

Intermezzo

Dfm
chicago federation of musicians
local 10-208 afm

April 2011
Vol. 71 No. 4

By-Law Meeting:
Tuesday, April 12th, 2011
@1:00 pm

Membership Meeting:
Tuesday, May 10th, 2011
@1:00 pm



♪ Spring Has Sprung ♪



From the President



GARY MATTS

Derailed in Detroit

Collective bargaining works. For decades in civilized nations around the world collective bargaining has provided a mechanism for workers and their employers to reach agreement, and be productive and profitable. Of course there are employers who believe they have had to pay employees too much, and employees who believe they are under compensated for their work. Hence the saying, a good agreement is one with which both sides are equally dissatisfied. However, the negotiation of the terms and conditions of a collective bargaining agreement is a process that succeeds largely through willingness to compromise. Unfortunately, this process breaks down when either or both sides dig in and lose sight of the object of bargaining, that is an agreement.

Negotiations between the Detroit Symphony Orchestra musicians' union and orchestra management have been unproductive for months. In the most recent chapter of these negotiations the musicians of the orchestra offered to submit to binding arbitration. The offer from the musicians was to return to work immediately if management would agree to submit all remaining unresolved issues to binding arbitration before a three-person panel. The panel would then determine the terms of the final agreement. Thus, the deal is made. This process puts both sides at an equal disadvantage in that the parties relinquish the right to say no to the decision of the arbitration panel. However, according to the DSO musicians' website management would not agree to submit all items to binding arbitration, just some of them. The others were not negotiable. The result is continuation of the breakdown.

Agreement is reached only when both sides see the value in doing so. If either or both sides do not, it is a simple matter to derail the process. Unfortunately, those entrusted with the responsibility of being the stewards of this great orchestra continue to do grievous damage to the institution and to their own community by refusing to bring all issues to the table in an effort to reach an impartial agreement. For more on this on-going conflict visit the website: detroitssymphonymusicians.org.

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From the Vice-President



Terry Jares

Update on The Court Theater

The Court Theatre of the University of Chicago will be performing the musical *Porgy and Bess* from May 12th to June 19th. The show will be presented without a Union contract. The Court Theatre has a long history of producing a musical once a year for shows that run from six to eight weeks in length. Most of the musicians have been Union members and they have been treated well and paid on time. However, there never has been a Union contract and no pension payment has ever been made for the musicians.

In January, I began talking with musical director Doug Peck about organizing The Court Theatre. With his help, we had conversations with the Executive Director and General Manager of the theatre. They had already established a budget for the production, but listened to what we said. We were most interested in establishing an AFM – EP Fund pension payment.

The Court Theatre is affiliated with the University of Chicago. Everything they do must go through the University. When the conversation began about our pension fund, the University would not agree to contribute. Discussions then moved toward signing a Musical Services Contract. The University flatly refused.

I talked to Actor's Equity about their contract with The Court Theatre. They have an advantage over us in that they have regional contracts established in theatres across the country. To use Equity actors, the theatre must sign onto a LORT (League of Resident Theaters) contract based on the size of their house. All of our theater contracts (excluding Pamphlet B tours) are negotiated individually. This makes us less able to "force" an employer to sign a Union contract.

We hope to continue the discussions with The Court Theatre in the future toward the long-term goal of establishing them as a Union employer.

REMINDER

Our pension rate increases to 11.99% beginning April 1, 2011 on ALL casual and symphonic wage scales. There are NEW CFM Directory pages posted on our website (www.cfm10208.com) reflecting this change. You can copy the file to your computer or print it out and insert it in place of the green pages in your CFM Directory.

From the Secretary/Treasurer



Spencer Aloisio

Welcome to Spencer's Newest Grandson, Dario Figliomeni

Dario Michael Figliomeni joins his mother Jennifer, older brother Joey and his proud Grandpa Spencer Aloisio. Dario was born on March 10th and his brother Joey turned three on March 17th.





Who, Where, When...



By Ruth Marion Tobias



RE: LOCAL 802 ARTIST

Allegro, published by Local 802, New York, and a counterpart to *Intermezzo*, recently featured an interview with saxophonist **MARSHA HEYDT**. She had come to unexpected prominence via a TV show stunt during which



Marsha Heydt

cameramen began roving around outside the **SAMASH** Music store where Marsha works, asking people to say hello to “David”. Curious, with a soprano sax she happened to have in hand, Marsha went out to ask, “David who?” One of the cameramen held up a black box and said **DAVID LETTERMAN**. Marcia said her hello, “The voice from the box asked if I played saxophone and would I like to come on the Late Night Show and play!” Marsha agreed and “the next thing I knew, I was running through the streets with this woman who had a stop watch in her hand. We made it to the **ED SULLIVAN** Theater. Suddenly, as I am panting trying to catch my breath, the woman said ‘Go’ and I was running right into the house

with a live audience...right off the street, national television.” Welcomed by **PAUL SHAFER** and the band, “we played the blues, ‘Straight No Chaser’, I soloed on the Top Ten and played not only on air but for the audience during commercials.” After watching it on YouTube, we emailed interviewer **TODD BRYANT WEEKS** our delight with his interview, asking to pass our words on to Ms. Heydt. She responded with happy thanks. Her website is: www.marshaheydt.net and you, too, can google her on YouTube to view the performance.

START-ING SOMETHING?

A poor pun, perhaps, but we mean to introduce composer **ELIZABETH START** whose composition *Options* was on the program of Ensemble Dal Niente when it premiered nine new works by Chicago Composers Consortium members. “Betsy” Start holds a number of degrees: a B.A. from Oberlin College in mathematics and cello performance, a Master’s degree in cello and theory/composition from Northern Illinois University

and a Ph.D in composition from University of Chicago. She has taught in many Chicago area institutions—DePaul and Concordia universities; Columbia and Elmhurst colleges; Elgin Suzuki Talent Education; McHenry County Music Center as well as Kalamazoo College. A free-lance cellist, she has premiered over 60 works performing with many groups.



Betsy Start

As a composer working in acoustic, electronic and mixed media she has had numerous commissions

and over 100 performances of over 50 works in the U.S. and abroad.

Returning in 2001 to her original home, Kalamazoo, Michigan, she is a cellist with the Kalamazoo Symphony Orchestra and Executive Director of the Michigan Festival of Sacred Music. Continuing her Chicago area ties, however, she is active with the Elgin Symphony, Chicago Philharmonic, and of course, Chicago Composers’ Consortium.

SOMETHING OLD, SOMETHING NEW

It was a pleasure to read the Tribune's **RICK KOGAN**'s serving (pun intended) of "Sweet Somethings", admiring and extolling Evanston's Belgian Chocolatier Piron on Main Street. Sidekick **CHARLES OSGOOD** photographed and they mentioned finding a friend there among the chocolates—Evanston musician **STEVE RASHID**.....The Chicago Jazz Ensemble presented a free listening session honoring **MAHALIA JACKSON** in this year which would have been her 100th birthday. **DANA HALL**, CJE music director discussed her extensive role in the Civil Rights movement and her influence on gospel music in Chicago. On the previous evening at Harris Theatre, CJE presented "A Celebration of **ELLA FITZGERALD** and **SARAH VAUGHAN** with guest vocalist **STEPHANIE JORDON**"..... This year's Grammy Awards went to Chicagoans **MAVIS STAPLES** (her first win for Best Americana album, "You Are Not Alone"); **BUDDY GUY** for Best Contemporary Blues album and—ta-da: the Chicago Symphony Orchestra "which upped its lifetime Grammy haul" to 62! This time it was for Best Classical and Best Choral Performance (*Verdi Requiem*).

AND THEN.....

The **FRANK WINKLER** Quartet played for the people in the Highland Park Community House last month..... Northeastern Illinois U. faculty artist, cellist **NAZAR DZHURYN**'s concert in the university's Fine Arts Center included the works of **DEBUSSY, CASADO, YSAYE** and **CHOPIN** with guest artist, pianist **TATYANA STEPANOVA**..... the late **DICK BUCKLEY**'s extensive, outsized collection of jazz LPs and 78's was auctioned at **LESLIE HINDMAN** Auctioneers. The collection fueled Buckley's WBEZ radio presentations of "the good old good ones" for many years until the station dropped all musical formats..... If you missed hearing **ORBERT DAVIS** when his quintet mixed it up at The Green Mill recently, you can avail yourself of *Sketches of Blue*, Davis's tribute to **MILES DAVIS** on April 14, 7:30 pm, Auditorium Theatre. "Act I Kind of Blue" will feature Davis' Sextet with **ERNEST DAWKINS** and "Act II Sketches of Spain" (Revisited) will be played by Davis' Chicago Jazz Philharmonic Chamber Ensemble.

THE VELVET LIVES AGAIN

A group newly-formed to honor the legacy of the late **FRED ANDERSON** calling themselves The Velvet Birdhouse Coalition, has found a new home at the L26 Restaurant & Lounge in the Chicago South Loop Hotel. The original Velvet Lounge survived just five months after Anderson's passing but the spirit of the place lives on in the musicians and jazz aficionados who refuse "to let its mission die". The Coalition, with flutist **NICOLE MITCHELL** in the lead, began a jazz series that opened in the new space to a full house of devotees. That promising start prompted restaurant owner **TONY GLENN** to add additional jazz shows and to plan on more offerings.

UPLIFT

Counterbalancing the current wave of political fuses that appear in most "Letters to the Editor" columns, was the heartening tribute in the *Chicago Tribune* written by guitarist **RON STEELE, SR.** He praised the work of conductor **LEONARD SLATKIN** filling in for the ailing **RICCARDO MUTI** who suddenly collapsed during rehearsal of **SHOSTAKOVICH**'s Fifth Symphony. Steele wrote, "I saw him conduct it...from memory without a score! I never felt the emotion from music like that night. It was an incredible experience."



CFM Musicians



By Ruth Marion Tobias



Dr. Paul Freeman retires this spring as Music Director of Chicago Sinfonietta, which he founded in 1987—the nation's most diverse symphony orchestra. This season's finale, May 23 at Orchestra Hall, will witness Dr. Freeman's passing of the baton to Mei-Ann Chen, chosen to succeed Dr. Freeman following a two-year international search as she returns to guest conduct. A celebratory ball will be held on June 4 at the Fairmont Hotel with Sinfonietta in full swing also under the baton of Ms. Chen.

Last January, Channel 20, WYCC, presented a documentary entitled *Sounds of Diversity*, an original, year-in-the-making production concerning the city's premiere, mid-sized orchestra, "a cultural crossroads of talented soloists, composers and musicians of color. The hour-long documentary records the orchestra's inception, its struggles, present reputation and awareness". Dr. Freeman told of his early age passion for classical music, how he dealt with structural racism and a personal relationship with Dr. Martin Luther King. The two met when Dr. King received the Nobel Peace Prize and again a few weeks before King's assassination. The production's final sequence was a musical tribute to Dr. King, "The Dream Unfolds", which was performed with 100 members of the Northwestern University Chorus in front of a live audience at Symphony Center.

Responding to the lack of opportunity for minority classical musicians, composers and soloists, Dr. Freeman established the orchestra with a mission "to serve as a national model for inclusiveness and innovation in classical music through the presentation of the highest quality orchestral concerts and related programs; to remove barriers to participation in, and appreciation of classical music through its educational and outreach programs that expose children and their families to classical music and provide professional opportunities for young musicians and composers of diverse backgrounds enabling new, important voices to be heard—helping America become a true cultural democracy in which everyone can share fully in its cultural resources and in which all can contribute to a cultural richness."

A tall order? You bet! But Dr. Freeman's unwavering ambition for the orchestra, its musicians, composers, guest performers, staff and yes, the audience, has blossomed into a nationally recognized organization that has reached every corner of the community. His vision of inclusiveness goes beyond the concert hall, looking to the development of tomorrow's musicians and audiences with outreach programs that annually serve thousands of school children. Project Inclusion, initiated in 2008, provides 1-2 year fellowships to promising musicians of color; six recipients performed with the orchestra in the inaugural year. Blossoming of the entire venture is substantiated by the numbers: over 55% of the orchestra's musicians, 56% of its Board of Directors, 42% of its staff are people

of color—and they make up 46% of the audience. Dr. Freeman has opened the door to inclusion in the arts. In his retirement, Dr. Freeman will remain Music Director Emeritus of Sinfonietta.

When Maestra Chen comes to the Chicago Sinfonietta as Music Director, she will be the first person to succeed Maestro Freeman, and she will officially assume that position next fall for the orchestra's 25th season. She made her Chicago podium debut in October 2009 for Sinfonietta's critically-acclaimed season opener concert entitled, "West Meets East," which gave rise to the acclaim of her "stunning conducting talents." The 37-year-old Chen is considered one of America's most exciting and promising young conductors and is the first woman to win the Malko International Conductors' Competition in 2005. She concludes a very successful tenure as Assistant Conductor of the Baltimore Symphony. She has also accepted a three-year appointment as Music Director of the Memphis Symphony Orchestra (2010-2011 season). She has guest conducted all of the principal Danish orchestras, Norwegian Radio Orchestra, Taiwan National Symphony, Rochester Philharmonic and the symphonies of Alabama, Atlanta, and Fort Worth among many others.*

Dr. Freeman has given Chicago a rich history of Classical, Romantic and Contemporary music enlivened by imaginative new repertoire.

*Research: Sinfonietta Internet Website



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901 S. Broadway, Apt. 2
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847-720-4664
VIOLA

54150 Bivans, Paul T.

920 W. Madison, Unit B-8
Chicago, IL 60607
773-562-0138
DRUMS

54791 Blendermann, Andrew

606 N. Wilshire Dr.
Mount Prospect, IL 60056-2144
847-809-0808
PIANO

54864 Campos, Wagner

3540 W. Rosemont Ave.
Chicago, IL 60659-2230
773-580-1343
CLARINET

56521 Chodorowski, Lisa A.

1979 Joseph St.
Woodstock, IL 60098
815-814-8292
VIOLIN

51598 Ford, Steven

Steve Ford Music
698 Chestnut Lane
Glencoe, IL 60022
312-828-0556
PIANO

52975 Griffin, David L.

515 N. Elmwood Ave.
Oak Park, IL 60302
708-712-4970
FRENCH HORN

17893 Lepp, Harry A.

5573 Lakeview Mews Dr.
Boynton Beach, FL 33437
561-733-1718
TROMBONE

41656 Moline, Donald G.

850 N. State St., Apt. 23-B
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312-810-6267
CELLO

55807 Moyer, Ronald N.

1436 W. Winona St.
Chicago, IL 60640
773-907-9412
773-412-8905
DOUBLE BASS

46550 Nelson, Karen

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Park Ridge, IL 60068
847-293-5151
847-698-0518
VIOLIN

46880 Rostoker, Alan

9404 Forestview Rd.
Evanston, IL 60203-1206
847-675-1528
847-975-2737
CELLO

56366 Sawyer, Timothy M.

1350 N. Lake Shore Dr., Apt. 2015
Chicago, IL 60610
312-375-9853
OBOE

34067 Skala, Ronald

15647 Garden View Ct., Apt. 1-A
Orland Park, IL 60462
708-620-8556
708-975-3412
TRUMPET

12007 Trendler, Robert S.

Westminster Towers 131
320 15th Street Ct. W
Bradenton, FL 34205
941-722-0264
PIANO

54620 Warner, Susan K.

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Oak Park, IL 60302-2227
708-704-4884
CLARINET

55134 Wengren, Michael

c/o Boulevard Management
21731 Ventura Blvd., Suite 300
Woodland Hills, CA 91364
818-592-2000
DRUMS

54374 Wiebe, Stephen J.

11 W. Illinois, 2nd Fl.
Chicago, IL 60654
312-431-7963
312-527-1775
KEYBOARDS

31286 Wilkerson, Edgar L.

383 Clearview Circle
Round Lake, IL 60073
847-501-8993
TUBA



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.

Martin Hackl Acct# 50564 (Violin) is from the Chicago area and is a returning member. He holds a Bachelor of Music degree in Violin Performance with a minor in Music Composition from DePaul University. His graduate studies were at Roosevelt University and the American Conservatory of Music in Violin Performance and Pedagogy. He is an active recitalist and chamber musician performing at colleges, universities, libraries and private recitals. He has performed with the Lake Shore Symphony, the Civic Orchestra of Chicago, and the Illinois Philharmonic Orchestra and has subbed with the Chicago Opera Theater and the Elgin Symphony. He is currently performing with the Rockford Symphony and the New Philharmonic. He is an experienced private instructor. He is also a well-known, local architectural historian, a preservation activist and a restoration consultant. He is published and has lectured on topics related to all these fields.

4620 Tamarack Ct.

Prairie Grove, IL 60012

815-477-1765/708-280-5227

marty@martyhackl.net

www.martyhackl.net

Stephen Hargreaves Acct# 55876 (Piano/French Horn) is a returning member.

1140 W. Cornella, Apt. D

Chicago, IL 60657

773-865-7000

stephen_b_hargreaves@yahoo.com

Robert Maluta Acct# 56497 (Violin) is a native of Chicago. He attended Austin High School and Lane Technical High School.

21425 Southwick Dr., Apt. 321

Matteson, IL 60443

708-703-8767/708-748-8767

Richard Miller Acct# 56495 (Cello) grew up in the Chicago area. He received a PhD in Physics from the University of Chicago. He went on to teach in the Astronomy Department at the University of Chicago, from which he is now retired. He has performed with string quartets and community orchestras throughout Chicago and currently performs with the City Symphony.

345 E. Ohio St.

Chicago, IL 60611-4077

312-329-0087

millerrh@acm.org

Mark Ohlsen Acct# 49457 (Trumpet/Flute) is a returning member.

9224 Karlov

Skokie, IL 60076

847-329-9848/312-294-0166

Brent Roman Acct# 56492 (Percussion/Drums) has toured with Cirque du Soleil; serving as percussionist, drum captain and featured soloist throughout Brazil, Argentina, Australia, New Zealand, Mexico and the United States. He has

also toured with symphonic ensembles in France and Germany. In 2000, he received a Freeman Asia Foundation grant to study traditional Chinese music at the Central Conservatory of Music in Beijing. For seven years he was resident composer, instructor, arranger and special guest soloist for the Chicago based Chinese drum group Cheng Da Gu Zhen. He has worked in musical theater performing at Lookingglass Theater, Silverguy Entertainment and Redmoon Theater. He is also a founding member of the band Mucca Pazza which has been a featured band at Lollapalooza and made a guest appearance on "Late Night with Conan O'Brien". He is an experienced private instructor.

4182 W. Barry Ave.

Chicago, IL 60641

919-593-8252

brentcirque@mac.com

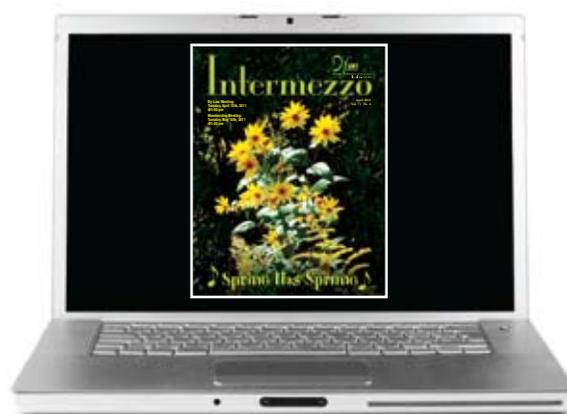
www.brentroman.com

2010-2011 Membership Directory Omissions

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- 57040 **CULTRA, PAULINE**
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ROCHELLE, IL 61068
815-562-4015
PIANO
- 53352 **JOHNSON, DOUGLAS E.**
4048 N SACRAMENTO
CHICAGO, IL 60618
773-267-7530
BASS VIOLIN
- 54916 **VALDES, JOSE A.**
150 VALLEY DR.
BOLINGBROOK, IL 60440
630-863-7855
630-632-7392
PIANO
VMPPIANO@AOL.COM
- 55146 **TOLZMANN, ANDREA**
TOLZMUSIC@ATT.NET

Listing By Instrument Corrections

- 22687 **DRNEK, RUDOLPH C.**
CONCERTINA



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AFM-EPF Pension Benefit Estimator

The AFM-EPF has launched a Pension Benefit Estimator ("Estimator") on its website at www.afm-epf.org. You can now quickly calculate what your estimated Regular Pension Benefit will be if taken any time from ages 55 to 65. You are able to enter your contributions by Benefit Period (A-E), using your latest Annual Covered Earnings Report mailed in August 2010 and available online. The Estimator also includes an option to enter projected contributions into the future.

You can take advantage of the Estimator by registering through the "Participant Portal" on the home page of the AFM-EPF website at www.afm-epf.org.



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
Julie Nichols	Second City	1616 N. Wells, Chicago	Sunday thru Saturday
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
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.



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

Regular meeting at various locations every third Wednesday of the month. For further information, please contact Robert Centano, President, APOL, P.O. Box 1135, Westmont, IL 60559
(773) 725-0509
www.bandleaders.org

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

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

GERMAN AMERICAN MUSICIANS CLUB

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

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

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

THE KOLE FACTS ASSOCIATION

Third Sunday of the month at 2 p.m. Regular meeting, Washington Park Fieldhouse, 5531 S. King Drive, Room 101, Chicago, IL 60637

POLISH AMERICAN MUSICIANS CLUB

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



Obituaries

Hil Radtke

1915 - 2010

HILMER E. (HIL) RADTKE, Pianist, Composer, Arranger and Conductor was born in Milwaukee, WI on October 5th, 1915. He passed away December 12th, 2010 in Green Valley, AZ, after a long and rewarding life of music.

Hil began his piano studies at age nine after urging from his mother, herself a gifted singer and pianist. During his high school years in West Allis, WI, he started his own dance band playing local school dances and summer resorts. Those early years instilled in him the desire to make music his life's work. After attending Milwaukee State Teachers College, he began his professional career working and touring with the Billy Baer Orch. (WI) and the Dick Rogers-Will Osborn Orch. (NY). In 1941 he got a call from singer Eddy Howard who was leaving the Dick Jergens Orch. to start his own band. That call began a 22-year friendship and professional relationship that lasted until Howard's untimely death in 1963. Hil was the pianist and arranger, as well as conductor and road manager for the band and was involved in the composition and arranging on many of the Howard hits. "To Each His Own", "Rickety Rickshaw Man", "Ragtime Cowboy Joe", "Adobe Hacienda", "It's A Sin", "Careless", and "So Long For Now" are among of the more memorable Eddy Howard hit recordings.

During those war years, the Howard Band did their part, working for the war effort with numerous USO shows with the likes of Bob Hope and many "stars" of the day. But, it was getting very difficult to find and keep quality musicians, so in January of 1945, Eddy decided to disband and wait out the end of World War II. Hil joined the Lawrence Welk Orch. and was working at the St. Francis Hotel in San Francisco when the war ended. A few days later Eddy called and the Howard Band reformed that October.

Those were truly the golden years for the "big dance bands" and Hil's life was busy and constant with national touring and recording. He was also doing double duty as the conductor and arranger for two national weekly live music radio shows, the Raleigh Cigarette Show and the Sheaffer Pen Show. After Howard's death, Hil joined the Clyde McCoy Dixieland Band and in 1967 became one of the twin pianos' with the Guy Lombardo Orch. In 1971 he received a call from Jane Howard, Eddy's widow, who had the music book and wanted to revive the Eddy Howard Band. Hil called the former Howard lead alto player and trio singer Norman Lee to front the band. They formed a new band and based it out of Wichita, KS, working together until Lee's death 1983.

After years of travel and one-niters, Hil felt it was time and decided to semi-retire, moving to Tucson, AZ. He kept up his playing leading his own trio and was a great favorite of the local country club crowds who loved and remembered the "dance years". He continued his love of arranging as well, writing charts for Midwest bands including Johnny Kaye, Myron Hull and the Jules Herman Orchestras'. Hil was always very proud of his union membership, and held "Life Memberships" in both Milwaukee Local 8 and Chicago 10-208. Hil is survived by his family, Tom, Emily, Jonathan, Lucy, Janet, Grant, Beth, Paul and Justin. He will be missed.



Hil Radtke is at the piano and Eddy Howard is learning the chart. The photo is from a Mercury Records recording session, one of the many they did for Mercury, Cir. 1950.

Photo by Gene Lester.

Sidney Harth

1925 - 2011

Noted concertmaster Sidney Harth dies

Sidney Harth, one of the most accomplished concertmasters of the 20th century, with a major career as a conductor and pedagogue as well, died in Shadyside Hospital from respiratory complications. He was 86.

Born in Cleveland, Mr. Harth studied at the Cleveland Institute of Music. After graduation, his multifaceted career saw success after success.

An accomplished violinist, in 1957 Mr. Harth became the first American to receive the Laureate Prize in Poland's Wieniawski Violin Competition. But rather than take a solo career, he gravitated toward orchestras, leading to one of the great careers as a concertmaster.



Sidney Harth was concertmaster of the Chicago Symphony Orchestra from 1959 to 1962. | SUN-TIMES FILES

Mr. Harth served as concertmaster of the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic and Louisville Symphony Orchestra over his career. He left first chair of the latter and stepped onto the podium as an assistant conductor, leading to a second career.

Among many engagements were positions such as associate conductor of the Los Angeles Philharmonic; music director of the Jerusalem and Puerto Rico symphony orchestras; and principal conductor of the Natal Symphony Orchestra in Durban, South Africa.

Locally, he made a greater impact as a professor of music in and then head of the Carnegie Mellon University School of Music and later as director of orchestral activities at the Mary Pappert School of Music, Duquesne University. It was at Duquesne that Mr. Harth had a strong presence in his later years, frequently conducting the school's orchestra and establishing the Harth Violin Scholarship fund at the Pappert School of Music.

Mr. Harth's wife, violinist Teresa Harth, died Feb. 22, 2010. He also lost a son, Robert, CEO of Carnegie Hall in New York, in 2004.

He is survived by a daughter, Laura Rodriguez, of Shadyside.

By Andrew Druckenbrod

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Obituaries

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Baska	Leland K.	Saxophone	02/24/11	02/11/31	01/22/48
Druzinsky	Edward	Harp	01/08/11	06/16/24	10/17/57
Erwin	Hal	Piano	02/26/11	01/08/28	03/25/44
Heineman	Eugene J.	Trombone	02/07/11	02/25/13	07/15/32
Moravec	Frank	Accordion	02/06/11	04/10/19	10/01/37
Zaro	Victor F.	Piano	02/05/11	02/16/23	07/01/54



Letter to the Editor

A musician we won't forget

Sidney Harth, a former concertmaster of our Chicago Symphony Orchestra (1959-1962), died at age 85 on Feb. 15 in Pittsburgh. He was considered the "concertmasters' Concertmaster" the world over. He will be remembered not only for his violin artistry but also for his conducting and teaching expertise internationally.

He was appointed to the esteemed concertmaster position by legendary CSO Music Director, Fritz Reiner.

Harth's lovely, melodious sounds have been heard by millions who saw the 1968 film "2001: A Space Odyssey." The introductory theme music of that epic movie was from Richard Strauss' tone poem "Also Sprach Zarathustra," and the Chicago Symphony Orchestra provided the soundtrack for that movie. Anyone who ever heard Sidney's luxurious violin solos in that incredible work is not likely ever going to forget his sound. And since, as Strauss had said, "Music is the way our feelings sound," we will never forget the feelings that Sidney Harth evoked in us. Personally, I will never forget having played music with him when still in my early teens (I have been a lifelong chamber music cellist).

All who love the fine art of classical music can feel grateful for the legacy that Sidney Harth bestowed upon our world. He left it a whole lot better than he found it.

Leon D. Hoffman,
Lake View

Reprinted with permission from the Chicago Sun-Times, February 25, 2011

NOTICE

Wage Scale Committee meetings

The Wage Scale Committee will be meeting to discuss the changes that will be made to the work rules and wage scales for 2012 and 2013. Please call Vice-President Terry Jares at 312-782-0063, ext. 222 to schedule an appointment to appear or to have a teleconference with the committee on one of the following dates:

Wednesday, May 4, 2011 – 10:00 AM to 1:00 PM

Wednesday, May 11, 2011 – 10:00 AM to 1:00 PM

Wednesday, May 18, 2011 – 10:00 AM to 1:00 PM

If you are unable to attend, but would like to offer your ideas, you may send them to Terry Jares at the Chicago Federation of Musicians, 656 W. Randolph St., #2W, Chicago, IL 60661 or via email at tjares@cfm10208.org.



CFM Scholarship Winners

The results are in. The Board of Directors is proud to announce that they have awarded scholarships to seven talented students pursuing a music degree in the Fall of 2011. Scholarship Committee Chair Bob Lizik made the recommendation to award all of the applicants a \$500 scholarship. "Each student has shown musicianship of the highest quality and each of them deserves our help in achieving their next musical goal." This is the first time in the history of the CFM that all of the applicants have been awarded a scholarship. We are proud of their accomplishments and wish them the best in their future musical careers.



Daniel Coffman (trombone) is the son of violinist Becky Coffman and trombonist Tim Coffman. He will be working on a Bachelor of Music degree in Music Performance or Jazz Studies. "My biggest career goal is to win a job with a military band. I want to be a part of something great, and the musicians in the military are phenomenal."

Gregory Hanford (piano, guitar, baritone voice) will be a sophomore at McNally Smith College of Music in St. Paul, MN next fall. He is studying Music Composition. "The prominent form of expression I would like to be represented as is a songwriter. This is the area that I am most passionate about." Gregory is the son of violinists Robert and Sheila Hanford.



Alexander Hersh (cello) will be pursuing a Bachelor of Music degree in Cello Performance and is still undecided between Indiana University, New England Conservatory, Eastman School of Music and the Curtis Institute. He is a 4th generation string player; his father, Stefan Hersh, and mother, Roberta Freier, are both active professional violinists. "My deeply held ambition is to become an excellent musician. The kind of musician I want to be doesn't accept limitations, but always pushes against them."

Amy Pikler (viola and recorder) has been a member of the Chicago Federation of Musicians since 2006. She is going to attend either University of Michigan or Oberlin Conservatory of Music in the fall working on a Bachelor of Music in Performance degree. Her parents are violist Charles Pikler and violinist Ruth Pikler. "My career goal is to become a violist in a major symphony orchestra." With six professional orchestra auditions behind her, she is well on her way.



Sarah Rose (voice and piano) is the granddaughter of Dick and JoAnne Judson. Her parents are Christina Judson Samartano and Martin Samartano. For the past year she has been one of the vocalists with The Dick Judson Orchestra. "I have a strong interest and a love of vocal performance. I do believe my artistic talents are very strong, especially in music and I also draw and design very well." Sarah will be working on a Bachelor of Fine Arts degree, majoring in Voice and will be attending Ohio University School of Music.

Jesse Samler (guitar, bass, drums, piano, voice and ukulele) will be a junior in the fall at Belmont University and is studying Music Business. "By going to school to earn a Music Business degree in Nashville, one of the epicenters of the music business and recording industry, I feel that I will be well educated on how business itself works, giving me the ability to combine my love for music and business together to ultimately form my career." Jesse is the son of flutist Sheri Hoffman and Steve Samler.



Isaac Stevenson (percussion) will be a freshman majoring in Percussion Performance. He is still waiting for acceptance in numerous schools. "My desire is for my instrument to create sounds and music that are both innovative in my field and moving to the human soul. I want to perform every type of music that I can to accomplish this goal." Isaac is the son of oboist Deb Stevenson and pianist and composer Scott Stevenson.



In the News



Terry Jares

Chicago Musicians Show Solidarity With Musicians of the Detroit Symphony

In a meeting with the member's committee of the Illinois Philharmonic Orchestra, I was asked by cellist Lisa Bressler if I could obtain wristbands for their musicians to wear in support of the striking musicians of the Detroit Symphony. I contacted the AFM Publicity Department and was put in touch with Christopher Durham of the AFM's Symphonic Services Department. By the next day, the IPO musicians had bracelets bearing the words "AFM Solidarity" which were worn at their evening concert on March 5th.

The next weekend, more orchestras joined in supporting the AFM's coordinated national effort to raise awareness and fight the reductions in wages and working conditions that threaten orchestra musicians throughout the U.S. Musicians with the Elgin Symphony Orchestra showed their support a few weeks later.

The Lyric Opera musicians communicated with striking Musicians of the Detroit Symphony Orchestra and sent two donations to them totaling \$3,710.

"The bracelets are just the latest example of what has been an unprecedented show of support for fellow musicians," said AFM President Ray Hair. "Musicians from across the U.S. and Canada have come together to support DSO's cause through donations and displays of solidarity."

The DSO musicians have been on strike since early October, when orchestra management attempted to implement musician pay cuts of more than 40% and new work rules that would change the way the orchestra engages with the Detroit community. Musicians worry that management's envisioned "new model" of community service engagement would reduce the orchestra to a second-tier organization.

AFM Local 5 President Gordon Stump states, "It is essential to maintain a first-tier symphony orchestra in Detroit, not only because of the cultural opportunities it provides the community, but also because the orchestra contributes significantly to economic activity in the area. Restaurant owners in downtown Detroit, for example, have noted losses of 10% to 25% since the strike began."

"Community Service Engagement has become a red herring for downsizing musicians' wages and working conditions and dividing the collective," adds AFM Symphonic Services Director Christopher Durham. "Musicians performing in American orchestras have willingly performed community partnership services since the 1970s. The DSO management and the League of Orchestras, in attempting to redefine the American symphony orchestra, are unnecessarily reinventing the wheel."

Still fighting for a resolution to the strike, musicians have made it clear that they are willing to return to the table to negotiate. Management, however, has stubbornly refused to continue negotiations, which brings to light a different motive. "Union busting is fashionable these days, but fortunately so is fighting back," says AFM President Ray Hair. "Regardless of your trade or profession, be it musician, laborer, teacher, or engineer, 'sticking together' is no longer a cliché, but the key to surviving the class warfare that is rearing its ugly head throughout our country."

While musicians wear bracelets of solidarity, the rest of the public can support the DSO musicians' cause, as well. A donation to the DSO Members Fund will enable the DSO musicians to continue to take a stand for their art form, and will resound nationwide. Checks should be made out to DSO Members Fund and mailed to: DSO Members Fund; c/o Susan Barna Ayoub, Secretary-Treasurer; Detroit Federation of Musicians; 20833 Southfield Rd.; Detroit, MI 48075. More information on the DSO strike is available at www.detroitssymphonymusicians.org.



The IPO committee members pose in support of the Detroit Symphony. Pictured (L-R) Naomi Bendsdorf-Frisch, Bill Olsen, Lisa Bressler, Andy Simco and Joe Rodriguez.



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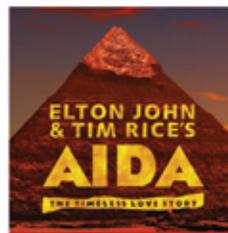
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dfstille@mac.com

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CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$3,848.00

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

Make checks payable to the **Musicians Relief Fund** and mail them to the **Chicago Federation of Musicians**
656 W. Randolph St. #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
CFM10208.COM

CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$2,845.00

TEMPO is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

To make a contribution, make your check payable to **TEMPO** and send it c/o **Chicago Federation of Musicians**
656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
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CFM10208.COM

We will add your name to the list of contributors and forward your check to the AFM.