

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

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

By-Law Meeting:
Tuesday, April 13th, 2010
@1:00 pm

March 2010
Vol. 70 No. 3

Dal Segno Luncheon
Sunday, April 18th

See page 5

Dal Segno Honorees see page 14



From the President



GARY MATTS

CSO Timpanist Don Koss Retires

If you saw last month's *Intermezzo*, you know that Don Koss, timpanist with the CSO has retired. Attending his last performance with the orchestra was a bittersweet occasion. Not only did Don make a musical contribution to the orchestra for 47 years, but as a former Chair and longtime member of the CSO Orchestra Members Committee and Union appointed trustee to the CSO Pension Fund, Don has been a dedicated advocate for orchestra members and the Union. The CFM could not have asked for a better good will ambassador in terms of his support for the Union.

A quick story about Don Koss: In 1971, I auditioned for Civic Orchestra on percussion and timpani. While I had played percussion for a number of years, and ended up auditioning and winning a position in the percussion section, I had been playing timpani for only a short time and was not very experienced or knowledgeable in terms of timpani repertoire. My teacher at the time encouraged me to take the audition for the experience. Even though I was not playing at the expected level to be in contention for the timpani position, Don was very kind and helpful, giving me what amounted to a mini-lesson on the audition repertoire complimenting the aspects of my playing that showed promise. To this day I remember how kind, considerate and helpful he was to a beginning timpani student.

On behalf of the CFM, we wish Don and Mary all the best in their adventures ahead.

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Cover illustration provided by
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From the Vice-President



Terry Jares

2010 Membership Directory

The 2010 Membership Directory is at the printer and will be mailed this month. The new wage scales that went into effect on January 1st, 2010 will be listed in the new Directory. A one-page synopsis of the changes appears on page 20 of this month's *Intermezzo*. Check it out.

Two New Wage Categories

The wage scale committee made the recommendation of two new wage categories that have been adopted by the Board. The first is a Community Theater Scale. This scale is designed for those musicians that get called to play for local community theater productions or school musicals. The rate is \$75.00 for 3 hours with a 20% leader fee.

The second new scale is a Special Daytime Engagement Scale. This scale is for engagements that end before 8:00 PM and take place in retirement communities, nursing homes, educational institutions and such. The rate is \$40 per hour with a 2 hour minimum and a 20% leader fee. Both of these new scales must be approved by the Board of Directors.

Symphonic Rehearsal Rates

I have received some phone calls concerning the new rates for symphonic rehearsals. The rehearsal exemption NO LONGER exists.

Rehearsal rates for all symphonic engagements (Concerts, Oratorios, Cantatas, Opera, Ballet and Interpretive Dance) are as follows:

1. On a day other than the performance, rehearsals in Class AA boundaries will pay \$125 (3 hours or less) daytime or evening. No additional parking fee is paid.
2. On a day other than the performance, rehearsals in Class A boundaries will pay \$90 (2.5 hours or less). If free parking is not available, a parking reimbursement of \$15 must also be paid to each musician.
3. Rehearsals on days of a performance in Class AA or Class A boundaries pay \$90 (2.5 hours or less).
4. All rehearsal overtime is pro rata.

Feel free in calling my office if you need clarification on any of the new rates.

Another Successful Payment Recovery

One of the benefits of filing a musical services contract with the Union is our guarantee to pursue employers that fail to properly pay the musicians. We recently had success in recovering an overtime payment for an ensemble that willingly agreed to perform overtime services, but after months of communications failed in getting their wages. The Union stepped in and got the musicians their money. And, there was no cost to the musicians for the legal expenses. Remember to get a signed contract and file it before the engagement with the Union. It's your insurance that you will be paid!



Who, Where, When...



By Ruth Marion Tobias



LET IT SNOW!

Spent most of January in New Mexico, Santa Fe to be more precise, to get away from Chicago's cold. Heard about the 310 days of sunshine in that state and it sounded good to me. It was! Temperatures were low at night but daytime ranged around the upper 40s and sitting out of the wind in an open doorway, facing the sun, I was able to work on a tan and absorb vitamin D from the source. Yes, there was lots of snow. It is a lovely state: long vistas to the mountains, full of energy healers, lovers of the environment, protectors of natural resources and some great music.

My personal find was the **BERT DALTON** Trio playing Monday and Tuesday nights at the La Fonda Hotel. Leader/pianist Dalton is joined by bassist **ROB MILO** and drummer **JOHN BARTLIT**—excellent musicians all; music superb.

STILL AMAZING

We write here of renowned oboist **RAY STILL**, who celebrates his 90th birthday this March. Retirement from a 40-year career as principal oboe with the Chicago Symphony Orchestra in 1996, has seemingly not found him "in retirement". His long history of teaching began at Peabody Institute in Baltimore (1949-1953), then at Roosevelt University,



Ray Still

Chicago, ('54-'57) and a 43-year stint as professor at Northwestern University. *A Ray Still Week* of programming begins with WFMT 98.7 FM radio station's March 8-12, broadcast of some of his finest recordings, excerpts from a 2-hour documentary on his historic CSO career and a live broadcast in which he will co-host on March 12. Mr. Still will give a master class at Ganz Recital Hall, Roosevelt University on March 11 and another at Lutkin Recital Hall, Northwestern University on March 15. Happy birthday, Mr. Still.



Pierre Boulez

music" will celebrate his 85th on March 26. The CSO and Monsieur Boulez enjoy "an exceptionally cordial relationship that goes back four decades", according to critic **JOHN von RHEIN**. The orchestra will celebrate "the milestone with a series of concerts and discussions throughout the month that will bring audiences closer to Boulez's music [and] give them a chance to hear him conduct new pieces along with the classics of the 20th century with which he has long been identified."

AND.....

a "Happy Birthday" to **PIERRE BOULEZ**. The French composer and conductor, "one of the most distinguished figures in contemporary

WASTE NOT, WANT NOT

Happily we read that the recently shuttered Morse Theatre has, in fact, found new life and it is expected that it will reopen shortly with a new name: Mayne Stage. Music lovers from everywhere deserve this "visually spectacular, sonically sumptuous room poised to revivify culture and nightlife in Rogers Park", proclaimed critic **HOWARD REICH**. Yeess!

ON AN UPBEAT NOTE

Clarinetist **KATHRYNE PIRTLE**, executive director of the acclaimed Orion Ensemble certainly has her hands full, balancing musical performances with her concurrent career derived from authorship of her book, "Performance Without Pain." The book is certainly a must read for general health even if one has only minimal or occasional pain. Her web page states:

"If a person has underlying digestive system problems such as acid-reflux disease, irritable bowel syndrome, Celiac disease or leaky-gut syndrome—problems that are created by intestinal bacterial imbalances such as candida overgrowth and food allergies—inflammatory chemicals can circulate throughout the body and cause muscles and tendons to become easily inflamed. These digestion problems, which are very prevalent today because of the enormous influx of refined, processed and depleted foods, can result in intestinal damage and lead to malabsorption and malnourishment. Under these conditions, the body will fail to put repair and maintenance energy into muscles and tendons, as digestion-

repair issues take physiological priority, and therefore, chronic inflammation can develop.”

A very large issue to take on, the concept of changing the way our food is produced at all levels, but this is the personal goal Pirtle has set. Her take on whole and raw food production methods from ground up (pointedly observed to illustrate free-range cattle and chickens) to reinvigorate the foods we eat has taken her on a miraculous journey. Not only has she freed herself of the pain which threatened to destroy her career, perhaps even rendering her unable to perform, but what began as her initial website blog, has now blossomed into 500 per day hits from people worldwide, the majority being musicians.

She has opened the door—a weary public is struggling increasingly with symptoms listed above. (Notice the TV ads for this or that pill and “ask your doctor if this is right for you,” even with side-effects which may cause death!) As a sought-after symposium and seminar speaker, Kathyne is offering solutions. Her book is a great read!

MARCH STUFF

ORBERT DAVIS and the Chicago Jazz Philharmonic perform at the Auditorium Theatre March 11 at 7:30 PM. The program: From Ella to Mandela: The Legacy of the African and American Spirit.....Good luck to **PAULINHO GARCIA** now in the finals for the Brazilian International Press Award to be decided in April.....Nice to read that C.J. Arthur’s Bar and Grill in Wilmette

continues their live music policy six nights per week—that’s bluegrass, jazz, blues, funk, pop, classic rock—with karaoke (only on Thursday nights), offering a showcase for a lot of talent. **CINDY, ARTHUR,** and son **JASON FALZER,** (whose initials give rise to the establishments name, are the daughter, son-in-law and grandson of our late **LINDY KAO,** musician extraordinaire and former CFM board member.

DID YA KNOW...

A clear conscience is usually the sign of a bad memory...or,
What happens if you get scared half to death, twice? or..
Why do psychics have to ask you your name?

Dal Segno Luncheon



Honorees:

Michael Delaney
Audrey Morris
Genovese
Nick Schneider
Barry Winograd

Sunday, April 18, 2010

12:00 Noon at The Lido

5504 N. Milwaukee Ave., Chicago, IL

FREE PARKING

Advance Reservations, \$30.00 per person
At the Door, \$35.00 per person

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Please enclose list of guests’ names • Come and meet old and new friends



From the Archives



By Charles Sengstock

Edgar Benson—Early 20th Century Chicago Music “Czar”



The seldom-photographed Edgar Benson is seen here in a pen and ink sketch. (Sketch from author's collection)

Chicago's Edgar Benson was once one of the most powerful popular music impresarios in the United States. Entertainment publications referred to him as “Chicago's Music Czar,” with Benson musical groups in most major Chicago locations. At one time he directly employed nearly 500 musicians and fielded 60 different musical groups and twenty vaudeville acts. The Benson brochure referred to itself as “the largest organization of (its) kind in America.”

By 1922 he had dance bands at seven major downtown Chicago hotels, in seven or more of the city's

popular cabarets and at least five ballrooms, most working between three and five nights a week. In addition, Benson vaudeville acts, dancers and singers were steadily employed. To say Benson was successful would be a gross understatement. He literally commercialized the music business in Chicago between 1897, when he formed his booking organization, and the early 1920s. Music until then had been a cottage industry. Most musicians had day jobs and played music at night and on weekends. Each individual leader solicited jobs and aside from the various early musicians' unions—there were four at one time—they had little bargaining power.

Truth be told, Benson also was the beneficiary of being at the right place at the right time. Two phenomena were occurring almost simultaneously in Chicago: the dancing craze, which began about 1913, and the growing popularity of cabarets, a rather new concept that combined music and small club acts in taverns and restaurants. These same amusements were also taking place in other American cities but not to the extent there were in Chicago.

Benson was a cello player who came to Chicago in the 1890s from St. Louis, his birthplace. He taught music and played in orchestras and found out rather early that booking small musical groups could be more lucrative than working as a leader or single musician. He was active booking units in the early 1900s by the time the dual crazes of dancing and cabaret began and was ready, willing and quite able to satisfy venue operators' need for more dance and show bands.

While he was at it, he realized he could also book vaudeville and cabaret acts along with the orchestras to support them and

provide “one-top shopping” for the cabaret and restaurant owners now interested in presenting “floor shows.” Benson also came up with the idea of having venues pay for the music and entertainment by adding a “cover charge” to each patron's bill. In discussing Benson's early operations with veteran 1920s-30s bandleader and booking agent Joe Kayser, he thought Benson also might have charged operators a guarantee.

Benson had a fairly sophisticated business that operated out of offices at 64 W. Randolph Street, the Garrick Building, for years. With so many bands, orchestras and acts being booked on a daily basis, he had a large staff, many of them musicians who also played in his musical units. Saxophonist Tommy Thatcher was Benson's right-hand man, and together with Ike Goldsmith and Lew Diamond booked the bands. George Hillman handled the vaudeville acts.

Every Monday musicians came into the office to pick up their assignments for the week. They'd receive a list of where, when and at what time they were playing and what to wear. Many of Benson's A-list musicians received more than union scale and many of them worked every night. And Benson musicians often worked in several different groups.

Most of the top leaders in Chicago through 1925 were on his payroll. Several of them--Isham Jones, Roy Bargy, Don Bestor, Paul Biese, Jack Chapman, Ralph Williams and Frank Westphal--had exclusive personal service contracts.

The jewel in Benson's crown was his “Benson Orchestra of Chicago.” Between September 1920 and May of 1925, the BOC recorded 115 sides for Victor Records. The orchestra was directed first by Roy Bargy and later by Don Bestor and still later by Fred Hamm and featured Benson's top musicians, although the personnel changed over time. Through its recordings, the orchestra developed a national reputation and was booked at other major U.S. venues, usually during the summers.

Ironically, the seeds of Benson's later downfall were being sown at the very time that the BOC was at its height of success. While Benson and his stable of bands had successfully exploited the recording business (Other Benson leaders recorded under their own names), he failed to see the value in the emerging promotional value of radio broadcasting. Benson leaders such as Roy Bargy and Don Bestor and Paul Biese were developing reputations through their remote broadcasts. But Benson's insistence of booking each unit as a “Benson organization” under the leader's name, not only diluted the leader's identity but led to Benson's eventual undoing.

The young upstart, Music Corporation of American, started in the early 1920s by Dr. Jules Stein, was very cognizant of the value of the leader's name as a brand and fully understood the

extraordinary power of radio remotes as a promotion tool. He systematically began to take business away from Benson as a result. Stein also did not directly employ musicians or bandleaders. Instead he simply booked them and took a nice commission in the process.

So while Benson commercialized the band and orchestra business in the early 1900s, Stein reinvented the business through his clever “promote -and-book model”. Stein also signed up both leaders and venues to long-term contracts and began rotating bands in and out of the venues. This became his famous push-pull marketing strategy where he had ready-made customers for his ever-increasing number of dance bands.

Benson and MCA were not the only agencies in town booking dance bands. There were several independent bandleaders also hard at work, nibbling around the edges of the main downtown and major venues market. Cope Harvey booked many south side venues, such as the two White City Ballrooms and Midway Gardens plus a few secondary downtown hotels. Husk O’Hare, Bert Kelly, Sig Myers, Dave Peyton and others also make their share of bookings. Kelly had bands in about four of the railroad hotels, so-called because they were located near the downtown railway depots.

It is interesting to go back and examine the stable of bands that Benson booked by the early 1920s, because he really had most of Chicago’s then-popular leaders in his vast stable of bands. Ace pianists Roy Bargy and Don Bestor already have been mentioned as have the leaders Frank Westphal, Ralph Williams, Isham Jones, Paul Biese and Jack Chapman. Walter Blaufus, another leader working for Benson was an anomaly in that he conducted both theater pit orchestras as well as doubling at venues like the College Inn of the Sherman House to accompany the early floorshows.

Benson’s top leader in the late teens and very early 1920s was Paul Biese, who also had led a relief dance combo at the College Inn (1914-17). Biese conducted a Benson orchestra at the north-side Marigold Gardens for the floorshow. The Marigold production was nationally famous and received excellent and continuing coverage in the music trade press. Then in the early 1920s, Roy Bargy took over the baton for the Marigold show and led the now-famous Benson Orchestra of Chicago, a top Victor recording attraction, which gave the show, added glamour.

Isham Jones, by the early 1920s, soon took the title away from Biese. He led his famous College Inn orchestra nightly, recording on Brunswick, was a well-known songwriter and his band was heard almost nightly on radio. Previously he had played at the north-side Rainbo Gardens, as had Ralph Williams and Frank Westphal. Williams and Westphal, like Jones, were making records with their orchestras, and Jack Chapman was working regularly in the main dining room of the Drake Hotel and was the first orchestra to broadcast over WGN.

But while Benson seemed to have it all his way through the early 1920s, some cracks started to appear in his empire. British discographer Brian Rust told the author that Roy Bargy, who conducted the BOC on its earliest Victor recordings, was unhappy that Benson would sometimes send out other bands under the name of the BOC. Rust quoted Bargy as saying “...the practice did not set too well with me as we thought most of them (the other Benson bands) were inferior to our standards.”

Two other Benson leaders, Isham Jones and Don Bestor, also apparently were having trouble with their boss. Jones and Bestor, like Bargy, were developing a degree of personal popularity and were seeking more independence from Benson. This clearly was current trend in the fast-changing world of Chicago in the early 1920s.

Recordings were becoming more popular and radio broadcasts of the dance bands from various Chicago locations were building many leaders into personalities on their own. The bandleader was no longer just a man in a tuxedo standing in front of an orchestra waving a baton. Benson also began moving key musicians around in his organization, seemingly in an effort to keep them from becoming too closely identified with one band or orchestra. He would pull men out of a band at the last minute, many times to the chagrin of the leader.

Variety reported in May of 1925 that Benson prevented Bargy from “branching out independently and compelled Bargy to become pianist with the Isham Jones orchestra.” The publication also alleged that Benson pulled three of Jones’ sidemen (one was trumpet star Louis Panico) in an attempt to break up the orchestra and sabotage Jones planned trip to the eastern U.S. But Jones was too big of a name by then to thwart that attempt.

The same Variety article reported that Benson was fast losing business at major Chicago venues. Benson was no longer booking bands or acts at La Boheme, the Pershing Palace, Congress Hotel, College Inn, Edgewater Beach, Crillon, Deauville, Frolics, The Tent, Silver Slipper and Colosimo’s.

Also by 1925, the Stein’s new dance band booking organization, MCA, was nipping at Benson’s heels. MCA was booking bands into key locations with radio outlets, using the nightly remote broadcasts to promote the band’s name, then booking those bands on lengthy and often lucrative road trips throughout the area covered by the radio station. As mentioned earlier, MCA’s strategy became very successful with the hotels, ballrooms, restaurants and other venues that hired bands. But Benson, still operating in his original business mode, did not wake up in time to see what was happening around him.

By 1928, it was all over for Benson. Many of his former employees had seen what was happening and joined other agencies. And by 1927 MCA had signed up most former key Benson leaders like Isham Jones, Don Bestor, Paul Biese and others, and made a couple of former Benson sidemen--Art Kassel, Wayne King--into successful leaders. Benson gave up his office here and moved to New York where he continued to manage and book orchestras.

But for more than 25 years Benson had it all his own way. And to his great credit, he not only commercialized and organized Chicago’s music business into a true business but built a successful booking organization in the process. He truly was for that period Chicago’s music Czar.

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Charles Sengstock is the author of That Toddlin’ Town, Chicago’s White Dance Bands and Orchestras, 1900-1950 (University of Illinois Press) and Jazz in Chicago’s Early South Side Theaters (Canterbury Press).

See photos on Page 8

From the Archives

Continued from Page 7



Paul Biese and his Champion Band—Biese, one of the top early leaders in Chicago, had the band at the Edgewater Beach Hotel for many years. Personnel: Paul Biese, sax and leader; Jules Buffano, piano; Tony Ciccone, sax; Al Kvale, sax; Angelo Cavallo, trombone; J. Bittick, drums; Michael Perrone, bass, tuba; Richard Dick, banjo; Sal Stocco, piano; Rick Adkins, trumpet. (Photo from Local 10-208 files)



Benson Orchestra of Chicago—This is a 1924 edition of the BOC. Personnel: Walt Zurawski, Herb Carlin, trumpets; Sig Berendson, trombone; Dudley Doe, sax; Harold Sturras, sax; Myron Fisher, violin; Don Bestor, piano and leader; Jack Lundin, banjo; Pierre Olker, tuba; Herb Quigley, drums; Frank Sylvano, vocals. (Photo from Local 10-208 files)



Charlie Straight and his Orchestra—Straight's band was popular at the north side Rendezvous Café. Personnel: Charlie Straight, piano and leader; J Howard Grantham, sax; Bob Putnam, sax; Holmes Coltman, trombone; Max Rosensweet, trumpet; George Hookham, tuba; Don Morgan, drums; Julian Davidson, banjo. (Photo from Local 10-208 files)



Isham Jones—Isham Jones's Orchestra was generally considered the best of Chicago's 1920s orchestras. His later dance bands continued to work into the late 1930s and he was well known nationally not only for his dance music but also for his many popular compositions and his Brunswick recordings. Personnel: Isham Jones, sax and leader; Leopold Murphy, violin and sax; H. E. Mauling, saxes; Louis Panico, trumpet; Carroll Martin, trombone; John Kuhn, tuba; Joe Frank, drums; Charles Mac Neil, banjo. This photo was taken at the College Inn where the band held forth for many years. (Photo from Local 10-208 files)



Frank Westphal Orchestra—Frank Westphal's Orchestra appeared at the opening of the new Rainbo Room of Mann's Rainbo Garden on the north side in 1922. The showroom was then one of the world's largest cabarets. Broadcasting nightly via WQJ, Westphal's orchestra also recorded for the Columbia label.



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847-436-7912
CELLO



New and Returning Members



By Leo Murphy

We welcome these new and returning members to the Chicago Federation of Musicians Local 10-208. The members listed below represent many of the musical groups around Chicago including our orchestras, operas, bands, chamber groups, casual groups and soloists. 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 join us as professionals in our Union. If you meet them on a job, whether on a bandstand, in a pit, or a stage introduce yourself and get to know them.

Matthew Albert Acct# 55545 (Violin/Viola) is a returning member.

5201 North Wayne Ave., Apt. 3-S
Chicago, IL 60640
773-988-8945
alb@eighthblackbird.com

William Efflandt Acct# 56531 (Trumpet) is a returning member.

1250 Sagebrush Trail
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847-829-4682/847-417-9965
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Jim Holland Acct# 54745 (Percussion/Timpani) is a returning member.

518 Factory Rd.
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Kamen Vatchev Acct# 54118 (Violin) is a returning member.

4726 N. Monticello, Apt. 3
Chicago, IL 60625
773-267-8879

Heather Wittels Acct# 56403 (Violin/Baroque Violin/ Viola) is transferring from Local 9-535 Boston, MA. She graduated with her Bachelor of Science cum laude from Yale University and then attended the New England Conservatory receiving her Master of Music. She has performed with the New World Symphony and Emanuel Music (Boston). She has moved to Chicago to join the Lyric Opera Orchestra. Her instructors include Malcolm Lowe and Michelle Kim. She is an experienced private instructor.

180 N. Jefferson St. Unit 705
Chicago, IL 60661
203-314-4834
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WELCOME!



CFM Bits and Pieces



By Jack Zimmerman

Not the Retiring Type

Mike Greenfield, legal counsel for the Chicago Federation of Musicians retires



His Loop office is unremarkable for its size and for its furnishings. Beethoven symphonies and Verdi operas are not heard in there. After all, it is a law office. But no other law office and no other lawyer has had such an impact on musicians who perform Beethoven and Verdi as the occupant of this one.

Michael C. Greenfield of the law firm Asher, Gittler, Greenfield & D'Alba surveys a desktop cluttered with paper, law books, and file folders as he prepares to retire from his more than five decades

of legal practice. "I've been lawyering for 52 years," says the longtime legal counsel for the Chicago Federation of Musicians. "My father was a lawyer, too, as are my brother, one of my sons and a daughter-in-law. And I have two teachers, a newspaperman, and a geriatric social worker, so we're all set for our dotage."

Greenfield, though, is much more than a practicing lawyer. He's known among symphony and opera musicians as a highly skilled contract negotiator. Within the classical music community, Greenfield is a living legend.

"Mike's been involved in negotiations with both the Chicago Symphony Orchestra and Lyric Opera for many years," says Gary Matts, President of Local 10-208. "He has a thorough understanding of the bargaining history of both institutions. His uncanny ability to anticipate a response in bargaining makes him the person you want on your side of the table."

Greenfield grew up on the South Side of Chicago, went to the U of I at Champaign and then was off to Northwestern Law School. He finished all his schooling – undergrad and law school – in five-and-one-half years and was only 23 when he was admitted to the bar.

"Shortly after I came to the firm in the early 1960s, we started representing the CF of M," Greenfield says. "My senior partner at that time was Lester Asher, who was a revered old-time labor lawyer. He, Abner Mikva, and a few others were hired to combine the two Chicago musicians unions. There was a white union [Local 10] and a black union [Local 208]. They became Local 10-208 and we started representing them."

Soon enough the young Greenfield was sitting in on the CSO's contract negotiations. "I sat in with Les Asher on the first CSO negotiations. I didn't know a thing about orchestras or music – I still don't know anything about music. It was just happenstance the way everything developed. I carried Les's books and my journey began."

It wasn't long before Greenfield replaced Asher at CSO negotiations, and by the late 1960s he was also negotiating the Lyric Opera contract.

"It's been an honor to have worked with him for 12 years," says Bill Cernota, chairperson of the Lyric Opera Players Committee. "More than once I've seen Mike reach deep into his past – as far back as his childhood – to find the right idea. Part of his genius lies in his ability to bring his past experiences to the problem at hand. I think that's what helps him stay so young."

Greenfield's approach is that of a teacher or a coach – advising the negotiating committee in identifying objectives and figuring out the best way to achieve them. "I don't negotiate the contracts," he says. "I teach the Committees how to negotiate for themselves."

"He's a master of strategy, and he's taught us the value of patience in negotiations" says Don Koss, recently retired CSO timpanist and longtime chairperson of the CSO's Players Committee. "We've all benefited from Mike's unique ability to analyze complex problems and find solutions that are good for the musicians and acceptable to management. He's absolutely dedicated to our welfare, and on top of all that, he's a really great guy."

"I've always said that I've never been in two negotiations that were alike," Greenfield says. "Every one of them is different and you have to think about the problems and what you want to achieve. One of the things I counsel is that we never think of management as the enemy. We're adversaries, of course, but we're on the same side. We're not trying to hurt them, but we want to make what we think we're worth."

Greenfield lives in Highland Park with his wife, Rochelle. They have four grown children of whom Greenfield is unabashedly proud. When his kids were young, it was not unusual for the family to take to the road for three weeks at a time, pulling a pop-tent trailer and camping in national parks. "By the time my twins were 12 all four of my kids had visited all 48 contiguous states," Greenfield says. "Once when the CSO's negotiations were hung up, we cancelled our trip to Disney World. But we finally settled the contract at two in the morning. I called Rochelle to see if she still wanted to go. We managed to get everybody into the car by three a.m., and we headed for Disney World. The Committee swore I settled the contract so we could go on vacation."

Greenfield has modest plans for his retirement. He's been a lifelong photographer and he plans to cull and digitize his many travel images. "I want to get them onto a hard drive so I can look at them on a big screen TV," he says.

"Mike has genuinely cared about the musicians and the union he represents," says Matts. "We've really been fortunate to have had him as our legal counsel at Local 10-208 all these years and we wish him all the best in his retirement."



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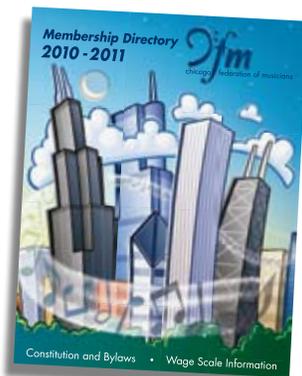
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Dal Segno

Michael Delaney



Michael Delaney is a graduate of music from Elmhurst College. He taught private sax and clarinet at two local music stores for 7 years before entering the Army in 1961 where he became a member of the Local 5th Army Entertainment Unit, The Casuals. After one year, he was assigned to radio broadcasting duty in the Armed Forces Korea Network where he created several special programs and ran a daily 6-hour live and recorded broadcasting "board" shift.

After two years and a discharge, he earned his Master's Degree in Music Education at the University of Illinois in Champaign and became an elementary school band music instructor, Grades 4-8, in Addison, IL for one year and subsequently 27 years in Northbrook, IL. There he organized an annual solo and ensemble festival with two neighboring districts; a yearly Fall "Pops" Concert; arranged many solos and ensembles; initiated yearly hayride and roller skating events for band, orchestra and choral students; and frequently took his Concert Band on tour to local retirement homes,

Hawthorne Melody Farm and Old Chicago.

As a performer, he entertained as an amateur magician and played saxophone in a 9-piece high school dance band. He continued to perform as leader and sideman at hundreds of weekend wedding and private functions while teaching. He is currently a part-time player in the Wrigley Field Cubs band.

Mike is a collector of over 2,000 videos and DVDs and 20,000 reels of early radio programs. He makes over two-dozen presentations to Elderhostels, adult learning centers and various social and religious organizations.

Mr. Delaney has been a member and Secretary of the Elmhurst College Alumni Association; Secretary-Treasurer and Chairman of 7 homes for retired and part-time United Church of Christ Ministers in Bensenville; a member of the CFM for over 50 years; a member of the APOL since August of 1994 and currently serves as their Secretary-Treasurer. He has been a choir member of Bethel United Church of Christ in Elmhurst for 45 years and has organized, conducted, toured locally and composed music for its hand bell choir for 16 years.

Barry Winograd



Barry Winograd was born in Chicago and raised in Evanston. He first started playing professionally at age 15, subbing for his teacher Tom Hilliard with Eddie Barret's Big Band at the Playboy Club in Lake Geneva. He attended Illinois State University where he had the fortune to study with Jim Boitots. It was there that he started his second big band, *The Alternatives* in the Summer of 1975. Also during this time, he continued to play shows and work for Jerry Tessin who booked many regular Midwest gigs with Lee Castle/Jimmy Dorsey, Ray McKinley, Warren Covington and others. He returned to Chicago in the Summer of 1978 and he continued to play and perform in many different situations from the classics to Jazz and beyond. Currently, he plays steadily with The Green Mill Quartet, The Bill Porter Orchestra, and a couple of monthly gigs; every first Thursday he plays with a duo at the Marion Street Cheese Market in Oak Park and every first Friday, he is at CJ Arthurs in Wilmette. Barry was presented with the Horner Park Louis Armstrong award in 2008.

Mr. Winograd began his radio career at Illinois State University in the Fall of 1974 until the Spring of 1978 at radio station WGLT. He has continued to represent the Jazz community (with one year off for good behavior), since 1978 on the air at WBEZ from the Summer of 1979 to the Fall of 1998, and at WXRT as host of "Jazz Transfusion" since September of 1986 and at WDCB as midday announcer since the Summer of 2001.

In addition to his performing and work on the radio, Barry has taught jazz traditions, a jazz history course at Columbia College for over 15 years.





Honorees

Nick Schneider

Nick Schneider is rated as one of the top bass players in jazz today. He has performed with such greats as Randy Brecker, Eddie Higgins, the Buddy Rich Big Band, Teddy Wilson, and the Tonight Show Band just to name a few. While in the service, he spent time touring Asia, including performances in the jungles of Vietnam. Locally, he has performed with Danny Long, Joe Vito, Dave Remington, Frank D'Rone and the late Johnny Frigo.

In all of Nick's performing, he is always trying to educate younger players about jazz. He has put together an extensive listening and playing clinic designed for the beginner as well as the advanced player. Nick is also a member of the Arts Center Collective, a septet of musicians residing primarily in the upper Midwest. The Arts Center Jazz Collective is available for clinics and concerts. The group not only has an abundance of professional performance experience, but they are well known educators who are devoted to passing the rich traditions of jazz on to "up and coming" musicians.

Mr. Schneider studied bass with Rudy Fassbinder and Warren Benfield. He currently teaches at Oakton Community College, The University of Wisconsin Indianhead Arts Center, and through his private studio.

Nick is also a member of WDCB Public Radio's Bruce Oscar Trio which hosts several different jam sessions throughout Chicago.

Nick's latest CD, *Pullin' Strings* is available at cdbaby.com and chicagojazz.com. Paul Abella of the Chicago Jazz Magazine writes, "What makes *Pullin' Strings* such a charming disc are the little things: the subtle charms woven into each song, the lesser heard gems that only a combo like this would think to record, this way each of these guys swing."



Audrey Morris Genovese

Born and Raised in Chicago, IL, Morris studied piano as a child and would listen to the radio when she was supposed to be sleeping, hearing artists such as Fats Waller when he broadcast from the city's Sherman House Hotel. Her studies were at the American Conservatory of Music in Chicago, and she also studied with Mildred Davis. Although her piano playing was of a very high standard, she was sometimes cajoled into singing. Her initial reluctance to sing was eventually overcome and a significant part in this was played by Gene Gifford, who was writing arrangements for a band with which she was working. He insisted that she should sing and wrote an arrangement especially for her of a song made popular by Peggy Lee, "What More Can A Woman Do?". After her marriage to reed player Stu Genovese she abandoned band work and thereafter appeared on her own, singing and playing the piano. In the late 50s, Morris appeared on Bobby Troup's television show, "Stars Of Jazz", but was mainly active and very much in demand in Chicago's upper echelon supper clubs, including the London House.

Her skills were also admired by musicians and she became friendly with Billy Strayhorn when the Duke Ellington band played the Cloister Inn in Chicago. In the mid-80s she sang on George Shearing's New York radio show. A 1996 engagement at Eighty-Eights in Greenwich Village, where she initiated a series of evening performances paying homage to singer-pianist composers, led to her recording *Look At Me Now*. An outstanding interpreter of the great American Song Book, Morris sings with seemingly effortless command of music and lyric, her voice ageing with grace. Her self-accompaniment, a difficult art in itself, is highly accomplished. Although Morris is reluctant to place too much emphasis on influences, when pressed she has cited Lee in particular, but also Billie Holiday, Carmen McRae and Lee Wiley. As is apparent from her repertoire, which is replete with the great standards, Morris believes that lyrics are the most important thing in a song. However, she does not ignore latter-day songs, declaring, "I don't agree that good songs are not being written nowadays, it's just that there aren't too many of them."





Obituaries

Edward A. “Poggy” Poggensee

1921 - 2009

Recorded with Rat Pack in Wheeling nightclub

**Trombonist played at Chicago’s Pump Room
and the Chez Paree**

A talented and versatile trombonist, Edward A. “Poggy” Poggensee performed for more than three decades with some of the industry’s top names and in such storied venues as the Pump Room and Chez Paree in Chicago. But perhaps his most memorable gig was in the 1960s, when he joined members of Hollywood’s legendary Rat Pack in recording “The Summit in Concert: Frank, Sammy and Dean” at the now-closed Villa Venice supper club in Wheeling, family members said. “It was pure Rat Pack music of his day – boisterous and a bit bawdy,” said his daughter, Deborah Rodi. “But they were great-sounding songs and always entertaining.”



Mr. Poggensee, 87, of Naples, Florida, previously of Hillside, a World War II veteran and 67-year member of the Chicago Federation of Musicians union, died of heart failure Sunday, December 6, in a hospice care facility in Naples. Known as “Poggy” to fellow musicians, Mr. Poggensee joined the union in 1942 and also worked for the organization as a business agent during 1980’s. “I can hear Poggy’s horn right there alongside Sinatra and the rest of them,” said union Secretary-Treasurer Spencer Aloisio, referring to the Villa Venice recording with Frank Sinatra, Sammy Davis, Jr.

and Dean Martin that is available in compact disc. “What’s interesting is that there’s been talk of doing a re-release. It’s that popular.”

Born in Chicago, Mr. Poggensee grew up in Cicero, where he graduated from Morton High School. He began playing and continued through high school, his daughter said.

During World War II, Mr. Poggensee was a member of the Navy band and stationed in Honolulu, where he also performed with the Honolulu Symphony Orchestra. Following his discharge in 1946, Mr. Poggensee returned to the Chicago area and attended Chicago Musical College. He performed with Chicago singer Gloria Van and the Henry Brandon Orchestra, and later at downtown clubs and dance halls.

“Poggy was a really fun guy and a well-trained musician, said trombonist Bill Porter, who for years appeared with Mr. Poggensee at Chez Paree. “He could handle any job – jazz, classical, show tunes. He could sight-read anything at the drop of a hat.” Mr. Poggensee also gave private lessons in his home and in Chicago-area high schools. He also had a scrap metal business to help supplement his income, his daughter said. “One minute he’d be at his truck unloading junk, and the next minute he’d be in a tux on his way to a gig,” she recalled with a laugh.

Poggy is survived by his wife of 63 year, Dorothy.

By Joan Giangrassie Kates, Special to the Tribune

Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Jaros	Fern S.	Trombone	02/06/10	01/31/08	09/26/40
Laube	Quin M.	Accordion	12/25/09	02/01/21	05/19/49
Magana	Ernest A.	Saxophone	02/07/10	08/07/33	12/14/61



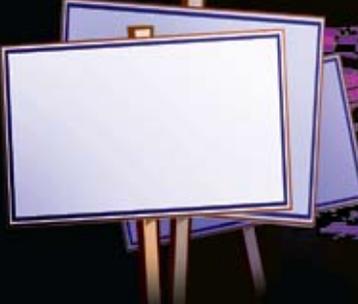
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Club Calendar

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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
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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

MEMBERSHIP FEEDBACK

All letters submitted must be signed and e-mailed to tjares@cfm10208.org or mailed to The Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL 60661. The Board of Directors reserves the right to determine whether material submitted shall be published, and the right to edit as needed for clarity, length, libelous statements or personal attacks. Opinions are those of the individual writer and not necessarily those of the Board of Directors of the Chicago Federation of Musicians.

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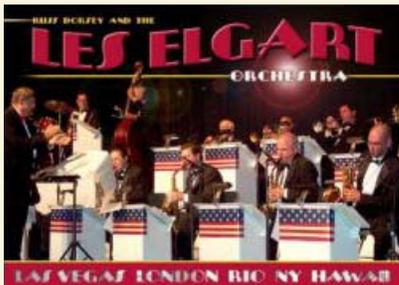
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Elgin Symphony Orchestra

Robert Hanson, Music Director

Announces the following auditions:

Principal Trombone
Section Horn

Section Violin (one position)
Section Cello (two positions)

Auditions to be held in May/June.
Elgin is located approximately 1 hour west of
downtown Chicago.

The ESO offers approximately
80 services per season which runs
from September to June.

2010 - 2011 section scale will be
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For complete audition information
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CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Music Director Designate
BERNARD HAITINK, Principal Conductor
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for the following:

Associate Concertmaster (or other possible violin position)
Effective September, 2011

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

**ASSOCIATE CONCERTMASTER AUDITIONS ARE SCHEDULED FOR JUNE, 2010
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR OCTOBER, 2010**

Application materials must be postmarked, faxed, or e-mailed by May 3, 2010

Applicants should send a BRIEF ONE-PAGE RESUME, including name, address, phone number, e-mail address, and instrument to:

Auditions Coordinator
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

Email: auditions@csso.org
Phone: 312/294-3271
Fax: 312/294-3272
www.csso.org/cssoauditions

Optional cds or cassette tapes may be submitted for pre-preliminary auditions. Further information on cassette requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

DO NOT SEND CD/TAPE WITH RESUME

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CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Music Director Designate
BERNARD HAITINK, Principal Conductor
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for:

BASS substitute

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

AUDITIONS ARE SCHEDULED FOR THURSDAY, MAY 27, 2010

Application Deadline: Postmarked by May 10, 2010
E-mailed or Faxed by May 15, 2010

Applicants should send a BRIEF ONE-PAGE RESUME, including name, address, phone number, and e-mail address to:

Substitute Bass Auditions
Chicago Symphony Orchestra
220 South Michigan Avenue
Chicago, Illinois 60604

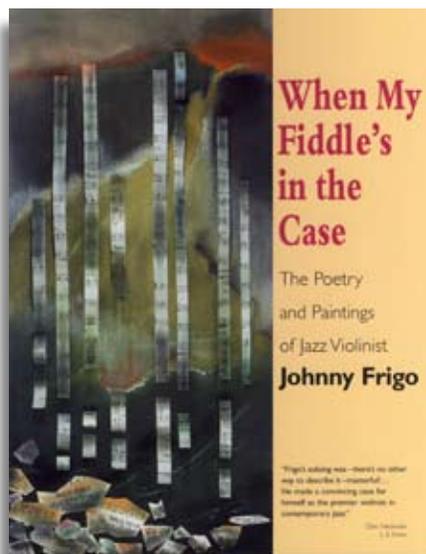
Email: auditions@csso.org
Phone: 312/294-3271
Fax: 312/294-3272
www.csso.org/cssoauditions

Applicants will be notified of an audition time on a first-come, first-served basis and space is limited. Auditions are held behind a screen. Audition results will be sent via e-mail to participating candidates.

Repertoire list to include:

- I. SOLO WORK: Bach – Suite, One movement from any suite
- II. ORCHESTRAL WORKS REQUIRED OF EACH PLAYER:
 - A. Beethoven: Symphony No. 5, 3rd movement, beginning to hold at bar 17; bars 44-100; Trio, bars 141-213
 - B. Beethoven: Symphony No. 9, 4th movement, beginning to bar 30; bars 38-47; bars 56-90
 - C. Mozart: Symphony No. 35, 1st movement, bars 59-66; bars 141-154
 - D. Mozart: Symphony No. 40, 1st movement, bars 114-downbeat of 135; 4th movement, bar 49-downbeat of bar 66; bar 229-end
 - E. Schubert: Symphony No. 9 (Great C Major), Andante con moto (2nd movement), bars 61-downbeat of letter D; Scherzo (3rd movement), opening to three bars past letter A; letter B to one bar before letter C; bars 205-221; bars 228-235; Allegro Vivace (4th movement), bars 258-268; bars 703-741; bars 882-893
 - F. Strauss: Ein Heldenleben, number 9 to one bar before 12; 49 through 9 bars before 50; bars 77-78

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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



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The Union Hall (Ed Ward Hall) is available for rent.



Contact Spencer Aloisio for prices and to secure dates.