

# Intermezzo

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

**Virtual Membership Meeting:**  
Monday, October 12th, 2020  
@ 6:00 pm

**Virtual Membership Meeting:**  
Monday, November 9th, 2020  
@ 6:00 pm

October 2020  
Vol. 80 No. 8



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# FROM THE PRESIDENT

## TERRYL JARES

### On Ruth Bader Ginsburg

On Friday, September 18, 2020 we lost a significant member of the Supreme Court. Ruth Bader Ginsburg was a trailblazer. She was only the second woman and the first Jewish woman to be appointed to the Supreme Court. She changed the world for women, people of color and the LGBTQ community. She was appointed to the bench by President Bill Clinton and was the liberal voice in promoting gender equality. Standing only 5'1", she was a titan in fighting for women's rights and later served to be a liberal force against the increasing conservative attitude of other members of the Supreme Court. Justice Ginsburg is responsible for overturning discrimination laws that worked against women. She struck down laws aimed at the prevention of same-sex marriage and worked tirelessly to save the Affordable Care Act, which preserves the ability for those with pre-existing conditions to be covered by health care that they can afford. Personally, I am thankful for all the hard work she did to make our world a better place and I hope her legacy will live on as we move through the 21st century.

### Solidarity in a Pandemic

Our union membership came together last Monday, September 14th for our first membership meeting since the pandemic hit in mid-March. Nearly 100 CFM members met "virtually" to discuss and vote on bylaw changes that had been scheduled to be voted on in April. The process of moving to an online meeting was complicated for both the CFM officers and our members. It was encouraging that everyone worked together with respect for each other to successfully navigate through the business at hand. Members shared their opinions and debated with each other with kindness and understanding. To me, it was the ultimate

sign of our solidarity. During this pandemic, we have had to endure unemployment, insecurity and isolation. Our ability to interact musically with each other was taken away and its return uncertain. We were forced to be apart. But we showed that sticking together through the bond of music and supporting our union was the solidarity we needed to help each other through these last six months. To quote Mother Jones, a union activist, "My friends, it is solidarity of labor we want. We do not want to find fault with each other, but to solidify our forces and say to each other: We must be together; our masters are joined together, and we must do the same thing." I look forward to seeing even more of our members at our next meeting which will be held on Monday, October 12th at 6:00pm. Keep your eye out for the email invitation.

### Support Politicians Who Support the National Endowment For the Arts

In a [tweet](#) back in March, Republican politician Nikki Haley implied that emergency aid for the arts through the CARES Act was a waste of time. Here is why she is dead wrong. We had our industry shuttered early on during the pandemic. Halls, theaters, museums and all the cultural events they present were canceled. There was no way to support these institutions through ticket sales and entrance fees. And, although the arts are returning, it is on a very limited basis and will remain so until we are able to congregate in large gatherings. We need the help of the NEA now more than ever. It is important that we elect politicians who are committed to the arts and the NEA. Research your representatives. Reach out to them and let them know how much the NEA helps the organizations that employ you and please cast your ballot for the candidates who see the arts as an essential part of everyone's life.



# FROM THE VICE-PRESIDENT

## LEO MURPHY

### A Few Things

In late August, an announcement went out to membership letting everyone know that the M-HART program was closing. The funds that the CFM set aside for wages and benefits were spent, and contributions from other sources were minimal. The program was a success and enjoyed by audiences throughout the Chicagoland area. Whether in a front yard, a park or on the steps of a museum, the audiences were treated to talented, professional musicians doing what we do best: bringing music into peoples' lives. It was truly a win/win situation. We will re-examine this type of program during the winter to see if there is a way to continue a program like this, but we must seek other funding sources.

If you would have told me six months ago that I would be on Zoom meetings to the extent that I am now, I would not have believed you. While it does offer a way to communicate safely, the nuance of face-to-face discussions is not present for me in that format. But, that is the new reality of our business.

Having said that, the CFM held its first Zoom membership meeting on September 14. It was our annual Bylaw and Constitution meeting and we had five bylaw proposals to deal with. In preparation for that meeting, there was a lot of thought as to how to handle not only the proposals but also discussion, amendments to those proposals and voting during the meeting. We discussed the process with the Chicago Federation of Labor and the Illinois State AFL-CIO, who have both had numerous Zoom meetings, including ones dealing with proposals. Their insight was very helpful. I want to thank all the officers involved with this meeting and its preparation.

The next membership meeting is the Monday, October 12, 2020, so watch your inbox for a notice of this meeting or look for it in the *Intermezzo*.

The Chicago Sinfonietta had a Zoom meeting in early September to discuss and vote on several issues. One is a side letter agreement regarding safety protocol as they reopen their season with small groups of musicians. The other item was voting on the Integrated Media side letter, which will be used during this pandemic.

These types of meetings regarding safety and performance issues are becoming more and more common as some of our orchestral employers are getting performances with small ensembles before the public.

I am seeing a few contracts coming across my desk from the casual side of our business. They are mainly for individual performers, mostly in church settings or in a residence. It reminds me that the best way to protect your work (as it starts to return) is through filing a CFM contract. A signed and filed CFM contract will help empower the leader if a job is improperly changed or canceled. The CFM has the ability to act on the members' behalf in helping to resolve a dispute or provide legal assistance in getting the issue to small claims court. After reviewing the situation, the CFM will pay for legal representation to get the case into small claims court. We have also served to lead discussions between the signatory musician and the purchaser. The goal of all of these options is to give the signatory musician a point of power for working through the issue with the purchaser. We want to try to help you with these issues.

As we move forward and start to resume some sort of work, let's try to work together. Just as the CFM tried to find ways to help with the M-HART program and the grants awarded earlier this year, getting your work covered under CFM agreements is another way to get support from your Local. I would be happy to answer any questions that you have regarding the contract process or the wage scales. Contact my office and we will talk about your questions.

Finally, the election this year is extremely important. Spend a little time learning about the candidates who are running locally and nationally, and see if you have time to help those candidates: not just financially but with your time. Perhaps working phone banks or on a mailing campaign held through an organization that you might belong to. Or, maybe join a campaign or organization as a volunteer worker. This is not a year to stay at home, but instead make sure that your vote is counted. It really is important for us all to vote.



### Membership Notices

Early on in the pandemic shutdown, the AFM granted locals the ability to delay suspensions and expulsions for non-payment of membership dues until September 30th of 2020. The CFM board immediately adopted this practice because we wanted to keep as many of you on board as possible, and because finances became immediately difficult for nearly every one of you. There are not that many of you who will receive these notices that will go out on October 1st. If you do receive one, please know that we will do everything in our power to retain your membership, and that the Musicians Relief Fund is still there for you in your time of need.

All members will receive their yearly billing for membership dues at the normal time. If we were back to work now, it would not be such a big ask, but we're not. This year has dragged on and on and our business is still shut down almost entirely. I know full well that this bill will be a hardship for many. Your union runs on two sources of income: yearly membership dues and work dues. By my accounting, union musicians will lose \$14-16 million in wages this year. This is nearly unfathomable in itself, but that in turn results in a loss of around \$400,000 in work dues to the union. We are adjusting, we have made changes we and are looking at additional changes including an office move.

To ask you to pay your yearly membership dues at this time gives me no pleasure, but we must ask. As mentioned above, please reach out to us not only to inform us of your situation but just to talk about how we can work together to address an unsure future. In what areas can we focus our attention to better address the quickly changing needs of our profession? Do you need a place to film a streaming event? We have an ideally sized hall. Do you have questions about online media protections in general? We have a national expert to whom you can talk.

We need your membership. As an officer who you hired to represent you, it is my intention that this union be a place that serves your changing needs also. None of us can say what next week holds, let alone next month or next year. We existed in 1919 during the last major pandemic. Now 100 years later we face this new struggle. The union will stand through this event and will come out the other side. We want you to be standing there with us. Please know that the CFM is sensitive to your individual financial situations. My phone is right here at the desk you provide for me. Each and every officer and director will listen and is eager to hear from you. Through solidarity we will emerge stronger. Thank you very much for your membership.



On September 1st, nearly 2,000 arts venues in over 75 cities and towns across the country lit up in red as part of the Red Alert /#WeMakeEvents campaign. The action was meant as a plea to Congress to pass the **RESTART Act**, which would help entertainment industries survive the COVID-19 pandemic that has brought nearly all live performances to a halt. Participants included stagehands, technical crew, musicians and others who support the industries that produce live events. Members of the CFM and TMA were at the Allstate Arena to show their support. Photo courtesy of BJ Levy.



### A Conversation with Robert Chen



Robert Chen has been the concertmaster of the Chicago Symphony Orchestra since 1999. He recently has been keeping active rehearsing and performing in a quartet with his wife Laura Park Chen (violinist formerly with the Lyric and Grant Park Orchestras, the Boston Symphony and the Philadelphia Orchestra), daughter Beatrice (violinist) and son Noah (cellist). Beatrice is currently a student at the Curtis

Institute, and Noah is studying at the pre-college division of Juilliard, although the whole family has been living together at home in Chicago for most of 2020. Robert and I initially got together in February for this article and spoke about it again in July. What follows is an edited transcription of those two conversations.

**Nick Moran:** Thanks for agreeing to do this! Let's start with the easy questions. Where was the last place you traveled to that wasn't connected to a performance?

**Robert Chen:** Italy. A vacation in the summertime {2019}.

**NM:** How did you decide on Italy?

**RC:** My wife and I spoke about taking the kids to Europe, and we had been to Italy before, the two of us, when we first got married in 2001. We took a poll with the kids and decided to go.

**NM:** Where did you go in Italy?

**RC:** We went everywhere... to Milan, Venice, Florence. We took a day trip from Florence, we went to wine country – San Gimignano. Siena. Pisa. And from there we went to Rome, and from Rome we went on a day trip to see Vesuvius. Then to the Amalfi coast. That's a lot of information... (laughter).

**NM:** You've traveled so many places around the world on tour. Is there a place that stands out as a place you would most like to return to?

**RC:** We've always enjoyed traveling with the kids, and when they were young we took them to London. We took them to Paris. Vienna would be a place for them to see, to experience this magical city. And from there, maybe go to Prague and Budapest.

**Nick Moran:** You joined the Chicago Symphony in 1999. Do you remember your first rehearsal with the CSO?

**Robert Chen:** Yeah! Pinchas Zukerman was conducting.

**NM:** Where were there any surprises coming in?

**RC:** I had come from a relatively different background; I hadn't spent that much time in the orchestral world. At that time, I had about two years of service in the Philadelphia Orchestra. Coming to Chicago was very exciting of course, but also the learning curve was very steep.

**NM:** Had you sat in a concertmaster chair before then?

**RC:** No.

**NM:** Really?!

**RC:** Only in school, but not professionally. Sitting down with the orchestra {CSO} I remember how quick the orchestra was, and still is. How quickly they're able to absorb the material and play it at the highest level. That was the thing that really struck me.

**NM:** There have been so many changes to the CSO personnel over time it makes me think of the old question: If you have a knife and you replace the handle, then sometime later you change the blade, is it still the same knife? Even in your time with the orchestra, there has been a lot of turnover. Is there something that is inherently "The Chicago Symphony"?

**RC:** I think there is a spirit. That each musician who passes through the orchestra imbues the orchestra with the spirit. And I think that even after they're gone that it stays, so the orchestra is kind of a collection of memories. There is a collective memory in the DNA of the orchestra, but that doesn't mean that it doesn't change or evolve. The Chicago Symphony has its sound that retains the very sinewy and muscular quality in the sonority. But at the same time, over the years, 20 years I have been here, we've had of course Daniel Barenboim, Bernard Haitink, and now Maestro Muti. They have given to the orchestra, contributed to the collective memory of the orchestra their idea of sound and how they want to make music.

**NM:** It's interesting that {principal tuba} Gene {Pokorny} is using Arnold Jacobs' tuba...

**RC:** ...and Bud Herseth's trumpet is still being played in the orchestra. You know, those are material things that, it's like going to a museum. I think it has sentimental value, but in the end it's about the person playing it. It's Bud's trumpet, yes, but does {principal trumpet} Esteban {Batallán} sound like Bud? I don't think so. Esteban sounds like Esteban, playing on Bud's trumpet. Does Gene sound like Arnold Jacobs? Different. But still wonderful! There is something also of a memory in an instrument. When I

came to the Chicago Symphony I was given an instrument to play on by the orchestra. It's a Strad. 1715. Playing on that instrument it just, it tells you what to do. And it speaks in a certain way, than if you're playing the same thing on another instrument that doesn't have that sort of ghost. But in the end, you're contributing your memory into the instrument for the next person who comes along.

**NM:** Is there another violin that you've played in your life that really stands out?

**RC:** I've fallen in love with instruments, purchased them and then sold them. I would say, having had the privilege to play on this Strad from the orchestra, you develop a relationship with that instrument. It's a commitment. It's like you're practically married to the instrument, and when you take a fancy to another violin, you feel like: I'm having kind of an illicit affair! But I always go back to the Strad. But there are many instruments I have played on that have certainly made a very strong initial impact but none that I've actually had a long relationship with. Twenty years is a long time on the same instrument. It's very easy to be impressed by something initially. With an instrument like that Strad you come back to it, you work on; you discover new things. You're building something together.

**Nick Moran:** Is there a particular soloist with the CSO during your time that really stands out in your memory?

**Robert Chen:** When Barenboim was still here, when he sat down at the piano to play a concerto, Mozart, Beethoven namely.

**NM:** When he was conducting from the piano?

**RC:** Yeah, every time he did Mozart or Beethoven with the orchestra that was... there was always something profound with it. And not in a very fussy way but something that is very... the essence of the music is really distilled. And he did it with such ease. That was always remarkable to me.

**NM:** We were earlier talking about the intimacy of playing in a quartet. Did you feel a stronger connection being able to follow his playing as much as his conducting in those circumstances?

**RC:** I think, also just the fact that he's in the ensemble instead of on the podium. It really empowers all the musicians involved. It's like, what you do makes a difference, and I think that's always been a really important part of playing in the orchestra. To feel what you do matters. It's not just following someone. That you take care to engage and play with others instead of looking up and following someone. Playing in that setting, it challenges you to really use your ears. Not that we don't normally! But it forces you to listen instead of just hear.

**Nick Moran:** Young performers looking to enter our profession, including your children, Beatrice and Noah, are entering a performing landscape that is a little different than when you were starting out. Do you have any thoughts for younger musicians?

**Robert Chen:** Music is not a hobby (laughs). To become a musician, it's like you're called. You're called to be a musician. I've always thought of it as not something that you choose, because it's not a vocation. It's not a job. I mean, it is a job because you're employed and you're paid for your services. But it has to be pursued in the sense that you have to be fully committed, because there really isn't any other way to pursue it. Just make sure that this is something that you really want to do because if there are any doubts,

do something else. Because it's a lot of trouble!

**NM:** Once, the saxophonist Phil Woods had a student ask him if he should be a musician or go to medical school. He quickly responded, "Go to med school." And when the student asked why he responded so quickly...

**RC:** ...because you asked the question.

**NM:** Is there a person that stands out as being particularly inspirational to you when you were younger?

**RC:** There are so many. There are so many people who have been very important influences in my life. But I think none more important than the violin teacher that I studied with when I was growing up in Los Angeles, from the time that I was 10 until I was about 17. His name was Robert Lipsett. He's a very well-respected violin pedagogue, and I think he basically taught me everything I needed to know about, not just how to play the violin, but how to handle myself in certain situations. He was very dedicated. As a teacher, he would travel with me, and he would arrange for me to play for conductors so that I would have the opportunity to play with orchestras. When I was in Los Angeles, I was very fortunate to have the opportunity to play with many of the local orchestras there and those experiences are invaluable. When you do it when you're young, then when you get older it's not such a fright.

**NM:** And that he was so involved in not just teaching you how to play the instrument...

**RC:** ...right, this is how you stand on stage, this is how you bow. This is what you do. You shake this guy's hand. The things that generally are not taught in schools. They teach you: play like this. Of course, we did a lot of that too. And instilling in me a work ethic for practicing, the value of practicing. The value of practicing in a very efficient and critical way. That's something that I've carried with me all my life.

**NM:** No matter how long we've been playing, practicing on a regular basis is something that is important for all of us. Is there something in particular now that you find most valuable in your practice routine?

**RC:** The most beneficial thing for me at this time is basically just playing slowly (laughs). Playing slowly and using, this goes back to when I was a kid, using a metronome. So that you have, you always try to find your center. And you know what your tendencies are. Because when you don't have a gauge, it's very easy to go one way or another. You develop bad habits. For me practicing is, you can do something ten times, but if you did it wrong ten times, or not so well ten times, then it becomes ingrained and you'll do it that way always.

*(Continued on next page)*

**NM:** You're teaching yourself to play it wrong.

**RC:** Yeah. And practicing is about being cognizant of that and trying to stay on the righteous path (laughter). Playing in the Chicago Symphony, you have to cover a lot of music and there is not time, perhaps, for everything. You want to get an overview of what needs to get done. But there are always certain places in the music where one is not 100% certain, and those are the places you have to focus on and say, "I need to fix this so it's understandable."

**Nick Moran:** Are there times that you intentionally take time off from the instrument?

**Robert Chen:** Yeah, sure! I think it's invaluable. Especially as an orchestral musician, you're saturated with all this music, and the stress, the demands made upon you, not just by other people but by yourself. The demands you make on yourself as a professional. Playing in the Chicago Symphony, that's something about work ethic, our orchestra has a very strong work ethic but that also means that you suffer the danger of maybe burning yourself out by pushing more than what is possible. So it's always good to put the violin away and stop the noise basically (laughter), because essentially when it becomes that you should move away from it and let your mind or your brain or your ears recover.

**NM:** What do you do to clear your head in those times?

**RC:** Oh, I don't know. Go to the movies. We sit outdoors and... do nothing (laughter). Our family enjoys eating; we enjoy cooking together. The kitchen is kind of a refuge for me. You do the dishes, and that's sort of a ritual. Cleaning, also a ritual. Some relatively mindless activity to take your thoughts away from things that weigh down on you. Cooking puts your focus elsewhere so that you're dealing with other senses. I like drinking wines, and I have a tendency to collect too many bottles (laughter). I suppose there are worse vices than that.

**NM:** Did you bring any back from your last trip to Italy?

**RC:** No. You know, those kinds of trips, I think it's best to leave memories as they are. The wine never tastes the same.

**NM:** So much of the taste of it is where you're drinking it. The mood you're in.

**RC:** Yeah, absolutely. Food never tastes the same. It's the spirit of being there. In the country, in the moment.

**Nick Moran:** I feel obligated to ask you the desert island question. If you were stranded on a desert island and could have only one recording to listen to, what would it be?

**Robert Chen:** I think it would be, something that comes immediately to mind is Schubert Impromptus with Radu Lupu. I would say, maybe the Beethoven string quartets with the Budapest String Quartet. But how can you choose (laughter)? Can I live without any Bach? Not really. Some recording of Well-Tempered Clavier book 1 and 2.

Or Goldberg Variations. That's a horrible thing, to have to choose!

**NM:** It's interesting to hear you try to narrow it down.

**RC:** Maybe it's because I'm so immersed in the orchestral sound; I would choose to listen to something that is much more intimate.

**NM:** After Schoenberg wrote Verklärte Nacht for sextet, he arranged it for orchestra so it would be performed more. The Chicago Symphony made a great recording with Barenboim of the orchestral version. I don't remember if it was before you joined...

**RC:** ...I think it was before I joined the orchestra.

**NM:** It's interesting to hear the contrast of an identical piece in both chamber and orchestral arrangements.

**RC:** I think in the case of the Transfigured Night he just made it larger. And when it's larger it's lush, and it's easier for certain details to be revealed. But for me, always the beauty of the smaller ensembles is that, especially in the Beethoven quartets, it's the struggle deciding what's important. It's the struggle of coming up with a sonority with the lushness, but immediacy so that it becomes more conversational. I find more satisfaction in playing the piece {Transfigured Night} the way it was conceived. Of course, it's certainly valid. Schoenberg transcribed a Brahms piano quartet for full orchestra, and it's like, okay the guys lost his mind (laughter). But, it's a brilliantly orchestrated piece and people enjoy listening to it; it becomes something else totally. It becomes transformed.





## Election 2020: What You Need to Know

As musicians who have lost their livelihood, and as members of a union, we know how crucial this election is. This administration must change for myriad reasons: we need financial relief for out-of-work musicians; the NLRB in its current form is anti-worker and anti-labor; struggling arts organizations will need help when the pandemic passes; and, we must have a competent administration to tame this virus.

While the presidential election is going to capture a lot of attention, the congressional and municipal elections are equally important. Much of what happens in your community is determined by city councilmen, mayors, judges and sheriffs. The ballot also may list referenda on issues such as tax structure, allocation of funds and marijuana legalization. Therefore, voting is paramount.

**To get started, confirm that you are registered to vote.**

This takes only 30 seconds: <https://www.vote.org/am-i-registered-to-vote/>

**If you are not registered, go here to do so:** <https://www.usa.gov/register-to-vote>

**Find your sample ballot.** Ballotpedia.org is a terrific and thorough source: [https://ballotpedia.org/Sample\\_Ballot\\_Lookup](https://ballotpedia.org/Sample_Ballot_Lookup)

**See which candidates have been endorsed.**

The AFM is a member of AFL-CIO, and the Illinois AFL-CIO has produced a list of endorsements for Senate, House, Illinois Senate, Illinois House and judicial candidates. The AFL-CIO also supports the Fair Tax Constitutional Amendment: <https://www.ilaf-cio.org/political>

**Check the polls.** Once you've decided who to support, check the local polls to see how those candidates are doing. A popular site is fivethirtyeight: <https://projects.fivethirtyeight.com/polls/>. The dropdown menus offer the type of election and a choice of state. Some of these polls are incomplete or are outdated, but this is still a valuable source of information. Another source is Real Clear Politics: [https://www.realclearpolitics.com/epolls/latest\\_polls/](https://www.realclearpolitics.com/epolls/latest_polls/)

Aside from voting, your time and donations can make a huge difference to candidates of your choice. If and when you've chosen which candidate(s) to support, decide how much time and money you have to give, and offer it. If you want ideas of how to do this, please contact me at [sjones@cfm10208.org](mailto:sjones@cfm10208.org). As Michelle Obama said recently: vote like your life depends on it.

The CFM knows our members are continuing to struggle with loss of income during this pandemic. Please go to <https://cfm10208.com/musician-resources> on our website for information about artist relief and other help.



# WHO, WHERE, WHEN...

**JEFF HANDLEY**  
CFM BOARD MEMBER

Well, there are moments of live music arriving slowly that I'm thrilled to pass along. Of course, many of our hard-working colleagues have been performing this whole time, streaming on Facebook or playing informally in their own driveways and local parks. My "hats off" to them for never giving up! Also, for performing responsibly!

**JO ANN DAUGHERTY** is definitely one of those musicians! Besides recent performances at Navy Pier and her front step, she recently collaborated again with **VICTOR GOINES**, the Director of Jazz Studies at Northwestern and a longtime reed soloist with the Jazz at Lincoln Center Orchestra. Jo Ann has been playing piano with him for four years now. Highlights have been performing at Dizzy's Jazz Club in NY, Satchmo Fest in New Orleans, Jazz at Lincoln Center Shanghai and Havana Jazz Festival in January 2020. Victor met Jo Ann one night while "sitting in" at Catch 35 when Jo Ann was on piano. They recently performed outside at the DuSable Museum of African American History celebrating the music of Wayne Shorter. Jo Ann says, "What a gift to have someone say, 'learn these Wayne Shorter tunes' and have the time to do it."

Harpist **FAYE SEEMAN** has started a chamber music series on her back patio. For these performances, called "Off the Beaten Path", Faye and her sister **KAETHE DURHAM** (New York local 802) were joined by **KATHERINE HUGHES**, **MARIE BENNETT** and **DOROTHY DEEN** to play "Quarantunes", mixing Broadway, Jazz and light classics. Faye says the acoustics are amazing because the musicians are backed up to the house and sitting on a large hardwood patio. Required masks and reservations from friends and family provide a safe concert atmosphere. Faye says, "The audience has been eager and crying for some live music!"

On the classical music front, **CHICAGO SINFONIETTA** is doing a live streamed concert on October 17th. They're using smaller forces and accommodating for proper distances between instruments. Since they're opening with Aaron Copland's *Fanfare for the Common Man*, a good distance from percussion is probably a great idea anyway. On September 11th, the **ELGIN SYMPHONY ORCHESTRA** offered a live, socially distanced performance called "Symphony on the Farm" at Goebbert's Pumpkin Patch and Apple Orchard in Pingree Grove. They repeated the program on September 12th at The Haight in Elgin. On September 13th, the **CHICAGO PHILHARMONIC** presented an outdoor live concert of Romantic string quartet music at the North Shore Center for Performing Arts. With all of these

ensembles, appropriate union fees for streaming and proper safety issues were discussed and agreed on beforehand with the union and musicians of the orchestra.

Multi-Instrumentalist **PAUL MUTZABAUGH** will be performing a live stream event on October 14th as part of Fulton Street Collective. The venue pairs live music with a visual artist. Paul wanted to choose something inspirational for this event, so he decided to perform the complete album "Interchange" by Pat Martino. This was one of the first studio albums recorded by Pat on his remarkable recovery from a brain aneurysm he suffered in 1980. He was left with musical amnesia and had to completely relearn how to play guitar. Paul will be on piano, joined by drummer **GREG ARTRY**, guitarist **NEAL ALGER** and bassist **JEREMIAH HUNT**.

Popular chef Rick Bayless was introduced to many of Chicago's great "World Music" musicians while performing the play "Cascabel" at the Goodman Theater in 2014. Soon after that, Rick toured Vietnam with the World Music group Surabhi Ensemble, formed by veena player **SARASWATHI RANGANATHAN**. Saraswathi says the ensemble explores cross-cultural collaboration with the mission: Live as One Family. Rick recently invited the ensemble and 20 or so friends to his backyard in Chicago for a live streaming event to benefit local artists and the Arts Alliance Illinois. Spanish guitarist **CARLO BASILE** and oud/guitarist **RONNIE MALLEY** performed with the ensemble and managed the organizing, fundraising and technical aspects of live streaming. Ronnie was joined by percussionist **BOB GARRETT** and several other guest artists. Ronnie said that the backyard was spacious enough to have safe distancing with separate green room and performance spaces. Chef Bayless did his part by demonstrating "How to Make the Perfect Margarita".

Lastly, violinist **PETER LABELLA** has recently retired from Lyric Opera. We had a great talk reminiscing about the heyday of recording jingles, of which Peter was a big part, and of the amazing advancements with social media. But, the conversation always came back around to two things: his love of the opera company, and his amazing colleagues. This is taken from one of Pete's FB posts highlighting his amazing career: "In 47 seasons at Lyric, I played over 3,200 performances of 152 different operas. The Top Ten include 105 *Butterflies*, 98 *Toscas*, 97 *Bohemes*, 81 *Barbers*, 80 *Traviatas*, 73 *Magic Flutes*, 68 *Carmens*, 66 *Figaros*, 63 *Rigolettos*, 57 *Giovannis* and 56 *Fausts*. I wish I could do it all again."

### Noise Violations and Musicians' Legal Rights During COVID-19

In an effort to curb the transmission of the COVID-19 virus, working people all over the country have been asked – and in some cases ordered – to conduct their business from home. Such a dictate poses special problems for professional musicians, especially since many of their neighbors also are working at home during the day. Under normal circumstances, musicians who live in close proximity to others make efforts to practice their instruments when their neighbors are not home, or else seek concert halls, studios, conservatories and remote or soundproof places to practice. Musicians' work, of course, also is performed in such venues. As access to these venues has been severely limited by the pandemic, many musicians have been limited to their own residential space for the purposes of both practicing and performing their craft.

In some situations where close neighbors are all forced to work from home, neighbors of musicians may object to the frequent and perhaps loud playing of music. Some residents even have resorted to filing complaints with property managers or local law enforcement officials. What results from these disputes is a classic balancing of rights. On the one hand, all residents are entitled to the quiet enjoyment of their private abode. On the other hand, musicians must be afforded the ability to practice their art in a reasonable fashion.

For musicians confined to their homes during the pandemic, there are a few guiding principles which may assist you in navigating this new and difficult reality. First, all living situations are different, and the legal analysis regarding your right to play your instrument will vary greatly according to your specific circumstance. One should always begin by making a thorough review of their lease agreement, homeowner's association rules, state laws and local ordinances. The Illinois code states that, "No person shall emit beyond the boundaries of his property any noise that unreasonably interferes with the enjoyment of life or with any lawful business or activity..."

The Municipal Code of Chicago states in part, "Between the hours of 10:00 pm and 8:00 am, no person on any private open space shall employ any device or instrument that creates or amplifies sound, including but not limited to any loudspeaker, bullhorn, amplifier, public address system, musical instrument, radio or device that plays recorded music, to generate any sound, for the purpose of communication or entertainment, that is louder than average conversational level at a distance of 100 feet or more from the property line of the property from which the noise is being generated." Violations of these codes are referred to as "business" or "petty" offenses punishable by fine only. However, egregious noise violations may be prosecuted under the disorderly conduct statute, which is a class A criminal misdemeanor offense, though such cases are exceedingly rare.

Rental agreements and homeowners' policies often contain clauses which prohibit the playing of instruments at certain hours or on certain days. While it is obviously advisable to do one's best to comply with these rules, violations of this sort are

rarely actionable grounds for serious penalty or eviction. In a prominent case in the state of New York, residents of one development brought forth a case of criminal harassment against their musician neighbor because of his daily drum playing. The court in that matter stated in relevant part, "Development and practice of one's musical talents is just as much a pursuit of a legitimate business or livelihood as the operation of a factory or auto repair shop which also necessarily involves the emanation of sounds or noises." The charges were ultimately dropped.

During this difficult time, musicians are encouraged to communicate with their property managers and neighbors before complaints arise. Explain your circumstances and needs to all concerned parties up front. Make a good faith attempt to respect the noise limitation requests of other residents, and work to arrange a negotiated agreement regarding the playing of your instrument. Be flexible and reasonable and, of course, honor your commitments. Most disputes can be resolved this way before ever erupting into legal battles.

If a neighbor persists in their objections, it is important to document the frequency and intensity of the noise that playing your instrument emits. Witnesses, logbooks, video recordings and even decibel meters can be helpful tools in this regard. For example, keep track of the dates and times you are playing your instrument in your apartment, or ask friends to help determine the noise level that can be heard outside of your apartment while you are playing. Under the vast majority of circumstances, police officers will decline to issue a citation to professional musicians who are practicing their craft at a reasonable volume during

daylight hours. Moreover, it is extremely unlikely that unhappy neighbors will bring forth civil lawsuits as such actions are costly, time-consuming and very likely futile.

While it is true that, "Mere noise may be of such character as to constitute an actionable nuisance", most property managers, law enforcement agencies and courts will allow musicians to practice their vocation during waking hours at a reasonable volume. If you believe that you are being unfairly limited in your ability to pursue your musical profession while at home during the pandemic, contact an experienced legal expert to discuss your rights and options.

Illinois Advocates offers discounted legal services to CFM members. If you have questions about your rights to practice in your home or any other legal matter, call us for a free consultation: (312) 818-6700; [info@iladvocates.com](mailto:info@iladvocates.com).

1. 415 ILCS & 5/24
2. & 8-32-070(b)
3. 720 & ILCS 5/26-1
4. *People v. Cifarelli*, 115 Misc.2d 587, 588, 454 N.Y.S.2d 525 (Crim.Ct. Queens Co. 1982)
5. *City of Chicago V. Reuter Bros. Iron Works*, 398 Ill. 202,206, 75 N.E.2d 355,,358 (1947)

Members: have you celebrated a significant event recently? Marriage, new baby, child off to college? Share your news with us at [sjones@cfm10208.org](mailto:sjones@cfm10208.org)!



Photo Courtesy of Joe Sonnefeldt

**JOE SONNEFELDT** and **AMY BARWAN** married on July 25th. **LISA FAKO** was Matron of Honor and **PETER BRUSEN** was Best Man. Their ceremony was held on the front yard on their home, surrounded by a small group of friends and family. Guests were invited to a “drive-by reception” to wish the couple well. Congratulations, Joe and Amy!

**RENÉE VOGEN** and **COREY SANSOLO** tied the knot on August 23rd at Greenhouse Loft in Chicago. They were joined by friends and family, all wearing custom masks. Congratulations, Renée and Corey!

The CFM would like to note the retirements of several members. **PAUL PHILLIPS**, violin, and **J. LAWRIE BLOOM**, clarinet, have retired from the Chicago Symphony Orchestra. **TERESA FREAM**, **BONITA DIBELLO**, **SHARON POLIFRONE**, **DAVID HILDNER**, **PAULI EWING** and **PETER LABELLA**, violins; **LAURA DEMING**, cello; and **CHARLENE ZIMMERMAN**, clarinet, have retired from the Lyric Opera Orchestra. The CFM wishes you all the best!



Photo courtesy of Renée Vogen



# ADDRESS AND PHONE CHANGES

**45656 BRUCKER, GREG A.**

296 Division St.  
South Elgin, IL 60177  
708-848-5999  
BASS GUITAR

**54197 JOHNSON, JON D.**

811 W Aldine  
Chicago, IL 60657-0000  
773-348-6211  
PERCUSSION

**53597 PARTON, ROBERT**

2301 Belmont Park Dr.  
Denton, TX 76210  
312-446-0062  
TRUMPET

**49727 CURRIER, PENNY**

7181 E Camelback Rd. UNIT 1101  
Scottsdale, AZ 85251  
312-280-7558  
HARP

**54106 JONES, ANDY**

716 Main St., BOX 232,  
Franklin, NY 13775  
917-868-6371  
PERCUSSION

**52970 PECORELLA, LAWRENCE G.**

715 N. Park Blvd.  
Glen Ellyn, IL 60137  
630-469-4759  
PIANO

**46767 DIMUZIO, JERRY M.**

5645 N Mozart St.  
Chicago, IL 60659-0000  
773-960-3357  
SAXOPHONE

**56606 MALMQUIST, JOSEPH R.**

40 W 503 Atchinson Dr.  
Hampshire, IL 60140  
224-622-5837  
VIOLIN

**53981 RHEUDE, BRYAN K.**

DBA Beeker Music,  
653 N. Kingsbury St., Unit 1801,  
Chicago, IL 60654  
312-286-8648  
PIANO

**57408 GABRIELIDES, THEODORE P.**

1527 Central Ave.  
Wilmette, IL 60091  
847-226-8307  
DOUBLE BASS

**48006 MILTON, BLAIR**

828 17th ST.  
Chicago, IL 60091  
847-651-3605  
VIOLIN

**19655 SOLARSKI, LAWRENCE J.**

1700 W College DR. Apt 433,  
Palos Heights, IL 60463  
773-767-7558  
PIANO

**56167 HEATH, CHARLES R.**

PO BOX 19592  
Chicago, IL 60619  
773-981-3135  
DRUMS

**57336 MOORE, JONATHAN B.**

4310 N Sheridan Rd., Apt. 3A,  
Chicago, IL 60613  
251-423-1292  
VIOLA

**57343 SQUIRES, ANASTASIYA**

225 E Exeter Ln.  
Sugar Grove, IL 60554  
312-956-7222  
FLUTE

## Bylaw Proposal #1

WHEREAS, the Board of Directors is striving to inform membership of issues as they arise, and

WHEREAS, the annual budget is an issue of importance to membership,

RESOLVED, to amend *Section I, Duties of the President*, paragraph I. as follows,

I. The President shall formulate and submit to the Board of Directors for approval, annualized department budgets, with total expenditures not to exceed projected income. The approved operating Budget, in each year, shall be presented at posted to the CFM website in January and presented the January General Membership Meeting in each year in the report of the President at the February General Membership Meeting, and printed in the February issue of the *Intermezzo*.

**Submitted by: the CFM Board of Directors**

## Bylaw Proposal #2

WHEREAS, the Board of Directors is striving to inform membership of issues as they arise, and

WHEREAS, the minutes of meetings are an issue of importance to all members,

RESOLVED, to amend *Section IV, Duties of the Board of Directors*, paragraph E., as follows:

E. Should a member of the Board of Directors be found guilty of violating the Constitution or Bylaws, after due process of law, their position on the Board shall be declared vacant. A member divulging any of the proceedings of the Board shall be declared in contempt, and unless cleared, shall be punished as the Board may direct. Should a member of the Board be absent from 4 consecutive meetings of the Board, without reasonable excuse, the seat shall be declared vacant. It shall be the duty of the Directors to attend the regular meetings of the Local whether there is a quorum or not. Upon failure to attend 2 consecutive meetings of the Local without reasonable excuse, a Board Member's seat shall be declared vacant by the President at the next Board or regular meeting, whichever comes first. The roll call of yeas and nays with the names of the voters on all questions shall be made a part of the minutes of the Board of Directors and posted on the Bulletin Board and published in the *Intermezzo* on the CFM website, except where the vote is unanimous.

**Submitted by: the CFM Board of Directors**

## Bylaw Proposal #3

WHEREAS, the Board of Directors is striving to inform membership of issues as they arise, and

WHEREAS, the announcement of upcoming Membership Meetings is an issue of importance to all members,

RESOLVED, to amend *SECTION XVI, Meetings of the Local*, paragraph A as follows:

A. The regular meetings of the Local shall take place on the Second Monday of each month at 6:00 P.M. with the exception that no regular meeting shall take place in the month of November in those years in which regular elections are held. In those years that elections are held, the October meeting will take place on the First Monday at 6:00 P.M. at which time nominations will be accepted. The agenda for all meetings of the Local will be published in the *Intermezzo* included within the emailed announcement of the meeting and posted on the Bulletin Board and on the CFM website 2 months in advance of the meeting.

**Submitted by: the CFM Board of Directors**

## Revised Bylaw Proposal #4

WHEREAS, Local 10-208 members desire to update Bylaws Sections IV, VIII, and XI, in congruence with current legal precedents and statutes, and

WHEREAS, the revisions of these sections will benefit Local 10-208 and its membership in the respect that, once adopted, they will serve to improve Local 10-208 members' working conditions by prohibiting all forms of workplace discrimination, harassment, and mistreatment.

Now, therefore be it RESOLVED to amend Section IV as follows:

New Subsection J: The Board of Directors shall appoint a Fair Employment Practices Committee ("FEPC") which shall include one member from the CFM Board of Directors who is selected by the Board of Directors, no less than five rank and file CFM members appointed by the Board of Directors and who are representative of the various musicians and workplaces in the CFM's jurisdiction and musical community, and a legal consultant whose budget and time shall be approved by the Board of Directors. The FEPC members shall receive training consistent with Illinois Public Act 100-0762. The FEPC shall be charged with researching education, training policies, and incident reporting platforms and procedures for CFM members and staff congruent with state and federal law and current best-practices workplace initiatives that seek to prohibit bullying, discrimination, and sexual harassment. The committee shall meet as often as necessary, but no less than twice annually. Within 30 days of formation, the FEPC shall issue an initial report to the Board of Directors containing recommendations regarding education, training policies, and incident reporting platforms and procedures for CFM members and staff.

New Subsection K:

The Board of Directors shall designate a "Fair Employment Liaison" who shall not be a CFM member. The duties and responsibilities of the Liaison shall be as recommended by the FEPC.

Be it further resolved to amend Section VIII, Subsection D.2 as follows:

2. Discriminating or causing others to discriminate against any member of the Local because of ethnicity, creed, gender, age, disability, citizenship, sexual orientation, marital status, family status or national origin shall result in a fine of not less than \$250.00. A second conviction thereof shall result in expulsion from the Local:

a. Directly or indirectly practicing discrimination or harassment in the workplace or in a work-related setting outside of the workplace in any form on the basis of race, religion, age, political affiliation or persuasion, disability, ancestry, pregnancy, national origin or ethnic background, color, sex, gender, gender identity or expression, sexual orientation or preference, citizenship status, marital/partnership status and genetic predisposition, or against any other protected class under federal or state law, including but not limited to such discrimination or harassment with respect to contracting, hiring, booking, securing engagements, terms of employment or working conditions;

b. Engaging in retaliatory behavior, including adverse employment action, against any individual who reports such discrimination or harassment, or who participates in an investigation of such reports;

c. Engaging in mistreatment or unwelcome conduct in the workplace or in a work-related setting outside the workplace, that is persistent and severe, whether verbal, physical, or communicated through electronic means, digital devices or otherwise, that harms, intimidates, threatens, degrades or humiliates a member, or has the purpose or effect of unreasonably interfering with another member's work performance; or

d. Engaging in retaliatory behavior, including adverse employment action, against any individual who reports such mistreatment or unwelcome conduct, or who participates in an investigation of such reports.

Be it further resolved to amend Section XI as follows:

New Subsection D:

It shall be a violation of these bylaws for a member to misrepresent the evidence that is claimed to be the basis for charges against any member. A charge shall be considered improper and shall not be processed if it is found by the Board of Directors that:

i. The charge(s) does/do not state the exact nature of the alleged offense;

ii. The charge(s) is/are untimely; or

iii. The charge(s) involve(s) a question which should be decided by a judicial or administrative body outside the local.

**Respectfully Submitted,**

*Elizabeth Anderson, Frank Babbitt, Andy Baker, Dave Belden, Emily Beisel, John Blane, Heather Boehm, Chuck Bontrager, Elizabeth Brathwaite, Michael Buckwalter, Alan Bukowiecki, Jocelyn Butler-Shoulders, Madeline Capistran, Kate Carter, William Cernota, Rebekah Cope, Melanie Cottle, Martin Davids, Chris Davis, Nick Donatelle, Buddy Fambro, Karla Galva, Loretta Gillespie, Dan Gingrich, Mary Gingrich, Amanda Grimm, Amy Hess, Elizabeth Huffman, Katherine Hughes, Dominic Johnson, Trevor Jones, Jeremy Kahn, Michael Keefe, Michael Kozakis, Marcia LaBella, Kelly Langenberg, Dan Leali, Clara Lindner, Art Linsner, Valerie Maze, Stacy McMichael, Scott Metlicka, Jered Montgomery, Paul Mutzabaugh, Emily Nash, Felton Offard, Vannia Phillips, Kyra Saltman, Lerryn Schaeffer, Julia Schifrin, Michael Shelton, Sara Sitzler, Elena Spiegel, Anna Steinboff, Shawn Stengel, Andrea Tolzman, Dominic Trumfio, Linda Van Dyke, Paul Vanderwerf, Bruno Vaz da Silva, Tom Vitacco, Chuck Webb, Neal Wehman, Tahirah Whittington, Gail Williams, Marguerite Lynn Williams, John Bruce Yeh, Sarah Younker, Jeri Lou Zike*

**Chicago Federation of Musicians Board of Directors**

## Bylaw Proposal #5

WHEREAS, it is important for musicians to be represented at the bargaining table during negotiations for Collective Bargaining Agreements under which they may perform; and

WHEREAS, new, expired, or infrequently used agreements may not have an active or identifiable bargaining unit from which to elect a negotiating committee; and

WHEREAS, Section IG of the Chicago Federation of Musicians Bylaws empowers the President to appoint all committees that may be deemed necessary: now, therefore, be it

Therefore, be it RESOLVED, that Section VIII F of the Bylaws be amended as follows:

New Subsection 7: In the event that the CFM is preparing to negotiate a new or successor theatre collective bargaining agreement and a negotiating committee cannot be elected, the President shall appoint a committee of no fewer than 3 members in good standing, making best efforts to include a representative from the Chicago Area Chapter of the Theatre Musicians Association, in addition to titled officers of the Chicago Federation of Musicians.

**Respectfully Submitted by: Theatre Musicians Association-Chicago Area Chapter Board of Directors**

*Heather Boehm, Carey Deadman, Trevor Jones, Joe Sonnefeldt, Dominic Trumfio*



**M-HART Benefits Our Members And Local Communities**

Having wrapped up in September, the M-HART initiative presented 28 concerts over a 30-day period and employed nearly 100 CFM members. "Music-Helping All Recover Together" was an idea I conceived as a way to provide paid performance opportunities for our members while affirming the essential role of live music in providing beauty and healing to local communities. The CFM Board of Directors agreed to provide \$20,000 in seed money to get it started.

The official kick-off event took place on August 21st at Prosser Career Academy in Chicago's Belmont-Cragin neighborhood. The event was presented by the Chicago Police of the 25th District and featured three CFM ensembles throughout the afternoon as local police and other neighborhood organizations gave away food to needy families and backpacks filled with school supplies to children preparing for the start of school. The Markus Rutz Quartet played jazz, Jose Valdez's band presented Latin styles and the Fernando Jones Blues Trio finished the day. CBS Channel 2 in Chicago covered the event and the CFM was mentioned on their evening newscast.

As the month of music continued, the eclectic variety of ensembles and wide array of musical styles they performed demonstrated the diverse talents of our members. Performing groups included wind quintets, brass and string ensembles and bands performing Dixieland, jazz standards, Bluegrass and more. Leaders of these ensembles really hustled to find appropriate outdoor settings to present their concerts

in safe, socially distanced environments. In doing so, they helped to establish the CFM as a partner to a number of entities such as Barbury Art Fair (Bartlett), the Elmhurst Art Museum, Mount St. Joseph (Lake Zurich), the Morton Grove Art Museum, Patchwork Farms (Chicago), the Gorton Community Center (Lake Forest) and a number of churches and parks in Chicago and a dozen different suburbs.

A GoFundMe page was established to allow listeners to make contributions back to the M-HART program and you can still donate here: <https://www.gofundme.com/f/musichelping-all-recover-together>

Special thanks to Secretary-Treasurer BJ Levy and Vice-President Leo Murphy who administered the program and worked with our members to make these concerts run smoothly. The M-HART committee also includes CFM Board members Rich Daniels and me. We will be reviewing the program to determine whether it can continue in some form once warmer weather returns in 2021. We'll also be redoubling our efforts to identify additional funding sources and encourage co-funding by future presenters. If you know of a potential funding partner, please let us know! We regret that we weren't able to place all the ensembles that applied and that limited funds eventually compelled us to bring M-HART to an end for now. But with that said, we're pleased with the rollout and extensive reach of M-HART's debut, and we hope that it will be the beginning of something sustainable for our members. Thanks to everyone who participated!



Left to right: Lisa Fako, violin; Laura Fako-Utley, harp.  
Photo courtesy of Joe Sonnefeldt



Left to right: Steve Yopez and Eliza Bangert, flutes.  
Photo courtesy of Leo Murphy



Left to right: Mark Olen, trumpet; Beth Mazur Johnson, horn; Dan Anderson, tuba; Robert Lustrea, trombone; and Phil Feo, trumpet. Photo courtesy of Leo Murphy



Alyce Johnson, flute; Anne Bach, oboe; Keith Buncke, bassoon; Renee Vogen, horn; and Susan Warner, clarinet.  
Photo courtesy of Leo Murphy



Left to right: Dennis Calito, percussion; Darryl Boggs, guitar; and Wendy Morgan, vocals. Photo courtesy of Leo Murphy



Russ Phillips, trombone; Rich Armandi, tuba; Joe Lill, trumpet; Rob Curtis, banjo; and Brian Patti, clarinet.  
Photo courtesy of Leo Murphy



## Mark Colby 1949-2020

Saxophonist Mark Colby died August 31st from complications related to cancer, according to an email sent to DownBeat from Elmhurst University. He was 71. A recording artist, educator and contributor to DownBeat, Colby had served as a jazz studies adjunct faculty member at Elmhurst since 1997. He also taught at Chicago's DePaul University for 31 years.

A native of Brooklyn, Colby was the son of a professional drummer who had performed with Benny Goodman. Drawn to music, Colby began playing clarinet at age 8 and switched to saxophone at age 11. He was performing professionally by age 14.



He earned a bachelor's and a master's degree in music from the University of Miami, and then was hired for extended stints in the bands of trumpeter Maynard Ferguson and pianist Bob James.

Among the other musicians with whom Colby performed during his lengthy career are Tony Bennett, Sammy Davis Jr., Charlie Haden, Jaco Pastorius, Doc Severinsen, Frank Sinatra, Ira Sullivan and Sarah Vaughan.

As a leader, Colby's discography includes 1978's *Serpentine Fire*, which was released by CBS and found him working alongside James, bassist Gary King, drummer Steve Gadd and guitarists Eric Gale and Steve Khan. Colby followed that LP with another CBS release, 1979's *One Good Turn*, which featured the aforementioned musicians, as well as other top-shelf players, such as drummer Steve Jordan, guitarist Hiram Bullock and vibraphonist Mike Mainieri.

Other albums in Colby's discography include *Mango Tango*, a 1990 collaboration with keyboardist Frank Caruso; *Speaking Of Stan*, a 2005 tribute to Stan Getz; *Reflections*, a 2008 release on Origin that included a guest appearance by one of his heroes, saxophonist Phil Woods; and [\*All Or Nothing At All\*](#), a quartet project he self-released in 2016.

In 2018, Colby was named the recipient of the Conn-Selmer Centerstage [Lifetime Achievement Award](#) and Selmer Paris Award.

Eager to share his insights with others, Colby penned the article "Choosing the Best Saxophone Equipment" for the October 2014 issue of DownBeat. After dispensing much wisdom and detailed, practical advice, toward the end of the article, he wrote: "Don't get hung up on the equipment." He added, "Just play your heart out and let the music speak for itself."

Doug Beach, director of jazz studies at Elmhurst University, provided DownBeat with a statement that reads, in part: "A tireless recruiter, [Colby] was always promoting Elmhurst University. Once a student was at Elmhurst, he was always willing to share his gifts and knowledge with them. That sharing might occur in a lesson, but it would also just as readily happen in a casual conversation in the hallway. There were numerous times when Mark would invite one of our students to join him on the stage of the Jazz Showcase. ... The void that Mark leaves is not one that is easily filled. In reality it cannot be filled. All of us have been deeply enriched by his presence." Reprinted with permission from DownBeat magazine.

## Rick Peterson 1950-2020



Rick Peterson was one of the most talented, intuitive, and innovative musicians that I have ever known. He was also a lot of fun! In the 40 plus years I worked with him in The DeKalb Footstompers, his ability to fit in to any style of music always impressed me. People loved to watch and hear him play – calls of "Tuba, Tuba" were quite common! We faked a lot when we played since rehearsals never worked for us and I could always count on Rick's ear to follow me on some pretty strange musical choices. I loved throwing solos his way, regardless of the musical genre. He is, and will continue to be, missed by many as a friend and local musical hero!

**Dave Guzzardo, Banjo, DeKalb Footstompers**



My friendship with Rick goes back 50 years as music majors at Northern IL University. I had played a couple gigs with Rick before forming The DeKalb Footstompers. After retiring the old band, as the two original members we made the decision to keep playing together, bringing in two new people. Rick was still playing up until the time he had to go to assisted living last winter. As mentioned by others, he had an excellent ear and was a versatile player, being able to fit into many different genres of music. We who are musicians can count many characters among us and Rick was no exception. While a great musician, he also relished interacting with an audience, telling jokes and making wisecracks. Rick was affectionately known as "Tuba" to people who knew him. Our band once were guest performers with the DeKalb Municipal Band. A highlight of the evening was Rick performing the piccolo solo from *The Stars & Stripes Forever* march on tuba. Our band's signature closing song was *Purple Haze*, where the guitar was riffing an intro and then Rick would toss the mic down the bell of his tuba booming out the octave leap ostinato kicking off the song. Music was Rick's life. He played at any venue from the dives to the swanky. While the rest of us ended up married, Rick remained a bachelor. He said it himself, "Hey, you guys have wives, for me this is it," referring to the band. While I could write stories about a lifetime of gigs, we also shared other experiences both personal and professional. We were both music teachers and had shared beliefs in unionism. Rick loved to travel and hear others play music. Dixieland was a favorite. He was an avid sports fan. He had an in-depth knowledge of the sports he followed. He especially liked his Iowa Hawkeyes, beloved Cubs and our alma mater NIU, attending many games over the years. Rick's passing leaves a void. It was fully the intention for him to be able to get back to gigging. As I told him, "We're keeping the seat warm for you". Then the virus came while his condition worsened. During the course of 50 years of playing and teaching music, he got to touch many lives and will be greatly missed.

#### **Oscar Forsman, Accordion, DeKalb Footstompers**

I first met Rick Peterson when he arrived for a tuba lesson at NIU. He had transferred from Blackhawk College and arrived as a junior. It quickly became apparent he had no interest in a symphonic career. It seemed a regular job in a bar band would fulfill any and all of his needs. So, he had lessons and he was sometimes prepared. Not always. I sent him to a couple of bars to sit in and learn tunes. It was something he loved and excelled at. That was soon followed by subbing for me on numerous jobs.

At about this time, the end of my teaching day morphed into basketball games involving most of my students (and sometimes one other faculty member, Wilbur Pursley). Even though Rick was rather portly, he was a very good athlete at basketball, tennis and golf. The basketball games were followed by a required trip to Andy's or Sully's. He later coached the Girl's tennis team at the high school where he taught.

Rick pulled off a great scam on me one summer. He called and said he needed me to sub for him on a really important job in the Quad Cities. I said no, it would be a major inconvenience; too far and a pain in general. He begged and said he was desperate. So, I agreed. I met Oscar Forsman somewhere and he drove to wherever we were going. We stopped and went into some small dive in one of the four cities and Rick was sitting at the bar. I asked, "What are you doing here?" I soon realized I had been kidnapped. They wanted me to go to the Bix Biederbecke Festival, knew I would say no and came up with this scam. A night of debauchery ensued. My wife is still not amused! Thanks, Rick, for making life a lot of fun.

#### **Bob Bauchens, teacher and friend**

Rick's early years were defined by sports, both playing and being a fan. He was a diehard Cubs fan as well as following all pro Chicago sports teams. Rick was also a great fan of the Iowa Hawkeyes. His ringtone was the Iowa Fight Song played by the Hawkeye marching band. He attended all Hawkeye football bowl games beginning with the 1981 Rose Bowl. Rick would travel to games either with friends or his father, and Rick spent many memorable times with his father until his death in 2014.

Music lessons started for Rick in elementary school and music grew in importance throughout his life. He began playing in band and orchestra at Calvin Coolidge Junior High, Moline Senior High School, Blackhawk College and Northern Illinois University. Then, he continued as director and music teacher for several suburban Chicago High Schools.

Rick and three fellow NIU students formed the Greater Dekalb Municipal Foot Stomping Ensemble. The "Footstompers" played together as a group until 2019; Rick and friend Oscar were together for the entire time. The group was well regarded and often booked as a result.

Rick was a lifelong bachelor leaving behind no immediate relatives yet a large family of friends and professional acquaintances. Keep that tuba sparking, Brother!

#### **Herb Parsons, childhood friend**

I would like to salute the life of Rick Peterson, tuba. What a wonderful guy in all aspects: thoughtful, professional, and interested all things music: education, Dixieland, personal and fun.

I noticed Rick when he was at NIU in the 70's and had formed the DeKalb Footstompers, a fun group. He was the life-of-the-party band guy. He knew more tunes than many more experienced musicians. We connected when I discovered that he had been teaching with a U of Iowa band buddy. In addition, we discovered relatives and memorable visits to my hometown, Burlington, Iowa. Many old haunts were resurrected with joy. Rick was easy to connect with.

Several years ago, the Wing and Prayer Dixieland Orchestra lost our banjo guy. This caused me to switch



out my string band guy Roger Hintzsche to banjo and add Rick to the group. He fit in and added a new sound to the WPDO. We loved having Rick whenever available. His unique fun spirit drove the group. His musical habits included promptly answering emails and phone calls. Rick was a gentle and strong 'ready to go' guy, always on time and theme-dressed, and had an ear that was tuned in to the music. Always had questions and a delivery that spoke volumes to musicians and audience. Yes, a popular gig guy. Enthusiasm followed him. Rick's personal touch reminded me how little things do matter: family, Iowa, New Orleans, DeKalb and more. He was simply a nice guy who enjoyed life and loved a challenge.

This past Spring, he could not play a Rockford Pentecost gig. He responded with a cryptic, "John, I'm hanging up the tuba." Little did I know that things were extremely serious for Rick. Recently I sent another e-mail. No response, unlike Rick. This past week I received the notice. Blessings and see you Rick! RIP

**John D. Smith, JD Music Pros-Just Make It Happen**

I lost a buddy a short time ago. I still haven't totally processed it because I haven't totally accepted it. Since I moved from Illinois down to North Carolina back in 1976, I can probably count on one hand the number of times that I saw or communicated with Rick. We were founding members of the Dekalb Footstompers, along with Oscar Forsman and David Means (later with Dave Guzzardo), starting informally as a backyard band before realizing that we could actually make a living playing music and having a ball. We were not only bandmates, but were also friends who did almost everything together. When we weren't gigging, we were barhopping, taking trips into the city to see the Cubs, Bulls or Bears depending on the season, road trips to the Quad Cities (Rick's home base) for Maid Rite sandwiches... and more barhopping! He was also an incredible tennis player and a golfing fanatic, both of which always amazed me, given that he was a big boy!

Our gigs were legendary and most ended with Rick dragging his old sousaphone on the pavement back to his car, "making sparks". After I moved away, the gigs lasted for 45 years.... a testament to the talent of those guys and the loyalty of the fan base. Rick was a monster tuba player. Not only was his sound incredible, but he had the best ear of any musician with whom I've ever worked. His wit was quick and acerbic and hilarious but when he chose to sing along with the band, he had a beautiful cherubic tenor voice. I regret not staying in closer touch over the years, but the bond was always there. We've had a lot of lightning strikes over the last couple of weeks. I can only think that Rick is dragging his tuba up there... making sparks and having a good laugh! Rest in peace, old friend.

**Bev Naiditch, fellow student and friend**

## In Memoriam

*May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Wyszynski	Richard	Flute, Piccolo	03/04/20	02/15/33	07/30/53
Niwa	Raymond J.	Violin	05/27/20	08/03/22	04/04/46
Rubin	Jack Charles	Clarinet, Saxophone	06/03/20	09/20/23	06/27/46
Mysliwicz	Eugene F.	Clarinet, Harmonica	04/14/20	02/06/36	07/03/58
Lilly	Ian Cameron	Trombone	03/23/20	02/15/47	10/29/64
Weiss	Richard Francis	Saxophone, Clarinet	08/25/20	10/12/35	03/03/55
Hoyle	Arthur	Trumpet, Flugelhorn	06/04/20	09/09/29	12/11/56
Johnson	Robert S.	Violin	06/30/20	11/25/29	04/03/52
Novak	Lawrence R.	Piano, Accordion	08/02/20	05/18/33	10/24/57

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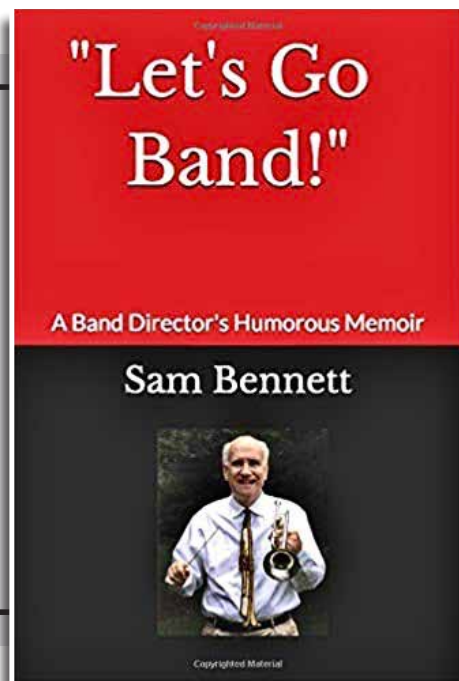
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