

Irish Eyes are Smiling

Intermezzo

Jfm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, March 8th, 2016
@ 1:00 pm

By-Law Meeting:
Tuesday, April 12th, 2016
@ 1:00 pm

March 2016
Vol. 76 No. 3

Erin go braagh

Green with Envy



Happy St. Patricks Day

The Ides of March

the music of
Springtime

In Like a Lion

Out Like a Lamb





From the President

GARY MATTS

You Have Rights – An Introduction to Weingarten Rights

“You have the right to remain silent. Anything you say can and will be used against you in a court of law. You have... etc...” Does that sound familiar? You probably recognize it as the Miranda warning. Hopefully, you have heard this monologue in movies and on TV and not being read to you by an officer of the law. For an individual who is in custody and subject to direct questioning by law enforcement, Miranda rights guard against violation of the Fifth Amendment right against self-incrimination.

Union members working under a collective bargaining agreement have protections called Weingarten rights. Established by the Supreme Court in 1975, Weingarten rights guarantee employees the right to union representation when an employer conducts an investigatory interview. An “investigatory interview” is a meeting at which an employee is asked to provide information that could be used for purposes of discipline or termination. In a musician workplace, a typical “union representative” would be a union steward, an orchestra committee member, or a union officer.

There is a process for asserting Weingarten rights:

1. The employee must request a union representative before or during the interview. (Unlike Miranda rights, the employer is not obligated to inform the employee of his or her rights – the request must come from the employee. Nor can the request come from the union representative.)

A typical Weingarten request would be to say to the employer, “If this discussion could in any way lead to my being disciplined or discharged, I request that a Union representative be present. Unless and until my representative is present, I choose not to answer any questions.” The employer is not allowed to punish or retaliate against the employee for making the request.

2. After the employee’s request, the employer has three choices:

- Grant the request and wait for a union representative;
- Deny the request and end the interview immediately; or
- Give the employee the option of continuing the interview without a union representative or ending the interview.

3. If the employer denies the request for a representative yet continues asking questions, then the employer may have committed an unfair labor practice. The employee then has the right to refuse to answer, although to avoid a charge of insubordination the employee should not leave the interview until dismissed.

The role of the union representative is essentially to advise the employee. The Union representative is not an attorney, and is not there to cross-examine the employer or prove the employee’s innocence. However, the union representative generally has the right to consult with the employee privately before or during the interview, to ask clarifying questions, to advise the employee as to how a question should be answered, or to provide additional information.

Note that Weingarten rights apply only where the employee reasonably believes that the interview could lead to discipline or discharge. Accordingly, there is usually no right to union representation if the meeting is intended merely to provide work instruction or routine feedback. Weingarten rights also do not apply if the purpose of the meeting is solely to communicate a disciplinary decision that has already been made.

Nonetheless, even where it appears that the meeting is not the kind of interview that would trigger Weingarten rights, the employee can ask for representation anyway. Even if not required by law, many employers will still allow a representative to attend.

This is not a complete detailed description of Weingarten rights, but rather an introduction. There are other details, provisions and technicalities that may apply in specific situations. It is however important to know that should you need a union representative at a meeting that could have serious consequences, the law provides that you can have one.

Source: University of Massachusetts Amherst <https://www.umass.edu/usa/weingarten.htm>

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2014-2016

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

Cover illustration provided by **Chris Nolan Creative.**



From the Vice-President

Terryl Jares

Music in the Schools

In October of 2010, the CFM launched Music in the Schools. This program was designed to bring live musical performances by professional musicians to students across Northern Illinois. Its objective was to increase the student’s knowledge, understanding, appreciation and enjoyment of live musical performances.

There are currently twenty three soloists and ensembles participating in the program. We have visited over thirty institutions where children from pre-school through high school have seen a variety of programs. The feedback from the administrators has been tremendously positive with some groups performing at the same school every year since 2010!

The program is open to all CFM members in good standing. The rules are simple.

- The program must be educational in nature and also entertaining.



- Soloists and groups of up to six musicians are eligible to participate.
- An application must be submitted and approved by the board of directors to participate in the program.
- Programs are not to exceed 45 minutes in length or no more than two segments of 30 minutes within two hours.
- The CFM and the performance venue will split the cost of the performance.

This is a great opportunity to bring your talents to our next generation of listeners.

To participate in the program, contact me at tjares@cfm10208.org. I can answer any questions about the program, send you an application, and help you along the way.

Take a look at our website, www.cfm10208.com to see who is participating and to find out more about the program.



From the Secretary/Treasurer

Leo Murphy

MEMBERSHIP DUES

During the second week of February, past due notice statements were sent out reminding members that their 2016 membership dues have not been paid. As a reminder, regular member dues are \$212.00 for the full year or \$111.00 for first half and life member dues are \$112.00 for the full year or \$61.00 for first half. Please remit your payment as soon as possible to avoid suspension from membership and loss of benefits including the death donation. If you have paid and have not received your 2016 membership card, please call the membership department at extension 136 to verify your current status. Remember, you may pay

membership dues over the phone by calling the Local as well as online at www.cfm10208.com.

We rely on you to keep us up to date with address, phone and email changes. Also we rely on you to let us know when you qualify for life member status. Just a reminder that life membership status can be requested when you reach 65 years of age and have 35 years of continuous membership. If you have questions about your eligibility call and we will check into it.



Who, Where, When...
By Ruth Marion Tobias

WHAT HAS BEEN GOING ON

We hope your Valentines Day was spent with your true love and that many of you got in the mood early (February 6th) by attending the Lake Forest Symphony's gala dinner/dance, benefitting its educational initiatives, at the Onwentsia Club in Lake Forest. For the second year **ROY VOMBRACK'S** Jazz Consortium Big Band played the black-tie-optional fund-raising event, and as Vombrack noted, "we will be looking our best in tuxedos. And you, too, can start 2016 looking your best in an elegant setting and do some serious dancing to your favorite Big Band selections by your favorite big band".....

About **DON STILLE'S** continuing music saga: Don wrote, "The movie for which I performed on the sound-track is in the process of being re-titled. (Originally entitled) "Swan Song," it will be released as "The Looking Glass." The director, **JOHN HANCOCK**, and his team appear to be moving very slowly

in preparing for a release date, but they are methodic in getting ready for a proper debut, here in the US and overseas. It seems like they were dealing with the renaming process for close to a year – showing the movie to various audience test groups, asking for feedback regarding the title, the subject matter, movie classification, etc. Also, their list of submissions to film festivals is global. They are planning an official release in theaters sometime in 2016."

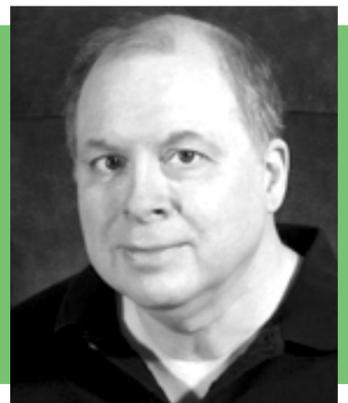
As good as that news is for Don, he is even more excited to find he is a Grammy Nominee—"all a result of my being a member of the Artist Ensemble in Residence at the University of Chicago, The New Budapest Orpheum Society (NBOS). We recorded and released a CD project in 2014, "When Dreams Fall Apart" featuring Jewish Stage and Film Music from 1925 – 1955." Congratulations, Don!

WHAT ARE FRIENDS FOR! HERE'S THE STORY

I have two dear musician friends, former Chicagoans who moved west, now residing in Arizona—**MARILYN HARRIS** and husband, **MARK WOLFRAM**. Her latest personal item is a natural for this column. Marilyn is an accomplished pianist/singer, composer/arranger and recording artist with a number of Hollywood's super players.



Marilyn Harris



Mark Wolfram



Jazz Consortium Big Band

She wrote, "I've had an interesting couple of weeks - out of apparently nowhere, I was emailed with a gig offer to play piano with the Tucson Symphony Orchestra! They had a special guest jazz trumpeter who was doing a couple of Louis Armstrong/New Orleans concerts this past weekend. I picked up the music at the orchestra office and felt a bit daunted - LOTS of notes-reading, and not just chord symbols! LOTS of complicated rhythmic figures and changing tempos and time signatures, due to the medley-nature of the charts. LOTS of empty bars to count! (as a pianist who generally plays club dates and private parties, I haven't had to count bars of rests very much in my professional life - it's quite anxiety provoking!) I researched as much as I could on the trumpeter, **BYRON STRIPLING** - looking for YouTube videos, sheet music of the charts, bio, etc. And I practiced!"

The rehearsal and concerts went well and she feels good that "I took on something that was a bit out of my comfort zone, devoted the necessary time to learning it, and then performed pretty well! Guess you can teach an old dog new tricks, if you're patient and keep calm. I even found out who had referred me for the gig - a percussionist I'd hired for a church gig years ago!?" Brava, Marilyn.

A couple of her recent CDs are *American Journeys-Music for Relaxation and Meditation* recorded with **SANDY CARTER**, on guitars—acoustic, electric and pedal steel guitar.



Chee Yun

And *Orphans—Songs Looking For a Good Home*. The clever liner notes on this CD are worth the price of admission alone! For each of the seventeen songs presented, Marilyn is posed in a Little Orphan Annie wig next to a speech balloon containing her succinct commentary. All very clever stuff. And wait till you hear the songs!! Check out her website for other CDs and goodies: www.marilynharris.com

CORRECTION

We received a change in soloist on the Chicago Philharmonic's February 7 program. Violinist **DAVID PERRY** was unable to perform due to an injury. World class violin soloist **CHEE-YUN** stepped in to perform Vivaldi's *Four Seasons* & Piazzolla's *Four Seasons of Buenos Aires*.



CFM Musicians

By Ruth Marion Tobias



Address and Phone Changes

Born in Paris, Texas, future trombonist Tim Coffman was two years old when his family moved to Dallas. He began piano lessons in first grade and in fourth grade was told he could join the band. When he had no idea what instrument he wanted to play, his mom suggested the trombone, to which he asked, "What's a trombone?" Out of a closet Mother pulled a very nice Conn Connquest student trombone which she had played in the Concordia College Community Band and still plays occasionally at church. Subsequently the family moved to Baltimore, Maryland, where Tim played in the school band with Ms. Dee Pasqualee, as band director. "She was a riot and made band fun," Tim said. "My middle school band director was Trudy Benton, also a very nice lady and a lot of fun—both great educators very dedicated to the students. Over the years I have come to really appreciate what they brought to my musical education. While in middle school I was fortunate to attend the Maryland Center For The Arts Gifted and Talented program—a two-week music camp. I played in band and jazz band there, took theory classes, played brass chamber music—a great experience and I started realizing how much I enjoyed it. It was going to be a big part of my life. I attended that camp for three summers."

His first private trombone teacher in Baltimore was Elliot Weir—a freelance musician busy in the Baltimore-Washington, DC area. Attending Baltimore City College High School, Tim's next band director was "a wonderful guy, Jari Villanueva, also a busy freelance trumpet player who would play along in our rehearsals with every section. He sounded fantastic and would tell us about his gigs and helped me pick out my first professional trombone at the Baltimore Brass Company—a new Bach 42B.

"When I was in tenth grade," Tim continued, "our family moved to Oak Park, Illinois, in the middle of the school year. It was a difficult time for a sixteen-year-old to move but it was a huge blessing. Oak Park River Forest High School has an amazing Fine Arts department and I took full advantage of it, learning a great deal playing under band director Dr. Ron Holleman. I was immediately placed into the orchestra, wind ensemble and jazz band. Within a month in Oak Park, I was playing in the pit orchestra at the high school for "The Music Man," which has a fantastic trombone part.



Tim Coffman

"The band director's recommendation for a trombone teacher was Audrey Morrison, who had a studio at Concordia College near by in River Forest. I studied with her my remaining time in high school. Audrey is a wonderful teacher, musician and person, a wonderful mentor to so many people. It's a thrill to actually play a gig with her. We've always had a special connection and played together in the Chicago Jazz Ensemble for several years.

"Memories from high school include: Oak Park's very close to Fitzgerald's Night Club in Berwyn. Back then, the Jazz Members Big Band would play every Sunday night. They let us in even though we were in high school; we were in awe of the band. What an incredible thrill to finally perform with that band, now called the Chicago Jazz Orchestra. I also attended the Birch Creek jazz camp in Door County, Wisconsin, twice and made the All State Honors Band my last two years of high school—all special experiences that helped a great deal along the way.

"I was very fortunate to attend Indiana University for six years for undergraduate and Master's degree in Jazz Studies. It's an incredible atmosphere of very talented faculty and students. Some well known musicians in school with me were violinist Joshua Bell, bassist Edgar Meyer, jazz saxophonists Ralph Bowen, David Bixler, trumpet players Chris Botti, Scott Wendholt, Mark Olen, Pharez Whitted, bassist Robert Hurst, drummer Shawn Pelton and many others. I studied trombone with Keith Brown, (assistant principal trombone under Eugene Ormandy in the Philadelphia Symphony Orchestra.) My principal jazz professor was David Baker, one of the fathers of

jazz education. In his jazz ensemble I gained confidence to make it in this business.

"While at IU, I started freelancing in the Indianapolis area and got some road gigs touring with Natalie Cole, Pia Zadora; also the Andy Williams Christmas Show, from 1985-1990, from Thanksgiving to Christmas each year. It was a great experience, especially because I met Becky Liederbach—lovely, talented violinist on the tour. We married in June 1992. She is a busy freelance violinist and violist in Chicagoland and is also a member of Local 10-208.

"In Chicago, I have done a great deal of professional playing, including jobbing dates, sessions, concerts, big band gigs, Broadway shows performing with/for Frank Sinatra and Frank Sinatra, Jr., Aretha Franklin, Tony Bennett and Lady Gaga, Jon Faddis, Randy Brecker, Ray Charles and many others and have done a great deal of teaching.

"I taught private trombone lessons at New Trier High School from 1990-2001 and joined the Jazz Studies faculty at DePaul University in 1997 and recently the Jazz Studies faculty at North Central College. While teaching at New Trier HS, I learned a lot from the legendary trumpet teacher and, all around *mensch*, Burt Tobias. We talked about life, the music business and, of course, talked shop. It is a thrill to see my students succeed and even to play gigs with them! I'm honored to be a part of DePaul which has a huge presence on the music scene here in Chicago and around the world."

Tim's other career highlights include playing the week-long celebration of Duke Ellington's 100th birthday with the CSO, as well as the original Broadway opening of Mel Brooks' "The Producers" and performing with the WDR Big Band in Cologne, Germany for two weeks in 2009, featuring trumpet player Arturo Sandoval. Tim also is on a recording called "Crossroads" with bassist Kelly Sill, drummer Bob Rummage and saxophonist Mark Colby. Tim adjudicates and performs at many jazz festivals and is an XO Brass Artist.

Proud parents Becky and Tim have two children, Dan and Sarah, both music majors: Sarah (a voice major) is a senior at Lawrence University in Appleton, Wisconsin. Dan graduated from Indiana with a Classical trombone degree and is now in graduate school at the Eastman School of Music.

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Chicago, IL 60657
513-488-3613
CELLO

57150 Dickson, Kyle J.
755 W. Cornelia Ave., Apt. 305
Chicago, IL 60657
313-550-5871
VIOLIN

50552 Floeter, John P.
171 Hillhurst
Cary, IL 60013
847-477-4970
847-639-1124
BASS VIOLIN

54466 Gardner, Troy R.
1727 Skillman Ave W.
Roseville, MN 55113
612-802-3109
VIOLIN

55665 Groyon, Jenni M.
186 Westwood Drive
Naples, FL 34110
239-272-1843
BASSOON

56446 Hale, Nathaniel B.
611 Milburn St.
Evanston, IL 60201
608-334-8789
BASSOON

55696 Hori, Justin R.
918 Belleforte Ave.
Oak Park, IL 60302
312-391-5642
PERCUSSION

57019 Lichtenberg, John
N9621 Muskrat Road
Portage, WI 53901
815-874-5151
815-871-5101
DRUMS

48577 Meyers, Michael J.
692 Waterford Drive
Grayslake, IL 60030
224-565-1137
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57147 Mical, Matous
507 W. 159th St., Apt. 15
New York, NY 10032
917-960-1862
563-419-6061
VIOLIN

46134 O'Fallon, David E.
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630-687-3132
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VIOLIN

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312-523-6945
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248-880-0005
TRUMPET

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847-815-3733
SAXOPHONE

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Hoffman Estates, IL 60169
847-409-0500
VIOLIN

32844 Wilder, Ralph
709 Seventh St.
Northfield, IL 60093
847-486-9600
CLARINET

Obituaries

Francis Akos

Hungarian-born violinist was CSO member for 48 years
1922-2016

Francis Akos was one of several prominent, Hungarian-born musicians of Jewish ancestry who, along with his colleagues, cellist Janos Starker and violinist Victor Aitay, managed to survive the Holocaust and, following World War II, immigrate to the American Midwest, where each enjoyed long and distinguished performing careers. A member of the violin section of the Chicago Symphony Orchestra for 48 years until his retirement in 2003, Akos died January 28 in Minneapolis following a brief illness, according to a statement released by the orchestra. He was 93 and he and his family were longtime residents of Evanston. Akos joined the CSO at music director Fritz Reiner's invitation as assistant principal second violin in 1955 and became section principal the following year. He



was appointed assistant concertmaster in 1959 and remained in that chair until 1997 when Daniel Barenboim named him assistant concertmaster emeritus, a title he held until his retirement in 2003. He was one of the longest-tenured CSO members in the orchestra's history. His rise at the CSO closely paralleled that of his friend Aitay, whom Reiner hired as assistant concertmaster in 1954. Aitay went on to become concertmaster in 1967 and, like Akos, assumed an emeritus title before he, too, retired in 2003. Aitay died in 2012. Their compatriot and colleague Starker served as CSO principal cello for Reiner's first five seasons, beginning in 1953, before leaving in 1958 to pursue a solo career and

take a teaching post at the Indiana University Jacobs School of Music in Bloomington. In Chicago in 1980, Akos and Straker reunited with their colleague, pianist Gyorgy Sebok, for a concert re-creating the piano trio they had formed in Budapest just before the war. Starker died in 2013. Akos Aitay, Straker and Sebok all studied at the Franz Liszt Academy in Budapest, where Bela Bartok, Zoltan Kodaly and Leo Weiner were their professors. Always top of his class, Akos won the Jenő Hubay and Reményi prizes, the latter being a violin specially made for the competition winner. After the war, Akos served as concertmaster of the Budapest Symphony Orchestra and later of the Hungarian Royal Opera and Philharmonic orchestras; he was the youngest person ever to hold those posts. He immigrated to the U.S. in 1954, performing with the Minneapolis Symphony (now Minnesota Orchestra) under Antal Dorati, before Reiner brought him to Chicago. Akos appeared as soloist with the CSO on numerous occasions and also held music directorships with several local ensembles, including the Chicago Strings, Fox Valley Symphony Orchestra and Chicago Heights Symphony Orchestra. He led the Highland Park Strings for 28 years as the group's founding music director. "For more than half my life, I have lived in Chicago as a member of the world's greatest orchestra," Akos said at the time of his CSO retirement. "The music, the composers, the conductors, and the soloists have inspired me. I am especially grateful to have been blessed with the inspiration I have received from my CSO colleagues during my professional life." He is survived by two daughters, Kate Akos and Judy Akos Berkowitz; and two grandchildren. Services will be private, and plans for a public memorial will be announced at a later date.

By John von Rhein, courtesy of *Chicago Tribune*

Deceased *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Akos	Francis	Violin	01/28/16	03/30/22	10/06/55

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- | | | | |
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Regular meeting at various locations every third Wednesday of the month. For further information, please contact Brian Patti, (630) 832-9222
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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 Wednesday of the month. Regular meeting, Mirabell Restaurant, 3454 W. Addison, Chicago, IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5238 N. Neenah, Apt. 1-D Chicago, IL 60656-2254 (773) 774-2753

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

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

THE KOLE FACTS ASSOCIATION

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

POLISH AMERICAN MUSICIANS CLUB

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



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www.chicagoqensemble.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

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richardcorpolongo@sbcglobal.net
708-456-1382

Tim Coffman

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itunes.com
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timcoffman.com
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Rich Daniels

City Lights Orchestra
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City Lights Foundation
312-644-0600
www.citylightsfoundation.com

Dick Daugherty

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Orbert Davis

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Chicago Jazz Philharmonic
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Diane Delin

Blujazz Productions
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Talking Stick
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Another Morning
DianeDelin.com
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Bob Dogan

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Rings
Bob Dogan Sings Ballads
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Music for winds and piano
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Chamber Players.
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nickdrozdoff.com

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Works by Bernstein, Walker,
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The Insider (featuring John Mc Lean)
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Douglas Johnson

Clewinjourneys
douglasjohnsonmusic.bandcamp.com

Jeremy Kahn

Most of a Nickel
708-386-2900

Rick Leister

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R & R Ensemble
The Band Source, Downers Grove
Cdbaby.com
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Inside This Song
Passion Flower
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Flugel Gourmet
Just Havin' Some Fun
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Bach: Favorite Keyboard Pieces
Mlindeblad@sbcglobal.net
773-262-2504

John E. Magnan

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Ellie
Isn't That You
Pink Ladies
Since U Left Me
fiftyfiftyband@yahoo.com
312-208-3229

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Bernard Scavella

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bobbyschiff.com
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By Nancy Van Aacken

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312-977-1700

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Hazel
March 31st – May 29th, 2016
630-530-0111

Marriott Lincolnshire Theater
Sister Act
February 10th - April 3rd, 2016
847-634-0200

Marriott Theatre for Young Audiences
Cinderella ... After the Ball
March 3rd – May 8th, 2016
847-634-0200

Shot and a GOAL!

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

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Matilda
March 22nd - April 10th
312-977-1700

Paramount Theatre
West Side Story
March 16th – April 24th
630-896-6666

The Second City
Alex Kliner & Jacob Shuda
Sunday through Saturday
1616 N. Wells St., Chicago

All That Jazz

Jazz on Sundays
March 6 – Bernard Scavella... Sax
7:30 PM – 11:30 PM
March 13 – Maggie Brown... Vocal
7:30 PM – 11:30 PM
March 20 – Victor Goines... Sax
7:30 PM – 11:30 PM
March 27 – Art Hoyle... Trumpet
7:30 PM – 11:30 PM

James Wagner Hyde Park Jazz Society
Room 43
1043 E. 43rd Street, Chicago
www.HydeParkJazzSociety.com

Attend an Orchestra Concert or an Opera

Baroque Band
Leipzig's Got Talent
Friday, March 11, 2016 at 7:30 PM
Augustana Lutheran Church
5500 S. Woodlawn Ave., Chicago
Saturday, March 12, 2016 at 7:30 PM
Music Institute of Chicago
1490 Chicago Ave., Evanston
Wednesday, March 16, 2016 at 7:30 PM
Symphony Center Grainger Ballroom
220 S. Michigan Ave., Chicago
(312) 235-2368
www.baroqueband.org

cp² (Chicago Philharmonic Chamber Players)
Don't Mean a Thing: Timeless Tunes from the Giants of Jazz
Sunday, March 20, 2016, 12:00 PM
City Winery
1200 W Randolph, Chicago
312-957-0000
www.chicagophilharmonic.org

Chicago Sinfonietta
BYOB: Bring Your Own Beat
Saturday, March 12, 2016 at 8:00 PM
Wentz Concert Hall
171 E. Chicago Avenue, Naperville
Monday, March 14, 2016 at 7:30 PM
Symphony Center
220 S. Michigan, Chicago
312-284-1554
www.chicagosinfonietta.org

Elgin Symphony Orchestra
Brahms & Ives: No Limits
Saturday, March 12, 2016 at 7:30 PM
Sunday, March 13, 2016 at 2:30 PM
Hemmens Cultural Center
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Elmhurst Symphony Orchestra
Mendelssohn's Elijah
Sunday, March 13, 2016 at 3:00 PM
Elmhurst Christian Reformed Church
149 West Brush Hill Road, Elmhurst
630-941-0202
www.elmhurstsymphony.org

Unique Programs

Phil Passen
St. Patrick's Day Music on Hammered Dulcimer
Sunday, March 13, 2016 2:00 – 3:30 PM
Helen Plum Memorial Library
110 W. Maple Street, Lombard
Wednesday, March 16, 2016 7:00 – 8:30 PM
Tinley Park Public Library
7851 Timber Lane, Tinley Park
www.philpassen.com

Attend an Orchestra Concert or an Opera

Lake Forest Symphony
Mozart and Sibelius
Saturday, March 19, 2016 at 8:00 PM
Sunday, March 20, 2016 at 2:00 PM
James Lumber Center for the Performing Arts
19351 W. Washington Street, Grayslake
847-543-2300
www.lakeforestsymphony.org

Northbrook Symphony Orchestra
Bohemian Odyssey
Sunday, March 6, 2016 at 4:00 PM
Glenbrook North High School
Sheely Center for the Performing Arts
2300 Shermer Road, Northbrook
847-272-0755
www.northbrooksymphony.org

Park Ridge Civic Orchestra
Tchaikovsky's 1812 Overture: A Russian Spectacular
With Maine South Band & Orchestra
Wednesday, March 16, 2016 at 7:30 PM
Pickwick Theater
5 South Prospect Ave., Park Ridge
847-692-7726
www.parkridgecivicorchestra.org

The Symphony of Oak Park and River Forest
Romantic Masters
Sunday, March 6, 2016 at 4:00 PM
Dominican University Performing Arts Center
7900 West Division St., River Forest
708-488-5000
www.symphonyopr.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.

Bulletin Board

Section X, C.

Members contracting for single engagements shall pay all monies due to performing members for services within eight (8) days from the date of the engagement. On engagements of more than one (1) week, on a weekly basis, final payment must be made not later than four (4) days from the termination of engagement. Leaders or engaging member failing to comply with the requirements of this paragraph, shall, upon conviction, be fined, suspended or expelled.

(For non CBA orchestras, musicians must be paid within eight (8) days of the last performance in a rehearsal/performance cycle.)

THERE WILL BE NO EXCEPTIONS!

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.

By-Law Meeting

There will be an annual by-law meeting on Tuesday, April 12, 2016 at 1:00PM in Ed Ward Hall, 656 W. Randolph St., #2W Chicago, IL 60661

Playing Gratis (VIII, A.5.)

Members desiring to offer their services gratis must obtain permission from the Board of Directors by sending a written request.



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CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Zell Music Director

Announces auditions for the following:

SUBSTITUTE CELLO

Auditions are held behind a screen. 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.

SUBSTITUTE CELLO AUDITIONS ARE SCHEDULED FOR April 21, 2016
Application deadline is April 1, 2016

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

E-mail: auditions@csso.org

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

Phone: 312/294-3271
Fax: 312/294-3272

www.csso.org/cssoauditions

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CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI, Zell Music Director

Announces auditions for the following:

PRINCIPAL OBOE

Effective Fall, 2016

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 for PRINCIPAL OBOE scheduled for June, 2016
Final auditions tentatively scheduled for June 13 or 20, 2016
Application materials must be received by April 15, 2016

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

E-mail: auditions@csso.org

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

Phone: 312/294-3271
Fax: 312/294-3272

www.csso.org/cssoauditions

Optional cds 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

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For more information, please visit
www.mppd.org
or email Ann Zimmerman at
azimmerman@mppd.org



QUAD CITY SYMPHONY ORCHESTRA

Mark Russell Smith, Music Director
Announces anticipated openings
for the 2016-17 Season:

Flute 3 / Piccolo
Section Violin (both 1st & 2nd)
Section Viola
Section Cello

3rd Flute Auditions will be held **April 2, 2016**.
Schedule to be arranged based on responses.

Online application deadline for
3rd Flute/Piccolo is **March 18**.

All remaining auditions will be held **June 4-5**.

Online application deadline for
remaining openings is **May 20**.

All audition dates are subject to change.

For more information and to apply
go to www.qcso.org

The Quad City Symphony is a *per-service orchestra*.

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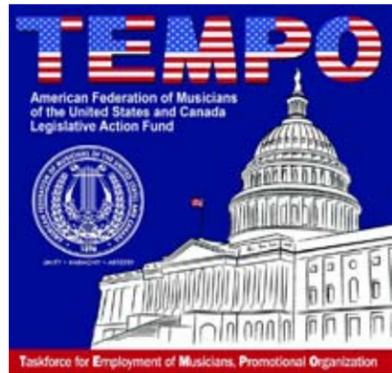
You can now receive your *Intermezzo* through email instead of snail mail! To sign up, go to www.cfm10208.com. In the left column, click on the Members Only area. Once you sign-in, click on "Subscribe to the Chicago Federation of Musicians Newsletter." After you have submitted your information, you will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

CALL FOR INFORMATION

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

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

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



Join the TEMPO Signature Club

The TEMPO Signature Club allows members to step up their commitment to our political efforts by contributing a one-time annual payment of \$52.00. Contributions are used to help keep friends in congress who are committed to supporting music and in particular federal policy issues that help our members.

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656 W. Randolph St., #2W
Chicago, IL 60661**

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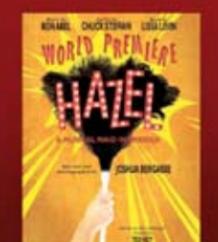
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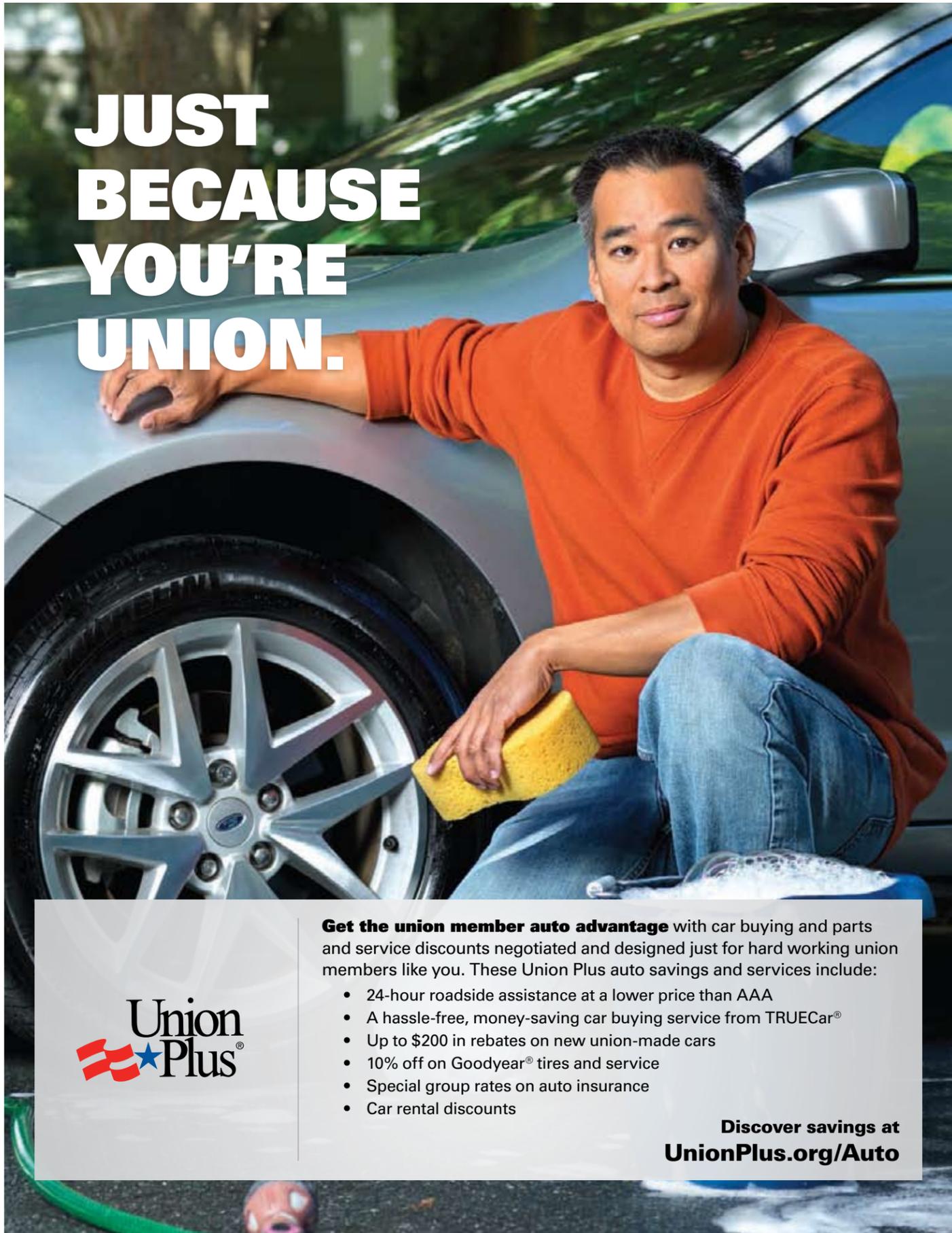
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- A Liability Insurance Request Form must be completed and submitted to the CFM so that the letter of coverage can be constructed

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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**

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TO VIEW THE LIST OF CFM
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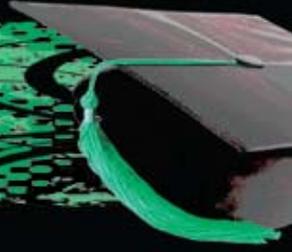
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