

Intermezzo

Ifm

chicago federation of musicians
local 10-208 afm

Membership Meeting:

Tuesday, February 14th, 2012

@1:00 pm

Membership Meeting:

Tuesday, March 13th, 2012

@1:00 pm

February 2012

Vol. 72 No. 2



**Happy
Valentines Day**



From the President



GARY MATTS

Of Negotiations, Politics, and Elections

There is a saying in negotiations that there are no non-economic issues. In the political arena there are no non-political issues. Candidates have opposing positions on crucial issues, and the race that has just started is already heating up.

As I write this the Iowa Caucus is old news. The New Hampshire primary is recent news. The South Carolina Primary is breaking news. Because President Obama is the heir apparent to the Democratic nomination, the media focus is on the winnowing field of Republican hopefuls. After the departure of several contenders, four Republican candidates remain.

The pundits are analyzing and re-analyzing the candidates, proffering why this prediction was right, or that poll was wrong, why one strategy worked and the other message didn't. Advisors will advise, strategists will propose strategies and spin-doctors will spin. The voters however, will decide.

As voters, union members and their families have much at stake in the coming primaries and the November election. Recently, nearby state governments have made sweeping changes to state labor laws that restrict bargaining rights. Labor has fought back. Here in our own backyard, one million petitions have been filed to force a recall election of Wisconsin's Governor Scott Walker, his lieutenant governor and four state senators. The action took place after they supported legislation that effectively ended collective bargaining rights for nearly all public sector workers. This comes on the heels of Ohio voters overwhelmingly overturning legislation that restricted the rights of public workers through a referendum in last November's elections. But as battles are won, new attacks are mounted. In Indiana, Governor Mitch Daniels and a number of the state legislators are supporting legislation which if passed will make Indiana a right to work state.

These kinds of sweeping changes have far reaching consequences for union members and their families. I urge you to be an informed voter. Before you cast your vote consider the issues. Listen to the debate. Get to know the candidates and their views. Learn more about Labor's endorsed candidates at Chicago Federation of Labor website: www.chicagolabor.org and the Illinois AFL-CIO website: www.ilaff-cio.org.

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From the Vice-President



Terry Jares

NEW WAGE SCALES ARE IN!

The wages for 2012 and 2013 are now in effect. I have highlighted the primary changes below. Contract forms are available on our website at www.cfm10208.com or through our office. A Musical Services Contract MUST be completed and filed before an engagement.

USE QUICK FILE

For those of you that think the process is too complicated, we offer a "Quick File" service. Once you have the details of the engagement, just call the Union at 312-782-0063 and ask for "Quick File". We will complete ALL of your paperwork and send you copies for your client to sign. The contract is filed and you will get a bill for work dues and pension at the end of the month. SIMPLE!

Highlights of the New Wage Scales 2012-2013

- Increase Casual Scales:

- Class AA to \$195
- Class A to \$170
- Class B to remain at \$95

- Increase Symphonic Rates:

- Class AA to \$160
- Class A to \$145
- Class B to remain at \$95

- Increase Symphonic Rehearsal Rates:

- Rehearsals on days other than performances, daytime or evening
 1. Rehearsals in Class AA boundaries pay \$130 for 3 hours
 2. Rehearsals in Class A boundaries pay \$95 for 2.5 hours

If free parking is NOT available, a parking reimbursement of \$15 for each rehearsal must also be paid in Class A boundaries.

Rehearsals on day of performance

- Leader or Contractor: \$95 plus \$10 per musician
- Sidemician: \$95 for 2.5 hours or less

- Increase Major Event Scale:

Rehearsal

- Leader or Contractor: \$285 for 2.5 hours
- Sidemician: \$145 for 2.5 hours

Performance

- Leader or Contractor: \$270 plus \$15 per musician
- Sidemician: \$270

- Rate for Community Theater and Religious Service Rehearsals:

\$75 for 3 hours



Who, Where, When...



By Ruth Marion Tobias

DID YOU KNOW.....

BARBARA SCHUBERT conducted the University of Chicago Symphony Orchestra in December for An



Barbara Schubert

Evening in E Minor. The guest artist was 22-year-old cellist **SEBASTIAN BÄVERSTAM**, a dual citizen of the US and Sweden, who is a recent Concert Artists Guild winner and has appeared multiple times on the nationally syndicated radio show “From the Top” (a big favorite of many for the splendid performances by quite young people wrapped up in their budding musical careers) and “Voice of America” broadcasts.



Sebastian Bäverstam

Composer/arranger/conductor guitarist **CHARLEY HARRISON** keeps our Chicago players busy. His album “Keeping My Composure” features brass players **ART DAVIS, KIRK GARRISON, DANNY BARBER** and **ART HOYLE**; **SCOTT BENTALL, TIM COFFMAN** and **TOM MATTA**; horns: **GREG FLINT, NEIL KIMEL**; reedists **BILL OVERTON, JOHN WOJCIECHOWSKI, JERRY DIMUZIO, PAUL McGINLEY**. Added spice is in great vocals by **FRIEDA LEE, FREDDY COLE, KURT ELLING, SARA GAZAREK**. Great album; good show, Charley.

Demonstrating her love for all things violin, **RACHEL BARTON PINE** demonstrated one of her latest achievements, playing the viola d’amore at Francis W. Parker School in the Lincoln Park area during last fall’s Humanities Festival. As **JOHN VON RHEIN**, Tribune classical music critic explained the “long obscure member of the violin family...roughly the size of a viola, the bowed instrument, typically has 14 strings—half of them resonating or sympathetic—and gives off a sweeter, less penetrating sound than the violin.” Rachel is such a skillful and entertaining performer, delighting her audiences with informative material in addition to her virtuosic playing, performed “**VIVALDI** concertos and a **TELEMANN** trio sonata with the Chicago period instrumental ensemble *Ars Antiqua*.”

If you see a book on the shelves entitled “Memoirs of a Trumpet Teacher” by **SAM BENNETT**, don’t be fooled—that is actually the nom de plume of trumpeter **PAT DESSENT**.

His two decades of private trumpet teaching house to house elicited enough humorous stories to craft a full sized book. His flutist wife, **KAREN DESSENT**, finally inveigled him into sitting at the computer to write! Published by Martin Sisters Publishing, LLC. the book can be ordered through retail book sellers or www.amazon.com, www.books.google.com/ebooks and www.barnesandnoble.com. Enjoy!

AND THE WINNERS ARE....

ORBERT DAVIS and business partner **MARK INGRAM** took home a golden statue from the recent



Orbert Davis and Mark Ingram

Emmy awards show for Outstanding Crafts Achievement, Off-Air-Musical Composition/arrangement for the WTTW documentary, “DuSable to Obama: Chicago’s Black Metropolis”. Ta-Da!

Orbert was involved in yet another interesting evening of jazz when he and **HOWARD REICH**, Tribune jazz critic, appeared on **MILT ROSENBERG**’s WGN (720 AM) radio show. Rosenberg plumbed the history of jazz, posing many, many questions and proposed lines of edification to delve into the subject with its fascinating implications in the musical world. The discussion

periods were short and varied, punctuated with recorded examples from the very early days of jazz invention to the present. Both Davis and Reich, of course, proved to be learned exponents of the musical form, Davis deeply into performing it almost daily. Reich's total recall of every facet of musicians' skills is just too amazing!

WE HEARD FROM.....

The **BURNELLS, MARK** and **ANNE**, performed in a new club called TwelveWest at 12 West Elm Street. Mark writes there is no cover, there is dancing and parking across the street. They also played Chambers Restaurant in Niles and their 9th annual "Eve of the Eve" on 12/30 at Pegasus, 130 South Halsted to end December. They also have a new video on YouTube from their Park West show in October.

More seasonally inspired music came from Chicago's oldest musical organization, The Apollo Chorus, founded in 1872. **STEPHEN ALLTOP**, the chorus' musical director and conductor for 15 years, led the choral group through **HANDEL's** "Messiah" with its "Hallelujah" Chorus, an annual rendition almost since the founding of the group.

A fond farewell goes out to two of CSO's longest tenured members as they retire—violinist **ARNOLD BROSTOFF** after 47 years of service and trombonist **JAMES GILBERTSEN** after 43 years. In 1964, at the invitation of music director **JEAN MARTINON**, Brostoff joined the Chicago Symphony. Previously he had played in the Chicago Civic Orchestra, had been a member of the Orchestre de la Suisse Romande in Switzerland, the Rochester Philharmonic and the Boston Pops Orchestra. He also had been concertmaster of the Northwest

German Radio Orchestra. He conducted the Skokie Valley Youth Symphony and was a busy freelance player. Leaving his position on a high note, his last performance was September 6 at the conclusion of CSO's European tour.

In 1968, Gilbertsen came to CSO from the Florida Symphony in Orlando where he was principal trombone, "at the behest of acting musical director **IRWIN HOFFMAN**. His final performance as a member of the orchestra (was) at music director **RICCARDO MUTI's** (recent) subscription concert at Symphony Center," we learned from **JOHN von RHEIN**.

LET IT BE KNOWN

This is to be "an acknowledgment of somebody's success or good fortune"; in other words, Congratulations! The somebodies we are congratulating are named **MUENZER**. Founding Music Director and Conductor of the Park Ridge Civic Orchestra, **EDGAR MUENZER** is passing the music directorship to Music Director Designate **VICTOR MUENZER** in 2012, as PRCO is celebrating its eighteenth season at the historic Pickwick Theatre.

PRCO began its season in October and November; Concert 3 will occur on Sunday, February 12, 2:30 pm and is entitled Valentine Romance. The romantic program of **BERNSTEIN's** West Side Story based on Romeo and Juliet, the premier of **DAN GOLDEN's** Eine Kleine Klezmer Musik, Opus 18, no. 2, and **PROKOFIEV's** Romeo & Juliet, Opus 64. Soloists will include composer/violist Golden along

with trumpeter **JOE LILL**, bassist **ALAN STEINER** and French horn, **LISA TAYLOR**. Victor Muenzer will conduct.

Well known for his Chicagoland work as both a jazz and classical soloist, Lill also is the Director of Bands at North Park University and an active guest conductor. Taylor is Principal Horn of PRCO and is a member of the Chicago Chamber Orchestra. She also plays with many local orchestras and is an active chamber musician. Steiner is Principal Bass of PRCO and performs with the Lake Forest Symphony, Chicago Sinfonietta and the Joffrey Ballet Orchestra. Golden has been Principal Violist of the Lake Forest Symphony, a member of PRCO, Ars Viva and Chicago Philharmonic. As a composer and arranger he has written for symphony orchestras, chamber groups, ethnic ensembles, jazz bands and student ensembles.

Concert 4, European Mix, on Sunday, March 11, 2:30 pm, will offer works by **DEBUSSY, RAVEL, WAGNER** and **STRAVINSKY**, "replete with beautiful melodies that will make you happy you came for this afternoon of music". **PETER VAN DE GRAAFF**, producer and host of WFMT's Through the Night, will narrate the program; Edgar Muenzer will conduct.

Concert 5, entitled Sacred and Profane with Edgar Muenzer conducting, will offer works of **DVORAK, MAHLER** and **CARL ORFF's** Carmen Burana "our final tribute to Romance this year." The date: April 29, 2:30 pm. See you at the Pickwick Theatre.



CFM Musicians



By Ruth Marion Tobias

Seeking the home of guitarist Ron Steele, Sr. I lucked out with a superb view of River Forest. Becoming even luckier, I found the family home to be of unique architecture in this land of wide streets, immense lawns and enormous dwellings, a residence he lucked onto back in the mid-sixties. His wife had found the home unoccupied as the owners were wintering in the south and in the mood to sell. With rooms of interesting shapes, angles that allow interesting streetscape views, the brick and stone structure is exceedingly beautiful both inside and out.

Ron's life and career speaks of venerable Chicago settings—Mill Run Theatre, Lane Tech High School, recording studios (RCA, Chess, CRC) and stars—Elvis, Michael Jackson, B.B. King.

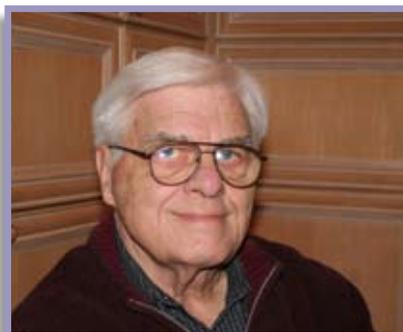
We began at the beginning: "I'm a Chicago man, born on Diversey and Oak Park Avenue," he said. "Went to public schools and when I was in seventh grade my mom bought me a guitar and sent me for lessons at the Volpe Music School. I was not too happy with that," he remembered. His mom then let him attend a neighborhood group that had "a band—a ridiculous band: twelve accordions, a violin, a trumpet and two guitars but I enjoyed playing in A BAND! It was a trigger for me.

"Then I went to Rocco (Rocky) Casiello's studio for lessons. Rocky was a wonderful guy and good trumpet player. At 13, I enrolled at Lane Technical High School with an engineering degree in mind. Then a Steinmetz High School junior called me and said they wanted to start a band. One of them was Andy Anderson, the sax player, who wrote arrangements. I had to learn to read.

"We got a job at Keggy's Tavern on Grand Avenue, working seven hours on Friday and 7 on Saturday. I was 14 and playing 14 hours a week, reading charts and everything. You have to put in the time to gain the skills. While I was going to Lane Tech and playing weddings, big band things, etc. someone suggested I go to see Paul Schneider, at Lane, an orchestra leader looking for players. Also, Joe Grill was a great teacher there. He said, 'you play guitar? You're going to be a bass player.' It was crazy, I never even held one but I became the 8th bass player in the orchestra and we're playing Beethoven. In four months, from September to January, I went from zero to playing Beethoven! I figured I better learn to do this." And from listening to seven other

bassists, he did learn. Even though he was an Engineering major, he spent two and a half hours each day playing music.

"I studied with George Allen, who taught all the great Chicago players, till I was 16, and then with Rudy Fahsbender, from the Chicago Symphony Orchestra, till I was 18. Pretty soon I had to make a decision between classical bass or guitar. I had enrolled in IIT (Illinois Institute of Technology) to get my electrical engineering degree. Rocky had become the guy in my life—I was teaching for him and he told me Bobby Christian was looking for players. Bobby said to be at the Green Mill on Sunday. His 16-piece band was rehearsing. When I came in I saw this girl who turned out to be Bobby's daughter, Vernyle, the singer with the band. I was hired and we toured all over the



Midwest playing dozens of schools, and colleges, a really good band and we recorded a lot of albums. This was in '56 or '57. Music was taking over my life and I left school. I became friendly with the family and in 1958 married Vernyle."

A session at RCA studios with audio engineer Bruce Swedien in the control booth rekindled his old yearning to do "that". "I interviewed at RCA and got hired, first working in the shipping department and making masters, tape to disk, etc. When Bruce went to Universal Studio, I got his position. I engineered Chicago Symphony sessions, a Motown tour, Smokey Robinson at the Regal Theatre for three nights that produced eleven albums. Then I got a call from (music producer) Johnny Pate to do a B.B. King album. I was recently interviewed by the BBC (British Broadcasting Company) along with Johnny Pate. I found out that

album influenced the music of the Rolling Stones, the Beatles and all the groups that became super stars. It's considered the best blues album ever recorded! I'm credited with being the engineer. In those days there was no mixing or remixing. One shot and it's done.

"One time the engineer for RCA in Nashville quit to be in music full time. The company sent me down to record Elvis Presley. It was so relaxed: I was the only guy in the booth (in effect becoming producer as well). In Chicago there would have been a dozen guys in there. I also did RCA albums of Dick Schory and played with his ensemble live. When he did a Carnegie Hall concert, I recorded and played the concert. There was so much work that I quit RCA to be a full time musician playing the Shubert, Arie Crown and Mill Run (theatres) in the '70s. Here was Michael Jackson who I had recorded when he was 7 or 8 years old, and now when he was about 16, I played guitar behind him. He played poker with us till his dad pulled him away. He was always a wonderful, sweet guy. Years later, maybe 10 years ago, I got a call from CRC (Chicago Recording Company) to play acoustic guitar on some of adult Michael's tracks."

When Jim Dolan and Marty Rubenstein asked him to help build Streeterville, Ron designed the studio and supervised all the construction. "I was part owner till I sold out to Jim Dolan in the early '80s," he said. "We have a family-run studio on Grand Avenue these days and I do computer-generated music writing; I've mixed over 500 arrangements for kids songs in the past few years. I write scores as a computer orchestrator, arranger and composer.

Ron spoke again about the Mill Run days, the great 10-year gig playing all the Las Vegas acts with Lenny Druss as leader, when the orchestra could rehearse a full Vegas show in one and a half hours. "Conductors who came in were shocked that we could do that. Michel Legrand came in (concerned) whether we could play his music. 'The overture requires a saxophone solo, can someone play it?' Sonny Seals, this beautiful guy, 6 ft. 4, stands up and says, 'You mean like this' and rips off the solo. We had Johnny Carroll, Joe Daley, Ron Kolber...such a great group", and such great memories.

New and Returning Members



By Leo Murphy

The musicians listed below are new or returning members to the Chicago Federation of Musicians, Local 10-208. These men and women perform in various genres of music, in orchestras, ensembles, as soloists and in bands throughout the country. They all share our love of music and the desire to pursue music as their career, working for a fair wage for the music that they create. When you share a bandstand with them or work with them in a pit or on a stage, introduce yourself and take a moment to get to know them. They are joining us in this community.



Ian Barillas-McEntee Acct# 56704 (Oboe/English Horn/Violin) graduated from Lincoln Park High School and then attended McGill University, graduating with his Bachelor in Music Performance/Oboe. He attended the Conservatoire de musique de Montréal where he received a Baccalauréat en interprétation concentration hautbois. His instructors include Lise Beauchamp, Theodore Baskin

and Local 10-208 members Ricardo Castañeda and Alex Klein. He has performed with the L'Orchestre du Conservatoire de musique de Montréal (Principal Oboe), The National Youth Orchestra of Canada (Principal Oboe), L'Orchestra du Réseau and the Chicago Youth Symphony Orchestra.

**1229 Boulevard Rosemont
Montreal, (QC) H2A 2S6 Canada
773-558-5476
ianbm89@gmail.com**

Max Bonecutter Acct# 55602 (Bass Trombone/Alto Trombone/Bass Trumpet/Euphonium/Tenor Trombone) is a returning member.

**1072 E. 700 N
La Porte, IN 46350
815-592-1545/219-778-9778
qsvqsv@gmail.com**

Matthew Harvell Acct# 56668 (Bassoon/Contra Bassoon) is a former member of Local #123 Richmond, VA. After high school in Colorado Springs, CO, he attended the University of Colorado graduating with his Bachelor of Music degree in Bassoon. He did graduate work at the University of Michigan. He has performed with the Virginia Symphony and is currently performing with the Richmond Symphony Orchestra (3rd Bassoon/Contrabassoon) and with the Eastern Music Festival (Contrabassoon). His instructors include David Sogg, Richard Beene and Norman Herzberg. He is an experienced private instructor.

**845 Oakwood Ave., Unit 1
Lake Forest, IL 60045
804-306-3273
harvellm@fromthesecondrow.net**

Skyler Johnson Acct# 56468 (Bass Trombone/Euphonium)
**6947 N. Oakley, Unit G
Chicago, IL 60645
773-484-0851
basseuph@yahoo.com**

Charles Parrish Acct# 54246 (Trumpet/Fluegel Horn) is a returning member.
**4146 N. Monitor Ave.
Chicago, IL 60634-1715
773-481-0604/312-933-7639
goldentrumpet@mac.com**

Robert Rada Acct# 42051 (Tuba) is a returning member. He graduated from Riverside Brookfield High School and then attended DePaul University where he received his bachelor's degree. A former member of the Civic Orchestra of Chicago, he was a freelance musician around Chicago working with the Grant Park Symphony and Lyric Opera Orchestra as well as playing with the Chicago Brass Quintet. He performed in various venues including the Arie Crown Theater, where he worked with artists such as Mel Torme and Henry Mancini. He and his wife have returned to Chicago to, as they put it, "Come home". He is an experienced private instructor.

**1608 Astor Ave.
Oakbrook Terrace, IL 60181
630-649-9568
brada91150@aol.com**

WELCOME!



Medicine and Music

By Lisa Paglin

Commenting on the article "Advances in Medicine Lead Singers to Surgery" by James C. McKinley, Jr. in the *New York Times*, November 18, 2011 about professional singers who suffer from vocal cord abuse and Dr. Steven M. Zeitels, a leading specialist in laryngeal surgery at Harvard practicing new diagnostic tools and surgical techniques for the voice.

This could be good news. Singers who build their careers on unhealthy vocal practices might have half a chance, with the intervention of surgeons like Dr. Zeitels, of spotting and repairing that **hemorrhaging vocal cord** (!) before the problem gets out of hand.

McKinley's previous article of November 7, 2011, "Adele Undergoes Surgery on Her Vocal Cords", tells us that British singer Adele's surgeon was Dr. Zeitels. "After the surgery, Dr. Zeitels predicted that Adele, 23, will make a full recovery and return to performing(...). No timetable was given."

According McKinley's which she pushes hard and strains in her emotional, gospel-infused performances".

Adele presumably hopes to have a long career, and her surgery was successful, but speaking of timetables, how long before the next round of surgery?

Dr. Natasha Mirza, director of the Penn Center for Voice and Swallowing at the University of Pennsylvania, says: "Done properly, they are actually pretty safe, these procedures" [emphasis added].

How many surgeries would Dr. Zeitels consider performing on Adele? Or on anyone?

After surgery, unless a singer makes major changes, "return to performing" means a return to the vocal abuse that put her/him on the operating table in the first place.

Concerts - injury - surgery - rest - concerts - injury - surgery.
Is this the life of a professional singer?

Surgery for a problem resulting from vocal misuse is certainly not a "cure". It is a temporary fix.

Why do many singers harm their voices while singing?

Dr. Mirza says that pop/rock singers get hurt because they have not had classical training. This is false.

Much "Classical" training today concentrates on generating a bogus "big sound" associated erroneously with "opera", and while this may not always cause injury, it certainly does not prevent it. Many opera singers graduate from conservatories and universities with vocal cords already damaged, even before beginning their careers.

McKinley says that physicians believe that: "The strain of singing (professional rock/pop) full-voiced for an hour and a half is intense — as hard on the larynx as a professional football game is on a lineman's body - and the vocal cords need time to recover after each performance."

Years ago, this statement would have caused gasps of horror.

Now, doctors, infected by the prevailing mindset of today, believe that singing is and "always has been" detrimental to the voice.

On the one hand, it figures, considering what physicians see in their daily practice and what they are told, often by "famous" people, about "singing technique."

On the other hand, **doesn't anyone believe that injury can be prevented?**

Prevention does not mean "lots of rest". A singer with bad vocal habits will certainly feel better if he or she is NOT SINGING. Helping singers in difficulty to regain their balance through proper vocal technique is actual prevention.

Dr Zeitels: "Is there some epidemic? No. The only thing different happening is the singers know better how to take care of themselves, the doctors know better how to take care of them, and what has been happening always is just getting noticed."

We beg to differ. **THERE IS INDEED AN EPIDEMIC.**

Today we witness great advances in the medical treatments of the vocal organ, but there is a great deal of dangerous miscomprehension and misrepresentation about the voice when it comes to singing. Bad training and lack of criteria abound.

It is preposterous that many medical professionals view singing in the same league with rock climbing or football. This is irrational.

Singing is an art based on a balanced, healthy, well-working vocal instrument that needs no "recovery time" after a performance.

Gary Bongiovanni of Pollstar, says, "There is a whole industry built around maintaining vocal health."

What irony. There is an industry built around singers who harm themselves while singing, and there is another one built around fixing them up.

Accepting vocal injury because doctors will be waiting in the wings is inane.

Expecting and allowing it is insane.

We would define the general approach to singing today, no matter what the style, with one word: chaos.

As singers and as specialists in vocal education, re-education and repair, we have worked with many singers who have been injured as the result of bad vocal training. We have been able to observe directly how singers who finish appropriate re-education studies, even those who had been suffering from acute voice abuse due to previous vocal practices, can acquire permanent stability and autonomy and never again suffer from confusion, vocal difficulty, vocal dysfunction or injury.

Once the cause of vocal abuse is permanently removed through re-education, vocal health is reinstated.

Medical intervention, no matter how technically advanced, will never take the place of healthy, balanced use of the voice.

Even if "swift action" is taken, surgery does not correct faulty technique.

Is surgery now considered preventive medicine? Is this the medical version of the military's "preemptive strike"?

To avoid injury and illness, singers must achieve the same high level of technical proficiency as any instrumentalist. Singers have to learn to respect their vocal instruments. They have to learn to sing.

Editor's Note: Lisa Paglin is the daughter of deceased CFM member Bill Paglin. She is an owner of New Voice Studio in Osimo, ITALY. You can read more about her work at www.newvoicestudioitalia.com.



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TOTAL: \$ 1,834.00

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

Make checks payable to the **Musicians Relief Fund**

and mail them to the **Chicago Federation of Musicians**
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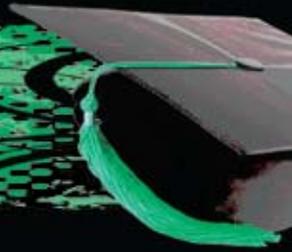
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Obituaries

Nicholas Bliss

CFM President 1977-1982

**Dixieland musician was prohibition throwback
1921-2011**

During the 1970s, key-holding members of Chicago's private Gaslight Club would pass through a phone booth entrance to a Prohibition style speakeasy, drink cocktails out of ceramic mugs and dance the night away to a five-piece Dixieland jazz band led by Nicholas G. Bliss. A professional trumpet player in Chicago, Mr. Bliss performed at the downtown hotspot – which reportedly inspired Hugh Hefner's Playboy Club – from 9 p.m. to 2 a.m. six nights a week for a number of years, according to his longtime friend and fellow musician George Quinlan. Mr. Bliss simultaneously worked as the nightclub's musical director responsible for hiring



talent, including the scantily clad waitresses who doubled as singers. When the Gaslight Club expanded, Mr. Bliss also supervised musicians at the club's locations in L.A., Paris, New York City and Washington, D.C. Throughout his career, Mr. Bliss entertained with several big bands and jazz combos, and played in

popular Chicago hangouts, such as the Chez Paree, the Latin Quarter, Mister Kelly's, the London House and Ye Olde Cellar. He performed for Ronald Reagan a few times and was an acquaintance of Nat King Cole and George Gobel. A wall in his Naperville apartment is lined with pictures of Gaslight Girls, musicians and other celebrities he met – and “he saw them all,” said his wife, Kay. “He was a great trumpet player,” said Ed Ward, former president of the Chicago Federation of Musicians, the labor organization Mr. Bliss also headed at one point. “He had a really, really great style and sound. He was very much admired by the music community itself. It's one thing to have a band and everybody loves you, but it's something quite more when your fellow musicians love you and respect you

for your talents.” Mr. Bliss, 90, died of kidney failure on December 13 at Edward Hospital in Naperville. He most recently lived in a retirement community in Naperville and was a former longtime resident of Batavia and Geneva, though he and his wife always considered Chicago “our kind of town.” Following his years as a musician, Mr. Bliss became involved with the union and was elected president from 1977-1982. During his tenure, he helped settle a national strike among musicians and, in Chicago, improved employee protections. “He got the first of many, many good contracts with the Chicago Symphony Orchestra,” Ward said. “He was part of the negotiations that got things set up so (members would) have a fair grievance hearing to be sure they couldn't be treated poorly at the whim of any conductor.” Mr. Bliss also brought a more democratic approach to running the union by involving rank-and-file in various committees. Mr. Bliss retired early at age 62 and bought a place in Florida to spend winters with his wife. When the two were a young couple living in Chicago without much money, they invested stocks in Walgreens, which “paid off very well for us,” his wife said. Mr. Bliss was very generous with his family and once bought his son-in-law a convertible. “He would always ask them, ‘Do you need money?’” his wife said. “On the other hand, he was always asking what the price of gas was.” Mr. Bliss, born June 11, 1921, in Iowa, grew up during the Great Depression, so he and his family, which included two sisters and a brother, “had it rough.” They moved to Chicago when he was 7, and his parents operated a candy store. He started playing the trumpet in high school and earned a scholarship to study music at DePaul University. Mr. Bliss was Greek Orthodox, and his faith was very important to him “in his heart.” Described as outgoing, Mr. Bliss was “always the life of the party,” said his granddaughter Nicole Cavanagh. “He had a fun life,” his wife said. “He was lucky because he led a wonderful life. He did it his way and he enjoyed it.” Aside from his wife and granddaughter, Mr. Bliss is survived by a daughter, Melody Vantucci; another granddaughter, Jaimee Wood; and six great-grandchildren.

By Katie Drews
Chicago Sun Times

Rick Frigo
In loving memory

I first met Ricky in 1963 at the Air Force National Guard Base at O'Hare Field. He had enlisted for the 566th Air Force National Guard Band in 1962 so he had a year on me. He played Eb alto horn and I played French horn. I knew when we met that we would be friends for life. We had a clique of jazzers in that band and without going into too much detail you can imagine the shape of some of those concerts and parade performances. We laughed and cried a lot in those six years. It was the Vietnam era and we never knew if we would be ordered overseas or not. Luckily, we spent the duration of weekends and summer camps at O'Hare. Ricky and I both worked at Mister Kelly's on Rush Street being the house drummers for Larry Novak and Dick Reynolds (Bjork). We were in and out of all the joints on Rush Street with various groups and singers too numerous to count. I would go to hear him and he would do the same with me. We laughed a lot and told all the latest jokes that we heard from the stand-ups on the street. Whenever Rick couldn't make a gig with his Dad, John, they would call me to cover it. I got to know John very well during this time. I also met Darrell and the boys and Ricky used to tell me how proud he was of his family. I always had the highest respect for his musicianship. He learned like I did, on the job training, especially for many acts and shows we played. We were friends for 48 years. He always played with taste and he could swing. I'll miss you my friend, so very much. Save a place for me with Bird, Trane, Miles, Bill Evans, Monk, Bud etc. That's got to be one hell of a session. I'll never forget you old buddy. You will always be with me. Chuck

By Chuck Christiansen

William P. Snyder
1916-2011

William "Bill" P. Snyder, 95, of Fond du Lac, passed away on Saturday, November 5, 2011. Bill Snyder, "America's most recorded pianist," began his multifaceted career as a child prodigy. His impressive academic background includes studies with the now legendary Moritz Rosenthal and Chicago's own Rudolph Ganz. Bill Snyder zoomed into national prominence as a recording artist with his first record, "Bewitched, Bothered and Bewildered," from the Rodgers and Hart Musical, "Pal Joey," which held the number one spot and sold well into the millions. He conducted, arranged and performed musicals in the famed College Inn in the Sherman House in Chicago, musicals that included "Salute to Cole Porter" and the "Salute to Rodgers and Hammerstein" shows. Bill Snyder earned nine gold awards and one platinum award for his singles and albums. He toured around the United States and Canada for Columbia Artists Management as a concert attraction in the Community Concert series. He appeared with symphony orchestras and performed such well known works as Gershwin's "Rhapsody in Blue," Franz Listz's "Hungarian Fantasy" and some of his own compositions. After performing 75 years, Bill Snyder joyfully retired with his beloved wife, Marion, in the lovely city of Fond du Lac, Wisconsin.

Bill is survived by his wife, Marion, his stepchildren, Ken (Starr) Mangold of Terre Haute, Indiana, Cyndee Mitchell of Harbor Springs, Michigan, Traci (Jim) Weaver of Blacksburg, Virginia and Steven (Pamela) Mangold of Seminole, Florida.

The Reporter Newspaper
Fond du Lac, Wis.

Obituaries *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Bliss	Nicholas G.	Trumpet	12/13/11	06/11/21	01/04/40
Sliwa	Casimir	Trombone	12/05/11	11/14/18	10/01/37



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*Only members in good standing are allowed to list CD's For Sale.

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Johnny Frigo, Rusty Jones,
Annie Ondra, Wayne Roepke,
and Don White
Jim Bestman
630-543-7899

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Jack Baron Quartet Plays the Coach
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Coleman and Brian Sandstrom
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Tenderness
darone32@msn.com

Nick Drozdoff

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nickdrozdoff.com

Mark Edwards with Karin Redekopp Edwards

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Aaron Copland; American Classics
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NOTICE TO MEMBERS

The Illinois AFL-CIO met on January 10th to endorse candidates in the March 20th Primary Election in Illinois. To obtain a copy of the list of endorsed candidates, contact the office of the Vice-President.

Who's Playin' Where?

We have many musicians performing throughout the area.
Support them by attending a performance or patronizing
an establishment where they work.

He Shoots, He Scores!

Bill Archer
Per Chicago Bulls schedule
United Center
1901 W. Madison St., Chicago

Attend an Orchestra Concert!

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Soloist: Yeol eum Son, piano
Friday, March 2, 2012 at 8:00PM
Saturday, March 3, 2012 at 8:00PM
McAninch Arts Center, Glen Ellyn
630-942-4000
www.AtTheMAC.org

Evanston Symphony
Eternal Light
featuring the Chicago Chamber Choir
Sunday, March 11, 2012 at 2:30PM
Pick-Staiger Concert Hall, Evanston
847-864-8804
www.evanstonsymphony.org

If you have future engagements that you would like listed in this column,
please send them to Vice-President Jares at tjares@cfm10208.org.
Listings will be included provided there is a Union contract on file.

Shot and a GOAL!

Frank Pellico
per Chicago Blackhawks
schedule
United Center
1901 W. Madison St., Chicago

Attend an Orchestra Concert!

Park Ridge Civic Orchestra
Valentine Romance
Sunday, February 12, 2012 at 2:30PM
The Pickwick Theatre, Park Ridge
847-692-7726
www.ParkRidgeCivicOrchestra.org

Elgin Symphony Orchestra
How The West Was Won
Saturday, February 18, 2012 at 8:00PM
Sunday, February 19, 2012 at 3:30 PM
Hemmens Cultural Center, Elgin
847-888-4000
www.elginsymphony.org

Elmhurst Symphony
Mozart Requiem
Sunday, February 26, 2012 at 3:00 PM
Elmhurst Christian Reform Church,
Elmhurst
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www.elmhurstsymphony.org

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773-450-4581
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Berwyn, IL 60402
773-454-6694
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318-773-4320
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4637 N. Kenton Ave.
Chicago, IL 60630
773-248-4380
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Chicago, IL 60606
630-989-4739
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Beverly Shores, IN 46301-0276
219-879-7004
219-263-3279
SAXOPHONE

57037 Laloggia, Cono J.
c/o: Lil Marx
3095 Spring Lake
Rockford, IL 60114
815-398-7016
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52931 Ovnik, John F.
c/o: Deaf Dog Music
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310-278-9944
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Club Calendar

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Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222
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



Music Humor

This Craig's List exchange from Vancouver was sent to the Guild Guitar Forum by one of its members from BC.

Craigslist Ad:

We are a small & casual restaurant in downtown Vancouver and we are looking for solo musicians to play in our restaurant to promote their work and sell their CD. This is not a daily job, but only for special events which will eventually turn into a nightly event if we get positive response. More Jazz, Rock, & smooth type music, around the world and mixed cultural music. Are you interested to promote your work? Please reply back ASAP.

A Musician's Reply:

Happy new year! I am a musician with a big house looking for a restaurateur to come to my house to promote his/her restaurant by making dinner for me and my friends. This is not a daily job, but only for special events which will eventually turn into a nightly event if we get a positive response. More fine dining & exotic meals and mixed Ethnic Fusion cuisine. Are you interested to promote your restaurant? Please reply back ASAP.



Classifieds

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Advertise in the Intermezzo! Call 312-782-0063

William A. Lee Memorial Scholarship

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

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

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

Completed applications must be returned to the Chicago Federation of Labor, William A. Lee Memorial Scholarship Committee, 130 E. Randolph St., Suite 2600, Chicago, IL 60601. All applications must be postmarked no later than March 1, 2012.

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



Chicago Federation of Musicians Leland Baska Scholarship Fund

Applications are being accepted for the 2012 CFM College Scholarship. Scholarships of up to \$1,000.00 will be awarded to the winner(s). Applicants must be enrolled in an accredited college music program for the Fall of 2012.

Applications are available by calling the Vice-President's Office of the Chicago Federation of Musicians and must be completed and returned no later than March 1, 2012.

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



The Chicago Park District's Grant Park Orchestra & Chorus

In collaboration with
The Chicago Department of Cultural Affairs
and The Grant Park Orchestral Association
Carlos Kalmar, Principal Conductor
Christopher Bell, Chorus Director

Announce the following vacancies
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Section Second Violin

The Grant Park Orchestra season is currently scheduled to begin June 12 and run through August 20, 2012. The 2011 regular weekly salary was \$1,221.75 plus a generous benefits package. Audition dates are scheduled for March 2012. Please check website www.grantparkmusicfestival.com for exact dates.

To receive repertoire information and to schedule an audition time, send a resume and \$75 refundable deposit to: Audition Coordinator; Grant Park Music Festival, 205 E. Randolph Street; Chicago, Illinois 60601.

Repertoire will not be given over the phone. For complete audition information please visit the employment opportunities page of our website at: www.grantparkmusicfestival.com.

ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY.
The audition committee of the Grant Park Orchestra & Chorus reserves the right to immediately dismiss any candidate not meeting professional standards at these auditions. Should an advertised position be offered to a current member of the Grant Park Orchestra, the resulting vacancy may be offered to the next most qualified candidate. Preliminary auditions are held behind a screen. The winning candidate must be legally eligible to accept work with the Grant Park Orchestra. The orchestra reserves the right to refuse to audition candidates who are unable to demonstrate legal eligibility to work. All winning candidates will be subject to the hiring procedures of the Chicago Park District.

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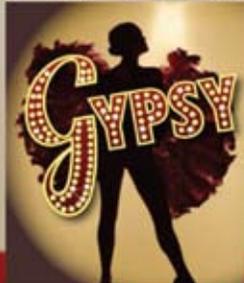
The *Intermezzo* is published 10 times per year. May-June and November-December are combined issues.


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 and Scholarship Fundraiser**
 Featuring the
GLENN MILLER ORCHESTRA
 under the direction of
Nick Hilscher
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 by the
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 7:00 p.m. to Midnight
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