

Intermezzo

A photograph of a banjo on a black stand, set against a purple gradient background. The banjo has a white head and a dark fretboard with decorative inlays. The brand name 'MASTENFIELD' is visible on the neck. The title 'Intermezzo' is written in a large, stylized, light blue font across the top of the image.

Ifm
chicago federation of musicians
local 10-208 afm

By-Law Meeting:
Tuesday, April 11th, 2017
@ 1:00 pm

Membership Meeting:
Tuesday, May 9th, 2017
@ 1:00 pm

April 2017
Vol. 77 No. 4

The Life,
Death and
Revival of
the Banjo

See Pages 10-11



From the President

Terry Jares

Update on Pension Fund Meeting

For those of you who were not able to attend the AFM – EPF meeting on March 8th, here is a brief summary of the meeting. Our AFM President, Ray Hair chaired a panel of Fund representatives which included Fund trustees (both union and employer), Fund administrators, a Fund investment advisor, a Fund actuary and Fund lawyers. A presentation was given which centered on assets (contributions and investments) and liabilities (administrative costs and pension payments to beneficiaries).

The panel explained that in years past, contributions and investments far exceeded the administrative costs and pension payouts, so the fund had raised the multiplier on benefit payments. However, the economy took two large hits: the burst of the dot-com bubble in 2001 and the financial crisis of 2008. Both of those events changed the Fund's investment returns drastically, putting the Fund into "critical" status. A rehabilitation plan was put in place, which has helped. However, according to the panel, the Fund's returns on its diversified investment assets haven't made up for the increase in the Fund's liabilities, particularly given that the "baby boomer" generation has reached retirement age and begun drawing benefits (much of which are based on the high multiplier that was put in place earlier). Now the Fund's predicted liabilities are far exceeding its predicted assets.

Currently, the Fund has been experiencing increased contributions from employers and healthy investment returns. The panel explained that they hope this will be enough to keep the Fund out of "critical and declining" status. If not, according to the panel, changes may need to be made to the benefit structure, which is permitted under a legal framework put in place in 2014 by the Kline-Miller Act. The determination of whether the Fund is entering "critical and declining" status will be made after the fiscal year ends on March 31, 2017 and the actuaries make their calculations.

After the presentation, many members brought forth their questions which were addressed by the panel. These included questions about the Fund's investments, the Kline-Miller Act and the path to the future. Everyone involved in the AFM – EPF is focused on the long-term health of our Fund and keeping it sustainable long into the future.

Funding for the NEA, the NEH and the CPB

It was announced in mid-March that the proposed budget of the Trump administration eliminated funding of the National Endowment for the Arts, the National Endowment for the Humanities and the Corporation from Public Broadcasting. These are the organizations that help our not-for-profit employers and our artists develop new programming, sustain their operations and present artistic performances in venues across the country. In some cases, a small community would have their cultural endeavors completely erased without this support. Each of us, whether we receive direct funding or have our artistic projects supported through these grants need to express our disapproval of the stripping of funds to these organizations. Visit <http://www.artsactionfund.org> to contact your representatives. Let them know who you are and why the support for these organizations is important to you. One voice may be left unheard, but the collective voices of all of us will deliver a strong message.



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Have a new address that you want to send to the CFM, or maybe a question about your membership? Maybe you want to know who to contact about a particular topic. Scan this QR code to send us an email.

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From the Vice-President

Leo Murphy

Rich Musical History Translates to New Kind of Shop Class

Back in February I visited the old Austin High School at 231 N Pine in Chicago. This is the school where the legendary Austin High Gang (of musicians) formed. Bud Freeman, the McPartland brothers are the names that easily come to my mind. Those musicians and others in that group went on to work with many bands and groups nationally. Now that school houses the Austin College and Career Academy, which prepares students for college and has programs for manufacturing. And it is that manufacturing program that brought me to this school.

I was invited by Rich Daniels (CFM Director) and joined by member Tim Bales to see a program that teaches design, manufacturing and marketing of trumpet mouthpieces.

The students in this program learn mathematics, design, Computer Numerical Control (CNC) and machine shop skills which they use in manufacturing. Then once the manufacturing is complete they work on marketing skills. All along this path they are guided

not only by their teachers but also visiting professionals; mentors who can share first hand knowledge gained from their professional experiences.

While mouthpieces are the programs current product, the skills that are learned can be applied to a wide variety of applications. Knowledge and use of CNC is a highly marketable skill, extending beyond mouthpiece manufacturing. These skills are sought by manufacturing firms throughout the country. The school is empowering these students by building the students' knowledge, skills and entrepreneurial spirit helping to prepare them for life after school.

This is a different shop class than in my day, but it is designed to give these students a marketable skill set and a positive sense of self worth. I was very impressed to see how this school with its rich musical history is still doing so much for its' students.



From the Secretary/Treasurer

B.J. Levy

REHEARSAL SPACE AND EFFICIENT COMMUNICATION

Rehearsal space is available at the CFM! The local's rehearsal hall is available for members in good standing to rent. The rate to rent the hall during the week and during business hours is \$10.00 an hour with a three hour minimum. The space is also available during the weekends and after regular business hours at higher rates because office staff has to be present. The space has a sound system and a baby grand piano. We have had rehearsals of two or three musicians up to a 70 piece orchestra with a small chorus. If you are interested in learning more call my office, 312-782-0063.

If you have never received an email from us, it could be because we don't have your address. Please take a moment to email me here at blevy@cfm10208.org. As we move ahead we would like to save

your membership dollars by communicating more efficiently and effectively through email. Now more than ever we may need to mobilize quickly for rallies and group efforts. Email and social media are ideal for this.

The independent auditor's report is included in this *Intermezzo*. If you have any questions, please feel free to contact me. The lists of suspended and expelled members will be coming out at the end of March. If you have not yet paid your dues, please contact the membership department right away. If you are unsure of your current status just give us a call. We're always glad to hear from members. Thanks and please remember that this union belongs to you. Your continued membership makes this endeavor possible.

SCAN TO SEARCH FOR A CFM MEMBER ON THE UNION WEBSITE

Scan this QR Code to search for a CFM member on the CFM website. The code takes you to the Public side of our website where you can search by name, instructor or instrument.





Books For Sale

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The Screaming Wildman
Vibrations from the Dawn of Chicago Rock
amazon.com

Lee Burswold

Six Preludes and Postludes
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www.apimusic.org

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amazon.com

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Philip Farkas and His Horn
A Biography
njfhorn@gmail.com

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Songs to Throw at the Sun volume I, for voice and piano
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Are you willing to walk in solidarity with other unions to help get our union message out to the public? If each local union of the Chicago Federation of Labor brings 1% of its membership out to a rally, we will have over 5,000 workers marching and delivering our message to the public. Please join the 1% Solution. Add your name to the list of CFM musicians willing to be called to action. Call us at 312-782-0063 or go to our website (www.cfm10208.com) using the CONTACT US tab and adding "One percent solution" to your comments.

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CFM Scholarship Winners

The Chicago Federation of Musicians is proud to announce the winners of the 2017 CFM Scholarship. Momoko Hasselbring, Kevyn Miller and Joshua Stocking were each chosen to receive a college scholarship. Congratulations and our best hopes for successful musical careers.



Momoko Hasselbring - French Horn

Momoko began playing French horn in fourth grade school band under the direction of Mrs. Margaret Philbrick, and has studied privately with Melanie Cottle since fifth grade. She has participated in her school band program, including Evanston Township High School Symphony Orchestra for the last three years and performs yearly in the ETHS Spring Musical pit. She was selected to perform in ETHS's Senior Solo Recital this year.

She has participated in ILMEA 5 times, being seated twice as principal in the senior Orchestra at the district level, and won a place in the ILMEA Honors Orchestra in 2016 and 2017 (in 2017 as Principal Horn). She has performed in CYSO for two years and is on the Honor Roll at ETHS with a GPA of 3.6. She has attended Birch Creek and Blue Lake summer camp as well as ISYM in 2014.

Her educational goals consist of working towards bachelor and master degrees in French horn performance. She wants to develop her music-making skills during her college years. She would play in a symphony orchestra as a career, as well as explore outreach and education opportunities.

Kevyn Miller - Bass

Kevyn plays bass (electric and upright) and guitar and is pursuing a Bachelor of Music in Jazz Studies at the University of Illinois at Chicago where he has studied with Stewart Miller. He has performed with many UIC ensembles including: jazz combos, the Orchestra, the University Band, the Wind Ensemble (Principal Clarinet), and the Electric Guitar Ensemble.

He is a member of the fraternity Kappa Kappa Psi. The fraternity works to support the band program at the school. Besides practicing and improving as a performer his academic studies are very important to him. He has worked hard to achieve and maintain a 4.0 GPA.

After graduation, Kevyn plans to pursue a graduate degree in either music performance or music education. While wanting to perform he has interests in other areas of music and intends to teach private music.



Joshua Stocking - Percussion

Joshua is attending the University of Illinois at Urbana Champaign to have a well-rounded musical education and to have the strength of a great university to support his Bachelor's degree and career goals. His long-term educational plans include receiving a Doctorate in Musical Arts (DMA) in order to become a college percussion professor. He also plans on taking orchestra auditions in order to win an orchestral job.

Teaching is also interesting to Joshua. Teaching elementary and junior high students intrigues him because of the natural attraction that music has for them. Joshua feels that music teaches us that one person can make a difference in the world and he thinks that it is important for people to see.

Currently, in addition to his classical duties at college, he plays drums in his dorm's rock band. This helps him think outside of his classical training.





CDs For Sale

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Chicago Jazz Philharmonic
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Jeremy Kahn

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Jeff Kowalkowski

Jeff Kowalkowski (Trio)
New Atlantis Records, Yellow Springs, Ohio
newatlantisrecords.bandcamp.com/album/trio

Rick Leister

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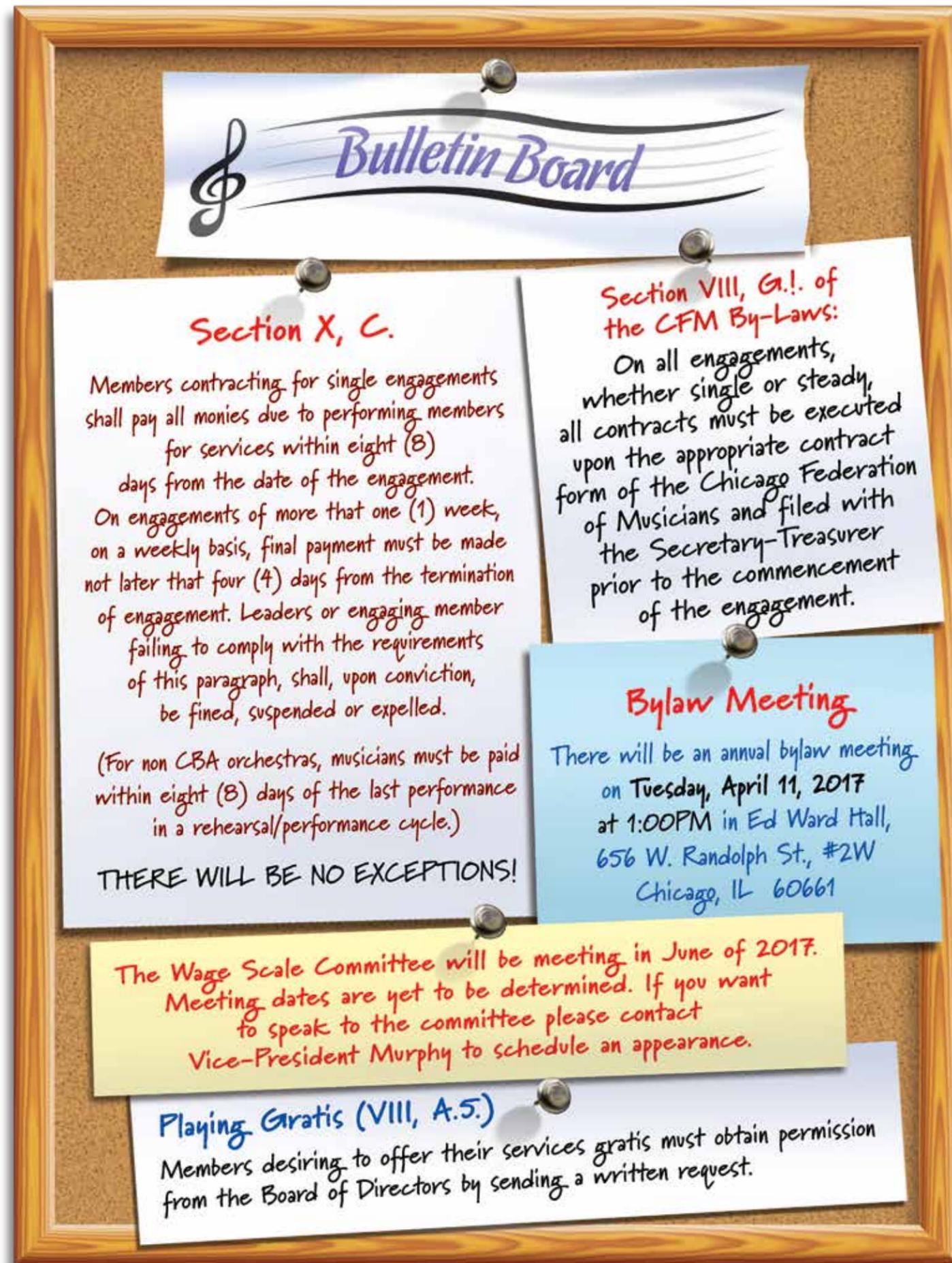
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Members contracting for single engagements shall pay all monies due to performing members for services within eight (8) days from the date of the engagement. On engagements of more than one (1) week, on a weekly basis, final payment must be made not 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.I. 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.

Bylaw Meeting

There will be an annual bylaw meeting on Tuesday, April 11, 2017 at 1:00PM in Ed Ward Hall, 656 W. Randolph St., #2W Chicago, IL 60661

The Wage Scale Committee will be meeting in June of 2017. Meeting dates are yet to be determined. If you want to speak to the committee please contact Vice-President Murphy to schedule an appearance.

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.

The Life, Death and Revival of the Banjo

By Charles Sengstock

When we hear a banjo these days, it immediately conjures up music from the past: Dixieland, 1920s pit bands or minstrel shows, to name just a few. But why should that be? What happened to the banjo? Why was the banjo, once a mainstay in the rhythm sections of most orchestras, cast off only to reside largely in country-western, bluegrass, some folk and novelty music?

A large part of the answer is technology. Before amplification and radio broadcasting, bands and orchestras had to be heard on their own. And one way the rhythm section could punch through the noise was to use a banjo.

The percussive effect of the banjo left no doubt about the rhythm or tempo being played. It wasn't as tuneful or melodious as a guitar, however; but that wasn't the problem at hand before amplification, radio or electrical recording. These developments doomed the banjo, of course.

The banjo's cutting effect, necessary in acoustic recording, had just the opposite effect in the new electrical recording process: it's harsh, percussive sound had the recording needle jumping off the turntable.

Until then, the banjo had enjoyed a long run as a key instrument in the 1910s and 1920s bands and orchestras and on the vaudeville stage. And before that it was a mainstay in minstrel companies and other touring musical groups dating back to the 1850s.

Quite a few banjo players in bands and orchestras stood out as exceptional players: Mike Pingitore with Paul Whiteman and Fred Van Eps, who later launched a lucrative recording career, were two.

A lot of virtuoso artists emerged on the vaudeville stage in the 1920s like Eddie Peabody, Gene Sheldon and Roy Smeck. Peabody and Smeck recorded extensively.

Roy Smeck also played other stringed instruments, was known as the "Wizard of the Strings" for his versatility, and was an inventor, teacher and wrote instruction books.

Van Eps recorded for the Edison National Phonograph Company as early as 1897 and was popular by the early 1900s for his ragtime recordings. Switching to guitar in the '30s, he remained active into the 1940s, and even made records with Benny Goodman, Red Norvo and others.

Harry Reser, an excellent banjo player and soloist in his own right, organized and led the Clicquot Club Eskimos, a banjo band that appeared on radio between 1923 and 1933, sponsored by Clicquot Club, a brand of ginger ale. The popular radio group toured nationally, the players wearing Eskimo outfits during their appearances.

A number of New Orleans banjo players emerged in the early jazz bands: George Guesnon, Emanuel Sales, Laurence Marrero, Johnny St. Cyr and Danny Barker, to mention a few.

Several banjo-playing bandleaders came on the scene during this period like Harry Reser, Teddy Powell, Brooke Johns, and Chicagoans Ralph Williams, Herbie Kay, Mark Fisher and Frankie Masters. The banjo was doing very well on the music scene, thank you.

Then the electrical recording system was introduced in the late 1920s. It revolutionized the recording industry, significantly improving the quality of overall sound over the tinny, shallow sounding acoustic records.

It marked a sea change for the industry. But it also, sadly, marked the beginning of the end for the banjo, except for its use in novelty groups and on vaudeville stages. Most banjo players in popular music had quickly switched to the more melodious and recording-friendly guitar.

Banjoist Gene Sheldon worked comedy into his vaudeville act and was known for his pantomime routines. He later went into the movies, and still later became a supporting actor in the popular "Zorro" TV series. He continued to appear as a guest on TV shows in the 1950s and '60s, resurrecting his old pantomime vaudeville routines.

Rubber-faced Freddy Morgan also combined comedy with his banjo playing and spent many years performing and mugging with the Spike Jones band during the late 1940s and into the '50s.

The banjo's slumber in popular music, however, was interrupted in 1948. MGM records released a recording of Art Mooney's orchestra playing the 1927 tune "I'm Looking Over a Four Leaf Clover," which featured Mike Pingitore on banjo. It quickly moved to number one on the hit lists.

The song, with the banjo playing and the group singing struck a nostalgic chord with the public. Shortly thereafter the London label released a recording of Primo Scala's Banjo and Accordion Orchestra playing "Underneath the Arches" with singing by The Keynotes, further reinforcing the banjo nostalgia wave.

Then in 1954 Paul Whiteman assembled a group called "The New Ambassador Orchestra" to record for Coral some of his number-one hits from the 1920s, using the old arrangements. Among them were "Whispering," "Japanese Sandman," and "Wang-Wang Blues," featuring a banjo, of course.

The banjo's emerging popularity encouraged Chicago bandleader and trumpeter Lou Breese, who led one of the top theater and jobbing bands in the area, to dust off his banjo playing skills and appear before the band in novelty numbers.

Ralph Williams, a very popular bandleader in 1920s Chicago theaters, played the trumpet but his second instrument, like Lou Breese, was the banjo. In his later years, long after his popularity had faded into the mists of time, he continued to appear as a club act playing his banjo and singing. In fact, he was playing his banjo and leading the community singing at a Chicago area pizza parlor just before his death in 1960.

While banjo players were popular in pizza parlors in the fifties and sixties there are today groups of amateur banjo players who reportedly gather at various venues—usually taverns or restaurants—to play for the patrons weekly or monthly. One such place in the Chicago area recently was the Lincoln Restaurant on Lincoln Ave. Other banjo-player gatherings reportedly have been occurring elsewhere in the country.

It's appropriate here to mention that the banjo never lost its popularity in the Mummers' banjo-led string bands that parade each New Years Day in Philadelphia. The parade bands, with banjos in the first ranks, have been marching for over one hundred years in colorful costumes playing their happy music.

So appearances of the banjo with its continuing nostalgic appeal demonstrate that the instrument has never completely died or lost favor and maybe never will.



Tivoli Theater Stage bandleader and M.C. Frankie Masters ca. late 1920s. Note the banjo on table. He began playing banjo with Eddie Richmond's band at the Moulin Rouge (Photo from author's collection.)



Popular banjo-playing leader Mark Fisher was known as the "Golden Voiced Director" because of his outstanding singing voice. He began his Chicago career in 1925 as singer and banjo player with the Fio Rito-Russo orchestra at the Edgewater Beach Hotel, replacing Nick Lucas. (Photo from author's collection.)

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1860 Crenshaw Circle
Vernon Hills, IL 60061
847-204-8212
SAXOPHONE

48683 Benedetto, Larry W.
P.O. Box 728
Downers Grove, IL 60515
312-342-9967
PIANO

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5052 N. Marine Drive, Apt. B-7
Chicago, IL 60640
773-330-7240
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773-469-4062
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515-291-4794
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330-242-5345
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714-470-4817
GUITAR

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Chicago, IL 60601
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103 Sabal Lane
Savannah, GA 31405
847-732-0894
GUITAR

52642 Hudak, John
850 Piedmont Ave., NE, Unit 2303
Atlanta, GA 30308
708-579-5129
TRUMPET

57221 Jones, Matthew
1720 S. Michigan Ave., Apt. 709
Chicago, IL 60616
708-426-9450
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1235 S. Prairie Ave., Apt 2605
Chicago, IL 60605
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Richmond, VA 23222
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Gurnee, IL 60031
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Mt. Pleasant, IA 52641
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2200 Woodland Ave.
Park Ridge, IL 60068
540-421-0821
CLARINET

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233 E. 13th St., Apt. 1604
Chicago, IL 60605
312-291-9152
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56492 Roman, Brent M.
8234 Central Ave.
Morton Grove, IL 60053
919-593-8252
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51810 Schweikert, Eric C.
1812 River Run Trail
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260-348-4205
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8682 Magnolia Way
Dexter, MI 48130
517-420-3734
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847-877-7368
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920-419-1524
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Gurnee, IL 60031
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708-426-9450
pianoorganmatt@gmail.com

Renee E. Vogen Acct. #57220 (French Horn)
3542 W. Leland Avenue, Apt. 3
Chicago, IL 60625
815-603-3602
rvogen@gmail.com

Sarah J. Wussow Acct. #57222 (Piano)
W5785 Newland Road
Black Creek, WI 54106
920-419-1524
sarah.j.wussow@gmail.com

Henry Zheng Acct. #57218 (Violin)
5336 North Kenmore, Apt. 2-E
Chicago, IL 60640
605-759-8311
henry.zheng01123@gmail.com

WELCOME!

Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

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

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

Regular meeting fourth Tuesday of the month, 8 p.m. at VFW Post # 3868.
8844 West Ogden, Brookfield, IL 60513
(708) 485-9670

GERMAN AMERICAN MUSICIANS CLUB

Third Wednesday of the month. Regular meeting, M Pub, 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 Ed Sasin, President, 2930 N. Neenah, Chicago, IL 60634 (773) 889-4588



Who's Playin' Where?

By Nancy Van Aacken

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

Shot and a GOAL!

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

Bach Week Festival

Dueling Divas
Friday, April 28th, 2017 7:30 PM
Nichols Concert Hall
Music Institute of Chicago
1490 Chicago Ave., Evanston

Virtuoso Soloists

Friday, May 5th, 2017
Pre-concert lecture at 6:30
& Concert at 7:30 PM
Nichols Concert Hall
Music Institute of Chicago
1490 Chicago Ave., Evanston

Festival Finale

Sunday, May 7th, 2017
Pre-concert lecture at 1:30
& Concert at 2:30 PM
Anderson Chapel, North Park University
5149 N. Spaulding Ave., Chicago
800-838-3006
www.bachweek.org

Unique Programs

Phil Passen - Hammered Dulcimer
*When That Great Ship Went Down:
Music to Commemorate the Sinking
of the Titanic*

Sunday, April 9, 2017 2:00 PM – 3:30 PM
Bensonville Community Public Library
200 S. Church Road, Bensonville

*Songs from Carl Sandburg's
"American Songbag"*

Sunday, April 30, 2017 2:00 PM – 3:30 PM
Ela Area Public Library
275 Mohawk Trail, Lake Zurich
www.philpassen.com

The Dr. Dave Experience

50's & 60's Rock & Roll
Sunday, April 2, 2017, 2:00 – 3:00 PM
Addison Library
4 Friendship Plaza, Addison
Please register for this event
www.addisonlibrary.org

Attend the Ballet

Joffrey Ballet
Chicago Philharmonic Orchestra
Global Visionaries
April 26 - May 7, 2017 at 8:00 pm
Auditorium Theater
530 E. Congress Parkway, Chicago
312-386-8905
www.joffrey.org
www.chicagophilharmonic.org

Attend an Orchestra Concert or Opera!

Chicago Master Singers

Bruckner, Mendelssohn
Friday, April 28, 2017 at 7:30 pm
Sunday, April 30, 2017 at 7:00 pm
Divine Word Chapel
2001 Waukegan Road, Techny/Northbrook
877-825-5267
www.chicagomastersingers.org

Chicago Opera Theater

The Perfect American
Saturday, April 22, 2017 at 7:30 pm
Sunday, April 30, 2017 at 3:00 pm
The Harris Theater for Music and Dance
205 E. Randolph Drive, Chicago
312-704-8414
www.chicagooperatheater.org

Chicago Philharmonic Orchestra

Paths of Passion
Sunday, April 9, 2017 at 3:00 pm
Pick-Staiger Concert Hall
50 Arts Circle Drive, Evanston
312-957-0000
www.chicagophilharmonic.org

Elgin Symphony Orchestra

Rachmaninoff & Brahms
Saturday, April 1, 2017 at 7:30 pm
Sunday, April 2, 2017 at 2:30 pm
Hemmens Cultural Center
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Illinois Philharmonic Orchestra

American Perspectives
Saturday, April 8, 2017 at 7:30 pm
Lincoln-Way Central Performing Arts Center
1800 E. Lincoln Highway, New Lenox
708-481-7774
www.ipomusic.org

Lake Forest Symphony Orchestra

Fratres
Saturday, April 1, 2017 at 8:00 pm
Sunday, April 2, 2017 at 2:00 pm
James Lumber Center for the Performing Arts
19351 W. Washington Street, Grayslake
847-543-2300
www.lakeforestsymphony.org

Attend an Orchestra Concert or Opera!

Music of the Baroque

Imogen Cooper Plays Mozart
Sunday, April 23, 2017 at 7:30 pm
North Shore Center for the Performing Arts
9501 Skokie Blvd., Skokie
Monday, April 24, 2017 at 7:30 pm
Harris Theater for Music & Dance
205 E. Randolph, Chicago
312-551-1414
www.baroque.org

New Philharmonic Orchestra

Encore!
Saturday, April 8, 2017 at 7:30 pm
Sunday, April 9, 2017 at 3:00 pm
McAninch Arts Center at College of DuPage
425 Fawell Boulevard, Glen Ellyn
630-942-4000
www.AtTheMAC.org

Northbrook Symphony Orchestra

The Soul of Imperial Russia
Sunday, April 9, 2017 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

Exploring The Variant With Bill McGlaughlin
Sunday, April 2, 2017 at 2:00 pm
North Shore Center for the Performing Arts
9501 Skokie Blvd., Skokie
847-692-7726
www.parkridgecivicorchestra.org

Rockford Symphony Orchestra

I Hear a Symphony Motown's Greatest Hits!
Saturday, April 1, 2017 at 7:30 pm
Strauss' Last, Mahler's First
Saturday, April 29, 2017 at 7:30 pm
Coronado Performing Arts Center
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

The Symphony of Oak Park & River Forest

Central European Delights
Sunday, April 30, 2017 at 4:00 pm
Dominican University Performing Arts Center
7900 West Division Street, River Forest
708-488-5000
www.symphonyoprff.com

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

Lee Bradley Burswold 1933-2017

Lee Bradley Burswold, formerly of Park Ridge, Illinois, was born in Chicago, Illinois on November 16, 1933 to George and Evalon (Berger) Burswold, and died on February 21, 2017 of complications of pulmonary fibrosis. During his childhood years, Lee developed a love for the piano. With his parents' encouragement, he turned that love into a life-long vocation and gift to all who heard him play. Lee earned Bachelor of Music and Master of Music degrees from Northwestern University in Evanston, Illinois, where he met his future wife,



Barbara Mahr, a cellist and fellow music student. Lee continued his education at the Eastman School of Music in Rochester, New York, where he earned his PhD. On June 16, 1962, after a whirlwind five-year courtship, Lee and Barbara were married by Barbara's father, Pastor Arthur Mahr, at Grace Lutheran Church in Lincoln Park, Chicago. The couple settled in Chicago

where Lee began what became a 38-year teaching career as a tenured music professor at North Park College, now North Park University. Lee and Barbara welcomed to their family daughters Carol, in 1964, and Anne, in 1968. Carol and Anne remember their father as a loving, devoted and steadfastly supportive parent, and grandparent of Anne's three children. Throughout his teaching career, Lee also worked actively as a free-lance pianist throughout Chicagoland. If you attended a Chicago wedding reception or banquet any time between 1962 and 2010, you more than likely were delighted by his piano stylings. An accomplished composer, Lee wrote and arranged hundreds of pieces of piano, choral, instrumental and bell choir music; beginning and intermediate school instrumental music; orchestral and jazz creations. His music is now performed and appreciated around the world, and it brings his family great comfort to know that through his music God is glorified. Lee is survived by his wife, Barbara; daughter Carol (Zachary) Dylan; Anne (Lendol) Calder; grandchildren Laura, Caroline and Erik Bergren; and dear family friend Patricia Conrad. To quote a poem, "Requiem," written by Patricia at Lee's death, "We praise the Lord, but quietly-our song is in a minor key."

By Carol Dylan and Anne Calder

Deceased *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Burswold	Lee	Piano	02/21/17	11/16/33	10/25/51
Hansen	Jack G.W.	Piano	02/08/17	12/05/27	01/14/54
Montalbano	Salvatore P.	Accordion	12/28/16	05/11/25	10/08/42
Smith	Oden S.	Drums	02/05/17	02/14/25	05/29/46

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1060 W. Addison St., Chicago

Jazz on Sundays!

April 2 – Bernard Scavella... Sax
7:30 PM – 11:30 PM
April 9 – Bill McFarland &
The Chicago Horns... Trombone
7:30 PM – 11:30 PM
April 16 – Jarrad Harris... Sax
7:30 PM – 11:30 PM
April 23 – Bobbi Wilsyn... Vocals
7:30 PM – 11:30 PM
April 30 – Joan Collaso 5th Sunday Jazz
Session... Vocals
7:30 PM – 11:30 PM
James Wagner Hyde Park Jazz Society
Room 43
1043 E. 43rd Street, Chicago
www.HydeParkJazzSociety.com

Blues on Thursdays!

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Drury Lane Theatre
Saturday Night Fever
January 19th – April 9th, 2017
Chicago
April 20h – June 18th, 2017
630-530-8300

Marriott Lincolnshire Theater
Mamma Mia!
February 8th – April 16th, 2017
She Loves Me
April 26th – June 18th, 2017
847-634-0200

Marriott Theatre for Young Audiences
Madagascar – A Musical Adventure
February 25th – April 15th, 2017
847-634-0200

Paramount Theatre
Jesus Christ Superstar
April 19th – May 28th, 2017
630-896-6666

PrivateBank Theatre
Hamilton
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The Second City
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The Board of Directors reserves the right to determine whether material submitted shall be published.

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Effective September 2017

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Preliminary auditions for PRINCIPAL TRUMPET
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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.cso.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.

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The *Intermezzo* is published 9 times a year. May-June, September-October, and November-December are combined issues.

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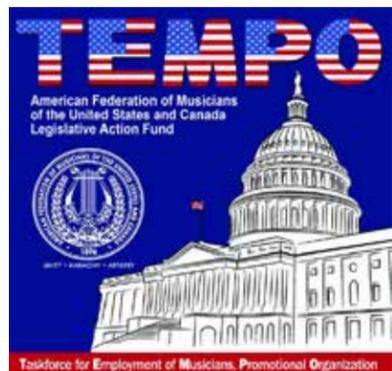
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