

Intermezzo

2fm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Monday, January 10th, 2022
@ 6:00 pm

Membership Meeting:
Monday, February 14th, 2022
@ 6:00 pm

January/February 2022
Vol. 82 No. 1



**THE KEHREIN CENTER:
WHERE THE ARTS COME ALIVE IN AUSTIN**

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Cover photo: Cellist Ifetayo Ali-Landing
takes a bow on the Kehrein Center stage.
Photo courtesy of Patrick Gipson/Ravinia Festival.



FROM THE PRESIDENT

TERRYL JARES

Kehrein Center for the Arts

This issue of the *Intermezzo* features an article about the Kehrein Center for the Arts (KCA). This is a fascinating story of the revitalization of an auditorium that was originally built in 1954, fell into disrepair during the 70s and was transformed into a wonderful state-of-the-art venue in 2018. With funding from the Music Performance Trust Fund, we were able to bring 45 musicians of the City Lights Orchestra to their stage on December 5th for a very special Holiday performance. I look forward to working with the administration of the KCA to bring our talented musicians to their stage for a series of concerts in the near future.

Support UNITE HERE

I recently participated in a discussion with the union that represents hotel workers, UNITE HERE. Did you know that Hilton Hotels is using COVID as an excuse to end automatic daily housekeeping and eliminate housekeeping jobs? I had no clue.

I have been back to traveling since August. During the check-in process at every hotel I've visited, I've been told that if I needed anything, to come down to the lobby. I thought this was being done to protect the housekeeping staff. I was wrong.

Hilton Hotels has used the pandemic as a way to slash jobs held overwhelmingly by women of color and has made housekeepers' workloads greater, causing

increases in injury due to the rooms being much dirtier after days of no cleaning.

Hotel rooms should be cleaned every day – that's what hotel guests have come to expect and deserve. Health experts encourage increased cleaning, too. You will find a sample letter on our website at www.cfm10-208.com under the Musician Resources drop-down menu. Please take the time to copy and paste it into a letter to send to the executives at Hilton Hotels letting them know that you support the hotel workers and are against their new policy on room cleaning. You can also download the Fair Hotel app to locate hotels that have UNITE HERE approval as well as hotels with labor disputes.

Membership Drive

The CFM has been approved to hold a Membership Recruitment Drive running from October 1, 2021 until June 30, 2022. The AFM Initiation Fee (\$65) and the CFM Initiation Fee (\$200) will be waived during this time as per Article 5, Section 48(a) of the AFM bylaws. We hope to promote new participants in our CFM. For those of you that are educators, please let your students know of this opportunity to join the ranks of professional musicians. If you have friends who may not be members, invite them to join. If you have any questions concerning our membership drive, please call one of your officers. Together we will achieve solidarity in our organization and represent as many of our colleagues as possible.

Minutes from every board meeting are available to members on the CFM website. Please log in and click the "CFM Board of Directors Meeting Minutes" link at right.



FROM THE VICE-PRESIDENT

LEO MURPHY

A Couple of Programs

There are two programs that I want to tell you about, both of which provide co-funding for music performances. At the time of this writing, things are beginning to get busier, with more theater performances, more casual dates and more concerts. Maybe this is a sign of a better performance environment for us as musicians. If so, these two programs may help with getting some performances into your calendar.

For a few years, the CFM has offered a program called [Music in The Schools](#). This program offers co-funding for educational performances in schools. The purpose of the program is to get CFM members performing in front of our future audiences and show them the beauty of what we create. Schools have been cutting their budgets for art-related activities over the past decades, leaving young students with little or no exposure to live music. With the Music in The Schools program, the CFM offers the ability to partner with schools or parent/teacher organizations in those schools to share costs for our performances. These can be for ensembles of up to six members performing either two half-hour concerts or one 45-minute concert. The two half-hour concerts must be back-to-back with just enough time to clear the room and reset with a new audience. While the scale is lower for these performances than for casual job, the wages are designed for daytime performance and cover a time period well under two hours. These performances have a pension contribution and an additional 15% of wages for FICA taxes. Applications to join the programs as well as information about the program are available on the [CFM website](#) under the Musicians Resources drop-down menu.

The [Music Performance Trust Fund](#) is another program that can be used to get some co-funding for projects. Those of us over the age of 45 may remember these as "Green Sheet" jobs because that was the color of the paperwork we had to sign. Some aspects of this program have changed through the years (including the elimination of that green sheet), but the concept of supporting live performances through co-funding has not changed. Basically, a sponsor is needed to partially pay for the performance and receive co-funding from the Fund, often at 30% of the total cost. The sponsor serves to co-fund the project and receive the remaining funds from the MPTF. Then that sponsor pays the leader of the ensemble who pays the musicians, their work dues and pension contribution.

The first step is identifying a sponsor. Once one has been found, I can guide you through the process by getting you the necessary paperwork, filling out the application to the Fund and following up with them. If this is of interest to you, I suggest that you contact me and we have a discussion regarding the funding and application process. I would be glad to talk over the program with you and answer any questions that might come up.

Both of these programs are ways to get your ensemble in front of the public in situations where the concert is in a school ([Music in The Schools](#)) or in a setting that is free and open to the public ([MPTF](#)). They are designed to get musicians and the music that they create in front of as many people as possible and further appreciation for live music.

NOTICE

Just a reminder that the deadline for submitting CFM Bylaw amendments or proposals is February 8, 2022 for consideration at the April Bylaw meeting. Proposals should be emailed to Vice-President Leo Murphy at lmurphy@cfm10208.org or mailed to the offices of the CFM. The deadline of February 8, 2022 allows for getting those proposals into the *Intermezzo*. If you have any questions please contact the office of the Vice-President. Thank you.



Budget Planning and Thank You

I want to extend my thanks in this new year to all of you for continuing to put your trust in me. I am working on your behalf every day here at the office to keep this union strong and on a footing that allows us to continue with strength as we emerge from the pandemic. To that end, I am now preparing the 2022 budget. During that process I will get a closer look at the savings facilitated by strategic changes that were made last year here at the union. It is my goal as always to present a balanced budget as required by our bylaws. Please attend the January membership meeting when the budget will be discussed in order to hear details and voice your concerns.

Invoices for 2022 membership dues were mailed out at the beginning of November. Annual membership dues remain \$212.00 for regular members and \$112.00 for life members. If you wish to pay in two installments, the cost is \$111.00 per half-year for regular members and \$61.00 per half-year for life members. You may pay

by check and mail it to us or pay online through the CFM website. You may also call Sandra Castellanos in the Membership Department at extension 136 or email scastellanos@cfm10208.org. She can process your payment over the phone or send you a PayPal invoice directly. Individual membership is far and away the most important asset of this union. We are only strong if we act together. Maintaining our membership numbers is how we maintain that strength. If you are experiencing financial difficulty that makes payment of your 2022 dues impossible, please apply to the Musicians Relief Fund by sending an email to me at blevy@cfm10208.org. The fund exists for this purpose.

As always, if you have any questions, please contact me here at the office at 312-782-0063. My best to you and your families, and here's to a bright and prosperous new year.



SCAN TO CONNECT WITH THE CHICAGO FEDERATION OF MUSICIANS

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.

SCAN TO SEARCH FOR A CFM MEMBER ON THE UNION WEBSITE

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.





Right Here in Austin

Stunning Remodeled Auditorium Lifts the Community with Arts Education and Performance

Ed Siderewicz, co-founder and director of mission and external relations of Catalyst Schools, walks into the Kehrein Center for the Arts and peers into the auditorium — a brand-new, 900-seat state-of-the-art facility that could easily sit on the campus of a major university. But it's not on a college campus — it's smack dab in the middle of Austin, a onetime prosperous Chicago community that has seen its share of disinvestment and neglect.

When asked how this long-shuttered auditorium, now fully equipped with the finest in lighting and audio-visual systems exists on Chicago's West Side, Siderewicz, a former Christian Brother who ministered to Mayan Indians in Guatemala, offers a wry smile. "It was divinely inspired," he says. "To say anything else would be a lie."

The Kehrein Center, with its jewel of an auditorium, is more than bricks and mortar. It is the product of determination and commitment by many in the West Side community — its conception and realization the result of a confluence of extraordinary circumstances and unique personalities. [Chicago Symphony Orchestra maestro Riccardo Muti made a visit here](#) in November 2019 to conduct the Symphony of Oak Park and River Forest. Portions of this year's [Ear Taxi Festival](#) were held here. And it's one of a very few major projects completed on the West Side of Chicago since the '68 riots. Divine inspiration indeed!

Originally the auditorium was part of Siena High School, an all-girls Catholic high school run by the Sisters of Mercy. After World War II, the school had witnessed increasing enrollment. The number of students grew so steadily that the school embarked on building a \$1 million expansion. Included in the plans was the construction of an architecturally significant auditorium that exuded mid-century splendor.

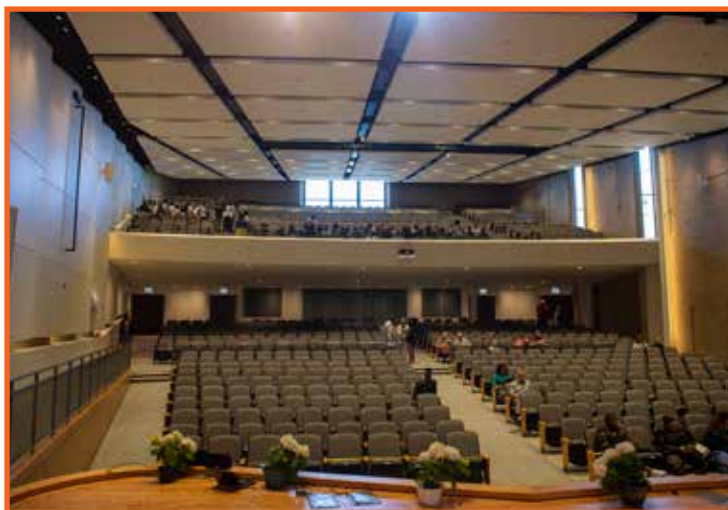
Over the years, that auditorium saw plenty of graduations, musical theater productions and band and orchestra concerts. School enrollment continued to expand until the late 1960s when it quickly decreased due to an exodus that saw much of Austin's white population fleeing to the suburbs. In the early 1970s the Siena campus was sold to the Chicago Public Schools. The auditorium sat unused for decades.

Around that time a young man who grew up on a Wisconsin farm was attending Moody Bible Institute

in Chicago. One night in 1968 he stood on the roof of the school and watched the West Side of Chicago burn. These were troubling times. The assassination of Dr. Martin Luther King had occurred on April 4 and within hours rioting ensued. Twenty-year-old Glen Kehrein, that kid from Wisconsin, struggled to reconcile the strife-free world of his youth with what he was now witnessing on the streets of Chicago. He vowed to make a difference.

He did. He and his wife moved to Austin in 1972, and two years later he founded Circle Community Center, which offered local residents family counseling, youth mentoring and medical services. In 1984, the center moved to the Siena High School campus and changed its name to the Circle Urban Ministries. Ten years later Rock of Salvation Church came aboard and in 2006 Catalyst Schools became their educational partner. Hence the final revision of their name: Catalyst Circle Rock Charter School.

The school is the result of Siderewicz, a quiet optimist capable of moving mountains, meeting Gordon Hannon, also a former Christian Brother who is now Catalyst Schools' CEO. Both men were young and full of ideas about educating those in under-resourced communities. "As Christian Brothers our focus has always been to work with kids on the margins of society — to discover their talent in life, their gift," Siderewicz says.



The view of the Kehrein Center auditorium from the stage.
Photo courtesy of Patrick Gipson/Ravinia Festival.

They started two small private Catholic schools and then were asked to replicate their successes within the Chicago Public School system. Thus, the Catalyst Schools were born. One of their schools occupied classrooms on the Siena High School campus.

"That space [the auditorium] was sitting adjacent to our school for a good 10 years," Siderewicz says. "I'll never forget the first time Glen Kehrein walked me into the auditorium. It was damp and dark, the seats had all been removed. Glen simply said, 'We've got to find a way to bring this back to life.'"

Longtime Austin community activist and Catalyst's director of community outreach Sharon Morgan recalls those early days: "We never had an auditorium! Everything we did was in the gym. If we had 60 graduates, the gym became really tight. So we had to scout out other places to have graduations. We were a fine arts school without a stage! We needed a place for our kids to perform. They did everything we asked them to, and they deserved a nice space."

She also has vivid memories of the auditorium before it's metamorphosis. "Cold and dark — a cemetery of old furniture and boxes with animals roaming around."

The next step in the auditorium's transformation was to garner widespread support, both within and outside the community. Steve Saunders of Eckenhoff Saunders Architects drew up a complete set of blueprints. The idea was to put something on the table to show investors the possibilities. "We talked to everybody and their dog about this space," Siderewicz says.

There was a hardhat concert in December of 2017 with 200 friends, family members and potential investors donning hard hats and sitting on folding chairs. The centerpiece of the concert was the Sistema Ravinia Circle Rockets, an orchestra made up of 50 young musicians from the Catalyst Circle Rock Charter School.

Orchestras do not form themselves, nor do they appear out of thin air. For many years Ravinia Festival's Reach Teach Play Education programs sent (and are still sending) professional musicians into schools to be artists in residence. The instructors are trained in El Sistema, a movement started in Venezuela in the 1970s. The underlying philosophy is not only to provide musical instruction but to effect social change in communities that possess the fewest resources and demonstrate the greatest need. In other words, art and music should be accessible to every single young person.

Sistema Ravinia was created in 2010 to foster social development and create pathways for continued success. Ravinia supplies instruments and instructors and the Sistema Ravinia Circle Rockets rehearse every day after school for two hours. The highly successful program is intense and rewarding which is why the refurbished facility was christened "The Sistema Ravinia Auditorium."

Prior to the completion of the auditorium, finding rehearsal space for the orchestra was a problem.

"We used to practice in every nook and cranny in and around the school," says Isaac Sinnett, senior associate director of Reach Teach Play. "And we performed in the gym among noisy air conditioners and vents."

Christine Taylor Conda, director of Reach Teach Play recalls her first look at the facilities. "We chose Circle Rock School as the site to launch our flagship Sistema Orchestra because of their phenomenal partnership. When they showed us this shell of a former performance space, it was kind of sad — just a lot of dusty concrete. But the administrators who took us around [Ed Siderewicz and Sharon Morgan] could see past all that. You should have seen their eyes light up when they talked about that space. You could tell they could envision what was to come. They were so convincing that we quickly caught the fever!"

A quick overview: Planning for the \$4.5 million project began in 2013, and ground was broken in April 2018. The official opening was in May 2019.

The fundraising campaign was driven by a small and committed group of people who championed the vision. One team leader and Austin resident, Amy Soudan, shared that she had only experienced one calling in life: to get this auditorium restored.

Another Austin resident, Vanessa Stokes, who is on the Kehrein Center Board of Directors, had no knowledge of the KCA until 2019. "I fell in love with this place when I walked in the door," she says. "I immediately wanted to be part of it all."

Glen Kehrein, the primary force behind all this, witnessed neither the construction nor the opening of the center that bears his family's name. He succumbed to colon cancer in 2011 at the age of 63. His presence, though, is still felt throughout the Austin community.

"This theater is a game-changer for this legendary Chicago community," says Rich Daniels, whose City Lights Orchestra performed in the auditorium in early December.

[*\(Continued on page 13\)*](#)



Students practice at the Kehrein Center for the Arts and Sistema Ravinia Auditorium.

Photo courtesy of Patrick Gipson/Ravinia Festival.

Your FEPC is Working to Prevent Misconduct in CFM Workplaces

By Naomi Frisch, CFM FEPC Legal Consultant

As we all return to performing in this “post-pandemic” world, most venues and employers have implemented safety policies with the goal of keeping performers and audiences safe from an increased risk of contracting COVID-19. Hopefully, in your unionized workplaces, these protocols have been bargained with the CFM. If you find that violations of those safety protocols are occurring in your workplace, you can use the “COVID-19” button under the “what” questions on the app to report this to the CFM, which then can help you figure out how to enforce the policy.

You can always call the Union directly if you notice unsafe conditions at work. However, the #NotMe app is a tool provided by the CFM that will allow the Union to receive swift notification of any issues. The FEPC urges you to take advantage of it.



Meet FEPC Member James Sanders:

Building a sense of community and creating a forum for discussion is an important part of creating equity and security in our profession. My role in the Fair Employment Practices Committee gives me an opportunity to help create that reality for the members of Local 10- 208. We have to be united in order to create security for our future. A great goal would be to connect our membership in a manner consistent with the technology of our current era, creating an online community giving ease of access and a voice to everyone in order to interact and support one another.

Employers Who Won't Pay: The #NotMe app also includes a “financial” button in the “What” category of questions. This allows you to report directly to the union in a swift and potentially anonymous fashion when there are violations of payroll policies in the workplace. Please use this great tool if anything like this happens to you.

Other Violations: The #NotMe app is so versatile, it can apply to any situation where you or your coworker might feel like the rules are not being followed in your workplace. Please use the app to let the CFM know what is happening. The CFM cannot be an effective advocate for your rights in the workplace if they're not aware of how those rights may be violated.

Your FEPC is here to answer any questions you may have regarding the app or the work we are doing to help make our CFM workplaces safer. The members of the FEPC are Chuck Bontrager, Vannia Phillips, James Sanders, Karen Suarez, Renée Vogen and John Yeh. The Board Liaison is Charles Schuchat and the Legal Consultant is Naomi Frisch.

Here's how to download the #NotMe app and sign on to the CFM's page: Use the QR code below or download the free #NotMe app on your device. After registering, please link your account with the CFM by adding the Chicago Federation of Musicians as your “company” and entering the code 2224 (BACH).





WHO, WHERE, WHEN...

JEFF HANDLEY

CFM BOARD MEMBER

Percussionist **BRANDON PODJASEK** has been part of an exciting new opportunity for Chicago musicians. He can be seen soon on an episode of "[The Big Leap](#)" on Fox. Brandon and several other Chicago union colleagues served as the pit orchestra for the season finale. In this case there was no actual sound captured from the musicians – the production just needed a convincing looking orchestra. There's actually some acting involved! Brandon said, "I found myself trying to look very engaged but not too serious." He even had to go through "hair and makeup". The job required someone in their 30's or 40's, and two photos: a formal headshot and an action shot playing your instrument. The musicians spent a long day (8:30 AM to 10:30 PM) at the Rialto Square Theatre in Joliet. Musicians have been involved now in over 20 shows on TV. This work is coming about due to the creation and growth of the [Cinespace Film Studios](#) in Chicago and 20th Century Fox/Disney Music Director and fellow 10-208 Board member, **RICH DANIELS**.

Since the mid 80's, one of my best musical friends has been bass player **MARC HOGAN**. He hasn't been the easiest to stay close to, though; for the last 10 or more years he's been touring with all the big Broadway productions. Marc has had long runs with *The Lion King*, *Book of Mormon*, *Aladdin* and now with *Frozen*, which is currently in Chicago for 10 weeks. Marc loves being back home, although he spent the many months here during the COVID shutdown. He says, "The level of Chicago musicians are always the highest quality." Marc has the winning combination of great musical style, great reading skills and easygoing personality. He loves touring – the steady work, the repetition of playing the show at your best and the friendships with musicians, cast and crew. "I always drive my own car on tour, so the key to longevity is to get away from the show when you can. I'm always on the search for the best breakfast places, the best hiking opportunities and the best golf!"

Pianist **BEN LEWIS** is busy regardless of gigs, with two young boys and a newborn. Since the pandemic began, he has produced some great live streams from home and plans to continue that into the future. Ben is the musical director of the [Lt. Dan Band](#), the group formed by actor/bassist **GARY SINISE**. For 15 years, the band has worked to support veterans, first responders and their families. Ben recently had an interesting collaboration with innovative vocalist, **GRAZYNA AUGUSCIK**. They performed five Chopin pieces together, with Grazyna providing a vocalise. While distinctive elements of each

song remained, Ben said, "We find tremendous harmonic, melodic and rhythmic freedom in the improvisation." The performance was part of Grazyna's annual [Chopin IN the City Festival](#), held this year at Epiphany Hall, one of the rooms at Epiphany Center for the Arts, "...a beautiful space with cathedral ceilings and wonderful sound." Ben and Grazyna are currently working on a new record together. Check out [benpiano.com](#) for more info.

Pianist **MICHAEL KEEFE** is thrilled to have his new position as Local Music Coordinator with [Broadway in Chicago](#). He says, "Though I work for BIC, I am a long time Union musician and will always be a strong advocate for them." Challenges have been the careful consideration of all the wonderful musicians in Chicago and the unforeseen challenge of working with COVID protocols to keep everyone safe. When considering the musicians in the pit, "BIC is very dedicated to diversity in the workplace. It's part of their mission." As an early Christmas present, Michael and 11 more local musicians played the pre-Broadway run of "Paradise Square".

It's an amazing acoustic score with Celtic harp, tin whistles, mandolins, Irish bodhran, marimba, etc. The "triple threat" behind the show is **JASON HOWLAND**. The extremely talented Jason serves as Composer, Conductor, and Arranger for the show!

Lastly, we have nice picture of three of our members having an exciting reunion of sorts. **ARNIE ROTH** is conducting and bringing his production of "[Final Fantasy VII](#)" to Hawaii. **JIM MOFFITT** is Associate Principal Clarinet with the orchestra and **DAVID MOSS** is the Executive Director.



This era of COVID has been stressful for all of us – none more so than our health care workers. Thankfully, member **Marlyn Covelli** is at Elmhurst Hospital every Tuesday to play piano in the lobby for the doctors, nurses and staff who pass by. After retiring early as a successful benefits administrator, Marlyn began a long career playing piano in such places as the Walnut Room at Macy's, the Drake Hotel, Drury Lane, the Palmer House and the Intercontinental Hotel. She's been playing at Elmhurst Hospital for seven years, and is still going strong. "It's been a fantastic music life!" she says ebulliently. Photo courtesy of Sharon Jones.



Chicago Symphony Orchestra trumpeter **John Hagstrom** has just produced a new [documentary](#) on the history of the CSO brass. Titled "History of the CSO Brass: Legacy of Excellence", this 45-minute project explores the beginnings of the brass section and its stellar reputation. You'll hear the sound of a few historical CSO instruments and hear stories from some of the most famous musicians from the orchestra explaining their part in creating the transformational energy that only the CSO can deliver. Featured are interviews with French hornist Jim Smelser and Principal Trombone Jay Friedman, and archival footage of former principal trumpet Adolph Herseth, former principal French hornist Dale Clevenger and former principal tubist Arnold Jacobs. You can watch it on the CSO's YouTube channel. Photo courtesy of John Hagstrom.

Anyone familiar with Chicago Symphony Orchestra tubist **Gene Pokorny** knows of his love of all things railroad. This summer, Gene and his York tuba took a trip to Cheyenne, Wyoming to have a picture taken with the Big Boy, an enormous locomotive built in the 1940s. This particular train is one of eight surviving Big Boys, with one in Nebraska gracing the cover of Gene's second solo CD, aptly titled [Big Boy](#). Gene's college buddy George Russell tagged along and made a delightful [video](#) of the trip, which you can find on YouTube under "Cheyenne, 2021". Photo courtesy of James Ehernberger.



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Tom Crown 1929-2021

Gordon Thomas Crown, 92, of Plymouth Place, La Grange Park, IL, passed away on November 30, 2021 after a bout with cancer.

Tom was born on July 9, 1929. He graduated from South Shore High School and went on to study Music Education, graduating from Roosevelt University-Chicago Musical College with a Bachelor's Degree and Master's Degree.

His playing career really began with being accepted, after auditioning, in the Chicago Civic Symphony after high school. When he graduated from college, he joined the Grant Park Symphony Orchestra for his first real performing job. Soon he was a member of the WGN Radio TV Orchestra and then was drafted into the US Army. He performed with the 7th Army Symphony for eight months stationed in Germany and then was honorably discharged. Tom returned to Chicago and was a member of the WGN Orchestra, where he played on "[Bozo's Circus](#)" and in various formations of WGN dance bands for the following 10 years. In 1964 he joined the Chicago Lyric Opera Orchestra where he continued playing for 30 years.

In 1959 he married Donna Frank. They had many exciting trips to Europe, Latin America and Japan. In 1969, Tom and Donna started Tom Crown Mute Company.

Tom was the feature story in the July/August 2021 issue of the [Intermezzo](#), the magazine for the Chicago Federation of Musicians.

Gordon Thomas Crown was predeceased by his loving wife Donna in October of 2020.

Specific requests were made for no services.



Andy "Coach" Marchese 1923-2021

Andrew "Coach" Marchese, age 98, legendary trumpet player and band conductor, passed away peacefully at home with his sweetheart of nearly 74 years, Mary, by his side.

Born in Pensacola, Fla., Marchese's musical career was launched at age 8 when his father gave him an old trumpet. Though Marchese never had a formal lesson, he practiced incessantly with his father's guidance.

After a year and a half at Louisiana State University, World War II broke out and Marchese and friends decided to enlist. He became a sergeant in the Army and played in the Army Air Forces band. After three years in the service, Marchese moved to Texas, where a well-known musician named Jack Teagarden was looking for someone to play first trumpet in his band. Marchese got the job. In the years that followed, Marchese saw much of the country through a bus window, playing in a different venue each night. After Teagarden's band dissolved, Marchese was invited to join the Frankie Masters Orchestra, which accompanied luminaries like Sammy Davis Jr., Frank Sinatra, Dean Martin, Ann-Margret and Liberace at some of the nation's hottest nightclubs.

Marchese met his wife, Mary, during a Chicago performance. She was a Glen Ellyn girl who sang in the Holly Sisters group. The couple continued performing, but as they began their family, Mary encouraged her husband to go back to school. Marchese completed his bachelor's and master's degrees in music education at DePaul University, playing trumpet all the while. He was regularly hired to play at the Palmer House and Chez Paree, premier venues in the 1940s and '50s. The gigs allowed him to play alongside Red Skelton, Tony Bennett and many others. In addition, he worked part-time at Hinsdale Central High School as an assistant band instructor.

During this time, Father Thomas Havlik, the principal of St. Procopius Academy (a boarding school for young men in Lisle, now Benet Academy), called looking for a band instructor. Within a short time, Marchese took the band from nonexistent to one with new uniforms, regular concerts and trophies for marching. Through the years, Marchese shared his love of music with students, writing the school's alma mater and fight song, marching along

side the band at countless west suburban parades. On the weekends, his band was in high demand for area weddings, parties, and corporate events, and even playing the dance for the Chicago Musicians' Union. One day, Doc Severinsen, bandleader and trumpet player from "The Tonight Show with Johnny Carson", announced that there was a humble high school trumpet player in the Midwest by the name of Andy Marchese who he considered to be the greatest trumpet player in the United States. This caused the phone in the Marchese house to ring off the hook that night!

Marchese retired in 1995, but continued to have a large private teaching studio. He was still giving trumpet lessons this year (!!) to his grandchildren until his vision got too bad.

Andy left this world loved by many. He is survived by his wife of almost 74 years, Mary (nee Maurer), eight children and many grand- and great-grandchildren.

Donations to the Saint Petronille Music program are greatly appreciated. Please go to www.stpetchurch.org and follow links to online giving>donations>liturgy/music



NEW AND RETURNING MEMBERS

Jakob Levi-Smith (Guitar)

The CFM welcomes guitarist Jakob Levi Smith! Born in Boise, ID and raised in Minnesota, Jakob attended the Main Street School of Performing Arts, now known as the Performing Institute of Minnesota, for high school. He graduated summa cum laude from the University of Illinois – Chicago in 2016. Jakob also plays ukulele, mandolin and banjo and has a strong background theatre, having performed in productions of Hedwig and the Angry Inch, Annie, Godspell and Passing Strange.

Jakob has just completed the first national tour of "Escape to Margaritaville". When asked why he joined the CFM, Jakob replied, "I am very pro-union and have wanted to join for a long time. I believe in the principles of an organized workforce and I am excited and proud to join." We're happy to have you, Jakob!

952-454-1708

jakob.levi.smith@gmail.com

jakobsmithguitar.webs.com



(Continued from page 7)

"It's a jewel that has come to life in the center of the west side of the Chicago!" The Chicago Federation of Musicians is in talks for Music Performance Trust Fund concerts to take place at the Center in 2022.

Sharon Morgan puts it more modestly: "I didn't really dream of anything this grand. I was just trying to get a good place for our kids."

Although the Kehrein Center's physical properties are impressive, there is a spirit that lives within its walls — a spirit that lifts and inspires all who enter. Vanessa Stokes

says it best: "When you walk into the Kehrein Center, you realize this thing offers some serious possibilities for the Austin community. You can tell that the folks who helped to create it were looking through that lens — that this could really be something for the entire West Side. And it is! It's a place for us to come together, to celebrate and to do all those things we don't usually do. We no longer have to go outside the community to get culture and art — it's right here in Austin."

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.



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COVID-19 safety protocols will be observed.

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Preliminary auditions scheduled for March/April, 2022,
Final auditions tentatively scheduled for April 11, 2022

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

Application materials must be received by February 4, 2022

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Chicago Federation of Musicians Scholarship Fund

Applications are being accepted for the 2022 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 2022.

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, 2022.

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



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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, 2022.

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

Grant Park Music Festival (Chicago, IL)
Carlos Kalmar, Artistic Director & Principal Conductor



2022 Season Vacancies (all tenure-track):
PRINCIPAL OBOE
SECOND OBOE
PRINCIPAL PERCUSSION/ASST. PRINCIPAL TIMPANI
THIRD CHAIR, FIRST VIOLIN
SECTION VIOLIN (4 positions)
SECTION VIOLA
SECTION BASS
PRINCIPAL LIBRARIAN

Auditions held January - May 2022; only qualified applicants should apply.

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

The Festival's 10-week 2022 season runs June 14 through August 20. 2021 regular weekly salary was \$1,667.89, plus a generous benefits package. 2022 compensation subject to negotiations.

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. Violin, viola & cello fellowships available.

Learn more at: gpmf.org/auditions

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



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For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

Other Helpful Numbers:

American Federation of Musicians of the
United States and Canada:

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-5401
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
Film Musicians Secondary Markets Fund	(818) 755-7777
Live Television Videotape Fund	(818) 755-7777 ext. 611
Sound Recording Special Payments Fund	(212) 310-9400
Recording Musicians Assoc. (RMA)	(323) 462-4762

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