they be eliminated. An article on the NLRB and its impact on musicians is in the August '25 issue of the AFM's *International Musician*. Finally, members of the Southwest Florida Symphony, and the Eastern Musical Festival talked about the shutdowns of their orchestras by their boards. They spoke of their gratitude for the support they have received from musicians throughout the US and Canada. Their heartfelt presentations made it very clear why ROPA and our unions are important, and why it is important for musicians to educate their boards on the needs of musicians. Relationships can grow sour when expectations grow out of a lack of knowledge. Many orchestra board members simply don't know that, for example, it is harmful for our instruments to be in the sun all day, or that a cellist can't play in a roly chair.

It was an educational and fun week, and I had a great time getting to know so many musicians from all over. I was appreciative of the informative, and proactive nature of the presenters and the welcoming spirit of the conference attendees. I left with a feeling I had been lacking, that there are concrete things we can do to combat all of the negativity coming from Washington. Over and over, speakers reiterated that labor is a force that can unite workers of all stripes for the good of everyone. My many thanks to ROPA for an instructive session, and to the CFM for sending me. I am looking forward to next year's conference in Dallas. ■



Secretary-Treasurer Dr. Karen Suarez Flint presents a talk titled, "Detection, Intervention, and Prevention: The union member's role in addressing employee conflict and creating safe and inclusive workplaces" alongside co-presenter and ROPA counsel, Naomi Bensdorf Frisch.



ROPA delegates Matt Barnwegan and Lisa Bressler join CFM officers atop the famous "Rocky Steps" during the ROPA conference in Philadelphia this July.

From July 29-31, officers of our local, headed to Philadelphia, alongside delegates to **the ROPA (Regional Orchestra Players' Association) conference**. It was a wonderful opportunity to interface with members of other locals and regional orchestras to discuss challenges, opportunities, and best practices. It was also a great excuse to swap t-shirts with the Philadelphia local and, of course, to climb the infamous "Rocky" steps at the Philadelphia Museum of Art.



They've got the eye of the tiger! President BJ Levy and Secretary-Treasurer Karen Suarez Flint looking like a couple of real champions.



One of the most important parts of players' conferences like ROPA are the connections formed with officers from other locals. President Levy is pictured here with Local 77 (Philadelphia) President, Ellen Trainer. Now that they've swapped t-shirts, we can definitely call their friendship "true blue"!



Alba Layana Izurieta

Alba Layana Izurieta is a violinist from Ecuador who currently performs on a 1974 Sergio Peresson violin and an Émile Ouchard bow, long-term loans by Bein & Fushi. Alba is the Concertmaster of the Illinois Symphony Orchestra, and she actively performs with the Grant Park Orchestra, Civic Orchestra of Chicago, Camerata Chicago, and Music of the Baroque. In 2024, she was a Grant Park Music Festival Violin Fellow and, before moving to the United States in 2018, she was a section violinist with Orquesta Sinfónica de Guayaquil, with whom she performed as a soloist in 2018 and 2019.

Alba's career highlights include appearances on Louisiana Public Broadcasting's *Ziggy's Arts Adven-*

tures, on *TVeo Canal Regional* in Mexico and *Ecuavisa* in Ecuador. To honor the musical legacy of her cultural heritage, she performs Latin American music with her mother, sister, and friends across Ecuador and the US. Being born in a musical family, Alba draws on their rich artistic traditions to inspire her students. She teaches violin and piano, working with students of all ages and levels. Fluent in English and Spanish, Alba is currently accepting students in both languages.

She holds a Master of Music degree from Northwestern University as a Program Honors recipient, and a Bachelor of Music degree from Louisiana State University. Her mentors include Desirée Ruhstrat and Espen Lilleslåtten. ■



Carol Jarzyna

Carol Jarzyna is a woodwinds player in the Chicago and southern Wisconsin regions. Her main instrument is the flute, which she has been playing since she was nine years old. She also plays the piccolo, alto flute, and an electronic wind instrument. She has studied with Melanie Lançon, Monty Adams, and Sandra Rowland. Carol is an experienced educator and has taught private lessons to those of various ages, including elementary school students, and even one learner in her seventies.

Carol has performed with The Ménage à Trio since 2014, as well as with the Star Gate Orchestra and

other groups. Independently, she has played in local musicals, renaissance festivals, and private events. Since 2022, Carol has been a regular guest artist with the Lombard Christian Reformed Church.

Most recently, Carol has been the woodwinds player for *Blank! The Musical*. For this improvised comedy, she helped compose a new musical each night, along with vocalists and other pit musicians, based on audience suggestions. ■



Christine Breeden

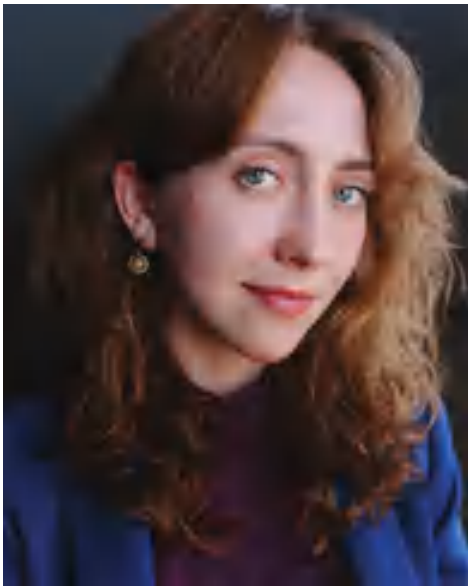
Christine Breeden is a Chicago-based bassoonist and contrabassoonist whose artistic activity spans performance, education, administration, and advocacy. She currently freelances with orchestras throughout the Midwest, including the Northbrook Symphony and the Civic Orchestra of Chicago, which she recently joined as an Associate Member. Along with her private studio, Christine also serves as Instructor of Bassoon at South Suburban College in South Holland, Illinois.

As a dedicated chamber musician and champion of new music, she is a founding member of *newline*, a quartet composed of bassoon, saxophone, piano, and percussion, with a mission to expand the chamber canon and challenge traditional instrumentation.

Passionate about advocacy, Christine's administrative engagements

have included developing professional resources which promote anti-racism in the arts and support diversity both on and off the stage. She also recently started serving as Executive Assistant with the International Double Reed Society.

Christine holds a Master's in Bassoon Performance from the University of Michigan under the teaching of Dr. Jeffrey Lyman, and her Bachelor's from the University of Illinois at Urbana-Champaign where she studied with Timothy McGovern. Prior to her collegiate studies, Christine began bassoon under the teaching of Michael Dicker at Illinois State University in her hometown of Normal, Illinois. ■



Elleon Dobias

Elleon Dobias is a lifelong fiddler, violinist, and multi-instrumentalist. She is especially fond of collaborative and developmental works, with many of her proudest projects centered in instrumental improvisation. Frequently working in the “actor-musician” genre, Elleon is always humbled by the opportunity to engage her background in music with her passion for stories and how we choose to tell them. Learn more at: www.elleondobias.com ■



Jade Garcia

Jade Garcia (she/her/ella) is a clarinetist, arts advocate, and creative connector based in Chicago. Classically trained and deeply community-minded, Jade brings a vibrant and thoughtful presence to every musical space she enters. Her performance experience spans orchestral and chamber ensembles, and she continues to seek out collaborative projects that celebrate diverse voices and musical storytelling.

Originally from Las Vegas, Nevada, Jade discovered the clarinet in middle school and never looked back. Her early love for music—shaped by her Dominican heritage and a household filled with bachata, merengue, and rhythm—has stayed with her throughout her career. She earned her bachelor's degree in music from the University of Colorado Boulder under the guidance of Daniel Silver,

and completed her master's degree in clarinet performance at the Chicago College of Performing Arts, studying with John Bruce Yeh.

Jade's artistry is deeply intertwined with her commitment to equity and education. She has worked extensively in arts administration, supporting young musicians through her leadership at the Chicago Musical Pathways Initiative (CMPI), Equity Arc, and MUSIC Inc. Chicago.

Whether she's performing, organizing, or cheering on the next generation, Jade believes in the power of music to build community, inspire change, and create joy. When she's not playing clarinet, you can find her crafting, exploring Chicago with her fiancé Cristian and dog Noodle, or searching for her next favorite tune. ■



Janice Lee

Janice Lee, violinist and arranger, has performed as soloist with the University of Illinois, Raleigh and East Carolina University Symphony Orchestras and regularly tours with Tango with Winnie in the US and Asia. Along with guitarist Jose Guzman, she performs as J2 strings which celebrates their combined musical background of jazz and classical music. Janice formed the Chicago Avenue Ensemble to present chamber music programming for strings that finds the connections between genres such as contemporary composers, classical music, and popular music.

Summer engagements have included performing in Britten-Pears Orchestra, Caroga Lake Chamber Music Festival, Southern Illinois Music

Festival, and National Repertory Orchestra. Recording credits include Britten-Pears Orchestra of Benjamin Britten's *The Young Person's Guide to the Orchestra* under Marin Alsop released by Naxos, **Chicago Kids** from Giovanni Revelle's eponymous album, and Leslie Damaso's *Sirena*.

She is a graduate of East Carolina University (BM) and the Cleveland Institute of Music (MM), and University of Illinois Urbana-Champaign (DMA). Currently she is a Teaching Artist at Chicago Center of Music Education where she shares her musical experiences with students and encourages them to embrace all aspects of creative musicianship. ■



Kara Olander

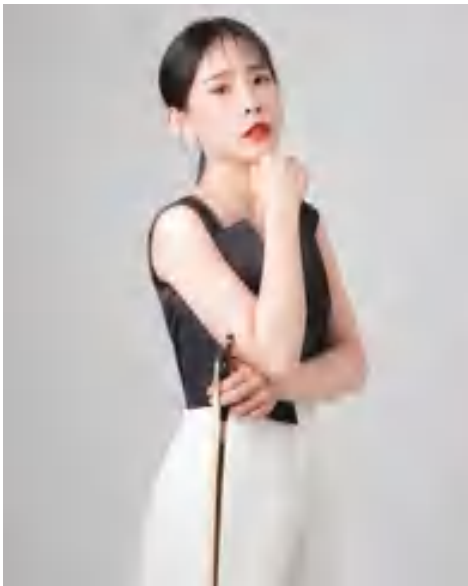
Kara Olander is a multi-instrumentalist, currently serving as Associate Conductor for *Always...Patsy Cline* at Drury Lane. Primarily a pit musician, recent shows include *Rock of Ages*, *Tell Me on a Sunday*, and *Amelie*. A lover of learning new instruments, she's always ready to see what her next project brings.■



Patrick B. Phillips

Patrick B. Phillips (he/him) is an New York City-based music director, orchestrator, and arranger specializing in the cultivation of new musical theatre from inception to the stage. Described as energetic with a fervent attention to detail, Patrick is particularly interested in the possibilities of intersectionality in musical theater in regards to social justice, race, sexuality, and identity. He also has experience as an educator and copyist. Passionate about new musicals, Patrick has been praised for his versatility as a music director, associate music director, and music assistant on various new musicals and workshops in NYC and around the world. As an accomplished music assistant for

Broadway and beyond, Patrick has worked with acclaimed music directors and music producers including Alex Lacamoire, Joseph Joubert, Andrea Grody, Bryan Perri, Tom Kitt, Ian Eisendrath, and Shaina Taub. Aside from music and theatre, Patrick is also passionate about learning languages, working as a political activist, cooking, and having a good time with friends. Patrick is a graduate of Rutgers, The State University of New Jersey where he received his Bachelor of Arts in Music with concentrations in choral music, musical theater, and piano. He is a proud son of immigrants from the Philippines and Barbados.■



Phoebe (HuiYun) Hu

Phoebe (HuiYun) Hu is a violinist and violist who holds a master in music in Music Performance from DePaul University. Phoebe enjoys a career as a soloist, chamber musician, and orchestral performer. She performs with many orchestras around the Chicago area. She's currently a substitute in Rockford symphony orchestra, West Michigan Orchestra, and South Bend orchestra. Regular member in Peoria symphony orchestra.■

By: *Vannia Phillips,*
member of the Fair Employment
Practices Committee

Earlier this year, I was offered a job that raised some concerns—specifically, the length of the rehearsal and performance didn't seem to align with the pay. Even as a member of the Fair Employment Practices Committee (FEPC), I felt some hesitation about reaching out to the Union. As a freelance musician, it's natural to worry about possible repercussions when questioning the terms of your employment.

Because the situation was time-sensitive, I decided to email John Floeter—and I'm so glad I did. The Union contacted the contractor on our behalf, ensured we received appropriate breaks, and my paycheck ended up being nearly \$200 more than originally expected. I'm incredibly grateful to the Union for having my back! Below, please find the process you can use if you should ever find yourself having trouble on the job:

1. Identify the Problem

Start by understanding the specific issue you're facing. Common concerns include:

- Being asked to work outside of union rules
- Experiencing harassment, discrimination, or bullying
- Unpaid wages or underpayment
- Unsafe working conditions
- Violation of contract terms

2. Know Your Rights

As a union musician, you're protected under your Collective Bargaining Agreement (CBA). This may include:

- Guaranteed minimum pay scales
- Safe and fair working conditions
- Health and pension contributions
- Protection against unfair treatment

If you don't have a copy of your CBA or aren't sure how it applies to your situation, contact your union rep for help. If you do not know who your Union Rep is, contact Vice-President: John Floeter

3. Document Everything

Even if you're unsure about reporting the incident(s), start documenting what happened. Include:

- Dates, times, locations
- Names of individuals involved
- Description of the incident

Also save any related materials:

- Contracts, pay stubs
- Emails or texts
- Photos, videos (if safe/legal)
- Names/contact info of witnesses

4. Report the Issue—Two Options:

- You can submit a detailed, anonymous report through the #NotMe App (downloadable at the QR code here), and a trained union rep will receive your report.
- Contacting Your Union Directly—Reach out to your local representative with any concerns or questions. They can help clarify your rights and guide you through the next steps.

Contact information for all CFM staff can be found on the back cover page of this issue of *The Intermezzo*, or on our website: www.cfm10208.org

5. Follow up after reporting:

- Check the #NotMe App for updates or responses
- Stay in touch with your union rep for any developments
- Follow through on any next steps they recommend ■

To download #NotMe in the app store, point your phone camera at the QR code below, and click on the link when it appears on screen.

Enter the unique registration code for our local: 'BACH' (2234) and begin anonymously reporting your concern.



Sound Check: Protecting Your Hearing for the Long Haul

Best Practices from Audiologist and Musician

Dr. Neal Davis-Ruperto



By: Megan Elk

Musicians depend on their hearing the way dancers rely on their feet, yet many overlook the long-term maintenance it requires. Dr. Neal Davis-Ruperto, a practicing audiologist, pianist, and vocalist, wants to change that. His message is simple but urgent: your ears are your instruments, too. Treat them with care.

Most people think of the ears as isolated tools, but Dr. Davis-Ruperto reminds us that hearing involves a complex, interconnected system: “The ears are microphones, but they’re wired into the brain.” He emphasizes that hearing is both mechanical and neurological. In fact, conditions like diabetes, circulatory issues, and even certain medications can compromise cochlear hair function. “If you’re genetically predisposed to hearing loss, these underlying factors can speed up the damage,” he notes.

That means taking care of your hearing isn’t just about protecting your ears, it’s about maintaining your overall health. Good nutrition, exercise, and chronic condition management are part of the equation. “We compartmentalize too much. But hearing loss isn’t just an ear issue, it’s a full-body issue,” he says.

Musicians are surrounded by sound, and Davis-Ruperto emphasizes that both intensity and exposure time are critical. “Damage isn’t just about volume, it’s also about how long and how often you’re exposed. OSHA standards suggest that sound over 100 decibels, like a loud rehearsal, should be limited to under two hours. Beyond that, the inner ear’s sensory cells can’t properly recover.”

When exposed to loud environments for long durations, especially without breaks, the hair cells in the cochlea become fatigued, and over time, irreversibly damaged. Even daily activities add up. “You blast music in your car to feel energized,



but do you turn it back down afterward?” he asks. “Those spikes accumulate.”

The brain quickly acclimates to louder volumes, making us poor judges of safe listening levels. That’s why it’s important to build in “quiet time” after exposure and be mindful of ambient noise levels in your daily routine—not just onstage.

Don’t wait for total hearing loss. According to Dr. Davis-Ruperto, early symptoms like muffled hearing, pressure in the ear, or ringing (tinnitus) are signs that your auditory system is under strain. “These temporary threshold shifts, like ringing ears after a concert, can become permanent with repeated exposure,” he explains. Some musicians normalize these sensations, but he urges them not to. “Your ears are sending you messages. Don’t ignore them.”

He also notes that asymmetrical hearing loss is surprisingly common among musicians; violinists, for example, may experience greater hearing damage on the side where their instrument’s soundboard is closest. “Even within a single ensemble, musicians’ risks vary dramatically depending on their instrument, position, and rehearsal conditions.”

Many musicians use in-ear monitors or headphones in the studio and onstage. While these tools are essential, Davis-Ruperto stresses the importance of getting a precise fit for in-ear monitors by going in person to purchase and be fitted for the device.

“Ears and ear canals can vary quite a bit in size and shape, so getting a precise fit can be a bit more challenging than the over-ear headphones... The difference in ear canal volume introduces variability in sound pressure at the eardrum”, he explains. Musicians should also avoid using any kind of headphones for prolonged periods without breaks—and be mindful that quieter environments reduce the urge to crank up the volume. “If you’re fighting background noise, you’ll turn it up unconsciously. Controlling your environment can help you preserve your hearing.”

Tinnitus—a ringing, buzzing, or hissing sound in the ears—is one of the most common complaints among musicians. Often, it’s an early symptom of untreated hearing loss. But help is available.

“There’s a myth that you just have to live with it,” says Davis-Ruperto. “But amplification devices like hearing aids can reduce tinnitus by restoring sounds your brain has been missing.” When sound deprivation occurs, the brain can essentially “invent” missing input to fill the gap. Treating the underlying hearing loss, especially in the high frequencies, can calm that neural overactivity.

“Many musicians delay getting help out of fear,” he says. “But hearing aids today are incredibly sophisticated—some connect to smartphones, offer custom settings, and are barely visible. They’re not just for older people; they’re tools to keep you performing at your best.”

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Managing tinnitus also includes reducing stress and anxiety. “Your mental state affects perception,” he adds. Counseling, mindfulness practices, and proper sleep can make a huge difference in how disruptive tinnitus feels.

For young musicians just starting out, Davis-Ruperto's advice is clear: “Be aware of how loud your environment is, and give your ears time to rest. Use musician-grade earplugs, invest in quality headphones, and get a hearing baseline test.” Early-career musicians are particularly at risk of overexposure, especially in practice spaces or gigs where volume is uncontrolled.

And don't assume good hearing is permanent. “You're a terrible judge of your own hearing because your brain is working overtime to fill in the gaps,” he says. A professional audiogram is the only way to know where you stand. “It's like a physical for your ears, especially important if you're building a decades-long career in music.”

He also suggests talking with family members about hearing loss. “If your parents or grandparents struggled with hearing, you may be genetically predisposed. That's all the more reason to be proactive now.”

“Music is one of the most cognitively enriching things we can do,” says Davis-Ruperto. “It keeps our brains sharp, improves mood, and connects us to others. But it's only a gift if we protect the system that lets us hear it.”

He encourages musicians to think of hearing protection as part of their artistic longevity plan. “If I could give every musician one message,” he says, “it would be: you don't have to wait until there's a problem to take care of your hearing. Prevention is part of your craft.”

With awareness, intention, and the right tools, musicians can ensure that they'll still be making, and enjoying, music for decades to come. ■

Dr. Davis-Ruperto is a staff audiologist for Chicago Public Schools.



The Tony Awards orchestra in rehearsal, recording for reference as they perfect each arrangement



Above: John Blane steps out from behind the scenes to walk the red carpet at the Tony Awards

Opposite page (L to R): Sorting through the Tony Awards music library; John Blane hard at work notating music for the awards show; and the Tony's music archive archive of 75+ years of production numbers, winner music, and play-ons. Photos courtesy of John Blane.

Behind the Scenes at the Tony Awards

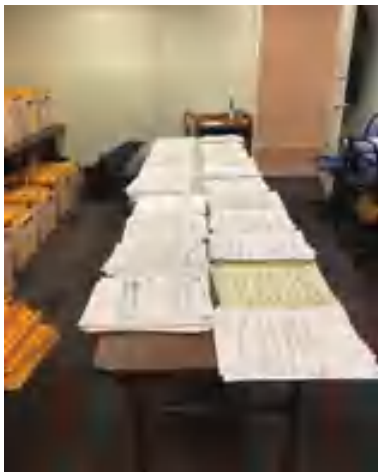
With music prep team member, John Blane

By: Megan Elk

In a world where the spotlight is usually reserved for performers and composers, the quiet brilliance of professional music copyists often goes unsung. But for trombonist and music copyist John Blane, the magic happens behind the curtain—where preparation, precision, and panic often walk hand-in-hand.

“I was never a hand copyist—you can’t even read my signature,” Blane jokes. His path into the world of music preparation began not with calligraphy, but with curiosity. As digital notation software emerged in the ’90s, he dove in early, working with acclaimed jazz arranger Frank Mantooth. That early work opened doors with major publishers and set Blane on a trajectory that now includes some of Broadway’s biggest productions, concert works, and a regular seat on the music prep team for the Tony Awards.

What started as a side passion became a full-fledged career, one that Blane has helped shape by advocating for clearer standards in music notation. He even developed and taught a music notation class at the University of Illinois at Chicago for seven years—an unusual offering in a world where notation is rarely taught systematically. “You can’t just buy notation software and call yourself a copyist,” Blane explains. “There are hundreds of years of rules and current practices to learn.”



Being a copyist at the Tonys is not for the faint of heart. “It’s an intense two weeks,” Blane says. “Every day, the music for 22 musicians, plus conductor scores are completely different, depending on what’s being rehearsed or recorded.” Blane and the team often receive materials late at night and spend long hours preparing the next day’s scores and parts. In one especially high-pressure moment, he was asked to transpose the entire closing number on the spot—during the rehearsal. “I did it in the room while they tried the new key,” he recalls. “We identified and fixed the material that went out of range and printed new parts on the break. It was like a textbook drill.”

Beyond the nightly prep, there are intricate details the audience never sees. One example: when five nominees are announced for an award, the orchestra must be ready with the correct winner’s music instantly. Each musician’s stand has five “strips” of music taped and numbered—ready for the conductor to signal which cue to play. “It’s really analog and really smart,” Blane says. “And it works.”

While the fast pace of award shows is thrilling, Blane finds deep satisfaction in longer creative partnerships—especially

with Broadway composer Jason Robert Brown. Having collaborated with Brown since 2001, Blane reflects on the ever-evolving nature of musical theatre. “It’s like a race, and the finish line is the next downbeat,” he says. Shows morph constantly, with rewrites, orchestration changes, and lyrical edits all landing on the copyist’s desk, usually at the eleventh hour. His work on *Midnight in the Garden of Good and Evil* at the Goodman Theatre is a prime example—a complex show that may soon reach Broadway after an extended development process.

For musicians interested in following in his footsteps, Blane stresses mentorship: “There’s a loss of apprenticeship in the industry now. You can’t just Google your way into this. Find people doing what you want to do and learn from them.” He notes that younger professionals benefit from programs like the organization *Mae-stra* which pair early-career women musicians with mentors. He hopes more mentorship models will emerge in our union and beyond.

His final encouragement to young musicians? Don’t dismiss the behind-the-scenes. “If the music is clean, readable, and doesn’t get in the way, everybody wins. And when the next rehearsal starts, you’ll be the one who made it possible.” Copyists may not take a bow, but the show couldn’t go on without them. ■



In Memoriam

Samuel Kidd (1931-2025)

Samuel Kidd “Sammy” died unexpectedly at his home in Wayne, WI on Easter Sunday, April 20, 2025, at the age of 93.

Sam was born on May 9, 1931 in, Illinois to Sanders and Mary Kidd (nee Woods) and is survived by his son; Anthony (Dustene Simpson)-Kidd, step-daughter; Kristina (David) Lewis, step-sons; Anthony (Lorie) Alvarez and Thomas (Debra) Alvarez, his grandchildren; Anthony Kidd, Kiondra Kidd, Benjamin Bernal, Anna-Maria Bernal, Vincent Alvarez, Blake Alvarez, Abigail Alvarez and many great grandchildren.

He is preceded in death by his parents; Sanders and Mary (nee Woods) and his late wife Fern Kidd. Sam and Fern became an item after they met at the famous “Satin Dolls”.

Sam was an accomplished member of our local. He loved jazz and played with the Paul Spencer band for many years, headlining at Caroline's Jazz Club in Milwaukee.

In 2005 he won a WAMI Award for one of the best traditional jazz band core musicians along with others in the Paul Spencer Band. In 2006 Sam won the Bassist of the year award.

Over the years Sam has played with many well-known musicians such as Duke Ellington and Lou Rawls. He was also in the movie *Tightrope* with Clint Eastwood. ■



Tom Logan (1956-2025)

Thomas John Logan, (known as Tom or "T"), of Chicago, age 68, moved onto a higher stage 7/18/25. Born 10/17/1956, son of the late Helen & Felix Logan. Survived by brother John Logan, ex-wife Mijka & stepson Wojtek Jezowski. Tom grew up in Morris, Illinois where he started playing guitar at an early age. Once he joined the Chicago Federation of Musicians, he started working professionally while in High School & never looked back.



After moving to Chicago, he obtained his BA in guitar performance at DePaul University and began playing gigs throughout the city. Tom combined his natural musical abilities and knowledge of numerous styles with a caring nature and freaky sense of humor. He became a sought-after guitarist, vocalist, and frontman capable of most everything musical. From the Polish nightclubs of the 80's to the pits & stages of the Lyric Opera, Broadway in Chicago, Drury Lane Oakbrook Theatre, with thousands of stages in between. A consummate entertainer, Tom could always be found, "making the gig happen". He was a champion to the cause of the Unhoused, a generous man and a wonderful friend.

He was remembered fondly by many of his friends and collaborators in our Union at a memorial service held on July 28th. Eulogies were provided by Steve Roberts and Karl Montzka, who recalled Tom's larger than life sense of humor, different funny character voices and impressions, and their deep gratitude for his friendship and musical ability. Ron Freidman relayed a particular funny story about Tom that that he demanded his banjo be referred to as "Snowflake". Anytime Ron needed Tom to bring a banjo to the gig, he would be ignored until the banjo was addressed by its rightful name.

Memorial gifts can be made to The Coalition to End Homelessness at: www.tinyurl.com/InMemoryofTomLogan ■

**Donald Moline
(1939-2025)**

The Chicago Federation of Musicians mourns the loss of Donald Moline, longtime cellist with the Chicago Symphony Orchestra from 1967 to 2006.

He died on March 11, 2025, in Iowa City, Iowa, after a long illness. He was 85.



Born in Fort Worth, Texas, on October 6, 1939, Moline studied at the Hartt College of Music and earned a master's degree at Indiana University, where he studied with János Starker.

CSO music director at the time Jean Martinon invited Moline to join the orchestra in 1967. He remained until his retirement in 2006, receiving the Theodore Thomas Medallion for Distinguished Service. For much of his career, he played a 1756 Carlo Antonio Testore cello.

Moline taught in the Peace Corps in Nigeria and at several universities, including Indiana, Dartmouth, and Northwestern. He also performed with the CSO, Mid-Texas Symphony, Tulsa Philharmonic, and others, and was a member of the Contemporary Arts and Chicago Arts Quartets.

As a member of Chicago Pro Musica, he earned a 1985 Grammy for Best New Classical Artist. His recordings include *Last Song of Summer*, *Napoleon's Cellist*, *Mélange*, and *Cathedral Cello*, featuring a world premiere by Peter Matthews.

In retirement, Moline continued to teach and perform. He was active with the Puerto Vallarta Chamber Orchestra and Instituto de Artes Musicales, and volunteered as a minister of care at Northwestern Memorial Hospital. A longtime parishioner at Holy Name Cathedral, he also served on the CSO Alumni Association board.

He is survived by his partner, Gretchen Van Heukelom; daughters Michelle (Chris), Erin (Brian), and Misaki; and grandson Ethan. ■

**Raymond J. Weiss
(1934-2025)**

Raymond J. Weiss, longtime member of our local, passed on recently at the age of 91. Raymond was a US Navy Veteran, and lifetime trombonist and band leader.

Beloved husband of Beverly (nee Teske); devoted father of Linda (Laurens) Johansen and Karen Weiss (the late Jeffery Hellstrom); like a grandfather to Mary and Audrey Hellstrom; loving brother of the late Thomas (the late Joanne) and Richard (Jeannette) Weiss; he is also survived by many loving nieces and nephews. ■

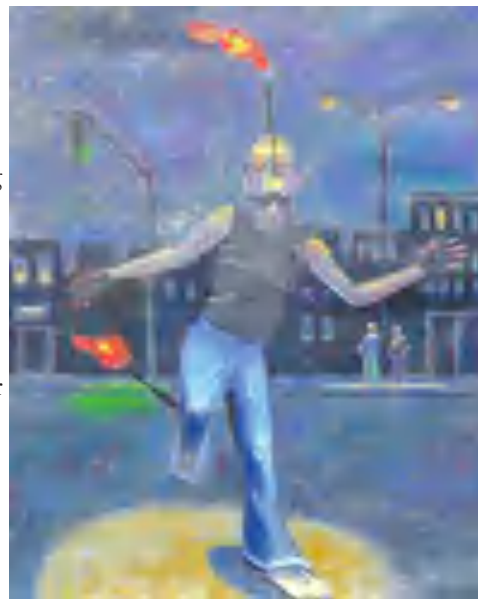


**Samuel Agres
(1941-2025)**

The Chicago Musicians Union mourns the passing of Samuel Agres, a gifted visual artist and beloved bass player who was a steady and generous presence in our community.

Though perhaps better known for the vivid, plein air paintings and cubist-inflected cityscapes he frequently exhibited in the Fort Wayne, IN area, Sam was also well known in our local as a dependable substitute and deeply musical collaborator.

He brought the same observational skill and sensitivity to his playing as he did to his artwork—capturing the nuances of a moment, whether on canvas or in sound. Sam's creative life spanned decades, geographies, and disciplines, and he will be remembered not only for the beauty he made but for the spirit of community and curiosity he brought wherever he went. ■



Announcements



Grant Park Music Festival
Giancarlo Guerrero, Artistic Director

2026 Season Auditions
October 2025 - May 2026

Vacancies (all tenure-track)

- Principal Flute (April 2026)
- Second Oboe (January & February 2026)
- Bass Clarinet/Utility Clarinet (October 2025)
- Contrabassoon/Utility Bassoon (December 2025)
- Principal Horn (May 2026)
- Asst. Principal/Third Trumpet (March & April 2026)
- Assistant Concertmaster (November 2025)
- Asst. Principal Second Violin (November 2025)
- Section Viola (December 2025)
- Section Cello (November 2025)
- String Fellowships (February & March 2026)

More information at:
gpmf.org/auditions

2026 Season runs June 9 - August 15.
2025 weekly salary was \$1,877.23, plus benefits.
2026 compensation subject to negotiations.

IMPORTANT ANNOUNCEMENT: In those years in which elections are held, an additional in-person October meeting will take place on the First Monday at 6:00 P.M. at which time nominations will be accepted and in those same years, an additional in-person meeting in December will take place on the Second Monday at 6:00 PM at which time new officers will be sworn in.

OPEN AUDITIONS **Chicago Sinfonietta**

VIOLIN II (8TH CHAIR)
Application deadline: October 29, 2025
Auditions held: November 12, 2025

OBOE/ENGLISH HORN
Application deadline: October 30, 2025
Auditions held: November 13, 2025

PRINCIPAL HORN
Application deadline: October 31, 2025
Auditions held: November 14, 2025


Submit your resume and \$50 refundable check to:

AUDITIONS
c/o Chicago Sinfonietta
70 E. Lake St, Ste. 1430
Chicago, IL 60601

www.chicagosinfonietta.org/joinus

auditions@chicagosinfonietta.org





Rockford, Illinois
AUDITION ANNOUNCEMENT

Second Horn
November 14, 2025

Principal Viola
November 16, 2025

The deadline to apply for auditions is **October 24, 2025**

Visit www.rockfordsymphony.com/audition for complete audition materials and to apply.

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. ■



Enrique Mazzola, Music Director
Assumes the following vacancies:
Principal Bass & Section Violin

Principal Bass auditions to be held October 11-14, 2025
Successful candidate to start in January or September 2026

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

- 21-week contract (late September – early May)
- Base rate (\$66,348), 10% overcost, and 10% vacation pay to equal \$101,988
- Benefits Package (1.59% Pension; Health, Dental, Vision, Life, Instrument Insurance)

Section Violin auditions to be held October 30 – November 3, 2025
Successful candidate to start in September 2026

Notwithstanding the contractual position of Section Violin, this remaining candidate can expect to play second violin

In the 2026/27 season, the successful candidate may receive:

- 22-week contract (late September – early May)
- Base rate (\$71,694) and 10% vacation pay to equal \$88,350
- Benefits Package (1.99% Pension; Health, Dental, Vision, Life, Instrument Insurance)

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

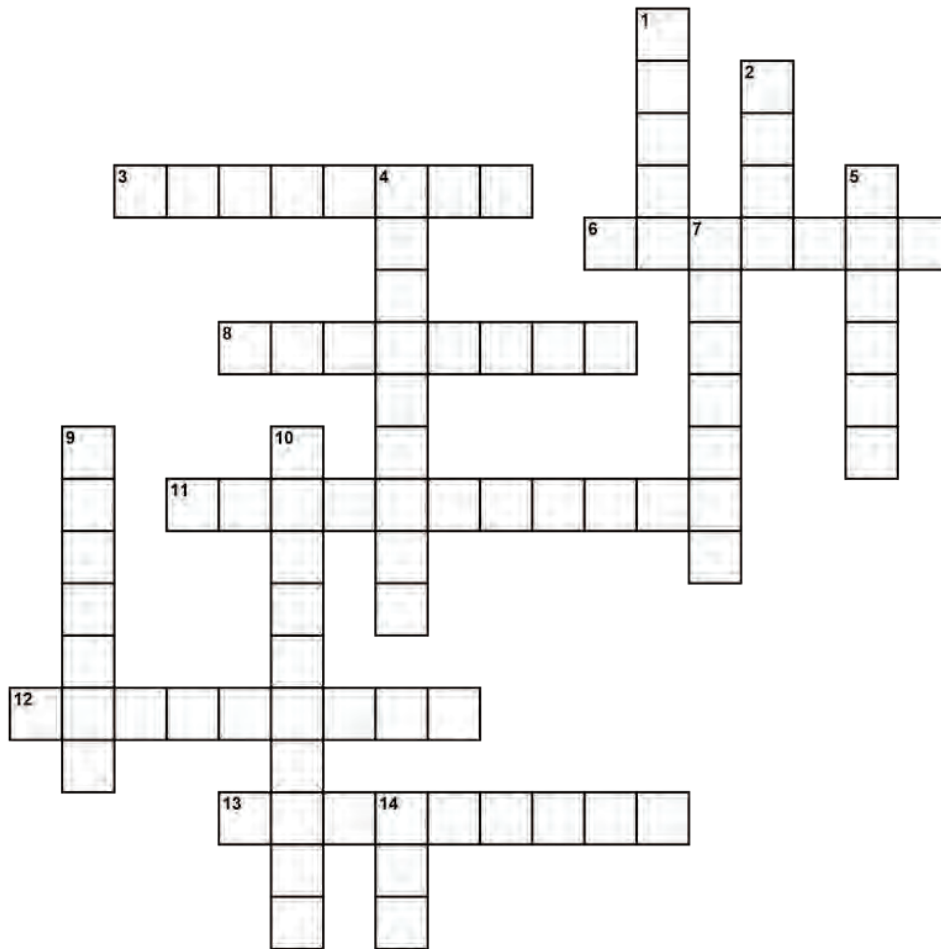
To audition, please send your resume and a \$50.00 refundable deposit to:
Lyric Opera of Chicago Orchestra Auditions
Principal Bass OR Section Violin
20 North Wacker Drive, Ste. 608
Chicago, IL 60606

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

HIGHLY QUALIFIED APPLICANTS ONLY

*Positions including this announcement are covered by Lyric Opera Orchestra contracts. For key positions and/or those of the time by applicable agreement with members of the Union at those positions.

Intermezzo Crossword



Across

- [3] Short and detached
- [6] An early trombone
- [8] High pitch ringing that signifies loss of hearing
- [11] "The ears are _____wired into your brain."
- [12] What to file if inappropriate behavior occurs in the workplace
- [13] Medical discipline concerned with hearing

Down

- [1] Teng Li's section
- [2] A set of organ pipes
- [4] The kind of reporting facilitated by the #NotMe app
- [5] All of a sudden
- [7] The person who puts the music on the stands
- [9] A Union representative in the workplace
- [10] Italian "discord", disparately tuned
- [14] The Wobblies' acronym

[1] Viola [2] rank [3] staccato, [4] anonymous, [5] subito, [6] sackbut, [7] copyist, [8] tinnitus, [9] steward, [10] scordatura, [11] microphones, [12] grievance, [13] audiology, [14] IWW

Chicago Federation of Musicians
 656 W. Randolph, Suite 2E
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Electronic Media Department	Dean Ext. 150
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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

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