

Intermezzo

ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, March 12th, 2013
@1:00 pm

By-Law Meeting:
Tuesday, April 9th, 2013
@1:00 pm

March 2013
Vol. 73 No.3



HINDEMITH
AND ME
SEE PAGE 6



From the Vice-President



Terryl Jares

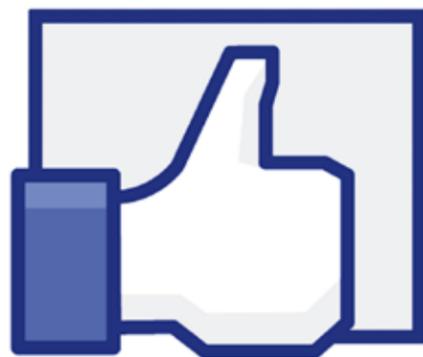
April is Jazz Appreciation Month

Through the years, the Music Performance Trust Fund (MPTF) has partnered with the Smithsonian Institution to present jazz performances. Jazz Appreciation Month (JAM) was created to be an annual event that would pay tribute to jazz as both a living and as historic music. Schools, organizations and even governments celebrate JAM with events ranging from free concerts to educational programs. Established in 2001, the program was initially funded by the Ella Fitzgerald Charitable Foundation.

The MPTF is once again proud to act as a co-sponsor for these events. They will fund up to 50% of the total cost of a JAM program. This is a great way to showcase emerging artists in our community as well as our CFM musicians.

How do you get funding? First, you need to find a presenter that will co-pay a performance of jazz music. It must be a non-for-profit business and the performance must be free and open to the public. Call Gwen at the CFM to get a request form. Complete the form and send it to the CFM along with a letter from the presenter asking for the performance. Once we receive the request, we will send it off to the MPTF for their consideration.

Remember, the performances must be performed in April of 2013. Jazz concerts as well as educational jazz programs will qualify for funding. If you have any questions on the procedure, don't hesitate in giving me or Gwen a call.



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Chicago Sinfonietta Update

The Chicago Sinfonietta instituted two programs in 2008, The Project Inclusion Orchestra Fellow (PIOF) and the Project Inclusion Ensemble (PIE) with the mission of promoting diversity and inclusion in classical music and to add significantly to the orchestra's ability to differentiate itself from all other orchestras in the United States.

PIO Fellows are awarded fellowships that provide opportunities for participants to rehearse and perform with the orchestra, receive mentoring, and prepare auditions for future employment.

PIE fellowships provide opportunities for participants to receive ensemble performance coaching, mentoring and small ensemble performance opportunities.

The program manager for both organizations is Renée Baker.

Chicago Sinfonietta PIOF and PIE Fellows Accomplishments

Class I 2008-2010

Andrew Dowd, viola, completed his Masters degree in viola and secured a position with the Chicago Sinfonietta. He also performs regularly with the Illinois Philharmonic and other local orchestras.

Stefan Smith, violin, received a full scholarship from USC at the conclusion of his first year as a PIOF. He is now working as composer and freelancer in Los Angeles, and has been invited to audition for the Chicago Symphony Orchestra. The Chicago Sinfonietta performed one of his compositions in 2009.

Christian Dillingham, bass, won positions with two professional orchestras including the Kalamazoo Symphony Orchestra and the Chicago Sinfonietta. In addition, he has won spots in the coveted theatre arena in Chicago.

Takahiro Kim, tuba, is playing professionally in Chicago, subbing with the Chicago Symphony Orchestra, and performing regularly with orchestras abroad.

Demarus Allen-Batieste, clarinet, is working with a professional orchestra in Germany. He received a full scholarship after completing his PIOF from the Manhattan School of Music and graduated with a Masters Degree.

Brandon Mitchell, bass, is working with two professional orchestras in Chicago and also performs in ensembles on cruise ships.

Class II 2010-2012

Kimberly Galva, violin, established a teaching studio at the conclusion of her fellowship, formed her own chamber group that plays regularly around the city, and continues to perform with Chicago Sinfonietta. She recently performed a concert with Yo-Yo Ma as a part of the Chicago Community Trust's 96th Anniversary celebration.

Yoo Jin Hong, flute, won an arts administration job with the Civic Orchestra of Chicago.

Elizabeth Diaz, flute, established a teaching studio and secured an arts administration position with a youth orchestra. She also performed with Yo-Yo Ma.

Mark Alan Longo, flute, dropped out of the program midway through his fellowship due to financial hardship. His current status is unknown.

Shawnita Tyus, violin, won a highly competitive teaching position at a Chicago public high school as Orchestra Director, graduated with Masters Degree while in our program, and performed with Yo-Yo Ma.

Ricardo Ferreira, violin, finished his Masters Degree at DePaul.

Tamara Gonzalez, violin, secured a position as Dean of the Suzuki Institute Chicago at the Sherwood Conservatory.

Kevin Lin, viola, is going to Peabody Institute in the Fall. He received his BA while in our program and was one of the PI musicians who performed with Yo-Yo Ma at the above-mentioned event.

Tasha Lawson, French Horn, established a music ministry for prisons.



Who, Where, When...



By Ruth Marion Tobias

WHAT THE NEW YEAR HAS FASHIONED IT HAS BEEN A WHILE...

since our 2008 interview with **WARD STARE**, who was the phenom principal trombonist with Lyric Opera orchestra at the tender age of eighteen.

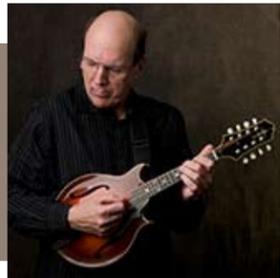


Ward Stare

Realizing a greater ambition to conduct the orchestra, he retired at the age of 25 to study and follow his dream. In January he returned to Chicago with baton in hand, to debut as the Lyric Opera Orchestra conductor of **HUMPERDINCK'S** "Hansel and Gretel." His spectacular rise (he is only 30) includes completion of a fourth and final season as resident conductor of the St. Louis Symphony Orchestra with future bookings into 2015.

FYI

The new spot for jazz in town is City Winery Chicago on West Randolph Street which opened last fall with a sextet. A previously unannounced guest came aboard for the evening in the person of **DON STIERBERG**, whose mandolin playing drew raves.....



Don Stierberg

The Burnells, Mark and Anne, enjoyed performances at Twelve West (Elm St.) where The **ANNE BURNELL BAND** included **DEAN ROLANDO**, **CHUCK WEBB** and **RICK VITEK** while **MARK BURNELL'S** trio, with **BRIAN SANDSTROM** (bass) and **FRANK DONALDSON** (drums), plays Wednesdays through Saturdays at the Tortoise Club on North State Street. Mark is a recurrent pianist at the Signature Room at the 95th and both he and Anne are frequently featured at Chambers Restaurant in Niles.....Pianist **KEN PAOLI** was an invited lecturer and composer to the International Workshop on Computer Music and Audio Technology (WOCMAT) held at National ChiaoTung University in Hsinchu, Taiwan. He performed his latest



Ken Paoli

laptop performance work Phil-Harmonia II, dedicated to former Chicago composer, the late **PHIL WINSOR**. Ken's lecture topic was "Logical Sieves and Probabilities in an Algorithmically-Assisted Compositional Environment which demonstrated the music generating software constructs used in the organization of his recent compositions. Two works employing these methods, Slices (stereo electronics) and Chase (for amplified violin, viola and trumpet) were presented at the Electronic Music Midwest at Lewis University in October 2012."

AND.....DIANE DELIN'S Octagon (jazz quartet plus a quartet of strings) participated in the annual Blujazz Showcase at **JOE** and **WAYNE SEGAL'S** Chicago Jazz Showcase—a February winner..... **CSO'S JAY FRIEDMAN**, besides being very busy conducting his Symphony of Oak Park and River Forest, (which was awarded a \$150,000 grant this fall from the **AUDREY LOVE** Foundation,) will conduct concerts this season with the Berlin Stadtskapelle, Zurich Opera, Louisiana Philharmonic and the National Symphony Orchestra of Mexico.....Bassist **STEVE HASHIMOTO'S** group Mothra: Chicago's Original World-Jazz Fusion Band celebrated "36 years on Planet Earth" with a performance at

Uncommon Ground on West Devon Avenue.....and **ORBERT DAVIS'** Orbark Productions announced the "remarkable soundtrack of the historical election, **DuSABLE to OBAMA**-Chicago's Black Metropolis" (the compact disc with digital downloads) is now available at cdbaby.com. Also Orbark announced two live performances by Davis' Chicago Jazz Philharmonic: at Logan Center for the Arts in February and again on March 10, 4 PM, at Governor's State University..... Harpsichordist **DAVID SCHRADER** joined the Newberry Consort in "My Heart's in the Highlands" celebrating Scotland's beloved bard **ROBERT BURNS** "with poetry, songs, sonatas and ballads by Burns and his contemporaries" at Newberry Library, Logan Center for the Arts (University of Chicago) and Lutkin Hall (Northwestern University)—a triple January week-end winner.



David Schrader

"SHALL WE PLAY THAT ONE TOGETHER?"

This is the title of **PAUL DE BARROS'** highly regarded biography of **MARIAN McPARTLAND**--- pianist, composer and host of NPR's longest-running series, Piano Jazz. DeBarros is a jazz critic and pop music editor for the Seattle Times "who approaches McPartland's long, rich life as both a knowledgeable fan and an evenhanded observer." Published by St. Martin's Press, the 496 page book is \$35.



Marian McPartland

END OF AN ERA

After three decades of hosting Chicago's Jazz Festival, the **PETRILLO** Music Shell in Grant Park will no longer be the venue of choice. This year's fest, the 35th, "will be restructured, opening August 29th and 30th in **PRITZKER** Pavilion in Millennium Park with stages in Chase Promenade just north and south of the Cloud Gate sculpture. The Chicago Community Trust Young Jazz Lions Stage will be added with emerging musicians performing at the Harris Theatre Rooftop." For more information visit chicagojazzfestival.us.

On a personal note: I remember pre-Millennium Park and the annual, late-summer Lyric Opera performances at the Petrillo. On one night of perfect weather, the heavens were in full glory of moon and stars and there was a hush over the city, (with little extraneous street noise—how rare is that!) Gentle breezes wafted through street side trees. Under those trees, the post performance, catered receptions took place. Inviting tents covered the food and beverage stations and beckoned the audience arriving from the lower seating area. And there, mingling within the crowd, were the singers—the human stars of the evening. You may have noticed and wondered at my appreciation and admiration of our Chicago treasure, American soprano **RENEE FLEMING**. It began on that evening after her stunning operatic performance: there she was, beautifully gowned, wandering among us, shaking hands with undeniable charm and enthusiasm. In yearly succession, each Lyric night has been joyful. With the advent of Millennium Park and its exquisite Pritzker Pavilion, the triumphant space for the opera performance, the annual reception went indoors, into the pavilion interior. The reception still holds great appeal with celebrities, opera stars and fine food, yet to me can never quite equate with the outdoor, perfect night environments we remember from Grant Park and the Petrillo.

NOTICE TO MEMBERS

Section VIII, G. 1. of the CFM By-Laws: On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians and filed with the Secretary-Treasurer prior to the commencement of the engagement.



Perspective



By Jack Zimmerman

HINDEMITH AND ME

I went away to college in the early '60's. The school I had chosen, Quincy College (now a university), had a small music department – something like five full-time faculty and a freshman class of eight music education students.

At the time, I knew nothing of classical music – had yet to hear the Beethoven 5th all the way through. I had no idea of where Bach or Brahms fit into the classical firmament, and it would be years before I fully grasped the periods of Western art music – Baroque, Classical, Romantic and 20th-Century. But I did know – or thought I knew – a good deal about jazz. For instance, I knew that Miles Davis was hip, John Coltrane was very hip, and Ornette Coleman was ultra-super hip. Armed with that knowledge and several record albums I had decided to study music and eventually earn a living at it.

In my second week at Quincy, I met an upperclassman composition major, the one person in the department whose future did not include high school band directing or chorus conducting. He owned few clothes but plenty of books and records. The records played constantly in his room, where some of us gathered nightly.

We listened intently as the composition major lectured on every record he played. He liked works of modern composers. Stravinsky was still living then. Schoenberg and Bartok had passed less than two decades before. Hell, when I was a college freshman, Richard Strauss had only been dead for 14 years.



Of the modern composers played in that dorm room, none were listened to more frequently than Paul Hindemith. He was our favorite and not a night went by that we didn't listen to Mathas der Maler or his Symphonic Variations on a Theme by Carl Maria von Weber.

Hindemith had endeared himself to music majors everywhere by writing sonatas for every instrument imaginable. Instrumental music majors at one time or another performed the Hindemith Sonata for Trumpet and Piano, Clarinet and Piano or Whatever and Piano. There was a pile of them, pieces that everyone wanted to play but no one wanted to listen to.

By Christmas break of my freshman year, I no longer cared about Miles, Coltrane, Ornette or any of Hipdom's other proponents. I was a full-fledged Hindemithian and capable of boring anyone with a glowing appraisal of the composer's oeuvre. His works, I thought, are what modern music should sound like. And while the rest of the musical world fawned over the Schoenberg School and its 12-tone creations, college kids like me,

loyal Hindemithians, would keep tonality's flame burning bright or so we thought.

Fifty years later, tonality is bigger than ever, but Hindemith is almost forgotten. In the middle of the last century he was considered an equal to Bartok and Stravinsky and now he's little more than a 20th-century footnote. Musicians roll their eyes when I tell them my I-Pod contains both the Hindemith Requiem and his 24 preludes and fugues, Ludis Tonalis. Oddly enough, as I age, I look more like him. I could be a Hindemith impersonator except there's no market for it. His name doesn't carry quite the same cachet as Elvis's. Even so, he's still a hero of mine.

This year marks the 50th anniversary of his death. There won't be Hindemith retrospectives offered by leading symphony orchestras (they do have to sell tickets). And while Stravinsky was honored with a US postage stamp, I doubt there's anything similar in store for Hindemith.

Seems unfair for someone who was once considered one of the last century's major musicians. If I had the means and the energy, I'd organize a festival of some sort. Instead I'm commissioning a Hindemith Bobblehead for my office. Barack Obama has one. So does Oprah, so why not Hindemith? I'm going to stick it on a small pedestal with a plaque that has my favorite Hindemith quote: "There are 12 tones. Treat them carefully."

You gotta love that guy.



Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

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

Dal Segno Luncheon



Honorees:

Orbert Davis

Geraldo De Oliveira

Rachel Barton Pine*

*Due to a scheduling conflict, Rachel will be honored at next year's Dal Segno luncheon.

Sunday, April 14, 2013

12:00 Noon at The Lido

5504 N. Milwaukee Ave., Chicago, IL

FREE PARKING

Advance Reservations, \$35.00 per person

At the Door, \$40.00 per person

Please send check made payable to Dal Segno to:

Bobby Schiff

**363 Longcommon Rd.
Riverside, IL 60546**

708-442-3168 (home)

708-870-3024 (cell)

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

Freelance Musicians Etiquette 101

By Bill Harrison

Those of us who attempt to make a living by playing music without a steady gig often see ourselves as mavericks, flying under society's radar - somewhat like the cowboys of the wild, wild west but with instruments instead of six-shooters. But even in Buffalo Bill's era there was a code of behavior that was more or less understood by all those who wanted to be in the game. It may be a jungle out there, but we don't have to behave like savages. A little forethought and politeness can go a long way towards making our freelance lives a little more civilized.

Let's talk about talking - on the phone, that is. (We'll cover texting and social media in a minute.) Nine times out of ten when you call someone regarding a gig you get their voice mail. This is good. If you have work to get done the last thing you want to do is get into a conversation when all you need to know, for example, is if the other person is available for a certain date. So while you wait for the beep, here a few helpful hints:

If you are hiring and the gig is more than a month away, call the person you really want to hire for the gig. Then hang up and wait for them to call back. If you need an answer immediately, call them on their handy cell phone (I'm sure they've left that number in their outgoing message). If they don't call back within a reasonable amount of time (I think 24 hours is sufficient) assume they are not interested and move on.

If the gig is too soon for comfort and you feel the need to make multiple calls, mention that in the message you leave. If you make a bunch of calls and wait for the first lucky caller to get back to you without informing your colleagues, it gives them the impression that it really doesn't matter to you WHO you get to cover the gig. All you need is a warm body, apparently...a hunk of meat with a guitar, say. It's not a very genteel message to send. Sometimes you're in a hurry, granted. State your intentions, otherwise you've started a game of phone derby and I, for one, hate that game.

If you are leaving a message for a fellow musician do not say, "please give me a call - I've got a date I want to check with you." That is a waste of everyone's time. Leave the date, time, place, compensation, name of leader - all the pertinent info so your colleague can make an informed decision and call you back with a real answer.

If you are on the receiving end you must return the call as soon as possible, regardless of your availability. If you can do the gig, leave that message and ask for a confirmation call and the contact info of the leader (if you don't have it). If you are not able to take the date, politeness dictates that you leave a hearty "oh man, I wish I could do it but I'm already booked and please call me again" message. Everyone appreciates an answer, yes or

no. Don't make the mistake of only responding if you're open; that's just rude.

In the last few years, more and more (but certainly not all) of us are getting in touch with one another via email, SMS (texting) or by using social media, Facebook primarily. All of these communication modes are great, with a caveat or two, and the same rules of courtesy apply. The caveats:

1. Be sure that the person you're texting knows who you are, or include your name in the message. Anonymous texts are creepy.
2. Know that many excellent, hip and happening musicians either do not have smart phones or for whatever reason do not "do" texting. Just because you have what you think is someone's mobile number does not mean it's a sure bet that a text will get through.
3. Not everyone checks their email frequently or lurks on Facebook the way you might do either of those things. So don't assume that someone you've tried to reach electronically is ignoring you. A good old phone call is still the surest way to know you've gotten your message across.

4. On the receiving end, you should probably answer via whatever method the person used to contact you in the first place (unless they tell you otherwise).

Now let's discuss the politics and ethics of subbing out of a job you've already accepted. This is a controversial subject. I know musicians who adhere to extreme positions on this: they either never, ever sub out of any job or they will sub out at the drop of a hat for a gig that pays \$10 more. Both strategies are self-defeating.

If your policy is never subbing out of a date to do something that is either much better paying, more artistically satisfying, or as a means to further your career, then you are doing yourself a disservice. This business is difficult enough, so why shoot yourself in the foot? It ought to be acceptable to any reasonable contractor for you to take advantage of a great opportunity that comes your way as long as you take care of biz. More on that in a moment.

On the other hand, if you are the type of person who will get out of any gig for any reason at any time you run the serious risk of getting a reputation for being unreliable. I have a short but memorable list of players I simply can't do business with for that reason. If you're going to sub out, do it sparingly and for good reasons.

If you do have to get out of a date, here's the right way to do it: First, call the person you are already committed to and ask them if you might be able to sub out. Tell the truth (ie, have a good reason for asking) and offer to hire an acceptable sub. If the contractor balks or you can't replace yourself on the original date with someone who passes muster with that person, then don't sub out. Never leave someone high and dry; it is simply unethical. If you feel that the leader is being unreasonable or unnecessarily stubborn, play the job anyway and file away that fact for next time. If you think you may run into that situation again with a particular contractor make sure you are OK with that understanding or don't accept the engagement.

Assuming that you get the go-ahead from your employer, get a short list of players that person likes and start making calls (one at a time - see phone etiquette rules above). When you find a good substitute, call the contractor and leave your sub's contact info and ask them to call back and confirm that they have gotten your message. You can't be too careful and everyone appreciates a freelancer who treats them in a professional manner.

The golden rule applies here, folks. Communicate clearly, be polite, don't be evasive or disingenuous. If you're in this business for the long haul, know that people have long memories. A reputation can be broken far too easily. Unless you're everyone's first call in your town you cannot afford to be rude or take anything for granted. We all know that it's tough to make a living playing music; it seems to me that we can at least try to make things easier for one another.

Let's Get More Local Musicians Listed

- Go to www.afmentertainment.org the booking agency of the AFM.
- It's the place to find available AFM talent across the USA and Canada.
- Categorized by musical styles.
- Potential purchasers can listen to your songs and watch your YouTube videos.
- Join the growing list of AFM soloists and ensembles registered.

**COME ON CHICAGO
LET'S SHOW THEM
WHAT WE'VE GOT!**

NEED LIABILITY INSURANCE AT A GREAT PRICE?

NOW THE CFM HAS YOU AND YOUR BAND COVERED!

This coverage is for \$1,000,000.00 of liability insurance coverage.

The process of getting this coverage is simple.

- You must be a member in good standing
- A signed Musical Services contract must be filed with the Local and include all musicians and vocalists on the bandstand
- A Liability Insurance Request Form must be completed and submitted to the CFM so that the letter of coverage can be constructed



Obituaries

Stan Ackerman

1934-2013

There are lots of people who remember special teachers in their lives, but I don't know if there is another teacher who has had such a major effect on so many.

Musicians with the orchestras in Pittsburgh, Chicago, San Francisco, Los Angeles, Denver, Columbus, Florida, Lexington, and even the Oslo Philharmonic; teachers at music schools across the country; a well-known violin expert and appraiser; a conductor who recently conducted the televised Les Miserables 25th anniversary concert... sounds like the alumni roster of a prestigious music conservatory, doesn't it?

But there are also college professors, architects, writers, doctors, veterinarians, attorneys, even the current dean of Harvard Law School. Now it sounds like the roster of a prestigious prep school.

But it's neither. These are the careers of the former music students of Stan Ackerman.

Stanley began teaching the orchestra and other ensembles at New Trier in 1966. He was, by all accounts, a first-rate violist; he'd been offered a chair in the St. Louis viola section, but turned it down, because back then, it wasn't possible to be an orchestral musician and still be able to support a family. So he turned to teaching instead, teaching at Willowbrook High School before moving to New Trier. In addition, he played for a season with the Lyric Opera, and both played and acted as manager with the Grant Park Symphony for several years.

By the time I was a freshman at New Trier East High School, he'd been teaching there for a decade, and there were FOUR orchestras. There was a full symphony orchestra, which played the standard symphonic repertoire—overtures, symphonies, and tone poems by Beethoven, Brahms, and Tchaikovsky...

We also played the first movement of Mahler 1 and the last movement of Shostakovich 5, Bernstein's "On The Town," Charles Ives' "New England Tryptich" and "Variations on America," Rachmaninov Piano Concerto #3 (with a student soloist), Debussy's "LaMer," and Rimsky-Korsakov's "Scheherazade," "Russian Easter Overture," and "Capriccio Espagnole." These weren't dumbed-down student arrangements, either. We played the real thing.

But there were also 3 other orchestras. There was a chamber orchestra, which played overtures and symphonies by Mozart, Haydn, Rossini, Bizet, Mendelssohn, as well as Stravinsky's "Pulcinella." And there were not one but TWO string orchestras,

which played mostly Bach, Vivaldi, Handel, and Corelli, but also Bloch concerto gross and Mendelssohn string symphonies.

On Saturdays, most of us came to the Music Center of the North Shore (now known as Chicago Institute of Music) to play more chamber music. Mr. Ackerman was there all day, coaching the quartets and quintets. At the end of each semester, the Fine Arts Quartet would come down from their residence in Wisconsin to work with us for a day. At the end of the day, we would all perform—including the Fine Arts Quartet.

He left New Trier a couple of years after I graduated. It had always been his dream to move to Los Angeles and "play jingles," free-lancing and playing for movies, productions, commercials, recordings, etc.

I recently asked Mr. Ackerman how he got us to play at such an amazing level, and he said that chamber music was the foundation of any good music program, but that also it was important to give us good music (as in, not dumbed-down arrangements) to play, and that the students would always, ALWAYS rise to the occasion.

Tribute by Alison Fujito
Violinist, Pittsburgh Symphony
Former New Trier High School Student

Johnnie L. Henderson

1925-2012

On October 24, 1925, Johnnie L. Henderson was born Elijah John Henderson to Elijah Henderson and Mary Robert in Camden, Arkansas. Johnnie confessed Christ at an early age. After moving to Chicago in his teens, he became a member of Stone Temple Baptist Church, where he sang in the Senior Choir. He remained a member until the Lord called him home.

Johnnie graduated from Wendell Phillips High School. He also attended the Boston School of Music and DePaul University School of Law.

In 1945, Johnnie met the woman he would call his "lifetime girlfriend" and the love of his life, Ethel Chester. They married in March of 1946. To this 66 year union four children were born, Ronald, Stephanie(Odell), Jerald and Brian. Johnnie would tell Odell, "You are not my son-in-law, you are my son." He deeply loved his family and always expressed his great pride. He was a loving grandfather to his grandchildren, Verlon, Angela, Tiffany and Aaron. The fact that he lived to see all his grandchildren receive their college degrees was extremely gratifying for him.

Johnnie worked for the Chicago Stockyard before starting to work for Chicago Transit Authority (CTA). During his time at CTA, he became supervisor and was fondly dubbed the "Hey Baby Man" as a result of his greeting to everyone - "Hey, Baby!" He retired from CTA after 39 years.

A true union man, Johnnie was an active member of the Amalgamated Transit Union-Local 308 for over 60 years (since January 7, 1946). He was also a member of the Chicago Federation of Musicians-Local 10-208 A.F. of M. and SAG(Screen Actors Guild).

Johnnie's other love was MUSIC. He was an excellent Tenor and Alto saxophone player and possessed a beautiful baritone singing voice. He used both of these talents as lead singer and saxophonist for the "Jets of Jazz" band for many years. He also worked with saxophonist Eddie Harris, Von Freeman(bandleader), "Red" Saunders and many others. Johnnie had a talent for composing music and wrote several Big Band scores.

Johnnie loved to act and appeared in many stage plays, a political ad, and a McDonald's commercial. He appeared in feature films, "Adventures in Babysitting" and "Music Box", which starred Jessica Lange. He made several appearances as various characters on the television show "Early Edition", which starred Kyle Chandler. Johnnie was proud of having met stars such as Morgan Freeman, Ossie Davis and Bruce Willis.

He was an excellent free-hand artist who loved to draw planes and design machinery.

Johnnie was a true people person who loved to talk and always enjoyed a good debate - politics, sports, and history were his favorite debate subjects.

He was truly loved by his family and will be sorely missed.

Tribute by Brian Henderson

Anthony "Dick" Sarlo

A Chicago Legend

1925-2013

Dick Sarlo, as he was professionally known, had been blessed with a successful and expansive career for over 60 years as: Vocalist, Musical Director, Musician, Entertainer, Show Producer to named stars, and Hotel General Manager.

Sarlo was born in Chicago, and was raised in the Italian neighborhood of Melrose Park, IL, where he grew up and went to Proviso East High School. Upon graduating, WWII was in motion, and he went to enlist into the Navy with his long time friend, Mike. However, while waiting for enlistment, two Marines entered the room in their "dress blues" and looking for 5 good men to join the Marines. Instantly, Sarlo's hand shot up amid his friend's pleas, and he parted to join the Marines instead!

In learning that he was a virtuoso of the Tenor Sax, they sent him home to get his instrument. While gone, his entire battalion had shipped out to war, and a new group had taken its place. In months that followed, Sarlo was promoted to Corporal, and during this time, he played in the Halls of Montezuma Band, along side of Vito Muzzo, renowned tenor sax player, who gave Sarlo his mouthpiece when the war ended.

As the war escalated, Sarlo's horn was replaced with a rifle, and he went to Iwo Jima, Guadalcanal, and Peleiu to fight in the jungles. He was in the 3rd wave going into Peleliu, fully aware that the first 2 waves were completely wiped out by the Japanese.

After the war, Sarlo attended DePaul University and studied architecture. Additionally, he played in his brother, Red's Combo, and later started his own group.



The Dick Sarlo Combo immediately secured the off-night band gig at the prestigious Balinese Room in the Blackstone Hotel on Michigan Avenue in Chicago, where Sarlo not only sang, but also thrilled the crowds with his extraordinary talent playing the Tenor Sax. Columnists from that era are quoted as saying: "It was like that horn was born in his hands!"

One evening Albert Pick, owner of 12 Pick Hotels, was having dinner in the Balinese with his wife, who was a concert pianist; and was so impressed with Sarlo's talent that he offered him a job playing in the Isle of Capri Room at the Pick Congress Hotel also on Michigan Avenue. Sarlo accepted, and his group had a long run in the Capri playing to high society, and then became the regular band for many years in the hotel's new and most popular Nightclub, The Glass Hat. Additionally, Sarlo held the position as Director of Entertainment for Pick's other 12 Hotels nationwide for 22 years.

While working nights with his Combo, and having an insatiable appetite for business... he spent his days in each department of the hotel so that he could learn the hotel business thoroughly. This education proved invaluable in years to come, as he became well respected for his consummate knowledge of the hotel industry.

When Americana Hotels bought the Pick Congress Hotel, and changed the name to The Congress Hotel, they asked Sarlo to be their General Manager, knowing that he had been at the Congress Hotel for 32 years; and during that time, he not only knew every nook and cranny of the hotel, and the workings of each department, but he also personally knew all the key movers and shakers in the city of Chicago. Sarlo accepted the challenge with gusto!

Under his compelling leadership, the Congress Hotel grossed in profit, \$3 million back-to-back months that had never been done before, and has never been duplicated since!

Upon retiring from the Hotel Industry, Sarlo and a friend opened Dick Sarlo's Restaurant and Lounge, located across from Union Station for several years, until his friend's death. During that time, he featured nights when The Dick Sarlo Big Band Orchestra played for the patrons, which was covered by Chicago TV and the Press.

Being a well-known Entertainer and Show Producer, he was approached to be the Opening Act and to lead the Orchestra for the appearance of Frank Sinatra, Dean Martin, and Sammy Davis, Jr. at the prestigious Villa Venice Super Club in Wheeling. Sarlo orchestrated a 40 piece Orchestra for this event, and headlined with the Rat Pack for 2 weeks to sell-out crowds. Prior to Sinatra and Martin coming to the Villa, Sarlo had worked 2 weeks alone with Sammy Davis, Jr. who became a very close friend.

The first time Sarlo met Sinatra was when he was rehearsing the orchestra, and Sinatra motioned for him to come down. Sinatra told Sarlo... "You sing, I sing, Martin sings, Davis sings...one of us has to quit singing." Sarlo smiled, and quickly replied, "You take it easy Frank, I'll take it from here!" Sinatra laughed heartily, and remarked, "I like this guy!" Later he joined them in Vegas and worked with them for many years.

Sharing the stage with named performers was nothing new for Sarlo, who became close friends with many name entertainers, such

(Continued on page 12)

as... Tony Bennett, Johnny Cash, Vic Damone, Wayne Newton, Hal Linden, Phyllis Diller, Connie Francis, Jimmy Roselli, Frankie Avalon, Rich Little, Norm Crosby, Joe Williams, George Kirby, Helen Reddy, Willie Nelson, Mel Torme... to name a few. Sarlo had Mel Torme's last show, here in Chicago, and afterward Mel asked him to personally send his Library to his home because he was not feeling well. Sarlo made sure that it arrived safely to Mel's home, and shortly thereafter, Mel had a stroke and passed.

Sarlo's genuine smile and exuberant personality touched all who knew him. Audiences everywhere delighted in the sound of his distinctive melodic voice, which they likened to Sinatra and Bennett. Requests for his CD's are still being filled.

Sarlo was always thinking of creative venues for his Big Band Orchestra. He continued to promote his Big Band Orchestra to restaurant and lounge owners until his death, and had a tentative gig set for September 2012. He knew that nothing could replace the sound of "live" music, and in today's world with all the sound-replicating technology, it was even more of a quintessential thrill to hear a Big Band Orchestra "live!"

Sarlo passed away peacefully at home on January 7, 2013, in the loving arms of his wife, Gloria J. Yorke, of 33 years. He was 2 months shy of his 88th birthday (March 4th). A music-filled Memorial was held in his honor on Saturday, January 26, at The First Church Of the Nazarene in Lemont, IL, and concluded with his Big Band Orchestra-Lead Trumpet player, Marty Marshack, and Big Band Orchestra -Lead Clarinet/Sax player, Bill Horn, along with the church pianist and drummer playing, "When the Saints Go Marching In," while everyone who attended sang along.

It was a fitting tribute to a man; whose heartbeat was his music. There was no doubt that Dick's beaming smile, shined down that morning, from heaven's gate!

Tribute by Gloria Yorke

Richard A. Vikstrom

1962-2013

Richard Vikstrom, age 50, died January 19th, 2013. Husband and childhood friend of Anne-Bernadette Weiner, father of Zoe



Claire and Skye. Richard was the son of Charlotte Vikstrom, life-long Hyde Park resident and former area realtor; and Richard E. Vikstrom (deceased), retired University of Chicago professor and Director of Music at Rockefeller Memorial Chapel.

Richard was the youngest of four siblings - brother of Carl Vikstrom and brother-in-law of Cecilia Vikstrom (Albuquerque, New Mexico). He was the brother of Ann Vikstrom and uncle

of Henry Branson (Chicago). Lastly, he was brother of Susan Lukatch and brother-in-law of Edward Lukatch, uncle to Miranda Lukatch (Skokie).

Richard was a classical violinist. While frequently travelling to Midwestern and European engagements, he made Hyde Park his home. A graduate of the University of Chicago's Laboratory School, Richard received his bachelor's degree from the Peabody Institute at Johns Hopkins University and his master's degree from Roosevelt University.

A memorial service and reception was held on Sunday, February 24th at 5:00 p.m. at Augustana Lutheran Church in Hyde Park.

Jimmy Gianas Memorial Service

For all who knew and or worked with Jimmy, there will be a memorial service for him at Second City, 1616 N. Wells, Chicago on April 9, 2013 at 7:30PM. Contact Tom Beranek at 312-608-7433 if you have questions.

Deceased

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Bailey	Rose	Organ	12/11/12	08/23/15	06/14/56
Lampkin	Robert E.	Trumpet	12/30/12	05/23/27	04/07/49
Niwa	Eloise M.	Piano	01/12/13	04/27/28	10/30/47
Raffaelli	Gino	Violin	01/10/13	06/03/25	02/28/46
Rott	George C.	Drums	01/04/13	03/21/22	08/18/42
Vikstrom	Richard A.	Violin	01/19/13	07/09/62	03/02/99

Address and Phone Changes

56204 Bentler, Benjamin J.
2117 Walters Ave.
Northbrook, IL 60062
319-512-9834
PIANO

53109 Howell, Nisanne A.
7 Salem Circle
Evanston, IL 60203
847-730-9812
VIOLIN

55998 Martin-Ramones, Eduardo D.
6300 S. Kostner Ave., Apt. 1-B
Chicago, IL 60629
708-222-1241
773-620-0292
VIOLIN

53678 Saxton, Judith A.
2536 Alderney Lane
Winston Salem, NC 27103-4731
336-529-0317
336-734-2921
TRUMPET

31319 Bleck, Phyllis C.
P.O. Box 188
Big Rock, IL 60511
630-373-9422
TRUMPET

42824 Jozwiak, James
22859 Marina Dr.
Plainfield, IL 60585
630-420-8156
630-723-1883
TRUMPET

55807 Moyer, Roland N.
1637 1/2 W. Farwell Ave., Apt. 3
Chicago, IL 60626
773-412-8905
DOUBLE BASS

8325 Steele, Clifford
631 Herbert Hodges Rd.
Center, KY 42214
270-565-5035
270-670-8766
GUITAR

55893 Duncan, Steven T.
4851 N. Saint Louis Ave.
Chicago, IL 60625
847-226-8205
TENOR TROMBONE

48319 Keefe, Michael J.
6324 Western Ave.
Willowbrook, IL 60527-1873
630-235-5479
KEYBOARDS

55685 Neher-Laymon, Mary Jo
5540 W. Eddy St.
Chicago, IL 60641
773-255-5097
FRENCH HORN

47040 Tollefsen, Jeffrey R.
27071 Wellington Ct.
Lake Barrington, IL 60010
847-304-9182
847-804-9182
FRENCH HORN

54785 Fisher, Robert C.
4051 N. Puaski
Chicago, IL 60641
773-817-5017
VIOLA

49510 Labella, Marcia
3019 Sunnyside Ave.
Brookfield, IL 60513-1051
708-387-2414
708-715-7415
HARP

50065 O'Shea, Anna Belle
6801 S. LaGrange Rd., Unit E-16
Hodgkins, IL 60525
708-425-4078
FLUTE

55386 Zupano, Ralph
1611 216th Ave.
Union Grove, WI 53182-9430
262-694-9692
GUITAR

51375 Fry, Gary D.
13 Rolling Ridge Rd.
Northfield, IL 60093
847-441-7467
ARRANGER

55612 Lenihan, Timothy
510 W. Briar Place, Apt. 307
Chicago, IL 60657
708-373-7240
PIANO

2012-2013 Membership Directory Corrections

- 54773 **McNamara, Timothy**
1415 Wisconsin Ave.
Berwyn, IL 60402
773-454-6694
SAXOPHONE
timmcnamaramusic@gmail.com

51762 Hanna, Judith L.
P.O. Box 3907
Oak Park, IL 60303
708-707-1929
BASS VIOLIN

42957 Lofstrom, Douglas J.
8014 Winter Circle
Downers Grove, IL 60516
630-901-9828
BASS VIOLIN

NOTICE TO MEMBERS

You are in violation of Section VIII, D.3. of the By-Laws of the Chicago Federation of Musicians by accepting, offering to accept, paying or offering less than the scale rate.



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.

Attend a Concert!

Peter Rowan

Sunday, March 17, 2013
at 7:00 PM
Old Town School of Folk Music
4544 N. Lincoln Ave., Chicago
www.oldtownschool.com

Great Big Sea

Wednesday, March 20, 2013
at 8:30 PM
House of Blues
329 N. Dearborn, Chicago
www.houseofblues.com

Hoop it Up!

Bill Archer

per Chicago Bulls schedule
United Center
1901 W. Madison St., Chicago

Shot and a GOAL!

Frank Pellico

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

Attend an Orchestra Concert or Opera!

Park Ridge Civic Orchestra

*From Spain to Scotland,
the Mendelssohn Way*
Sunday, March 10, 2013 at 2:30 PM
Pickwick Theatre
5 South Prospect Ave.
847-692-7726
www.parkridgecivicorchestra.org

Rockford Symphony Orchestra

Salute to the Big Bands
Saturday, March 9, 2013 at 7:30 PM
Handel's Messiah
Saturday, March 23, 2013 at 7:30 PM
Coronado Theater
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Southwest Symphony Orchestra

A Cole Porter Celebration!
Sunday, March 10, 2013 at 4:00 PM
Trinity Christian College
6601 W. College Drive
Palos Heights
708-802-0686
www.southwestsymphony.com

Symphony of Oak Park and River Forest

Celestial Sojourn
Sunday, March 3, 2013 at 4:00 PM
Dominican University
7900 Division Street, River Forest
708-218-2648
www.symphonyoprfr.com

Attend an Orchestra Concert or Opera!

Ars Viva

Sunday, March 3, 2013 at 3:00 PM
North Shore Center for
the Performing Arts
9501 Skokie Blvd., Skokie
847-673-6300
www.arsviva.org

Elgin Symphony Orchestra

Time for Spring
Friday, March 8, 2013 at 7:30 PM
Prairie Center for
the Performing Arts
201 Schaumburg Court, Schaumburg
Saturday, March 9, 2013 at 7:30 PM
Sunday, March 10, 2013 at 2:30 PM
Hemmens Cultural Center
45 Symphony Way, Elgin
Club Swing
Saturday, March 23, 2013 at 7:30 PM
Sunday, March 24, 2013 at 2:30 PM
Hemmens Cultural Center
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Elmhurst Symphony Orchestra

Great Love Stories
Sunday, March 3, 2013 at 3:00 PM
Elmhurst Christian Reformed Church
149 West Brush Hill Road, Elmhurst
630-941-0202
www.elmhurstsymphony.org

Evanston Symphony Orchestra

Slavic Favorites
Sunday, March 3, 2013 at 2:30 PM
Pick-Staiger Concert Hall
50 Arts Circle Drive, Evanston
847-864-8804
www.evanstonsymphony.org

Lake Forest Symphony Orchestra

Stormy Tchaikovsky
Friday, March 15, 2013 at 8:00 PM
Saturday, March 16, 2013 at 8:00 PM
James Lumber Center
for the Performing Arts
19351 W. Washington Street
Grayslake
847-295-2135
www.lakeforestsymphony.org

See a Show!

Bank of America Theatre
The Book of Mormon
312-977-1717

Broadway Playhouse
I Love Lucy
312-977-1700

Drury Lane Theatre
Sunset Boulevard
January 24, 2013– April 7, 2013
630-530-8300

Marriott Lincolnshire
*Now and Forever: The Music of
Andrew Lloyd Webber*
January 16 – March 17, 2013

Paramount Theatre
Fiddler on the Roof
March 4 – March 24, 2013
630-896-6666

Royal George
An American Story
March 7 – April 14, 2013
312-988-9000

The Second City
Jesse Case and Julie Nichols
Sunday through Saturday
1616 N. Wells St.
Chicago, IL

Writers' Theatre
Sweet Charity
January 22 – March 31, 2013
847-242-6000

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.



CDs For Sale

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

Phyllis Adams, Harp and Monty Adams, Flute
Opera by Request
Universal Peace
 PhyllisAdamsHarp@aol.com
 847-869-6150

Mike Alongi
Freshly Squeezed
 alongimusic@aol.com
 815-399-5112

Ray Bailey
Making Traicks
Tracking the Sly Fox
 cdbaby.com
 Bailey601@sbcglobal.net
 773-450-7880

Jimmy's Bavarians
Swingin' Chicago Style
Treasures with Jim Bestman, Johnny Frigo, Rusty Jones, Annie Ondra, Wayne Roepke, and Don White
 Jim Bestman
 630-543-7899

Jack Baron
Jack Baron Quartet Plays the Coach House featuring Bobby Schiff, Jerry Coleman and Brian Sandstrom
 Jacksax31@aol.com
 847-204-8212

Eric "Baron" Behrenfeld
Tiki Cowboys
 tikicowboys.com

Anne Burnell
Blues in the Night
 Mark Burnell
 773-862-2665
 www.burnellmusic.com
 cdbaby.com
 itunes.com

Greg Cahill
Special Consensus
Scratch Gravel Road
 Compass Records
 www.compassrecords.com

James Callen Trio
In The Tradition
 James Callen
 708-488-8877

Chicago Jazz Philharmonic
Collective Creativity
 Orbert Davis
 chijazzphil.org
 orbertdavis.com
 312-573-8930

Chicago Q Ensemble
Amy Wurtz String Quartets
 www.chicagoensemble.bigcartel.com

Jerry Coleman
 Nineburner
Jazz Makes You Happy
 drumskull@aol.com
 www.jerrycolemandrummer.com
 847-251-1410

Conjunto
Chicago Sessions
 James Sanders
 847-329-9630

Mark Colby
Speaking of Stan
Reflections
 Origin Records
 iTunes.com

Amazon.com
 cdbaby.com
 630-258-8356

Richard Corpolongo
Get Happy featuring Dan Shaper and Rusty Jones
Just Found Joy

Smiles
Spontaneous Composition
Sonic Blast featuring Joe Daley
Watchful Eyes
 richardcorpolongo@sbcglobal.net
 708-456-1382

Tim Coffman
Crossroads
 itunes.com
 blujazz.com
 cdbaby.com
 timcoffman.com
 708-359-5124

Dick Daugherty
Versatility
 cdbaby.com
 radaugherty@comcast.net

Orbert Davis
Home & Away
 Chicago Jazz Philharmonic
 iTunes
 chijazzphil.org/homeandaway

Bob Dogan
Salishan
Rings
Bob Dogan Sings Ballads
My Blues Roots
 cdbaby.com
 773-963-5906

Donald Draganski
Music for winds and piano
 performed by the Pilgrim Chamber Players.
 www.albanyrecords.com

Frank D'Rone
Frank D'Rone Sings
After the Ball with Billy M In Person at the Hungry/Brand New Morning Day
Live in Atlantic City/This Is Love This is It
Live in Atlantic City, Vol. 2 /Love with Music
Live in Atlantic City, Vol. 3 /Try a Little Tenderness
 darone32@msn.com

Nick Drozdoff
No Man Is An Island
 nickdrozdoff.com

Mark Edwards with Karin Redekopp Edwards
Two-Piano Tapestry: Redekopp & Edwards
 cdbaby.com
 iTunes.com

Elgin Symphony
Aaron Copland; American Classics
 Piano Concerto
 The Tenderland Suite
 Old American Songs
 847-888-0404
 amazon.com
 naxos.com
 itunes.com

Peter Ellefson
 Trombone
Pure Vida
 PuraVidaMedia@gmail.com
 hickeys.com
 iTunes

Evanston Symphony Orchestra
Evanston Live!
 Lawrence Eckerling, Cond.
 Works by Bernstein, Walker, Hanson, Gershwin and Draganski
 www.evanstonsymphony.org

Patrick Ferreri
Expressions of Love
 cdbaby.com
 digstation.com

Jim Gailloro
The Insider (featuring John Mc Lean)
 widesound.it
Jazz String Quintet (featuring Kurt Elling)
 naimlabel.com
American Complex (featuring Patricia Barber)
 originclassical.com
Shadow Puppets (featuring Lawrence Hobgood)
 naimlabel.com
 jazzstringquintet.com
 cdbaby.com
 itunes.com
 amazon.com
 tunecore.com
 jim@gailloredo.com
 773.330.4461

Clyde "Lightning" George Steelin' Jazz Band
Lightning Strikes The Heart
Steelin' The Night
A Tribute To Masters
 steelinjazz.com
 Cathy@steelinjazz.com

Paul Harvey, Jr.
Brought to Light
 PaulHarvey.com

Ernie Hines
There Is A Way
My Baby Wears the Lovin' Crown
The Early Years by Ernie Hines
Kunta Kinte: Remembering "Roots"
Electrified
 Ernie Hines
 708-771-3945
 www.afimentertainment.org/groups/688-ernie-hines
 colorfulmusicbabyblue.com
 tunecore.com/music/erniehines
 mspace.com/erniehines
 cdbaby.com/erniehines
 cdbaby.com/erniehines2
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 emusic.com
 goprotunes.com

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 cdbaby.com
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Pat Malling Quartet
Live at the North Sea Jazz Fest
 Bluejackjazz
 pjmjazz@att.net
 773-489-2443

Douglas Johnson
Clevinjournes
 douglasjohnsonmusic.bandcamp.com

Jeremy Kahn
Most of a Nickel
 708-386-2900

Rick Leister
From the Trumpet Studio
 R & R Ensemble
 The Band Source, Downers Grove
 Cdbaby.com
 amazon.com
 iTunes.com
 digstation.com

Bobby Lewis
Inside This Song
Passion Flower
Here I Go Again
Flugel Gourmet
Just Havin' Some Fun
Another Time
Instant Groove
In The Forefront (re-issue)
On Fire! with Eric Schneider and the Rhythmakers
Warm Cool
 bobbylewis.com

Howard Levy
Cappuccino - with Fox Fehling
Secret Dream -Chévere de Chicago
Alone and Together- solo CD
Time Capsules- with Acoustic Express
Concerto for Diatonic Harmonica and other works
Out of the Box Vol.1 DVD- with Chris Siebold
From Matzah to Menorah- Trio Globo and Alberto Mizrahi
 balkansamba.com
 levyland.com
 iTunes.com
 cdbaby.com

Mark Lindeblad
Piano Music for Relaxation
Bach: Favorite Keyboard Pieces
 Mlindeblad@sbcglobal.net
 773-262-2504

John E. Magnan
The 50/50 Band
 Ellie
Don't That You
Pink Ladies
Since U Left Me
 fiftyfiftyband@yahoo.com
 312-208-3229

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 cdbaby.com
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 pjmjazz@att.net
 773-489-2443

Pat Malling with Dan Trudell
Dragon Fish
 Chicago Sessions
 cdbaby.com
 itunes.com

Pat Malling Quartet
 featuring Bill Carrothers
Home on Richmond
 La Familia
 Stann Champion
 773-994-6756
 iTunes.com
 cdbaby.com
 Amazon.com
 Target.com

Carole March with Joe Vito
Everything I Love
 cmvdiva@sbcglobal.net
 cdbaby.com
 amazon.com
 digstation.net
 773-237-0129

Tommy Muellner
It's All About Time
 tommujazz@sbcglobal.net
 773-237-0129

Dr. Willie A. Naylor
 "Spongey Boy"
Anthology of Soul Classics
 www.spongeyboymusic.com
 708-957-1193

Susan Nigro
The Big Bassoon
Little Tunes for the Big Bassoon
New Tunes for the Big Bassoon
Original Tunes for the Big Bassoon
Bellissima
The Two Contras
 Susan Nigro
 Crystal Records
 360-834-7022

Susan Nigro
The Bass Nightingale
 GM Recordings
 617-332-6328

Brian Patti
My Kind of Town
 630-832-9222

Pan Go Steel Band
For The Day
Seconds
 Paul Ross
 panpress.com
 630-587-3473

Bob Perna
Music My Way
Once Again
 www.bobpernaandpersistence.com

Russ Phillips
I'm Glad There Is You
Love Walked In
 russ.phillips@sbcglobal.net

Russ Phillips
One Morning in May
 bigfootjazz@sbcglobal.net

James Quinn
Legacy One
 cdbaby.com
 jquinmusic.com
 312-861-0926

Roots Rock Society
Bass Mint Sessions
Riddim To Riddim
La Familia
 Stann Champion
 773-994-6756
 iTunes.com
 cdbaby.com
 Amazon.com
 Target.com

Marlene Rosenberg
Pieces of...
 marlenemusic.com
 marlenemusic@comcast.net

Marlene Rosenberg
Bassprint
 iTunes.com
 Amazon.com
 marlenerosenberg.com

Bernard Scavella
'Bout Time - Volume 1
'Bout Time - Volume 2
 cdbaby.com
 bscavella@sbcglobal.net

Bobby Schiff
Late Game
 bobbyschiff.com
 708-442-3168

Nick Schneider
Pullin Strings
 chicagojazz/nickschneider.com
 847-991-4355
 lonote@comcast.net
 cdbaby.com

Karl E. H. Seigfried
Criminal Mastermind
 solo double bass
 cdbaby.com

Karl E. H. Seigfried
Blue Rhizome
the New Quartet
 cdbaby.com

Fred Simon
Dreamhouse
Remember the River
Since Forever
 naimlabel.com/artist-fred-simon.aspx
 itunes.com

Richard Sladek
Piano Celebration
 chicagopianist.com
 708-652-5656

Mark Sonksen
Blue Visions: Compositions of 1995 Alba
 cdbaby.com
 312-421-6472

Mark Sonksen Trio
Climbing Mountains
Postales Del Sur
 cdbaby.com
 312-421-6472

Elizabeth Start
From the Start
Electric & Eclectic Start
 es@elizabethstart.com

Don Stille
Keys To My Heart
 cdbaby.com
 Amazon.com
 dfstille@mac.com

Suenos Latin-Jazz
Azul Oscuro
 Steven Hashimoto
 708-222-6520

Duane Thamm
Tribute to Hamp Live
 Delmark Records
 vibes26@webtv.com

Shirley Trissell
Pet Pals
Lyrical Lullabies
 shibuka.us
 cdbaby.com

Two Cold
Cityscapes 2010
 Sherwen Moore
 708-560-4015

The Voice of Carle Wooley and the Groove Masters
Love Is
Jazz Standards featuring Eddie Johnson
 cdbaby.com/CarleWooley

Glenn Wilson
One Man's Blues
Blue Porpoise Avenue
Bittersweet
Elusive
 Sunnyside Records
Impasse
 Cadence Records
 jazzmaniac.com
 sunnysiderecords.com
 amazon.com
 itunes.com
 glenn@jazzmaniac.com

Frank Winkler
Symphonic Pops Orchestra
From Broadway to Hollywood
 Frank Winkler, Conductor
 Winklermusic@aol.com

Frank Winkler Trio
Once in Awhile
 Winklermusic@aol.com

Frank Winkler Quartet
Romance 'n' Swing
 Winklermusic@aol.com

Willie Woods
Feelin' the Spirit
 cdbaby.com/cd/williewoods
 wwoodsproductions.com

New and Returning Members



By Leo Murphy

We welcome these new and returning members to the Chicago Federation of Musicians, Local 10-208. The musicians listed below perform with many of the groups around Chicago including our orchestras, operas, bands, chamber groups, casual groups, theaters and soloists. They have different talents, perform in different genres and work in various venues, but they all share our 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.

Allison Gessner Acct# 56650 (Oboe/Clarinet/English Horn/
Flute/Saxophone)
4506 N. Malden, Apt. 111
Chicago, IL 60640
502-321-3879
agessner.oboe@gmail.com

Andrew Smith Acct# 56725 (Tuba)
2354 Burberry Lane
Bloomington, IN 47401
806-570-8325
andy.lutz.smith@gmail.com

Marie Tachouet Acct# 56775 (Flute/Alto Flute/Piccolo) is a
transferring member from Local 24 in Akron, OH.
1339 N. Dearborn St., Apt. 9-B
Chicago, IL 60610
513-367-9596
mtachouet@gmail.com



Light Opera Works performed Operetta's Greatest Hits, October 2012. Shown here are actors standing (L to R) Natalie Ford, George Wolff, Colette Todd, Matthew Giebel with musicians (L to R) Marta Johnson, Heather Boehm, Gail Crosson, and Joseph Krzysiak.

Classifieds

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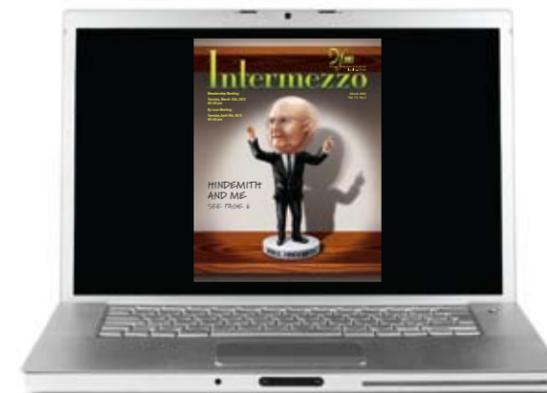
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The *Intermezzo* is published 10 times per year. May-June and November-December are combined issues.

Creating CFM Contracts Electronically



- Go to www.cfm10208.com members only area
- Complete a Musical Services Contract
- Save it as a file and email it to tjares@cfm10208.org
- You have access the CFM website 24 hours a day from any location



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You can now receive your *Intermezzo* through email instead of snail mail! To sign up, go to www.cfm10208.com. In the left column, click on the Members Only area. Once you sign-in, click on "Subscribe to the Chicago Federation of Musicians Newsletter." After you have submitted your information, you will be sent an email to confirm your subscription. Be sure to confirm your subscription. The next *Intermezzo* will be delivered to your computer! Be sure to check the Members Only area of the CFM website (www.cfm10208.com) for back issues of the *Intermezzo*.

CALL FOR INFORMATION

The *Intermezzo* is our communication between the Local and our members. In addition to the printed version, we also post each issue on the CFM website. Most of the magazine is available to the public. We are always looking for events, accomplishments, and things of interest to other members and the public.

Share your announcements, reviews or anything you would like to see printed to tjares@cfm10208.org.

The Board of Directors reserves the right to determine whether material submitted shall be published.

DRURY LANE

THEATRE AND CONFERENCE CENTER

Drury Lane Oak Brook owners, the DeSantis Family, are offering a special to all Union Musicians.

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at the Box Office.

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RICCARDO MUTI, Music Director
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for the following:

CONTRABASSOON/BASSOON

Effective Immediately

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

NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY

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

**CONTRABASSOON/BASSOON AUDITIONS
ARE SCHEDULED FOR MAY, 2013**

FINAL AUDITIONS TENTATIVELY SCHEDULED FOR JUNE 3, 2013
Application materials must be postmarked by APRIL 1, 2013
OR faxed or e-mailed by APRIL 5, 2013.

Applicants should send a **brief one page resume**, including
Name, Address, Phone Number, E-mail address and Instrument to:

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

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

Optional cd's may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

DO NOT SEND CD WITH RESUME

The Chicago Symphony Orchestra is an Equal Opportunity Employer



Rockford Symphony

Steve Larsen, Music Director

Announces auditions for the following positions:

Principal Tuba

(Must be available for 2013/14 season)

Section Cello

Section Bass

Auditions are scheduled for Sunday, April 14

Clarinet 2

Section First Violin

Auditions are scheduled for Tuesday, April 16

Applicants should send a One-Page resume to

Rockford Symphony Orchestra
Rockford Symphony, 711 North Main St.
Rockford, IL 60013

Attn: (Instrument) Auditions

info@rockfordsymphony.com

Fax: 815-965-0642

Please check www.rockfordsymphony.com for
repertoire lists and complete audition information



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at 557 W. Randolph Street.



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$3,286.00

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
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CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$2,185.00

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.

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

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CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,430.00

The CFM College Scholarship Fund for Music Students has been set up in memory of Leland Baska. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

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

We will add your name to the list of contributors on our website.

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