

# Intermezzo

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

**Membership Meeting:**  
Monday, November 8th, 2021  
@ 6:00 pm

**Membership Meeting:**  
Monday, December 13th, 2021  
@ 6:00 pm

November/December 2021  
Vol. 81 No. 6



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## Emerging from the Pandemic

Things are beginning to look brighter as orchestras are back to performing and theatres are beginning to reopen. It has been an incredibly hard 2020-2021 season however we are seeing a much more active 2021-2022 lineup. Best of all, musicians are returning to work.

The Lyric Opera Orchestra began the season on September 17th with Verdi's *Macbeth* led by new Maestro Enrique Mazzola. The Chicago Symphony Orchestra soon followed under the direction of Maestro Riccardo Muti on September 23rd, performing Beethoven Symphony No. 3, "Eroica". Chicago Sinfonietta brought us a program called "New Folk" on September 18th; and the Elgin Symphony Orchestra opened the season on October 2nd with Respighi's *Pines of Rome*. The Illinois Philharmonic featured CFM musician Naomi Bendorf Frisch as oboe soloist with string orchestra in Eric Ewazen's composition, *Down a River of Time* (1999) on October 16th. For all of the city's orchestras, it's refreshing to see a concert season of innovative programming and live performance.

After being dark for over a year, local theaters are making a strong comeback. *Teatro ZinZanni* was the first to open under a new CFM agreement, followed quickly by the Paramount Theatre in Aurora with *Kinky Boots* and soon to come *Cinderella*. Look for productions of *Paradise Square* and *Frozen* at Broadway in Chicago, *Forever Plaid* at Drury Lane and *The World Goes 'Round* at the Marriott Lincolnshire Theatre. After a successful presentation of *Mama Mia!* this summer, Music Theater Works brought *Ragtime* to audiences in the fall. And, the

Goodman Theatre is presenting *Fannie Lou Hamer* in their smaller Owen Theatre. These shows have put over 65 theatre musicians back to work, many of whom have been unemployed for most of the pandemic.

For those working in the freelance market, many of those opportunities are also beginning to reappear. Now more than ever it is extremely important to know your value. Be ready to perform and act in a professional manner. Set financial goals and don't allow yourself to undercharge for your musical talents. Do your best.

Part of your obligation as a member of this union is to file contracts for every job. Our financial resources at the union rely on two things: annual dues and work dues. When you file a contract, you show your client that you are a professional of the highest standard. You also gain the protection of knowing you will have the backing of your union if something should go wrong. If you have any questions about how to file a contract, please contact [Leo Murphy](#) or [me](#). We are here for you whenever you need help.

Remember, unionism is based on setting standards that allow for each of us to earn a living wage and work in an environment that is safe. We are stronger when we stick together. This solidarity is the core of our existence and one we all must strive to achieve.

**Holiday Greetings:** I'd like to extend warm holiday greetings to each of you as we are able to celebrate with our family and friends.



Happy  
Holidays!



# FROM THE VICE-PRESIDENT

LEO MURPHY

## A Couple of Things

I want to remind everyone that the 2022-2023 Wage Scales and Work Rules will go into effect on January 1, 2022. Those documents are available on the “members only” side of the CFM website. If you have issues with logging in to the website, contact B.J. Levy for assistance. And if you are “computer challenged”, then contact me and I will help you receive a copy of those documents. The committee worked very hard to address the wages and work rules and we want you to be able to access the documents and file your contracts.

We reached a contract covering a production playing at the Owen Theatre within the Goodman Theatre complex. It is the first show in that theater in approximately 15 years. The ensemble is composed of three musicians and the run is through November 14, 2021. The men and women working the show ratified the agreement and the safety protocol for that production in September.

The examples listed below are services that our union provides for the freelancers in our music profession. Those benefits include setting wages, where the Wage Scale Committee examines scales and work rules to try to keep our wages strong, support our families and keep us safe in our work. The M-HART programs over the last year and a half provided music performance opportunities, with modest wages and a chance for us to enjoy performing with one another while showing the public what we do as professional musicians. The Music in the Schools program, where the CFM co-funds educational programs held in schools, demonstrates the impact of live performance and educates the future audiences and purchasers of our work. We offer the free legal defense of filed contracts when failure to receive payment or improper cancellation occurs. Members have access to insurance products for health, vision and dental, homes, autos and instruments through the CFM and the AFM. And, the CFM offers liability insurance coverage for qualified engagements, free of charge for those requesting coverage and filing a contract.

These are just a few of the transactional services that are available with membership in the CFM. All of these cost money to provide. They are all worthwhile programs and we want to keep offering them and create more, but that takes revenue and participation from all of us through filing contracts, work dues and membership dues. The majority of our budget is funded through the collection of work dues. We need to achieve greater participation with and from the freelance field if we are to maintain and create better offerings to the list above.

There is another side to our organization – that is the transformational side. The message of fair wages and safe working conditions is an important issue within our unions’ message. When we negotiate with an employer or when a purchaser calls/emails looking for a musician or a band for their event, an important part of that discussion is about the fact that we are professional musicians. That our years of experience, whether leading or playing in an ensemble, help to set the pace of the party or event, guiding it to a successful outcome. This is a skill that experienced union musicians bring to the work we do. It is an important reason as to why purchasers should use union musicians. When that message is undersold by not using the scale wages, we sell ourselves short. We diminish the value of the work we perform by accepting wages that are too low.

We should all take pride in the work we do and the experiences we bring to the bandstand, stage or pit. We are constantly being bombarded with demands for lower wages, subpar working conditions and capture without payment of our art. We need to take pride in our art and respect ourselves for the years of experience we bring to our profession.

Finally, I want to wish everyone the best throughout the upcoming holiday season. I hope you enjoy time with friends and family, and that you have a great 2022. Happy Holidays.





### Membership Renewal and M-HART

I was reading through last year's message from this same time, and it threw me into a time machine. At that point we were almost a year into a near-complete shutdown of performances and we were asking our members to stay with us and [renew their membership](#) or apply to the [Musicians Relief Fund](#) in order to stay on the membership roll. To our own relief and encouragement, the vast majority of you did renew your membership. We're asking the same of you now. The good news is that work is starting to return and membership is starting to rebound. One thing to note for your students and colleagues who might be interested in [joining](#): The normal Local Initiation Fee of \$200.00 for new members is being waived until June 30 of 2022 in order to encourage people to join and to recognize the current financial situation of so many of our friends. The \$65.00 Federation Initiation Fee is still in place in order to support the AFM. Still, there's never been a better or more important time to join. As before, if you are experiencing continued economic hardship, please don't hesitate to apply to the [Musicians Relief Fund](#). Our reserve is diminished from last year due its use in direct grants and offsets of membership dues for those who applied, but it is still there for you. We want to retain your membership! Please don't hesitate to contact me at [blevy@cfm10208.org](mailto:blevy@cfm10208.org) to apply to the Musician's Relief Fund.

Now a word about the closing of the Music, Helping All Recover Together (M-HART) program: We are just now finishing the last of the co-funded concerts, and the

vaccination center performances ended back in July. We weren't allowed to take pictures inside the vaccination centers, but I want to let you all know that we really made a difference in the lives of people who were there. I received many comments from patients, staff and National Guard members who enjoyed a break from the monotony and impersonality of working in the large spaces. We were proud to take part in the "clapping-out" ceremonies for the National Guard when their missions were concluded at two of the large vaccination sites. The CFM also was given a commendation from the Cook County Health Board of Directors at one of their regular meetings. Through the grant from United Way of Metropolitan Chicago, generous donations from members and friends and the hard work of our members who secured co-funding, we were able to put on 55 concerts and distribute over \$30,000.00 in wages and pension contributions to our members. It was one of the most rewarding efforts of my life to work on this program. Thank you to Joe Sonnefeldt, whose idea sparked the program, and to the rest of the M-HART Committee, including Rich Daniels and Vice-President Leo Murphy, whose hard work and dedication were invaluable.

Happy Holidays to all of you. May the coming year be one of renewed hope and artistry. I am so proud to represent the brave and extraordinary people of this union. My best to you and your families.



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.



## The Chicago Symphony Orchestra Brass Annual Concerts: How “Life in the Sound” Has Inspired Generations of Performers, Educators and Students

Nearly every December for the last 20 years, the Chicago Symphony Orchestra brass section has presented a concert to sold-out crowds. It’s been a chance to hear an ensemble of world-class musicians carry on a tradition of brass excellence that has excited listeners for years. Because the concert coincides with the Midwest Clinic, which brings thousands of attendees to Chicago, aspiring performers and teachers have had a chance to hear this premier ensemble and carry that tradition with them. And this December, after a pandemic that silenced our halls for 15 months, the occasion to hear these musicians is especially anticipated.

Mark Ponzo, Professor Emeritus of Trumpet at Northern Illinois University, encouraged his students to attend, and he himself goes every year. “It was the only opportunity during the year they were going to hear the whole brass section just by itself,” he says. “Hearing an ensemble at that level is rare. A lot of these kids won’t have the chance to go to an international conference where they might hear another large brass ensemble, so every year I would put it on a calendar of events and encourage them to get their tickets and go.”

For University of Oregon tuba professor Mike Grose, making sure students attend the concerts is a must. “Going to Midwest is part of a music education degree, so we on the music faculty always recommend that they see the CSO brass concert. It’s exciting for students to get to hear excellence in person in real time, not just on a recording, and to listen to repertoire that they otherwise wouldn’t have heard. And they enjoy getting to see the musicians come out into the lobby afterward. Once, (Principal Tuba Gene Pokorny) invited my students down to chat a little bit afterward and they enjoyed that very much. It was an extra treat.”

The reputation of the Chicago Symphony Orchestra brass goes back to the 1950s, exemplified by Principal Trumpet Adolph “Bud” Herseth, Principal Tuba Arnold Jacobs and Principal Horn Philip Farkas. When Principal Trombone Jay Friedman joined the orchestra in 1962, the sound the brass was famous for had already been established. “If I had to capture it in one phrase, it would be ‘life in the sound’ – the sound absolutely jumping out of the instruments,” he says. “A lot of people think it’s just about playing loud, but it isn’t. It’s all the dynamics, especially the softer ones. There’s such a liveliness at any volume.”



Adolph “Bud” Herseth (Trumpet), Arnold Jacobs (tuba) and Philip Farkas (horn). Herseth Photo courtesy Jim Steele. Jacobs and Farkas photos courtesy the Rosenthal Archives of the Chicago Symphony Orchestra Association.

As Associate Principal French Horn Dan Gingrich describes, “What we’re trying to do is be as expressive and make as many different colors as possible. Everybody thinks about power with the CSO, but I like to think there’s more to it. I’m more concerned with unanimity of sound and sound production, all the parts fitting together. Always true to the fundamentals, consistent and pure, in tune and matching.”

Mike Grose agrees. “We talk to our students about the use of ‘extreme dynamics’. We all get excited by playing loudly, but with the CSO brass section you get to hear just the most amazing *ppp* that project really well.”

The quality of the orchestra attracted attention through recordings made in the 1950s under conductor Fritz Reiner with RCA Victor. John Hagstrom, Second Trumpet and host of the CSO podcast [interMISSION @ the CSO](#), explains, “Those recordings with Reiner were showcasing what the orchestra did in those days. It was a sensational experience just from the new technology of stereo long-playing vinyl records. Because the Orchestra had such a good reputation, they were one of the first to display the power of new recording possibilities.”

Though those records were well-received, it’s believed that the CSO’s first European tour in 1971 helped the orchestra rise to international prominence. “Through the Reiner recordings other musicians knew the CSO was good, but we needed Solti to put us on the map through that tour,” says Friedman. “That was a six-week tour. You’d never have that kind of tour today! We played Mahler 5 everywhere.”

The CSO maintained their status as they continued to record. "There was new digital technology recording in the 1980s, and the CSO was chosen to re-record almost all of the standard repertoire, mainly with Solti, Abbado, Levine and Barenboim," says Hagstrom. "There are other very good brass sections out there, but the CSO had the opportunity to be heard, and when they were they became preferred."

Despite that long-running reputation, any kind of recurring performance highlighting the brass didn't happen until 2001. Friedman, who is the Music Director of the Symphony of Oak Park and River Forest, started the tradition. "I rented Orchestra Hall and hired the CSO brass to do a concert as a fundraiser for my orchestra in Oak Park. We played my arrangement of 'Eine Alpensinfonie' and raised \$54,000!"

Adds Hagstrom, "It was Jay's idea to ask the management to present another brass concert in 2002, and when it turned out to be profitable the management was willing to keep presenting it annually."

Surprisingly, as Pokorny tells it, the administration at the time wasn't entirely convinced another concert would succeed. "Management was really skeptical that this was going to go over, but the concert sold out in no time and people were all for it. Right after we put on this incredible show, one of our guys got up and made an announcement: 'If you all appreciate what we've tried to do here, right now could you cheer loud enough that they can hear you up on the 7th floor and let them know this concert actually went over pretty well?' Of course, the place exploded. We've been doing it mostly every year since then. It's something that people look forward to and we certainly look forward to it in the brass section."

The music for the program is suggested by the musicians and compiled by Second Trombone Michael Mulcahy, who also serves as the director of the CSO brass. "In choosing the repertoire I take seriously that it is not a brass concert, but a Chicago Symphony concert that's played by the brass, so I have to make sure our artistic offering is in concordance with the symphony programs," he says. "We don't do pops rep as a rule. And although the concert is scheduled in December, it's not a Christmas concert. We may include a particularly beautiful carol, just as a treat. I always include original music for brass. We do have to play some of the best music written for our instruments. We have a responsibility to do that. I'm always looking for great music; it has to be top-shelf and the transcriptions have to be first class. We're not just playing a fun concert; we are representing the integrity of the CSO and we have to protect that."

"In terms of playing original music, I think of composers who combine well. I think it's like cuisine; there has to be certain compatibility. For example, if I'm thinking of American music. I think of Ingolf Dahl, who happened to influence Morton Lauridsen and Michael Tilson Thomas. So it's very logical that if we were to perform music of one of these composers, that's a thematic connection that I would like to capitalize on artistically."

Mulcahy continues: "In May, the CSO brass presented the first live concert in Orchestra Hall since the country began grappling with the virus. I thought our return to the hall mirrored the rollout of vaccinations that enabled the rebirth of the country as well as the return of live music to the Hall. I felt this was a good time to celebrate America as we opened up, so I chose an all-American program: Copland, Barber, Michael Tilson Thomas, Bernstein, Schuller... so the thematic connection was there."

While the brass have enjoyed a long and deserved reputation, Hagstrom explains that, "What the orchestra, and the brass by extension, gives our community and our world is a sense of what waits for us when we work together. We're being collaborative citizens within a community, whether it be musical or otherwise. That's the example that great music sets forth. There's something timeless about the message within this music. You have to make an investment of effort to listen attentively, and the reward is much greater once you do."

"We've had fantastic audiences in December," says Gingrich. "That's an inspiration to us. It's standing room only and they have a tremendous appreciation for what we do. They applaud for us, but we're grateful for the audience. Especially music educators: we have such deep respect and appreciation for what they do. Music education is so, so important in the lives of kids and people everywhere. We just wish we could applaud them more."



CSO brass perform online during quarantine.  
Photo courtesy of Todd Rosenberg.

### Dance Craze Launched in Chicago

Chicago started the dance craze in the early 1910s according to Jack Lait, a writer for *Variety*, the weekly show business publication (Oct. 7, 1925, p 5.). This quickly caught the public's fancy across the country and fostered a multi-million-dollar industry.

Most entertainment venues rushed to install dance floors. Many new orchestras were formed to accompany the dancers, and it spurred the development of more modern facilities built expressly for dancing. By 1920, ballroom dancing was a sizeable business.

More importantly, however, it completely changed the character of nightlife entertainment in general. Dancing quickly became part of the scene wherever people went out for entertainment or dining. In addition to nightlife venues, social events and gatherings of any size, like weddings, anniversaries or other parties, most often featured dancing, and a dance band was an accepted — and expected — part of the event.

As dancing and the dance bands became more popular in the early 1920s, the early record companies began issuing recordings of these instrumental groups. Dancing in homes to records played on the wind-up phonographs was a new recreation.

Also, radio stations, which were gaining popularity in the 1920s, began broadcasting dance music late at night from the popular cabarets, restaurants, hotels and ballrooms around town. This further ignited interest in dancing in general and, in turn, focused attention on the dance bands in particular.

What caused this phenomenon in the first place? There are many theories, as might be expected: The gradual move away from group dances in the 19th century, in which many people participated, to dances in which couples danced together and independently, such as in the waltz, certainly was one of the causes.

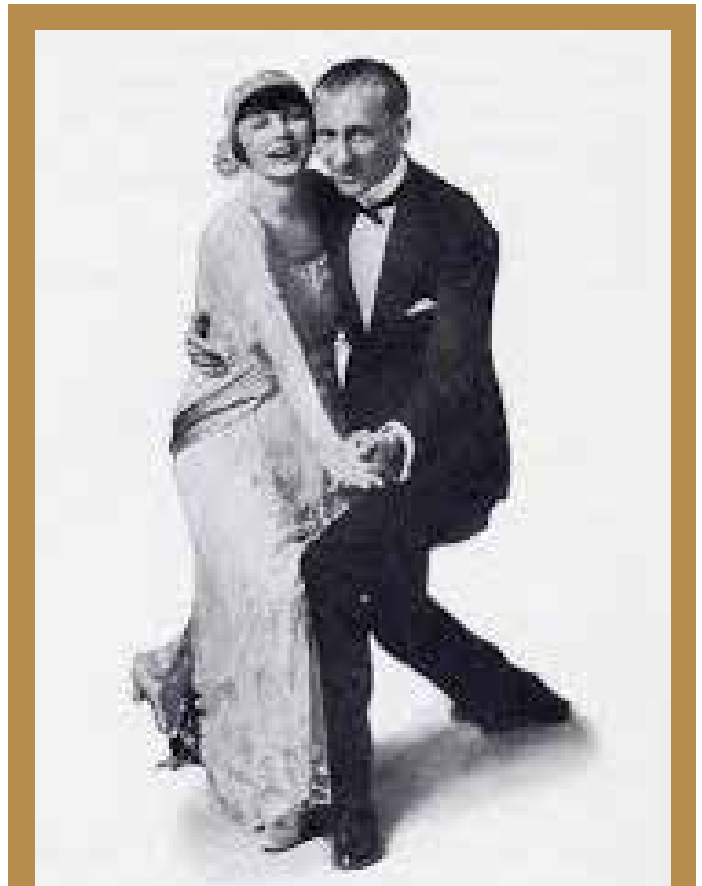
The emergence of dance teams such as Irene and Vernon Castle and Maurice and Walton, who taught new dance steps and performed them onstage, encouraged more people to dance. Both these teams and others toured the U.S. and Europe extensively in the 1910s, appearing in theaters, hotels and other venues.

New kinds of music inspired new dance steps and vice versa. Ragtime and jazz began influencing popular music about that time, a fact duly noted by composer Irving Berlin, who composed the music for “Watch Your

Step,” a show that toured the U.S. in 1914-15 featuring Vernon and Irene Castle.

Accompanying them on the tour was the popular James Reese Europe ragtime orchestra from New York. The combination of popular new dance steps set to Berlin's foot-tapping music played by the Reese orchestra was compelling. The Castles' smooth routines and stylish dress (especially that of Irene Castle) captured the hearts of many in Europe and the U.S., where people tried to emulate them.

“Watch Your Step” appeared in Chicago in 1914-15 at the Illinois Theater. Later in the evening after the show, the Castles moved to the nearby Cafe Royale (formerly Rectors), an upscale restaurant, to perform some of their dances, accompanied by the Benson Orchestra, which was performing there. These “double bookings” were popular with performers then and into later years. They could make appearances at one venue and, between or following shows, appear at nearby theaters or clubs.



Irene and Vernon Castle



Another important development contributing to dancing's popularity was the simultaneous appearance of cabarets, a new, more intimate form of performance in smaller venues. The singers and dancers in the little revues performed on a small stage at one end of the dance floor, usually in front of the band, while the audience sat at tables on the other three sides. It created a closer, more intimate relationship between audience and entertainer. Chicago quickly became a leader in the cabaret trend just as it was the leading light in the dancing craze.

A few new dance halls sprang up in Chicago but many of them, like earlier venues, were often tacky operations adjacent to or inside bars, and today would be classified as "dumps". The objectionable behavior in many of these establishments, especially where young women were patrons and liquor was served, quickly attracted public attention.

One particular organization addressing this issue was the Juvenile Protective Association, closely allied with the Jane Addams' Hull House. Over the years the JPA succeeded in calling attention to the objectionable behavior, and truly reformed the ballroom business. Most of the ballroom operators, feeling the pressure and wanting to remain in business, began cooperating with the JPA to police and control the behavior of their clientele. One of the results of this scrutiny was the emergence of modern ballrooms like the Paradise, Trianon, Aragon, Merry Garden and others. These venues focused on clean, well-run, beautiful, even opulent environments, with floor men patrolling the dance floors to enforce proper dance etiquette. Even the term "dance hall" quickly disappeared from use because of its negative implications.

Dancing was now big business in Chicago and pointed the way for other cities. And business continued at a brisk pace into the early 1950s. A September-October *Intermezzo* piece from 2017 noted that a June 1922 *Variety* article suggested that Guyon's Paradise profits totaled about \$190,000 per year in spite of the fact that dancing there was limited to the two-step and waltzes. It also noted that the 10 "biggest and best patronized dance halls" (which would have included the Paradise



The Aragon Ballroom (1926) was one of the earliest of the modern style ballrooms and set the standard for years to come. It published a monthly newsletter (*Aragon Topics*) for their dancers. This is the cover of the November 1928 edition, which features bandleader Wayne King – “the Waltz King,” – a favorite of the dancers, whose band was opening the following month. (Photo courtesy of Andrew Karzas)

and Trianon) together drew a total of about 15,000 dancers a night. The numbers more than tripled on Saturdays and Sundays.

Ballrooms and ballroom dancing remained a big business until after World War II, when tastes in entertainment changed, influenced primarily by television. Many thought it would never end. But it did.

### 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 Renée Vogen:

I joined the FEPC because, as a freelancer, it can be challenging to know where to go when issues in the workplace arise. The #NotMe app will enable our members to feel safe reporting breaches of safety protocols and workplace misconduct as we all head back to work. Join us in striving to make our new professional environment even better than the one we left. Please download this app before your next gig. If you have any questions, you can reach me at [rvogen@gmail.com](mailto:rvogen@gmail.com)

**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).



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312-498-7834  
DRUMS

**57298 ROBERTS, CHARLES R.**  
505 N. Lake Shore Dr. #5002  
Chicago, IL 60611  
386-843-9066  
TRUMPET

**57089 RODRIGUEZ, ANTHONY M.**  
1240 W. Jarvis Ave., Apt. 402  
Chicago, IL 60626  
917-442-5795  
OBOE

**56066 ROSENKRANS, JOHN C.**  
226 Grant Ave.  
Geneva, IL 60134  
630-945-8250  
LIBRARIAN

**57274 SARZANI, STEFANO**  
1908 W. Estes Ave., Apt. 1  
Chicago, IL 60626  
773-943-0827  
PIANO

**55978 SKIDGEL, WESLEY A.**  
2068 W. Hutchinson #3  
Chicago, IL 60618  
773-480-3852  
TRUMPET

**55373 SLIPIEC, BRADLEY J.**  
4115 N. Frankfort Ave.  
Russellville, AR 72802  
813-892-7106  
PIANO

**53113 SYNNESTVEDT, SUSAN**  
910 S. Michigan Ave., Apt. 1215  
Chicago, IL 60605  
708-646-3974  
VIOLIN

**34885 VON GILLERN, WILLIAM D.**  
PO BOX 504  
Charleston, NH 03603-0504  
603-542-8804  
603-322-3240  
TRUMPET

## Jonathan Golko (Multi-Reedist)

The CFM is delighted to introduce new member Jonathan Golko, a multi-reedist who also plays piano, bass, guitar and percussion. Originally from Chicago and the Northwest suburbs, Jonathan obtained a BA in Music Business and Management from the Berklee College of Music in Boston. After graduation, he spent six years performing on cruise ships, visiting all seven continents and becoming a headliner on a unique production show called "Sonic Odyssey", playing a rare musical instrument called the Earth Harp. Upon returning to Chicago in 2018, he joined several musical theater pit orchestras and show bands, including Porchlight Music Theatre's *Sophisticated Ladies*. Jonathan currently leads two musical acts: a classical-crossover called [ForEverAfter](#)

(featuring tenor sax and bass clarinet), and the jazz/pop duo Action Heights (sax and guitar). He is also a substitute musician with the cabaret show *Teatro ZinZanni*, and will join Music Theater Works' December production of *Billy Elliot*. We're glad to have you, Jonathan!

847-346-2910  
[jgolko1@gmail.com](mailto:jgolko1@gmail.com)  
[www.jgolko.com](http://www.jgolko.com)



## Suzanne Hannau (Flute)

The CFM happily introduces new member Suzanne Hannau! Suzanne earned her BM and MM in Flute Performance from DePaul University, studying with Mary Stolper and Jennifer Clippert. She is a member of the [Trade Winds Ensemble](#), a team of teaching artists dedicated to giving workshops and programs that explore music as a tool for social change. With Trade Winds she has given workshops locally in Chicago with RefugeeOne and The People's Music School and internationally in Cap Haïtien, Haiti with CEMUCHCA Haiti. Most recently, Trade Winds Ensemble partnered with the Ruth Ellis Center in Detroit, Michigan.

In addition, Suzanne is a member of Chicago-based [Ursa Ensemble](#) and performs with Choice Music Chicago, 5th Wave Collective and Highland Park Strings. You can also find her in performing in the pit for productions at the Court, Porchlight and Timeline Theatres. Suzanne is also a singer; she is the soprano co-section leader at [St. Michael's Catholic Church](#) in Old Town and the Assistant Director of Music at [St. Vincent de Paul Parish](#) in Lincoln Park, where she directs the St. Vincent Ensemble.

Suzanne teaches at the [Music Institute of Chicago](#), [Musical Chairs Studio](#), Nilus West High School and in her private studio in Lincoln Park. She also runs a successful early childhood music program as a certified and licensed [Musikgarten](#) teacher. So happy to have you, Suzanne!

630-862-1092  
[Suzanne.hannau@gmail.com](mailto:Suzanne.hannau@gmail.com)  
[www.suzannehannau.com](http://www.suzannehannau.com)



## Alexandria Hill (Violin)

The CFM wishes a warm welcome to violinist [Alexandria Hill](#)! Alexandria attended the University of Cincinnati for her Bachelor of Music degree and obtained her Master of Music from Roosevelt University. Formerly a member of the Civic Orchestra of Chicago, she currently performs with the Chicago Sinfonietta's Project Inclusion, D-Composed and the 5th Wave Ensemble. She is also the orchestra director at Southland College Prep High School and a private violin instructor with Genesis Music and Arts. Welcome, Alexandria!



## Lindsey Sharpe (Cello)

The CFM is happy to introduce new member [Lindsey Sharpe](#)! Lindsey is a Cello Fellow with Civic Orchestra of Chicago and a Project Inclusion Fellow with the Chicago Sinfonietta. Originally from Atlanta, she received her Bachelor of Music in Cello Performance, Performing Arts Management and Entrepreneurship from the University of Michigan. She later studied with Norman Fischer at Rice University, earning a Master of Music degree. Lindsey has been invited to many prestigious summer festivals such as Spoleto Festival USA, National Repertory Orchestra, National Orchestral Institute, Chautauqua Music Festival, Boston University Tanglewood Institute, Meadowmount School of Music, Brevard Music Center and Interlochen Arts Camp. In addition, she has performed with the Atlanta Symphony Orchestra, New World Symphony and the National Repertory Orchestra. With a passion for education, she is currently a string sectional coach for the Chicago Youth Symphony Orchestra at Gallistel Elementary. She is also a mentor for the Chicago Musical Pathways Initiative. As an arts

administrator, Lindsey has held positions with the University Musical Society, University of Michigan School of Music, Atlanta Symphony Orchestra and the Sphinx Organization. Currently, she is the Business and Memberships Manager for El Sistema USA. She even performed at the [2020 BET Awards](#) with Jonathan McReynolds! Welcome to the CFM, Lindsey!



## Devin Parks (Low Brass)

The CFM is pleased to welcome Devin Parks to our membership! Devin is in the process of obtaining his Bachelor of Arts in Music at Northern Illinois University, studying low brass with Scott Tegge. Devin also plays bass and guitar. He is busy playing in various ensembles such as the NIU Wind Symphony, NIU Trombone Choir, NIU University Jazz Band and the NIU University Choir. He also has been involved with the Colt Cadets Drum

and Bugle Corps and has competed in the Drum Corps International (DCI) class prelims and semifinals. Devin has worked as a private teacher at the French Woods Festival of the Arts in Hancock, NY, and performed many musicals, including Les Miserables, Tuck Everlasting, Little Shop of Horrors and Spongebob: the Musical. Welcome to the CFM, Devin!

815-341-9520

[devinp710@gmail.com](mailto:devinp710@gmail.com)



## OBITUARIES

### Warren E. Smith 1927-2021

Warren E. Smith, age 94, born March 22, 1927 in La Belle, Missouri, passed away August 29, 2021 in Park Ridge, Illinois. He was the loving husband of the late Norma L. Smith. Beloved father of Steven (Jill) Smith, James (Dawn) Smith, Richard (Pamela) Smith, David Smith, Warren (Erica) Smith III, Norma Jean (Brent) DeVelasco, and the late Warren, the late Ronald and the late Catherine. Proud grandfather of eleven, great-grandfather of eight. Dear brother of the late

Shirlee (William) Buntenbach. Warren served 20 years in the U.S. Army Band, Pershing's Own. He was a Master Mason from Des Plaines Lodge 890/D.C. Cregier #81, and Daylight Lodge #14, Washington, D.C., Medinah Shrine Brass Band, the Des Plaines Community Band and was a member of the V.F.W. Post 2992. Warren was an avid bowler. In lieu of flowers, memorials may be made in Warren's name to [Shriners Hospitals for Children](#).

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

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



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**PRINCIPAL VIOLA Preliminary auditions scheduled for February, 2022,  
Final auditions tentatively scheduled for February 21, 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](mailto: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](http://www.csso.org/cssoauditions)

**Application materials must be received by December 1, 2021**

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## The CFM will be exhibiting at the 75th Annual Midwest Clinic



Pictured above are Charles Schuchat, Dean Rolando and Debbie Katz Knowles.

The Chicago Federation of Musicians will once again be attending the Midwest Clinic. The dates are December 15th through the 18th, and our booth number is 1732. We would love to see you so stop by.

Our schedule is as follows:

- Wednesday, December 15th, 9:30am to 5:00pm
- Thursday, December 16th, 9:00am to 5:00pm
- Friday, December 17th, 9:00am to 4:00pm

If you are working at Midwest, we would like to get a picture of you at your booth. Give us a call (312-782-0063) or email Leo Murphy ([lmurphy@cfm10208.org](mailto:lmurphy@cfm10208.org)) with your booth number.

### Officer Cell Phone #'s

Terryl Jares: 312-310-4100

Leo Murphy: 773-569-8523

B.J. Levy: 773-562-6206