

# Intermezzo

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

**Membership Meeting:**  
**Tuesday, May 11th, 2010**  
**@1:00 pm**

**May/June 2010**  
**Vol. 70 No. 5**

**Membership Meeting:**  
**Tuesday, June 8th, 2010**  
**@1:00 pm**



**The Music of My Dreams**

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## Who, Where, When...



By Ruth Marion Tobias



### WHEN YOU DREAM BIG.....

Because of **BRAD HARRISON**, the man who dreamed, **HOWARD LEVY** has a new toy, well not a real “toy” but another instrument in his arsenal of harmonicas. Howard, the masterful musician, widely recognized as one of the world’s most skillful and talented harmonica players, gives his blessing to the new American made instrument which is designed with replaceable reeds. This feature alone marks one of several firsts in the harmonica world. The inventor founded the fledgling



Howard Levy

company, Harrison Harmonicas in Rockford, Illinois, which is the only harmonica production facility in the U.S.

Much like Levy, himself, who conquered and gave new gravity and meaning to the instrument, Harrison spent years in research, endured failed prototypes and false starts and poured his life savings into this venture, the B-Radical, which transcends the mass-produced instrument and conquers its flaws with the replaceable reeds—a profound change for the harmonica world.

### MUSICAL SKETCHING

Recently profiled by the *Tribune’s* **RICK KOGAN**, Evanston musician/composer/producer **STEVE RASHID** has a nifty new project going. For those of you with eager eyes, go to his website [cafeunderscore.com](http://cafeunderscore.com) to hear and view the people he watches in local cafes. He ponders on just who these strangers might be, opens his laptop “office” and goes to work creating apt music to underscore them and their imagined pursuits.

Steve explained his new project originated “out of pure whimsy and self-amusement”; he would pick out someone in the cafe and try to musically score his image of that person---“kind of like making an artist’s sketch, but with music.” Check out this bit of creativity from a very innovative man. Rashid set up his studio, Woodside Avenue Music Productions, 20 years ago and recently has won another of his many awards, the latest being a 2009 Emmy for his score of the historical documentary, “Lost & Found: Legacy of USS Lagarto”.

### NEW VENUE?

If all goes as planned, the old Varsity Theatre in Evanston will be restored and reopened as a performing arts center. Good news for artists of every stripe and musicians at their back. Closed as a theatre in 1984, the building has no occupant on the second floor and shops at ground level; the building could

be brought to former grandeur as the architectural gem it once was. The interior of the 2500-seat movie theatre, built in 1926 on Sherman Avenue, looked like the courtyard of a French chateau and had “a ceiling with blue skies and twinkling stars, clouds and a crescent moon which moved slowly overhead during performances, rising at the start of the performance and setting behind the chateau at the close.” It would be neat to see that again!

### INDEFATIGABLE DAVIS

We are talking about **ORBERT DAVIS**. The man is such a creator, driven by his own words: my goal has been to forge the best and most creative qualities of classical music and jazz, creating a new genre and aesthetic. His trumpet playing excels by all accounts, and his energies and dreams have taken him beyond performing to co-founding the Chicago Jazz Philharmonic, the 55-member orchestra which debuted in 2005. His further inspiration became the Millennium Park presentation, “Hope in Action”, in July 2008---an orchestral four-movement suite which honored and celebrated **NELSON MANDELA’S** 90-year history. At the Auditorium Theatre in March, after “four months recomposing it, adapting it, making changes here and there” to give it a different spirit, Davis, with the CJP revisited the work and presented “From Ella to Mandela”.

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His 13-piece CJP Chamber Ensemble graced the U. of Chicago's International House with Strings and Things: The New Third Stream. In addition to Davis' own compositions, there were works by **DAVID BAKER, WILLIAM RUSSO** and **GUNTHER SCHULLER**, the man who coined the term "Third Stream" in 1957. After discovering the art of music using handbells in 2002, he has incorporated the discipline of learning to play them into his Music Alive education program for young students. In April, he presented a special performance for CJP's "Jazz Alive" Arts Education Programs at the La Salle Street Church featuring the Agape Ringers in concert and invited music lovers to discover handbell ringing just as he had done.

**FYI**

The Chicago Cello Society sent word of recitals and performances: **BRANT TAYLOR** performed in recital at DePaul University in a program of works for cello and piano by **STRAUSS, SIBELIUS, MARTINU** and **BOCCHERINI**. At Northeastern Illinois University cellist **NAZAR DZHURYN** accompanied by pianist **TATYANA STEPANOVE** played works by **BACH, HINDEMITH** and **FRANCK**.

\* \* \* \* \*

**ROB PARTON** presented his Big Band at the Evanston Jazz Festival in a Contemporary Jazz Band Retrospective at Evanston Township High School.... The intended and long-planned "Tribute to **EDDIE JOHNSON**" by the Chicago Jazz Orchestra became, instead, a memorial concert at the University of Chicago's International House with the death of the renowned and

revered saxophonist. The program featured **RED HOLLOWAY** and **ERIC SCHNEIDER**, both on tenor saxophone and trumpeter **ART DAVIS**.

\* \* \* \* \*

The Apollo Chorus was born in 1872, a year after the Chicago fire, as a volunteer choral group "signaling a rallying call for cultural rebirth in Chicago." Going strong 139 years later, the Apollo is the oldest volunteer chorus in the country and the oldest musical organization in Chicago. **STEPHEN ALLTOP** is the musical director and a full time faculty member of Northwestern University. Recently, a pair of Apollo



Stephen Alltop

performances of **VERDI's** "Requiem" in collaboration with the Elmhurst Symphony (Alltop is music director of this orchestra,

as well) took place at Rockefeller Chapel and at the Elmhurst Christian Reformed Church. The Apollo has become Chicago's "benchmark for Christmastime 'Messiahs' and some of the loftiest works from choral repertoire: **BACH'S** 'Mass in B Minor', **BERLIOZ's** 'The Damnation of Faust' and **BEETHOVEN's** 'Missa Solemnis' all of which received their Chicago premieres from the Apollo."

Cover illustration provided by  
**Chris Nolan Creative.**

# Reunion of Fort Sheridan Army Bandsman



In 1887, the U.S. Army established Ft. Sheridan along the coast of Lake Michigan just north of Chicago, Illinois.

In the early years, Ft. Sheridan was known as a 'Calvary Post'. It is thought this is when the post's first army band personnel arrived to support training missions, post ceremonies, social activities, and the Officer's Club.

As time evolved so did the Army musicians' missions promoting troop morale, supporting all military functions on Ft. Sheridan, promoting public relations within the city of Chicago (including performing for dignitaries from all over the world, and supporting city/community celebrations.

As such, this assignment was unique and desired by some of the most talented musicians in the U.S. Army. The area offered many opportunities for musicians leaving active duty for civilian life. Some returned to their hometowns across the country while many stayed in the area to become a permanent part of the city of Chicago and surrounding communities.

Ft. Sheridan was deactivated on May 28, 1993.

The technology in the field of communication has advanced quickly enabling many of these veteran army musicians to reconnect, leading to an interest in a possible reunion. Currently about 40 veteran army musicians with prior assignments at Ft. Sheridan have chosen the 3rd/4th of July as an attempt to reunite and play a concert at this historic post.

If you were a prior service army musician stationed at Ft. Sheridan and share an interest in this reunion, please leave contact information and any questions at [kelly@ricklester.com](mailto:kelly@ricklester.com) or call **Kelly's cell phone# 269-352-6872**.



## Perspective



By Jack Zimmerman

### The Music of My Dreams

My playing career was neither long nor distinguished. I took up the trombone as a high-school freshman – I was 14 at the time – and studied music through college. I played in a Navy band for four years and then played jobs and taught private lessons into my early 30s. That's when I gave up on performing music for a living, sold my horn for 350 bucks, and applied the money towards basement waterproofing.

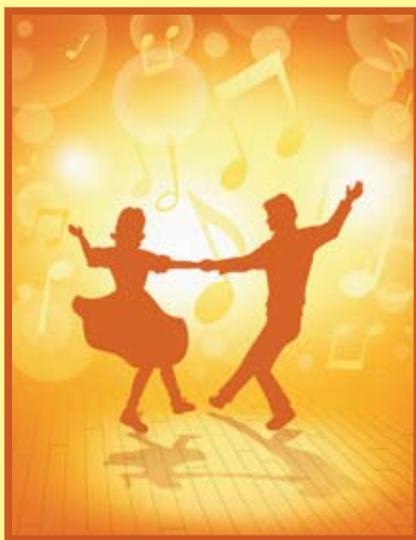
My career, though short, did have a few high points. I once played with the CSO in Carnegie Hall, was a sub on Bozo's Circus, and played more than once at Lyric Opera, both backstage and in the pit. Had I been talented and musically gifted, I would have gone to Interlochen for high school, attended Juilliard or Eastman for college and eventually would have won a professional symphony audition.

Given that professional trajectory, I would be retired by now and my time would be spent compiling my memoirs and reflecting on the great performances I had been part of – Schubert's Great C Major Symphony, the Brahms Fourth, Mahler 9th, Dvorak 8th – whatever.

None of that happened. I went to St. Rita's for high school, attended the Chicago Conservatory for college, and even though I've auditioned for several symphony orchestras (among them the New York Philharmonic), I never made it to the finals. Most times, I wasn't allowed to finish a preliminary round.

This, of course, radically affects my performance memory. These days when I plop my head down on a pillow I don't hear the definitive Bruckner 7th that I

played under Karl Böhm because I never played the Bruckner 7th and was never in the same musical air space as Karl Böhm. The same could be said for nearly every piece in the symphonic repertoire and nearly every conductor who ever stood on a podium. While I studied and loved classical music, I played very little of it.



But what I have played generous amounts of is dance music. St. Rita High School had a 18-piece dance band – the Knights in Blue – that played at every school dance. What a concept! This was long before the idea of using deejays ever percolated through popular culture. And it was also a few years before the Beatle Invasion (1964). In my high school years, nobody ever thought to hire a rock band. The Knights in Blue played at least one dance every weekend.

In that time before the 1960s really got rolling, America was a Frank Capra

movie with Duke Ellington, Glenn Miller, Benny Goodman furnishing the soundtrack.

My high school dance band had a whopper of a dance book, which included "String of Pearls," "Pennsylvania 6-5000," "Woodchoppers Ball," "Sentimental Journey," "Mood Indigo," "That's All," "Thanks for the Memory," "American Patrol," "September Song," "Martha," Benny Goodman's "Let's Dance," Stan Kenton's "Intermission Riff," and my favorite, Buddy Morrow's "Night Train." Along with all the old dance classics were numerous Johnny Warrington stock arrangements (\$1.50 each) of tunes like "Theme from Exodus," "Baby Elephant Walk," and "Never on Sunday."

Musically speaking, my Navy years were a do-over of high school. I was in a fleet band (Norfolk Va.) and spent most of the time providing music for officers' and enlisted men's dances. I played the same tunes as I did in high school except now there were a few rock-tinged additions. Even so, I can't remember a single working day of my Navy years that I didn't play "String of Pearls," or "In The Mood."

They were great tunes and great arrangements, and I loved watching people moving their bodies to their rhythms. That music is the stuff I now hear when I plop my head down on the pillow each night.

Thank god, it's American dance music and not Karlheinz Stockhausen or Elliot Carter.

At my age, a fella' needs his sleep.



## Obituaries

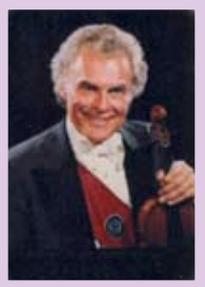
### Franz Benteler 1925 - 2010

#### 'Ambassador of Music for Chicago'

**Franz Benteler and the Royal Strings was a popular act in the city for several decades**

There was a time in Chicago when it didn't get much classier than dinner at the Consort, a restaurant atop the Continental Plaza Hotel on North Michigan Avenue.

In addition to the elegant setting and fine food — often flambéed tableside — what gave the room its flair was violinist Franz Benteler. With his group the Royal Strings, Mr. Benteler offered a crowd-pleasing blend of waltzes and popular music seven nights a week. Among his biggest fans was the late Mayor Richard J. Daley, who enlisted Mr. Benteler to play for almost every dignitary who came to town in the late 1960s and '70s. "Mayor Daley called him the ambassador of music for Chicago, and he certainly was," said Carl Linden, a longtime member of the Royal Strings.



Mr. Benteler, 84, died Friday, March 12, at Northwest Community Hospital in Arlington Heights as a result of a massive stroke, said his wife, Maria. He was a resident of Arlington Heights.

A working musician nearly all his life, Mr. Benteler maintained a busy performance schedule right until he retired in 2007. He played at the Blackstone Hotel and the Old

Heidelberg Restaurant on Randolph Street in the Loop before starting a two-decade run at the Consort, on the 16th floor of what is now the Westin Michigan Avenue, around 1963.

Clad in tails and a distinctive red sash, he and four other violinists fronted a five-piece backup band in everything from classical numbers to show tunes and classics from the American songbook, Linden said. Later, soft rock and easy listening numbers were added to the mix.

A trip to Mexico introduced him to the idea of strolling musicians, and from then on he and the Royal Strings would roll out into the dining room every night, said his daughter Kristine. He was an early advocate of the mobile microphone and maintained a steady stream

of jokes and conversation as he went from table to table.

During breaks, the musicians would jump into taxis and make appearances at other downtown ballrooms and restaurants, Linden said. "He found a way to mass-produce himself on a Saturday night," Linden said.

Daley loved Mr. Benteler's act. At his request, Franz Benteler and the Royal Strings helped the city welcome world leaders, including Japan's Hirohito and Egypt's Anwar Sadat as well as several presidents. Mr. Benteler was born in Hamburg, Germany. His father came to the U.S. first, and Franz joined him when he was 5. He lived first in New Jersey and came to Chicago when he was 9.

He took up the violin at Lane Tech High School's storied music program and went on to get a master's degree in music in violin from the Chicago Conservatory of Music, said his daughter. For a time he was a violinist with the San Antonio Symphony Orchestra.

He practiced scales daily, and while his most often performed songs were numbers like the "Anniversary Waltz" and "Edelweiss," he was also adept with the most difficult classical pieces, Linden said. As part of his show, he'd have the microphones turned off and play a couple of pieces on his 1701 Stradivarius, so the audience could hear the fine instrument "sing for itself," his daughter said.

"He really enjoyed the interaction with people," Linden said. "His ability to sense what a group of people or an individual would love to hear was amazing."

He brushed off classically minded critics.

"What's wrong with a little schmaltz?" he'd say, according to his daughter.

"He used to say there's nothing wrong with any kind of music, so long as you play like an artist," his daughter said. "He loved what he did."

Mr. Benteler, whose first two marriages ended in divorce, is also survived by three sons, Franz, Stefan and Christopher; and another daughter, Adele.

By Trevor Jensen, *Tribune* reporter  
March 15, 2010

## Fred Cockerham 1928 - 2010

Fred Cockerham died March 12th. He was born in McComb, Mississippi to the union of Fred E. Cockerham and Allyne Cockerham, on May 29, 1928. He found Christ in his early years and was baptized. Liberty Baptist was the family church home for years.

Fred attended school in McComb until his family relocated to Chicago in 1936. Fred learned to play piano from his mother. He attended Forrestville Grammar School, DuSable High School and Roosevelt University. While at DuSable, he was named Assistant Director of the band, in which he played the Tympani under the widely known director Walter Dyett.

While at Roosevelt, he studied conducting from a prominent European music master. Fred organized the Lake Meadows Prairie Shores Symphony Orchestra and played many concerts for the Chicago Public Schools and other interesting groups of music lovers. He later conducted the Mid America Symphony Orchestra. Fred was a Postal Worker who trained supervisory personnel. He directed the Chicago Post Office Band and Choir for several years.

Fred was guest conductor for the annual presentation of Handel's 'Messiah' by the Senior Choir of Zion Missionary Baptist Church of Louisville, Kentucky. Other churches in the Chicago area used his talents. He served as Director of the Senior Choir of Olivet Baptist Church under Dr. J.H. Jackson and Pastor Noble.

Several articles outlining Fred's accomplishments were published. He was a member of the Chicago Federation of Musicians. He was a veteran of the Korean Conflict War.

Fred leaves to celebrate his life: one brother – Rev. H.D. Cockerham (Eleanor); niece – SaBrina Jones who helped care for him; son – Melvin Brown; his beloved constant companion and friend – Mary Bailey; and a host of nieces, nephews and friends; the list of persons with whom he associated is long and impressive.

## Clif Jackson 1910 - 2010

Clifton F. Jackson, Age 99, of Minnetonka, MN died March 24th. He was born Aug 15, 1910 in Chicago to Fred and Minnie Jackson, immigrants from Sweden. Much beloved and missed, Clif was predeceased by sisters, Frances Hagstrom & Helen Hofstetter; brother, Robert Jackson; and wife, Virginia Long who died in 2001 after 62 years of marriage. Clif took up the violin at age 8 and never put it down. He began his career in Chicago (Grant Park, Old Heidelberg) and

Indianapolis Symphony before joining the Minneapolis Symphony Orchestra (MN Orch) in 1945. He played 1st violin until his retirement in 1975 and served as its Personnel Manager for several years. After retirement, he continued to teach and freelance with groups including the Golden Strings. Survivors include four children, Bill Jackson (Karen) of Plymouth, MN, Don



Jackson (Nancy) of Reno, NV, Susan Rozendaal Jamerson (Richard) of Chicago, IL, and Rick Jackson of Vallejo, CA; seven grandchildren, four great-grandchildren, nieces and nephews; exchange student, Gladys Jaramillo Luzuriaga (Quito, Ecuador)

and his beloved companion, Carolyn Freese. Clif was a true student of life-long learning. Well into his 90s, he continued to study and teach violin applying his keen interest in the Alexander Technique, studied his parent's native language at the Swedish Institute, and made 2 trips to Sweden to explore his heritage. He was an avid reader of books about music, history, and architecture. With his humor, intellect, affection, and grace, he enriched the lives of friends and family and will always be cherished in their memories. A small, informal memorial service was held for immediate family. In lieu of flowers, memorials can be directed to The American Swedish Institute ([americanswedishinst.org](http://americanswedishinst.org)), Open Arms for Children ([openarmshome.com](http://openarmshome.com)), Baroque Band of Chicago ([baroqueband.org](http://baroqueband.org)) or the charity of your choice.

## Eddie Johnson 1920 - 2010

### South Side jazz legend had 'big, beautiful sound'

Blessed with a big, bluesy sound and a joyful way of turning a phrase, Eddie Johnson long reigned as one of Chicago's most beloved jazz saxophonists.

If you were lucky enough to drop by Alexander's Steak House on East 79th Street during the 1990s, you savored the whispered intimacy of his work in a small group (aptly named the Jazz Masters).

Yet if you caught Johnson in a concert hall playing with a roaring big band, it was instantly apparent he could thunder above the sound erupting around him. Few knew he had lost half a lung to tuberculosis at age 23.

Johnson's blues-drenched music and open-armed personality made him a legend of Chicago jazz, if not the world-famous musician he deserved to be. He died of pneumonia at Little Company of Mary Hospital in Evergreen Park at age 89, said Patricia Robinson, his longtime companion.

*Continued on Page 8*

## Obituaries

*Continued from Page 7*

Johnson had stopped performing in 2004 due to the effects of emphysema. Until then, he held his own — and then some — in a city that has given the world some of its greatest tenor saxophonists, from Gene Ammons to Von Freeman, Eddie Harris to Fred Anderson.

“He was very earthy — he knew how to get to the people without really trying,” said Chicago jazz singer and impresario Geraldine de Haas, who performed with Johnson weekly at Alexander’s.

“He had a big, beautiful sound — two notes, and you could tell it was Eddie,” said Chicago saxophonist Eric Schneider, who began performing with Johnson in the late 1970s.

“And he just swung. He had the force of the Queen Mary.”

The range of Johnson’s work — from heroic to seductive, from simple to complex — owed to a long tutelage with some of the most regal figures in jazz history. Having performed with bands led by Duke



Ellington, Louis Jordan, Coleman Hawkins, Cootie Williams and Benny Carter, among others, he mastered many forms of jazz vernacular.

Born Dec. 11, 1920 in Napoleonville, La., Edwin Lawrence Johnson never knew his father, who died in an automobile accident before Johnson was born, said Robinson. When Johnson was 2, the family moved to Chicago, and by the time he was a teenager he was singing in a vocal group inspired by the Mills Brothers.

But Johnson found his voice on the archetypal instrument of Chicago jazz, the tenor saxophone, and mastered it. He played so well, in fact, that after attending Englewood High School, Wilson Junior College and Kentucky State University, he turned down an offer in 1945 to join Duke Ellington’s band, at the time one of the most revered in jazz. Instead, Johnson signed up with Louis Jordan, who was igniting a new music loosely dubbed rhythm and blues.

The years with Jordan expanded Johnson’s musical vocabulary, transforming him into a player who could viscerally enthrall an audience. For the rest of Johnson’s career — which included a stint in the old Jazz Members Big Band (precursor of today’s Chicago Jazz Orchestra) — the saxophonist showed a knack for captivating highbrows and casual listeners alike.

Though sadly under-recorded, his work is documented on the albums “Indian Summer” (1981) and “Love You Madly” (1999); and he’s on “Duke Ellington Plays Mary Poppins” (1964).

His wife, son and brother preceded him in death; he is survived by three nieces, said Robinson. Funeral services are pending. A long-planned tribute to Johnson by the Chicago Jazz Orchestra, April 25 at the University of Chicago’s International House, will become a memorial concert.

Above all, listeners will long remember Johnson’s balladry, says Schneider.

“I always used to say, ‘Fellas, hold on to your ladies, because Eddie Johnson’s going to play a ballad, and you may lose ‘em.’”

Howard Reich, April 8, 2010  
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## Obituaries

*May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Benteler	Franz	Violin	03/12/10	06/01/25	05/10/45
Cepynsky	Luby	Conductor	03/15/10	05/16/24	12/23/54
Cockerham	Fred E.	Conductor	03/12/10	05/29/28	01/23/64
Develice	Ralph	Saxophone	02/21/10	08/01/19	06/16/50
Jackson	Clifton F.	Violin	03/24/10	08/15/10	01/14/37
Kollaritsch	George E.	Accordion	03/30/10	01/01/23	11/13/47
Miller	Hubert E.	Accordion	03/05/10	02/28/23	04/07/66
Rand	Bruce	Organ	03/26/10	07/09/23	11/14/46



## Address and Phone Changes

52291 **Ballin, Peter T.**  
4020 Anna Ave.  
Lyons, IL 60534  
708-442-5041  
SAXOPHONE

22664 **Bonior, Frank J.**  
3800 N. California  
Chicago, IL 60618  
773-227-0862  
PIANO ACCORDION

56291 **Davis, Daniel P.**  
611 Milburn St.  
Evanston, IL 60201  
850-264-2482  
PERCUSSION

56428 **Delaney, Devin**  
62 W. Huron, 3rd Floor  
Chicago, IL 60610  
708-373-1226  
GUITAR

56407 **Ervin, Raymond N.**  
331 Springside Ln.  
Buffalo Grove, IL 60089-  
1650  
847-947-1991  
847-404-4375  
TENOR SAXOPHONE

55824 **Garcia-Montoya,  
Elizandro**  
1241 W. Loyola Ave.  
Apt. 107  
Chicago, IL 60626  
773-580-3222  
CLARINET

54891 **Gonzalez, George A.**  
233 E. Wacker Dr., Apt. 805  
Chicago, IL 60601  
312-730-6450  
TIMBALES

52614 **Hunter, John**  
5700 S. Catherine  
Countryside, IL 60525  
708-579-1305  
312-799-1503  
CLARINET

38080 **Knowles, Robert L.**  
9717 S. Woodlawn Ave.  
Chicago, IL 60628  
773-356-6173  
PIANO

56413 **Kociela, Thomas G.**  
5001 N. Ashland Ave.  
Apt. 1-W  
Chicago, IL 60640  
248-345-0861  
TROMBONE

32392 **Le Vine, Jerrold M.**  
P.O. Box 59308  
Chicago, IL 60659-0308  
847-650-6342  
DRUMS

44734 **Lester, Stephen W.**  
1334 S. Indiana Pkwy.  
Chicago, IL 60605-2618  
312-945-0676  
BASS VIOLIN

56402 **Mayne, Anna F.**  
3828 N. Christiana Ave.  
Apt. 3  
Chicago, IL 60618  
415-305-2133  
FRENCH HORN

51674 **Morehead, Philip D.**  
600 S. Dearborn, Apt. 2016  
Chicago, IL 60605  
312-554-1133  
312-203-6455  
PIANO

56372 **Murphy, Ryan P.**  
2428 Grove Ave.  
Berwyn, IL 60402  
847-226-7692  
DRUMS

47097 **Palermo, Frank A.**  
220 Glen Ellyn Rd.  
Apt. 104  
Bloomington, IL 60108  
312-203-6728  
DRUMS

54053 **Peterson, Erich M.**  
935 Pine Ave. NW  
Grand Rapids, MI 49504-  
4319  
616-826-3161  
616-774-3644  
FRENCH HORN

38409 **Stephens Jr.,  
Andrew**  
1150 W. 88th St.  
Chicago, IL 60620  
773-881-0394  
773-881-8079  
BASS VIOLIN

53710 **Trainor, Dennis R.**  
1201 S. Prairie, Unit 905  
Chicago, IL 60605  
773-881-9035  
773-259-1442  
CLARINET

52394 **Ursin, Karin J.**  
5700 S. Catherine  
Countryside, IL 60525  
708-579-1305  
708-655-0991  
FLUTE

54913 **Zwier, Bret T.**  
320 Abby Ct.  
Antioch, IL 60002  
847-395-0553  
DRUMS

Amendments to  
the Constitution  
or By-Laws Must  
be submitted no  
later than July 11th  
to be considered at  
the annual meeting  
in September.

MUSICIANS WORK BEST  
WHEN WE SAY...  
**UNION YES**  
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## *Suspended Members*

As of March 31, 2010

Gil Alexander	Paula M. Fischer	John Lichtenberg	Ward E. Stare
Doyle Armbrust	Laura J. Foley	Michael F. Lill	Allan Steele
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Patrick Benson	Rami Hagari	Frank P. Moran	Akiko Tarumoto
Setphen E. Berry	Judith Hanna	Sylvia D. Morris	Jodi Taylor
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As of March 31, 2010

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Sarah B. Alexander	John Ester	James W. Martin	Nancy Wertheimer
Earl D. Alexander	Steven R. Finckle	Donald F. Mason	Brian S. Wilkie
Michael Allemana	Julie D. Fischer	Tony R. Monaco	Bradley Williams
Judy A. Athmejvar	John T. Fredrickson	Kendall R. Moore	Anthony D. Wolters
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Kyle E. Bellin	Marilyn J. Gerdt	Leslie Olds	Donald J. Yurisich
Mark A. Berls	Ralph Gill	Steve R. Osterman	Yanbo Zhao
Michael R. Blanchard	Carolyn A. Gill	John F. Ovnik	F. Patrick Zielinski
Curt J. Bley	Robert Goldie	Richard Patterson	
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Lawrence Block	Barret A. Harvey	Greta Pope	
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Josef Braun	Laurence B. Hobgood	Willie Riley	
Anthony G. Brown	Johnse A. Holt	John W. Robinson	
Marija Bubanj	John L. Howell	Kenneth J. Rogner	
Derrick E. Buckingham	J. Kinsley James	John C. Ronai	
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Dan E. Clark	Allan I. Kaplan	Ron Scroggin	
Caroline H. Curtis	Michael Karras	Frank L. Seabrooks, Jr.	
Ernest Dawkins	Donald C. Knapp	Kieran J. Setecka	
Maria P. De Rosa	Paul K. Kogut	Duane Smeltekop	
Elliott Delman	Edward J. Kozak	Paul E. Smith	
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Yolandus L. Douglas	Marc T. Landes	Charmaine A. Tam	
Zanis Dumpis	Andrew N. Langer	Craig W. Terry	
Steven T. Duncan	Robert J. Lark	Bradley J. Vieth	
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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](http://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) 745-0730

### 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



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Email one-page resume by May 25th to: [ekarr@orchestraiowa.org](mailto:ekarr@orchestraiowa.org)

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## The Chicago City Symphony Orchestra

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# Drury Lane

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March 18th, 2010  
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### Installation Party

Date: Wednesday, May 12, 2010

Place: White Eagle Banquets  
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6839 North Milwaukee Avenue  
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Doors Open at 6:30 pm

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Donations: \$25.00 per person Cash Bar

For Reservations please contact:

Zen Grodecki (773) 774-2753

Ed Sasin (773) 889-4588

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Please make reservations before May 7, 2010

# Drury Lane

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### E-mail Addresses

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Terryl Jares. .... tjares@cfm10208.org

Spencer Aloisio. .... saloisio@cfm10208.org

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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](mailto:auditions@csso.org)  
Phone: 312/294-3271  
Fax: 312/294-3272  
[www.csso.org/cssoauditions](http://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  
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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

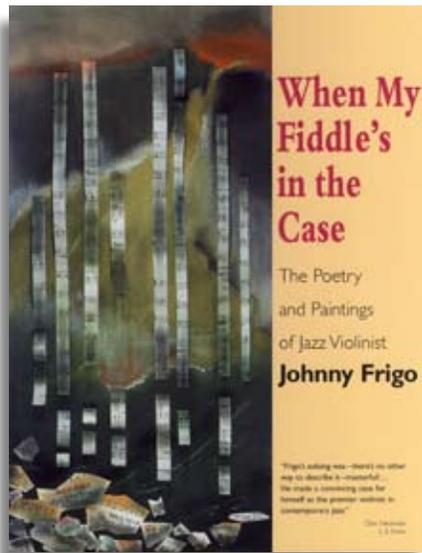
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Phone: 312/294-3271  
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Applicants will be notified of an audition time on a first-come, first-served basis and space is limited. Auditions are held behind a screen. Audition results will be sent via 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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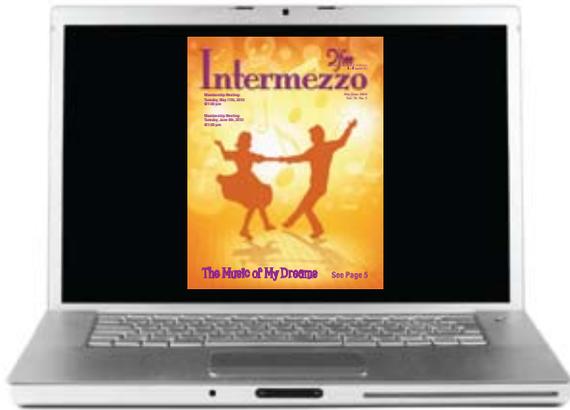
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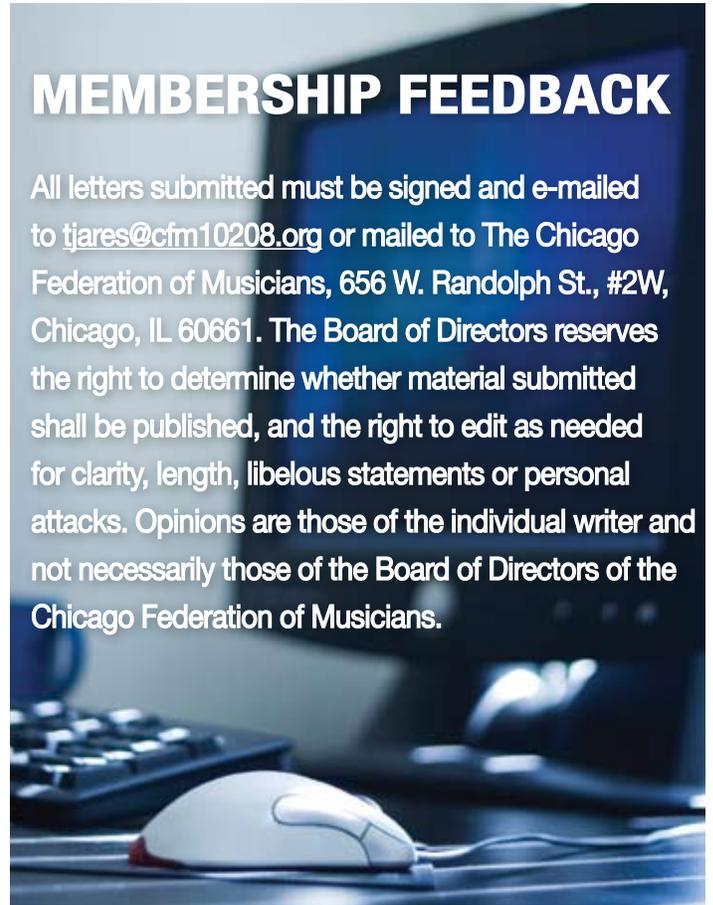
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## *Come Hear Us Play*

*If you are out and about, and looking for live music, why not patronize establishments employing union musicians on a steady and ongoing basis? Below is a list of our members and where they are appearing steadily.*

Member	Location	Address	Day(s) Performing
Jesse Case	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.
Gary Pressy	Wrigley Field	1060 W. Addison St., Chicago	per Chicago Cubs 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

## CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

**TOTAL: \$3,919.00**



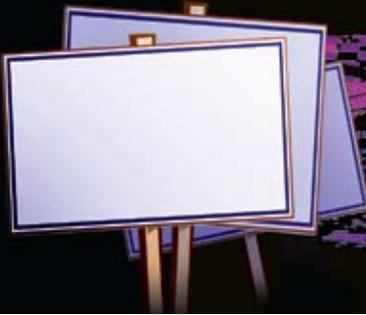
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Make checks payable to the **Musicians Relief Fund** and mail them to the **Chicago Federation of Musicians**  
656 W. Randolph St. #2W  
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Attn: Membership Dept.

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