

Ifm
chicago federation of musicians
local 10-208 afm

Intermezzo

Membership Meeting
Tuesday, March 11th, 2008
1:00 pm

March 2008
Vol. 68 No. 3

By-Law Meeting
Tuesday, April 8th, 2008
1:00 pm

Chicago: A Music City in Hiding

See Page 3

Photo by Tom Beranek



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Findings of the Economic Impact Study

Chicago: A City Where Music Packs a Significant Economic Punch

By Dean Rolando



Dean Rolando,
Electronic Media

The Chicago Music Commission is an organization founded in 2003 by renowned music photographer Paul Natkin, Alligator Records owner Bruce Iglauer, and Pressure Point Studios president Chris Schneider. The Mission of the CMC is to nurture and serve Chicago's music community and promote Chicago music and musicians to the world.

The CFM became involved with the CMC from the very beginning, attending early meetings and functions. We became co-sponsors of the Musicians At-Work Forums which began in 2005 and are held monthly at the Chicago Cultural Center (see announcement on page 7). They have had huge success attracting a large, diverse group of musicians and performers.

In 2005 the CMC came to us to ask that we become a major sponsor of the first ever economic impact study of the music industry in Chicago. Over the past years, cities such as Nashville, Austin, Atlanta, and Seattle had done studies but they dealt almost exclusively with the value of the industry in their home cities. There was no data to support comparison with other music cities.

The CMC sought a more complete and accurate report, so they commissioned the Cultural Policy Center of the University of Chicago to conduct the study. This study, completed in October of 2007, not only identifies the value of the music industry in Chicago, but compares Chicago's strengths to ten other cities of musical reputation: New York, Los Angeles, Atlanta, Austin, Boston, Las Vegas, Memphis, Nashville, New Orleans, and Seattle.

The study was presented January 24th at the Harris Theater by Lawrence Rothfield of the University of Chicago. (See information below for some of the key findings.)

In addition Mr. Rothfield stated that further work is being undertaken to create an addendum to the study. Even as impressive as the numbers are, they are from "for" profit entities. They do not include any non-profit organizations such as the Chicago Symphony, Lyric Opera, church musicians and university music school instructors just to name a few. They will attempt to identify and place a value on these significant areas and include them in this report. Please visit the Chicago Music Commission Web site at www.chicago-music.org for more information.

CHICAGO MUSIC CITY – A REPORT ON THE MUSIC INDUSTRY IN CHICAGO

Prepared for: The Chicago Music Commission

By: The Cultural Policy Center at the University of Chicago

Primary Funding Provided by: The Chicago Federation of Musicians
The Chicago Community Trust

Key Findings: Overall employment in all music sub-industries in Chicago is 53,000 in businesses that generate payrolls totaling over \$1 billion—3rd in the U.S.

Chicago is a musical omnivore's paradise offering more kinds of music regularly than anywhere other than New York or Los Angeles.

Among the 50 most populous metropolitan areas, Chicago ranks 5th in number of musical groups and artists employed.

The live-music scene in Chicago is extraordinarily strong with 1,093 shows performed in Chicago in 2004, generating \$80 million in revenue. In 2004, 47 out of Billboards Top 100 artists performed in Chicago, almost the same number as much larger New York and Los Angeles.

Chicago attracts critically-acclaimed performers. Comparing acts that headlined in the 11 cities in this study against the Village Voice's 2004 Jazz and Pop critics poll—43 of these acts performed in Chicago—ten more than New York.



To obtain a copy of the report, contact Dean Rolando at the Chicago Federation of Musicians, 312-782-0063, ext. 150.



Who, Where, When

By Ruth Tobias



CLIFF DWELLERS CLUB

“As its members well know, the Cliff Dwellers is an ideal place for chamber music: an evening recital of fine music following a pleasant dinner is an experience to be long remembered... due to the club’s good fortune in having a number of distinguished and generous musicians among its members.” This paragraph is taken from a book by **HENRY REGNERY** entitled “The Cliff Dwellers,” published by Chicago Historical Bookworks in 1990. It traces the history of this club designed for people “professionally engaged in music, art, literature, and architecture (and) others seriously interested in such matters as non-professionals.”

In the aftermath of the 1893 World’s Fair, a young writer, **HAMLIN GARLAND**, new to Chicago, looked upon the city as a future Midwestern literary marketplace, second only to New York. Joining the writers attracted to Chicago by the fair, he soon was meeting them regularly—first at the studio of **LAREDO TAFT** on Van Buren Street. With the growing inclusion of writers such as **HARRIET MONROE**, **PETER FINLEY DUNNE**, **HENRY B. FULLER**, **GEORGE ADE**, and **EUGENE FIELD**, the group then met in the Fine Arts Building and the nucleus of the Cliff Dwellers was born.

Incorporating in 1907, they adopted the Cliff Dwellers name and occupied the penthouse on top of Orchestra Hall with a grand view of Lake Michigan and Grant Park. Representing the artistic and cultural leadership of

Chicago, they became a part of the city’s cultural history.

For a century, generations of artists have enjoyed this environment and platform for their talents. The membership roster grew to include such luminaries as **FRANK LLOYD WRIGHT**, **CARL SANDBURG**, **FREDERICK STOCK**, famous CSO conductor, and in more recent times **SAUL BELLOW**, **STUDS TERKEL**, and **ROGER EBERT**.

However, in 1995, the bloom was off the rose, as the club’s landlord, the Chicago Symphony Orchestra, suggested the club find new quarters to allow for the \$100 million expansion and renovation of Orchestra Hall. Brewing for several years, the controversy over a so-called hand shake 65 years earlier to seal a promise of residency in perpetuity, went beyond gentlemen’s politeness with the hint of lawsuits. No living member had witnessed the handshake and with its authenticity in doubt it carried little weight in the present days of multi-million dollar lawsuits.

Author/publisher Regnery, died in 1996 about the time the club was being installed in its new quarters on the top of the Borg-Warner building just north of Orchestra Hall. The space was designed by architect and club member **LARRY BOOTH**; much like the “Kiva” of old, the ceilings are vaulted, the stunning panoramic view of the lakefront is constant and a wall of windows, now on three sides of the dining room, provides a spectacular display of Michigan Avenue’s renowned skyscrapers—all from 22 stories above the building’s entrance—13 floors higher

than before. Alfresco dining is enjoyed in pleasant weather on an adjacent terrace.

As before, the **LOUIS SULLIVAN** Room, a library and facility for meetings and smaller-scaled functions, honors the legendary architect who was one of the illustrious members. The Fireside Lounge area also is replicated with its fireplace



The Cliff Dwellers at night

and oak paneling taken from its original home and installed intact.

From the club’s inception, ladies were welcome after six in the evening and invited to enjoy the afternoon teas that for years followed Friday afternoon symphony concerts. They were included in the parties, lectures, and recitals as well. Regnery continues, “The most drastic change in the history of the Cliff Dwellers, that bastion of male chauvinism in the eyes of some, was still to come: the admission of women as full-fledged members in 1984.”

The world was changing and it took some adjustment on the part of males to begin sharing their “noontime privacy”

Continued on page 11



View of Lake Michigan from the top of Orchestra Hall

New and Returning Members



Leo Murphy

We welcome these new, returning, and transferring members to Local 10-208. They are a diversified group of musicians, representing the numerous styles of music that comprise our art. They bring with them various skills, talents and experiences, but they all bring a passion for music. They have decided to join us in our Union, so when you meet them on a job or while you are traveling about, introduce yourself and get to know them.



Kerena Moeller Acct# 56229 (Cello) is transferring from Local 269, Harrisburg, PA. She was born in England and relocated to Baltimore, Maryland to continue her musical studies. Her Bachelor of Music is from the Royal Northern College of Music, and her Master of Music is from the Eastman School of Music. She earned a Graduate Performance Diploma from the Peabody Conservatory of Music. She performed Principal Cello with the Annapolis Symphony, the Harrisburg

Symphony, and with the Baltimore Symphony as a substitute, including tours of Europe and Japan. She and her husband form the group, the Moeller Cello and Guitar Duo. She is an experienced private instructor, and is teaching at the Lake County Music School.

622 Lakeridge Drive
South Elgin, IL 60177
224-535-8932/443-520-8961
kerena@comcast.net



Samuel Nordlund Acct# 56229 (Cello/Trumpet) is a transferring member from Local 203, Hammond, Indiana. His Bachelor of Music is from the University of Alabama, while his Master of Music is from Northwestern University. He has performed with the Fort Wayne Symphony, the Kalamazoo Symphony, and the Chicago Civic Orchestra. He is currently performing with the Illinois Philharmonic, Northwest Indiana Symphony, and is on the sub lists of the Chicago

Symphony Orchestra and the Milwaukee Symphony. He is a past national finalist in the Music Teachers National Association competition. He is an experienced private teacher.

1311 Maple Avenue
Apt. 2-W
Evanston, IL 602201
205-541-8261
sj_nordlu@yahoo.com



Karen Schulz-Harmon Acct# 56234 (Cello/Piano) grew up in the Saint Louis area. Her Bachelor of Music degree is from Southern Illinois University/Edwardsville and her Master of Music is from Northern Illinois University. She is Vice President of the Chicago Cello Society and founded the Ossia Fine Arts Space in the Fine Arts Building. She has performed with the Peoria Symphony and the Saint Louis Symphony. She is currently in the Chicago Trio, Grace Consort, the Illinois Symphony, and subs

with the Elgin Symphony. Her teachers include Local 10-208 member Hans Jensen. She is an experienced instructor, is on the faculty of the Chicago Academy for the Arts, and is a coach for the Chicago Youth Symphony.

1023 E. 46th Street
Apt. 1-E
Chicago, IL 60653
773-220-2356
cellotrio@yahoo.com



James Thomas Acct# 56209 (Percussion) is a native of Chicago and is a graduate of Lincoln Park High School. He has been a judge for the Guitar Center Drum-Off for the last four years. He is co-founder of the Soul People Band, which has released four recordings. He is very involved with the underground soul and hip-hop music scene. He is currently teaching at the Maywood School of Fine Arts.

10734 S. LaSalle Street
Chicago, IL 60628
773-468-6013/773-457-2916
cuz3000us@yahoo.com

Continued on page 8

CFM Musicians

By Ruth Marion Tobias

One of the current group of eight artists-in-residence at the Cliff Dwellers club, and the only musician among the visual artists, is Nora Williams—violin/violist. The program, initiated by the club four or five years ago, offers those selected a year's free membership and a chance to create and perform. Nora couldn't be a more eager candidate and is fulfilling her desire to be in an exciting, creative environment.

Coming from California's Bay area in 1996 as a Stanford University graduate with a bachelor of arts degree in music, she enrolled in a two-year graduate program at Indiana University. She never lost her fascination with big city life, however, and close at hand was big city Chicago. She could hardly wait to move here.

"I have always loved Chicago and its excitement, its energy and its creative opportunity," she said. "I didn't know any Chicago musicians, so at first I found work at Gordon, the fine restaurant at Clark and Illinois streets." As waitress and sommelier, she was in the fun company of many young people also pursuing scholastic endeavors who were working there—among them, a young pianist. Together they formed a classical duo and soon played a recital at the Casino Club which considerably enhanced their networking plans. They were heard by many important, connected people.

Joining the Musician's Union proved to be rewarding from the start. When her name was published as a new member, it was seen by violinist Caroline Curtis who called her as a sub for the Dubuque Symphony Orchestra, with which she has been associated for the past four or five years. She also is principal violist and soloist with the Back and Beyond Chamber Orchestra, is very active in chamber music performance with Alba String Quartet, the Vendredi Quartet, and has played numerous summer festivals in upstate New York and the Knessel Hall Festival in Maine.

Nora soon established herself at Sherry-Brener Ltd.—Spanish guitar emporium and music store—next to Orchestra Hall. She taught violin for seven or eight years in that interesting location—so vibrant and energizing, and she thrilled to owner Sherry's fascinating stories of Chicago and its history.

When she began freelance work as a strolling violinist and violist, she became enchanted with the many varied musicians she was meeting. A woman who needed someone to share her studio in the Fine Arts Building took on Nora as a partner. With the added space, she was able to offer group classes and a place for chamber music under the name Ossia School of Music.

"That building is so inspiring for me and the students," she enthused. "There is a special energy improving musicians at all levels. I love that energy—adults and kids in such a supportive

environment. It gives people a chance to be comfortable with their peers and express themselves freely (without judgement.) There is a history of so much talent there and Bob Berger, the new owner of the building, is so supportive and mindful of the history of artists that have been there. He keeps true to the old, but put in a new recording studio. I do a weekly Webcast from there. Just go on the Web to www.fineartsbuilding.tv and click on my site. With the industry so upside down now, we wonder how it will survive and what will the next years bring in changes.

"When it was suggested that I audition for the Cliff Dwellers artist-in-residence program, it proved to be a chance to be around visual artists which I had never been before. It is really broadening to view their techniques. Of the eight people selected, I am the only musician. This is a unique club, not just a gathering of people of wealth

and position, but one with a collaboration aspect to it. We are encouraged to bring friends to the programs."

Nora seems to have every minute of each day planned with eagerness and her energetic outlook. She loves music and all the arts and has found an environment that provides that. Living on the near north side of Chicago and engaged to a former brass musician turned chef, life is good. I called her to check some details for this piece and she returned my call—from Dubuque, where else!





Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Robert Centano, President, APOL, P.O. Box 1135 Westmont, IL 60559 (630) 834-6931 www.bandleaders.org

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

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

GERMAN AMERICAN MUSICIANS CLUB

Second Monday of the month. Regular meeting, Mirabell Restaurant, 3454 W. Addison, Chicago, IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5024 N. Moody, Chicago, IL 60630 (773) 774-2753

JEWISH MUSICIANS CLUB OF CHICAGO

First Wednesday of the month. Regular meeting, 8:30 p.m. Send all communications to Millie Sandler, 8257 N. Lowell, Skokie, IL 60076. Call Millie Sandler for monthly meeting location. (847) 674-3948

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

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

THE KOLE FACTS ASSOCIATION

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

POLISH AMERICAN MUSICIANS CLUB

Meetings held every 2nd Wednesday of the month, 8:00 p.m. at A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave., Chicago, IL. Send all communications to Dave Lenckos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

WOMEN'S PROFESSIONAL MUSICIANS CLUB

Regular meeting on the Third Tuesday of the month at 11:30 AM at various locations. Send all communications to Jennifer Silk, strgsosilk1@msn.com (847) 398-1420

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~ Obituary ~

Ray A. Staszak 1910 – 2008

Big band leader here in '50s

Failing to find fame, clarinetist taught music in city schools

By Ben Goldberger
(Reprinted by permission from
The Chicago Tribune)



Benny Goodman was the “King of Swing” who brought jazz to Carnegie Hall.

Glenn Miller’s dozens of chart toppers earned him international acclaim and a movie about his life.

Ray A. Staszak, a clarinetist like Goodman, never came close to that fame. Like thousands of other big band musicians, Mr. Staszak played the music Goodman and Miller made popular, thrilling crowds at tiny Chicago hotels and nightclubs with the swinging dance band music that thrived in post-World War II America.

Mr. Staszak died January 2nd of complications from colon cancer at Chicago Ridge Nursing Home, said his niece Victoria Staszak. He was 97.

Under the stage name Jimmy Ray, Mr. Staszak led a floating assortment of local musicians known as the Jimmy Ray Orchestra for most of the 1950s. White dance bands flourished in the first half of the 20th century, and Chicago, which was home to many of the African-American jazz musicians who inspired the sound, was its epicenter. The catchy, horn-heavy tunes were everywhere, blaring from living room radios and the windows of suburban ballrooms, and demand for performers was high.

A 1951 graduate of Chicago Music College, Mr. Staszak caught the tail end of the dance band craze. With Mr. Staszak on saxophone or clarinet and providing stage patter between songs, the Jimmy Ray Orchestra played all over the Chicago region, with occasional gigs on the big stages of grand hotels like the Drake and the Edgewater Beach, highlighting regular performances at area dance halls and country clubs.

There were dozens of these sorts of crack pickup bands at the time, said dance band historian Charles Sengstock, author of *That Toddlin’ Town: Chicago’s White Dance Bands and Orchestras, 1900-1950*.

“Jobbing bands worked weekends and one-nighters around town, playing proms, birthday parties, weddings, things like that.”

As dance bands were eclipsed in popularity by Frank Sinatra-style crooners, Mr. Staszak turned to teaching. He worked as a Chicago Public Schools music instructor throughout the 1960s, ’70s and ’80s, leading orchestras at Tully, Englewood, Fenger, and other high schools.

He remained active in the musicians union and was always eager to fill in for a last minute gig.

“This is just one of those guys who fell through the cracks because not enough was written about him a long time ago,” said John Russell Ghrist, host of “Midwest Ballroom” on WDCB radio.

Mr. Staszak was born in Bridgeport on July 3, 1910. He served in the U.S. Army as a radio operator and musician from 1943 to 1945—the only substantial time he lived outside of Chicago.

A lifelong bachelor, Mr. Staszak never had children. “He had a passion for music, that was the key to his soul,” said Victoria Staszak. “That was his heart, his music.”

Services have been held.

New and Returning Members

Continued from page 5

NO PHOTOS AVAILABLE

Kyle Bellin Acct# 54922 (Percussion/Timpani) is a returning member.

1646 Wisconsin Avenue
Berwyn, IL 60402
773-512-6294/708-788-0912
kbellin@yahoo.com

David Grier Acct# 55835 (Bass Violin/Guitar) is a returning member and is currently performing in the group, Coupla Fat Guys. He heads Grier Productions, a HD video production company, specializing in live concerts.

7438 N. Lowell
Skokie, IL 60076-3830
847-568-0384/312-513-2423
dave@grierproductions.com

James Martin Acct# 53759 (Violin) is a returning member, and is performing with the Elgin Symphony as Associate Concertmaster.

4045 W. Argyle Street
1st Floor
Chicago, IL 60630
773-810-9663
jamesmartin22@earthlink.net

**MUSICIANS WORK BEST
WHEN WE SAY...**
UNION YES ✓
AMERICAN FEDERATION OF MUSICIANS

Letters to the Editor from Pat Ferreri

To my fellow musicians and members of the C.F.M.

I recently recorded a CD album of my own, and issued it on my own label—which I named “Rosa-Turi Productions,” after my paternal, Sicilian grandparents, Rosa and Turi. I learned a lot from the experience, and would like to share it with you. Perhaps it will be of help to those among you who may be interested in doing a similar thing.

I shall begin from the beginning, which is the time when I decided to record my album at home, on my own computer.

I succeeded in getting a homemade CD in hand—complete with a paper, paste-on label. The sound was really quite good, thanks to all of the expert advice and personal tutoring that I got from my friend, Ron Steele. He gave my tracks a careful listen, and advised and instructed me on how to make the end result sound more professional. He also advised me to use absolutely no reverb or echo, which I also thought was a great idea.

Soon after, I had a CD in hand, and I had to figure out where to go from there. It just so happened that I was hired, by Joanie Pallatto, to play on a recording session for a TV commercial. While at her session, I mentioned to her that I had just finished recording my CD album. Joanie offered to listen to it, and critique it as a record producer, engineer, record label owner, etc. Sparrow further tweaked my CD, creating a “master” that would be acceptable to any really professional CD “replicating” company. From Joanie and Sparrow, I learned the difference between CD duplication and CD replication. No record store and no Internet site will deal with CD’s that have been produced via a “duplication” system. A duplication system is what anyone can do at home, on their own computer, or with a CD duplicating machine. The problem with duplicated CD’s is that a too high percentage of them turn out to be faulty. No store wants to deal with disgruntled customers, and back and forth exchanges. Replicated CD’s are far more reliable. CD “replication” is the professional standard, and the companies that do this for you often include art work and packaging that includes a “bar code.” If your CD package has no bar code on it, that’s another reason why you can forget trying to get it sold in stores, or on the Internet.

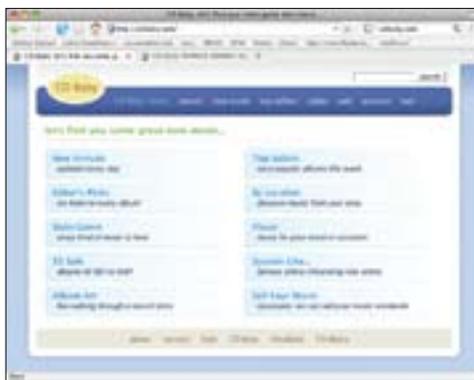
Joanie and Sparrow advised me to use a company called DiscMakers. They are professional from start to finish, and even have an art department that will design your disk label and jewel case inserts. I wanted to have my artwork done by my granddaughter, Mia Beatty, who is a professional artist. DiscMakers was very accommodating in the way that they allowed me to have Mia do this work for me. At DiscMakers, a special fellow was assigned to my project, and he was really on top of the situation at all times, advising me via e-mails and phone calls. What is most amazing is that, for making “replicated,” professional CD’s for me, DiscMakers charged very little more than what I might

have paid some other company to do CD “duplication.”

Another great feature of DiscMakers is that they have established a working relationship with two Internet sites: CD Baby and Digistation. For the meager sum of \$39.00, DiscMakers offers “The Ultimate Web Promotion & Distribution Kit.”

When you add that fee to your project fee, DiscMakers enlists your CD with these two sites. Soon thereafter, you start receiving e-mails from both of them, because they need certain information in order to do their best for you. Being upfront and professional, they want to follow all of the rules set forth by the copyright laws. Believe me, it’s a good thing because you wouldn’t want your property stolen. Both companies are amenable to the idea that you have your product listed with both of them, and they don’t give a hoot as to how many other ways you find to sell your CD’s. There are no restrictions, and you are not shackled in any way. But, you should visit their sites, to verify this for yourselves.

I suggest that you visit my web site, at <http://www.patrickferreri.com>, which was created by my daughter Rosanne Ferreri-Feske. Once you’re at my site, you may click on the links that send you to cdbaby.com, gracenote.com, and digstation.com. Take a look at what has been done for my CD album,



Continued on page 12



From the Archives

N. Y. Journal **It Says Here:** Aug. 30, 1950

Surgery—Sweet or Hot

By BOB HOPE

MUSIC. Doctor . . . please.

Yes, sir, the University of Chicago clinics have just announced a new service for surgical patients . . . operations with music . . . and this may revolutionize medicine.



From now on, don't be surprised if medical shingles read: "Dr. Jones . . . specialist in heart, kidneys and be-bop."

When the patient tells the doctor he wants his appendix removed, the doctor will say, "Yes . . . but to what tune?"

And some famous bands may change their slogans to: "The sweetest music this side of the Mayo Clinic."

Of course, there may be some danger in this new method. Picture a surgeon trying to operate to the music of Spike Jones.

And it may slow up medicine. I can see an operating room with the patient, nurses and doctors all ready, but the head surgeon says: "Hold it, men . . . we can't start until we get the okay from Petrillo."

Copyright, 1950, King Features Syndicate, Inc.

Who, Where, When

Continued from page 4

with women. Indeed, one incident involving a rather liberal member unaware of club traditions, held an office party in the club, ending it with the singing of “happy birthday.” One disgruntled long-time member burst into the director’s office crying, “This is obscene! What are you going to do about it?”

Many members agreed that women’s presence has changed the club for the better and the financial situation began to improve as well. Certain changes evolved, such as the discontinuance of the special luncheon meetings—a onetime feature of the club. Another casualty of change was the disappearance of afternoon teas following symphony concerts. “Fewer and fewer people, it seemed, wished to take time for such pleasant amenities.”

Well remembered were the performances of the CSO quartet comprised of **VICTOR AITAY, EDGAR MUENZER, MILTON PREVES,** and **FRANK MILLER** playing the great classics of chamber music. Club members considered it a great privilege. Regnery wrote, “It was an especially memorable evening when the Symphony Quartet played the Schubert C-Major Quintet, the demanding second cello part beautifully played by **MARGARET EVANS.**” Other memorable performances were those of **ANDREA SWAN** with Muenzer and Miller, **WILLIAM SCHOEN, LEO HEIM, MARY SAUER,** and **DALE CLEVINGER.**

A current program for artists-in-residence gives “talented but not yet established musicians a chance to perform and young artists to show their work.” With writers and architects in their midst, there is a wonderful mix for stimulating conversation with the laymen—lawyers and business people—who are members. Retaining its standing, the club “continues to function as one of (our) city’s most honored establishments.”

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Obituaries *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Bender	Daniel	Piano	12/19/07	10/19/11	05/12/33
Deering	Herbert T.	Trumpet	01/27/08	12/29/20	08/07/47
Sagona	Frank	Accordion	01/18/08	09/22/22	05/02/40

The Chicago Park District's Grant Park Orchestra & Chorus

In collaboration with The Chicago Department of
Cultural Affairs and
The Grant Park Orchestral Association
Carlos Kalmar, Principal Conductor
Christopher Bell, Chorus Director

Announce the following vacancies beginning with the 2008 season:

Principal Oboe
Assistant Concertmaster
Assistant Principal Viola
Section Second Violin
Principal Violincello

The Grant Park Orchestra season is ten weeks each summer and is currently scheduled to begin June 10 and run through August 16, 2008.

The 2007 regular weekly salary was \$1,139.86 plus a generous benefits package. The 2008 season salary and benefits package is currently being negotiated. Audition dates are posted on the Grant Park Music Festival Website: www.grantparkmusicfestival.com.

To receive repertoire information and to schedule an audition time, send a resume and \$50 refundable deposit to: Audition Coordinator;
Grant Park Music Festival;

205 E. Randolph Street; Chicago, Illinois 60601.

Repertoire will not be given over the phone. For complete audition information including excerpts, please visit the employment opportunities page of our website at: www.grantparkmusicfestival.com.

ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY.

The audition committee of the Grant Park Orchestra & Chorus reserves the right to immediately dismiss any candidate not meeting professional standards at these auditions. Should an advertised position be offered to a current member of the Grant Park Orchestra, the resulting vacancy may be offered to the next most qualified candidate. Preliminary auditions are held behind a screen. The winning candidate must be legally eligible to accept work with the Grant Park Orchestra. The orchestra reserves the right to refuse to audition candidates who are unable to demonstrate legal eligibility to work. All winning candidates will be subject to the hiring procedures of the Chicago Park District.

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Letter to the Editor

Continued from page 9

and see whether you might want something similar for yours. On Digstation, one can purchase as many, or as few, of the tracks on my CD as one desires. These can be downloaded into one's iPod, or similar device. It's modern, it's "with it," and it's the commercial way of the future. And, who knows, what if my product (or yours) attracts enough attention to make it appealing to a large label? What does one have to lose in trying, other than a relatively small amount of money? Nothing is totally free, of course, but this is one way to keep costs reasonably low, and get one's foot in the door.

I recommend this path to anyone out there who has dreamed of putting out a CD album. I advise you to do your own thing. Play the way you always play, and the way you love to play. Even if you do not play rock music, that does not mean that your music has no market, or no value. It may appeal to lots of people who live in places all over this globe. The Internet, after all, is a "global" thing. Also keep in mind that there is no shame in achieving limited or qualified success; one may still be able to live a very charmed life. And, go with God.

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Dal Segno Luncheon



Honorees:

Roberta Guastafeste
Alejo Poveda
Bobby Schiff
Ralph Wilder

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12:00 Noon at The Lido
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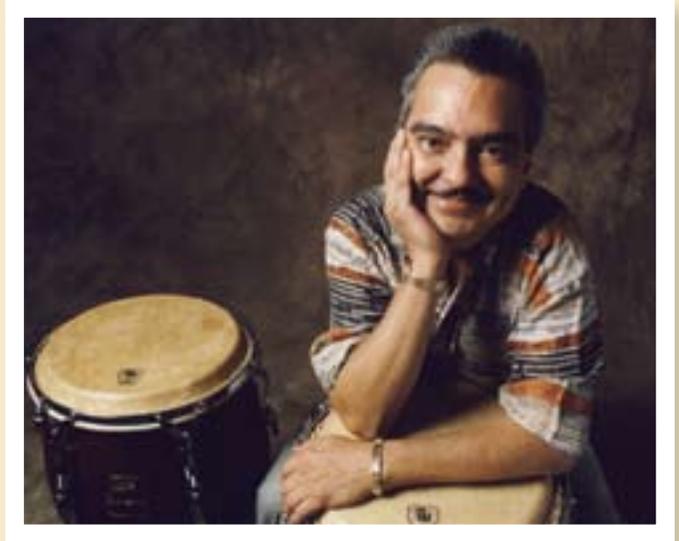
Dal Segno Honorees

Alejo Poveda

Alejo Poveda came to the United States in 1970 from his home of Costa Rica. He is the leader and founder of the group Chevere and Band of Joes. Alejo is a versatile percussionist specializing in Afro-Cuban, Caribbean, and Brazilian rhythms. Performances include concerts with Arturo Sandoval and Dr. Lonnie Smith. He has played and recorded with Ramsey Lewis and has performed with Benny Carter, Lionel Hampton, Bobby Enriquez, Dizzy Gillespie, Joe Williams, Ira Sullivan, Mick Taylor, and Al Dimeola.

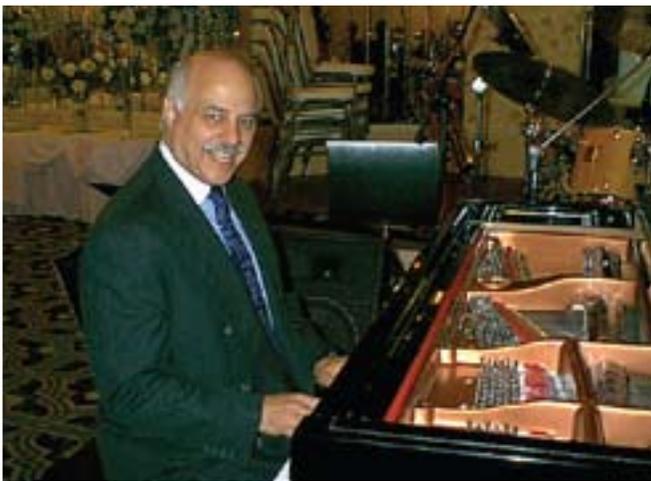
Mr. Poveda has extensive studio experience. He has worked on a variety of jingles and recordings including sessions with Aretha Franklin, James Brown, Dr. John, The Ohio Players, The Commodores, Nancy Wilson, Ramsey Lewis, and Taj Mahal.

Alejo had the pleasure of acting as a consultant for Bill Kurtis in a documentary about the Rain Forest in Costa Rica. He appeared/performed as a percussionist in two Andrew Davis films (Stoney Island and Above the Law) and in a documentary with Paquito de Rivera called Birds of Paradise.



Bobby Schiff

On the Chicago and Los Angeles music scenes for over 40 years, Bobby Schiff has led orchestras and bands, performed on piano and keyboards, directed, composed and arranged for and with the best. Mel Torme, Peggy Lee, Bobby Rydell, Johnny Hartman and Frank D'Rone are just a few of the premiere entertainers and musicians he's worked with in the U.S. and internationally. He has performed on Wayne Newton's overseas Thanksgiving 2001 USO tour, accompanying Ruth Pointer.



Bobby Schiff has been playing piano and keyboards professionally since he was in high school. His classical training in piano performance and composition began at age five. As a youngster, he worked several years at Universal Recording Studios in Chicago, honing his skills in the music production and publishing business. Throughout the 70s, his award winning commercial music business served such clients as Kimberly-Clark, Sesame Street, McDonald's, John Deere, Sears, Kraft, and Hallmark. Several years in Los Angeles provided feature film and television opportunities in composing and arranging. Playing in a Los Angeles record studio recording sessions with such greats as Marvin Hamlisch and Jerry Goldsmith, kept up his performance "chops."

A true music professional, Bobby has served for many years as a National Trustee and National Vice-President of the National Academy of Recording Arts and Sciences (The Grammy's). He is currently serving as Vice President of the Association of Professional Orchestra Leaders. He also maintains his memberships in ASCAP and ASMA.

On a day-to-day basis, Bobby is working primarily in Chicago as one of the nation's premier vocal arrangers and accompanists. Playing, arranging and producing albums for numerous independent artists, his CD "Late Game" was released last year. He also performs with his own jazz trio at several Chicago venues and has worked with Johnny Hartman and Frank DeRone. For the past three years Bobby has been music director for the Women of Southport Jazz Festival in Chicago. He leads several of his own successful events bands including Phoenix, The Bobby Schiff Band, and the Bobby Schiff Jazz Trio, and he is a mainstay in the R&B events band, Funk Among Us. He also performs with his own jazz trio at several Chicago venues.

Ralph Wilder

Ralph Wilder received his Bachelor and Master of Music degrees from Northwestern University. During his career, he has been a full-time educator, teaching band and orchestra at the high school and college levels, and continues today as a well-known educator, conductor, arranger, and performer on clarinet, saxophone, and flute. He is presently the instructor of clarinet and saxophone at North Park University in Chicago and also teaches Woodwind Methods, Orchestration, Music Appreciation, and more.



As a clarinetist, Ralph has performed with the Lyric Opera Orchestra of Chicago, and many ballet companies including the Ruth Page, the Joffrey, the Stuttgart, the Royal Danish, the Bolshoi, and the American Ballet Theater.

His ten-piece orchestra, The Ralph Wilder Orchestra, is well known in the Chicago area and provides elegance, musical variety, and high energy for many differing types of musical needs.

As a conductor, Ralph is the founder and present director of the Mt. Prospect Community Band, a 70-member adult concert band. In the past ten years, the Mt. Prospect Community Band has performed in London, in Paris, and just this past summer, in the Lake Como area of Italy on highly successful concert tours.

As an educator, Ralph was the Director of Bands at Prospect High School (Mt. Prospect) and consistently created an award-winning jazz band, symphonic band, and marching band. He developed and created a program entitled "From Rag to Rap" that provides a wonderful learning experience for children as it takes a musical journey of American popular music, from "Ragtime" of 100 years ago, to "Rap" of the present, while teaching the various styles of popular music throughout the century and to the present. Sponsored by "Urban Gateways," this show has been highly acclaimed for 16 years.

This year Ralph has accepted the position of Principal Clarinet with the highly acclaimed Evanston Symphony Orchestra and is enjoying the wonderful variety and demands of the superb music programmed by that ensemble.

Ralph is pleased to have the experience and musical knowledge that allows him to perform and teach jazz, pop, rock, Klezmer, Dixieland, New Age, and, of course, classical music of all eras and styles, and feels that variety is the key to staying vital and loving the world of music.

Ralph is deeply honored to be chosen by the Del Segno Organization and wishes to sincerely thank all those who have made this possible.

Roberta Guastafeste

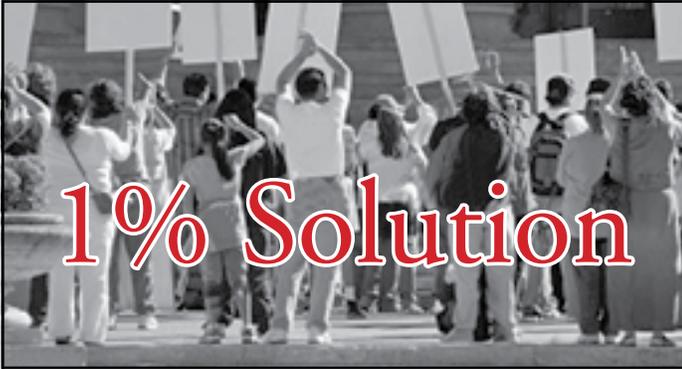
Roberta Guastafeste was born in New York City in 1929. She was raised in Los Angeles and attended the City College and UCLA. Her cello instructors included Alexander Borisoff, Alec Compinsky, Joseph DiTullio, and Joseph Schuster. In 1950, she joined the Dallas Symphony under maestro Walter Hendl and later under Paul Kletzki. During her ten years in that orchestra, she also taught at Southern Methodist University.

She arrived in Chicago in 1960 and performed in a chamber orchestra conducted by Herbert Zipper for the Music Center of the North Shore. She also played principal cello for most of the musicals and ballets that came to Arie Crown Theater and the Shubert Theater for the next 30 years. In addition, she performed with the Fine Arts Quartet on several occasions.

Ms. Guastafeste has taught cello and chamber music at North Park University for 15 years. In 1982, she started a new business, A-440, Inc., which is a string instrument shop, whose clientele include many players from major orchestras around the country, teachers, students and freelance musicians.

A mother of two daughters—Camille Avellano has been a violinist with the Los Angeles Philharmonic for 27 years, and Manon Spadaro is a vocalist with the Stu Hersh Band and the drama teacher at Lake Forest Country Day School. Roberta is a very proud grandmother of Remy, Anthony, and Matthew.





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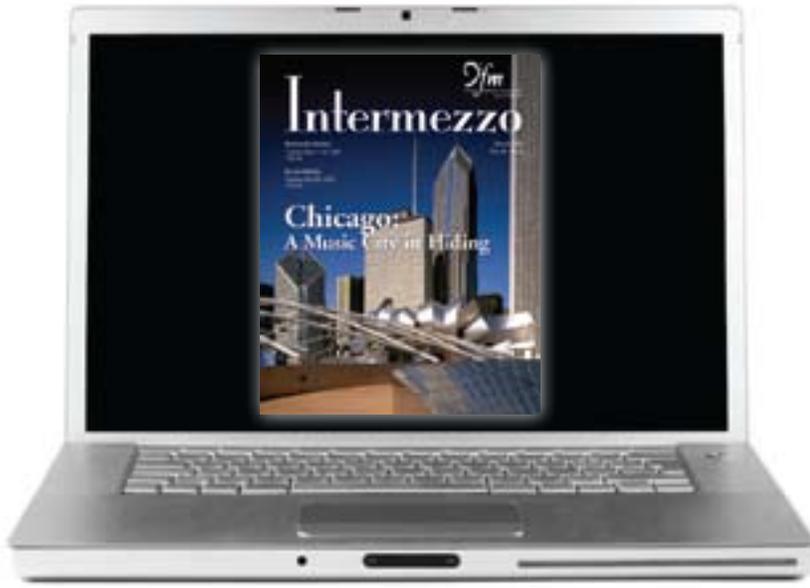
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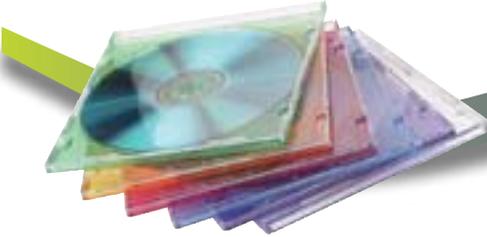
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Von Freeman	New Apartment Lounge	504 E. 75th St., Chicago	Tuesdays, 10 p.m. – 1 a.m.
Chad Krueger	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Rob Parton	Fitzgerald's	6615 W. Roosevelt Rd., Berwyn	Every 3rd Wednesday of the Month
Rob Parton	Catch 35	35 W. Wacker, Chicago	Tuesday thru Saturday 6:00 p.m. – 9:00 p.m.
Frank Pellico	United Center	1901 W. Madison St., Chicago	per Chicago Blackhawks schedule
Oliver Townsend	Hinsdale United Methodist Church	945 S. Garfield, Hinsdale	Sundays, 8:30 a.m. & 10:30 a.m. Services
Ruby Wender	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
John Wright	Philanders	1120 Pleasant St., Oak Park	Thursdays, 7:30 p.m. – 11:00 p.m.

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