

Intermezzo

Dfm
chicago federation of musicians
local 10-208 afm

Constitution and By-Law Meeting:
Tuesday, September 10th, 2013
@1:00 pm

Nomination Meeting:
Tuesday, October 1st, 2013
@1:00 pm

September 2013
Vol. 73 No. 8

*A tribute to
Bud Herseth*

See page 8



Who, Where, When...

By Ruth Marion Tobias

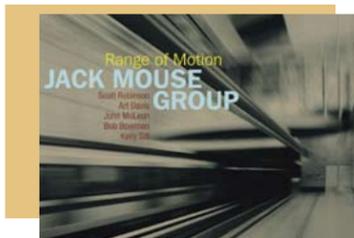


SURPRISE!

By the time this issue of *Intermezzo* finds its way to your mailbox, I will be in the final throes of moving—permanently, to Phoenix, Arizona. With all its sunshine, palm trees, and no more stairs to climb, I will find even more pleasure writing *Intermezzo* columns. So this is not goodbye—we are as close as our cell phones and computers, and O’Hare airport for that matter. I will have a new email address (rmtwrite@ameritech.net), but same cell phone: 847-609-1965. I hope to hear from y’all.

OUT AND ABOUT

The summer season and Hyde Park Jazz Society gave us **ART HOYLE**, “irrepressible trumpeter” and vocalese artist performing with saxman **JARRARD HARRIS**, keyboardist, **BRADLEY WILLIAMS**, bassist **DANNY SHAPER** and **ROBERT SHY** on drums. Added spice was vocalist **FRIEDA LEE**....the **JACK MOUSE GROUP** released “Range



Jack Mouse

of Motion” to wide critical acclaim.... bow master **JOHN NORWOOD LEE** praised the work of **JAMES** who has been with him for about a year and does superlative work as a bow rehairer and repair technician.....

vocalist **LINDA TATE** hosted her release party at Katerina’s for her latest CD, *Geography*. Her quintet includes **BOBBY SCHIFF**, **LARRY GRAY**, **ERNIE ADAMS** and **JERRY DIMUZIO**....for a “mid-week blues fix” you heard keyboardist **CHRIS “HAMBONE” CAMERON** performing with “Mississippi Heat” at **BUDDY GUY’S** Legend’s. Delmark Records was there to record.... the **BURNELL’S**, **MARK** and **ANNE**, seem to have been all over town—as in “Open Mic with Mark” at Twelve West; Serbian Village with Anne, supported by **TOM MUELLNER**, **PHIL GRATTEAU** and **LARRY KOHUT**; both Burnells at Chambers, Mark’s trio with **BRIAN SANDSTROM** and **FRANK DONALDSON** at the Tortoise Club; Mark at Davenport’s Cabaret and Petterino’s. Good show!.... In addition to their Sunday shows at Durty Nellie’s in Palatine, **ROY VOMBRACK’S** Jazz Consortium Big Band helped the Morton Grove Public Library kick off an after-hour series of programs with a free concert.... Meantime, bassist **CHUCK WEBB** brought his quartet to Room 43 to liven up Hyde Park.



Jazz Consortium

AND THEN THERE WAS.....

RICH DANIELS and his City Lights Orchestra performing on the grounds of St. Cletus Church for Independence Day; **FRANK WINKLER** with his Symphonic Pops Orchestra outdoors at the Prairie Arts Center



Frank Winkler

in Schaumburg....and CSO’s Music Now series, Mondays at 7 pm, Harris Theatre. Pre- and post-concert entertainment by “illmeasures”, with free food and drink at the post-concert reception....The CSO journeyed to the Morton Arboretum to play an open-air concert with selections from **BIZET’S** *Carmen Suites* under the baton of **CARLOS MIGUEL PRIETO**.....Speaking of journeys, two former Chicagoan delights returned for annual summer stints and were heartily received and enjoyed—as in “the incomparable” singer/pianist **JUDY ROBERTS** with her quartet which included her husband, “accomplished saxophonist” **GREG FISHMAN** and **JIM COX** on bass, with a four-day stay at Jazz Showcase....meanwhile “the great flute/composer and bandleader”

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2011-2013

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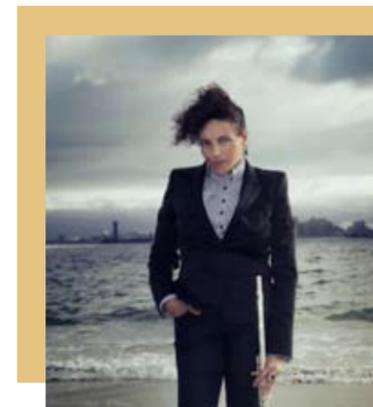
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Cover Photo Courtesy of the Rosenthal Archives, Chicago Symphony Orchestra



Nicole Mitchell

NICOLE MITCHELL fronted her Black Earth Ensemble at Constellation on north Western Avenue.

MORE ACCOLADES

When guest guitarist **LARRY CORYELL** came to town to perform at Jazz Showcase, his trio included bassist **LARRY GRAY** and **PAUL WERTICO** on drums, our Chicago superstars. Of course the critical acclaim was unstinting, enthusiastic and well-deserved as in this **HOWARD REICH** quote: “The more muted nature of his tone, however, enabled listeners to appreciate how much Gray and Wertico brought to this band.”

HI STANLEY

Recent photos from the Ascot Ball held at the Casino Club included pianist/bandleader **STANLEY PAUL**. His society band played the “Midnight in Mayfair”- themed ball which benefits the English Speaking Union (ESU) celebrating the service of honoree **ROBERT CHATTERTON DICKSON**, British consul general to Chicago. He leaves his post this summer and heads to Afghanistan as deputy ambassador.

WANNA’ GIGGLE?

We have not included any funnies in this column for a while; I think it is time to laugh...

From teachers’ Q&A collections:

What did **MAHATMA GANDHI** and **GENGHIS KHAN** have in common? Unusual names!

Name six animals which specifically live in the Arctic. Two polar bears and four seals.

Where was the Declaration of Independence signed? At the bottom.

What is a vibration? There are good vibrations and bad vibrations. Good vibrations were discovered in the 1960s!

Tee Hee!



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.



CFM Musicians



By Ruth Marion Tobias



Do you know the handsome clarinet player pictured on the back cover of the CFM membership book? That is Ben Roman, the expert at payrolls and tax return preparations. A lifelong Chicagoan, he was born on the West side near Douglas Park. As a grade school student, he attended a performance given by the Harrison High School concert band. Seated in front of the clarinet section of this fine musical organization as it played the Gomez' Il Guarini overture, "Entrance of the Gladiators", Ben was awestruck! He said, "The band was phenomenal; the clarinet section was dynamite. I was wowed out of my mind." He wanted clarinet lessons.

Ben's father, Leo, had been a violinist in theatres during the silent film era but lost his job to the new innovation "talking pictures." Not one to be defeated, he took up saxophone and clarinet and "jobbed" in the neighborhood for weddings, bar mitzvahs and played in local restaurants. He agreed to teach Ben clarinet. "I knew it wouldn't work", Ben said when his first attempts to play elicited "why are you making that awful sound!"

Ben's remarkable determination came forth and "I asked to borrow one of his clarinets to go into beginner's band—at Harrison high. I had to get into that school and that band! I didn't take any lessons at all, just began studying my father's violin music and the band music. It was rudimentary stuff, but I practiced every day at least two to two and a half hours. The concert band had to meet for 45 minutes before and after school every day of the week and on Fridays I would sneak into the band room after school to take the first clarinetist's folder home with me to practice that music,



returning it early Monday morning. I got a fingering chart and did this for several weeks, playing all the music in the folder. I went from beginner's band to the concert band the next semester; I loved every minute of it.

"I became very fond of classical music—marches, overtures, symphonies. I bought a Webcor record player since it had an automatic turn off when the record ended and discovered I could not relate to music except through the clarinet. I was not actually holding it, but playing it in my head. I would pick a key and imagine I was playing with the orchestration on the record—whatever melody, all in my head. Or it could be the bass line or inner voices moving up and down and relative harmonies that emanate from these combination movements. But I did not know the first thing about an interval or what it was called. However I began to recognize some of them and their relationships. I did this every night as I went to bed—through the clarinet, always, and I did this for three years. I began to develop a decent relative pitch ear; however I did not know the names of intervals and began to use mental crutches, such as "hearing" an octave interval by thinking the first two notes -- Some..where -- in "Somewhere Over the Rainbow".

Every year, Harrison, in a group of eight high schools, competed in Chicago's statewide competitions which were held in various schools. Students were taken around by bus. Ben met Burt Popowcer, a French horn player from Marshall High School. A few years went by and Ben received a frantic call from Burt, now a band leader whose sax man called in sick. Burt had to have Ben for that night, Eighth Street Theatre—on saxophone which he assumed Ben played. The frantic back and forth (but I don't play sax, etc.) finally convinced Ben to borrow his father's sax and take the gig. With a bit of his father's instruction, he found playing sax was easier than he thought. He loved it, Burt made him a permanent member of his band and they worked together for many years. As Ben continued to practice and play he became more and more proficient, surpassing his father.

He happily recalled waking one morning "during my high school senior year with a series of melodies in my brain. I often run songs and new musical ideas through my head automatically, always have, throughout my life. I felt a need to write it all down. I had written a concert march and discovered I also had written the entire part for the first clarinet section of the concert band. I proceeded to write all of the 2nd and 3rd clarinet parts, making sure the harmonies worked well, etc. I was so excited about my discovery that I proceeded to write parts for all the remaining sections of the band. I was absolutely euphoric about this event.

"I spoke to the bandmaster, Joseph Ewald; so nervous I could hardly get my words out as I told him I wrote a concert march. Very kindly, he said 'that's wonderful, let me see the score'. I stuttered my response 'what's a score?'

With kind patience he explained everything and told me what I had to do. "I entered all the various parts into a rough score and brought it to him a few days later at our usual rehearsal. Before we got started, he looked at me sitting ready to play and said 'Roman, come up on the podium and lead the band in your march.' I was stunned, with knocking knees as he handed me the baton, I didn't have the foggiest idea of what to do. The next five minutes were disastrous. Then he said 'Just hold the baton up and let everyone play and hold the first note'—which I did. At that moment I found Parnassus! I do believe that was the most exhilarating experience of my life.

"Mr. Ewald then led the band through my very own composition and included it in our next concert. I named my march, "The Triumphant."

Ben constantly improved. An ear training course and a few harmony and theory studies at the Chicago Musical College of Roosevelt University taught him about tri-tones and augmented and diminished chords—a lot of necessary stuff. And the real payoff was playing regularly with Burt's band and jobbing through the years with the bands of Bob Allen, Allan Kaye, Lindy Kao, Joe Vito, Jack Kramer and Frank Winkler. Currently, he plays in a clarinet chamber group, formed six years ago, that rehearses its vast library every Wednesday. Ben seldom misses the chance to play his beloved classics.

His thriving payroll/tax preparation business began when he worked in the currency exchange at North Avenue and Halsted Street owned by his late wife's father who did tax returns for some of his customers. When the father died, Ben took over that task as well. Later he worked for the late Joe Light for two years, learning that business from Light's thriving payroll/tax return office which catered to musicians as Ben continues to do.

This is the story of the enterprising fellow pictured holding the clarinet on the back cover of the membership book.

New and Returning Members



By Leo Murphy

The musicians listed below are new members of the Chicago Federation of Musicians, Local 10-208. They represent a few of the many musical groups around Chicago. They perform in orchestras, operas, bands, chamber groups, freelance groups and as 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 on a stage introduce yourself and get to know them.

Thomas Anderson Acct # 56771 (Arranger/Bass Guitar/Bass Violin/Composition/Guitar/Ukulele) is also a current member of Local 203, Hammond, IN.
4124 W. Eddy St.
Chicago, IL 60641
773-520-5338
weldy2@juno.com

Miles Maner Acct # 56844 (Bassoon/Contra Bassoon) has his Bachelors degree from the University of Texas/Austin and his Masters degree from Rice University in Bassoon Performance. He has served as Associate Principal Bassoon/Contra Bassoon with the Kansas City Symphony.
1005 Broadway Blvd., Apt. 301
Kansas City, MO 64105
512-497-8895
milezmaner@gmail.com



Max Mauer Acct # 56837 (Piano/Accordion/Percussion/Vocalist) is a native of the Chicago area. After high school in Libertyville, IL he graduated from Augustana College with a Bachelor of Arts in Music with an emphasis on Composition. He played piano and keyboard instruments with the band *Cavepeople* and previously performed with the band *Tour de Funk*. An experienced instructor, he is currently teaching privately.
3513 W. Palmer St.
Chicago, IL 60647
847-814-0951
maxcamaueron@gmail.com

WELCOME!

Wage Scale Changes



Terry Jares
Vice President

New Wage Scales Are Approved!

The wage scale committee met this spring to discuss the wages for 2014-2015 and to review our Rules and Regulations of the Local. Serving with me on the committee were Chuck Bontrager, Phil Feo, Michael Fiorino, Dileep Gangolli, Michael Shelton and Jon Whitaker. There were many issues addressed. Wages from other locals were compared to ours and the history of our Local's wages was studied. The committee formulated recommendations that I took to the Board of Directors. They voted unanimously to accept the recommendations of the committee. I would like to personally thank those members that served on the wage scale committee. They did a great job and should be commended. Here are the highlights:

Rule I. Update the Jurisdiction to read:

At a point of Lake Michigan and the Illinois-Wisconsin state line, west to the Iowa border, south to Route 64; east to Route 78 and south to the Whiteside/Henry line. East along county borders to Indiana and north to Lake Michigan including a three (3) mile offshore limit of the Lake Michigan shoreline to the Illinois-Wisconsin state line. (Including all of Cook except for Calumet City; Lake, DuPage; Kane; McHenry; Kendall; Boone; DeKalb; Winnebago; Ogle; Lee; Stephenson; and Jo Daviess counties; that part of Whiteside county east of Route 78).

Rule V. (Add to Section A to comply with the AFM Bylaws):

- A minimum of CLASS A SCALE "or the Local scale in whose jurisdiction the engagement is being played, whichever is higher,"

Rule VII. Add a new section D.

D. When members are required to move between locations in the same venue, the time required to move shall not replace the appropriate break time of the engagement.

RULE XI. REHEARSALS

Add New G: On all rehearsals, breaks must begin on or before ninety (90) minutes of rehearsal.

RULE XV. DOUBLING: Raise the doubles to 13% for the first double and 8% for subsequent doubles.

RULE XXIV. RECORDING (Strike existing wording and change it to the following)

- Archival: On all live engagements, audio and/or video reproductions may be produced at no charge for private study or grant writing purposes only. A Local 10-208 archival agreement must be signed. See the Office of the Vice-President for paperwork.
- Commercial: No member shall be engaged for any recording project for the purpose of commercial use or sale unless an AFM recording agreement has been signed. Wage scales and working conditions relating to all forms of commercial recordings may be obtained through the Electronic Media Department of Local 10-208.



The 2013 Wage Scale Committee included Michael Fiorino; Chuck Bontrager; Terry Jares, Chair; Phil Feo; Michael Shelton; Dileep Gangolli; and Jon Whitmore.

Highlights of the New Wage Scales 2014-2015

- Increase **Casual Scale** Performance Rates
 - Class AA to \$205
 - Class A to \$180
 - Class B to remain at \$95
- Increase **Casual Scale** Rehearsal Rates
- On days other than performances, Class A Performance rate (\$180) for three hour minimum
- On days of a performance, \$50 per hour, two hour minimum
- Create **Country Club-Private Club** rate at \$205 throughout the jurisdiction
- Increase **Doubling** Rates
 - First double to 13%
 - Each subsequent double to 8%
- Increase **Symphonic Scale** Rates
 - Class AA to \$170
 - Class A to \$155
 - Class B to remain at \$95
- Increase **Symphonic Scale** Rehearsal Rates
- On days other than performances
 - Class AA to \$140 for three hours
 - Class A to \$100 for two and one-half hours with a parking reimbursement of \$20 if no free parking is available
- On days of a performance, rehearsals pay \$100 for two and one-half hours
- Increase **Major Event Scale** Rates
 - Performance
 - Leader: \$295 plus \$15 per musician
 - Sideman: \$295
 - Rehearsal
 - Leader: \$310 (Two and one-half hours)
 - Sideman: \$155 (Two and one-half hours)
- Increase **Parade Scale** Rate to \$80
- Increase **Community Service Scale** Rate to \$115
- Increase **Religious Services, Mass Scale** Rate to \$100

For specific details, please contact Vice-President Terry Jares

APPROVED BY THE BOARD OF DIRECTORS

Tributes to Bud Herseth

By Michael Cichowicz

When Bud Herseth passed away in May of this year, I experienced a variety of different emotions. He was such an important figure in the orchestral world in general that I knew he would be missed by former colleagues not only with the Chicago Symphony, but in orchestras throughout the world that either knew him, played with him or had studied with him. But for trumpet players, he was and will always be an iconic figure whose playing and constant excellence will never be forgotten or surpassed. Bud Herseth was the stuff legends are made of. He was the gold standard that every orchestral trumpet player strives to emulate.

So renowned and accomplished was he, that he changed the way almost every orchestral trumpet player approaches the concept of what a principal trumpet player should sound like in an orchestra. For years there were different regional and international characteristics in orchestral trumpet players with regard to their unique approach to sound and interpretation. Trumpet players in the US sounded different from trumpet players in Europe. They even sounded different from region to region here in the US. Armando Ghitalla in Boston sounded different than William Vacchiano in New York or Gilbert Johnson in Philadelphia or Bernie Adelstein in Cleveland. But since the 1970's there seems to have been a steady evolution and homogenization in the way principal trumpet players try to sound in a symphony orchestra. Most symphonic trumpet players want to sound like Bud Herseth!

The other emotion I experienced was an extreme sense of loss. He was a huge part of my early life and I remember him and my father spending many years in a very close relationship as stand partners in the Chicago Symphony trumpet section from 1951-1975. He was a regular visitor to our house with his wife Avis and we interacted socially with them on many occasions. Bud's passing was a reminder of the way too rapid passing of time that I am often reminded of now that I reach my late 50's. So many of the wonderful colleagues and friends of my parents have passed on leaving me with an almost overwhelming feeling of melancholy. That's life I suppose. But living in a world without Bud Herseth will be something that will leave a massive hole not only in my heart, but also in the hearts of so many of his friends, colleagues and trumpet players from all over the world.

Rather than go on with my own thoughts, I thought it would be nice for his colleagues, principal and former principal trumpet players, from around the country to say a word or two about Bud Herseth. How he affected them either personally, professionally whether directly or indirectly. I just felt that given their positions and/or relationships with Bud, they would have a unique understanding of exactly what Bud accomplished and the magnitude of it all. I'll let them give you their thoughts and maybe that can shed some light on what an extraordinary man Bud Herseth was!



Vincent Cichowicz and Bud Herseth

"The sound of Bud Herseth's trumpet will forever be a part of my musical heart. His work ethic was a model for all of us to emulate. Nothing is gained without sacrifice and focused study."

Manny Laureano
Principal Trumpet
Minnesota Orchestra.

"The monumental contribution of Bud Herseth to the orchestral world, and the trumpet community in particular, cannot be overstated. From the first time I heard his incredible sound on a recording to the last time I had the pleasure of hearing him live, he has always been an enormous inspiration for me. His longevity and excellence are the standards by which all trumpeters measure themselves".

Michael Sachs
Principal Trumpet
Cleveland Symphony Orchestra.

"I was very fortunate to become a principal of an excellent symphony here in Washington DC. It is not "a piece of cake" at all. I came to realize that this position is extremely demanding of nerves, stamina, confidence, ups and downs, personality conflicts, etc. It made me think of how Bud handled this with such ease. My huge respect went up even higher.

Bud Herseth's amazing career is the result of a love of music, a great work ethic, stubbornness to play it right, an integrity to be "on" every concert, and a humility to never feel you've got it made. I also have to say, he has a God given talent, not of this earth!

It was an honor to study from this legend, perform with him, and in some way carry his legacy, and pass it to the next generation.

Bud would say once in a while, "I'll give Gabriel a run for his money." I'll bet he is!"

Steve Hendrickson
Solo Trumpet
National Symphony Orchestra

Hardly a day goes by that I don't think of some phrase that Mr. Herseth would utter that helps me be a better musician. He had a gift for expressing himself concisely and in a most memorable way. So much of who I am is a result of me trying to live up to the example he set with his incredibly high standards.

Mark Hughes
Principal Trumpet, Houston Symphony Orchestra

I have never met anyone like Mr. Herseth, which is how I chose to address him in my first couple of years in the CSO. I was such a "kid", 21, when I joined in '66. He seemed to always be forgiving when I did dumb stuff - like playing a few concerts in only my black socks (forgot the shoes). He

Bud Herseth,
Adolph Scherbaum,
Frank Kaderabek and
Vincent Cichowicz



was always extremely supportive and welcoming to all the young and/or new members of the orchestra. This was a great attribute.

I am who I am primarily because of Bud. He had an astounding effect on my career as a player and teacher, and I would never trade those twelve years being in his section. I was fourth chair the first 8 years, then second for the last 4, and was fortunate to hear all his Mahler Fives from '69 through '78. He mastered every piece but was really spectacular with this one.

During the 53 years Bud led the brass section (and the orchestra), he saw and was involved in the historic evolution of all aspects of the Chicago Symphony. What an incredible experience he must have had.

Many times in the past 35 years, I've been asked what it was like playing on stage with him. Even though he was the "trumpet master of all time", and one could be easily overawed, playing with him wasn't difficult, and I'm sure all the brass players that enjoyed that opportunity would say the same thing. He was technically superior, always reliable and used extreme dynamics. He was a strong leader, especially musically. His sound was pure and beautiful on stage, but in the hall it was astounding, the most brilliant sound ever made other than the human voice. There should be a picture of Bud Herseth in Webster's Dictionary next to "brilliance".

Charlie Geyer
Former Principal trumpet
Houston Symphony
Former 2nd trumpet player
Chicago Symphony Orchestra

Frank Kaderabek,
Harry Glanz,
Bud Herseth and
Vincent Cichowicz



I was in a long line of wannabe musicians on Feb 6, 1946, next to, and chatting with, Bud Herseth. We'd just listened to each other's screening auditions for the President of the New England Conservatory (Dr. Quincy Porter at the time) and, having both been received enthusiastically by Dr. P., found it easy to talk about what the future might bring. (One of the subjects was admiring comments about Miss Shirlejean Wallace, assistant Registrar of the Conservatory, who I married the following year.)

It wasn't more than a day or two before we found great pleasure in practicing together, as many times as we had co-existing free periods, for the rest of our time there. Bud also spent much of his free time in the school library, copying trumpet parts from scores; he spent every Friday afternoon listening to the BSO (student's tickets: twenty-five cents!)

Rudy Nashan entered the school about a year later. We were the Conservatory trumpet section, got along famously, and even talked about becoming a section "somewhere" in the coming years. History was made when Bud became Principal Trumpet of the CSO in 1948; Rudy, a resident Chicagoan (and Union member) joined him, I think in 1949, and I completed the trio, becoming Bud's assistant-first and -third trumpeter in 1951. Joining us in 1952, it must be noted, was Vincent Cichowicz, our most prolific teacher, with students spread all over the world.

Bill Babcock
3rd and Assistant Principal Trumpet
Chicago Symphony Orchestra 1948-1962

In 1955, I was a student at Roosevelt University and my good friend, Charlie Stine, invited me to join the Civic trumpet section. Charlie Stine and Don Heideman were the only Civic trumpet players at that time. After a few section rehearsals, Bud asked Charlie to find one more player (3rd Trumpet) to "round out" the section. This period of playing in Civic was a musical life altering experience for me. The education, we trumpet players received during the Orchestra rehearsals with John Weicher, and the Trumpet Sectionals with Bud, was absolutely the very best. Working with Weicher and Bud was so detailed that we were truly prepared to play in any orchestral setting after we "graduated" from Civic. I was so fortunate to have been in the right place at the right time to receive this musical mentoring from Weicher and Herseth. I would not have had the professional musical opportunities these past sixty years had I not been graciously "welcomed" by Bud and Weicher to the Civic.

John Cvejanovich
Free-lance Trumpet Player and extra trumpeter
Chicago Symphony Orchestra



Vincent Cichowicz
and Bud Herseth

The sound and authoritative delivery of the trumpet of Adolph Herseth was the overwhelming guiding light of orchestral trumpet aspirants during my college days. He seemed to be inexhaustible and could play gently as easily as heroically.

His playing was both an inspiration and a discouragement - how wonderful it would be to play like that - how impossible for me to ever get from here to there. But he did me the greatest favor in a concert of *La Mer* at Hill Auditorium in Ann Arbor. At the end of the first movement, as the brass chord died away, he fell off the F and nicked the D below.

That was a godsend - a message that even Herseth was human - and that meant we could all be in the same boat after all. Also, that flub was not followed by any others. He didn't let it affect the rest of the performance and that was another direct message. Just get up and go on.

Rob Roy McGregor
Former 2nd Trumpet
Los Angeles Philharmonic

The passing of Bud Herseth has left all Chicago brass musicians with a sense of loss. Herseth was, and still is, for many the icon of Chicago's vibrant musical life. Bud's signature sound and impeccable artistry inspired generation upon generation through the countless concerts he played with the CSO. Yet his loss also imbues us with a sense of wonder. Here was an artist who, despite the hundreds of concerts in a season and the thousands of hours of practice, never lost his love for music. Bud felt to the end that he was "lucky" to play the greatest music and to do so in one of the world's great "bands". I am inspired by his example in countless ways on stage, but it's the way he held onto his love for it all that inspires me most. Thanks Bud and God bless!

Chris Martin
Principal Trumpet
Chicago Symphony Orchestra

In the summer of 1979, I became the new Second Trumpet of the Chicago Symphony Orchestra. For the next thirteen years I had the pleasure of sitting next to the greatest orchestral trumpeter of all time, Adolph "Bud" Herseth. I was 21 years old when I started that job, Bud was 57. We quickly struck up a routine which we held for my entire tenure with the CSO. I was always very anxious to know everything there was to know about orchestral trumpet playing and Bud was a natural story teller so it worked out quite nicely for both of us. Somewhere in the archives there is a wonderful old picture of Bud sitting in front of his locker smoking his pipe with a very animated Dick Oldberg telling a story. That's the way it was. Bud was holding court and if you were lucky enough to be in his company you most likely learned something about a piece of music, conductor, composer, concert hall, or maybe just the best new restaurant in town.

Everything I know about orchestral trumpet playing I learned from Bud. Even to this day I will finish a performance of something I played countless times with him and I'll think of him or I'll remember an exact performance from those days. Through our countless conversations on the subject of orchestral trumpet coupled with sitting next to him watching and listening to him execute the most difficult trumpet passages in the repertoire over thirteen years, I learned the gist of orchestral trumpet. I have a book that Bud gave me for my birthday one year titled "The Gist of Golf" by Harry Vardon. It's a 1922 classic for golfers, Bud loved books and he loved golf. We played quite regularly in Chicago and always on tour, rain or shine.

One of the things I loved the most was playing in lock step with Bud. I always played the same instrument and same mouthpiece that he was using on everything we played together. It was a point of personal pride for me to match his sound in everything we played.

A large part of who I am today and the success I have achieved in my life I owe to Bud Herseth. He will be missed, but never forgotten.

George Vosburgh
Principal Trumpet
Pittsburgh Symphony Orchestra



Will Scarlett,
Bud Herseth,
Frank Crisafulli and
Ed Kleinhammer

Chicago Symphony brass
players Bud Herseth and
Vincent Cichowicz, trumpet;
Edward Kleinhammer,
bass trombone; and
Arnold Jacobs, tuba

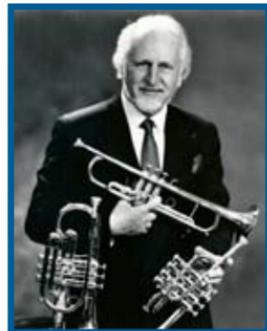




Obituaries

Warren Kime 1928-2013

Warren Edward Kime, 85, of West Palm Beach, Florida and Chicago, Illinois passed away peacefully on Sunday, July 21, 2013 at the Hospice of West Palm Beach. Born in Collins, Iowa on January 6, 1928 to Charles Edward Kime and Faye Lynch Kime, he grew up in New Hampton, Iowa. He studied trumpet with his father, Charles, and was presented as a child prodigy at 10 years old. He won many national music awards as a child. When his father died, he was 17 and started directing his own life; put aside his coronet; took up sports; started hitchhiking to Waterloo to help earn money for the family by playing in their night clubs and staying with a close friend of the family at night. Four years later, Warren was drafted into the United States Army to serve in Europe during



World War II and was part of the late Glen Miller Army Band "Its All Yours". Drafted again into the Korean War in 1950, at the request of his commanding officer, he became bandleader of the Special Services Show in Korea and Japan improving the morale of our soldiers. His show was called "Take Ten" and he played in rice paddies while "tom tom's" flew overhead. After an honorable discharge as Staff Sergeant, he joined the Ralph Marterie Band in 1952 and also enrolled in the GI Plan at Northwestern University Music Department. He met his first wife, Donna, at Northwestern when she sang with his vocal group. He joined the CBS Studio Chesterfield Show in New York in 1953. Later he joined Caesar Petrillo's CBS Radio Program. He performed on many commercials and in jazz clubs with his Brass Impact Band. He recorded several albums for Command Label with his band, as well as albums of his own compositions. He also was one of the few outstanding jazz recorder players in the world bringing an ancient classical instrument into the 20th and 21st century. When he became a member of the Baha'i Faith in 1969, he created a Children of Time Road Show. With his first wife, he took it to several colleges sharing the Faith. In the year 2000, he retired with his second wife, Sheila, who is an artist, to West Palm Beach. His wife, Sheila; son, Larry; daughter, Julie; 8 grandchildren and 6 great-grandchildren survive Warren.

Reprinted with permission
Chicago Tribune

Phil Bova 1930-2013

Versatile Reeds Player and Noteworthy Arranger

Phil Bova, a lifetime Chicago Federation of Musicians member, has passed away. He died peacefully in his Riverside, Illinois home on July 24, after a brief battle with lung cancer and emphysema.

Bova was a writer, arranger, and big band musician. His professional career began after attending Morton High School in Cicero, Illinois, when he "hit the road" and played in the orchestra for

an ice show. While touring, he met his wife to be, Dolores "Dodie," Drallmeier, a skater in the show.

Perhaps his biggest claim to fame came when he was 19, serving as the arranger of the famed Oscar Mayer Weiner song – one of the longest-running and most successful advertising campaigns of all time. Bova, whom they called "the kid," teamed with his colleagues at Adver/Sonic Productions which included Dick Trentlage, Jack Sherred and Henry Brandon.



Bova played for many years in the Henry Brandon Orchestra and arranged production numbers at the "Chez Paree." In 1964, Bova joined the Ben Arden Band and played in the Empire Room of the Palmer House Hotel. They performed for many entertainers including Jerry Lewis, Peggy Lee, Joey Heatherton, Tony Bennett, Milton Berle, Zsa Zsa Gabor, Ella Fitzgerald, Jimmy Durante, Liberace and many others.

In 1968, Bova began to play in the pit for the musicals at the Shubert Theatre, which included gigs with *Annie*, *A Chorus Line*, *Cats* and numerous others. After a night's work, the band often frequented Miller's Pub across the street.



In 1974, Bova went on the road when he joined the Frank Sinatra tour. He returned from the Sinatra tour in 1976 to the Shubert Theatre as a "pit rat." He also toured with Nat King Cole and Johnny Mathis.

In 1978, he started a 25-year relationship with the Chicago Bar Association as an arranger for their annual event. In 1980, Phil went to the Arie Crown Theatre with Frank Borgonone, and then back to the Shubert Theatre in 1984, while writing arrangements for singers in the afternoons and playing music at night.

Other notable CFM members who Phil worked closely with included Ray Sasseti, Ardash Marderosian and Joe Vito.

In 1990, he did a jazzy album with singer Sally Richards – "Not Just Another Chick Singer." And in 1993, Bova returned to the theatre. He retired in 1996 and continued to write for whoever needed charts. He even assembled an album for Chicago Bears owner Ed McCaskey.

Bova was honored at the Annual Dal Segno Luncheon held at the Lido Restaurant in Chicago in the early 2000s.

Bova, who served a tour of duty in the Korean War, was married to Dodie for 59 years. The couple, who reside in Riverside, have a son, Steve (49), daughter, Dawn (47) and four grandchildren: Stephanie (18), Michael (15), Brooke (8) and Lauren (4).

With his glory days are behind him, Bova continued to practice his flute every day. He brought a passion and commitment to the profession and absolutely loved what he did. In fact, years ago he wore a T-Shirt that read, "Old musicians never die...they decompose."

Steven Bova
Son of Phil Bova



Address and Phone Changes

22731 Baker, Thomas
200 Cooper Lane, Apt. 22-C
Hot Springs, AZ 71913
501-623-1519
VIOLIN

55511 Bennett, Marie M.
836 Black Walnut Dr.
Sugar Grove, IL 60554
630-803-8006
FLUTE

56758 Brozick, Michael S.
210 E. 47th St., Apt. 2
La Grange Park, IL 60525
832-721-4235
TRUMPET

26407 Dogan, Robert
2804 Trebark Dr.
Tallahassee, FL 32312
773-963-5906
PIANO

54255 Fako-Utley, Laura Ann
1 N. 536 Lane Road
West Chicago, IL 60185
630-876-2663
HARP

4501 Freedman, Walter J.
c/o: Karen Lewis
850 Oxford Road
Deerfield, IL 60015
480-515-3900
TROMBONE

38655 Gottlieb, Howard L.
1560 Sherman, Ste. 1020
Evanston, IL 60201-4818
847-864-3349
VIOLIN

32023 Metke, Milton E.
623 Berkley Dr.
Romeoville, IL 60446
773-585-2230
815-524-7120
DRUMS

56620 Ostwald, Ray E.
349 W. Ethel Ave.
Lombard, IL 60148-3201
630-656-1322
VIOLIN

56473 Richards, David B.
409 Beloit Ave., Apt. 1-E
Forest Park, IL 60130
773-742-0947
CELLO

54944 Seabrooks Jr., Frank L.
535 E. 102nd St., Apt. 104
Chicago, IL 60628
773-716-6208
773-879-6685
DRUMS

56750 Tapley, Emery A.
2525 Wellington Court, Unit 306
Evanston, IL 60201
847-859-6632
FRENCH HORN

52829 Zaluba, Elizabeth Hall
5901 N. St. Louis Ave.
Chicago, IL 60659
708-439-2773
773-534-3030
BASS VIOLIN

2012-2013 Membership Directory Corrections

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

Deceased

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Acri	Robert R.	Piano	07/25/13	10/01/18	04/29/37
Bova	Phillip F.	Arranger	07/24/13	11/24/31	04/15/48
Chiaro	Alex J.	Trumpet	07/26/13	02/11/23	11/15/56
Tyler	Clarence	Keyboards	07/06/13	10/22/29	11/09/93



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.

Go Cubbies!

Gary Pressy
per Chicago Cubs schedule
Wrigley Field
1060 W. Addison St., Chicago

See a Show!

Paramount Theatre
In The Heights
September 11th – October 6th
630-896-6666

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

Theater at the Center
Godspell
September 12, 2013 – October 20, 2013
219-536-3255

Victory Garden Theater
Signs of Life
September 18, 2013 – October 27, 2013
773-871-3000

Attend an Orchestra Concert or Opera!

Lake Forest Symphony
Opening Gala Concert
Saturday, September 7, 2013 at 8:00 PM
Sunday, September 8, 2013 at 2:00 PM
James Lumber Center
for the Performing Arts
19351 W. Washington Street,
Grayslake
847-295-2135
www.lakeforestsymphony.org

Northbrook Symphony
In Mahler's Shadow
Sunday, September 22, 2013 at 4:00 PM
Glenbrook North High School
2300 Shermer Road, Northbrook
847-272-0755
www.northbrooksymphony.org

Ravinia Festival
June 6th thru September 15th
Ravinia
200 Ravinia Road, Highland Park
www.ravinia.org

Rockford Symphony Orchestra
RSO Celebrates Opening Night
Saturday, September 21, 2013 at 6:30 PM
Coronado Theater
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

The Symphony of Oak Park and River Forest
French Concert
Sunday, September 29, 2013 at 4:00 PM
Dominican University
Performing Arts Center
7900 West Division Street,
River Forest
708-488-5000
www.symphonyoprfr.com

Attend an Orchestra Concert or Opera!

Ars Viva
Sunday, September 29, 2013 at 3:00 PM
North Shore Center
for the Performing Arts
9501 Skokie Blvd., Skokie
847-673-6300
www.arsviva.org

Chicago Opera Theater
Joan of Arc
Saturday, September 21, 2013 at 7:30 PM
Wednesday, September 25, 2013 at 7:30 PM
Friday, September 27, 2013 at 7:30 PM
Sunday, September 29, 2013 at 3:00 PM
Harris Theater
205 E. Randolph, Chicago
312-704-8414
www.chicagooperatheater.org

Chicago Philharmonic
Twilight of the Romantics:
Strauss, Stravinsky, Tchaikovsky
Sunday, September 29, 2013 at 7:00 PM
Pick-Staiger Hall
50 Arts Circle Drive, Evanston
847-866-6888
www.chicagophilharmonic.org

Chicago Sinfonietta
eMotion
Saturday, September 14, 2013 at 8:00 PM
Symphony Center
220 S. Michigan, Chicago
Sunday, September 15, 2013 at 4:00 PM
Wentz Concert Hall
171 E. Chicago Avenue, Naperville
www.chicagosinfonietta.org

Fulcrum Point
Shanti: 15th Annual Concert
for Peace
Wednesday, September 11, 2013 at 6:30 PM
Millennium Park, Jay Pritzker Pavilion
201 E. Randolph, Chicago
312-726-3846
www.fulcrumpoint.org

See a Show!

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

Drury Lane Theatre
Next to Normal
August 15, 2013 – October 6, 2013
630-530-8300

Marriott Lincolnshire Theater
9 to 5
August 14, 2013 – October 13, 2014
847-634-0200

Oriental Theatre
Evita
September 18th – October 27th
312-977-1710

Attend a Concert!

Jonny Lang
Saturday, September 7, 2013 at 9:00 PM
The Arcada Theatre
105 East Main Street, St. Charles
www.oshows.com

Buddy Guy & Jonny Lang
Friday, September 20, 2013 at 8:00 PM
Coronado Theater
314 North Main Street, Rockford
www.coronadopac.org

Los Lobos
Thursday, September 26, 2013 at 8:00 PM
Raue Center For The Arts
26 North Williams Street,
Crystal Lake
www.rauecenter.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.



Life Member Party

Members of the Union for 50, 60, 70 and 75 years will be honored.

Date: Friday, October 11th, 2013

Time: 12:00 Noon to 3:00pm

Place: Union Headquarters
656 W. Randolph St., Suite 2W
Chicago, IL

Featuring the music of
Jerry Coleman's Nineburner Band

Please RSVP by
October 4th, 2013
Call 312-782-0063, ext. 136

Any photos or memorabilia
you care to bring with you
will add to the festivities!

2014-2015 MEMBERSHIP BOOK DIRECTORY CHANGES

If you wish to make any changes in your directory listing, please fill out the application below and return it to:
Chicago Federation of Musicians
656 W. Randolph St., #2W
Chicago, IL 60661
Attention: Directory

Name _____ Account Number _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Principal Instrument _____ Professional Name _____

If there are no changes in your present status,
YOU DO NOT NEED TO FILL OUT THIS FORM.
Deadline: October 15, 2013

ATTENTION: PRIVATE TEACHERS

If you would like to be listed as a private teacher in the 2014-2015 Membership Directory, please fill out this application and return it to:
Chicago Federation of Musicians
656 W. Randolph St., #2W
Chicago, IL 60661
Attention: Directory

Name _____ Account Number _____

Deadline: October 15, 2013

BAND AND ORCHESTRA LISTING 2014-2015 MEMBERSHIP BOOK

Members may have no more than two (2) free listings under the Band and Orchestra category.
Additional listings are \$20.00 each.

Name of Group _____

Name of Group _____

Name of Group _____

Name of Group _____

Name of Leader _____ Account Number _____

Return this form to Spencer Aloisio, Secretary/Treasurer
Chicago Federation of Musicians
656 W. Randolph St., #2W
Chicago, IL 60661
Attention: Directory
Deadline: October 15, 2013



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
Shapera 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

Diane Delin

Blujazz Productions
Offerings for a Peaceable Season
Duality
Talking Stick
Origins
Another Morning
DianeDelin.com
Amazon.com
Diane@dianedelin.com

NEW

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
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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

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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

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Lightning Strikes The Heart
Steelin' The Night
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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
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Electrified
Ernie Hines
708-771-3945
www.afmentertainment.org/
groups/688-ernie-hines
colorfulmusicbabyblue.com
tunecore.com/music/erniehines
myspace.com/erniehines
cdbaby.com/erniehines
itunes.com

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

Douglas Johnson

Clevinjournes
douglasjohnsonmusic.bandcamp.com

Jeremy Kahn

Most of a Nickel
708-386-2900

Fred Kaz

Uncharted Waters
cdbaby.com/cd/fredkaz
iTunes.com
Amazon.com
http://www.fredkaz.com/
thekazes@yahoo.com
fredkaz@ymail.com

Rick Leister

From the Trumpet Studio
R & R Ensemble
The Band Source, Downers Grove
Cdbaby.com
amazon.com
iTunes.com
digistation.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
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Mark Lindeblad

Piano Music for Relaxation
Bach: *Favorite Keyboard Pieces*
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312-208-3229

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Tommy Muellner

It's All About Time
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773-237-0129

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www.spongeyboymusic.com
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The Two Contras
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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

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
jquinnmusic.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
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
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708-560-4015

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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

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wwoodsproductions.com

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NORTHBROOK SYMPHONY ORCHESTRA

Lawrence Rapchak, Music Director

ANNOUNCES THE FOLLOWING PAID POSITIONS FOR ITS EXCITING, INNOVATIVE 2013-14 SEASON

SECTION STRINGS BASSOON HORN

Auditions will be held in October at Glenbrook North High School, Northbrook, IL

Contact Paul Phillips, Orchestra Manager at christinepaul@msn.com or 708-691-7443

DRURY LANE THEATRE AND CONFERENCE CENTER

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

SHOW TICKETS BUY 1 - GET 1 FREE*



Not Valid on Saturday Nights

*LIMIT: 6 Tickets

Subject to Availability.

Tickets May Not Be Ordered More Than 7 Days in Advance.

Show Your Union Card at the Box Office.

(630) 530-8300

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.



CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Music Director
PIERRE BOULEZ, Conductor Emeritus

Announces auditions for the following:

SECTION VIOLA (two positions)

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.

**PRELIMINARY AUDITIONS ARE SCHEDULED FOR NOVEMBER, 2013
FINAL AUDITIONS TENTATIVELY SCHEDULED FOR JANUARY 27, 2014**
Application materials must be received September 16, 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

GERMAN AMERICAN MUSICIANS CLUB

Annual Dinner Dance and Party

Wednesday, November 6, 2013

Bohemian Crystal Restaurant
639 North Blackhawk Drive
(@ Blackhawk & Ogden)
Westmont, IL 60559
(630) 789-1981

FREE PARKING

Dinner Tickets: \$28.00 Cash Bar
Cocktails at 6:30 pm
Dinner/Concert at 7:30 pm

For Reservations Contact Zen Grodecki By October 30th
Send Checks to: German American Musicians Club
5024 N. Moody • Chicago, IL 60630

773-774-2753



Northwest Indiana Symphony Orchestra

Kirk Muspratt, Music Director

Announces Auditions for 2013-14 Season
September 25, 2013

Principal Percussion

www.NISOrchestra.org

The Northwest Indiana Symphony Orchestra is a per service orchestra located 35 miles southeast of Chicago.

Pay per service: Principal \$112.17 plus travel reimbursement, and 7.085% pension contribution.

Candidates must be eligible to work in the US.

Send resume: Karen Dickelman, Personnel Manager
1040 Ridge Road, Munster, IN 46321
or karen@NISOrchestra.org

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.

Jobbing Arrangements

I was honored last year when Loren Binford asked me to take over his library of 400+ jobbing/dance band arrangements for sale, written by him for 2 horns expanding up to 10 plus violins & rhythm. Standards & contemporary. Mostly \$30-\$40.

royvombrack@gmail.com

847-695-3710

The Union Hall (Ed Ward Hall) is the perfect place for your next party.



Contact Spencer Aloisio for prices and to secure dates.

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 Lenkos, President, 4548 N. Mobile, Chicago, IL 60630 (773) 685-5226

ActorsFCU Welcomes The Chicago Federation of Musicians and Their Families

musical instrument loans

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auto loans

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home equity lines of credit

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eDeposit Online – deposit online from anywhere

eMax\$ Online – high-yield savings

fee-free ATMs: 350 greater Chicago–area
28,000 nationwide

To join visit actorsfcu.com or call 212.869.8926, option 6, for details. **Or visit us in the AEA building at 557 W. Randolph Street.**





CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

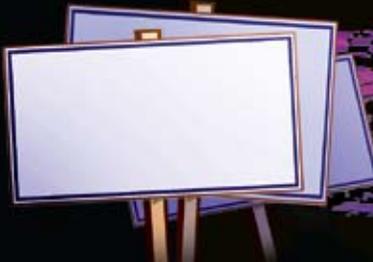
TOTAL: \$3,519.00

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

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

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

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



CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$2,185.00

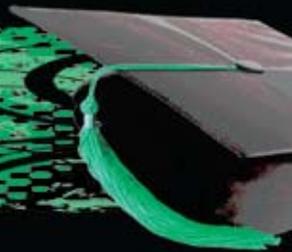
TEMPO is the new name for the **LEGISLATIVE ACTION FUND**. It is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members. **TEMPO** makes disbursements to congressional candidates of either party who have a demonstrated record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

TO VIEW THE LIST OF CFM
CONTRIBUTORS, GO TO
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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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CONTRIBUTORS, GO TO
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