

Intermezzo

Dfm
chicago federation of musicians
local 10-208 afm

Installation Meeting:
Tuesday, December 10th, 2013
@ 1:00 pm

Membership Meeting:
Tuesday, January 14th, 2014
@ 1:00 pm

December 2013
Vol. 73 No.11

**New Employment
Opportunities**
See page 4



Seasons
Greetings



Election Results

CHICAGO FEDERATION OF MUSICIANS
LOCAL 10-208, A. F. OF M.

FOR PRESIDENT AND BY VIRTUE OF OFFICE A DELEGATE TO THE AFM & AFL-CIO CONVENTIONS AND CFL MEETINGS

(ONE (1) TO BE ELECTED)

GARY MATTS 401

FOR VICE-PRESIDENT

(ONE (1) TO BE ELECTED)

TERRYL JARES 401

FOR SECRETARY-TREASURER

(ONE (1) TO BE ELECTED)

LEO MURPHY 401

FOR BOARD OF DIRECTORS

(SEVEN (7) TO BE ELECTED)

| | |
|------------------|-----|
| ROBERT BAUCHENS | 257 |
| RICH DANIELS | 284 |
| FRANK DONALDSON | 250 |
| RON FRIEDMAN | 199 |
| DON KNAPP | 126 |
| B.J. LEVY | 257 |
| BOB LIZIK | 257 |
| JANICE MACDONALD | 281 |
| TOM MENDEL | 203 |
| CHARLES SCHUCHAT | 223 |
| JUDY VESSELY | 121 |

FOR DELEGATES TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(THREE (3) TO BE ELECTED)

| | |
|--------------|-----|
| RICH DANIELS | 267 |
| TERRYL JARES | 256 |
| DON KNAPP | 91 |
| TOM MENDEL | 165 |
| LEO MURPHY | 310 |

FOR ALTERNATE DELEGATE TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(ONE (1) TO BE ELECTED)

B.J. LEVY 401

FOR DIVERSITY DELEGATE TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(ONE (1) TO BE ELECTED)

FRANK DONALDSON 401

FOR ALTERNATE DIVERSITY DELEGATE TO THE CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

(ONE (1) TO BE ELECTED)

LARRY BOWEN 401

FOR DELEGATES TO THE CONVENTIONS OF THE ILLIOIS STATE FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS

(TWO (2) TO BE ELECTED)

| | |
|--------------|-----|
| TERRYL JARES | 401 |
| LEO MURPHY | 401 |

FOR DELEGATES TO THE CHICAGO FEDERATION OF LABOR AND INDUSTRIAL UNION COUNCIL

(TWO (2) TO BE ELECTED)

| | |
|--------------|-----|
| RICH DANIELS | 401 |
| TERRYL JARES | 401 |

Local 10-208 of AFM AFL-CIO CHICAGO FEDERATION OF MUSICIANS OFFICERS – DELEGATES 2014-2016

| | |
|-----------------|----------------------------|
| Gary Matts | President |
| Terryl Jares | Vice-President |
| Spencer Aloisio | Secretary-Treasurer |

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|-----------------|------------------|
| Robert Bauchens | Bob Lizik |
| Rich Daniels | Janice MacDonald |
| Frank Donaldson | Leo Murphy |
| B.J. Levy | |

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| | |
|------------------|-----------------------|
| Terryl Jares | <i>Vice-President</i> |
| Nancy Van Aacken | |

ASSISTANTS TO THE PRESIDENT - JURISDICTIONS

Terryl Jares - *Vice-President*
Supervisor - Entire jurisdiction
including theaters
(Cell Phone: 312-310-4100)
Dean Rolando
Recordings, Transcriptions,
Documentaries, Etc.
(Cell Phone: 708-380-6219)

DELEGATES TO CONVENTIONS OF THE ILLINOIS STATE FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS

| | |
|-----------------|------------|
| Spencer Aloisio | Gary Matts |
| Terryl Jares | |

DELEGATES TO CHICAGO FEDERATION OF LABOR AND INDUSTRIAL UNION COUNCIL

| | |
|--------------|------------|
| Rich Daniels | Gary Matts |
| Terryl Jares | |

DELEGATES TO CONVENTIONS OF THE AMERICAN FEDERATION OF MUSICIANS

| | |
|-----------------|--------------|
| Spencer Aloisio | Terryl Jares |
| Rich Daniels | Gary Matts |
| Frank Donaldson | |

Alternates:

| | |
|------------|-------------|
| Leo Murphy | Larry Bowen |
|------------|-------------|

EDITOR, THE INTERMEZZO

Terryl Jares

PRESIDENT EMERITUS

Ed Ward

VICE-PRESIDENT EMERITUS

Tom Beranek

BOARD OF DIRECTORS EMERITUS

Ruth Marion Tobias

Open Daily, except Saturday, Sunday and Holidays

Office Hours 9 A.M. to 5 P.M.
All Phones: 312-782-0063 (24 Hrs.)
AFM WEB SITE: www.afm.org
CFM WEB SITE: www.cfm10208.com

Address all e-mail to the
Secretary/Treasurer:
saloisio@cfm10208.org

Cover illustration provided by
Chris Nolan Creative.



From the President



GARY MATTS

'Tis The Season

As the holiday season approaches and the crush of work and other activities threatens to overtake us, consider setting aside some time for what is truly important, enjoying what the season offers with family and friends. We can all benefit from taking a moment to savor the spirit of the season.

How about exiting the stage, stepping down from the bandstand, or climbing out of the pit and taking a seat in the audience to experience the artistry of your colleagues from the other side of the music stand. Consider introducing a young audience member to the excitement of a live music performance by spending an afternoon or evening enjoying seasonal entertainment offerings with music provided by Local 10-208 members. This time of year is replete with musical, dance and theatrical productions sure to appeal to a variety of musical tastes.

The Joffrey's "Nutcracker" at the Auditorium Theatre and "Welcome Yule" at Symphony Center are among the many holiday programs being presented in the downtown area. Other programs are being presented by the Chicago Philharmonic, Chicago Sinfonietta, Elgin Symphony, Illinois Philharmonic, Lake Forest Symphony, and many of other musical ensembles.

The Lincolnshire Marriott and the Drury Lane Oakbrook also offer family oriented productions for the holidays. Broadway in Chicago is presenting "Elf" the musical and a return engagement of "Wicked" sure to delight audiences of all ages.

On behalf of the officers and staff of the Chicago Federation of Musicians, I would like to extend warm wishes for a healthy, joyful and peace filled holiday season and a new year brimming with promise, prosperity, and love.

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.



Funding Opportunity:

Artstour & Live Music

The Illinois Arts Council Agency has announced the expansion of their former Artstour program, now titled Artstour & Live Music. This is due, in part, to our lobbying efforts with the Illinois State Legislature. This is a great opportunity for our members to partner with not-for-profit agencies to present live music performances across the State of Illinois. Open to all musicians residing in the State of Illinois, Artstour & Live Music will fund 50% of the cost for performances in not-for-profit venues across the state. In some instances, the grant could be increased.

Here is what you need to do:

- Secure a performance date with a presenter. A list of possible venues can be found on our website at www.cfm10208.com
- Have the presenter apply for a grant at www.arts.illinois.gov/grants-programs
- Have the presenter submit an application by June 1, 2014 with at least 10 weeks before the performance date
- Schedule the performance anytime between January 15th and December 31st, 2014.

For further information about the Artstour & Live Music program, you can contact Walter Buford at the Illinois Arts Council Agency (walter.buford@illinois.gov or 312-814-4992), Vice-President Jares (tjares@cfm10208.org or 312-782-0063) or Rich Daniels (rdaniels@citylightsorchestra.com or 312-644-0600)



CFM Musicians

By John Bruce Yeh



The CSO family recently bid a fond farewell to our dear friend and colleague Albert Igolnikov. He served as Assistant Principal Second Violinist at the time of his retirement, however he had a long and colorful career spent in two of the most celebrated orchestras in the world. When Albert came to the CSO in 1980, he had already been a member of the legendary Leningrad Philharmonic under Yevgeny Mravinsky for 20 years, serving that orchestra as Assistant Concertmaster at the time of his emigration to the west in 1979. I myself had joined the CSO in June of 1977, and by 1980 was serving on the Orchestra Audition Committee. I remember Albert's audition vividly, because that day changed my life. When he took the stage and began playing, it was the *Brahms Violin Concerto* in a dramatically revelatory performance, and the orchestral repertoire rendered with the style and confidence of a 20-year veteran of the Soviet Union's greatest symphonic ensemble. When Albert finished, Sir Georg with his customary heavily Hungarian-accented English, addressed Albert and drew a blank expression from the violinist. Solti switched to German, and Albert then responded. At the time, Albert had been living in New York for only 3 months, his first time in an English-speaking society. Sir Georg, keenly interested in engaging younger musicians to the CSO, and aware of Albert being significantly older than every other auditionee, remarked to us Committee members, "My dears, this is a very special musician. We must not pass up this extraordinary talent!" Being one of only two members of the CSO at the time who spoke Russian, I went to

be the first to congratulate Albert on his appointment to the Orchestra. That day marked the beginning of a deep and abiding friendship and soon-to-be-created chamber-music partnership, which has in the intervening 3 decades produced many performances, tours, recordings, and a unique Grammy Award. Shortly after Albert joined the CSO, he and I formed Chicago Pro Musica, a chamber music ensemble comprised of several CSO musicians together with pianist/composer Easley Blackwood. Albert and I also discovered that we share a birthday, May 23rd, his in the year 1935, mine 1957. From then on, we always celebrated together. Several years after joining the CSO, Albert proudly became a United States citizen. To honor that occasion he invited the entire orchestra to a reception to which he provided Russian food catered by some family friends. Such was Albert's generosity of spirit, a quality which endeared him to his colleagues as well as to all the CSO music directors under whom he served. After each CSO concert, the men's locker room was a particularly lively gathering place, in large part due to the Russian banter that Albert had taught us; most of these expressions best confined to the walls of our locker room!

There were dark moments, however... The victim of a drunk driver, Albert nearly died in an automobile crash in the spring of 1986. He spent six weeks in Evanston Hospital recovering from multiple broken bones and traumatic neurological damage. But his spirit was never diminished. Visiting Albert in the hospital during his recovery, I brought him the Grammy Award with which we, along with the rest of the members of Chicago Pro Musica, had recently been honored. His emotional reaction was one I shall never forget. Albert's almost superhuman will to continue as an artist was much in evidence during this period as in any other part of Albert's life story. Having survived the Nazis' horrendous siege of Leningrad as a child, and having left his native Russia in 1979, a Jewish political refugee with only the clothes on his back, his wife Olga, young son Alex, and beloved mother-

in-law Rakhil, Albert was no stranger to hardship. Auditioning for the CSO on a borrowed violin, Albert was blessed by the generosity of others. In turn, Albert constantly displays a determination to repay that generosity in the country that welcomed him as a citizen musician.

Though Albert and I have performed many memorable concerts together as members of the Chicago Pro Musica, the ones that especially stand out are those which we played in his native Leningrad in 1990 on the CSO's first tour to Russia, and on the most recent CSO tour to Saint Petersburg in 2012. Both occasions were distinguished by a warm and festive welcome by musician-colleagues with whom Albert played in the Leningrad Philharmonic Orchestra. By 2012, however, every one of Albert's former colleagues had been long-retired from their orchestra. They were astonished that Albert was still performing at the top of his instrumental skills with a compelling strength of musical expression.

As passionate about living life as he is about playing music, Albert is a devoted husband, father, and now grandfather to his delightful young granddaughter Rakhil. He thrives on long-distance driving and now spends much of his time at his oceanfront condo in North Miami Beach, Florida. We are happy to see him on his occasional visits to Orchestra Hall to say hello to the CSO colleagues. We wish him a fulfilling and healthy retirement, and hope to see him often!

John Bruce Yeh,
Assistant Principal and Solo E-flat Clarinet,
Chicago Symphony Orchestra





Who, Where, When...



By Ruth Marion Tobias

DEAR FRIENDS—ALL CFM MEMBERS

My Arizona-bound, “odd” odyssey (car’s transmission gave up as we were about to depart; mad scramble for airplane tickets, etc.) is in conclusion—my furniture arrived Saturday—oh-oh, make that Monday! Meanwhile I am in PARADISE!!! Sitting on my fourth floor balcony, I overlook the grandeur of palm trees, the Phoenix Mountains and PIESTEWA Peak, and am enjoying 80-90 degree temps and breezes. Wish you all could be with me.

Violinist **JENNIFER SILK** made a very arduous cross-country move so much easier. Her helping me pack can never be adequately repaid. Then to top off all these good things I received the nicest cell call, during a particularly boring airline gate

wait, from pianist **DICK REYNOLDS** to alert me to his new CD “Music & Friends” being sent to me. What a line-up of Chicago stars!



Dick Reynolds

MARK COLBY, VICTOR GARCIA, TOM GARLING, ALEJO POVEDA, KELLY SILL, MIKE SMITH, JOEL SPENCER, PAULINHO GARCIA, ART HOYLE, HOWARD LEVY, STEVE EISEN, DANNY BARBER, KIRK GARRISON, DOUG SHARF, SCOTT BENTALL, ANDY BAKER, TOM MATTA, MIKE YOUNG,

PAT MALLINGER, ROB HAITE, JERRY DIMUZIO and RICHARD DREXLER—a long list of good friends and players worked with over the years, but each fills a special niche in Reynolds’ beautiful arrangements. Meanwhile, Jennifer came here to be with me for a day to help me unpack!

AND SO.....

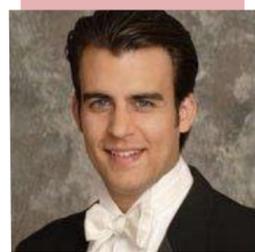
Life has gone on for everyone and we wish good luck to all prospective candidates for our union’s general election. This is being written well before the event so I will hold my breath till we know results.....**JAMES SANDERS** and *Conjunto* gave a free concert in Uptown at the National Pastime Theatre in **PRESTON BRADLEY** Center, part of the Chicago Jazz Festival Neighborhood Nights series sponsored by Jazz



Jodi Giertuga

Institute of Chicago..... violinist **JODI GIERTUGA** launched her one-woman show, “My Life, My Song” presented by Soli Jodi Production Company, at The Community House of Hinsdale. As producer, arranger, artistic director and choreographer, Jodi shares her life experiences in musical reflections of performances on violin, piano, singing and dance.....the busy **BURNELLS, MARK and ANNE** “kicked off the annual Zanafest 2013, a 5-day music fest in Ambridge, PA. and came back to Chicago to honor commitments

at the Signature Room at the 95th, Twelve West, Chambers Restaurant and the Tortoise Club. At Davenport’s Cabaret, Mark was music director for the show, “**SARAH BRITTEN** sings **BURT BACHARACH**”..... The Illinois Holocaust Museum in Skokie presented, in words and music, “Operetta in Exile” the “story of Jewish composers, librettists and performers of light opera who were forced into exile or perished in Nazi concentration camps.” Fulcrum Point’s annual free event at Millennium Park premiered **ROBERT LOMBARDO’S** “Against Forgetting”, a tribute to Holocaust survivors. The text was written by his late wife, **KATHLEEN LOMBARDO**..... “Stars of Lyric Opera at Millennium Park” with **ANA MARIA MARTINEZ, ALBINA SHAGIMURATOVA, JAMES**



Ward Stare

VALENTI and Ryan Opera Center members was another spectacular performance with **WARD STARE** conducting the Lyric Opera Orchestra and Chorus.

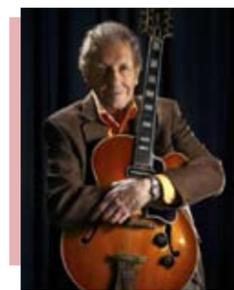
WHAT THEY’RE UP TO

The Southport Records Jazz Fest celebrated the extraordinary work of guitarist **GEORGE FREEMAN** at Katerina’s with **DAN SHAPER** on bass, **JOE JENKINS** on drums, **BRADLEY PARKER-SPARROW** (piano) and **JOANIE**

PALLATTO (vocals). To quote the fest pronouncement: “George and (the late) **VON** still lived together in Mother Freeman’s old red brick house. When it is quiet in the house, you can hear the butter-fat tone of Von, the brushes of the late **BRUZ FREEMAN** spinning in a well of life tones. At 87, George is the current living warrior of sound, the Mad Max of the 6-string guitar.” George also presided over the dedication ceremony of the Von Freeman Pavilion in Millennium Park during the 35th Chicago Jazz Festival. “Days with Joanie and Sparrow”, their latest CD, was introduced at a Katerina’s release party and lauded by **RICK KOGAN** in his Sunday column “Sidewalks”, writing “It is their best work, a wonderful, stirring, provocative gathering of 11 original songs.”

GOODBYE TO.....

the amazing and tantalizing **Mr. D’RONE. FRANK** left us on a high note of vocal splendor, summoning his final strength to give his last stellar performance. Never mind that he suffered through the day, not certain



Frank D’Rone

he could make the gig. Make it he did, earning the praise of reviewers and ordinary listeners—fans of the now lost art of intimate singing that was this elegant man’s gift.

AN ADDED GOOD WORD

Thank you, **CHRIS NOLAN** for 50 great issues of *Intermezzo* (See October issue) and all the help you have given to those of us who toil with deadlines, needs for new ideas, corrections etc. You deserve all the accolades for an artistic job well done. You have helped make us what we are today.

F.Y.I.

JUDITH STEIN, mentor of the Hyde Park Jazz Society, points out the significance of the sister venue to Room 43, The Logan Center Performance Hall, 915 E. 60th Street. With free parking, the center

offers a big treat and a chance to join HPJS “for a concert or a whole season of Jazz at the Logan.” **JOHN NORWOOD LEE** has moved his shop, Bow Repair and Repair, to 226 South Wabash Avenue in legendary and storied “Music Row”. He wrote, “For many years South Wabash, from Madison Street to Congress Parkway, was called “Music Row” because the music business centered there in Chicago featured dozens of sheet music dealers, instrument makers, record stores and instrument and accessory dealers including such notables as Rose Records, Carl Fischer Music, Lyon & Healy and William Lewis & Son. I’m glad to be part of that tradition.” On a personal note, RMT remembers the offices of (trumpeter) **SID SHERMAN** Music and (drummer) **MAURIE LISHON** (Frank’s Drum Shop) at that address and I believe the great percussion teacher **ROY KNAPP** had his studio there.

LATER,

Wish I could bottle this AZ sunshine and send some to all of you. Happy Holidays.

2014 Dues Increase Notice

As mandated by the delegates at the AFM International Convention, held July 22-25 in Las Vegas, the AFM Per Capita tax was increased by \$10.00 and all locals are required to raise their annual membership dues by \$10.00. Also, all electronic media work dues were increased in all categories with the exception of Symphonic media. The effective date on these increases is January 1, 2014.

New and Returning Members



By Leo Murphy

The musicians listed below are new and returning members of the Chicago Federation of Musicians, Local 10-208. They represent a few of the many musical groups around Chicago, performing in orchestras, operas, bands, chamber groups, free-lance groups and as soloists. They are talented musicians, performing in different genres and working 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.

Sandra Bailey Acct # 56486 (Bassoon/Contra Bassoon/Saxophone)
722 Clark St.
Evanston, IL 60201
404-917-7183
bassoonian@hotmail.com

Madeline Capistran Acct # 56872 (Violin/Viola)
1954 W. Berteau Ave., Apt. 2-E
Chicago, IL 60613
701-238-4830
madeline741@yahoo.com

Mary DePasquale Acct # 56849 (Oboe/English Horn)
1411 W. Jonquil Terrace
Chicago, IL 60626
773-505-0738
sdepasquale@mindspring.com

Simon Gomez Acct # 56866 (Percussion/Timpani)
4303 N. Damen Ave., Apt. 2
Chicago, IL 60618
305-282-8101
simongomez7@hotmail.com

Arturo Guzman Acct # 56393 (Guitar/Drums/Piano/String Bass) is a returning member.
5027 W. Argyle St.
Chicago, IL 60630
773-960-1430
art2r0@aol.com

Brian Hoffman Acct # 56871 (Cello)
1954 W. Berteau Ave., Apt. 2-E
Chicago, IL 60613
336-420-0764
cellobrian@gmail.com

Emma Hospelhorn Acct # 56855 (Flute/Alto Flute/Bass Guitar/Keyboards/Piccolo)
3312 W. Pierce, Apt. 1
Chicago, IL 60651
917-415-9189
hospelhorn@gmail.com

Eugene Kaller Acct # 56884 (Violin/Viola) is from Baltimore, MA where he graduated from the Baltimore School for the Arts. He attended De Paul University where he received his Bachelor of Music and Master of Music degrees. He then went on to receive an Artists Diploma from the Long Island Conservatory. He has performed with the Civic Orchestra of Chicago, the Rockford Symphony Orchestra, the Skokie Valley Symphony and the Baltimore Chamber Orchestra and currently performs with the West Side Story tour as Concertmaster. His teachers include John Merril, Olga Kaler Albert Markov and Ilya Kaler. He is an experienced private instructor and is teaching in Lincoln Park.
625 W. Arlington Pl.
Chicago, IL 60614
410-299-5001
ekaler@gmail.com



Terry Leahy Acct # 56862 (Trombone/Bass Trombone/Bass Trumpet/Euphonium) is originally from Australia. He is finishing his Doctoral degree at Northwestern University. Prior to moving to Chicago, he was living in Europe, where he held a position with the Finnish National Opera. He has performed, recorded and toured with the London Symphony and the Mahler Chamber Orchestra, and performed with the Sydney Symphony, the Welsh National Opera and the City of Birmingham Symphony Orchestra. One of his highlights was recording with the London Symphony in Abbey Road studios. He has toured extensively throughout Europe and Asia. He has a sommelier qualification and maintains a keen interest in the wine world.
4651 N. Greenview, Apt. 203
Chicago, IL 60640
312-330-1208
terryleahy999@gmail.com

Istvan Loga Acct # 56783 (Viola/Violin) attended high school in Hungary and received his Bachelor and Master degrees while studying in Brussels/Belgium. His instructors include Ervin Schiffer, Guy Danel, Paul De Clerck and currently with Local 10-208 member Roger Chase. He performs in the Ars Viva Orchestra, and has performed with the Brussels Philharmonic Orchestra, the Charlemagne Chamber Orchestra, the Cordis Quartet and the Mainzer Virtuosi. He is an experienced private instructor.
2122 N. Richmond St.
Chicago, IL 60647
773-469-1921
istvan_loga@yahoo.com

Jay Pike Acct # 56873 (Viola/Violin)
2625 W. Gunnison St., Apt. 3-V
Chicago, IL 60625
773-865-1640
pike.jay@gmail.com

William Russell Acct # 56867 (Tuba/Bass Trombone/Euphonium/Sousaphone/Tenor Trombone)
2255 W. Irving Park Rd., Apt. 2
Chicago, IL 60618
434-989-3095
wm.russell@gmail.com

Donald (Kyle) Upton Acct # 56863 (Trumpet/Cornet/Fluegel Horn/Piccolo Trumpet)
2674 Prairie Ave.
Evanston, IL 60201
248-941-7259
dkyleupton@gmail.com

Paul Wandtke Acct # 56882 (Drums/Bass Guitar/Guitar/Percussion/Piano) attended Romeoville High School and then graduated from Joliet Junior College receiving his A.A degree in Music/Percussion. He then attended the Berkley College of Music with a Bachelor of Music in Music Business. His instructors include Local 10-208 member Andrew Simco and Rod Morgenstein. He has toured with musicals and ensembles, traveling to 45 countries. He is a columnist for *Modern Drummer* magazine and a drum artist for Vic Firth drum sticks, Evans heads, Meinl cymbals and Trick percussion. He is an experienced instructor.
420 W. Fullerton Parkway, Apt. 401
Chicago, IL 60614
815-514-9107
info@paulwandtke.com
www.paulwandtke.com

Valerie Whitney Acct # 45846 (French Horn)
549 Hinman Ave., Apt. H-3
Evanston, IL 60202
215-738-0785
valerie.whitney@gmail.com

Nora Williams Acct # 55028 (Viola/Violin) is a returning member.
410 S. Michigan Ave., Suite 927
Chicago, IL 60605
312-399-1857
noraruth@mac.com
www.ossiamusicalforum.com

Louis Yoelin Acct # 56823 (Drums/Guitar/Piano) is a native of the Chicago area. After high school at Lyons Township High School, he attended Columbia College graduating with his Bachelor of Arts degree. He then moved to Los Angeles to attend UCLA where he received his Master of Arts degree. His instructors include Gustavo Leone. He is an experienced private instructor and is currently teaching at De Paul University.
1115 Kaman
LaGrange, IL 60526
708-224-6176
lyoelin@hotmail.com
www.louisyoelin.com

Rebecca Zimmerman Acct # 56820 (Cello/Piano) is originally from Richmond, VA and has lived in Cleveland and Miami before coming to Chicago to attend Northwestern University. She received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music from Northwestern University. Her instructors include James Wilson, Neal Cary, Stephen Gerber and Hans Jorgen Jenson. She is currently a substitute with the Elgin Symphony and is Assistant Principal with the Camerata Chicago. She has performed with the Canton (OH) Symphony, the Richmond Symphony, the New World Symphony and the Northwest Indiana Symphony. An experienced instructor, she is on the faculty at the Merit School of Music and the Northwestern University Academy.
504 S. Cuyler Ave., Apt. 1
Chicago, IL 60304
312-718-5611
violincellogirl@hotmail.com
www.beccadoesbach.blogspot.com

WELCOME!



By Kevin Case

Case Arts Law LLC

“Sustainability”: No, That Word Does Not Mean What You Think It Means

It’s a classic line from the movie *The Princess Bride*: henchman Vizzini shouts “inconceivable!” each time his plans are thwarted by the Man in Black; finally, Inigo Montoya says to him, “You keep using that word. I do not think it means what you think it means.”

I think of that line every time I hear orchestra managers throw around the term “sustainability.” It’s a tired buzzword, to be sure. Managers have been using it reflexively for over a decade now, and musicians just as reflexively scoff at it. But what, exactly, does it mean? Or, to be more precise: when managers use the term “sustainability,” what do they think it means? And are they misusing it just as much as Vizzini?

As an attorney, I often try to step into the shoes of the other side, so that I fully understand (and can better oppose) an adversary’s position. Doing so here, I think managers refer to “sustainability” as a method of operation in which management and the board are comfortable that there will be, year in and year out, enough revenue to cover operating expenses. Or, to put it another way, it means a “business model” where expenses – particularly the cost of musician salaries and benefits – are held low enough so that management is comfortable there will always be enough revenue to offset those expenses.

But the reality is much more specific than that. An orchestra’s revenue comes primarily from two sources: operating income – e.g., ticket sales, hall rentals, etc. – and contributed revenue – e.g., donations and gifts. (There are also grants and earnings on the endowment, but except in rare cases, that revenue is fairly minimal in comparison.) With respect to operating income, despite the fondest wishes of many managers, it will never be enough to cover expenses. Ever. That is true for every nonprofit out there. (If it were otherwise, orchestras wouldn’t need to be nonprofits!)

So, in reality, the revenue half of the “sustainability” equation is all about contributed revenue. And when managers speak of “sustainability” to justify seeking to hold musician expenses to a certain (lower) level, that necessarily means that management believes there is a hard upper cap on how much money can be raised. Some managers even state that belief explicitly (“we have an

\$8 million orchestra in a \$7 million town,” etc.).

It’s a dumb idea. Here’s why: say the most an orchestra has ever raised in a year is \$10 million, and the least is \$7 million. For management to be comfortable that it will always have enough revenue to cover expenses, a “sustainable” business model would have to assume that no more than \$7 million could be raised each year (the worst-case scenario), with expenses cut down to a corresponding level. Or, to provide some cushion, the assumption could be \$6 million (cutting expenses even further). Better yet, \$5 million – the lower the number, the more “sustainable” it gets. Clearly, that is absurd.

But a “sustainable business model” could be also based on an assumption that at least \$10 million can be raised – because it has been done before. Or, ideally, management could strive (God forbid) to top that figure. Setting high goals is a not a bad motivator. I’ve often thought that if some of these managers put as much effort into actually raising money as they do complaining about how they cannot, then maybe we wouldn’t even be talking about this.

The misguided thinking behind the “sustainability” jargon is even worse on the expense side. Sure, cutting musician expenses to a level preordained by a (low) revenue assumption provides management with some comfort. But once again, if the goal is financial “sustainability,” then the more cuts the better, and there can really be no end to it. Carried to its logical conclusion, you end up with the current Minnesota Orchestra: an orchestra with no musicians at all. Indeed, with barely any musician expenses since it locked out its players 11 months ago, the Minnesota Orchestra must be the most “sustainable” orchestra on the planet.

So is there a better way to use the word “sustainability”? There is. We must look at the fundamental mission of a symphony orchestra – and how we measure success in fulfilling that mission.

Cultural nonprofits like symphony orchestras are not businesses. They do not exist to generate profits or bring value to shareholders. Their purpose is entirely non-financial. They exist because of a recognition that certain services will not be provided by

for-profit enterprises, yet are nevertheless deemed valuable to society. Thus, a cultural nonprofit is defined solely by its objective. Its mission is the perpetuation of the services or activity it provides – here, symphonic music in the public sphere.

Given that mission, the ultimate success of a symphony orchestra cannot (and must not) be measured by financial benchmarks, such as achieving a balanced budget every year. Success should be measured by the value and quality of what is offered to society. That is not to say finances are irrelevant, for sound fiscal management is required for a nonprofit to survive and continue. But the role of fiscal management is to support the purpose and objective that society has deemed valuable. It should not be a goal unto itself.

So, if an orchestra presents a quality season, but runs a deficit that management covers at the end of the year by soliciting generous board members, or by drawing on a rainy-day fund, that does not demonstrate a lack of success. That is not a “broken business model” (to use another piece of jargon we’ve all heard). Rather, that scenario illustrates a nonprofit that is functioning exactly as it should. That is a success.

Conversely, if eliminating a deficit or balancing the books is accomplished by losing good musicians, cutting rehearsals, providing lousy (but cheap) programming, or otherwise skimping on items that have a direct effect on the quality of the music, that is not success. That is a failure – an abject, irredeemable failure.

Viewed in light of the actual mission and purpose of a symphony orchestra, the true meaning of “sustainability” is so much more than an equation of revenue and expenses. The most important aspect of the word is the need to “sustain” the nature and quality of the music that a symphony orchestra offers. Without that, “sustainability” is nothing but a meaningless buzzword. And the failure to recognize that is . . . well, inconceivable. [comments always welcome -- click “visit our Facebook page” at the bottom of this page and fire away -- or tweet @casekevin]

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Founded in 1978 by artistic director Jeff Lindberg and the late trumpeter Steve Jensen, the Chicago Jazz Orchestra has become one of Chicago’s most successful and revered artistic organizations. With its 35 years of non-stop operation involving an average of over 25 performances per year, the CJO is not only Chicago’s oldest professional jazz orchestra in continuous operation, but also its most prolific.

Highlights of the CJO’s 35th Anniversary Year include: the CJO’s 25th consecutive appearance as house orchestra for the Kennedy Center Honors on December 8 (This year’s honorees include Herbie Hancock, Carlos Santana, Shirley MacLaine, Billy Joel, and Martina Arroyo); a collaboration with the Chicago Opera Theater on the Chicago premiere of Duke Ellington’s opera “Queenie Pie” (Feb. 15, 21, 23, and March 5 at the Harris Theater for Music and Dance); and a special CJO 35th Anniversary Dance to be scheduled in the spring. In addition to its live performances, the CJO’s recently released compact disc, *Burstin’ Out!* with Cyrille Aimée (Origin Records) is receiving rave reviews from critics and continues to rise on the National Jazz Playlist Charts.



35th Anniversary Year

Jeff Lindberg, Artistic Director and Conductor

Bass

Dennis Carroll

Drums

George Fludas

Guitar

Charley Harrison

Vocalist

Frieda Lee

Woodwinds

John Wojciechowski, Bill Overton, Scott Burns, Eric Schneider and Jerry DiMuzio

Trumpets

Danny Barber, Kirk Garrison, Doug Scharf, Art Davis and Marquis Hill

Trombones

Scott Bentall, Tom Garling, Kendall Moore and Michael Young

Piano

Dan Trudell



Obituaries

Robert R. Acri

1918-2013

Renowned pianist remembered as family man

Throughout a career that spanned eight decades, Bob Acri was widely considered one of the most versatile and talented pianists in America, playing in virtually every leading music venue in Chicago and in a multitude of styles ranging from classical and jazz to show tunes and Latin. "It doesn't matter if the music is old or new," Acri said in a 2002 Chicago Tribune interview. "It just matters if it's good or bad."

Robert R. Acri, a Wilmette resident for 54 years, died July 25 at age 95. Born and raised in Chicago's Little Italy, Acri was a 17-year-old prodigy at Austin High School when he was hired to be the staff pianist with the NBC studio orchestra, one of



Chicago's most prestigious music industry jobs at the time. Working on and off for the orchestra for nearly 20 years, he played for nationally known artists, talk show hosts and entertainers, including Dave Garroway, Club 60, and Mike Douglas. Acri recalled, in the Tribune interview, the time he accompanied Louis Armstrong. "Louis sang, 'Nobody Knows the Trouble I've Seen,'" Acri said, "and when it was over, he looked around

at all the violins, rolled his eyes and said, 'I think I died and went to heaven.'" While playing for NBC, Acri also began to play in bars around the town. One of his favorites, a bar across from Chicago Stadium, paid him \$5. a night. Serving in the Army from 1941-45, he played at numerous bases in the South. He would go on to accompany Ella Fitzgerald at the Chicago Theatre, Harry Belafonte at the Shubert, and Nelson Riddle and Arthur Fiedler at Orchestra Hall. "He always said the biggest compliment in his life was when Ella told him he was a pretty piano player," said Mary, his wife of 58 years.

Acri played with big band giant Harry James at a time when Buddy Rich was the drummer. He also toured as a member of Woody Herman's Third Herd. For 10 years, his trio appeared at the Continental Hotel, and his five-piece band was a fixture two nights a week for five years at the Pump Room. At Mr. Kelly's Acri played behind a young singer who sang the same four songs three times a night for a month. "I said to the guys in the band, 'I don't think this chick is going to make it in show business.'" He later recalled. "That was Barbra Streisand."

Though he played private parties for many of Chicago's society elite, that was not his style, said Mary. "He really liked the common guy," she said. "He hated to go into society and into their homes and play the piano because he said it was too hoity toity for him. He liked the bellhops and the doormen, and they all liked him. He'd go into someone's home and he'd come

back and say the piano keys are dirty. I heard that every time for years."

A classically trained musician partial to Bach and Chopin, Acri composed and orchestrated music of various musical forms utilizing the full spectrum of instruments. A versatile writer, Acri was a finalist in the Chicago Symphony Orchestra Classical Music Competition and also had a jazz composition featured in Down Beat magazine.

At 72, he went back to school to study composition at Roosevelt University, where he received both a bachelor's and a master's degree and graduated with honors. At 85, Acri collaborated with jazz titans Frank West, George Mraz, Lou Soloff and Eddie Thigpen to cut a CD consisting mainly of his original compositions. His piece entitled "Sleep Away" was selected by Microsoft to be an audio sample contained in the release of Windows 7.

In addition to playing piano at Evanston Kiwanis Club meetings for 30 years, he also in later years enjoyed doing sing-alongs at local retirement homes. "He knew just about every tune," Mary said.

Up until two weeks before he died, Acri maintained a disciplined practice schedule. "Literally every morning of our lives the first thing we would hear in the morning was a piano," said his son Jim. "Even if he had been on a job past midnight, he would get up in the morning and practice for two or three hours." As a young father, Acri was very supportive of his two sons. "He let us figure out what we wanted to do with our lives," his son Bob said. "I asked him, 'If you were to do it all over again, what would you do?' He said, 'I'd do it all over again.' That was a message he sent as a dad. Do what you want to do, and you will be successful at it." Jim recalled his father's love for Italian cooking and easygoing manner. "My mom is a great cook, and he sort of guided her in the direction of making things the way we wanted them," he said. "Our house was always filled with our friends coming over and eating incredible amounts of food. My dad knew all our friends and they treated him almost like a peer. He had a great sense of humor and was easy to talk to.

Acri is survived by Mary, his sons Bob (Patty) and Jim (Amy), and seven grandchildren (Emily, Madeline, Carolyn, Bobby, Ryan, Charlie, and Megan)

Alan P. Henry
Staff Writer

Edward J. Barrett

1921-2013

Lawyer had legal, musical chops Longtime attorney played in, directed big band ensembles

Although Edward J. Barrett practiced law in Chicago for more than 55 years, his true passion, outside of his family, lay in big-band music.

Beginning in junior high school and continuing past age 90, Mr. Barrett delighted in composing, arranging and playing music. Once he became an adult, Mr. Barrett included directing big-band orchestras that would perform Friday and Saturday nights. Mr. Barrett also co-wrote a book in 2002 about a timber baroness in East Texas who was accused of committing multiple murders during the first half of the 20th century before she moved to the Chicago area.

"He was one of the finest guys I ever knew," said Phil Schaack, 92, a friend for 75 years, dating to their high school days. "He was a good all-around fellow who was always full of spirit."

A resident of Pinehurst, N.C., since 2005 and a longtime North Shore resident before that, Mr. Bennett, 91, died Monday, September 2, at a hospital in Pinehurst after suffering a stroke, said his son, John. He also had a stroke 2 1/2 years ago, his son said.

Born in his parents' home on Chicago's West Side, Mr. Barrett was the son of noted Chicago lawyer Charles V. Barrett who once headed the Cook County Board of Review under Mayor William Hale Thompson. He grew up in East Lakeview and attended Our Lady of Mount Carmel Academy and the Latin School before going to high school at Loyola Academy. Mr. Barrett then attended Northwestern University before departing to serve in the Army during World War II, spending time in Guam. After the war, he completed his undergraduate degree at Northwestern in 1946. He then went on to Northwestern's law school, graduating in 1949. After law school, Mr. Barrett worked as a lawyer at Schiff Hardin & Waite before hanging his own shingle in the mid 1950's and opening his own law practice in Chicago. Among his clients in his career were the Illinois Toll Highway Authority and the Atomic Energy Commission. He also was a special assistant to Illinois Attorney General William J. Scott in the late 1970s, his son said.

Mr. Barrett adored big-band music and could play the clarinet and the saxophone. He met his wife, Marilyn, while playing a sock hop during high school. They married in 1944 and divorced in 1974. She died in 1996. As an adult, Mr. Barrett would assemble anywhere from three to 18 musicians at a time in big-band orchestras, which he dubbed The Eddie Barrett Orchestra and later on, The Goodman Legacy. The groups would play anywhere they could find work, including weddings and reunions. In the 1960s, Mr. Barrett played for a Northwestern University reunion, and that was the impetus for him to put together a steady band of players. "That became his goal, and he kept that big band going through thick and thin," his son said. "I remember him going off on Friday or Saturday nights and playing gigs. He really loved the big-band style." Mr. Barrett also conducted and wrote music, amassing a library of more than 500 arrangements, his son said. Even after he moved to North Carolina as an octogenarian, Mr. Barrett kept writing music and performing, his son said. For years, Mr. Barrett was fascinated by the life of a onetime law client, Lillian Marshall Knox, who was a wealthy lumber business owner and philanthropist from Texas who had been implicated in, but never convicted of, multiple killings between 1911 and 1937, according to a biography Barrett co-wrote. Knox, who also went by the alias Margaret Costello, later served time in prison for passing a bad check and eventually moved to Chicago according to the *Tribune*. Mr. Barrett successfully defended Knox against embezzlement charges in the 1950's. She died a pauper at

Kankakee State Hospital in 1966. In 2002, Mr. Barrett teamed up with Texas historians Bob and Doris Bowman to write "The Mystery of Lady Bountiful," a biography of Knox. "He used to talk about this woman all the time," his son said. "My sister had always said 'Why don't you write a book about it?' So he sat down and wrote and wrote."

In 1952, Mr. Barrett moved from Glencoe to Winnetka, where he served for a time as treasurer of the Winnetka Village Caucus. He moved to Highland Park in 1973. Mr. Barrett retired from his law practice in 2005 and moved from Highland Park to North Carolina.

In addition to his son, Mr. Barrett is survived by a daughter, Marilyn and two grandsons.

By Bob Goldsborough
Special to the *Tribune*

John Delgado

1919-2013

Musician, WWII vet, Fort Sheridan Manager

John Delgado brought home a Japanese sword from World War II, worked 50 years for the federal government and helped Chicagoans mambo their cares away as the leader of a Latin band. Mr. Delgado, 94, died Friday at Advocate Christ Medical Center in Oak Lawn.

He was born in El Paso, Texas, to parents from Zacatecas, Mexico, an arid mining city that would eventually produce more immigrants than silver. In the case of his parents, Miguel and Clara Delgado, it wasn't just poor prospects that propelled them north. A deciding factor may have been the 1914 Battle



of Zacatecas, often called the bloodiest and most decisive battle of the Mexican Revolution. Pancho Villa, a brilliant military strategist, crushed the federal soldiers. Despite Villa's stance as an agrarian reformer, "They were not getting any land. They were not getting any farms," said Mr. Delgado's nephew, Michael Hernandez. The Delgados headed north, following the tracks of the railroad as they sought jobs

and stability. They picked the "betabel" – the sugar beet – and settled for a time in Herington, Kansas, where Miguel Delgado repaired tracks for the railroad. It was not an easy life, especially for John Delgado's baby sister, Liz Hernandez. "When the dust storms would come, my mother was just born," Michael Hernandez said. "So they would hold her in front of a fan to keep the dust off her." In Herington, Mexican immigrants often were treated as unequal, relatives said. At the little Catholic church, "We sat in the balcony. We couldn't sit down on the first floor," Liz Hernandez said. "The irony is, my brother (Leo) became a priest. He went back to Kansas and said a mass on the main floor."

John Delgado grew up to be a crack shot. He brought home plenty of pheasant and rabbits, which the family fried up and ate, said his sister, Consuelo "Connie" Perez. They headed to Chicago in 1939, where Miguel Delgado landed a job with Inland Steel. John Delgado and his six brothers and sisters grew

up in Pilsen. They worshipped at St. Frances of Assisi Church at Roosevelt and Halsted, a haven for Mexican immigrants. John Delgados's mother landed a job with a distinctive tang, in the packing houses linked to the Chicago Stockyards. Eventually, the Delgados bought a building on Flournoy and Loomis, near UIC. Mr. Delgado was drafted in WWII. He served as a quartermaster, handling supplies for the Army Air Corps, his family said. He was stationed in the Philippines, the Solomon Islands and Borneo. In addition to keeping a lookout for the Japanese, the American soldiers had to worry about conflicts among some of Borneo's indigenous peoples, said his son-in-law, Al Gonzalez. "There were some local tribes that were warring against each other." He brought home a Japanese sword from the South Pacific, his son-in-law said. "He was always scared. He said you're a fool if you're not."

After the war, Mexican migration increased, and Chicago exploded with Latin bands. Mr. Delgado, who played the bass, started his own group: Johnny Delgado and His Band. The band performed at weddings and appeared in Mexican parades. Later, he joined Don Roberto's Band. He met his late wife, Rita Calabrese, at a dance. He again worked as a quartermaster, handling supplies and services at an Army location on Pershing Road that for a time became the headquarters of the Chicago Board of Education. Later, he was an office service manager at Fort Sheridan on the North Shore. "He made sure all of his people got promoted, or more education," said Donna Vanek, his longtime companion. When Fort Sheridan closed in 1993, he retired.

He loved to take his family north to Wisconsin, to Eagle River and Three Lakes, where he enjoyed fishing, said his daughter, Linda M. Gonzalez. He had a long string of dogs he took hunting. Many were skilled, despite being mutts, said Al Gonzalez. Some, though, took off for the hills and never came back. His family loved his silly sense of humor. "Instead of saying buenas noches – good night – he used to say 'boney snowshoes, 'boney snowshoes,'" his daughter said. "You know who wants to be 100 years old?" "he once asked his son-in-law." "The guy who's 99."

Other survivors include his son, Richard J. Delgado; his brother, Michael Delgado; three grandchildren, and six great-grandchildren. Another, son, John R. Delgado, died before him.

By Maureen O'Donnell
Chicago Sun-Times Staff Writer

Frank D'Rone

1932-2013

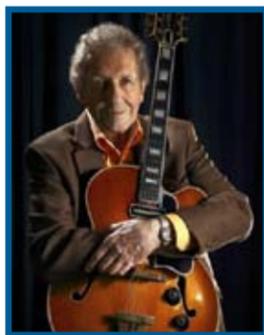
A Master of Innovation, Style, Grace

The great Chicago singer-guitarist won the admiration of Sinatra, Bennett

On the day of the last concert of his life, Chicago singer-guitarist Frank D'Rone didn't know if he should go to the emergency room or the concert hall.

A long and difficult battle with cancer had taken its toll, yet D'Rone fervently wanted to make the August 24 performance at the Auditorium Theatre.

"I was sick all day," D'Rone told me in his dressing room, immediately after his set. "At about 3:30 (p.m.), I decided I had enough strength to do the concert," which he shaped into a tour de force of subtle jazz singing and exceptionally sensitive guitar



playing. Two days later, D'Rone headed to the ER, spent the next few weeks in and out of the hospital and finally returned to the Wheaton home he shared with his wife, Joan D'Rone, where he was in hospice. D'Rone died at home Thursday at age 81, said his wife.

Despite D'Rone's illness, when that final show at the Auditorium started, "He bounded up the stairs like an athlete," said singer-pianist Judy Roberts, who shared the stage with D'Rone and saxophonist Greg Fishman, her husband. "He was so glorious and poised and charming and funny," added Roberts. "And I could see his skin was white...He was completely pale. But that didn't stop him. He put on the show of his life."

That was true to form for a greatly accomplished Chicago jazz musician who long ago had earned the admiration of artists far more widely known than he. "Frank D'Rone is a singer with an individual sound that invites no comparison," Nat "King" Cole wrote in the liner notes to D'Rone's first album. Tony Bennett echoed the sentiment in the notes for D'Rone's 2008 release, "Falling in Love With Love." "In this album, Frank proves to be one of the masters of the art of intimate singing," wrote Bennett. And when Frank Sinatra first heard D'Rone, Ol' Blue Eyes began lobbying for the young singer on the rise. "Sinatra told me, 'Here's a guy who phrases better than me. Go see him and hire him.'" San Francisco impresario and hungry i club owner Enrico Banducci told the Tribune in 1998. What did the greatest vocalists in the business hear in D'Rone's art? For starters, he approached songs in unapologetically idiosyncratic terms, often taking unusual tempos and building phrases in unexpected ways. Even when singing a melody line straight, D'Rone couldn't resist inserting alternate pitches. And when he produced the fast-flying, instrumental-like vocals that jazz musicians call scat singing, he showed a suppleness of tone and flexibility of line one rarely encounters in male singers, recalling the work of another great Chicago vocalist, Mel Torme.

These skills were hard-won, D'Rone spending years on the road honing his craft, though he came by it prodigiously. Born in Brockton, Massachusetts and reared in Providence, Rhode Island, he began singing publicly at age 5 and was working lounges in Manhattan by 18. By the early 1950s, the singer was touring the country but realized his surname, Caldarone, wouldn't work. "In those days – 1951 – I was 18, 19 years old, and the boards where they put your name up were very small," D'Rone reminisced a few weeks ago, on the phone. " 'Frank Caldarone' took up a lot of space. They wanted me to shorten my name, and my uncle said, 'Why don't you shorten it to D'Rone.'"

Those early years of relentless days and nights on the road, covering hundreds of miles at a stretch, weren't easy, "But what did I care?" D'Rone said in a 1991 Tribune interview. "I was making some money, I was in show business, and the older guys were showing me the ropes. "If I picked up the wrong fork, they told me. If I was too belligerent with a crowd, they told me. I was learning about life, as well as music." Those informal lessons must have worked, for once D'Rone decided in the late '50s to move to Chicago where many of his musician friends lived, he became a major draw at the long-gone Dante's

Inferno, on the Near North Side. "Joe Dante, the owner, wanted a real exclusive club, so he hardly did any advertising," said D'Rone in the 1991 Tribune interview. "He just ran one line in Playboy magazine: 'Frank D'Rone is singing at Dante's Inferno, Chicago.' Bennett, Cole, Dinah Washington, Sarah Vaughan and other jazz luminaries were lining up to hear him. Playboy publisher Hugh Hefner caught the action and gave the singer precious exposure. "I'm probably the only male who ever got a two page spread in playboy," D'Rone used to joke. The buz won D'Rone recording contracts with Mercury and Cadet, and once San Francisco club owner Banducci traveled to Chicago on Sinatra's recommendation to hear him, D'Rone found himself opening for Jonathan Winters, the Smothers Brothers, Lenny Bruce, Mort Sahl and others at the hungry i. TV appearances followed, D'Rone appearing frequently on Johnny Carson's "Tonight Show" and guesting with Perry Como, Merv Griffin and others in the 1960s and '70s. All of which demands the question: Why didn't D'Rone become as big as the singers who championed him? In essence, D'Rone's timing – though impeccable onstage – was a bit off in show business, through no fault of his own. Though Sinatra, Bennett, Cole, Torme and others had become stars before rock 'n' roll swept in, D'Rone was too late for that wave. And though he scored some national success with recordings of "Bluesette" and "Joey, Joey, Joey," neither became as universally identified with him as signature tunes that became practically the personal property of Sinatra ("The Lady Is a Tramp," "My Kind of Town" and Bennett ("I left my heart in San Francisco"). "I was a semi-name – I never had that one big hit record that everybody remembers you by" he told the Tribune in 1991. Even in the comparatively dry years

for singers like him in the 1970s and '80s, however, D'Rone consistently was invited by Sinatra and Liza Minnelli to play the lounges of the Las Vegas and Atlantic City hotels where they played the big rooms. And during the past decade, or so, D'Rone enjoyed a resurgence of interest in him locally and nationally. As the capper to a career spent at the highest artistic level, D'Rone in 2012 released "Double Exposure," a brilliant recording featuring him swinging in front of a big band and singing intimately, accompanied only by his guitar. D'Rone considered it the best work of his career, and he was right. In that recording, and in every performance through his last, he proved unerring in pitch, sublime in phrase and exquisitely expressive in tone. "Frank was rare, because he wasn't strictly what I'd call a singer – he was a musician, because he played guitar and understood harmony and was also a great improviser," said saxophonist Fishman.

Toward the end, D'Rone was thankful for the nature of his life and career. "I've been very fortunate," he said on the phone a few weeks ago. "Hanging out with the Sinatras and the Bennetts. "Somebody did recognize my talents."

In addition to his wife, D'Rone's survivors include sons Christopher and David Caldarone.

By Howard Reich
Chicago Tribune

Deceased

May they rest in peace

| Last | First | Instrument | Died | Born | Elected |
|------------|------------|-------------|----------|----------|----------|
| Barrett | Edward J. | Saxophone | 09/02/13 | 11/18/21 | 03/07/46 |
| Calderone | Frank | Guitar | 10/03/13 | 04/26/32 | 05/09/57 |
| Delgado | John N. | Bass Violin | 09/13/13 | 05/16/19 | 07/20/50 |
| Joseph | Hilton M. | Viola | 11/01/13 | 02/17/22 | 11/04/52 |
| Peluso | Frank | Piano | 10/02/13 | 03/16/21 | 08/01/40 |
| Soumar | Miles G. | Saxophone | 10/13/13 | 05/03/33 | 09/28/50 |
| Sullivan | Michael J. | Saxophone | 10/10/13 | 06/19/15 | 06/10/37 |
| Zuccarelli | Robert P. | Violin | 09/25/13 | 09/07/25 | 04/18/46 |



NOTICE: The new 2014-2015 Membership Directory will be available in January 2014.

Jazzin' it up at the CFM



Life Member Party October 11, 2013

- #1: Entrance Banner
- #2: Mike and Joan Alongi
- #3: Tom Beranek & Spencer Aloisio
- #4: Members enjoying Lunch

- #5: Jerry Coleman's Nine Burner Big Band
- #6: Art Hoyle, Rich Blumenthal and Tom Washington
- #7: Margaret and James Roseboro
- #8: Tom Washington, Jimmy and Joanne Ellis



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.

See a Show!

Oriental Theater

Wicked
October 30, 2013 – December 21, 2013
773-871-3000

The Second City

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

Theater at the Center

A Christmas Carol
November 14, 2013 – December 22, 2013
219-536-3255

Shot and a GOAL!

Frank Pellico

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

See a Show!

Cadillac Palace Theatre

Elf The Musical
November 26, 2013 – December 15th, 2013
630-896-6666

Drury Lane Theatre

Hello Dolly
October 17, 2013 – January 5, 2013
630-530-8300

Marriott Lincolnshire Theater

Mary Poppins
October 17, 2013 - December 29, 2013
847-634-0200

Dance & Romance

The Steve Cooper Orchestra

Sunday, December 1, 2013 at 1:30PM
The Willowbrook Ballroom
8900 Archer Rd., Willow Springs

Attend an Orchestra Concert or Opera!

Light Opera Works

Annie Get Your Gun
December 21, 2013 through
December 31, 2013
Cahn Auditorium Theater
600 Emerson, Evanston
847-920-5360
www.light-opera-works.org

Music of the Baroque

Holiday Brass & Chorus
Thursday, December 19, 2013 at 8:00 PM
Grace Lutheran Church
7300 W. Division, River Forest
Friday, December 20, 2013 at 7:30 PM
Saint Michael's Church
1633 N. Cleveland, Chicago
Saturday, December 21, 2013
at 3:00 PM
Sunday, December 22, 2013
at 3:00 PM
Divine Word Chapel
2001 Waukegan Road,
Techny/Northbrook
312-551-1414
www.baroque.org

Rockford Symphony Orchestra

Holiday Pops!
Saturday, December 21, 2013 at 7:30 PM
Coronado Theater
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Southwest Symphony Orchestra

Home for the Holidays at Sacred Heart
Saturday, December 7, 2013 at 7:30 PM
Sacred Heart Church
8245 West 111th Street, Palos Hills
Home for the Holidays at Saint Michael
Friday, December 13, 2013 at 7:30 PM
Saint Michael's Church
14327 Highland Ave., Orland Park
708-802-0686
www.southwestsymphony.com

Attend an Orchestra Concert or Opera!

Chicago Master Singers

Glorious Music of Christmas
Friday, December 13, 2013 at 7:30 pm
Sunday, December 15, 2013 at 7:00 pm
Divine Word Chapel
2001 Waukegan Road, Techny/Northbrook
877-825-5267
www.chicagomastersingers.org

Evanston Symphony Orchestra

An Evanston Symphony Christmas
Sunday, December 8, 2013 at 3:00 PM
Evanston Township High School Auditorium
1600 Dodge, Evanston
847-864-8844
www.evanstonsymphony.org

Fulcrum Point

*Fulcrum Point Brass: Third Coast
Percussion and Gaudette Brass*
Friday, December 20, 2013 at 7:30 PM
Midwest Bank Clinic: Brass Beer Bash
www.fulcrumpoint.org

Music Performance Trust Fund Concerts

The City Lights Orchestra

Sunday, December 1, 2013 at 7:00 PM
Most Holy Redeemer Church
9600 S. Lawndale, Evergreen Park
Sunday, December 8, 2013 at 2:00 PM
St. Mary of the Lake Seminary
1999 East Maple Avenue,
Mundelein

Sunday, December 15, 2013 at 3:00 PM
Holy Family Catholic Church
1080 West Roosevelt Road,
Chicago

Palos Symphony Orchestra

Sunday, December 1, 2013 at 3:30 PM
St. Alexander Church
7025 W. 126th Street,
Palos Heights

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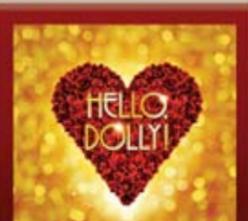
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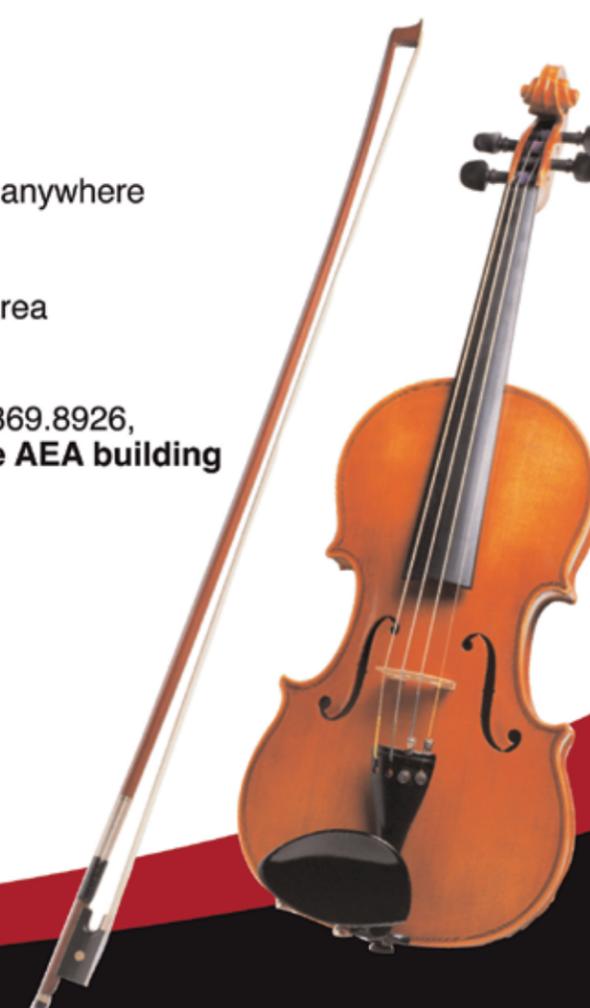
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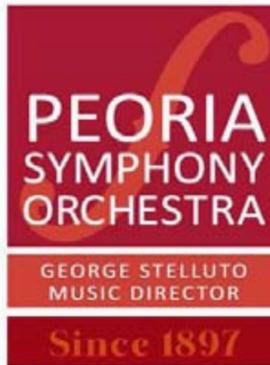
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The *Intermezzo* is our communication between the Local and our members. In addition to the printed version, we also post each issue on the CFM website. Most of the magazine is available to the public. We are always looking for events, accomplishments,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

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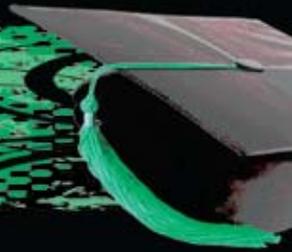
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