

# Intermezzo

*Ifm*  
chicago federation of musicians  
local 10-208 afm

**Bylaw and Membership Meetings:  
Canceled Until Further Notice  
Due to Global Health Crisis**

**May/June 2020  
Vol. 80 No. 5**



**Music In the Time of Coronavirus**



*From the President*  
**Terry Jares**

## Welcome to the CFM E-Intermezzo

We are happy to send you our first *E-Intermezzo*. We hope to alternate between a print issue and an electronic version in the future. Until we can meet and vote on our bylaw changes, the board has decided to give the *E-Intermezzo* a try. I hope you enjoy it. Many of the recurring lists have been moved to our website and we have worked to include more interesting and relevant content. Thanks to the newly formed *Intermezzo* committee, led by Leo Murphy and Sharon Jones and assisted by board members Charlie Schuchat, Nick Moran and Joe Sonnefeldt. With a digital version, we now have the ability to share links. They will appear in [blue](#) text. When you click on the links, you will be directed to a continuation of the article. Please enjoy this new format and we welcome your feedback.

## Chicago Sinfonietta in the Age of Covid-19

What's the story behind our cover? It looks like CFM musicians of the Chicago Sinfonietta, but they are not on stage. Why? During the suspension of all performances by Governor JB Pritzker, they were sent home and ordered to stay-in-place until further notice. What should they do? Being a creative person, violinist Dave Belden contacted the 43 musicians and Mei-Ann Chen, their conductor. He had an idea. What if I ask them all to record audio and video playing [Plink! Plank! Plunk!](#), the famous pizzicato piece written by Leroy Anderson? He instructed them to set the metronome to 163 and encouraged the wind, brass and percussion musicians to ad lib since the composition was written only for strings. The project took weeks of work, but Dave admits, he had a lot of fun using the technology he knew and then learning new techniques. He had to sync tempi using Apple's Logic Pro X. The longer he worked, the less time each addition took and eventually the "virtual performance" was complete and posted to YouTube. Pay particular attention to the percussionists, banana head and the beautiful Golden Retriever named Kirsi. I've now seen the Chicago Symphony Orchestra musicians play Bach's ["Brandenburg Concerto No. 3"](#) and the Lyric Opera of Chicago musicians play Wagner's ["Ride of the Valkyries"](#). The creativity is amazing.

## "Otto Was a Union Man"

Want to see a reading by Jack Zimmerman? [Click here.](#)

In the March issue of the *Intermezzo*, photos accompanying the obituary for Bob Dogan should have been credited to Local 10-208 member William (Bill) Klewitz. The CFM regrets the error.

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## From the Vice-President

Leo Murphy

### A Couple of Thoughts

What a time we're living in... I remember as a young musician hearing my percussion teachers talk about the Depression era and the economic disaster that our country was in at that time: the cost of goods, the numbers of men and women who were without work and the devastation it brought to our country. But musicians, as a whole, were not affected to the same degree as we are today. After the initial shock, Americans were interested in finding ways to escape, relax and stop thinking for a little while about their plight. Not today. Americans and the world are afraid to gather in groups for fear of the COVID-19 pandemic. The whole entertainment industry is trying to figure a way to return to normal or at least figure out what is a new normal for concerts, theatre productions, live music at parties, bars, etc...

Just this morning I saw my first mainstream media report on the effect of the pandemic on the movie industry. The report talked of social distancing within the theater audience when they reopen the movie theaters. Maybe selling every third seat so as to leave appropriate space between patrons. Perhaps having everyone wear masks and gloves to limit the spread of germs. While this report was focused on the movie industry, similar questions arise in concert halls, Broadway houses, churches and any venue where musicians may work, even outdoor concerts. And it is not just how to keep the audience safe, but how

to keep the performers safe. These are questions that are being asked by all of us, including employers and musicians, and we are all anxious for answers.

On other topics, the CFM has offered two rounds of financial aid. Requests for assistance have been coming in and the committee in charge of looking those over has been busy doing just that. After examining those requests, the committee will make their recommendation to the Board. The first round of checks went out in April and the next will go out in the first two weeks of May. The committee is comprised of Directors Rich Daniels, Jeff Handley and Joe Sonnefeldt. Their work on these requests is greatly appreciated as evidenced by the emails of thanks I see coming from recipients.

This issue of the *Intermezzo* is coming to you as an electronic version. It is something that leadership at the CFM has discussed and with the pandemic, it seems like a good time to test that experiment. The *E-Intermezzo* can offer different functions than the past print copy. Links can be embedded to easily access helpful websites as well as to get information to members sooner by eliminating the time required for printing and mailing. We welcome your input with articles, pictures and comments, and we will continue to improve the *Intermezzo* to make it more informative and relevant.



## From the Secretary/Treasurer

B.J. Levy

### Unprecedented Times

Normally at this time of year I'd be hunting down those of you who forgot to pay 2020 membership dues and laughing because you misplaced the bill, or you forgot or your goat ate it. I get to have fun conversations. This year the conversations are anything but fun. Many of you are worried about basic needs and bills don't stop rolling in. Filing for unemployment as independent contractors has been a nightmare. Here at the union, we have delayed any suspensions for non-payment of dues and will take another look as the next deadline at the end of June approaches. We have used the Musicians Relief Fund in a way that it was never used before. As I write this, we are preparing to issue a second round of relief payments to members who submitted applications. We have already provided

payments to 168 of our members in need; 128 received MRF payments and dues offsets totaling \$51,200. Another 40 members received \$500 individual grants from our friends at the Chicago Federation of Labor. The CFL has provided an additional 30 grants for the second round. The CFM's [GoFundMe](#) page has received \$31,000 in donations so far. All told, we expect to provide over \$100,000 in relief payments to our members. This gives me great pride. Your membership here helped it to happen. Please be safe, and as always reach out to me with any questions or concerns you may have. The future is one where unity is going to be more important than ever. Let's hope our art can be a beacon, and that the stages and seats are filled again soon. Thank you for being members of this union.



*Legally Speaking*

**Naomi Bendorf Frisch**

Associate Attorney at Illinois Advocates, LLC, and Member of the CFM

## Illinois Unemployment Benefits for Musicians in the time of COVID-19 and Beyond

Since the governor issued the stay-at-home order in mid-March, I have been doing my work as a labor and employment attorney from my home. This has not been too big of a change, as I was always able to work remotely if I needed or wanted to. However, the nature of my work has shifted quite a bit as most hearings and court proceedings have been postponed. Instead of preparing for labor arbitrations, administrative hearings and live court proceedings, I have spent most of my time counseling, researching and drafting. The best part of this change is that I have been able to counsel almost 40 members of the CFM regarding their application for Illinois unemployment insurance benefits. With theaters and concert halls going dark, weddings and other special events getting canceled and music festivals being postponed, musicians are out of work as performers for the foreseeable future. Even though many musicians have never needed unemployment insurance benefits before, CFM members should be aware that those benefits are available to most musicians whenever they have more than a week in a row without work, even without a pandemic.

Right now, receiving Illinois unemployment benefits is more important than ever, because once an individual qualifies for benefits in Illinois, they are eligible to receive an additional **\$600 per week** of Federal Pandemic Unemployment Compensation under Section 2104 of the newly-passed CARES Act. It is only necessary to qualify for \$1 per week of Illinois benefits in order to receive the additional Federal benefits through July 31, 2020. I urge every musician in the CFM to apply for benefits so you can take advantage of this unprecedented amount of Federal aid.

Since I have been consulting with musicians regarding unemployment, the issues of (1) eligibility for “independent contractors,” and (2) employer liability for those benefits, have come up often. There is a common misconception that if an employer pays its musicians on a 1099, the musician is an independent contractor, meaning that the employer is not liable for unemployment insurance and the musician is ineligible for benefits. Whether an employer issues a 1099 or a W2 to its workers is not enough to determine “independent contractor” status under any employment law, but this factor is especially not dispositive under the Illinois Unemployment Insurance Act. Under this Act, every worker is presumed to be an employee and eligible for benefits unless the employer can prove all of the following:

1. Such individual has been and will continue to be free from control or direction over the performance of such services, both under his contract of service and in fact; and
2. Such service is either outside the usual course of the business for which such service is performed or that such service is performed outside of all the places of business of the enterprise for which such service is performed; and
3. Such individual is engaged in an independently established trade, occupation, profession or business.

Most musical contractors/employers not only control all aspects of a musician’s performance, including and especially the rate of pay, but employ musicians in the usual course of their business (to provide musical services). Therefore, unless you as a musician are dictating the rate of pay, instrumentation, music played, etc. for a gig, most gigs will be considered “employment” for purposes of unemployment insurance. Put more simply, if someone calls you and offers you a job playing violin on Beethoven Symphony No. 5 on Saturday at 8 PM for \$500, that’s “employment” under the Act, regardless

of how you are paid. Many musicians may have been misclassified by contractors or employers and qualify for benefits even if they identify as “self-employed.”

There are surely some members of the CFM who are truly “independent contractors” under the Act because they meet the above tests. Most commonly, this would apply to musicians who play jobs where the musician sets the program and the pay rate for the job. Doing this kind of work sometimes will not affect a musician’s eligibility status as an “employed” individual, though the money made doing this will not count towards the computation of weekly benefits. Doing this kind of work exclusively, however, may lead to a finding of ineligibility.

Nevertheless, I encourage everyone to apply for benefits with the IDES. If you are eligible, you can begin receiving benefits right away. If, however, the IDES determines you are ineligible for regular benefits, you will have completed the first step to qualifying for the Pandemic Unemployment Assistance (“PUA”) available to independent contractors under the CARES Act. PUA provides independent contractors with a percentage of state benefits they would have otherwise been entitled to, in addition to the \$600 per week of Federal Pandemic Unemployment Compensation available to employees through July 31, 2020.

Keep in mind, however, eligibility is only one piece of the puzzle. To receive benefits, you must be eligible, but also you must be “able and available” to work. In normal times, this means you must search for work in your field (it is not necessary to apply for or take any work of any nature just to preserve your benefits) and take reasonably equivalent work if offered. The IDES has put out guidance saying that if you are unemployed due to COVID-19, you are “able and available” if you are ready to return to work as soon as your employer re-opens. If an employer offers you work as a musician during this time, taking it might reduce your benefits, but refusing it may affect your eligibility in general.

An unfortunate byproduct of the increased applications for unemployment caused by COVID-19 will be that employers who never thought they needed to contribute to unemployment insurance will need to start contributing. Any employer who either employs at least one person for at least one day in any 20 weeks in a calendar year OR pays \$1,500 or more in wages during one calendar quarter is required to contribute to the Illinois unemployment insurance fund. Just because a musical contractor does not issue musicians W2s at the end of the year does not mean that contractor is not required to contribute to unemployment insurance. Certain 501(c)(3) employers may be able to avoid up-front contributions, but would still have to reimburse the state for benefits paid to employees who receive benefits.

When this is over, employers of musicians who were out of work due to COVID-19 may be faced with new or increased requirements to pay into unemployment insurance. Musicians may be concerned that if they file for unemployment, their employer will be “found out” as having not made contributions in the past, and that will lead to retaliation against musicians who filed. I sincerely hope that in this unprecedented time of hardship for everyone, this will not be the case. Remember that with the CFM on your side and you are not alone; we are all going through hardship now and will be stronger when we work together!

Free consultations on any legal matter, including unemployment eligibility, are available to CFM members at Illinois Advocates. If you have questions about your unemployment status, feel free to call me for a free consultation at Illinois Advocates at (312) 818-6700.

*Financial Resources*  
For CFM Members

Below are various resources to assist you while we get through this pandemic.  
Please click on the links for more information.

**Applications for Relief Funding:**

[Artist Relief](#)  
[American Guild of Musical Artists Relief Fund](#)  
[Blues Musician Emergency Relief Fund](#)  
[Corona Relief Fund by Equal Sound](#)  
[Disability Determination Services](#)  
[Gospel Music Trust Fund](#)  
[Illinois Department of Employment Security](#)  
[Jazz Foundation of America Musicians' Emergency Fund](#)  
[Lester Petrillo Memorial Fund](#)  
[MusiCares](#)  
[Musicians Foundation Emergency Aid Application](#)  
[Pinetop Perkins Foundation](#)  
[Sweet Relief Covid 19 Fund](#)

**Donations for Artists:**

[Chicago Artists Relief Fund](#)  
[The Artist Relief Tree \(ART\)](#)

**General Grant Applications:**

[Chicago Department of Cultural Affairs and Special Events](#)  
[Illinois Arts Council](#)

**Miscellaneous:**

[Performing Arts Readiness](#)  
[WFMT](#)  
[Fannie May](#) & [Freddie Mac](#) (for mortgage relief)

**Resource Sites:**

[3Arts Chicago](#)  
[ActorsFund](#)  
[AFL-CIO](#)  
[American Federation of Musicians](#)  
[Americans for the Arts](#)  
[Artist Trust](#)  
[Artists Thrive](#)  
[Arts Ready](#)  
[Center for Disease Control and Prevention](#)  
[CERF+ Relief Fund](#)  
[COVID-19 Freelance Artist Resources](#)  
[Creative Capital](#)  
[I care if you listen](#)  
[Illinois Department of Public Health](#)  
[League of American Orchestras](#)  
[Music Covid Relief](#)  
[National Assembly of State Arts Agencies](#)  
[National Coalition for the Arts](#)  
[Unemployment Benefits: Illinois](#)

**Streaming and Fundraising:**

[9 ways you can make money live streaming](#)  
[Advice on making money while streaming](#)  
[Donations through Facebook and YouTube](#)  
[How to Fundraise on Facebook](#)



## Teaching from Home: The Challenges of Technology, Privacy and Not Biting Your Chin Rest

It's been over a month since Governor JB Pritzker issued a stay-at-home order that, among other things, put limits on how musicians can continue teaching. With at least another month of sheltering in place to go, how are teachers coping and what issues have arisen?

For most teachers, private lessons are conducted via Zoom, the suddenly popular video conferencing platform. Says John Mindeman, Associate Professor of Trombone and Euphonium at Western Illinois University, "I've been using Zoom for the lessons, and it works out okay, but just okay. What you hear back from the student depends on the quality of the equipment students use and the quality and speed of their Internet connection. If either isn't good, then you can't really hear what the student is doing."

Bassoonist Gerik Von Refutsky has 40 students from high schools in Naperville, Lake Forest, Schaumburg and Palatine. Most of them have gone to lessons online. "I'm shifting between Skype and Zoom. Some students are more comfortable with one or the other so I'm fine with either. I personally prefer Zoom a little bit more."

Other platforms are an option. Per Rockford violinist Rachel Ann Handlin, "I usually use Skype or Zoom, but when those don't work I use Facebook Messenger." Kathryn Siegel, a violinist in Batavia with 19 students, uses Google Duo to teach. Unlike Zoom, where sessions have a maximum of 40 minutes, there is no time limit on Google Duo for how long you can be on.

Some of Siegel's students are still getting used to online learning. "My eight-year-old student is in her room as opposed to my house where we usually have lessons, so I guess she feels like she has more freedom to be goofy," she says. "Sometimes she'll grab a toy and hold it up to me. In one lesson she got way up close to the camera so I could only see her head, and at one point she started biting on her chin rest."



Violinist Kathryn Siegel teaches from home.  
Photo courtesy of Kathryn Siegel

Teaching classes is a whole other challenge. Refutsky, who teaches two sections of Exploration of Music Literature at Joliet Junior College, uses an online course management system provided by the school called Canvas to post assignments, slides and a 10-minute video of what he would have lectured in class. "I try to keep it short and sweet and adhere to the main points," he says.

In addition to private students, John Mindeman teaches aural skills and music theory. "In a regular class, I would be taking them through exercises, playing

harmonic dictation for them at the piano and playing rhythms for rhythmic dictation. That has all had to be transferred online. That definitely takes the most work. I have to record the samples myself and send them in an email, then they send it back to me. If it's not dictation or I want them to practice their solfege, they'll record themselves on video and send back to me. That has been the most work and the most change from what a live class would be."

But there are drawbacks to this approach; in a standard class, those examples would be played once or twice. Prof. Mindeman has to rely on the "honor system" and trust that the students aren't listening multiple times in order to get the correct answers.

What about the musicians who are taking classes themselves?

Kelly Langenberg is a French horn player working toward her doctoral degree at University of Illinois in Champaign. She's taking lessons with her teacher via Zoom, along with three academic courses. These are held on Zoom as well.

She cites advantages to online learning. For example, within a one-week period in her teacher's horn studio class, guest lecturers signed in from around the country to give master classes. "We would have never had this opportunity if it was a regular horn class in an auditorium on a given day, so that's something positive coming out of this."

However, she notes some controversies. "There's a lot of debate about whether you should require your students to sign in at a specific time and watch your lecture. What if I was a student living at home, and my parents both had to work at the same time? Is there not enough bandwidth in the house because we can't afford to have the highest version of speed that's available? Or do I live someplace that's rural and I don't have great broadband connection? Is it ethically acceptable for the professor to require me to log on to class? It would be frustrating and I'd miss so much of what's going on because I'd have to keep reconnecting to the meeting."

Langenberg adds, "Is it an invasion of a student's privacy to require them to have the video on when you're meeting with them? Maybe there's a reason they don't want people to see their home situation. When we're all at a university campus in a classroom, all of the students are equal to the professors and to the teachers. They're all sitting at the same kind of desk with the same kind of chair. But when we all go back to our respective home bases, and our homes are visible on video, there's judgment either from other students or the teacher. It may be that students have kids at home, and nobody can watch them during their lesson. Maybe they have people living with them that don't want to appear on video. So, is it ethically acceptable for students to be required to have their video cameras on?"

While most teachers have adapted well to remote learning, all agree that teaching is simply one of those things that is better in person.

"I miss live teaching, I really do," says John Mindeman. "It's just not the same. I'm trying to give the students my best, but I feel so limited by it. It's kind of discouraging."



# Who, Where, When...

**Jeff Handley**

CFM Board Member



I am thrilled and honored to take up the mantle from **RUTH TOBIAS** with the return of the “Who, Where, When” column. Ruth wrote her column for 32 years and it was always one of my favorite parts of the *Intermezzo*. The timing may not be the best, so we thought we would feature some links (in [blue](#)) to the fun and creative projects that our colleagues are producing for social media.

The Chicago Sinfonietta has added their [“Plink, Plank, Plunk”](#) video to the mix. It features excellent playing from home with a little humor thrown in. It also includes conducting by **MEI ANN CHEN** and an enthusiastic audience of staff and board members. Props to violinist **DAVE BELDEN** for the stellar editing work!

Keep an eye out for another production of the Chicago Sinfonietta partnering with Joffrey Ballet and ABC7 Chicago to create a socially distanced video of “Chicago (That Toddlin’ Town)”. **MIGUEL CERVANTES** of *Hamilton* will be the guest vocalist. This features a new arrangement by **MICHAEL KEEFE**.

Members of the Chicago Symphony Orchestra are doing their part, too, with [great videos](#) from bassoonist **MILES MANER**, principal percussionist **CYNTHIA YEH** and many others. Their video on the pets of the Chicago Symphony actually made me sneeze!

Married duo **KARA KESSELRING** and **PATRICK WILLIAMS** have been playing together musically with their daughter **IRIS** at home. They also did this [great tribute](#) to Chicago legend, **JOHN PRINE**.

Fellow Board Member **RICH DANIELS** conducts the City Lights Orchestra with a [stirring tribute](#), United We Stand, acknowledging the people on the front line during this crisis. Orchestrations by **TOM MATTA**.

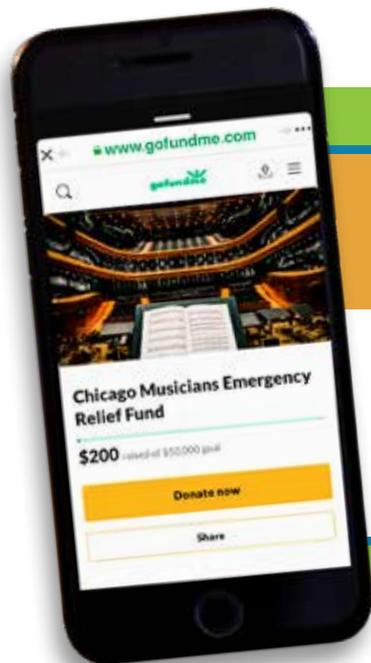
The Music of the Baroque Orchestra weighed in with a sublime [“Air”](#) from Bach’s *Orchestral Suite No. 3*. Not a lot of drums in that one...

Check out [videos](#) posted by **DAN NICHOLSON**: fun, inventive sax vids often with “singing” partner “Oscar Peterson” the dog. Dan says, “In a way it’s a great thing for art. We have to stay creative.”

With a large dose of wry wit, **JEREMY KAHN** is posting some beautiful [piano solos](#) of standards. This one features “Detour Ahead” by another Chicago legend, **JOHNNY FRIGO**. Nice Bulls pajama bottoms, Jeremy!

For a focus on Musical Theater, check out [Thursday Lessons “Live”](#) with **TOM VENDAFREDDO**. Tom has content on auditioning, vocal techniques and everything else Broadway. He has guests discussing singing, casting and directing musical theater. Tom says that one of the key questions asked in the class is, “How do we maintain mental and emotional health during times of crisis?”

The Lyric Opera of Chicago has two great videos out there right now. The first is an informative journey of the major leitmotifs from Richard Wagner’s opera [“Das Rheingold”](#). The second is the exciting [“Ride of the Valkyries”](#)! Props this time to **DOUG WADDELL** and his son **RYAN** for the professional editing. As they say at the end, “Until we ride again...”



## Contribute to the Chicago Musicians Emergency Relief Fund

The CFM is still collecting donations for the Chicago Musicians Emergency Relief Fund to help our fellow 10-208 members.

If you are able to donate money to the Fund, please visit the [GoFundMe page](#) that has been set up by Secretary/Treasurer BJ Levy.

Whatever you can give helps. Thank you!



*On Healthcare*

**Nick Moran**

Director and CFM-EW Fund Administrator

## CFM Healthcare Update

Many of you may have concerns about your health insurance, and I want you to know that you can call me anytime with your questions. Even if you are not currently participating in the CFM insurance plans, I am happy to discuss your situation. I may be able to assist with answers or help you find the right resources. My cell phone is 773-220-3878, and it is the easiest way to reach me.

Most insurers offer telemedicine, and I encourage you to become familiar with your insurance company's options. Using virtual doctor visits to deal with non-emergency healthcare concerns may help keep you safe from exposure and also to lower the burden on our medical facilities.

If you are a member in good standing, vested in the AFM pension fund or made \$3,000 in the current or previous year, and are under 65, you can still enroll in one of the CFM

healthcare plans. It's not necessary to wait for an open enrollment period.

If you are currently looking for insurance options outside of the CFM, an excellent place to start is at [Healthcare.gov](https://www.healthcare.gov). You may qualify for a Special Enrollment Period depending on your current circumstances.

Medicaid: In 2014, as part of the Affordable Care Act, Illinois expanded its Medicaid program to include adults with incomes up to 133 percent of the federal poverty level. To check if you (and your family) are eligible to apply go to <https://www.healthcare.gov/screener/>. Applications can be completed at <https://abe.illinois.gov/abe/access/>.

We will get through these difficult times together. Know that your union is here for you and that we'll do everything in our power to help see you through this.

**Even if you missed the Open Enrollment period to apply for coverage, you can still enroll in a Chicago Federation of Musicians healthcare plan for 2020.**

**You are eligible if:**

- You are under 65 years of age
- You are a member in good standing
- You have earned \$3,000 in union-declared income in the current or previous year, OR if you are vested in the AFM-EPF pension fund.

**You also can apply for dental and vision insurance. Eligibility requirements are the same, EXCEPT you do not have to be under 65 years of age.**

For more information, please visit our website at [cfm10208.com/musician-resources/health-insurance-options](https://cfm10208.com/musician-resources/health-insurance-options). You also may contact Nick Moran at [nmoran@cfm10208.org](mailto:nmoran@cfm10208.org), or call him at the Chicago Federation of Musicians at 312-782-0063.



# CFM Scholarship Winners

The Chicago Federation of Musicians is proud to announce the winners of the 2020 CFM Scholarship. Congratulations and our best hopes for successful musical careers!

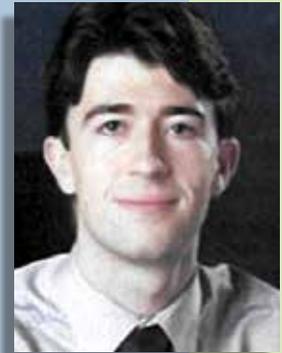


## Randal Dennler (Bassoon)

is a native of Dayton, Ohio and a member of Local 10-208. He has degrees from the University of Michigan and the University of Cincinnati, and is currently pursuing his post Masters certificate at DePaul University, where he is studying with CSO Assistant Principal Bassoonist William Buchman. Before moving to Chicago, he was an active freelance performer in Kentucky, Indiana and Ohio. He continues to freelance here in the Chicago area and has worked with the Elgin Symphony Orchestra and the Illinois Philharmonic Orchestra.

## James Preucil (Viola/Violin)

is the son of CFM members Stephanie and Walter Preucil. He started learning the violin at the age of 3, studying with his mother. Seven years ago, he picked up the viola and is now in his third year of viola studies with Professor Peter Slowik of Oberlin University. James was Principal Violist for the 2020 Illinois Music Education Association Allstate Honors Orchestra, and Assistant Principal of the National Association for Music Education Orchestra. In addition to performing, he is an avid composer and his composition *Caprice in G Minor* placed first in the 2019 ILMEA composition contest. He has been accepted into the Juilliard School of Music, where he is looking forward to studying performance and composition.



## Samuel Inmon (Trumpet)

is the son of CFM member David Inmon. He started on piano while in kindergarten and began playing the trumpet when he was in the third grade. Always enjoying technical and rhythmically challenging music, he found himself loving the time he spent in music lessons. He participated in Wind Ensemble, Jazz Band, Pep Band and Marching Band, and has been the section leader in various ensembles at his school. He hopes to become a high school band director and has been accepted into the Music Education program at the University of Illinois at Urbana-Champaign



# Obituaries

## Richard H. Miller

1926-2020



Richard H. Miller passed away on March 8, 2020. A cellist and Life Member of Local 10-208, he was a member of the City Symphony, attending rehearsals almost every week. Besides being a musician, Mr. Miller was the founding Chair of the Committee of Informational Sciences at the University of Chicago

and a pioneer in numerical simulations of the formation of structure in the universe and dynamics of galaxies. To learn more about Dick Miller's extraordinary life and career, please click [here](#).

## Bob Ojeda

1941-2020

Bob Ojeda died on March 26 at the age of 78. Originally from Chicago, Bob's early experience was with big bands, including those led by Stan Kenton, Woody Herman and Buddy Rich.

His long career included performances with the Rolling Stones, Thad Jones, Sarah Vaughn, Peggy Lee, Lionel Hampton, Nancy Wilson, Benny Carter, Lena Horne, Dizzy Gillespie, the Count Basie Orchestra, Diane Shuur and Frank Sinatra. You can read an extensive obituary by Howard Reich of the *Chicago Tribune* [here](#).



## Richard Wyszynski

1933-2020



Flutist, conductor and music critic Richard Wyszynski passed away in early March. He was 87. His varied life included touring as a musician and conductor with shows like "Camelot" and "Man of La Mancha"; lecturing at Northwestern, DePaul and Loyola Universities; leading the Cardinal Chamber Orchestra; appearing twice

on Studs Terkel's radio show; and having time to indulge in a fantasy football league. Go [here](#) to read more about Richard's long and richly diverse life.



# Classifieds

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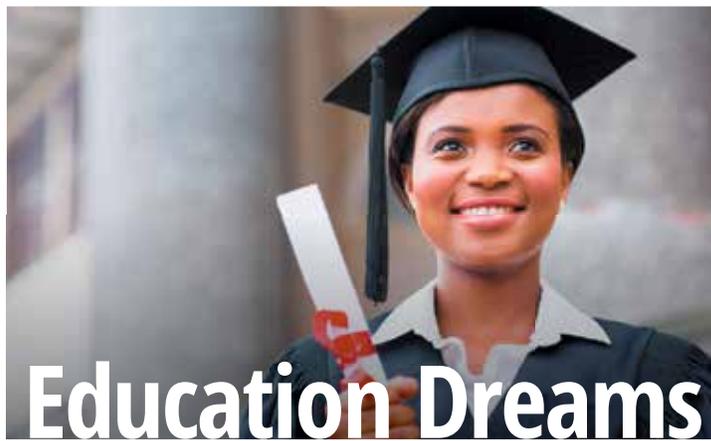


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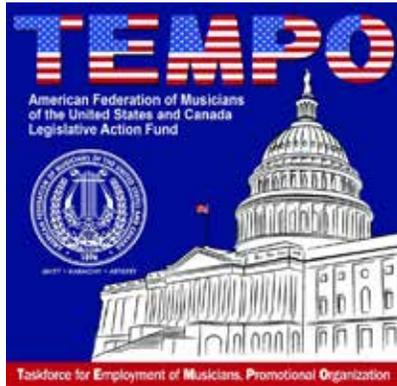


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Membership Department	Sandra Ext. 136
Health and Welfare Department	Nick Ext. 119
Death Benefit Information	Gwen Ext. 153
<i>Intermezzo</i>	Gwen Ext. 153
1% Solution	Sandra Ext. 136
For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

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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
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