

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Monday, January 13th, 2020
@ 6:00 pm

Membership Meeting:
Monday, February 10th, 2020
@ 6:00 pm

January 2020
Vol. 80 No. 1



Ruth Marion Tobias

1924-2019



From the President

Terry Jares

Remembering Ruth Marion Tobias and Matt Mantell

It's hard to lose two people within two months who were prominent in your life. Although they were separated by more than 35 years in age, both were the same; vibrant, warm and two of the best friends anyone could have. I met Ruth when Ed Ward asked me to be on the CFM Board of Directors in 1995. Ruth embraced me immediately. She had been the first woman to break through the "all-male" barrier at the CFM and was thrilled to have me as the second. She invited me to more labor functions than I can remember. She would introduce me to everyone in the room. Ruth knew them all. We sat together on the CFM board for 9 years. When Tom Beranek was ready to retire and I was moving up the ranks, Ruth was right there with me. She helped to get me elected as the union vice-president and she couldn't have been prouder. I became the first woman to hold the office of vice-president and president of the CFM. We continued to be a duo, going to plays, union receptions and concerts together. When she moved to Phoenix and later to Santa Fe, we talked frequently. Our conversations weren't just about music. We talked about our families; her children and grandchildren and my mom (also named Ruth), my husband and our little dogs. I would ask her for advice, we would talk about our travels and most importantly she would always make me feel happy and positive. People like Ruth are hard to find.

I was lucky to have another "one-of-a-kind" friend in Matt Mantell. Our friendship spanned over 40 years. I have one special story that we shared laughs about on many occasions. I was called to put together a string quartet to perform in an independent short film called *Steps*. I was told "meet up on track 8 at union station on Saturday." We were to perform carols as background to the story line. The conductor pointed us to a train car to leave our cases in and the film crew showed us some seats. The train soon departed and we played while they filmed. Once we got to Fox Lake, the train turned around and went back to union station. The producer said to everyone, "Leave your stuff here, take an hour, get some lunch and we'll do it again." That's what we did. In fact, we got back with what we thought were five minutes to spare, but there was no train. At that point we'd realized, we had been on an actual commuter train which we had missed and all of our belongings including our instruments were heading back to Fox Lake without us! Matt had the solution. He grabbed a train schedule, ran for his car, we all got in and Matt began racing to meet the train at a station along the way. We chased that train all the way to Fox Lake and got there, parked and met the train as it was pulling into the station. We sheepishly got back on the "special car", apologized for the situation and sat prepared to continue the filming when we realized someone would have to come back for the car! I volunteered to give Matt my car, return to Fox Lake yet one more time to retrieve his car and drive it home. We agreed to meet at Fluffy Donuts in Countryside (one of Matt's favorite spots) to make the exchange and when I got there, he greeted me with a huge smile, a hug and a bag of his favorite donuts.



To see the film, go to YouTube
<https://www.youtube.com/watch?v=19Bnh-KEeEE>



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 Have a new address that you want to send to the CFM, or maybe a question about your membership? Maybe you want to know who to contact about a particular topic. Scan this QR code to send us an email.

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From the Vice-President

Leo Murphy

This and That

2020-2021 Wage Scales, Work Rules and Constitution and Bylaws are available on the CFM website <https://cfm10208.com/> They are on the Members Only side of the website, so if you have issues signing in or have forgotten your username or password please contact the Secretary-Treasurer to get onto the website. The highlights of the of the new Wage Scale changes and Work Rules were listed in the August 2019 Intermezzo on page 4. If you have trouble downloading copies of these documents please contact me and I will help get copies of those documents to you. You can contact my office at 312-782-0063 or by email at lmurphy@cfm10208.org

A negotiating committee is in place for the upcoming Broadway In Chicago negotiations. I thank them for volunteering for this important job and Terry and I look forward to working with them as we negotiate a successor agreement. The current contract expires on January 31, 2020 and had a four-year term. The committee and the union will be surveying the bargaining unit to get their input. Then we will discuss with the committee the issues and the results of that survey to get as much information on those issues before meeting with management.

The CFM was an exhibitor at the 2019 Mid-West Clinic at McCormick Place West during mid-December. We were there for 3 days from 9 AM until 5 PM and met a lot of people. The CFM has been attending for about 10 years and we find it a great way to connect with many musicians. Some are members of other Locals; some are members of Local 10-208 and some are young student musicians. Some of these students have had no

connection with professional musicians and have no idea what the union does and why they should consider becoming a member at some time in the future. We feel that it is important to reach out to all these groups and raise the awareness of our union. In the next issue of the *Intermezzo* we plan to have photos of our time at the Mid-West and the folks we met there.

Also, remember that membership meetings will be on a different day and at a different time starting in January 2020. Our regular membership meeting will be on the second Monday of the month at 6 PM. Watch the cover of the *Intermezzo* and watch for email announcements regarding upcoming membership meeting dates. This change is with the hope to increase attendance at our membership meetings.

Finally, within the issue we note the passing of two wonderful musicians, Matt Mantell and Ruth Tobias. I had the opportunity and pleasure of working with Matt many times during my career. It was always a pleasure to see him and to perform with him. His passing is a great loss to our community. I knew Ruth Tobias from her time on the CFM Board of Directors. I came onto the Board as she was retiring from of the Board. We attended events together and communicated often and her thoughts and advice were always helpful. She had a love of musicians that was inspiring. She loved being around musicians and always was thinking of their best interests and how those could be advanced She was a remarkable woman, and I am a better person for having known her. Love you Ruth.



From the Secretary/Treasurer

B.J. Levy

2020 Membership Information

Hello Colleagues! Invoices for 2020 membership dues were mailed out in November. Annual membership dues are \$212.00 for Regular members and \$112.00 for Life members. If you would like to pay half a year at a time, the cost is \$111.00 per half year for Regular members and \$61.00 per half year for Life members. As always you can pay by check or pay online through the CFM website. You can also call the Local and ask for Sandra in the Membership department. She will process your payment over the phone. Payments are due by January 31, 2020.

The redesign of the CFM website has made it a useful tool for looking up members by name and instrument. It is also a place where you can find all up-to-date rules, regulations, wage scales, and contract information. The information here is regularly updated and we will

always strive to make it an easy to use resource. To that end, the board has decided to discontinue mass production of the Membership Directory in book form. A print version will still be available to anyone by request, and I will be creating this in February. We believe this to be an upgrade, and one that comes at a significant savings to the union. An email concerning this will go out to membership soon.

Thank you for your membership. Regular meetings of the local have been moved to second Mondays at 6PM in order to encourage more attendance. This is your union, and I sincerely hope that you will come and have your voices heard. Please remind anyone who might be interested that the membership drive is on and all local and national initiation fees are waived for a short time. Here's to a great 2020!

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Scan this QR Code to search for a CFM member on the CFM website. The code takes you to the Public side of our website where you can search by name, instructor or instrument.





Obituaries

Ruth Marion Tobias 1924-2019

Ruth Tobias, known to many by her professional name of Ruth Marion, died peacefully at her home at The Legacy of Santa Fe on Wednesday, Nov 20, 2019 at the age of 95. She was married for over 50 years to fellow musician Burt Tobias. She was born Marian Ruth Hardtke in Arlington Heights, IL, in 1924 and attended Arlington Heights HS, and Lindenwood College in St. Charles, MO. During the war she worked at



Douglas Aircraft where she was introduced to the 12-piece band that played at the plant during long lunch hours for the workers. Soon she joined their band and began her

long professional singing career, working with all the well-known band leaders in Chicago. In the late '40's, she sang with the band that played behind home plate at Wrigley Field between innings at the Cub games. She met Chicago trumpet player Burt Tobias



at the French Room of the Drake Hotel in 1947, and they were married in 1948. They had two daughters, Carole and Wendy, and moved to Lincolnwood, IL in 1958. Their life together was a perfect balance of music and family. In the 60's, the heyday of women's trios, Ruth learned to play the bass and began her own trio, Ruth Marion and her Escorts. Then in 1970, Ruth was asked to run for office

as an Executive Board Member of the Chicago Federation of Musicians Union and won a position on the Examining Board, thus being the first woman on the board! Later, she was elected as a Union Delegate. She retired from the board in 2004. In 1984, she began writing columns for the *Intermezzo*, the CFM magazine, and wrote her final column in 2016 after 32 years.

Ruth retired to Phoenix in 2013, then moved to Santa Fe in 2015, where she loved the sun, the mountains, and especially the small



jazz clubs around Santa Fe. Throughout her life, Ruth was a huge advocate for human rights and women's rights. She volunteered with NAES College (Native American Educational Services) and the Frank Lloyd Wright Society. After Katrina, Ruth headed a fundraising project to support musicians in New Orleans Women in Music and was a huge supporter of Southern Poverty Law and Public Television. Ruth is survived by her sisters, Carol Hardtke Herriman and Mimi Hardtke Pantelides (Socrates),

daughters, Carole Eddington (Steve) and Wendy Jordan (Roger Ayres,) grandchildren, Lane Eddington DiBlasi (Shawn), Dan Eddington (Alison,) and Sarah Jordan Roe (Steven,) and four great-grandchildren, Londyn and Atlas Eddington, and Connor and Olivia Roe. In her 95 years, Ruth has touched so many lives



and hearts, that she is being remembered and celebrated both in Chicago and Santa Fe. Joyously welcomed into the big band in the sky, her beautiful physical presence will be greatly missed.

Tributes to Ruth

Ruth Tobias was one of a kind. When I was first elected to office in 1986 she took me under her wing and showed me the



ins and outs of union politics. She was always kind and helpful and knew the answers to almost all of my dumb questions. As time went on, she,

Tom Beranek and I traveled together to most of the regional Union Conferences. As anyone who ever went on the road by car knows, we went over the usual stuff; religion, old jokes, family, jobbing disasters, etc. She was always straight forward in her opinions.

She wrote hundreds of articles and interviewed our members for her articles and always found the best things about everyone. She was curious about how everyone managed to survive in the music business. She interviewed CSO members, Lyric members show players, jazzers, jobbers, and part time music makers. She treated them all with respect and got them to express their hopes and dreams for the "Business." When she really liked an interview, she would come in to the office and say to me "He/she is the real deal." Dear Ruth, You were the real deal!

Ed Ward, CFM 10-208 President Emeritus

While many may remember Ruth's "Who, Where, When" and "CFM Musicians" columns among others appearing in *Intermezzo* from 1984 until 2016, her contributions to the CFM and its members went beyond journalistic endeavors. As a member of the CFM for more than 60 years she was a vocalist and bass player who did a variety of work for the top bandleaders and agents. She was elected to the CFM Trial Board in 1970 and the Board of Directors in 1979 and was among the first women to hold

those offices. Having served with her on the CFM Board of Directors I witnessed first-hand her staunch advocacy on behalf of working musicians and the courage of her convictions that set high standards for all CFM elected officers. A Union is as strong as its members. She made the CFM better.

Gary Matts, CFM President Emeritus

When I decided to run for the office of Secretary-Treasurer in 1995, Ruth took me under her wing to advocate for my election. She took the time to personally introduce me to all of the Musician Clubs, which were many at the time, at their respective monthly meetings. I quickly learned how respected she was by all members. She did not have to do this for me, but that's who Ruth was. I will always be thankful to her for being my advocate at the time, but most importantly for being a treasured friend for over 25 years. She will be truly missed by us all.

Spencer Aloisio, Secretary-Treasurer Emeritus

Wow! In addition to being a wonderful person, Ruth could argue with the best of them at a Board meeting. She also could play bass in time and the correct changes. She also could sing really beautifully with perfect intonation and good time. Need any more be said?

Frank Winkler

Like a lot of fellow musicians, I first "met" Ruth Tobias from her entertaining writings in the *Intermezzo* – she was quite a celebrity to me! One night, she and her beloved husband Burt came into the restaurant I was strolling at. I recognized her immediately and almost asked for her autograph. Instead, I asked for her music request. Her response? "C'est si Bon". Little did I



know it was more than a piece of music to her, it was one of her positive philosophies on life.

It was when the Women's Professional Musicians Club started that we got to know one another. She was the biggest supporter of women musicians both in Chicago and then New Orleans, post Katrina. Besides being the most stylish woman in the room, Ruth was the kind of woman that made women look good – unafraid, kind to others, and a loving inspiration to do your best.

Thank you, dear friend. When I grow up, I want to be just like you!

Jennifer Silk

After Hurricane Katrina, there were many kind people who reached out to help the New Orleans and the Mississippi Gulf Coast citizens. A large box of musicians gently worn performance clothes arrived one day at the office of the American Federation of Musicians Local 174-496 New Orleans. When I contacted the President of the Professional Women Musicians Club Jennifer Silk, we soon developed a wonderful professional relationship and inspired by her, I started our own group, New Orleans Women in Music (NOWIM). At our first meeting in December 2007, we were blessed with the presence of one of their members, Ruth Tobias! We became fast friends and on her several trips to New Orleans, she worked with not only our club but also Sweet Home New Orleans, a non-profit created to bring NOLA



musicians home. She and her daughter, Wendy toured the city to see the damage wrought by Katrina and Wendy gave Reiki sessions to the NOWIM members. Ruth's sunny and amazing personality made life easier in those uncertain days. She touched all who met her with her constant interest in our people, music, food and her favorite, the Sazerac! We stayed in touch over the following years

and in June 2019, my husband, Frank and I had the opportunity to visit our dear friend one last time in Santa Fe, NM. Still the delightful woman, a little slower physically but still so full of passion and love for life, music and people, we drank in the short time we had together. Ruth was an angel sent by God in my life and I will always, to my dying day, cherish our beautiful times together.

Cindy Mayes, Secretary-Treasurer AFM Local 174-496

I met Ruth Tobias when I was 14 years old while taking trumpet lessons from her husband, Burt Tobias. I always admired Ruth's ability to connect with me, my family, and all musicians, regardless of the path their music led them. She listened without judgement, made everyone feel important, and did more to spread the good will of the CFM than can be measured. Ruth led an incredibly full life and will be missed, but I know that her commitment and dedication to the people of this union and her fellow musicians is her legacy that will live on.

Ron Friedman

MOM

How fortunate my sister and I were to have a regular mom by day, and then watch her transform into the glamorous Ruth Marion at night. As soon as the dinner dishes were done, upstairs she went



to do her make-up, put on a formal gown and high heels, and of course a spritz of the most divine french perfume. I can still smell it. Sometime she and my trumpet-playing

father Burt got to go off to work together, but usually they went to separate gigs. And because mom seemed like such a regular mom, it wasn't until much later that we realized she was breaking barriers for women in the union, supporting human rights in her volunteer jobs, and using her writing skills to keep her career going long after she "hung up her vocal cords" as she used to say.

My mother had an extraordinary talent to make people comfortable and take a sincere interest in everyone she met. Everywhere she went, she made friends and memories to the point of having dozens of albums filled with photographs, cards, letters and postcard she collected from clubs, hotels and restaurants all



around Chicago... And I don't believe she ever forgot a name or a place! She had the most amazing memory. People made her happy, and she let you know it with her big smile and twinkling eyes.

Even at 95, in assisted living, she regularly coordinated resident outings, knew the name of every caregiver on every shift, invited friends from all over the country to visit, and never stopped smiling that big smile of hers. And of course, you could always hear loud jazz coming from her room! She will be dearly missed as our mother, our friend and a wonderful role model.

Wendy Tobias Jordan, Daughter

GRANDMA

Having Grandma Ruth (as I called her) as my grandma was amazing. She gave me bragging rights to all of my friends because she was simply the best. She always had a smile on her face, gave big hugs, and could burst into song at any given moment. Not only did she do a lot of “Grandma” things to the fullest when we were little, like play dress up or dolls, watch our silly performances, and make holidays special, but she was one fun grandma to have as an adult too. She drove a cool convertible, got good tables at jazz clubs, and introduced me to some good wine. I’m very lucky to have had her in my life for so long - as a grandma and as a friend.

Sarah Roe, Granddaughter

Matthew Mantell 1959-2019

Matt Mantell passed away on September 28, 2019 following a courageous yearlong battle with cancer. He was a professional violinist and violist who worked in and around Chicago for about 40 years.

Matt was born in Chicago on April 21, 1959 and grew up in Orland Park, IL, eventually setting down roots there.

Matt participated in almost every Chicagoland musical organization that exists. Starting with the Chicago Youth Symphony Orchestra and Civic Orchestra, he continued professionally as principal viola with Illinois Philharmonic Orchestra, Northwest Indiana Symphony Orchestra, Elgin Symphony Orchestra, and Chicago Opera Theater, assistant principal viola with Chicago Sinfonietta, Lake Forest Symphony, and Joffrey Ballet, and as a substitute player with the Chicago Symphony Orchestra, Grant Park Symphony, and the Lyric Opera of Chicago. Matt was also program director and viola instructor at the Birch Creek Music Performance Center in Door County, WI.

He was a much sought after violin and viola teacher who integrated into the lessons a mixture of discipline, zaniness, life lessons, and of course musical artistry. Many of his students went on to become successful performers or music educators themselves.

Matt was married to Emily Mantell, a cellist, for 33 years. Their daughter, Sonia Mantell, is also a professional cellist and currently a member of the Lyric Opera of Chicago orchestra.

Matt led a truly joyful life doing what he loved. His legacy will be remembered by the many lives he touched.

A memorial celebration of Matt’s life was held at the Mantell’s home on October 25.

Tributes to Matt

I recently revisited a book of technical studies for viola that I hadn’t seen in years and found a handwritten roadmap explaining in almost dizzying detail how to practice all 42 of them. These intricate and informative notes were written by Matt Mantell, with whom I studied from 2003 to 2006, some of the most formative years of my life. I was delighted but not surprised to find his method so relevant 15 years later.

Matt was an incredibly generous teacher. He discounted my lessons when my parents couldn’t afford them, he frequently went over the clock and invited me to stay for dinner, he let me know when he thought I could be doing better, and he helped explain how to get where he thought I could go. My relationship with Matt only blossomed when I stopped studying with him. Our



families started having Thanksgiving together, he added me onto his Car and Driver subscription since we shared that obsession, and until this July, he attended *all* of the concerts that were pivotal in my career, wherever around the country they may have been. Matt and Emily were the first people by my side the very day my own mother passed away, and they helped host a beautiful memorial for her. Simply put, Matt was like a father to me. I knew I would always have his love, support, and trust.

It pains me so much to confront his mortality now. I believed to my core that he would recover from his battle with cancer because the way I knew him, he was Superman. As one of my closest friends, I know that his positive presence will be felt forever in my life, and I’m incredibly touched that, to this day, I’m still discovering ways his teaching influenced me. What a huge hole there is in the heart of the music world, what a massive legacy there is to remember, what a guy! I’ll miss you, Matt.

Matt Lipman, “Little Matt”

This year the whole Chicago musical community lost one of its most valued and beloved members, Matthew Mantell. As a performer, Matt was a consummate professional - and a very considerate colleague: In the late eighties I began working in Chicago with several groups of which Matt was a member. I joked that I knew the back of his head better than anyone. Before any downbeat he would turn and, with his eyebrows, he would ask if I could see the conductor. As a teacher, Matt was devoted, always going the extra mile for his students, and was their strongest and best advocate. As a friend he was just as devoted. He loved to laugh and to make other people laugh. Matt was a wonderful husband and father. He adored Emily and beamed with pride every time he talked about Sonia. Matt will be missed, but few people leave such a legacy of work, both as a performer and teacher, and above all as a caring human being. Here is to you Matt, for your friendship, camaraderie and for the many gifts with which you left us. We miss you and will continue to think of you often.

Ricardo Castañeda

I met Matt Mantell in 1979 during my very first Chicago Civic Orchestra rehearsal. Matt was so gregarious, welcoming and full of life. Little did I know then, that Matt would become one of my dearest friends and colleagues for 40 years! We both became members of Northwest Indiana Symphony, Illinois Philharmonic, American Chamber, Elgin, Lake Forest, Chicago Sinfonietta, Galiano String Quartet (18 years), The Mantell Trio, Illinois Philharmonic String Quartet, Northwest Indiana String Quartet and the Palos Park String Quartet. I was there when Matt started dating Emily, our string quartet played for their wedding. We shared many fun times through concerts, world-wide tours, and food. Matt loved food, whether it was a meal at my mom’s house after a gig or holiday parties at my home, Matt would enjoy all the culinary delights! Matt was a superb musician and teacher, one of Chicago’s best, always giving 120%. Matt’s love for music, his students, family and friends will forever live in our hearts. Thank you Matt for what you have given to me and the world. Your legacy will continue!

Carl Johnston

Matt Mantell was a treasured and loved member of the Chicago Sinfonietta. Not only was he always musically prepared, but his big heart, positive and enthusiastic attitude inspired and supported all of his fellow musicians. He was loved by us all. His passing has left a giant hole in our hearts and we will think of him always

The Orchestra Committee of the Chicago Sinfonietta

Our brother-in-law, Matt Mantell, was the ultimate musicians’ musician! He was an extremely enthusiastic



practicer – whether it was working towards something specific or just for his general musical well being. He loved being in the middle of the music scene – whether it was sitting in countless viola sections or hanging out at post-concert events with his colleagues. He was the most dedicated of teachers – his students benefitted from his vast pedagogical knowledge and also from his quirky sense of humor and his tireless cheerleading on their behalf. Matt burst with pride when telling one and all of Emily’s and Sonia’s successes. We miss Matt deeply and hope that his special qualities mentioned above will inspire all of us in our musical lives.

Love, Betty and Paul

Betty Lewis and Paul Zafer, violinists

Dear Matt,

For over a quarter of a century you served as leader of the Illinois Philharmonic viola section - a constant reliable rock-steady influence for all those around you, right beside your beautiful and equally talented wife. Me? I was the one who was



fortunate enough to have you both near my right arm for 25-plus years. Whether for a Bartok Concerto for Orchestra, a Bernstein Mass, a Mahler Symphony, or a Bach Brandenburg \\\

you were right there for support, for encouragement, and for the music - always the music.

But equally important in our thoughts of you, was your friendship, warmth and humor. Your visit to our home in Cincinnati, our long chats about cars, movies and food are lasting vivid memories. I am personally so grateful to you for always inviting this Music Director to your post-rehearsal or concert “noshes.” This was very special and kind, and so were you, Matt. You will be dearly missed.

With much love,
Carmon

Carmon DeLeone
Conductor Laureate
Illinois Philharmonic Orchestra

It’s impossible to put into words the influence Matt Mantell has on my life. Impossible to articulate how much he gave me. It’s not a coincidence that on the day of his passing I had an audition. Playing through the Bach Cello Suite that we worked on together, seeing his markings on the page was extremely



tough. Mr. Mantell always gave me that extra nudge to do things that were hard. He always knew what to do, who to call, he even faxed me the entire viola part to the Enigma Variations to my school once... boy was the office pissed hahaha! This is the teacher who took me in his cool car to watch a dress rehearsal of Lyric

when he was subbing and I sat in the audience hearing opera for the first time. He let me play his viola for my college auditions. His influence is so huge on so many. Thank you Matt, for giving me so much time, information, love, and joy. I continue to use the tools you gave me every day, especially the silliness! I will always remember the way he greeted me with the warmest smile, dressed in a tux minus the tie and jacket, with a thermos of coffee on the table. He worked so hard and was a beautiful person. All my love and prayers go to his wife, Emily and daughter, Sonia Mantell. Without a doubt [to] his son, Little Matt, Matthew Lipman.

Rozalyn Torto is a former viola student of Matt’s. She is Orchestra Director and Music Dept Chair at University of Chicago Lab Schools.

Andy: Matt was a dear friend. And a kind and generous one, too. He was always willing to help. His impact on me will never be broken. I mean that. Matt was special and I’m going to miss his cheery countenance. He was a very comforting person for me to talk to, almost like the dad I never had. I will never forget how generous he was with me.

Margaret: I have known Matt since his Dad used to bring him to Civic. I agree with Andy - I have never known anyone as generous as Matt. He was always there for me - food, tea, advice, good gossip.

Karl: Matt was literally the only person I could talk to who shared the same fascination with cars. He had an encyclopedic knowledge of engines. Then the conversation would morph into string technique or the growing of dahlias. I can’t count the number of times a phone conversation started at 11:30p.m. and ended an hour later. There was so much personal, social and professional and yes, moral advice in those conversations.

Margaret: Matt was a gifted long-form conversationalist. He had the rare ability to give the impression that he had all the time in the world to chat with you. What a great gift. His loss leaves a giant hole in our lives.

Andy Snow, Karl Davies, and Margaret Daly remembering Matt.
(Text conversation to Emily after she told them of Matt's passing.)

Matt was a wonderful friend and colleague. We were stand partners in the Chicago Sinfonietta, sitting together for hundreds of performances during the Joffrey Ballet years. I admired Matt so much for his leadership of the section. Coming to every rehearsal and performance so well-prepared, we could all rely on him. He was unflappable! And throughout those years sitting together, we seemed to discuss everything: family, raising teenagers, viola repertoire, teaching, recipes; Matt had such a wide range of knowledge and expertise, we never ran out of things to talk about! He was full of fun, a bit of a kid at heart, and a true optimist, seeing the best in every person and situation. I miss him dearly.

Becky Coffman

Karen: As first stand players in the string sections of the Chicago Sinfonietta, Matt, Carol, and I sat a mere 6 feet from each other for some three decades. We considered him an honorable colleague and friend. He was tireless in working out issues in the



music we played, always with an open minded approach. Matt had a boundless energy, ever-present enthusiasm and good nature. On one memorable orchestra tour to Switzerland, we got up at 4:00am in Lausanne, took the train to Zermatt, and took the cog railway high up into the Alps just to have peach cobbler on a patio across from the Matterhorn! (see photo)

Carol: Yes, most times there'd be at least five or six players roped into these escapades, but Matt always seemed the most willing and cheerful about our occasionally extremely early departures and strict timing.

Karen: We'd sometimes explore the city all day, joining the rest of the group in time for the concert after dinner (did I mention he ordered horsemeat at one restaurant just because he was curious?)

Carol: Matt looked upon a menu as a challenge: he'd deliberately order the most unusual item listed, then receive it with delight and offer a taste to anyone who had the courage to partake.

Karen: I was delighted to have him as a partner in travel.

Godspeed, Matt, and I will join you at the next station.

Carol: I will miss his insatiable appetite for life and adventure, his thirst for new experiences, his passion for both playing and teaching, and his unquestioning love and acceptance of all people everywhere.

Karen Nelson and Carol Dylan, Violinists

When I think of Matt I can easily conjure his affable face and hear his voice as if I just saw him yesterday, the essence of his exceptional character so vivid in my memory. I know his friends and colleagues feel as I do, how confounding and confusing it is that he's no longer on stage with us. I once gave him some advice about something and he showed up the next day at rehearsal with enough homemade beef stew to feed my family as his thanks. He genuinely appreciated people and would always let them

know it. His appreciation extended to his work and he approached it with fervor. He was usually one of the first to arrive at a rehearsal and one of the last to leave. But mostly, he loved his family, and when asked about Sonia and her successes his face lit up and I have never known a more proud father. Matt was one of a kind. He will be greatly missed but never forgotten.

Wendy Evans

My many conversations with Matt during his treatment this past year revealed much about who he was as a man, musician, husband and father. He loved most to talk about three things: his family, his hobbies, and his music. Every conversation included some reference to his "wonderful" wife, Emily, or how proud he was of his "amazing" daughter, Sonia. He loved them both dearly. "Tim", he'd say, "I'm so lucky. So fortunate!"

Shifting gears, he would expound on the horsepower and torque of some hot car he loved, and then move on to giving advice on planting bulbs or caring for roses. And almost every hospital visit included a discussion on some piece of music, teaching technique or beloved student of his. He longed to be able to focus his energies again on his music and his students. I will



never forget watching Matt coach a student over the phone from his hospital bed, unable to meet with her in person. He spoke with calm authority as he helped her prepare for the rigors of an upcoming audition. I sat there in awe of Matt's ability to transcend his physical suffering and "be there" for his student.

As my friend Matt navigated those final months of his battle with cancer, it became clear to me that he was a man of courage, generosity, and faith. Matt became more than a friend to me, he became my brother. I love him and I shall miss him... until we meet again.

Tim Shaffer

Matt's generosity of spirit was without limit...

As a musician, he inspired me with his dedication for practicing, developing his technique and always putting the music FIRST. On a snowy day in 2018, he spent hours sharing his vast collection of technical materials, exercises and resources gathered over the years - I feel like I'm holding The Secret in that binder...

As a teacher, there was NOTHING he wouldn't do to help each student discover the joys, challenges and satisfaction of making music. What I hear again and again is that Matt's lessons went far beyond technique and repertoire - in his special way, he became a life coach for the students who came through his studio door.

As a friend, I could always count on him to listen with kind ears and a warm heart. He knew when to propose a creative solution to a niggling problem, when to set me straight with some honest talk, when to empathize, and when to just whip up an omelette.

For over four decades, Matt was a special part of my world - while I miss him beyond words, he is always with me.

Linda Veleckis Nussbaum

Matt was one of a kind. His energy, enthusiasm and laughter were unique in our circle of friends. At my very first chamber music rehearsal with Matt, Matt pulled out an astonishingly huge date book the likes of which I had never seen. It remains in my mind an embodied symbol of Matt's love of his detailed and intense life.

His insistent generosity and friendship came to us in sometimes unusual ways. After sharing his meatloaf recipe with Sheila, he surprised her by showing up the very next day at our house in Evanston bearing a gift - a crockpot! On an earlier occasion after our move back to Evanston he called Sheila to tell us that he had found a good deal on a lawnmower and had bought it for us. Matt arranged for me to play on a Stradivarius



owned by one of his and Emily's many good friends, and I played on it with much gratitude for many years professionally while in the Minnesota Orchestra and Lyric Opera Orchestra. We are very thankful to Matt for these things and all the other kindnesses small and large that are way too many to be contained on a page. We owe a debt to Matt. We miss Matt.

Robert and Sheila Hanford

We here at the Elgin Symphony were blessed to know and work with Matt. He was a great musician and a truly funny guy! After our concerts at the Prairie Arts Center in Schaumburg some of us would go to Lou Malnati's for a pitcher of beer and deep dish, and he was one of the guys holding court at the table. Matt had such energy and professionalism, and we can't believe he's gone. He rose to the top of his profession and gained the love and regard of his colleagues not by stepping on others, but by lifting them up. He is so incredibly missed.

Sharon Jones, representing the Elgin Symphony Orchestra Committee

I have known Matt for over thirty years. He (and his wife Emily) would frequently come to my string shop to help their students find instruments to rent or buy. Sometimes Matt would stay for hours trying out many instruments and bows, knowing he'd find that perfect one! He always wanted to do the best by his students.

Matt had an amazing ability to interact positively with people. He was polite without being insincere; blunt without being offensive; intense and demanding but never pestering. I knew enough of his students over the years to know what a fabulous teacher he was. We will all continue learning from Matt's warmth, openness, and enthusiasm through our memories of him.

Ken Stein, owner Kenneth Stein Violins

When I heard about the passing of my colleague Matt Mantell, I immediately thought of the first lengthy conversation I had with him thirty years ago. We had ended up standing together in a long line at a post-concert dinner. When we finally got to the buffet table, Matt surprised me by saying that this was his second trip through the line. Then he offered detailed suggestions on which foods to pile onto my plate and which to avoid. That was the last time I failed to follow Matt's advice regarding a buffet. Matt was a man who truly enjoyed good food—always a sign of superior character in my book.



I also thought of Matt's car fanaticism. We were in the basement of the Auditorium Theatre when I told him that my first car had been a 1965 Mustang. I swear the excited whoop he let out when I mentioned that car

is still echoing off of the stone walls in some dark corner of the Auditorium. Until that day, my recollections of the old Mustang my father had pieced together from junkyard parts had consisted entirely of memories of its bone-rattling suspension and dreadful winter traction. Matt had a knack for encouraging other people to view things more positively.

Matt Mantell was a unique and vital presence in the musical community and we are all poorer for his loss. He was a good man who packed a lot of living and "living right" into what turned out to be far too short a time.

Edward Kelsey Moore

I was privileged to know Matt as a colleague and friend for many years, not only as a fine player and musician but as a passionate and dedicated teacher. He guided his students on their paths to mature musicianship, often personally searching out the means to make it happen. And, best of all, he worried about them! Many young lives were influenced by Matt and enhanced in ways they might not understand for years.

I was a member of several viola sections with Matt, the longest standing being the Elgin Symphony. Matt dedicated his best in all aspects of that job, not in a leadership of ego, but a desire for us all to make the whole better. And he put up with my occasional crabbing about the bowings!

And, most importantly, I enjoyed a treasured relationship as a friend. Matt was always thoughtful and caring of his friends and was especially so to me at the time of my husband's death. I know that I am one of many that he comforted in hard times. Matt was certainly courageous in his final health battles and his hopeful attitude is something I will never forget. He was a fine example in many areas of his life, but in this one most of all. I feel honored to have called him my friend.

Henrietta Neely

I first met Matt when I moved to Chicago in the fall of 2005. My first year in town was honestly a blur of new faces and names. However, Matt sticks out in my memory of that time as a colleague who was particularly welcoming. As we began to play together regularly in IPO and ESO, he would always go out of his way to have a friendly chat, compliment my playing, or invite me out to socialize with everyone after a concert. I realize now that he treated everyone this way, and had a gift of making people feel like they were part of a larger musical family. Over the years, we played hundreds of concerts together, and I found myself spending more time with Matt and his wife, Emily. As our friendship grew, we were able to share more about our lives. I heard about their daughter Sonia's growth as a musician, and later I had the pleasure of meeting and playing with her. Matt and Emily watched my life change as well; my husband and I were truly honored to have them celebrate with us at our wedding a few years ago.

Matt taught me that the many interactions we have at a rehearsal or before a concert are an important part of our lives as

a musician. We have the opportunity to connect with people and build relationships in these moments. We are more than just what we play, and if we are lucky, we can find true friendships in between the notes.

Thank you, Matt, for sharing so many notes and lovely moments with me.

Elizabeth Huffman

Like so many of Matt's friends, I saw in him a perfect intertwining of the musician with the person, and the source of both came from a place of such profound goodness that we will all continue to reap the bounty of his presence.

I have been playing with Matt and Emily since the mid 1980s in nearly every setting, from chamber music to orchestral. I would like to share one of Matt's favorite memories with you: Matt, Emily and I arrived early to set up for a wedding in a large Catholic church. The priest, easily in his 90s, greeted us and said "Well, what do we have today?" To which we replied, "Flute, violin and cello." He said, "Oh, how wonderful! I used to play the fiddle when I was a boy!" He then left us as we prepared for the service. When Matt opened his case, to his shock (and mine since I contracted the gig), he found no violin. He forgot to pack it. The only thing in the case was a viola bow! As we'd be



up on the stage with the bridal party, there would be no disguising the fact he didn't have an instrument. I suggested to Matt that he ask the priest if he still had that "fiddle." Would a 90-year-old priest still have the violin from his youth? The priest went into his quarters and emerged with a dusty violin case, handed it to Matt, and lo and behold, there in the case was a functional violin with all its strings intact! The bow was unusable so Matt played the service with his viola bow. We tried very hard not to break into laughing fits during the service.

Over the years, Matt, Emily and Sonia became my adopted family. Since 1999 we have celebrated all but two or three New Year's Eves together. At these and other parties throughout the year, Matt would always take the helm cooking - particularly preparing the New Years' breakfasts and manning the grill for our summer barbecues. He was especially proud of his delicious meatloaf.

We will always remember the music he made with us, and the memories of his humor, his empathy and friendship. Matt will live on through these memories, and through all of us who loved him so much.

Julie Koidin, flute

I met Matt in 1999 when he invited me on as faculty at Birch Creek Music Performance Center in Wisconsin, an intense and rewarding two-week summer music festival. I have many fond memories of working with Matt every summer there, as well as of our friendship and collegiality that continued throughout each year. At Birch Creek, I also met Emily, his amazing wife, who quickly became a very dear friend.

Matt was one of the most compassionate teachers I have ever known. He was completely dedicated to his students and their progress as they worked with him as well as after they left his studio for their college study, and as they became teachers, educators, and performers. He also cared deeply about his former students who made their careers outside of music. Not only was Matt dedicated to his many private students, he was also dedicated to being the best orchestral violist possible, and was a wonderful and caring and fun-loving colleague to all. I always smile when I remember so many fun times and the laughter that Matt, Emily, and I shared.



Marcia Henry Liebenow, violinist
Concertmaster, Peoria Symphony Orchestra
Professor of Violin, Viola, and Chamber Music, Bradley University

Matt made me laugh, he made me think, and he pushed me to explore how the life of a musician is so very intertwined with that of the broader community. When I joined IPO, stories of Matt's impact, dedication, and leadership to our orchestra were already legendary. I am honored to have known Matt, to have shared stories with him, and to have listened to him play. I thank IPO for introducing me to him and I thank Matt for making IPO possible.

Christina Salerno
Executive Director, Illinois Philharmonic Orch



Are you willing to walk in solidarity with other unions to help get our union message out to the public? If each local union of the Chicago Federation of Labor brings 1% of its membership out to a rally, we will have over 5,000 workers marching and delivering our message to the public. Please join the 1% Solution. Add your name to the list of CFM musicians willing to be called to action. Call us at 312-782-0063 or go to our website (www.cfm10208.com) using the CONTACT US tab and adding "One percent solution" to your comments.

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Health Care Options Are Available through The Chicago Federation of Musicians

- 2020 options include four full medical insurance plans that include dental and vision. We will also continue to offer a stand alone dental and vision option.
- Requirements for enrollment are being vested in the AFM-EP Fund (Pension) or having made \$3000.00 in union declared wages in the previous or current year. Medical plans require that participants are under the age of sixty-five; however, our dental and vision coverage has no age limit.

If you have any questions, please call Nick Moran at our union offices, 312-782-0063. You can also reach him at nmoran@cfm10208.org.

In Memoriam

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Mantell	Matthew	Viola	09/28/19	04/21/59	11/01/79
Roseboro	James S.	Trumpet	11/29/19	11/23/24	03/13/47
Tobias	Ruth M.	Bass Violin	11/20/19	09/20/24	01/19/56
Tredon	John E.	Violin	10/01/19	06/01/55	04/10/86

What is the TMA?

By Tony D'Amico, President – Theatre Musicians Association
and member of Boston Local 9-535

What exactly is the Theatre Musicians Association? Sure, you've seen our acronym around, and perhaps have looked at an article or two penned by a TMA officer in the International Musician. But, unless you are a member of this organization, you might not be exactly sure what our purpose is. The simple answer would be that TMA is an official conference of the American Federation of Musicians, and consequently the only recognized entity within the AFM that exclusively represents theatre musicians across the United States and Canada. We are organized into chapters - groups of ten or more members from the same general geographic location that have their own directors and boards. Members who are not near one of these chapters can belong to the conference as Members-At-Large.

While technically correct and accurate, this description doesn't come close to doing justice to the work we do regarding our efforts to represent the professional theatre musician. This is what I'd like to address in this space.

As one of the five players' conferences of the AFM, TMA is in the unique position to advocate for the issues and interests of theatre players, be they local musicians playing musicals in towns and cities across North America, travelers on the road with AFM sanctioned tours, or Broadway pit dwellers. As with the other conferences recognized by the Federation, we have a direct line of communication with AFM officers and staff, and often provide guidance on issues such as wages, working conditions, staffing, and other matters of concern to the theatre musician.

Perhaps the most far-reaching example of this important advisory role to the Federation is our inclusion at the table for Pamphlet B negotiations. Pamphlet B is the agreement that sets wages and work rules for all musical theatre tours with AFM contracts, and thus has a tremendous impact on the working lives of traveling musicians, as well as the players whose towns and cities these touring productions visit. Because we are made up of musicians doing the actual work in the pits, we can advise the AFM's negotiating committee on the state of the industry, the things in the business that are working for our members, and the things that need to be changed.

Along with advocating for theatre musicians, TMA is a source of information for its members. Our website contains a chart of all the wages and working conditions of the major theatres located in our ten chapter cities. This has proven to be a tremendous help for local theatre committees engaged in contract negotiations. By adhering to the age-old adage that knowledge is power, these committees know exactly what is contained in contracts across the United States and Canada, and they use this information as an effective bargaining tool.

Another valuable resource available to our members is a listing of the itineraries of all the AFM sanctioned shows out on tour at this time, as well as archives of past productions. Along with providing information on tour stops, our members can see the instrumentation a production will pick up when it rolls into town. This type of information is invaluable to busy musicians planning their schedules.

Our official publication – *The Pit Bulletin* – comes out four times a year, and is filled with articles of interest to the theatre player, chapter reports intended to keep our members up to date about the state of theatre in other cities, and other official conference communications. The Bulletin's companion publication is the *Pit Blast*, which comes out whenever a timely piece of information needs to quickly get out to the membership. Finally, plans are in the works for a TMA newsgroup, which will allow our members to ask questions to and receive replies from other members on all topics related to theatre.

Perhaps the high point in the TMA year is our annual conference, held during July or August in one of our chapter cities. We just finished up our 24th conference in Boston on July 29 and 30. The conference is a great opportunity for theatre musicians from all over the United States and Canada to get together and discuss the issues that impact our working lives.

Finally, as an official Players' Conference of the AFM, TMA is permitted to submit resolutions to the triennial AFM Convention, which was held last June in Las Vegas. We introduced two resolutions at the convention. The first was to encourage the AFM to make best efforts to influence producers of touring musical theatre productions to use fuller orchestras and employ more musicians. Our second submission addressed the problem "Star Attractions" (i.e. Josh Groban, Il Volo) coming into our area and hiring musicians for sub-standard wages and with no union protections. I am happy to report both resolutions passed. And, I had the honor of addressing the Convention attendees and sharing with them the great work our organization has been doing.

If you are a full-time theatre musician, or you just play in the pit once every so often – I encourage you to join our organization. Please visit our national website at www.afm-tma.org. Or, check out the Chicago Chapter's website (<http://www.chicagotma.com/index.html>), Facebook page (<https://www.facebook.com/ChicagoTheatreMusiciansAssociation/>), or Twitter account (<https://twitter.com/ChiTheatreMusic>). I encourage you to write me at president.tma@afm-tma.org with questions or comments.

**CFM
MEMBERSHIP
DRIVE
IN JANUARY
2020!**

In partnership with the AFM International we will be waiving ALL initiation fees. There will never be a better time to join, and the cost is only the regular membership dues of \$212.00. Normally this would be \$477.00. That's 56% off!! Please alert any colleagues you know who might be interested in joining the biggest association of professional musicians in Chicago. All fees for resigned or expelled members to re-join will also be waived. Together, we can protect our profession. We look forward to hearing from you!

Out and About

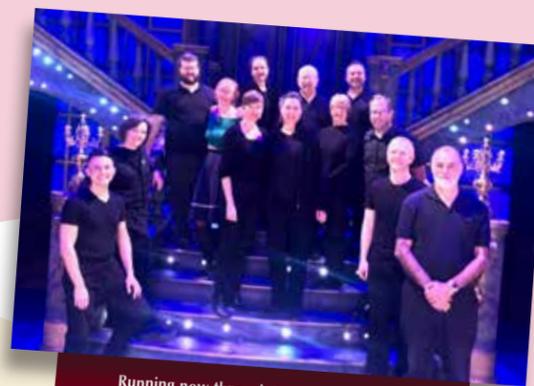
HAPPENINGS FROM AROUND THE FEDERATION



The Chicago Sinfonietta performed at Orchestra Hall on November 11 as part of their "Love + Light" program. Pictured here are, left to right: Becky Coffman, Emily Mantell and Andy Snow.



In early December the City Lights Orchestra performed at Saint Mary's of the Lake for a holiday concert. Pictured here in the front row, from left to right: Tim Mc Namara, Brian Shannon, Kevin Kizer and Mark Hiebert. In the trumpet section are Dave Frohlichstein and Scott Wagstaff.



Running now through January 19, 2020 is *Beauty and the Beast* at the Paramount Theatre. Pictured here is the orchestra for that show.



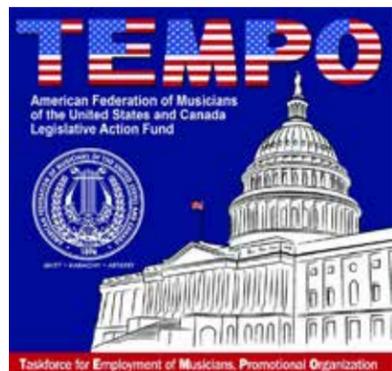
Pictured here is the Horn section which performed with the Chicago Sinfonietta at Orchestra Hall on November 11, left to right are: Beth Mazur-Johnson, John Schreckengost, Anna Mayne and Lee Shirer.



Board Member Bob Lizik retired after 24 years on the board of the CFM. He now is Board Member Emeritus. The Officers and the Board of Directors would like to thank Bob for his many years of service to the CFM.



On their December 8th concert the Chicago Philharmonic performed at the Harris Theatre featuring the Marcus Roberts Trio. Pictured in the front row, from left to right are some members of the woodwind section: Jerry Dimuzio, Eliza Bangert and Scott Metlicka. In the second row are: Dan Williams and Elizandro Garcia-Montoya.



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The TEMPO Signature Club allows members to step up their commitment to our political efforts by contributing a one-time annual payment of \$52.00. Contributions are used to help keep friends in congress who are committed to supporting music and in particular federal policy issues that help our members.

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levyland.com
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cdbaby.com

Mark Lindeblad
Piano Music for Relaxation
Bach: Favorite Keyboard Pieces
marklindeblad@gmail.com
312-246-0713

Joe Lill
Doctors of Dixie
Hear the Rolling Thunder
musicbyjoelill.com
cdbaby.com
iTunes.com
773-612-3449

John E. Mangan
The 50/50 Band
Ellie
Isn't That You
Pink Ladies
Since U Left Me
fiftyfiftyband@yahoo.com
312-208-3229

Pat Mallinger
Monday Prayer To Tunkashila
cdbaby.com
Moorean Moon
Pat Mallinger Quartet
Live at the North Sea Jazz Fest
Bluejackjazz
pjmjazz@att.net
773-489-2443

Pat Mallinger with Dan Trudell
Dragon Fish
Chicago Sessions
cdbaby.com
itunes.com

Pat Mallinger Quartet
featuring Bill Carrothers
Home on Richmond
Monday Prayer to Tunkashila
Elevate
cdbaby.com
iTunes.com

Stacy McMichael
lePercolateur
Pop Manouch
lePercolateur.com
iTunes.com
Amazon.com

Janice L. Minor
The Recital Clarinetist
www.janicelminor.com
summitrecords.com
amazon.com
itunes.com
540-421-0821

Sherwen Moore
TWO COLD
Citscapes 2010
Zone Volume 1
773-756-8035

Tommy Mueller
It's All About Time
tommujazz@sbcglobal.net
773-237-0129

Susan Nigro
The Big Bassoon
Little Tunes for the Big Bassoon
New Tunes for the Big Bassoon
Original Tunes for the Big Bassoon
Bellissima
The Two Contras
Susan Nigro
Joplin Tunes for the Big Bassoon
Crystal Records
360-834-7022

Susan Nigro
The Bass Nightingale
GM Recordings
617-332-6328

Larry Novak Trio
Invitation
amazon.com

Philip Orem
Concerto Music by Philip Orem
rovenrecords.com
iTunes.com

Bill Overton
The Sun Will Shine
Always In My Heart
Only Love Can Do That
amazon.com
cdbaby.com
iTunes.com

Brian Patti
My Kind of Town
630-832-9222

Pan Go Steel Band
For The Day
Seconds
Paul Ross
panpress.com
630-587-3473

Russ Phillips
Im Glad There Is You
Love Walked In
russ.phillips@sbcglobal.net
One Morning in May
bigfootjazz@sbcglobal.net

James Quinn
Legacy One
cdbaby.com
jquinnmusic.com
312-861-0926

Marlene Rosenberg
Pieces of...
marlenemusic.com
marlenemusic@comcast.net
Bassprint
iTunes.com
Amazon.com
marlenerosenberg.com

Roots Rock Society
Bass Mint Sessions
Riddim To Riddim
La Familia
Stann Champion
iTunes.com
cdbaby.com
Amazon.com
Target.com
773-994-6756

Scott Reed
Expedition
cdbaby.com
scottreed.com

Bernard Scavella
' Bout Time - Volume 1
' Bout Time - Volume 2
cdbaby.com
bscavella@sbcglobal.net

Bobby Schiff
Late Game
bobbyschiff.com
708-442-3168

Nick Schneider
Pullin Strings
chicagojazz/nickschneider.com
lonote@comcast.net
cdbaby.com
847-991-4355

Fred Simon
Dreamhouse
Remember the River
Since Forever
naimlabel.com/artist-fred-simon.aspx
itunes.com

Richard Sladek
Piano Celebration
chicagopianist.com
708-652-5656

John Smith & The Shaniganans
Dance Orchestra
It's Saturday Night! "Let's Dance"
jdmusicpros@gmail.com
815-758-1093

Mark Sonksen
Blue Visions: Compositions of
1995 Alba
cdbaby.com
312-421-6472

Mark Sonksen Trio
Climbing Mountains
Postales Del Sur
cdbaby.com
312-421-6472

Elizabeth Start
From the Start
Electric & Eclectic Start
Alone & with Viol Thoughts
Fused Art
A Very Cello Christmas
es@elizabethstart.com

Don Stille
Keys To My Heart
cdbaby.com
dfstille@mac.com

Suenos Latin-Jazz
Azul Oscuro
Steven Hashimoto
708-222-6520

Shirley Trissell
Pet Pals
Lyrical Lullabies
shibuka.us
cdbaby.com

Fred Wayne
The Beginning 1955 Chicago
The Revolution 1965
The Turning Point 1975
Fred Wayne 1985
Fred Wayne 1995
Fred Wayne 2005
217-412-0378

Glenn Wilson
Timely
The Devil's Hopyard
One Man Blues
Blue Porpoise Avenue
Bittersweet
Elusive
Impasse
iTunes.com
Amazon.com
Jazzmaniac.com

Frank Winkler
Symphonic Pops Orchestra
From Broadway to Hollywood
Frank Winkler, Conductor
Winklermusic@aol.com

Frank Winkler Trio
Once in Awhile
Winklermusic@aol.com

Frank Winkler Quartet
Romance 'n' Swing
Winklermusic@aol.com

Willie Woods
Feelin' the Spirit
The Colors of Music
cdbaby.com/cd/williewoods
wwoodsproductions.com

The Voice of Carle Wooley
and the Groove Masters
Love Is
Jazz Standards featuring
Eddie Johnson
cdbaby.com\CarleWooley

Who's Playin' Where?

By Nancy Van Aacken

We have many musicians performing throughout the area. Support them by attending a performance or patronizing an establishment where they work.

Jazz on Sundays!

January 5 – Alexis Lombre...Piano
7:30 pm – 10:00 pm

January 12 – Julius Tucker...Piano
7:30 pm – 10:00 pm

January 19 – Thaddus Tukes ... Vibes
7:30 pm – 10:00 pm

January 26 – Bobbi Wilsyn...Vocals
7:30 pm – 10:00 pm

James Wagner Hyde Park Jazz Society

New Venue

The Promontory Music Venue
5811 S. Lake Park West, 2nd Floor, Chicago
www.HydeParkJazzSociety.com

Blues on Thursdays!

Jimmy Tillman & The Original Chicago Blues All Stars

Blues & Brews-Family Night
Kids are welcome to jam with the band

Thursdays 7:30 – 10:00 PM

Free Admission

Motor Row Brewery
2337 S. Michigan Ave., Chicago

Enjoy a Musical

Cadillac Palace Theatre

The Phantom of the Opera
December 18th, 2019 – January 5th, 2020
312-977-1700

Chicago Shakespeare Theater

Emma
January 28th – March 15th, 2020
312-595-5600

CIBC Theatre

Hamilton
Through January 5th, 2020
312-977-1700

Drury Lane Theatre

Mary Poppins
November 15th, 2019 – January 19th, 2020
An American in Paris
January 31st – March 29th, 2020
630-530-8300

Marriott Lincolnshire Theater

Grease
January 15th – March 15th, 2020
847-634-0200

Nederlander Theatre

Mean Girls
December 26th – January 26th, 2020
312-977-1700

Paramount Theatre

Beauty and the Beast
November 13th, 2019 – January 19th, 2020
630-896-6666

The Second City

Jacob Shuda and Nick Gage
Sunday through Saturday
1616 N. Wells St., Chicago

Attend an Orchestra Concert or Opera!

Chicago Philharmonic

The Mozart Effect: Live!
Performed by the Chicago Philharmonic
Saturday, January 11, 2020, 8:00 pm
Harris Theater for Music and Dance
205 East Randolph Dr., Chicago
312-957-0000
www.chicagophilharmonic.org

Chicago Sinfonietta

MLK Tribute Concert
Sunday, January 19, 2020 at 3:00 pm
Wentz Concert Hall, North Central College
171 E. Chicago Ave., Naperville
Monday, January 20, 2020 at 7:30 pm
Symphony Center
220 S Michigan Ave., Chicago
312-284-1554
www.chicagosinfonietta.org

Elgin Symphony Orchestra

Magnificent Mozart
Friday, January 10, 2020 at 7:30 pm
Prairie Center for the Arts
201 Schaumburg Ct., Schaumburg
Saturday, January 11, 2020 at 7:30 pm
Sunday, January 12, 2020 at 2:30 pm
Hemmens Cultural Center
45 Symphony Way, Elgin
Abbey Road: Tribute to the Beatles
Friday, January 24, 2020 at 7:30 pm
Harris Theater for Music & Dance
205 E. Randolph, Chicago
Saturday, January 25, 2020 at 7:30 pm
Hemmens Cultural Center
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Elmhurst Symphony Orchestra

Mozart Magic
Saturday, January 11, 2020 at 2:30 pm
Mayslake Peabody Estate
1717 W. 31st Street, Oak Brook
Sunday, January 26, 2020 at 3:00 pm
Elmhurst Christian Reformed Church
149 West Brush Hill Road, Elmhurst
630-941-0202
www.elmhurstsymphony.org

Attend an Orchestra Concert or Opera!

Lake Forest Symphony Orchestra

Metropolis Quartet
Friday, January 24, 2020 at 8:00 pm
Gorton Community Center
400 E. Illinois Road, Lake Forest
847-543-2300
www.lakeforestsymphony.org

Music of the Baroque

Alison Balsom Plays Haydn
Saturday, January 25, 2020 at 7:30 pm
Harris Theater for Music & Dance
205 E. Randolph, Chicago
Monday, January 26, 2020 at 7:30 pm
North Shore Center for the Performing Arts
9501 Skokie Blvd., Skokie
312-551-1414
www.baroque.org

New Philharmonic Orchestra

The Merry Widow
Friday, January 24, 2020 at 7:30 pm
Saturday, January 25, 2020 at 7:30 pm
Sunday, January 26, 2020 at 3:00 pm
McAninch Arts Center at College of DuPage
425 Fawell Boulevard, Glen Ellyn
630-942-4000
www.AtTheMAC.org

Rockford Symphony Orchestra

Frankenstein & Mozart
Saturday, January 18, 2020 at 7:30 pm
Coronado Performing Arts Center
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Shot and a GOAL!

Frank Pellico
per Chicago Blackhawks schedule
United Center
1901 W. Madison St., Chicago

If you have future engagements that you would like listed in this column, please send them to Nancy VanAacken at nvanaacken@cfm10208.org. Listings will be included provided there is a Union contract on file.



Address and Phone Changes

56482 Anderson, Christian B.
204 Walton St., Apt 1-D
Barrington, IL 60010
319-230-9271
TRUMPET

56483 Archbold, Timothy E.
1211 S. Sumner St.
Wheaton, IL 60189-6540
316-295-0448
CELLO

37322 Bauchens, Robert
15 N. 182 Getzelman
Hampshire, IL 60140
847-683-4208
312-485-4100
TUBA

54757 Bearden Jr., James H.
111 Jefferson St., Apt. E
Algonquin, IL 60102
224-678-4943
CLARINET

57256 Beck, Matthew
1360 W. Greenleaf Ave., Apt. 3-N
Chicago, IL 60626-6013
847-521-0874
SAXOPHONE

55830 Becker, David R.
1131 Darrow Ave., Apt. 1
Evanston, IL 60202
816-560-2496
BASS TROMBONE

41934 Bednarz, Alan J.
729 Woodridge Lane
Glencoe, IL 60022-1040
847-835-3319
DRUMS

48929 Bloom, J. Lawrie
1838 Wesley Ave.
Evanston, IL 60201
847-848-2331
CLARINET

46794 Bogda, Charlotte G.
1574 Bluebird Trail
Ellison Bay, WI 54210
630-201-6347
VIOLIN

49001 Bogda, Daniel J.
1574 Bluebird Trail
Ellison Bay, WI 54210
630-486-9665
VIOLIN

52676 Bronstein, Matthew G.
1434 W. Olive Ave., Apt. 1
Chicago, IL 60660-5649
818-381-1153
FRENCH HORN

56194 Bukowiecki, Alan E.
4441 Purves St., Apt. 813
Long Island City, NY 11101-2983
312-765-6852
312-403-2512
PIANO

47244 Callaway, Emory P.
4148 N. Ashland Ave., Apt. 1
Chicago, IL 60613
773-935-3468
312-401-8064
GUITAR

54441 Campbell, Bonnie H.
1028 Austin St.
Evanston, IL 60202
847-302-8165
CLARINET

32648 Cetera, Peter
c/o: Ataraxis Accounting & Advisory
P.O. Box 1292
Twin Falls, ID 83303-1292
BASS VIOLIN

57303 Chapman-Orr, David C.
1427 Elmwood Ave.
Evanston, IL 60201-4307
920-243-3558
DOUBLE BASS

56741 Deitchman, Matthew J.
1570 Elmwood Ave., Unit 704
Evanston, IL 60201-4571
201-681-4575
PIANO

57113 Draiblate, Netanel
706 S. Cherry Grove Ave., Apt. 301
Annapolis, MD 21401-4253
215-353-2488
VIOLIN

52161 Fako, Lisa
407 S. Wille
Mount Prospect, IL 60056
847-894-1879
VIOLIN

47583 Ferretti, Honor C.
6321 N. Diamondback Ct.
Tucson, AZ 85750
520-529-1820
312-519-5139
HARP

57101 Frankel, Nicole S.
8146 Kilpatrick Ave., Apt. 1-N
Skokie, IL 60076
954-673-2241
FLUTE

56158 Gaines, Alison J.
708 8th Ave., Unit 68
Kearney, NE 68845-6690
312-622-0084
847-888-9782
BASS VIOLIN

52730 Garcia, Fernando M.
3114 W. Walton St., 2nd Fl.
Chicago, IL 60622
708-945-3150
CLARINET

39101 Gibbons, Dennis V.
4202 Woodland Ave.
Western Springs, IL 60558
630-564-3455
708-246-3455
BASS VIOLIN

42658 Gratteau, Phillip R.
5331 N. Bernard St.
Chicago, IL 60625
773-398-5699
DRUMS

51949 Griffin, Julie Ann
1008 S. Maple Ave.
Oak Park, IL 60304
708-280-0213
BASSOON

54929 Hall, Michael L.
4935 S. Dorchester
Chicago, IL 60615
773-814-7165
VIOLA

56167 Heath, Charles R.
2109 20th St. North
Chicago, IL 60064
773-981-3135
DRUMS

54932 Hoffhines, Robert W.
2530 Greenwood Ave.
Wilmette, IL 60091-1304
847-477-4611
TENOR TROMBONE

55302 Huster, Randy
P.O. Box 409
Lake Villa, IL 60046
262-862-6363
GUITAR

49832 Janzow Phillips, Christine
520 Marengo Ave.
Forest Park, IL 60130
708-366-1379
OBOE

55843 Johnson, Dominic J.
400 E. Randolph St., Apt. 2227
Chicago, IL 60601-5067
312-493-4791
VIOLA

55241 Kosower, Paula C.
3806 Forest St.
Evanston, IL 60203
847-800-6396
CELLO

57237 Leitza, Andrew G.
1611 W. Albion Ave., Apt. 3
Chicago, IL 60626-6588
815-307-4487
OBOE

51764 Lerner, Peter A.
10841 Oak Blvd.
Lawrenceville, IL 62439
708-749-8151
708-955-7813
GUITAR

42279 Littleton, John D.
1 W. 125th Pl.
Chicago, IL 60628
773-785-9646
CLARINET

53563 Million, Stephen C.
923 S. Bell Ave.
Chicago, IL 60612
708-308-0284
PIANO

49061 Peterson, Richard G.
735 York Court
Northbrook, IL 60062-3954
847-412-0549
847-612-6779
SAXOPHONE

43097 Phillips, Bob
6706 Tudor Lane, Apt. 1
Westmont, IL 60559
630-795-1382
TRUMPET

54964 Pifer, Nancy J.
4845 N. Seeley Ave.
Chicago, IL 60625
773-293-1779
VOCALIST

49336 Portolese, Frank R.
11910 White Stone Dr.
Fort Myers, FL 33913
847-208-1797
GUITAR

49819 Pressy, Gary J.
11113 Heritage Dr., Unit 2-D
Palos Hills, IL 60465
708-224-7389
ORGAN

53439 Raney, Joel A.
2019 N. 78th Ave.
Elmwood Park, IL 60707
708-267-3239
KEYBOARDS

51223 Reupert, Roger L.
840 Blackhawk St., Apt. 1112
Chicago, IL 60642
815-382-3328
TRUMPET

56580 Roberts, Ronald J.
1070 Cedar Lane
Metropolis, IL 62960
270-227-7688
SAXOPHONE

53902 Ryan, John J.
2414 W. Cuyler Ave., Apt. A
Chicago, IL 60618
773-454-6288
CELLO

56943 Saltman, Kyra D.
5351 N. Glenwood, Apt. 1
Chicago, IL 60640
512-585-5596
CELLO

57335 Sansolo Corey R.
2700 Gunnison St., Apt. 3
Chicago, IL 60625
240-498-3541
TENOR TROMBONE

57274 Sarzani, Stefano
7052 N. Damen Ave., Apt. 1-N
Chicago, IL 60645
941-320-4530
PIANO

52560 Sasin, Edward
2930 N. Neenah
Chicago, IL 60634
312-806-0798
312-461-1989
BASSOON

57238 Shade Armstrong, Julia L.
515 South Blvd., Apt. 1-W
Oak Park, IL 60302-2968
815-979-2237
PIANO

51534 Schmidt, Catherine G.
151 S. Williams
Crystal Lake, IL 60014
815-353-6417
815-459-7948
VIOLIN

53365 Shirer, Lee A.
14836 S. McKinley Ave.
Posen, IL 60469-1547
708-922-0580
FRENCH HORN

34787 Simmons, Donald
311 Ridge Road
Kenilworth, IL 60043
847-287-1037
DRUMS

57207 Simon, Scott R.
4256 N. Francisco Ave., Apt. 1
Chicago, IL 6018-2522
815-978-4172
PERCUSSION

56596 Squires, Stephen E.
225 Exeter Lane
Sugar Grove, IL 60554-9457
312-341-2176
708-763-9438
CONDUCTOR

50889 Steeve, Susan J.
101 Main St.
Park Forest, IL 60466
708-990-1872
FLUTE

56362 Steinhoff, Anna R.
727 Monroe St.
Evanston, IL 60202-2612
773-458-8220
CELLO

44781 Stewart, Mary W.
302 Ridge Road
Barrington Hills, IL 60010
312-644-7334
847-382-5085
PIANO

48079 Swope Dupree, Sheryl L.
2001 S. Calumet Ave., Apt. 407
Chicago, IL 60616-1570
773-241-7040
PIANO

56850 Tashiro, Azusa
2134 W. Berneau Ave., Apt. 2-W
Chicago, IL 60618-2944
312-804-1632
VIOLIN

56845 Whitney, Valerie B.
303-6230 Thunderbird Blvd., Apt. 303
Vancouver, BC V6T 0C3
215-738-0785
FRENCH HORN

44593 Wood, Paul C.
2246 Rebecca Circle
Montgomery, IL 60538-5004
630-730-1932
GUITAR

Books For Sale

***Only members in good standing are allowed to list Books For Sale.**

Carl Bonafede
The Screaming Wildman
Vibrations from the Dawn of Chicago Rock
[amazon.com](https://www.amazon.com)

Lee Burswold
Six Preludes and Postludes
(for C Instrument and Piano
or Bb Instrument and Piano)
Alliance Publications, Inc.
608-748-4411, ext. 124
www.apimusic.org

Tanya Lesinsky Carey
Father Lach's Slovak Boys Band
1937 Tour of Europe
celloplayingiseasy.com

Vincent Cichowicz
Long Tone Studies
Flow Studies - Volume One
Studio259Production.com

Paul Ciminello
Remember my Name
[amazon.com](https://www.amazon.com)

Richard Corpolongo
Improvisation
(Beginning, Intermediate and Advanced)
217 Sequences For The Contemporary Musician
www.richardcorpolongo.com/rcpublications.html

Patrick Dessent (Sam Bennett)
Memoirs of a Trumpet Teacher
Memoirs of a Trumpet Player
Martin Sisters Publishing
[amazon.com](https://www.amazon.com)

Nancy Fako
Philip Farkas and His Horn
A Biography
njfhorn@gmail.com

Philip Orem
Songs to Throw at the Sun volume I, for voice and piano
poetry of Langston Hughes
A Wonder Is What It Is, for baritone and piano
poetry of Wendell Berry
po4musik@aol.com

Gordon Peters
The Drummer Man ("Visual 'CD'")
A Treatise on Percussion
2003 Revised Edition
Percussive Arts Society
317-974-4488
www.pas.org

Norman Schweikert
The Horns of Valhalla –
Saga of the Reiter Brothers
Hrn2ret@gmail.com

John A. Wright/J.L. Cummings
John A. Wright - Autobiography of a Blessed Man
\$15. \$20 if mailed.
Phone: (708) 720-0333
Text: (630) 926-5367

Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS
Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222
www.bandleaders.org

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB
Regular meeting fourth Tuesday of the month, 8 p.m. at VFW Post # 3868.
8844 West Ogden, Brookfield, IL 60513
(708) 485-9670

GERMAN AMERICAN MUSICIANS CLUB
Second Wednesday of the month.
Regular meeting, A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave, Chicago IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5238 N. Neenah, Apt. 1-D Chicago, IL 60656-2254
(773) 774-2753

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB
Third Monday of the month. General meeting, Superossa Banquet Hall, 4242 N. Central Avenue, Chicago, IL 60634, 8 p.m. Send all communications to John Maggio, 6916 W. Armitage, Chicago, IL 60635
(773) 745-0733

THE KOLE FACTS ASSOCIATION
Third Sunday of the month at 2 p.m. Regular meeting, Washington Park Fieldhouse, 5531 S. King Drive, Room 101, Chicago, IL 60637

POLISH AMERICAN MUSICIANS CLUB
Meetings held every second Wednesday of the month, 8:00 p.m. at A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave., Chicago, IL. Send all communications to Ed Sasin, President, 2930 N. Neenah, Chicago, IL 60634
(773) 889-4588

WAGE SCALE AND CONTRACT CHANGES

- The 2020 Wage Scales go into effect on January 1, 2020. Those Wage Scales are online at <https://cfm10208.com/> They will be included in the upcoming membership directory when that is published.
- If you want a PDF of the Work Rules and Wage Scales you can email a request to lmurphy@cfm10208.org and I will get it to you.
- The CFM also has a new Musical Services Contract which is available on the CFM website, on the Members Only side of the site. This new contract references our CFM Work Rules and Regulations which are now available to view on the public side of the CFM website
- As you proceed through the year and get acquainted with the new contract you will see that it is very similar to the old version. If you do not have access to the CFM website, you can contact my office and I will mail you a print out of the new contract. My email is lmurphy@cfm10208.org



Classifieds

Do you have something to sell?

Advertise in the Intermezzo! Call 312-782-0063

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 tjares@cfm10208.org.

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



Announces auditions for the following positions:

Principal Tuba

Auditions are scheduled for Tuesday, March 24, 2020

Principal Horn

Auditions are scheduled for Thursday, March 26, 2020

To apply, send a resume and a \$50.00 audition deposit (payable to: Rockford Symphony Orchestra) to:

Rockford Symphony Orchestra
711 N. Main Street
Rockford, IL 61103

Email: jfloeter@rockfordsymphony.com

Applications must be received no later than 2/15/2020 to ensure processing
Please check <https://www.rockfordsymphony.com/jobs-and-internships/> for repertoire lists and complete audition information

Chicago Federation of Musicians Scholarship Fund

Applications are being accepted for the 2020 CFM College Scholarship. Scholarships of up to \$1,000.00 will be awarded to the winner(s). Applicants must be enrolled in an accredited college music program for the Fall of 2020.

Applications are available by calling the Vice-President's Office of the Chicago Federation of Musicians and must be completed and returned no later than March 1, 2020.

If you have any questions about the scholarship, please call Vice-President Leo Murphy at 312-782-0063, ext. 222.



In memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias, Rick Frigo and Betty Matesky.

William A. Lee Memorial Scholarship

The Chicago Federation of Labor offers five (5) academic-based scholarships and five (5) random-drawing scholarships in the amount of \$2,000 to students graduating from a Chicago or suburban-area high school. Students may only apply in one of the two categories.

The scholarship awards are named after Lee, who served as president of the Chicago Federation of Labor for thirty-eight years. He devoted more than sixty years to organized labor and community service.

To be eligible, either the student or one of his or her parents must be a member of a local union affiliated with the Chicago Federation of Labor. All applications must be signed by either of the top two officers of the local union to which the student or his or her parent belong. Applications signed by union representatives or union stewards will be disqualified.

Completed applications must be returned to the Chicago Federation of Labor, William A. Lee Memorial Scholarship Committee, 130 E. Randolph St., Suite 2600, Chicago, IL 60601. All applications must be postmarked no later than February 10, 2020.

Go to: www.chicagolabor.org for more information.



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Zell Music Director

Announces auditions for:

SECTION VIOLA (two positions)

Effective Immediately

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY
The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

**Preliminary auditions for SECTION VIOLA scheduled for March/April, 2020,
Final auditions tentatively scheduled for April 20, 2020
Application materials must be received by February 16, 2020**

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

E-mail: auditions@csso.org

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

Phone: 312/294-3271
Fax: 312/294-3272

www.csso.org/cssoauditions

Optional cds may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

DO NOT SEND CD WITH RESUME

The Chicago Symphony Orchestra is an Equal Opportunity Employer



Grant Park Music Festival (Chicago, IL)

Carlos Kalmar, Artistic Director & Principal Conductor

Announces the following vacancies beginning with the 2020 season:
SECOND OBOE
PRINCIPAL PERCUSSION/ASSISTANT PRINCIPAL TIMPANI
SECTION VIOLIN
SECTION VIOLA (Two Positions)
SECTION BASS

Auditions to be held March and April 2020. Only highly qualified applicants should apply.

The Grant Park Music Festival's 10-week 2020 season runs June 9 through August 15, 2020. 2020 regular weekly salary is \$1,619.31, plus a generous benefits package.

Please check gpmf.org/auditions for exact dates, application procedures, and audition repertoire.

- The audition committee of the Grant Park Orchestra reserves the right to immediately dismiss any candidate not meeting professional standards.
- Should an advertised position be offered to a current member of the Grant Park Orchestra, the resulting vacancy may be offered to the next most qualified candidate.
- The winning candidate must be legally eligible to accept work with the Grant Park Orchestra at the time of the audition. Audition candidates who are unable to demonstrate legal eligibility to work will not be allowed to audition.
- Limited audition times are available and will be offered on a first-come, first-served basis. Candidates are encouraged to apply early. A wait list may be utilized in the event all audition times are booked.

Paid Fellowship Opportunity:

Grant Park Music Festival's **Project Inclusion String Fellowship** provides an opportunity for string players from diverse backgrounds historically underrepresented in the orchestral field. Four 2020 Fellowships are available: Violin (2), Viola, Cello. **Learn more and apply online at:** gpmf.org/auditions



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CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$522.00

The Musicians Relief Fund helps Local 10-208 musicians in time of need. Contributions can be made in memory of a musician that has touched your life and whose life you would like to see remembered. Or, a general contribution can be made to the fund. Your name will be added to the expanding list of generous donors.

Make checks payable to the **Musicians Relief Fund**

and mail them to the **Chicago Federation of Musicians**
656 W. Randolph St. #2W
Chicago, IL 60661
Attn: Membership Dept.

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CONTRIBUTORS, GO TO
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CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$397.00

TEMPO is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members, staff and family. Contributions from others cannot be accepted and will be returned. TEMPO contributions are used for political purposes, including contributions and expenditures in federal and state elections and to support candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

To make a contribution, make your check payable to **TEMPO** and send it c/o **Chicago Federation of Musicians**
656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

No adverse action will or may be taken to pressure anyone to contribute or to enforce a guideline for contributions. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year. Contributions or gifts to AFM TEMPO are not deductible for federal income tax purposes.

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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$233.00

Contributions to the CFM College Scholarship Fund for Music Students are in memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias, Rick Frigo, Betty Matesky and Wayne Roepke. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

Make checks payable to the **CFM Scholarship Fund**

and mail them to the **Chicago Federation of Musicians**
656 W. Randolph St. #2W
Chicago, IL 60661
Attn: Membership Dept.

We will add your name to the list of contributors on our website.

TO VIEW THE LIST OF CFM
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Bulletin Board

Section X, C.

Members contracting for single engagements shall pay all monies due to performing members for services within eight (8)

days from the date of the engagement.

On engagements of more than one (1) week, on a weekly basis, final payment must be made not later than four (4) days from the termination of engagement. Leaders or engaging member failing to comply with the requirements of this paragraph, shall, upon conviction, be fined, suspended or expelled.

(For non CBA orchestras, musicians must be paid within eight (8) days of the last performance in a rehearsal/performance cycle.)

THERE WILL BE NO EXCEPTIONS!

Section VIII, G.1. of the CFM By-Laws:

On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians and filed with the Secretary-Treasurer prior to the commencement of the engagement.

CFM Bylaws do not allow auditioning of members without consent of the Board of Directors and if approved by the Board members must be paid for the approved audition. See CFM Bylaws, Section VIII, letter E numbers 3 & 4.

Playing Gratis (VIII, A.5.)

Members desiring to offer their services gratis must obtain permission from the Board of Directors by sending a written request.