

# Intermezzo

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

July 2010  
Vol. 70 No. 6

**Membership Meeting:**  
Tuesday, July 13th, 2010  
@1:00 pm

**Membership Meeting:**  
Tuesday, August 10th, 2010  
@1:00 pm

**Scholarship Winners**      **See Page 16**



## From the President



**GARY MATTS**

### Remembering Jim Kilcran

It was at a summer band concert in the park probably in the early 1970s, when I first met Jim. Jim's long time friend and my Band Director from Lane Tech High School, Charlie Guse was conducting. It seems Charlie had hired two drummers for the concert with each of us bringing a drum set. Rather than have two drum set players playing, Jim suggested we alternate numbers. I agreed and was looking forward to hearing and seeing this well known Chicago percussionist play close-up. It was an education for me as a young student to hear how Jim interpreted the drum part and accompanied the band with very different styles of playing for the various types of music that were on the program. He was also very generous to me saying things like, "You sounded good on that one kid. Why don't you play the next one too?"

That's how he was with the people who worked with him not only at a park concert, but with the Lyric Opera Orchestra as well. Jim was Principal Percussionist of the Lyric Opera Orchestra from 1954 until 1996 and a staff musician at WGN. On the occasions when I had the opportunity to play as an extra with the opera orchestra, he was always helpful. When making a suggestion about interpreting the part, perhaps to use a different mallet, or phrasing idea, he did so in a diplomatic way that gave you the feeling that he respected and appreciated your musicianship.

Some years later, when I was playing the show *Fosse* at the Oriental Theater, I took Jim back stage to see the drums I was using for the big Gene Krupa solo on "Sing, Sing, Sing." He said they sounded good and went on to explain about the drums he had heard Krupa play and what made up Krupa's sound. I was so enthralled by his knowledge of swing era drumming, that I asked if I might take a lesson with him. While he didn't want to call it a lesson, he said, "OK, let's get together and just play. I'll show you a few things." Well, needless to say I learned a lot that day and showed Jim a few of my best licks, too. It was an afternoon I will always remember.

Jim not only had an encyclopedic knowledge of drumming and orchestral percussion playing, but also of music theory, harmony, composition and counterpoint. As a talented orchestrator and composer, he worked for Disney studios and wrote and recorded music for radio and television commercials. He also served on the Board of Directors of the CFM. The world's greatest Notre Dame fan, he was always impeccably attired and had a gift for language. Never did he hesitate to share his opinion or his time, knowledge or kindness. He did nothing in a small or shy way and had a heart as big as his personality. I can see him now with St. Peter's All-Star Band playing the hell out of the drums. Jim died on May 15th. Throughout his long illness, he was cared for by his loving wife, Virginia and his devoted family. On behalf of all of us at the CFM, our heartfelt condolences go to Virginia and her family.

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Cover illustration provided by  
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## From the Vice-President



Terry Jares

### Changes in the pension fund

By now, everyone has received the notification of changes to the AFM-EP Fund. The Fund's actuary has certified The Fund to be in "critical status" as determined by the Pension Protection Act of 2006 as of April 1, 2010. Therefore, it has become necessary for The Fund to establish a rehabilitation plan to bring The Fund back into the "Green" zone. If you work under a Collective Bargaining Agreement, your Employer has been asked and has signed our "Supplemental Agreement". But, how will this affect the free-lance musician?

If you are a leader/contractor, you have the obligation to comply with the rehabilitation plan and agree to the surcharge of 4% of contributions for pension payments (11.44% of pensionable wages) beginning June 1, 2010. On April 1, 2011, the surcharge will increase to 9% of pension contributions (11.99% of pensionable wages). This additional contribution WILL accrue a pension benefit for you and your side musicians. A "Supplemental Agreement" stating this MUST be signed before the pension payment is made.

If you do not agree to sign a "Supplemental Agreement", The Fund is required to impose a mandatory surcharge of 5% on all contributions collected after June 1, 2010 and 10% effective April 1, 2011. Benefits WILL NOT accrue to the musicians.

For those of you that have signed a participation agreement to make pension contributions, it is VERY IMPORTANT for you to sign a "Supplemental Agreement", to be able to pay at the lower percentages for any contributions made after June 1, 2010. Use the accompanying tables to compute the NEW pension amounts. In the next few months, you will be sent NEW participation agreements containing the "Supplemental Agreement" language.

If you make contributions using the LS-1 Form, you also must agree to comply with the rehabilitation plan to pay at the lower percentages for any contributions

made after June 1, 2010. By the time you read this, we should have an updated LS-1 form that will contain the Supplemental Agreement language.

Unfortunately, our 2010 – 2011 Membership Directory was printed before these changes took place. I have posted amended Directory pages on our website at [www.cfm10208.com](http://www.cfm10208.com). Please print them and insert them in your Directory.

The increases in the pension rates as stated in the "Supplemental Agreement" will be discontinued immediately and will revert back to the original 2010 rates (11%) when both of the following events have occurred:

1. Rates higher than the Non-Supplemental Rates are no longer required by the rehabilitation plan of the AFM-EP Fund.
2. The AFM-EP Fund repeals in full its procedure that provides that an employer and collective bargaining agreement is not acceptable to the Board of Trustees of such Fund in the event of a reduction in the rate of contributions.

We realize that the rehabilitation plan, the "Supplemental Agreement", and the change in pension rates may be confusing. Please don't hesitate in giving any of us a call with questions you may have. We are always here to help.

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



## From the Secretary/Treasurer



Spencer Aloisio

### 2nd half dues reminder

If your membership card indicates DUES PAID THROUGH JUNE 30, 2010, second half 2010 Membership Dues are payable by July 31, 2010. Those members who paid only first half dues should have already received a statement

for the amount they owe at this time. The amount due is \$106.00 for regular members and \$56.00 for life members. Your prompt payment is appreciated and will prevent the added expense of suspensions, reinstatements, reminder bills, etc.

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## A Matter of Concern

By Gary Matts

### Play Now - No Pay Later

A while back I became aware of a situation that is important to our profession and those who are studying to become professional musicians.

In February 2011, the Mark Morris Dance Group will perform at the Harris Theater for Music and Dance in Millennium Park on February 25, 26 and 27. Mark Morris Dance Group is a professional dance company that has performed with Garrick Ohlsson, Emanuel Ax, Yo-Yo Ma, the English National Opera Orchestra and Chicago's own Music of the Baroque to name a few. A number of professional orchestras were asked to submit a bid to accompany the Dance Group for these performances, but were later informed that the student orchestra of the Chicago College of Performing Arts of Roosevelt University would provide the accompaniment. They will be doing so without compensation, even though the dancers will be compensated and the public will be paying for their tickets to the performances.

This is an important issue for working musicians and the arts community in Chicago. I met with Henry Fogel,

Dean of CCPA and formerly the President of the Chicago Symphony Orchestra to request that the student orchestra not replace professional musicians. I explained to him that when students enter the professional arena, performing without compensation, it takes away income from working musicians, many of whom studied at and graduated from Roosevelt, DePaul, Northwestern and other music colleges or universities. Fogel refused my request. While he claimed he had not thought of the consequences his actions would have for professional musicians, I find that hard to believe, particularly since he declined to give me any assurance he would not arrange for future student performances of a similar nature. His exploitation of student musicians demeans the principles of the founders and supporters of Roosevelt University.

Be assured we will take all necessary measures to make the CCPA students and the public aware of the anti-union and anti-musician actions being undertaken by Henry Fogel and I will continue to write to and meet with others involved in this situation. However, at some point before February of 2011, I may be asking for your help. Stay tuned.

# Hot <sup>22<sup>nd</sup></sup> Anniversary Jazz

## *six cool nites*

SATURDAY, JULY 17; MONDAY, JULY 19 THROUGH THURSDAY, JULY 22, 2010 7:30 P.M.  
FRIDAY, JULY 23, 2010 7:00 P.M.

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**Featured artists JANICE BORLA JAY CLAYTON MADELINE EASTMAN**  
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Bob Bowman bass Jack Mouse drums

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FRIDAY, JULY 23, 2010 7:00 P.M. [www.northcentralcollege.edu/show](http://www.northcentralcollege.edu/show)



## Who, Where, When...



By Ruth Marion Tobias



### MUSIC FOR RUDY

A memorial concert in honor of **RUDY MACCIOCCI** was played June 6 at the United Lutheran Church of Oak Park. His Chicago City Symphony Orchestra played with its collective hearts on sleeves as the orchestra remembered their leader. Pianist **JACK WINDSOR HANSEN** was featured playing Rondo, the final movement of Beethoven's Third Concerto. For Hansen, the cycle is complete: "That is the first performance



Rudy Macciochi

piece I played in Lincoln, Nebraska with my high school orchestra and now I am ending my career with the same music" **CHARLES GROELING** handled the conducting tasks.

### AND ALSO.....

The spring concert and gala presented by the DePaul School of Music and its Symphony Orchestra found Conductor **CLIFF COLNOT** and flute soloist **MARY STOLPER** at their best.

..... At Regenstein Recital Hall, that jewel of a venue, **WALFRID KUJALA's** Flute Ensemble of 20 students from Northwestern U.'s Beinen School of Music gave a lively, engaging performance.



Walfred Kujala

Under Kujala's baton, "Flute for Thought", by **KENNETH LAUFER**, commissioned by the National Flute Association, was a beautifully played delight of "76 well-known themes (and fragments of themes) presented contrapuntally, harmonically and rhythmically in a myriad of surprising juxtapositions.".....

In April, **ART HOYLE** trumpeter and vocalese artist, along with **PAT MALLINGER** (reeds), **BRAD WILLIAMS** (piano), **DAN SHAPER** (bass) and **ROBERT SHY**, backed the vocals of **FRIEDA LEE** for the Hyde Park Jazz Society. Then Hoyle turned up as Jazz Magazine's cover artist for the May/June issue.....

On Mother's Day "The Piano Man", **DAVE GREEN**, was honored with the **JAMES W. WAGNER** Award presented by the Hyde Park Jazz Society & **JOHN WRIGHT** Music.....As an added attraction, saxophonist **GREG FISHMAN** was in Chicago to savor the "more robust jazz scene than in the desert southwest" and joined **PAULINHO GARCIA** as Two For Brazil in the Hyde Park location.....Trombonist **RUSS PHILLIPS** and vocalist **JEANNIE LAMBERT** were out of town to play and sing for the Broadmoor Jazz Party in Colorado.

### WE ALSO LEARNED.....

Trombonist **PHIL BOWERS**, who was (as he says) "nicknamed Big Band Phil in Texas and it followed me home", recently performed in California for the National Veterans Creative Arts Festival—the only one from Illinois to be invited after entering a talent competition through Hines VA Hospital. "They flew me [out there] for a week so I could perform my original solo 'My Weary Stock Market Blues', the song that **LOUIS RUKEYSER** used on his financial TV program five times. Way to go, Phil!

### COMING ATTRACTIONS

Jazz vocalist **JANICE BORLA** will present her Vocal Jazz Camp & Concert Series for the 22nd season, July 17-23 at Wentz Hall of North Central College, 171 E. Chicago Avenue, Naperville, IL. The "Hot Jazz-6 Cool Nites" evening concert series, open to the public, will present Borla along with vocalists **JAN CLAYTON** and **MADLINE EASTMAN**, backed by faculty artists. Contact: Janice Borla at 630.416.3911 or jborla@aol.com.

Borla and her group, including **ART DAVIS**, trumpet; **JOHN McLEAN**, guitar; **LARRY KOHUT**, bass; and **JACK MOUSE**, drums were a recent feature at **GREG PASHENKO's** Club bluJazz, one of the newest and well acclaimed jazz venues, 1540 West North Avenue,

a welcoming establishment offering fine talent, good food and great prices.

\* \* \* \* \*

The 30th **JOE VITO** Golf Classic will be held on Wednesday, August 22 at Glen Eagles C.C., 123rd and Bell Road, Lemont, IL, at 10AM. Dinner will follow the day of golf. **PETE CUCHETTO** writes, "We started a foursome 30 years ago with **JOHN FRIGO**, **RICK FRIGO**, Joe Vito and me and (through all these years) have heard many jokes and had many laughs." For tee times and dinner reservations call Cuchetto at 708.602.3679.

#### PHOTOS AND MORE ONLINE

Guitarist **JACK CECCHINI** ([www.jackcecchini.com](http://www.jackcecchini.com)) turned us onto his website to view photos of folks we might know. Indeed we were pleased to see so many: trumpeter, **WARREN KIME**, pianists **LARRY NOVAK**, **BOBBY SCHIFF**, **DAVE GREEN** and **BUDDY CHARLES** for starters. Oh yes, and Jack, himself, with many, many "big name" players and artists

with whom he has worked and taught and all that good stuff through his long career. Thanks, Jack.

\* \* \* \* \*

Guitarist/vocalist **FRANK D'RONE**'s website will entertain you with his critically acclaimed vocals and beautiful background music. A favorite of **SINATRA**, **TONY BENNETT** and many other top-drawer performers, Frank's long career continues around the Chicago area. A frequent performer at The Green Mill, Jazz Showcase and Chambers Restaurant in Niles his group includes **DON STILLE** on piano; **JOHN BANY**, bass; and **CHARLIE BRAUGHAM**, drums.

#### SADLY.....

We read of the passing of **GENE LEES**, author, lyricist, jazz critic in "News From the Trenches", **STEVE HASHIMOTO**'s email publication. Steve wrote, "I consider his books, 'Meet Me At Jim and Andy's' and 'The Singer and the Song' to be two of the finest books about jazz and jazz musicians ever written." No disagreement there. Another

important work was Lee's "Cats of Any Color: Jazz Black and White" and the effect of racism on the careers of **DIZZY GILLESPIE**, **CLARK TERRY**, **MILT JACKSON** and **NAT KING COLE** in "You Can't Steal a Gift: Dizzy, Clark, Milt and Nat." His latest book, still unpublished, is a biography of **ARTIE SHAW**.

A Canadian by birth, Lees came to the U.S. in the early '50s and was editor of *Down Beat* magazine between 1959 and 1962, wrote nearly 100 liner notes for artists, published two novels, (the latest "Song Lake Summer" in 2008) among many other accomplishments. His famous monthly Jazzletter began in 1981. As a lyricist he wrote many of the English language lyrics, translating from Portuguese, for Bossa Nova songs including "Girl From Ipanema" and "Corcovado" (Quiet Nights of Quiet Stars).

## GoPro Tunes: The AFM site to sell your music

The AFM's new online music store, GoPro Tunes ([www.goprotunes.com](http://www.goprotunes.com)) is now collecting recordings – singles, EP's, or full albums – from AFM members. When there is enough music to have a diverse catalog, the AFM will announce GoPro Tunes to the public, selling digital audio files similar to Apple's iTunes or Amazon MP3.



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## CFM Musicians



*By Ruth Marion Tobias*



Aficionados of classical music know well the work of David Schrader from his many years of performance in Chicagoland. Thirty years as organist at Church of the Ascension, located at LaSalle and Elm streets on Chicago's near north side (its "liturgies command a national reputation for musical integrity"), began when he first moved from Bloomington, Indiana. In grad school at Indiana University, he had earned his Doctor of Music degree and the coveted Performer's Certificate. "I loved it there: 1500 students and a great faculty, but no work. Oh, I had been an assistant organist and choir master of the men and boys choir at Christ Church Cathedral, an



David Schrader

invaluable experience. But when I saw the organist job open up at Ascension in Chicago, which didn't pay all that much but offered full benefits, I jumped at the chance to get out of Bloomington and developed my trifurcated life: Ascension organist, teacher of music history at Roosevelt University and my professional career."

The interview with this talented, charming man began, of course, at the beginning. An enthusiastic subject, David said he was born in 1952 in Chicago's Cook County Hospital, of a cellist father and ballerina mother. At 6 months of age, he was given up for adoption (he knows of no reason or circumstances) to a jazz trumpet player, Dean Schrader and his wife—wonderful parents, indeed.

A job-related family move to Denver, where his father still resides (his mother died three year ago), found David developing an interest in classical music. He acknowledged with a chuckle, that it must have thrown his father for a loop. "He had a large collection of big band recordings and just adored that music." He began studying piano and later when his mother asked if he wanted to study organ, it was sort of a natural decision and he began at St. John's Cathedral.

"I went to the University of Colorado, at Boulder, (where he earned his Bachelor of Music degrees in piano and in organ) and got my first church organ job when I was 16 to 18; my second one when I was 19 through 21. In college, I also studied clarinet but at U. of Colorado, you also had to march in the band and with my new clarinet I absolutely refused. I have great respect for wind instruments and I can make an organ breathe because of that. Stravinsky always said about the organ that the monster never breathes. I figured I had to show someone that, yes, it can or at least can act like it.

"By 1980 I was back in Chicago and began to meet people and to write letters, one of which was to Sir Georg Solti. I wrote that I heard he had just acquired a new organ and did he need an organist. Soon the CSO personnel manager, Radivoj Lah, called and asked if I could read figured bass. I said yes, and was called immediately for Solti rehearsals of Haydn's Creation for eventual recording. I guess my rehearsal was my audition as well.

“Back then Solti was very interested in baroque and classical period music so he had a lot of use for me. He also was the sort of guy who gave young people chances. Imagine my surprise in getting asked to be a guest soloist on a subscription series the next year. I had a great relationship with him. I did two recordings of the ‘Creation’ with him, ‘St. Matthew Passion’, ‘Messiah’ and a few other things.”

David began establishing his professional work around Chicago with the help of Artra Artists Management, Inc, founded by Terry Jares and Bob Bauchens. Soon he was known as “a performer of wide-ranging interests and accomplishments,” inspired by his expertise on harpsichord, clavichord, fortepiano of the 18th century as well as modern piano and organ. He nurtures his interest in ancient music performing with the Baroque Band, (Chicago’s period instrument orchestra), Trio Settecento (with Rachel Barton Pine and John Mark Rozendaal), Newberry Consort, Callipygian Players, Chicago Baroque Ensemble, Contemporary Chamber Players, Chicago Chamber Musicians, and frequent guest spots on radio station WFMT.

David is a thoroughly charming person—a mustachioed, impeccable dresser with a demeanor which hints at the ancient musical world he so values. He has traveled the world as Artist of the Year in Finland; toured Japan (Nagaokakyo Chamber Ensemble); Europe (Canadian baroque orchestra Tafelmusik); and nearer home, played the Aspen Music Festival; Michigan’s Mozartfest; the Connecticut Early Music Festival; Manitou Music Festival and Woodstock Mozart Festival.

No stranger to Bach Week in Evanston nor Ravinia Festival where he played all six of the Bach Brandenburg Concertos, he has played piano and harpsichord under the batons of Solti, Barenboim and Boulez (CSO), Carlos Kalmar of Grant Park Orchestra and Jane Glover of Chicago Opera Theatre for “Orfeo.”

“A recent three-week work spate, (inspiring but I’m happy it is over) playing the Chicago Early Music Festival (a concert each with the Baroque Band and Trio Settecento), three concerts with Newberry and I was off to the Irving Gilmore Keyboard Festival in southwest Michigan. The orchestra was a combination of Kalamazoo and Grand Rapids orchestras with each of their conductors presiding at their home venues, so it meant driving my T-100 Toyota truck back and forth, loading and unloading,” he sighed.

And what does the future hold? “The Staunton Music Festival which I have done for six or seven years with my Summer Sound Series—music from the middle ages to things with ink still wet on the page—in Staunton, Va. That is after a Baroque Band Ravinia concert and the trio is set to make another disc for Cedille.” And that, my friends, seems to be only the beginning.

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United States and Canada:

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Canadian Office	(416) 391-5161
AFM—Employers’ Pension Fund (NY)	(800) 833-8065
AFM—Theatrical & TV Motion Picture Special Payments Fund/Phono Record	
Manufacturer’s Special Payments Funds:	
New York Headquarters	(212) 310-9400
Recording Musicians Assoc. (RMA)	(323) 462-4762



# New and Returning Members

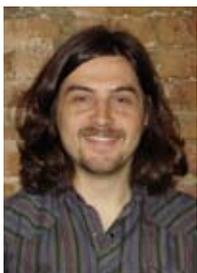


By Leo Murphy

*We welcome these new, returning and transferring 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 that love as a profession. They have made a decision to join us as professionals in 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.*

**Sandra Andina** Acct# 56439 (Guitar/Bass Guitar/Vocalist) is transferring from Local 1000, Non-geographic. She grew up in Brooklyn, NY and graduated from Brooklyn College of C.U.N.Y. with a Bachelor of Arts degree in English and Political Science. She then graduated from the University of Puget Sound School of Law (Seattle, WA). She is one half of the Madison based touring duo of Andina and Rich who have several albums including “Because We Can” as well as “Two Guitars, a Dulcimer and an Attitude.” She also has a solo album entitled “Ghosts and Angels.” She has previously worked with the White Women and Lake Effect and SASS and the SASS Trio She is an experienced private instructor teaching both dulcimer and guitar.

**1235 W. Glenlake Ave.**  
**Chicago, IL 60660**  
 773-973-3130/312-607-2354  
[sandina@rcn.com](mailto:sandina@rcn.com)  
[www.sandyandina.com](http://www.sandyandina.com)



**Jesse Case** Acct# 56435 (Piano/Drums/Guitar) moved to Chicago from Boulder, CO to pursue a career in music and theater. He received a theater degree from the University of Colorado and is currently working at The Second City and improvisation venues throughout the city.

**520 W. Stratford Pl.**  
**Chicago, IL 60657**  
 303-619-2011  
[j.troubles@gmail.com](mailto:j.troubles@gmail.com)

**Michelle Lee Elliot** Acct# 56427 (Violin) is transferring from Local 203, Hammond, IN. She grew up in Decatur, IL and moved to New Haven, CT midway through high school. Her Bachelor of Music degree is from the University of Illinois and she received her M.M and an A.D. from Yale University. She is pursuing her DMA from the University of

Colorado at Boulder. She is Associate Concertmaster with the Northwest Indiana Symphony Orchestra and substitutes with the Illinois Symphony, the New Philharmonic Orchestra and at the Drury Lane Theater in Oakbrook. Her instructors include Syoko Aki, Edward Dusinberre, Myron Kartman and Terrine Gomez. She was a finalist at the Premio Paolo Borcaini String Quartet Competition and a bronze medalist at the Fischhoff National Chamber Music Competition. She is an experienced private instructor.

**3504 N. Green Bay Rd., Apt. 211-C**  
**North Chicago, IL 60064**  
 217-412-4121  
[melee1@gmail.com](mailto:melee1@gmail.com)



**Jay Ganser** Acct# 56434 (Percussion/Timpani) is transferring from Local 4, Cleveland, OH. He is a graduate of the Cleveland Institute of Music and currently subs with the Canton Symphony and the Western Michigan Symphony. He has performed with the Cleveland Orchestra, the Atlanta Symphony Orchestra, the Buffalo

Philharmonic, the Erie Philharmonic and the West Virginia Symphony. His instructors include Paul Yancich, Richard Weiner, Marc Damoulakis and Local 10-208 member Eric Millstein. He is an experienced private instructor.

**455 W. Wellington Ave., Apt. 464**  
**Chicago, IL 60657**  
 770-364-6668  
[jayganser@gmail.com](mailto:jayganser@gmail.com)

**Troy Gardner** Acct# 54466 (Violin/Viola) is a returning member.

**1727 Skillman Ave., W.**  
**Roseville, MN 55113**  
 612-802-3109



**Jean Laurenz** Acct# 56418 (Trumpet) is a native of Mount Prospect, IL. She attended Prospect High School and then graduated from Northwestern University with a undergraduate degree in Trumpet Performance/Choral Music Education. She is the bugler at Arlington Park Racetrack. She has performed with the Kanye West Orchestra, the Prairie Brass Band and the band SODA. Her instructors include Local 10-208 members Charles Geyer and Barbara Butler. She is an experienced private instructor and is currently teaching privately at her home and at Quinlan and Fabish Music.

**112 N. Russel St.  
Mount Prospect, IL 60056  
847-894-2329  
[jeanlaurenz@gmail.com](mailto:jeanlaurenz@gmail.com)**

**Kirk Lundbeck** Acct# 56604 (Trombone/Euphonium/Vocalist) is a returning member.

**1224 Foxpointe Dr.  
Sycamore, IL 60178  
815-895-3884/815-901-2346  
[kirkl@sycamoreparkdistrict.com](mailto:kirkl@sycamoreparkdistrict.com)**

**Ni Mei** Acct# 56416 (Violin) is transferring from Local 65-699, Houston, TX and Local 6, Detroit, MI.

**1012 N. Oakley Blvd., Apt. 2  
Chicago, IL 60622  
832-606-5645  
[meini77@hotmail.com](mailto:meini77@hotmail.com)**



**Julie Nichols** Acct# 56441 (Piano/Drums) is currently music director for the Second City Main Stage and her pet project is the NPR parody podcast "Fraudkast" where she serves as producer, composer and editor. A native of Chicago, she studied jazz improvisation and composition at the University of Iowa. She has toured the world with the Second

City National Touring Company as music director. She has written the scores for two original musicals at the Annoyance Theater: *Stop That Show* and *Love is Dead: A Necromantic Musical Comedy*. *Love is Dead* won several awards at the New York International Film Festival and three After Dark Awards. She composed the score for the world premier of *Tupperware: An American Musical Fable* produced by the Chicago theater group The New Colony.

**1243 W. Oakdale, Apt. 2-FF  
Chicago, IL 60657  
847-903-7723  
[julie.b.nichols@gmail.com](mailto:julie.b.nichols@gmail.com)**



**Joshua Paulus** Acct# 56421 (French Horn) is transferring from Local 101-473, Dayton, OH. After attending high school at St. Mark's High School in Wilmington, DE he attended the University of Dayton (OH) where he received his Bachelor of Music degree in Performance. He is currently pursuing a Master of Music at Northwestern University. His instructors

include Dr. Richard Chenoweth, Cindy Carr, Bill Barnewitz and Local 10-208 member Gail Williams. He has performed with the Milwaukee Symphony, the Dayton Symphony Orchestra and the Northwest Indiana Symphony. He has competed in the International Horn Competition of America (semifinalist), the Jan and Beatrice Wood Concerto Competition (finalist) and the Dorothy Frizelle Competition (winner). He is a private instructor.

**2656 W. Morse Ave.  
Chicago, IL 60645-4517  
302-229-7826  
[paulus.joshua@gmail.com](mailto:paulus.joshua@gmail.com)**

**James Perkins Jr.** Acct# 50163 (Saxophone) is a returning member.

**1819 Elizabeth Ave.  
North Chicago, IL 60064  
847-668-1451/847-688-0130  
[japerkinsjr@comcast.net](mailto:japerkinsjr@comcast.net)**



**John Scearce** Acct# 56424 (Piano/Drums/Guitar/Trumpet) is originally from Virginia where he attended Turner Ashby High School in Bridgewater, VA. He spent some time in Phoenix, AZ and then relocated to Chicago where he attended Columbia College receiving his Bachelor of Music degree in Composition/Audio Production. He

was the recipient of the Dean Recognition grant while at Columbia College. He plays guitar and sings lead vocals in the rock band KAM and has worked with several rock bands including Even Steven and Edith Wants Some More. His instructors include Tim Edwards and Tiffany Sevilla. He is working at Commamusic.

**1713 W. Julian St., Apt. 2-R  
Chicago, IL 60622  
773-546-9586/773-931-4077  
[mark@commamusic.com](mailto:mark@commamusic.com)  
[www.commamusic.com](http://www.commamusic.com)**

**Eric Shin** Acct# 56432 (Percussion) is transferring from Local 677, Honolulu, HI. He grew up in Atlanta, GA and then graduated from the Cleveland Institute of Music where he received his Bachelor of Music degree. He then attended

*Continued on Page 12*



## New and Returning Members

Continued from Page 11

the Juilliard School. His instructors include Richard Weiner, Paul Yancich and Greg Zuber. He is Principal Percussionist with the Honolulu Symphony and the Hawaii Opera Theater. He has performed with the Los Angeles Philharmonic, the Cleveland Orchestra, the Houston Symphony, the San Diego Symphony and the Hong Kong Philharmonic.

**818 S. King St., Apt. 1604**

**Honolulu, HI 96813**

**808-386-4508**

[ericshin@mac.com](mailto:ericshin@mac.com)

**Oana Tatu** Acct# 56433 (Viola)

**222 N. Columbus Dr., Apt. 1710**

**Chicago, IL 60601**

**817-773-1494**

[oana\\_viola@yahoo.com](mailto:oana_viola@yahoo.com)

**Craig Terry** Acct# 56001 (Piano/French Horn)

is a returning member.

**1872 N. Clybourn Ave., Apt. 407**

**Chicago, IL 60614**

**773-477-8427/646-269-6230**

[craig.w.terry@gmail.com](mailto:craig.w.terry@gmail.com)

**David Victor** Acct# 56436 (Percussion/Drums/Timpani) is transferring from Local 30-73, St. Paul-Minneapolis, MN. He is originally from Chicago and received his Bachelor of Music degree in Performance from the Chicago College of Performing Arts of Roosevelt University. His Master of Music in Percussion Performance is from the New England Conservatory of Music. His instructors include Will Hudgins, Frank Epstein, Ted Atkatz and Local 10-208 member Ed Harrison. He has performed with the Minnesota Orchestra, the St Paul Chamber Orchestra, the Minnesota Opera, the Boston Philharmonic and has performed Broadway productions in Minneapolis. He is an experienced private instructor teaching at the high school and college levels.

**665 Tennyson Dr.**

**Wheaton, IL 60189**

**630-383-1949**

[dvd drums@gmail.com](mailto:dvd drums@gmail.com)



**Justin Woodward** Acct# 56409

(Trumpet)

**6230 N. Wayne Ave.**

**Chicago, IL 60660**

**312-912-4000**

[justinwoodward@gmail.com](mailto:justinwoodward@gmail.com)

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- 57040 **CULTRA, PAULINE**  
2078 IL 251 SOUTH  
ROCHELLE, IL 61068  
815-562-4015  
PIANO
- 53352 **JOHNSON, DOUGLAS E.**  
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BASS VIOLIN
- 54916 **VALDES, JOSE A.**  
150 VALLEY DR.  
BOLINGBROOK, IL 60440  
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630-632-7392  
PIANO  
[VMPPIANO@AOL.COM](mailto:VMPPIANO@AOL.COM)
- 55146 **TOLZMANN, ANDREA**  
[TOLZMUSIC@ATT.NET](mailto:TOLZMUSIC@ATT.NET)

## Listing By Instrument Corrections

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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.
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

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and waiting for you!**

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Each member has a personal Home Page where you can upload pictures, music, and a biography about yourself. Also there is a Concert Calendar where you can show where and when you are working as well as when you are available for work!

To get instruction on setting up your Home Page, go to [cfm10208.com](http://cfm10208.com) and click on the "Information" button. Then click on "Instructions for Home Page" to view set up information.

If you have questions click the "Contact" tab on the website and send us an email or email [lmurphy@cfm10208.org](mailto:lmurphy@cfm10208.org)

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and to secure dates.**



## Obituaries

**Gilbert Ellman Sr.**  
1925 - 2010

**Big Band musician**  
**Naperville's own 'Mr. Music'**

**Shop of educator, inventor became suburban fixture**

Gilbert Ellman, a big band musician who went on to start a music business in downtown Chicago and then Naperville, has died. He was 84 and died at his home in Naperville, surrounded by family. Mr. Ellman played alto and tenor sax, flute and clarinet in Chicago ballrooms such as the Trianon on the South Side and the Melody Mill in North Riverside. He played in orchestras backing performers including Patti Page, Milton Berle, Phil Silvers and future President Ronald Reagan.

He opened Ellman's Music Store at 218 S. Wabash in 1958, moved it to Van Buren Street and then, in 1963, to Main Street in Naperville, where Ellman's Music Center became a fixture. The center recently moved to bigger space on Fifth Avenue, where his musician sons Michael and Peter now carry on the family tradition. "Gil was 'Mr. Music' for Naperville," said Naperville Mayor George Pradel. "He played in the municipal band and got so many kids into music. He played with some really big orchestras years ago, but he just focused on making music a way of life. We're going to miss him."

Mr. Ellman was quick with a one-liner to bring a smile to a friend or customer's face. Even in recent years, using a wheelchair and unable to blow his sax, he'd whip out his harmonica and play, to the delight of grandchildren or a child in the booth next to him at a restaurant, said his daughter, Susan.

Born to a German father and an Austrian mother in Chicago's Gage Park neighborhood in 1925, Mr. Ellman fell in love with music when his parents scraped together the money to buy him a horn. "It was hell for his parents to get the instrument in the first place, so he felt he owed it to them," said his son, Peter. Perhaps that's why he was so focused on making sure students had access to instruments, whether they could afford it or not.

Mr. Ellman became the concertmaster at Tilden High School. He graduated in 1943 and started his first business at age 18: a Berwyn shop that serviced radios and other electronic equipment. During World War II, he was a member of the Coast Guard Band. Then, he apprenticed as a repairman with Leo Cooper in Chicago and worked as a repair technician for Tommy Dorsey and Benny Goodman when they brought their big bands to Chicago. He also managed the Band Instrument Department for Carl Fischer Music in Chicago.

A fan of true big band music, Mr. Ellman disliked the commercialized version: "He was offered a job with Lawrence Welk, but he said he didn't want to play 'that Mickey Mouse stuff,'" his wife, Joan, said.

Mr. Ellman had the lungs of a horn-blower and the mind of an inventor. He started the Aristocraft Bongo Factory – with business partner Jim Tadra – and sold thousands of bongos internationally. He invented and patented musical accessories, as well as "Volksboat" lightweight speedboats and "Hiker" walking sticks.

Mr. Ellman taught musical instrument repair at DePaul University, what was then called Illinois State College and Vandercook University. He met his wife on a trip he arranged for DePaul music students. She was a student who liked to play the baritone horn and the French horn. They were married in 1959 and they kept making music together, playing in the Naperville Municipal Band. She got a little nervous last year when she dropped him off at his high school reunion. At 84, using a wheelchair after a heart bypass, he wasn't up for all-night jam sessions. So, when midnight came and went, his wife said she wished she'd gotten a cell phone number from one of his classmates. But he soon arrived home, driven by other members of the Class of '43, saying he had a great night. He faithfully attended his son Peter's Tuesday night performances at Jilly's in Naperville and kept up his membership of the Chicago Musicians Union Local No. 10-208 for more than 60 years.

Mr. Ellman served as Vice President of the Naperville Chamber of Commerce for three terms, as well as co-chairman of the town's Last Fling celebration. In addition to his wife and three children, he is survived by eight grandchildren.

*Chicago Sun Times*

**Robert Muczynski**  
1929 - 2010

When I first joined forces with Robert Muczynski in a chamber music festival in Dubuque Iowa, I hardly anticipated that 53 years later I would be on stage at the Harold Washington Library to accept on his behalf an official letter of congratulations, initiated by 32nd Ward Alderman Scott Waguespack for the City of Chicago, honoring his achievements over 80 years as one of few native Chicago classical composers to earn international recognition.

As kids growing up in the same neighborhood (in which I still live) life was much simpler – going to the Biltmore Theater two or three times a week, shopping at Sadowski's

Bakery on Western Avenue, watching an occasional zeppelin float by on a summer day, hearing the Nutcracker Suite for the first time (he at Chopin Elementary School), reading the Big Little Books and riding the big, red streetcars (and green buses) which eventually took both of us to DePaul University at 64 East Lake Street and there under the masterful influence of composer-pianist Alexander Tcherepnin and conductor Paul Stassevcitch.

“I remember,” Muczynski once reminisced, “so clearly those long 2-hour trips downtown in the late fall and winter when everything was very gray and bleak. I’d sit and read biographies of Beethoven and Tchaikovsky and look out the window and adolescently vowed that I too would be a composer. When I think back on all that I have to laugh: my ideals were set so high but when I finally got home and gulped dinner, I was too tired to tackle the Wurlitzer spinet in my bedroom.”

But tackle he did, and out of it came his Piano Concerto, which he recorded in a blazing performance with the Louisville Symphony. What he didn’t know was that in that same year (1954) a slightly older European composer produced a work that was to spearhead a drastic reversal of compositional techniques in the newest version of the avant-garde that persists to this day. “Le marteau sans maitre” by Pierre Boulez (and similar works by Karl Heinz Stockhausen, Luciano Berio, Hans Werner Henze) brusquely asserted the atonal/serial methodology, which originated with the

Expressionists like Schoenberg, Berg and Webern in the early years of the tumultuous 20th century, a period that Gustav Mahler prophetically named “the century of blood.”

In a long exchange of many letters, from his isolated outpost teaching four years at Iowa’s Loras College, Muczynski reflected, “You are alone when engaged in



an artistic pursuit, faced with a never-ending stream of touchy decisions: You are alone in your aloneness and, too, during those last few gasps for life. So---I figure it is wise to be on good terms with yourself and to like yourself as much as possible because, in the end, you are the lifelong defendant, judge, jury, booster of morale, caretaker of the spiritual premises, advisor, reactor, the one who takes inventory of personal needs and – the decision-maker.”

It was clear what decision Muczynski was to make, facing the storm of ridicule from contemporaries calling him “old hat,” “the kind of music nobody’s interested in anymore.” “I favor music,” he wrote, “that is beautiful, crafted, exciting, passionate and uplifting. A person likes to feel that his best is being summoned--when we are unexpectedly touched by something and find a surprise within ourselves, the sort of surprise that makes life tolerable and meaningful. I want to give something before I leave--and I want so much for it to communicate and mean something to others. I’d rather hear from someone than get a royalty check. The work is so personal and the check is so impersonal.”

After two Ford Foundation grants, Muczynski established himself on the faculty of the University of Arizona, steadfastly upholding his ideals amid expectable academic conflicts for 23 years.

Muczynski has produced more than fifty compositions with 38 recordings currently available. Some of his harshest critics are completely absent. Critic Romain Rolland once wrote, “The only combat worthy of us is that which is waged in every country and at every hour between culture and ignorance, between light and chaos.”

Over the course of his 80 years, Robert Muczynski was a light that chaos never was able to put out.

*By Richard Wyszynski*

## Obituaries

*May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Balmer	Wayne	Bass Violin	03/15/10	02/23/21	09/27/56
Barton	William J.	Bass Violin	04/08/10	02/04/32	03/28/57
Cina	John C.	Piano	06/24/09	02/26/45	04/27/72
Ellman Sr.	Gilbert	Saxophone	04/30/10	08/28/25	08/17/44
Hicks	Merrit L.	Drums	04/29/10	06/24/22	03/23/53
Johnson	William M.	Drums	04/26/10	03/11/28	07/31/52
Kilcran	James T.	Percussion	05/15/10	09/18/26	06/17/54
Pitlik Sr.	Edward J.	Drums	04/18/10	03/06/30	09/04/47

# CFM Scholarship Winners



Ethan Hoppe is joined by his Mother and Father, Vice-President Jares and the Scholarship committee; B.J. Levy, Bob Lizik, and Leo Murphy. He will pursue a Bachelor of Music degree in Violin at Northwestern University.



Kevin Golden receives his scholarship check from President Matts, shown here with his proud parents and CFM members Valerie Golden and Donald Golden. He will be a sophomore at Indiana University working on a Bachelor of Arts degree in Music Performance on Trumpet.



Three generations of French Horn players, Stephanie Smith receives her scholarship check from Vice-President Jares along with her Father, Steve Smith, Mother and Grandfather Warren Smith. She will be attending Boston Conservatory of Music majoring in Horn Performance.



David Chapman-Orr traveled with his mother and sister from Appleton, WI to pick up his award. He is the student of CFM member Susan Sullivan. He will be attending the Cleveland Institute in the Fall.



Ethan Hoppe was also one of five academic winners of the William A. Lee Scholarship sponsored by the Chicago Federation of Labor. Pictured here is Ethan with Terry Jares, Vice-President of the CFM; Ethan's mother; Bob Reiter, Secretary-Treasurer Elect of the CFL; Jorge Rameriz, President Elect of the CFL; Gary Matts, President of the CFM; and Dennis Gannon, President of the CFL.



# Letter to the Editor

*Johnny Pate*

203 Pine Valley Ct.  
Fairview, TX 75069-1968  
972.363.0138

April 19<sup>th</sup> 2010

Chicago Federation Of Musicians  
Local 10-208  
656 W. Randolph, Suite 2W  
Chicago, IL 60661-2121

Re: Eddie Johnson's death

The world lost an extremely talented musician and also a true gentleman when we lost Eddie Johnson. Some of my most pleasant memories are of the many recording sessions that Eddie worked with me on during my busy career in Chicago during the 50s and 60s. His big sound made me look good on so many of my recording dates. Those who had the pleasure of knowing him and being in his presence have to realize what a treasure we have lost. His legacy and music will live forever.

John W. (Johnny) Pate - #38230  
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(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



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Section Bass**

Auditions are scheduled for Monday August 23, 2010  
Application Deadline: Postmarked by August 13, 2010  
E-mailed or Faxed by August 16, 2010

Applicants should send a One Page Resume to:

**Rockford Symphony Orchestra**  
Rockford Symphony, 711 North Main Street  
Rockford, IL 60013

Attn: (instrument) Auditions

E-mail: [lindaoper@rockfordsymphony.com](mailto:lindaoper@rockfordsymphony.com)

Fax: 815-965-0642

Please check  
[www.rockfordsymphony.com](http://www.rockfordsymphony.com)  
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*Mark Russell Smith, Music Director*

Announces auditions for 2010-11 Season:

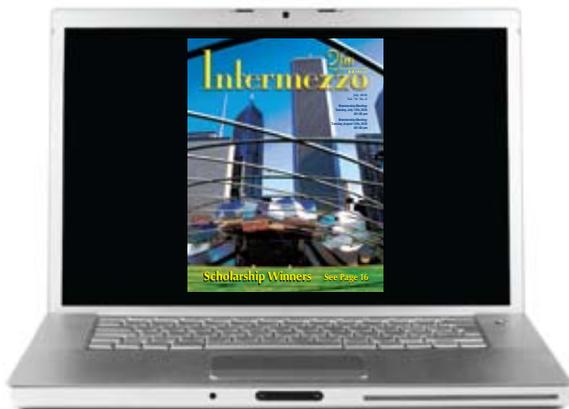
**Section Violin      Utility Clarinet  
Section Viola      Section Cello**

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Season begins on September 11, 2010.

**Deadline for application is August 20.**

The Quad City Symphony is a per-service orchestra.  
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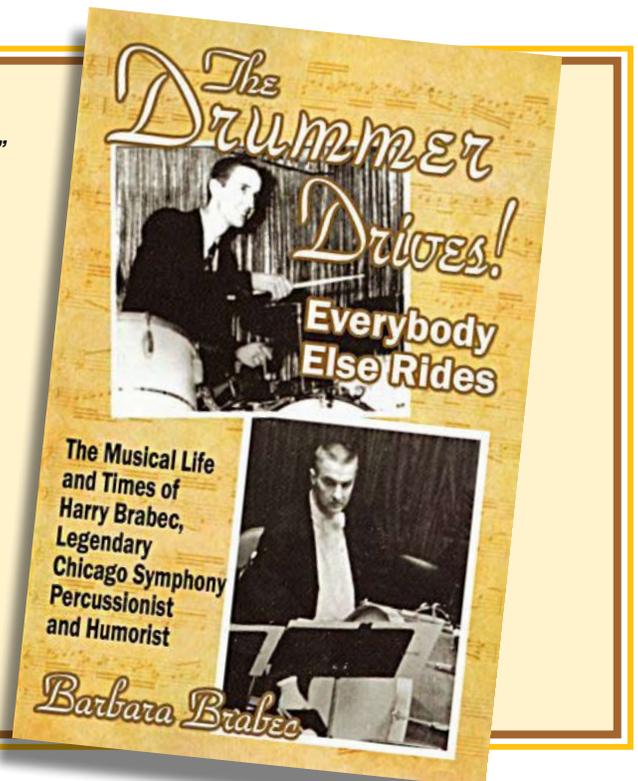
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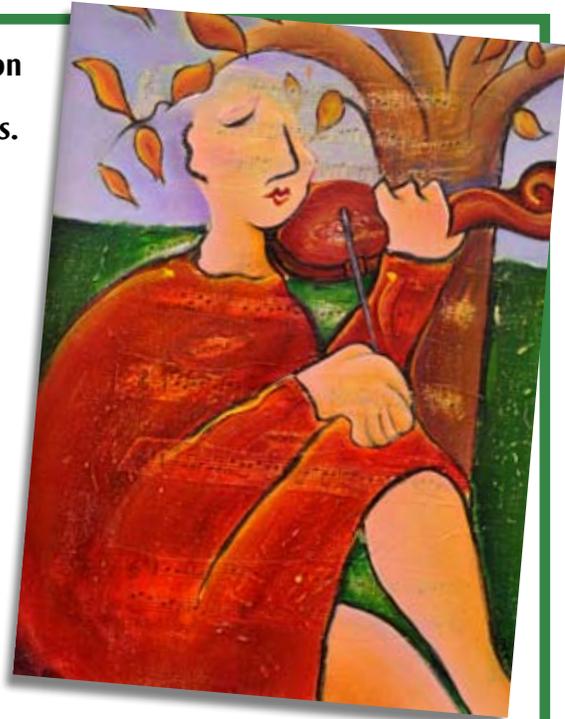
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To Dr. Ralph Delmonico

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LIVE, LOVE, WIN or LOSE, It is our choice which one we choose.

To live life to it's fullest is no easy task,  
For the thorns on the way are not easy to pass.

What a lesson GOD gave us, each day is a test,

Will we make it or not, or just try our best.

LOVE is a gift, so precious, so pure,  
It makes life worthwhile, it lets one endure.

LOVE is acceptance, understanding and trust,

To err is human, to forgive is to be just.

To win in the game of life takes effort and Faith, and comes not to those that sit back and wait.

To Lose is a pity for choices not made,

For time passes by till the Grim Reaper is paid. So lift up your head, give Life its best shot,

Life is not a bed of roses. Believe it or Not.



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