

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, February 9th, 2010
@1:00 pm

February 2010
Vol. 70 No. 2

Membership Meeting:
Tuesday, March 9th, 2010
@1:00 pm



Don Koss Retires

**After 47 years as
CSO Principal Timpani
see page 14**

HAPPY VALENTINE'S DAY

Midwest Clinic

The Chicago Federation of Musicians had an exhibit at the 63rd Annual Midwest Band & Orchestra Clinic held at McCormick Place December 15th through December 19th.



Spencer Aloisio and Terry Jares



Bob Bauchens, Dean Rolando, Spencer Aloisio and Leo Murphy

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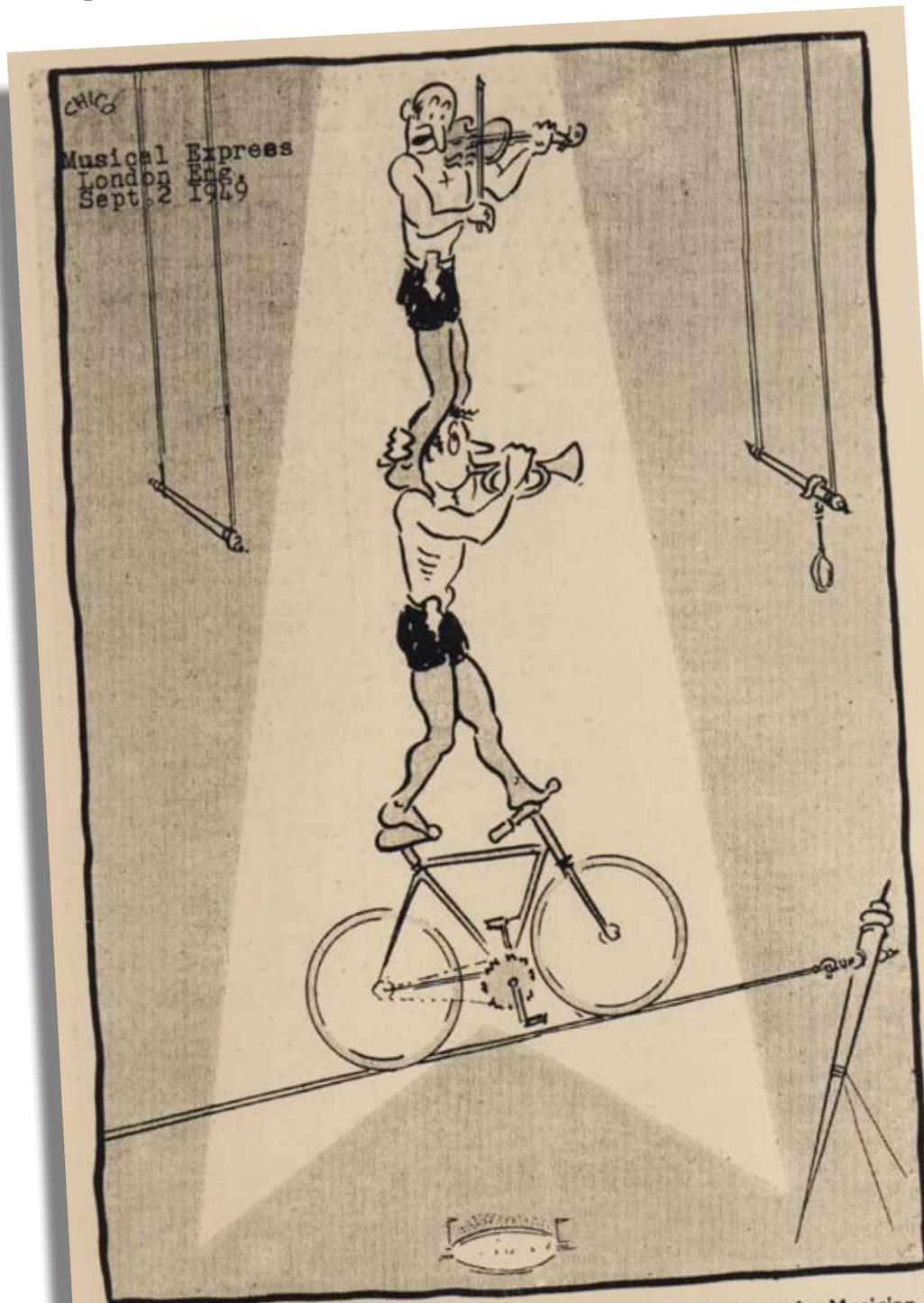
Address all e-mail to the
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Cover illustration provided by
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From the Archives



"I suppose you realise, Albert, that if we hadn't been expelled from the Musician's Union we might still have been playing safely on terra firma?"



It is hard to find a more affable and engaging musician than Don Stiernberg and he is a homegrown Chicagoan. Mandolin is his specialty in such genres as bluegrass, pop and country tunes, and children's music. Recently his focus has been on jazz mandolin. But anything with strings attracts him so he makes music with guitar, tenor banjo and even a little fiddle—and he sings.



Don Stiernberg

It began for him at Ripon College in Wisconsin where, following in his older brother's footsteps, he attended school. His brother, who grew up in the '60s folk era, played guitar and banjo, and left an "old mandolin someone gave us lying around". His mother heard WFMT radio advertising mandolin instruction with the great

Jethro Burns, "so that's where I got started," he said, "and I drove from Wauconda to Burns' studio in Skokie each week. With the very first lesson, I wanted to be him!"

"Homer and Jethro", for those of you too young to remember, were a musical/singing duo. Don explained, "Their comedic parodies of country songs and pop tunes were so successful that many people did not realize what world class instrumentalists they were. 'Homer' or Henry Haynes and 'Jethro', Kenneth Burns, were given those stage names by some presenter along the way. They met in 1932 when each was age 12 and won a talent contest together. Jethro became the greatest mandolin player of his time. They

added comedy to their act even as youngsters and performed all over the USA. They were a Las Vegas smash hit, they also played the Chicago and Oriental theatres many times, and in 1949 decided to stay in this city since the new O'Hare Airport was central to the country, making it easier for them to reach distant engagements. Jethro settled in Evanston; Homer in Lansing, IL. Favorites of theatre shows and television, they were sought after for commercial jingles and their wealth grew.

After Homer's death in 1972, Jethro commenced teaching. He encouraged his pupil to play guitar and to sing as well, in order to attract more work. When Burns eventually began a second career with Steve Goodman and then formed a quartet, Don was his guitar player until 1989 when Burns died. "I had a great teacher and a lot of opportunities. I feel so fortunate," he said.

About that time, a group called Steve Rashid and the Porkpies, was playing at the Raccoon Club. One of the standout musicians was the mandolin player, Don Stiernberg. He and Rashid, "my greatest friend in the world" had become fast friends at Ripon College; all of Don's recorded work has been produced by Rashid in his Evanston Studio. A 1999 release, "About Time" earned him a spot on NBC's Fresh Air with Terry Gross. Since then he has recorded four more titles for Blue Night Records: "Unseasonably Cool", "Angel Eyes" with guitarist John Carlini, an all-Gershwin collection "By George" and "Home Cookin" which crafts jazz versions of songs by Wes Montgomery, Jethro Burns, James Taylor and Stevie Wonder.

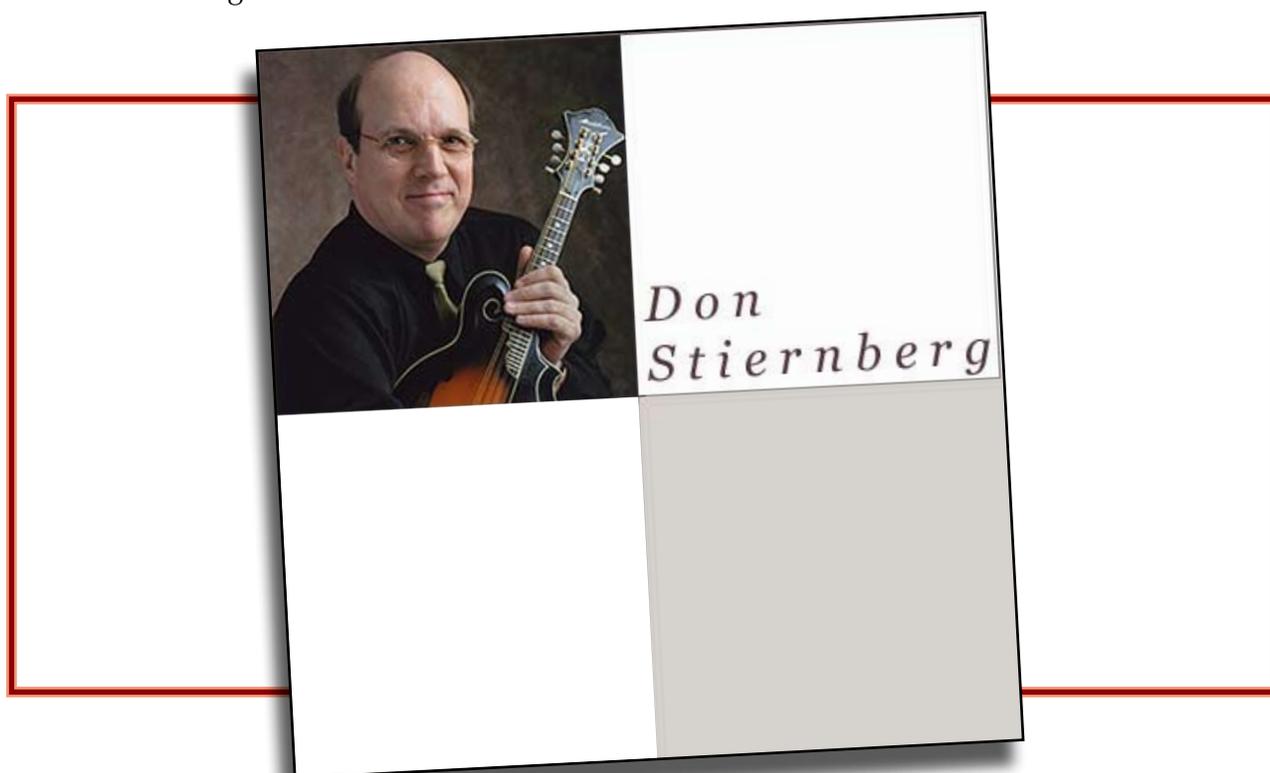
Ever the free lancer, around Chicago, Stiernberg is called for recording sessions, and performances

of all kinds playing as soloist, with his trio, or as sidemusician on “tuxedo” jobs. He appears at festivals and concerts around the country. “I call them mando-centric events—festivals with a lot of mandolin players who want work shops,” he explained. “Also there are week-long mandolin camps. I do a bunch of those around the country. Even when I travel around playing it involves teaching.

“The internet has been terrific. Happily, people pretty much find me, not only for gigs but students as well.” He also plays abroad, most recently earlier this summer with his trio: Andy Brown on guitar and Jim Cox on bass, played a mandolin festival in northern Germany for a week, then he stayed on alone to teach a workshop in the south part of Germany. “I have been over there a couple of other times, as well, mostly in Germany, and I may go back next summer. I also have a friend in Italy who has invited me to his camp for next year. It is always nice in those countries because there is a mandolin culture there. Germany has an active classical mandolin scene there with 500 mandolin orchestras. Kids are taught to play mandolin there just as our kids here go to band.”

Stiernberg has known only a free lance musical career. “I was used to going to different places every night. I never held a steady job except once when I had an orchestra pit job for three weeks and nearly went out of my mind. Going to work at the same place every day, sitting in the same seat and playing the same set music— I was not accustomed to that. With all due respect to the fine players who are successful that way, I just wasn’t used to it,” he confessed.

“So often you hear the phrase, you are doing what you love. That’s certainly true in my case, but I also tell people when they ask, well, it’s also all I know how to do. I never experienced another life style, so I am going to stay committed to it. One of my great heroes, Rich Fudoli, used to say we’re the lucky ones. I still use his phrase a lot. He taught me so much about just how fortunate we are to play music.”





Who, Where, When...

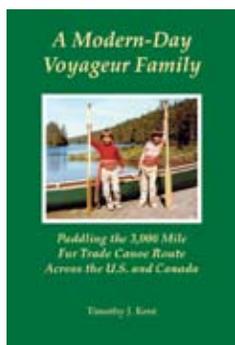


By Ruth Marion Tobias



NOW VOYAGER?

Former CSO trumpet player **TIM KENT**, who closed his musical career and returned to Ossineke, Michigan, to continue his journey back to his roots, has written a book of his adventures.



A Modern-Day Voyageur Family, a 760-page, hardcover tome with photographs and maps includes a DVD of 370 color photographs, narrative and musical

accompaniment.

The family, Tim, his wife and two young sons “conceived an exciting, enriching, and educational project for the family”. In segments, they began paddling the canoe route across the U.S. and Canada, retracing the expeditions of their fur-



Timothy Kent portraying a French fur trader of the 17th century.

trading French ancestors. The 3000-mile voyage, “over a series of fifteen consecutive summer trips”, took the family from Montreal to the Great Lakes, on to Ft Chipewyan on Lake Athabasca in northern Alberta, Canada. The Kent family “experienced daunting challenges, terrifying calamities, innumerable thrills and a

great deal of satisfaction.” Visit Tim on the web at www.timothyjkent.com for illustrations, excerpts and reviews of all his works. Order from: Silver Fox Enterprises, P.O. Box 176, 11504 U.S. 23 South, Ossineke, MI 49766.

SALUTE

A gracious bow is due trombonist **LOREN BINFORD** for his several years of work interviewing and assembling bios of recorded Chicago musicians and singers. His quest began as he sought to investigate the inception of jingle recording going back into the ‘40s, before he got personally involved as player and vocalist in the 1950s. His dozens of, and ongoing, interviews have elicited more than just a history of the jingle business, but also comprise a wide-ranging account of the lives and careers of performers. Side issues include historical recollection of venues and events of days gone by. They gain increasing value as those he has interviewed pass on—reed players Hal Dessent and Howard Davis, both of whom we have lost recently, come to mind. What a book this will make!



Bobby Lewis

JAZZ NATIVITY

Trumpeter **BOBBY LEWIS** sent an invitation to a Jazz Nativity “Bending Towards the Light,” a pre-Christmas event at Our Saviors, a

Lutheran Church in Naperville. It was an inspiring retelling of the Nativity story with a 12-piece band, a dozen singers/actors and even a tap dancer, all in costumes befitting the glorious season.

The band included **BOBBY SCHIFF**, piano; **JERRY COLEMAN**, drums; **GERALDO DeOLIVIERA**, percussion; **LARRY GRAY**, bass; **MARK OLEN**, trumpet; **TIM COFFMAN**, trombone; **ANDY TECSON** and **KEN JANDES** the sax section with **MICHAEL FENTON** conducting, Lewis also was one of the three wise men, the Trumpet King, of course!

Bobby spent much of 2009 composing four parts of a 12-part Jazz Passion for 12 voices and a 12 piece orchestra proposed by Andy Tecson, the creator and leader of Chicago Jazz Mass. The performance time for the Jazz Passion is 4:00PM on March 20, 2010 at Saint Luke Church, 1500 W. Belmont in Chicago.

Bobby’s newest jazz group, Cats and Jammers, launched at the Elkhart Jazz Festival in 2008, headlined the Great River Festival in LaCrosse, Wisconsin, in August. He also has been kept busy with his quartet playing at the Jazz Showcase, as well as a concert for the Hyde Park Jazz Society in Room 43. In November he was guest soloist with the Belle City Brassworks, a 45-piece brass band based in Racine, Wisconsin, with music to salute **LOUIS ARMSTRONG** and **BENNY GOODMAN**’s “Sing, Sing, Sing”.

JAZZ-THE ASIAN-AMERICAN WAY

The three day, 14th annual Chicago Asian-American Jazz Festival, presented by Asian Improv aRts Midwest, added November zest to Chicagoland with prominent participants included **BRADLEY PARKER-SPARROW** and **JIMMY ELLIS** performing at the Velvet Lounge. At Katrina's the fun continued as Sparrow, **JOANIE PALLATTO** and **DEDÉ SAMPAIO** performed for the Asian Improv Records CD release show. (Now if only those Asian players would join our Musicians' Union you could read more about them). The event followed an earlier celebration at Katrina's when the Sparrow/Pallatto Southport Records company honored the label partners' 32 years of recording Chicagoland musicians!

CUBE LIVE FROM STUDIO ONE.

With their season already underway, **CUBE** Ensemble performed on WFMT-98.7 FM playing music by African-American composers **HALE SMITH**, **REGINA HARRIS BAIOCCHI**,



Cube

COLERIDGE-TAYLOR PERKINSON and VALERIE

CAPERS in mid-January. The group's "Second Sunday Series" will take place March 14 at 2 pm at North Shore Baptist Church, 5241 N. Lakewood Avenue in Chicago. Their "Electric Chamber Music" is scheduled for April with a date to be announced: see the website at www.cubeensemble.com, for that information. The program will be played at Sherwood Conservatory of Music of Columbia College, 1312 S. Michigan Avenue. A fourth performance "Chicago Connections" will occur on Friday, June 11, 8 pm at Gottlieb Hall Merit School of Music, 38 S. Peoria, in Chicago.

ANONYMOUS? PULEEZE!

We received an almost anonymous letter asking, "How about some credit for a local musician? He is playing with all three bands at the Willowbrook Ballroom for the **JOHN RUSSELL TRIBUTE.**" Turns out ALL band members played with all three bands. We usually do not respond to snide comments but perhaps the lemonade from this lemon is a chance to garner some legitimate information from our constituency. When you write, (and please do), include your name and a phone number (for follow-up) and give us "all the news" of an event.

SOME EMAIL PROVERBS:

"A day without sunshine is like night."
or...

"The early bird may get the worm, but the second mouse gets the cheese in the trap." (Rim shot, please.)

Dal Segno Luncheon



Honorees:

Michael Delaney
Audrey Morris
Genovese
Nick Schneider
Barry Winograd

Sunday, April 18, 2010

12:00 Noon at The Lido

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VIOLIN

New and Returning Members

By Leo Murphy



We welcome these returning members to Local 10-208, the Chicago Federation of Musicians. They have different talents, perform in different genres and work in various venues but they all share a love of music and a desire to pursue their love as a profession. They have made a decision to rejoin our Union, working toward our shared goals. If you meet them on a job, whether on a bandstand, in a pit, or a stage introduce yourself and get to know them.

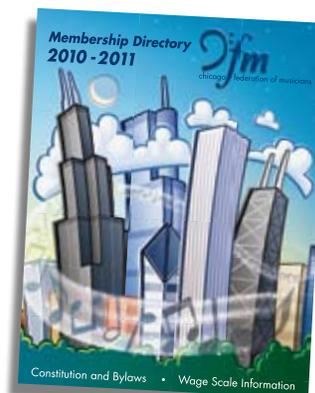
Richard Barnes Acct# 48757 (Guitar/Piano) is a returning member.

2621 N. Mozart
Chicago, IL 60647
773-871-6566

John Gerson Acct# 55017 (Violin) is a returning member. After growing up on Naperville IL., he attended Indiana University graduating with his Bachelor of Music and a Performer Diploma in Violin Performance. He recently performed seven seasons with the Fort Wayne (IN) Philharmonic Orchestra serving as Assistant Principal Second Violinist and Section Violinist. He has performed with the Civic Orchestra of Chicago, the Eastern Music Festival Orchestra, the National Repertory Orchestra and the Chicago Chamber Orchestra. He is currently serving as Ensemble Operations Manager at the Chicago College of Performing Arts at Roosevelt University. His instructors include Henryk Kowalski and Local 10-208 members David Taylor and Drew Lecher. He is an experienced private instructor and taught at Olivet Nazarene University as an Adjunct Professor of Violin.

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Member	Location	Address	Day(s) Performing
Michael Descoteaux	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
Von Freeman	New Apartment Lounge	504 E. 75th St., Chicago	Tuesdays, 10 p.m. – 1 a.m.
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
Mark Sonksen	Sullivan's Steakhouse	415 N. Dearborn, Chicago	Saturdays, 5:30 p.m. – 10:00 p.m.
Ruby Wender	Second City	1616 N. Wells, Chicago	Sunday thru Saturday

The Making of a Legacy

CSO Principal Timpanist Don Koss Retires

By Jack Zimmerman

Chicago Symphony Orchestra Principal Timpani Donald Koss retired on February 1. In his 47-year CSO career, he played for the entire tenures of CSO music directors Jean Martinon, Sir George Solti, and Daniel Barenboim. Koss also played for the entire Ravinia tenures of Istvan Kertesz, James Levine, and Christoph Eschenbach.

His is a remarkable career, made more remarkable by the fact that all his training and formative musical experience was acquired in the Chicago area. Koss grew up on the city's North Side and is a product of Chicago's public schools.

"Neither of my parents were musicians," Koss says. "They liked music, but that was about it. If it weren't for public school music, I'd never have had my career."

Koss went to Senn High School and played percussion in the band. In his sophomore year, the high school orchestra director, Morris Gomberg, wanted him to play tympani.

"I've got Latin first period," Koss told him.

"Then you're going to get a different Latin teacher," Gomberg said. "You're going to learn how to play for me."

That was how it all started and soon enough, rehearsals with his high school band and orchestra weren't sufficient.

"I liked playing so much that I found places to play," Koss says. "In those days [the late 1940s] The Chicago School of Music was on West Adams. I wound up playing in two of their concert bands, one on Monday night and one on Wednesday night. In my senior year of high school I played in the North Side Symphony conducted by the CSO's principal viola, Milton Preves. I just loved to play and had no idea I was going to make a career out of it."

For college Koss went to Northwestern University, and despite his passion for music, he did not major in it.

"I studied math in college, I loved math, and I still love it. But when I was at Northwestern, I took every opportunity to play in the school's ensembles. For a couple of years I was in the Northwestern orchestra, and was also in marching band. All the while I continued playing with the North Side Symphony."

Koss finished college as the Korean War was winding down. There was still the possibility of being



drafted, so he auditioned for the Army Band at Fort Sheridan. After basic training, he spent 1954 through 1957 in the 5th Army Band, and he regularly played with the North Side Symphony and with the Evanston Symphony.

"In 1955 I met Mary McDonald in the Evanston Symphony. She lived in Waukegan, was a student at Northwestern and was the timpanist and principal percussionist of the Civic Orchestra. I had played in all the community orchestras – Evanston, North Side, Oak Park, but until then, I was never in Civic. She invited me to play there."

After his discharge from the Army, Koss went back to grad school for a year and worked on a doctorate, but never finished it. He and Mary were married in 1958 and that same year he joined the math faculty at Evanston High School.

"It was a phenomenal school," Koss says. "I was lucky to work with teachers who were as much mathematicians as they were educators. Something I



Photo courtesy of Todd Rosenberg

helped develop during that time was the Advanced Placement Program in math, which is now used nationwide."

Koss played in the Grant Park Symphony Orchestra from 1958 through 1963, and during the early years of their marriage, both he and Mary worked as extra players for the CSO. It was not uncommon for the orchestra's personnel manager to call their home and ask, "Which one of you can make it?"

In 1963 Don Koss auditioned and won the CSO's principal timpani position. The kid from Senn High School had become a principal player in one of the world's great orchestras. From his 47-year tenure he recalls many great performances but a few were exceptional. "Anytime we did Mahler or Richard Strauss with Solti was memorable. Our Rite of Spring performances with Solti and with Martinon were always great. I remember a performance of Elektra at Ravinia with Jimmy Levine conducting. The temperature

during the day had been 105 degrees. Everybody got up on stage and it was really hot, but the music was even hotter!"

Koss first appeared as soloist with the CSO in 1966 for a performance of Frank Martin's Concerto for Seven Wind Instruments, Timpani and Strings. Martinon conducted and the work was recorded by RCA.

Among his fellow CSO players who inspired him musically were longtime principal trumpet Adolph Herseth, tubist Arnold Jacobs, principal harpist Edward Druzinsky and principal cellist Frank Miller. "I was always in awe of their playing," he says

Until 1971, the CSO had never appeared in Europe. That year saw a six-week European tour with Koss serving on the orchestra's Tour Committee. He soon moved to the Orchestra Players' Committee, where he has been involved in every contract negotiation since 1973 – 12 collective bargaining agreements in all. He also served as chairman of that committee for 19 years.

"We always negotiated contracts that were both good for the players and the Orchestral Association," Koss says. "You not only have the players' concerns on your shoulders, you've got the fate of the institution resting there, too. You don't want to hurt your own people and you don't want to do any irreparable harm to the institution, either. It's a significant responsibility."

"We had a tremendous working relationship with our local. We were supportive of the union and the union was supportive of us. In some locals, that's not the case. One of the great things we accomplished was getting the orchestra a radio contract. That happened in 1976 and lasted through 2000. We were on the air for all those years, which increased our salary by a significant amount – extra money that was on top of our collective bargaining agreement."

In looking back at it all, Koss is reflective and quite humble about his contributions. "This orchestra didn't start when I got in it. There were a lot of people ahead of me who left a wonderful legacy."

Principal Timpani for more than one-third of the Orchestra's entire history, and many years of stewardship on the Players' Committee, Don Koss is now part of that legacy.

"From the time I joined the Chicago Symphony Orchestra in 1963 as only the fifth Principal Timpanist in its history, I have loved virtually every minute of the 47 years I have spent being a member of this, one of the world's greatest musical ensembles," Koss wrote in his retirement announcement.

It's been quite a journey and the kid from Senn High School has done just fine.



Letter to the Editor

“REACH!”, an article/impression, written by Violinist (former member CSO/Solti), Artist Teacher of Violin and Chamber Music, and Musical Speaker, Elisabeth Matesky (Local 10-208) on the Berliner Philharmoniker Orchester under Music Director, Sir Simon Rattle, following their recent Chicago Orchestra Hall concert, November 16, 2009, is to be published in the national American String Teacher’s Association AST Journal Winter 2010 issue due out in February.

Ms. Matesky recently delivered a 1½ hour formal public address on her late mentor and friend, Master Violinist, Nathan Milstein, at the ASTA 2009 National Conference in Atlanta, GA, on March 21st, while also presenting the bi-annual “Ralph Matesky Award” – (which coincided with the 30th anniversary of her father, Ralph Matesky’s, passing) – to the ASTA 2009 National Solo Competition Winner, Cellist Deanna Talens—a pupil of Northwestern University’s Hans Jorgen Jensen. Ralph Matesky was one of America’s premiere String Music Educator’s, Arranger’s, and Composer’s, and served as National President of ASTA.

The Berliner Philharmoniker concert included a performance of Arnold Schoenberg’s Chamber Symphony No. 1, Op. 9b, which was of special interest to Elisabeth as her Mother, pianist Betty Matesky (now aged 90) was a prized student of (and assistant to) the late composer, Arnold Schoenberg, for 2 years at UCLA in Los Angeles.

Following the Berliner’s concert, Elisabeth Matesky shared a handwritten critique and note of praise from Schoenberg written on one of the composition’s her Mother had submitted during Spring Term 1940, with the fascinated Music Director of the Berliner Philharmoniker, Sir Simon Rattle.

For those interested in reading Elisabeth Matesky’s “REACH!” in the AST Journal Winter 2010 issue – which is only available to ASTA members – one can call ASTA’s National Office at 1-703-279-2113 Ext. 12, to speak with the AST Journal Editor, Mary Jane Dye, or submit inquiries to: maryjane@astaweb.com.

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Ness	Beth F.	Guitar	03/09/09	08/22/16	04/24/36
Poggensee	Edward A.	Trombone	12/06/09	12/30/21	04/09/42
Ricupero	Rudy V.	Drums	11/08/09	08/10/22	11/15/45
Thomas	William V.	Guitar	01/16/09	10/29/25	09/01/55
Topel	Robert R.	Piano	12/23/09	08/16/27	05/15/47

CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$2,883.00

The Musicians Relief Fund helps Local 10-208 musicians in time of need. Contributions can be made in memory of a musician that has touched your life and whose life you would like to see remembered. Or, a general contribution can be made to the fund. Your name will be added to the expanding list of generous donors.

Make checks payable to the **Musicians Relief Fund** and mail them to the **Chicago Federation of Musicians**
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To make a contribution, make your check payable to **LAF** and send it c/o **Chicago Federation of Musicians**
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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
(773) 725-0509
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

Third 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

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 60637

POLISH AMERICAN MUSICIANS CLUB

Meetings held every second 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

MusiCares Free Dental Clinic in Chicago

On Thursday, March 4th, 2010, MusiCares, in conjunction with the Chicago Federation of Musicians will be sponsoring FREE Dental Services to limited-income Chicago-area musicians and other music professionals. Services will consist of a dental exam, basic teeth cleaning and polishing, two bite-wing x-rays and will be provided by Mobile Dentists / Smiles Program.

**WHEN: Thursday, March 4th, 2010
9:00 am to 5:00 pm**

**WHERE: Chicago Federation of Musicians,
656 W. Randolph, Ste. 2W, Chicago, IL**

HOW: Participants must contact MusiCares to schedule appointments in advance. Call MusiCares @ 877-303-6962 toll-free for more information and to apply/register.



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NOTICE

By-Law Changes:

Amendments to the By-Laws must be submitted no later than Feb. 11, to be considered for the April By-Law Meeting.

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This audition will take place March 1-5, 2010. The exact dates and times will be posted not less than 75 days prior to the audition at:

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<http://www.afm.org/>

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Interested musicians should send one-page typed resume and \$50.00 refundable deposit to obtain required audition material to:

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For rep. list and audition dates only, email request to:
Orchaud@lyricopera.org

Please note that only highly qualified candidates should apply. The audition committee of the Lyric Opera Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.



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Robert Hanson, Music Director

Announces the following auditions:

**Principal Trombone
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Auditions to be held in May/June.
Elgin is located approximately 1 hour west of
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The ESO offers approximately
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For complete audition information
go to:

www.elginsymphony.org

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and The Grant Park Orchestral Association
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Christopher Bell, Chorus Director

Announce the following vacancies
beginning with the 2010 season:

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Section Double Bass
Second Clarinet
Assistant Principal Horn**

The Grant Park Orchestra season is currently scheduled to begin June 16 and run through August 21, 2010. However, these dates are subject to change.
The 2009 regular weekly salary was \$1,185.91
plus a generous benefits package.

To receive repertoire information and to schedule an audition time, send a resume and \$75 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 please visit the 2010 Season Auditions 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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For details about all the scholarship opportunities available to union members, visit

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Web 08

William A. Lee Memorial Scholarship

The Chicago Federation of Labor offers five (5) academic-based scholarships and five (5) random-drawing scholarships in the amount of \$2,000 to students graduating from a Chicago or suburban-area high school. Students may only apply in one of the two categories.

The scholarship awards are named after Lee, who served as president of the Chicago Federation of Labor for thirty-eight years. He devoted more than sixty years to organized labor and community service.

To be eligible, either the student or one of his or her parents must be a member of a local union affiliated with the Chicago Federation of Labor. All applications must be signed by either of the top two officers of the local union to which the student or his or her parent belong. Applications signed by union representatives or union stewards will be disqualified.

Completed applications must be returned to the Chicago Federation of Labor, William A. Lee Memorial Scholarship Committee, 130 E. Randolph St., Suite 2600, Chicago, IL 60601. All applications must be postmarked no later than March 1, 2010.

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



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Applications are being accepted for the 2010 CFM College Scholarship. Scholarships of up to \$1,000.00 will be awarded to the winner(s). Applicants must be enrolled in an accredited college music program for the Fall of 2010.

Applications are available by calling the Vice-President's Office of the Chicago Federation of Musicians and must be completed and returned no later than March 1, 2010.

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



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For all other Information, contact the	
President's Office	Ext. 119
Secretary/Treasurer's Office	Ext. 333
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Other Helpful Numbers:

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AFM-Theatrical & TV Motion Picture Special Payments Fund/Phono Record	
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New York Headquarters	(212) 310-9400
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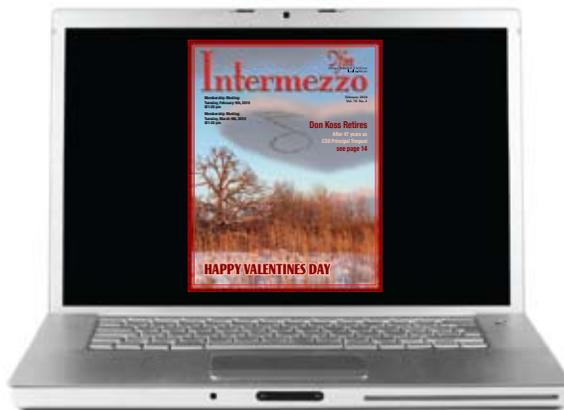


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