

# Intermezzo

Member Meeting:  
Monday, September 9th  
@ 6pm

July/August 2024  
Vol. 82 No. 3

CFM Member Spotlight:  
Theodis Rodgers, Jr. (pg 8)

Change the Culture  
Committee (pg 6)



## From the President, BJ Levy:

### “Success, Growth, and Evolution”

I would like to congratulate Secretary-Treasurer Karen Suarez Flint for her powerful testimony in front of the full AFM International Executive Board on June 13. I would also like to thank the IEB for creating a supportive space and the time to listen, and the Change the Culture Ad-Hoc Committee for their unified and strong voices. I was privileged to listen at one committee meeting and was incredibly proud to sit next to Karen during her testimony.

I refuse to call Karen’s testimony a story. Stories are powerful, and we must always tell the bad with the good, but a victim of sexual violence should never have to relay extraordinarily private details of their truth in order gain our collective attention or to preserve their way of life.

Like Lucy Parsons and Mother Jones of the historic Labor Movement, we must be interrupters of unfair practices and behavior when we see it. Our strength is as witnesses to and partners in our unique profession.

Let us support one another across the AFM and make this a moment where we embrace our collective desire to make sure the world understands the extraordinary value of our labor. Let us further ensure that the hours of our lives spent in service to an audience, our performing art, or our own many private reasons are ones where we all feel free to work in an environment of dignity and respect, free from harassment.

I believe the AFM will and must take strong, effective



measures to address sexual violence and intimidation in our workplaces. We must evolve, not only to keep pace with our peer unions, but to lead. After the presentation, I am pleased to report that the IEB immediately adopted all six of the Change the Culture Committee’s recommendations. We have an extraordinary advocate in Karen Suarez Flint. Please see her article for a more detailed explanation.

I am very pleased to announce that with your help, we were able to get the Music and Musicians Tax Credit and Jobs Act (read more on page 7) signed into law on June 5th, 2024.

The bill creates two million dollars in tax credits that will be available for Qualified Music Companies who record music for film, television, or in some cases larger budget sound recordings here in Illinois and hire local musicians. Local credits for local jobs. There will be additional credits for hiring Illinois composers and performing work in underrepresented neighborhoods. We are working out final details of the application process with the Department of Commerce and Economic Opportunity right now and will work to make sure that these tax credits create a pathway for increased employment for local musicians. The world needs to hear more of the artistry and pride of our beautiful city. We must remind them that Chicago has a look that producers love, but we also have a sound.

Thank you for your support, and for your continued membership.■



## From the Vice President **JOHN FLOETER**



### **“Union Musicians Unite: Celebrating Milestones and Upholding Values”**

I am thrilled to extend my heartfelt congratulations to the Rockford Symphony Orchestra members on the overwhelming ratification of their first Collective Bargaining Agreement (CBA). This achievement marks nearly two years of dedicated effort since the initial card count. A sincere thank you goes out to the committee for their tireless work!

Additionally, a warm welcome to Opera Festival Chicago, who have committed to a promising three-year agreement.

Over the past few months, we have successfully renewed contracts with various theaters, orchestras, festivals, and community orchestras.

A reminder that the new Wage Scales and Work Rules will come into effect from July 1, 2024, to June 30, 2025. These documents are accessible on the “members only” section of the CFM website. Please reach out if you encounter any login issues.

Looking ahead, the Wage/Scale committee is actively shaping wages and work rules for the following year starting July 2025.

### **Why Filing Contracts Matters:**

Let’s take a moment to reflect on the importance of filing your work under a CFM contract. While it’s common for members to work “off the card,” it’s crucial to consider whether you’re receiving the full benefits of a “union rate.” Does your compensation include self-employment taxes, pension contributions, doubling fees, principal fees, and cartage?

### **The CFM offers a range of services to support freelancers in our music profession:**

- Establishing fair wages and work rules.
- Co-funding initiatives like the Music Performance Trust Fund for free public concerts and the Music in the Schools program, enriching our communities.

- Free legal defense for contract disputes involving payment or improper cancellations.

- Access to health, vision, dental, and liability insurance through CFM programs.

These services are funded through work dues and membership fees, essential for sustaining and expanding our offerings. Increased participation from freelancers is crucial to our mission.

### **Advocating for Fairness:**

Beyond financial benefits, our union stands for fair wages and safe working conditions. When negotiating with employers or discussing potential engagements, it’s vital to emphasize our professionalism and the value we bring to every performance. Experienced union musicians set the standard for quality and reliability, ensuring successful outcomes for events and projects.

It’s a matter of pride in our craft and the expertise we contribute to every bandstand, stage, or pit. Despite pressures for lower wages and unfavorable conditions, let us uphold the value of our art and respect ourselves for the years of dedication and skill we bring to our profession.

Together, we can continue to elevate our industry and secure a prosperous future for all union musicians. ■

## From the Secretary-Treasurer **KAREN SUAREZ FLINT**

### **“It Is Time To Change The Culture.”**

During the past few months, reports of sexual harassment, assault and other abusive behavior involving high profile musicians have finally gained long overdue attention and exposure. The Chicago Federation of Musicians acknowledges this reality and advocates for all musicians to live their professional lives free from violence. We believe no musician should ever have to put their guard up when walking into a lesson, sitting down at a rehearsal, or meeting with colleagues after a performance. We must work together as a Union, being aware of the past, evaluating the present, and creating a future in which our members are not forced to publicly recount shocking details of their personal trauma in order to gain our collective attention.

The CFM is a leader in this fight with protections in our bylaws and the work of the Fair Employment Practices Committee. In 2021, the CFM implemented the reporting application #NotMe to which all members have access to report workplace concerns of any kind either anonymously or by name. In the past couple months, I have spoken to the AFM Players Conference Committee and Local Officers around the country about the #NotMe app. This month, the largest local in the AFM, will be offering this tool to its members. There is much work left to do.

#### **We encourage all members to:**

- Download and install #NotMe today. Put it on your phone so you do not have to navigate the process under pressure.**
- Be Interrupters of behavior you know to be problematic when you see it.**
- Look out for at-risk members including probationary and substitute musicians who might fear loss of work due to reporting incidents of harassment.**
- Remember that retaliation for lodging a complaint of sexual or other unlawful harassment- even if you are not personally the victim- is prohibited by law.**
- Participate in your Union to make your voices heard.**



In April, with the support of President Levy, I assembled a coalition of women AFM leaders to establish a list of recommendations for the AFM designed to better protect all of our membership. The Change the Culture Committee consisted of Jennifer Arnold (Founding Member of the Black Orchestral Network), Heather Boehm (President, Theatre Musicians Association), Marta Bradley (Secretary-Treasurer, Local 161-710, DC), Tammy Noreyko (Secretary-Treasurer, Local 7, Orange County), Stephanie O’Keefe (President,

Local 47, Los Angeles), Rochelle Skolnick (Director of Symphonic Services and Special Counsel, AFM), Amanda Swain (Secretary, Regional Orchestral Players Association), Ellen Trainer (President, Local 77, Philadelphia), Mindy Whitley (International Conference of Symphonic and Opera Musicians), and Michele Zaph-Belanger (Organization of Canadian Symphony Musicians). Over three lengthy Zoom meetings, I was continually struck by the respect and care with which we treated not only the difficult topic, but each other. The meetings were a master class on how constructive disagreements can lead to better ideas rather than unfounded divisiveness. It was an honor to work with these intelligent, focused and inspiring women.

On June 13, I travelled to Detroit to present the Change the Culture Committee’s recommendations to the International Executive Board of the AFM. With President Levy seated next to me, I explained to the IEB how my experiences of sexual harassment and assault had shaped my career and led me to this moment to demand change. I then proceeded to lay out in-depth the six recommendations from the Change the Culture Committee. The IEB unanimously accepted all six of our recommendations.

Let us be clear, adopting these six recommendations was the easy part. The effort, care and insistence with which the AFM needs to act to insure these recommendations are not only implemented, but built upon, will certainly impact how quickly much-needed change will come.

On the following page you will find the Change the Culture Committee’s six recommendations. I encourage everyone to read the list and consider ways you, as an individual, can contribute to change the culture in our industry. ■

# The Change the Culture Committee's 6 recommendations adopted by the IEB

In the interest of providing meaningful policies, reporting structures, and preventative education in the realm of Discrimination, Harassment and Sexual Assault, The Change the Culture Committee requested the adoption of the following measures by the IEB:

**1. That the AFM adopt a code of conduct, which must be agreed to by all members.** Similar codes of conduct are already in place not only at other entertainment industry unions, but within other trade unions as well:

- *“Employers have a legal and contractual obligation to maintain a workplace free from sexual harassment. SAG-AFTRA is committed to holding employers accountable for meeting this obligation. We are prepared to work cooperatively with employers towards the achievement of this goal, but are also willing to use the union’s enforcement powers to protect our members, including directing them not to work for employers who will not keep them safe.” -The SAG-AFTRA Code of Conduct*
- *“AGMA believes in a proactive approach to addressing sexual harassment in the workplace and in work-related activities. As discussed more fully below, we have been assisting our members in identifying and reporting sexual harassment and negotiating with our signatory employers to establish the tools necessary to address misconduct in the workplace. We are helping our members enforce the provisions of their collective bargaining agreements, providing access to counseling and other resources, and collaborating with our sister unions in the entertainment industry to develop “best practices” for confronting and eliminating sexual harassment in the workplace.” -AGMA Anti-Sexual Harassment Policy*
- **Actors’ Equity** increased efforts to prevent harassment and bullying starting in 2016, when Equity partnered with The Actors Fund to develop a program to help Equity staff respond to members who had questions or complaints about harassment. Since then, Equity has requested that all Equity employers provide a copy of their own harassment policies to the union, as well as make those policies available to Equity members at the first rehearsal and throughout their employment under an Equity contract. Equity now has hundreds of policies on file as a resource for members, and staff are following up with employers who have not yet sent a policy. In addition, Equity has provided additional staff training throughout the association and adopted a Code of Conduct – for elected officials and rank-and-file members – that is read aloud at activities, events and meetings.
- The **AFL-CIO** published a code of conduct and toolkit for addressing Sexual Harassment in the workplace in 2019. It says: *“Unacceptable behavior under the code of conduct includes such things as bullying and stalking, uninvited sexual attention or contact, physical assault (including uninvited touching or groping), and real or implied threat of physical harm”.*

The AFM needs to set out in no uncertain terms what is unacceptable behavior in the same way that virtually every other major labor union has already done.

**2. Once formulated, the AFM needs to update its website to include a Code of Conduct/Sexual Harassment policy, violation repercussions, as well as make available a reporting pathway for official complaints.**

- A particularly good example of a reporting mechanism already in use is CFM’s #NotMe app.
- Another example is WGA’s “MYConnex” tool.

**3. The AFM must form a working group dedicated to the creation and implementation of additional policy and practices that support and protect its members in the realm of discrimination, harassment, and sexual assault, with a particular focus on our most vulnerable members, our freelance/gig musicians.**

**4. In order to help musicians working in a variety of workplaces (traveling, CBA and freelance) with a variety of protections and reporting mechanisms The Change the Culture committee recommends that Informational flow charts be constructed, illuminating the path to resolution for serious complaints for players in various types of workplaces and at any level of seniority (probationary, tenured, sub/extra). All of this information should be provided to locals for further distribution and reference.**

**5. In order to better protect probationary musicians from arbitrary action, the AFM should encourage locals to bargain with employers to standardize the probationary process such that a probationary musician who has been denied tenure on the basis of improper, extra-contractual factors will have an avenue of recourse to challenge that denial. The AFM should provide locals with the tools they need to bargain such processes, including recommended best practices for probationary processes and boilerplate language that could form the basis for bargaining proposals.**

**6. The AFM must ensure that all members, local leadership, players’ committees and player conference delegates and leadership have access to educational materials and training that will enable them to understand:**

- What constitutes unlawful sexual harassment and how to report it
- What options and protections are available to members if they choose to report incidents
- What to do if/when a report is made (for locals, players’ committees and player conferences)
- How locals can obtain legal support and assistance in navigating complaints ■

# CFM celebrates the passage of the Music and Musicians Tax Credit and Jobs Act



CFM President, BJ Levy alongside Illinois State Senator, Sara Feigenholtz advocating for the passage of the Music and Musicians Tax Credit and Jobs Act before the Illinois State Senate this April in Springfield



The Music and Musicians Tax Credit and Jobs Act incentivizes the growth of the music industry in Illinois through substantial tax credits aimed at boosting employment, supporting diversity, and fostering economic activity in the arts sector. The Act also ensures rigorous oversight and regular reporting to track its impact on the state's economy and cultural vitality.

The CFM is proud to announce that the Music and Musicians Tax Credit and Jobs Act was recently signed into law. With your help in contacting State Legislators and through the lobbying efforts of the CFM, we were successful. The MMTCA is designed to boost the music industry and associated employment in Illinois, recognizing the significant economic and cultural contributions of this sector. The Act aims to support the recovery and growth of music-related businesses post-pandemic, providing \$2,000,000 in tax credits and fostering diversity in hiring and training.

Key Provisions include:

### 1. To be eligible for a tax credit a company must:

- Be a qualified music company (QMC) engaged in music production, distribution, or promotion.
- Be certified by the Department of Commerce and Economic Opportunity (DCEO).
- Execute a contract with the DCEO.

### 2. Types of eligible expenditures:

- Illinois Labor Expenditures, includes wages and salaries for services performed in Illinois.
- Other expenditures: Payments for services and property taxed under Illinois laws.

### 3. Tax Credit Details:

- Base Tax Credit: 10% of Illinois labor expenditures for companies with payroll up to \$150,000, and 15% for payroll exceeding \$150,000.
- Additional Credits:
  - 15% for employing Illinois residents in high poverty/unemployment areas.
  - 7% for paying wages at or above the prevailing hourly rate.
  - 7% for post-production sound recording expenditures in Illinois.
  - 10% for base investments on sound recordings of resident copyrights.

### 4. Application Process:

- Companies must apply for certification, demonstrating their contribution to the state's economy and their commitment to diversity in hiring.
- Upon approval, the DCEO issues a certificate stating the credit amount for that tax year.

### 5. Administration and Oversight:

- The DCEO can adopt necessary rules, assist applicants, gather information, and ensure compliance with the Act's provisions.
- The DCEO must assess the program's effectiveness in job creation, economic impact, and diversity, submitting quarterly and annual reports to the General Assembly.■

By: Megan Elk

Theodis Rodgers Jr. earned his first paychecks as a musician by demonstrating organs on Saturdays in the Wurlitzer Piano and Organ Showroom in Evergreen Plaza, at 9 years old. Though his young employment would eventually be curtailed by the government because of child labor laws, he already knew at that tender age that he wanted to grow up to be a theatre organist.

Theo started organ lessons at 6 years old with Herb Webster at Lyon and Healy in downtown Chicago. His jazz studies started with Skip Green at Alan Swain Jazz Studios in Evanston, from the time he was 12 until he was 17. Each weekend, Theo would make the long trip on the Red Line from the Southside of Chicago to the Northside, perhaps an early indicator of the time he would soon be spending on the road as a musician. After graduating from Lindblom Math and Science Academy, Theo went on to attend the University of Illinois at Chicago as a systems engineering major. He had always wanted to be a computer scientist, and built his first computer at age 9. Though he had the opportunity for a full ride to Eastman after school, and his parents were supportive of his music, they still encouraged him to pursue engineering school. His father had been especially adamant about the need to make “steady money”.

Once Theo got to school though, it didn’t take long for him to discover the Jazz department, which brought his love of



Theodis Rodgers Jr. at the helm of multiple keyboards as the music director of Teatro Zinzanni at The Cambria Hotel in Chicago/ Photo: Megan Elk

music back into focus. After only a year and a half at UIC, Theo left school to go on the road with the rock band *LoveCraft*, who played original psychedelic funk, rock, and pulse music. Theodis credits the time touring with *LoveCraft* (formerly known as *H.P. Lovecraft*) with helping him to form his chops while touring and playing out sometimes 6 nights a week, all around the country. It really helped to develop the playing endurance that he would need later in his musical experiences.

In those days, Theo spent much of his time recording with major artists, playing and programming synths for commercials and record dates, a sought after skill that was no doubt informed by his studies of computer science. It was then that his name really started to get around, and in 1980, he found himself serving as music director for Curtis Mayfield.

Then, in 1982, Theo landed his first steady union contract for *Ain’t Misbehavin’* at the Blackstone Theatre. Technically, Theo was not hired to *play* for the show, but rather, he was hired as a “walker” for the show. At the time, the Blackstone’s CBA required that every theatre performance hire twelve musicians, even though *Ain’t Misbehavin’* only called for a 5 piece band. That meant that every night, Theo, along with six other musicians, got paid to go to the theatre, hang out backstage, and watch. Theo recalls that contract as a magical experience. It was his first exposure to both stride piano playing and live theatre. He promptly fell in love with them both.

Theo knew he had really hit the big time though when, in 1984, he walked out on stage to play Capital Jazz Festival as musical director for the late Angela Bofill, and looked up to see an audience of 50,000 people looking back at him. It was the biggest thing that had happened so far in his life.

Another shining achievement early in Theo’s career was when he appeared at Carnegie Hall with Ramsey Lewis in 1985. He credits the relationships formed with Lewis and those in his sphere while performing and recording as being extremely influential on him as a jazz musician. All of the great jazz musicians who were friends with Lewis became friends with Theo too. He recounts meeting and getting to know jazz greats like Freddy Hubbard, Sarah Vaughn, Carmen McCreia, George Shearing, and Cedar Walton as one of the greatest experiences of his life, just to be in their presence and feed off the energy.

One of the musicians Lewis introduced Theo to while out on tour in 1985 was Nancy Wilson, whose manager wanted Theo to take over to playing for her, but it just so happened that he had already been offered a different gig that was steadier and longer term. Another pianist he would sub in for from time to time, Dave Riveria (best known for being Cab Calloway's pianist in *The Caballiers*), no longer wanted to travel and asked Theo to take over for him on a tour. Theo had a decision to make. He could have been Nancy's music director and continued pursuing his passion for jazz, or he could go out on the road making a steady paycheck as the music director for the *EBONY FASHION FAIR*. As he was making the decision, he once again heard his father's voice in his head, saying that he needed to make that steady money.

The Johnson Publishing Company's *EBONY FASHION FAIR* toured cities in the United States from 1958, until the eventual decline of the health of its producer, Chicago businesswoman, Eunice Walker Johnson in 2009. *EBONY FASHION FAIR* was one of the first opportunities that Black America had to experience and see themselves in designer clothing from Europe's biggest couture houses. In each city they visited, the show raised money for major causes and local charities alike, while performing in halls ranging from small community auditoriums to The Kennedy Center. Theo would serve as the music director for the tour from 1986 to 2003, playing over 197 cities, and spending about 9 months a year on the road. It was often a challenge for him to collaborate with players of varying skill and experience levels in different cities. Theo believes the experience made him the flexible, versatile music director that he is today.

Being based in Los Angeles for a short time while he was touring, Theo eventually found his way to working in film and television, not only in writing and recording films scores, but appearing in films as well. Notably, in 1992, Theo appeared in the film *Indecent Proposal*, which resulted in him briefly having a very famous piano student, Woody Harrelson! Theo also composed scores for *Up Against the Wall* and *A Family Thing*, starring James Earl Jones and Robert Duvall.

After leaving the *EBONY FASHION FAIR* in 2003, Theo made his way to Las Vegas for a job opening up a Casino. While in Vegas, Theo played for shows featuring *Sandy Hackett's* (son of Buddy Hackett) *Rat Pack Show*. Engagements like these helped to instill in him an inherent sense of comedic timing and taught him a lot about the entertainment industry, and being variety show music director, which comes in handy in his current post as Music Director for the smash hit circus and cabaret revue, *Teatro Zinzanni*.

Taking place in a literal big top tent inside the Cambria Hotel in the Theatre District, *Teatro Zinzanni* is a show full

of death-defying spectacle, accompanied each night by 5 piece band, held down by Theo at the piano, synth, and organ. One of the most interesting things about working on the show to him is that it is a constantly evolving collaborative process of creation with the performers. Picking the music and timing it to the set can be the most challenging part of the process, he says, with the carefully choreographed routines being very set for safety reasons, as the performers soar through the air on trapeze just about the audience's head.



Photo: Megan Elk

Finally being back at home in Chicago means not only a return to the theatre that he met and fell in love with on his first union contract so many years ago, but it has also allowed him to return to one of his other first loves, Jazz. In recent years, Theo is proudest of his self-produced album, *Hot Jazz* (available on all major platforms), and for having had the opportunity to perform with his organ trio at The 2023 Chicago Jazz Festival.

Toward that service, Theo says that his membership in the Chicago Federation of Musicians has been invaluable, in terms of helping to connect him with musical collaborators of the very highest caliber. He also deeply appreciates the work that the union does toward creating fair pay structures for musicians in Chicago.

“We tend to want to give our craft away, but NOPE!”, he exclaims, flashing his wide, charismatic smile.

One cannot help but imagine how impressed Theo's parents would be to know just how “steady” his life's work as a professional musician has been as a member of our AFM local, 10-208. ■

Learn more about Theo at: <https://theojaxz1.wixsite.com/website>

# Out and About



*Winds: Jacob Slocum, David Orlicz, Jim Gailloro, and Steve Leinbeiser*



*Strings: Michele Lekas, Mark Lekas, Karla Galva*



*Guitar: Steve Roberts*

## **“Death Becomes Her” musical receives Chicago premiere ahead of Broadway opening, bolstered by CFM members**

With a star-studded cast featuring Megan Hilty (star of TV’s *Smash*), Jennifer Simhard, and Chicago’s own Grammy Award-Winning Michelle Williams (of *Destiny’s Child*), *Death Becomes Her* played Chicago’s Cadillac Palace Theatre from April 30 to June 2, 2024.

Avid Chicago theatre goers and fans of the 1992 dark comedic film alike had the rare opportunity to witness the birth of a new work of musical comedy soon to premiere on Broadway, supported by a full orchestra of CFM players.



*Percussion: David Victor*



*Conductor: Ben Cohn*



**CFM celebrates it's award recipients at the Chicago Jazz Philharmonic "THINK BIG" Gala.**

*Left to Right: Mark, Ingram, CFM Senior Board Member Rich Daniels (Founders Award recipient), CFM Vice President John Floeter, Mark Smith (Jazz Alive Educators Award recipient), Dean Rolando, and Orbert Davis*

**Brass players from Chicago Sinfonietta played the National Anthem for the Chicago White Sox!**

*Left to Right: Anna Mayne, Edgar Campos, John Burson, Robyn Smith, and Charlie Schuchat*



**A CFM combo play at the James Connolly Irish American Labor Council Dinner.**

*Left to Right: Dean Rolando, Ken Haebich, Art Davis, and Bob Rummage*



**CFM President, BJ Levy is excited to enjoy the traditional fare of corned beef at the James Connolly Irish-American Labor Council Dinner.**





*Danny, pup of CFM board member, Jim Gailloretto*



*Little and Big, the pups of the Suarez-Flint family*



*Vincent Levy, son of CFM President BJ Levy*

## Calling all animal lovers!

Join the officers and board of the Chicago Federation of Music to participate in our annual team for PAWS Chicago 5K. Our participation helps make a huge impact towards saving 1000s of sick, injured, stray, and abandoned animals every year.

Beyond raising funds for homeless animals, the PAWS Chicago 5K is a day of socializing, meeting new members of our local, dog agility courses, entertainment, treats, and tons of surprises.

All individual CFM team members have combined digital forces to create an awesome group fundraising team.

Together we will raise more money for PAWS Chicago than we ever could alone!

Want to help?

There are two ways to support the PAWS Chicago 5k, by making a donation to our digital fundraising team, or by joining the team and walking or running with us. The process is fast, easy, and secure, and you can be sure that it will benefit a great cause!

For more information visit

<https://donate.pawschicago.org/team/573625>

or scan the QR code:



# As the first AFM local to organize Hip Hop artists, CFM honors Chicago's Hip Hop Heritage Month

**A resolution adopted by The City Council of the City of Chicago, Illinois. Presented by ALDERMAN WALTER BURNETT, JR on JULY 9, 2003:**

**WHEREAS**, The Chicagoland Area can trace its early, most defining hip-hop origins back to 1970 at Casa Aztlan Mexican-American Center on the lower West Side of Chicago, 1831 South Racine Street, at the former site of the Howell Neighborhood House, operated by Presbyterians, that once served Bohemian and Slavic children in the South Lawndale area; and

**WHEREAS**, In its mission to provide alternative activities for young people who might otherwise join local gangs, Casa Aztlan became famous enough to obtain grants from the Illinois Arts Council and National Endowment for the Arts largely through the work of Ray Patlan, who painted murals for the institution from 1970-1973 and traveled to the Pacific West to teach his techniques to young people, especially in California, where he helped pave the way for the Conceptualized Graffiti Art unique to hip-hop; and

**WHEREAS**, The Hip-Hop Art of Break-dancing developed Chicago in the late 1970's first through "Breakers" or "B-Boys" and "Pop-Lockers" on Chicago's North Side, primarily from the Cabrini-Green and Noble Homes housing development; and

**WHEREAS**, The Hip-Hop art of stylized rapping, or Mic-Controlling was first recorded in the Chicagoland Region by Casper and has progressed to the success of major and major independent rappers, R&B artists, and producers including COMMON, TWISTA, CARL THOMAS, DAVE HOLLISTER, NO I.D. EXTREME, SPIKE REBEL, DUG INFINITE, KANYE WEST AND DA BRAT and

**WHEREAS**, The stylized art of DJ'ing that evolved from block parties in the streets, or turn tabling, ranges from such

club innovators as TONE B. NIMBLE, TWILITE TONE, MUSTAFA ROCKS, 33 1/3, HEATHER, FATHOM, MADRID, JESSE DE LA PENA to Hip-Hop radio pioneers P-LEE FRESH, FIRST LADY, RAMONSKI LUV, and DISCO "PINK-HOUSE" (who began spinning in the Robert Taylor Homes housing development); and

**WHEREAS**, Chicagoland Hip-Hop can be found on every form of multimedia including conventional television, cable television, radio, print, and the Internet; and

**WHEREAS**, Chicagoland Hip-Hop's literary contributions include but are not limited to the non-fiction of WILLIAM "UPSKI" WIMSATT and ROBERT "SCOOP" JACKSON and the poetry of HAKEEM FAHIMU YUSEF; and

**WHEREAS**, The Chicagoland Hip-Hop's contributions to urban haute couture include the creations of ORIGINAL AF-ROWEAR and ILLANOYZE; and

**WHEREAS**, Organized, pro-active Chicagoland Hip-Hop has ranged from the contributions of the Chicago Chapter of Universal Zulu Nation to Chicago Urban Mines, and that the combined efforts of politicized hip-hop in the region has successfully turned out the vote over the past two decades for everything from Mayors and members of Congress to at least one president; and

**WHEREAS**, Chicagoland Hip-Hop's contributions have been honored at the Chicago Props Awards, Chicago Music Awards, Truth Magazine Hip-Hop Awards, Source Awards, Soul Train Awards, and Grammy's

**WHEREAS**, Exhibitions of Chicagoland Hip-Hop have included but are not limited to exhibits, demonstrations, performances, and panel discussions at Zulu-sponsored expositions, the 1996 BOMB THE GHETTOS ARTS FESTIVAL, 1995, I CAN'T BELIEVE A GIRL DID THAT EXHIBITION, EXPO FOR TODAY'S

BLACK WOMAN, BLACK EXPO, and the 2002 CHICAGO SECTION OF THE ROCK-N-ROLL MUSEUM'S HIP-HOP exhibits at the Museum of Science & Industry (it was once the Palace of Fine Arts during the 1893 World's Columbian Exposition); and

**WHEREAS**, Unlimited varieties and derivations of indigenous hip-hop can be found at parks, theaters, lounges, night-clubs, restaurants, stadiums, elementary, high school and institutions of higher learning throughout the Chicagoland Region; and

**WHEREAS**, Chicagoland Hip-Hop has economically pumped millions in the region's economy, especially by attracting tourism; and

**WHEREAS**, The combined contributions of hip-hop in that part of the Great Lakes upholds a tradition dating back to the 1893 World's Columbian Exposition of amplifying Chicago as a leading international city of beauty and culture that has been enriched along the way with contributions from the likes of LOUIS ARMSTRONG, GWENDOLYN BROOKS, and NELSON ALGREN; now, therefore,

**BE IT RESOLVED**, That the month of July shall be recognized as CHICAGO HIP-HOP HERITAGE MONTH: and

**BE IT FURTHER RESOLVED**, That Chicagoland Hip-Hop's heritage and contributions to the region's culture shall be observed and authorized throughout said month with exhibitions, art demonstrations, panel discussions, rallies and other positive means of enabling hip-hop to build on the strengthen the city's cosmopolitan character.

Signed,

**Richard M. Daley, MAYOR  
James J. Lask, CITY CLERK**

# Welcome new & returning members



David Bilger

Hailed by the *New York Times* for his playing of “easy brilliance” and by the *Washington Post* for his “engaging legato touch,” **David Bilger** is Professor of Trumpet at Northwestern University’s Bienen School of Music. From 1995 to 2022, he held the position of principal trumpet of The Philadelphia Orchestra, having previously held the same position with the Dallas Symphony.

As a soloist Mr. Bilger has appeared with the Philadelphia Orchestra, the Dallas Symphony, the Houston Symphony, the Chamber Orchestra of Philadelphia, the Oakland Symphony, the Indianapolis Chamber Orchestra, Philharmonia Virtuosi of New York, and others. His solo appearances with The Philadelphia Orchestra include 2018 performances of Christian Lindberg’s *Akbank Bunka*, the Hummel Trumpet Concerto in E-flat in 2013, a 2008 United States premiere of Herbert Willi’s *Eirene* for trumpet and orchestra, as well as performances of Bloch’s *Proclamation* (2006), Copland’s *Quiet City* (2004), and Haydn’s *Trumpet Concerto in E-flat* (2003). In 1998 he performed Tomasi’s *Trumpet Concerto* at Carnegie Hall and on tour in North and South America.

Mr. Bilger has performed recitals in New York, Washington D.C., Cleveland, Los Angeles, Philadelphia, and other major American cities. Mr. Bilger has appeared with the Chamber Music Society of Lincoln Center, with which he recorded Bach’s *Second Brandenburg Concerto*. Other chamber music appearances include Chamber Music Northwest, the New York Trumpet Ensemble, Saint Luke’s Chamber Ensemble, as well as

guest appearances with the Canadian Brass and the Empire Brass. He also released a recording of electro-acoustic music for trumpet and synthesizers with composer Meg Bowles.

In addition to his full-time position at Northwestern University, Mr. Bilger recently completed his 27th and final year on the faculty of the Curtis Institute of Music. He is a former faculty member at Temple University, the Hugh Hodgson School of Music at the University of Georgia, Rice University, and held the position of Visiting Guest Artist at the Peabody Institute of Johns Hopkins University. He has performed master classes at dozens of institutions, including the Juilliard School of Music, Indiana University, the University of Michigan, the Manhattan School of Music, and the Peabody Conservatory. He has also taught at the Pacific Music Festival, the National Orchestral Institute and Festival, the Aspen Music Festival and School and recently at the Hamamatsu International Festival and Academy and The Center for Advanced Musical Studies at Chosen Vale.

Lifetime achievement awards include the 2022 International Trumpet Guild Honorary Award, the Guild’s highest honor, and the 2023 University of Illinois College of Fine and Applied Arts Distinguished Legacy Award. David Bilger holds a Master of Music degree from the Juilliard School of Music and a Bachelor of Music degree from the University of Illinois. He is a Yamaha Performing Artist. ■



ChicagoGetter

**ChicagoGetter**, a hip-hop artist hailing from the East Side of Chicago, is known for his ambitious spirit and unique storytelling through music. His flow is slow, but fast, intertwined with rapid pace rhymes without a lot of punch lines; yet, with straight forwardness that puts him in a unique league of his own. He graduated from Illinois Media School in 2023 and has industry experience touring with Cash Money's merchandising company.

Beyond his music, he previously hosted *The GoGetterShow* on Illinational.com and currently manages GOGETTERvisuals, his own media service.

He has joined forces with Get Use 2 It and dropped a project called *the identity*, On his way to becoming one of Chicago's fastest rising hip-hop artists. His latest solo album, *Free Nights and Weekends* can be found on popular streaming platforms such as Spotify, iTunes, Apple Music, and Amazon. ■



Janelle Finton

Fascinated by many modes of creativity, **Janelle Finton** is a trumpeter, vocalist, composer, and poet who approaches music making and storytelling with wonder. She has played with groups such as the Maria Schneider Orchestra as a featured vocalist at Ravinia, the Elmhurst Jazz Festival, the Grace Fox Big Band at Birdland and Dizzy's Club in NY, the John Daversa Big Band at the Baked Potato in LA and the Jazz Education Network Conference, the Generation Gap Jazz Orchestra, and NYO Jazz at Carnegie Hall, with whom she toured Europe and Asia with Sean Jones, Dianne Reeves, and Kurt Elling. As a composer, Janelle has been recognized by Downbeat, the American Composer's Forum, and has a big band chart published through Brava Jazz.

As an educator, Janelle is a lifelong learner, and shares this with her students through private lessons in the Chicago area at Conant and Palatine High Schools. She is also the jazz trumpet instructor for the 2024 Interlochen Summer Arts Camp. Finton holds a B.M. from the Frost School of Music where she studied with the amazing Brian Lynch, as well as Etienne Charles, Dafnis Prieto (improvisation), and Dr. Kate Reid (voice). Currently, Janelle performs, writes, and teaches in Chicago, and is continuously grateful for all the opportunities she has to share joy with people through her music! ■



*Kyrian Friedenberg*

At 25 years old, American-Canadian conductor **Kyrian Friedenberg** is the Assistant Conductor of the Ensemble Intercontemporain at the Philharmonie de Paris through 2026. He came to international attention as the winner of the Neeme Järvi Prize 2022 at the Gstaad Menuhin Festival and gave his debut with the Kammerorchester Basel in June 2023. In recognition of his achievements, he has been awarded a 2024 Solti Foundation U.S. Career Assistance Award.

The 23/24 season sees him conduct l'Orchestre de Chambre de Paris, l'Orchestra della Toscana, l'Orchestre de Picardie, l'Orchestre National de Lille, l'Ensemble Intercontemporain, the Suedwestdeutsche Philharmonie Konstanz, and l'Ensemble NEXT.

He entered the Conservatoire de Paris in 2020 where he has been mentored by Alain Altinoglu. He has participated in prestigious academies including the Gstaad Conducting Academy (2022) and the Accademia Chigiana (2023), where he worked closely with Jaap van Zweden and Daniele Gatti. He has worked in masterclasses with Mikko Franck, Johannes Schlaefli, Baldur Brönnimann, Pascal Rophé, Arie van Beek, and Alexandre Bloch.

He has served as an assistant conductor for Jonathan Nott, Pierre Bleuse, Stephanie Childress, Geoffroy Jourdain, and Johanna Malangré, with orchestras including the St. Louis Symphony Orchestra, l'Orchestre National de Bretagne, and l'Ensemble Intercontemporain. Kyrian assisted Leonardo Alarcón in a 2023 production of Purcell's *Dido and Aeneas* at the Conservatoire de Paris, which he conducted from the harpsichord for a performance.

Along with his association with l'Ensemble Intercontemporain, Leonardo Alarcón's influence and mentorship led to Kyrian's interest in programming the book-ends of the repertoire alongside each other. Previously, he has conducted the Kammerorchester Basel, l'Ensemble Intercontemporain, Gstaad Festival Orchestra, l'Orchestre National des Pays de la Loire, the Sinfonie-Orchester Biel Solothurn, the Noord Nederlands Orkest, the Moravska Filarmonica, Orchestra Senzaspine, l'Orchestre des Lauréats du Conservatoire, and the Richmond Symphony.

Before turning to music, Kyrian spent several years working as a young professional actor, appearing in 332 performances of the 2008 Broadway revival of *Gypsy* starring Patti LuPone (dir. Arthur Laurents), as well as several other Off and Off-Off Broadway shows including a lead role in Ron Hirsens's *Frugal Repast* at the Abingdon Theater in Manhattan. In addition, he had a blossoming operatic career as a boy soprano, with title roles in Nico Muhly's *Two Boys*, Peter Ash's *Charlie and the Chocolate Factory*, and Gian Carlo Menotti's *Amahl and the Night Visitors*. Having grown up in New York City, he completed a Bachelor of Music in Piano and Organ Performance at McGill University (Montréal, Canada) in 2020. He now lives in Paris. ■



*Kenny "Beedy Eyes" Smith*

**Kenny Smith** was undoubtedly born into blues royalty. He grew up in the same house where Muddy Waters once lived in Chicago, the home of the blues in the North. Throughout his childhood, Kenny was surrounded by Muddy and his friends, including his father, Willie "Big Eyes" Smith (1936-2011).

His father, Willie "Big Eyes" Smith, played drums for the Muddy Waters band in the early 1960's and then again from 1968 through 1980 and was featured on all of Muddy's Grammy-winning albums. Kenny "Beedy Eyes" Smith, one of the best known living blues drummers today, was inspired by acclaimed drummers: Willie "Big Eyes" Smith, Odie Payne, Fred Below, Earl Phillips, Ted Harvey, Louie Bellson, S.P. Leary, Francis Clay, Sam Lay, Art Blakey, Sonny Payne, Clifton James and many others who paved the way. These same blues idols helped mold him into the person and drummer he is today.

Later in life, he was asked to provide his famous backbeat on some of the world's largest and most respected stages and recordings. Kenny has played thousands of live performances and is a true gem amongst his peers and music lovers.

Kenny "Beedy Eyes" Smith is a world-famous, multi-award-winning blues drummer who won a Grammy award for his remarkable work on *Joined at The Hip* with Pinetop Perkins and Willie "Big Eyes" Smith. Kenny had the honor and privilege of contributing to that project through songwriting and drumming. He is delighted that his accomplishments and talents were recognized by the National Academy of Recording Arts and Sciences. ■



*Erica Hudson*

**Erica Hudson** completed her undergraduate degree at Carnegie Mellon University and completed a Performance Diploma in Orchestral Studies at Indiana University's Jacobs School of Music, where she studied with Alexander Kerr. During her time at Indiana University, she was selected to be Concertmaster of the IU Philharmonic Orchestra. Hudson was a fellow at the Tanglewood Music Center for three summers where she served both as Principal Second and Concertmaster. She was awarded a fellowship at the Aspen Music Festival and School through the Talented Students in the

Arts Initiative where she was a violin mentor for the Aspen Philharmonic Orchestra. Hudson also was a fellow in the Dallas Symphony Orchestra and Jaap van Zweden Scholars Program. Erica has performed with various orchestras including the Calgary Philharmonic, Dallas Symphony, Indianapolis Symphony, and also served as Principal 2nd of the Tulsa Symphony Orchestra. She currently is an Acting Section Second Violin in the Nashville Symphony and a member of the First Violin Section in the Grant Park Orchestra. ■



*Isabella Isherwood*

**Isabella Isherwood** is a Chicago-based vocalist, pianist, actor, conductor, and music director. She has had the great privilege of sharing her artistry in venues, clubs, and festivals both at home and internationally.

Isherwood has played, conducted, and music directed for theaters across Chicago and was a 2023 Jeff Award Nominee. Her jazz quartet performs regularly around the city.

Upcoming projects: *Beautiful* (Paramount), *Peter and the Starcatcher* (Copley), Chicago Jazz Festival, Elkhart Jazz Festival. Isabella is also working on her debut album, expected to release in 2025.

IG: @isabella.isherwood  
www.isabellaisherwoodmusic.com ■



*Hana Hawley*

**Hana Hawley** is an alto and Bari saxophonist based in Chicago Illinois. She played alto saxophone in the 34th Red Bull MN National guard band. She just finished her bachelors in jazz saxophone performance at Roosevelt University. Hana has been a part of big bands like Minnesota Youth Jazz Band, Minnesota All State Jazz Band, Big Band Boom and the Chicago Federation of Musicians Big Band. Otherwise, she has a range of experience from performing in Gospel settings, neo-soul, wedding bands and

other small ensembles. Since 2022, teaching small group classes at Music House is how Hana shares her love of music through education. She gets the opportunity to work with young minds and helps kids become excited to learn and play music. Hana also has a private lesson studio in her home and through Music and Arts in Itasca ■.



*Rachel Pariseau*

**Rachel Pariseau** is a pianist and violinist based in Beloit, WI, where she primarily works as an orchestral player, accompanist, and music educator. She received degrees from Brigham Young University - Idaho (BA - Piano), Illinois State University (MM - Collaborative Piano), and Austin Peay State University (MM - Violin Performance). She has spent a lot of time moving around due to her husband's time in the army and has a lot of experience starting private

studios from scratch! She has played with various groups including the Paducah Symphony Orchestra, the Gateway Chamber Orchestra, and the Oregon East Symphony Orchestra. Rachel currently enjoys playing with the Rockford Symphony Orchestra and the Beloit-Janesville Symphony Orchestra. She teaches privately and holds the position of music director at the youth theater non-profit, Kids Fun and Drama, in Beloit, WI. ■.

# Recent appointments

**Chicago Sinfonietta announces newly tenured players (Pictured right)**

*Top to bottom:* Seth Pae (viola), Ben Roidl-Ward (bassoon), Robyn Smith (trombone)

**Grant Park Music Festival announces winners of February and March 2024 Orchestra auditions (Pictured below):**

*Top row, left to right:* Alexander Mullins (bass trombone), Beatrice Chen (viola), Christian Luevano (double bass), Christopher Guzman (keyboards), Chunyang Wang (double bass)

*Bottom row, left to right:* Erica Hudson (violin), Isaac Polinsky (double bass), Peter Hatch (double bass), Tiffany Kang (violin)



# Address and Phone Changes

57364 **Boltz, Collin M**

837 Wesley Ave  
Oak Park IL, 60304

**Percussion**

45899 **Butler, Barbara L**

2215 University Blvd  
Houston TX, 77030

**Trumpet**

56326 **Davis, James C**

3405 W Pierce Ave  
Chicago IL, 60651

**Trumpet**

57389 **Groisser, Samuel R**

25 E Linden Ave  
Englewood NJ, 07631

**Piano**

57095 **Homan, Paddy J**

1460 Waterview Way  
Lake Geneva IL, 53147

**Vocalist**

32232 **Innes, John**

84 Sterling Cir  
Apt 102  
Wheaton IL, 60189-2120

**Piano**

34391 **Lamm, Robert W**

15821 Ventura Blvd  
#270  
Encino CA, 91436

**Piano**

57151 **Melkumov, Dmitriy**

1843 W 105th St  
Apt 3  
Chicago IL, 60643

**Violin**

57660 **Miera, Ryan E**

4936 N Kimball Ave  
3n

Chicago IL, 60625

**Piano**

57340 **Pae, Seth A**

2516 W. Lyndale St  
Apt 2

Chicago IL, 60647

**Viola**

39595 **Pankow, James C**

c/o Chicago Music, Inc  
15821 Ventura Blvd  
#270

Encino, CA 91436

**Trombone**

57819 **Port, Andrew M**

1311 Route 6  
Carmel NY, 10512

**Oboe**

45267 **Schneider, Eric S**

511 N Circle Ave  
Forest Park, IL 60130

**Saxophone**

56489 **Shepherd, Hope**

1304 W Lunt Ave  
Apt 305

Chicago, IL 60626

**Cello**

56324 **Shoulders, Jocelyn D**

1212 Evergreen Lane  
Pingree Grove, IL 60140

**Cello**

57464 **Shuhan, Samuel S**

1943 W Warner Ave  
Apt 1

Chicago IL, 60613

**Double Bass**

52316 **Smith, Kevin**

307 Meota  
Park Forest, IL 60466

**Arranger**

52777 **Sperlik Jr, Robert V**

1855 Buckingham Ave  
Westchester IL, 60154

**Percussion**

57429 **Waring, Samuel S**

4744 N Hermitage Ave  
Chicago IL, 60640

**Oboe**

## PHONE CHANGES:

56324 **Shoulders, Jocelyn D**

312-204-9719

**Cello**

56643 **Yampolsky, Carol B**

437-432-4475

**Violin**

# EQUALITY IN THE WORKPLACE: Fair Employment Practices Committee



## Why you should download (and use) the #NotMe app

All members of the Chicago Federation of Musicians have access to the #NotMe app, an essential tool to ensure your rights and safety at work. This app allows you to report workplace issues directly to the union, swiftly and anonymously. Whether it's wage disputes, unsafe conditions, contract violations, or inappropriate behavior, the #NotMe app provides a quick way to alert your union. **By using this app, you help create a safer and more inclusive workplace for everyone.**

To get started, use the QR code to the left download the #NotMe app and link it to CFM using the registration code: BACH (2224). This will give you access to important updates and resources from CFM, helping you stay informed and connected.

## Apply Now for the CFM Mentorship Program!

**Are you new to Chicago?**

**Are you looking for career guidance?**

**Are you looking to make more connections within the Union?**

If you answered yes to any of those questions, you should apply to the CFM's Mentorship Program! This is an opportunity to work closely with union members and leadership, with the goals of gaining practical advice on moving your career forward and also helping craft the future of our union.

No work is guaranteed by your participation in this program, but the purpose is to help mentees find ways to create more opportunities for themselves.

Simply scan the QR code to the right to apply!

Have more questions? Contact any member of the Fair Employment Practices Committee!

**Bobby Everson, Board Member Liaison**

**Catie Hickey**

**Vannia Phillips**

**James Sanders**

**Renée Vogen**

**John Bruce Yeh**



# In Memoriam



*Roger Martin Janssen, photo and obituary courtesy of the Janssen family*

**Roger Martin Janssen** of Peoria, Illinois, passed away on May 2, 2024 at his home.

He was born in Peoria on September 1, 1943, to Lula Bush and John Henry Janssen. Upon his graduation from Peoria High School in 1961, Roger was a scholarship student at the Curtis Institute of Music in Philadelphia, Pennsylvania. After his graduation from Curtis, he was invited to play a tour under Eugene Ormandy in the Philadelphia Symphony Orchestra. He then went on to play in the Baltimore Symphony.

Roger was a United States Army veteran and was a solo trombonist in the Fifth Army Band. In addition, he played in the Winnipeg and New Orleans Symphonies. His freelance work included recordings, tours, and concerts with the Chicago, Philadelphia, and Cincinnati Symphony Orchestras, among others.

Upon his retirement, he returned to Peoria where he was Principal trombonist in both the Knox-Galesburg and Peoria Symphony Orchestras.

Roger loved to travel, especially by train. Road trips to Yellowstone National Park, crossings on the Queen Mary 2, and trips to Europe, especially Germany, were also great joys. He took great pride in his train lantern collection and displayed it at the Heart of Illinois Fair. A member of the Lincoln and Continental Owner's Club,

he won several awards for his Lincoln automobiles. He enjoyed working on his cars, watching Indy-car races, and eating cherry pie. His generosity, ability to fix most things, and passion for music will be greatly missed.

He was preceded in death by his parents; nephew, Michael Janssen; and his beloved aunts, Katherine Janssen, Marie Janssen, and Rose Schwab.

Roger is survived by his brother, Jay (Joan) Janssen; his nieces of California, Julie Janssen (Kelly) Davis and Jacqueline Janssen (Marc) Neff; and great nieces and nephews: Alex and Hunter Davis, Dr. Michael, Emilie, and Natalie Neff, and step-niece, Mindy Watkins from Peoria. Also surviving him is his loving companion Katherine Steck Janssen of Galesburg, Illinois.

A private family service will be held at a later date. Condolences for the family can be given online at [www.thewiltonmortuary.com](http://www.thewiltonmortuary.com) ■



*Nick Schneider, photo and obituary  
courtesy of the Schneider family*

**Nick Schneider** was a legendary Chicago jazz bassist, recording artist, producer, director, educator and musical consultant.

Nick began studying music at a young age and played many instruments including double and electric bass, piano, drums, saxophone, tuba and accordion. He started performing professionally at the age of 14 and later studied with Rudy Fassbender at the Chicago Conservatory of Music.

After serving the U.S. Army in Vietnam, Nick performed regularly with singer Don Ho in Oahu before being discharged at the age of 23.

Nick had an esteemed and notable career performing with such illustrious figures as Earl Fatha Hines, Buddy Rich, Liza Minelli, Freddie Hubbard, Rosemary Clooney, Ira Sullivan, Frankie Valli, Johnny Frigo, Frank D'Rone, Joe Vito, Steve Allen and The Tonight Show Band.

Nick was enmeshed in the Chicago jazz music scene and appreciated interacting with fine talent. The roster of phenomenal local musicians he performed and recorded with is far too lengthy to include in this writing...you know who you are and he thanks you all!

As a member of The Bruce Oscar Trio, Nick enjoyed gigging as well as mentoring musicians of all ages at educational jam sessions for many years. His tutorial influence could also

be found beyond Chicago as a faculty member of Shell Lake Arts Center, Birch Creek Music Academy and Oakton College, among other institutions.

In 2008 Nick recorded his album "Pullin' Strings", co-produced by Ron Rolland featuring Eric Schneider, Dan McIntyre, Chuck Christiansen and Alejo Poveda.

An avid golfer striving to improve, Nick studied with PGA Pro Peter Longo, brother of singer/songwriter Danny Long who Nick was delighted to perform and record with for many years.

Nick was a member of The International Society of Bassists, Arts Center Collective, Madison Jazz Society, The American Federation of Musicians, Illiana Club of Traditional Jazz, The Jazz Institute of Chicago and Jazz Unites along with a number of other organizations.

Nick Schneider (Remschneider) is survived by his son Eric, daughter Michele, their spouses Shelley & Joe, along with his sisters, Edith Michaelson, Bette Haskins and Pearl Osinski. He was a devoted husband to Jeanne Marie before her passing in December of 2023. They enjoyed a beautiful partnership for over 55 years.

Continue to swing... ■

CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 – A.F. OF M.  
  
FINANCIAL STATEMENTS AND  
INDEPENDENT AUDITORS' REPORT  
  
DECEMBER 31, 2023 AND 2022

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**WSDD**  
WSDD CPAs, Ltd.  
Certified Public Accountants & Consultants

**INDEPENDENT AUDITORS' REPORT**

Board of Directors  
CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 – AMERICAN FEDERATION OF MUSICIANS ("A. F. OF M.")

**Opinion**

We have audited the accompanying financial statements of Chicago Federation of Musicians, Local 10-208 A.F. of M. (a nonprofit organization), which comprise the statements of financial position as of December 31, 2023 and 2022, and the related statements of activities and cash flows for the years then ended, and the related notes to the financial statements.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Chicago Federation of Musicians, Local 10-208 A.F. of M. as of December 31, 2023 and 2022, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

**Basis for Opinion**

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are required to be independent of Chicago Federation of Musicians, Local 10-208 A.F. of M. and to meet our other ethical responsibilities in accordance with the relevant ethical requirements relating to our audits. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

**Responsibilities of Management for the Financial Statements**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America, and for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is required to evaluate whether there are conditions or events, considered in the aggregate, that raise substantial doubt about Chicago Federation of Musicians, Local 10-208 A.F. of M.'s ability to continue as a going concern within one year after the date that the financial statements are available to be issued.

**Auditor's Responsibilities for the Audit of the Financial Statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not absolute assurance and therefore is not a guarantee that an audit conducted in accordance with generally accepted auditing standards will always detect a material misstatement when it exists.

**Auditor's Responsibilities for the Audit of the Financial Statements (Continued)**

The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. Misstatements are considered material if there is a substantial likelihood that, individually or in the aggregate, they would influence the judgment made by a reasonable user based on the financial statements.

In performing an audit in accordance with generally accepted auditing standards, we:

- Exercise professional judgment and maintain professional skepticism throughout the audit.
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and design and perform audit procedures responsive to those risks. Such procedures include examining, on a test basis, evidence regarding the amounts and disclosures in the financial statements.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of Chicago Federation of Musicians, Local 10-208 A.F. of M.'s internal control. Accordingly, no such opinion is expressed.
- Evaluate the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluate the overall presentation of the financial statements.
- Conclude whether, in our judgment, there are conditions or events, considered in the aggregate, that raise substantial doubt about Chicago Federation of Musicians, Local 10-208 A.F. of M.'s ability to continue as a going concern for a reasonable period of time.

We are required to communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit, significant audit findings, and certain internal control related matters that we identified during the audit.

**Supplementary Information**

Our audit was conducted for the purpose of forming an opinion on the financial statements as a whole. The comparative statements of financial position, comparative statements of activities and comparative expenses on pages 16 - 20, is presented for purposes of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the information is fairly stated in all material respects in relation to the financial statements as a whole.

*WSDD CPAs, Ltd.*  
WSDD CPAs, Ltd.

Chicago, Illinois  
April 5, 2024

CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 - A. F. OF M.  
Statements of Financial Position  
December 31, 2023 and 2022

CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 - A. F. OF M.  
Statements of Activities  
For the Years Ended December 31, 2023 and 2022

ASSETS		2023	2022
<b>CURRENT ASSETS</b>			
Cash and cash equivalents		\$ 216,569	\$ 359,517
Investments at fair value		3,393,032	2,919,587
Dues receivable		47,559	23,899
Accounts receivable		5,444	4,444
Accrued interest		13,217	12,040
Prepaid expenses		10,786	10,719
Total Current Assets		<u>3,686,607</u>	<u>3,330,206</u>
<b>PROPERTY AND EQUIPMENT, net</b>			348
<b>OTHER ASSETS</b>			
Operating lease right-of-use asset		257,765	
Security deposit		6,250	6,250
Total Other Assets		<u>264,015</u>	<u>6,250</u>
<b>TOTAL ASSETS</b>		<u>\$ 3,950,622</u>	<u>\$ 3,336,804</u>
<b>LIABILITIES AND NET ASSETS</b>			
<b>CURRENT LIABILITIES</b>			
Accrued expenses		\$ 21,456	\$ 15,391
Member advance dues		114,024	74,147
Musicians relief fund			35,333
Scholarship funds			14,560
Economic injury disaster loan		3,687	
Operating lease liability		45,189	
Other current liabilities		3,274	5,236
Total Current Liabilities		<u>187,630</u>	<u>144,667</u>
<b>LONG-TERM LIABILITIES (net of current portion)</b>			
Economic injury disaster loan		144,576	150,000
Operating lease liability		212,843	
Total Long-Term Liabilities		<u>357,419</u>	<u>150,000</u>
Total Liabilities		<u>545,049</u>	<u>294,667</u>
<b>NET ASSETS</b>			
Without donor restrictions		3,360,739	3,042,137
With donor restrictions		44,834	
Total Net Assets		<u>3,405,573</u>	<u>3,042,137</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b>		<u>\$ 3,950,622</u>	<u>\$ 3,336,804</u>

See independent auditors' report and notes to financial statements.

3

CHANGES IN NET ASSETS WITHOUT DONOR RESTRICTIONS		2023	2022
<b>REVENUES</b>			
Initiation fees		\$ 23,575	\$ 10,850
Regular member dues		303,165	290,550
Life member dues		50,197	51,182
Work dues		997,924	970,805
Net investment return/(loss)		326,690	(317,034)
Advertising		3,400	672
CFM/EW Fund		62,256	53,328
Government grant		50,000	
Other		1,522	
Total Revenues without donor restrictions		<u>1,818,729</u>	<u>1,060,353</u>
<b>EXPENSES</b>			
Administrative salaries		641,651	657,585
Payroll expense		195,299	203,639
Other direct expense		198,404	206,820
Indirect expense		50,553	37,115
General and administrative		229,654	178,635
Occupancy		189,625	103,336
Total Expenses		<u>1,505,186</u>	<u>1,387,130</u>
<b>NET ASSETS RELEASED FROM RESTRICTIONS</b>			
Satisfaction of purpose restrictions		5,059	
Changes in net assets without donor restrictions		<u>318,602</u>	<u>(326,777)</u>
<b>CHANGES IN NET ASSETS WITH DONOR RESTRICTIONS</b>			
Contributions		49,893	
Net assets released from restrictions		(5,059)	
Changes in net assets with donor restrictions		<u>44,834</u>	
<b>CHANGE IN NET ASSETS</b>		<u>363,436</u>	<u>(326,777)</u>
<b>NET ASSETS - BEGINNING OF YEAR</b>		<u>3,042,137</u>	<u>3,368,914</u>
<b>NET ASSETS - END OF YEAR</b>		<u>\$ 3,405,573</u>	<u>\$ 3,042,137</u>

See independent auditors' report and notes to financial statements.

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CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 - A. F. OF M.  
Statements of Cash Flows  
For the Years Ended December 31, 2023 and 2022

CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 - A. F. OF M.  
Notes to Financial Statements  
December 31, 2023 and 2022

	2023	2022
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Change in net assets	\$ 363,436	\$ (326,777)
<i>Items not requiring cash outlay:</i>		
Depreciation	348	2,772
(Gain) on sale of investments	(123,754)	(22,558)
Unrealized (gain) loss on investments	(110,274)	420,597
<i>Net effect of changes in:</i>		
Dues receivable	(23,660)	9,307
Accounts receivable	(1,000)	(4,444)
Accrued interest	(1,177)	1,834
Prepaid expenses	(67)	(1,915)
Accrued expenses	6,065	(60,520)
Member advance dues	39,877	(15,971)
Musicians relief fund	(35,333)	(2,482)
Scholarship fund	(14,560)	(4,477)
Operating lease asset and liability	267	
Other liabilities	(1,962)	(1,155)
<b>NET CASH PROVIDED (USED) BY OPERATING ACTIVITIES</b>	<u>98,206</u>	<u>(5,789)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Proceeds from sale and maturities of investments	1,526,114	450,159
Purchases of investments	(1,765,531)	(519,008)
<b>NET CASH (USED) BY INVESTING ACTIVITIES</b>	<u>(239,417)</u>	<u>(68,849)</u>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Repayment of economic injury disaster loan	(1,737)	
<b>NET CHANGE IN CASH AND CASH EQUIVALENTS</b>	<u>(142,948)</u>	<u>(74,638)</u>
<b>CASH AND CASH EQUIVALENTS - BEGINNING OF YEAR</b>	<u>359,517</u>	<u>434,155</u>
<b>CASH AND CASH EQUIVALENTS - END OF YEAR</b>	<u>\$ 216,569</u>	<u>\$ 359,517</u>
<b>SUPPLEMENTAL CASH FLOW DISCLOSURE</b>		
Interest paid	\$ 3,290	\$ 4,539

See independent auditors' report and notes to financial statements.

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**NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**Nature of the Organization**

The Chicago Federation of Musicians, Local 10-208 A.F. of M. ("CFM", "Local", "Organization") is an organization of almost two thousand professional musicians. For more than 100 years, CFM has been working to achieve dignity and just wages for musicians. CFM members perform in the Chicago Symphony Orchestra, the Lyric Opera Orchestra, The Redwalls, and the orchestras for Chicago's Broadway shows. CFM represents musicians performing all styles of music: alternative rock, soul, classical, jazz, rock, country, pop, reggae, Christian rock, and others. CFM members are active in recording commercials, television and radio programs and CDs, and perform for private and corporate parties locally and throughout North America.

**Basis of Accounting**

The financial statements have been prepared using the accrual basis of accounting in accordance with U.S. generally accepted accounting principles.

**Basis of Presentation**

In accordance with generally accepted accounting principles for nonprofit organizations, the net assets of the Local are reported according to two classes of net assets: net assets without donor restrictions and net assets with donor restrictions.

**Use of Estimates**

The preparation of financial statements in accordance with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, and operations, and the related disclosures at the date of the financial statements and during the reporting period. Actual results could differ from those estimates.

**Revenue Recognition**

Member dues, which are nonrefundable, are comprised of an exchange element based on the benefits received. The exchange portion of member dues is recognized over the membership period. Work dues are recognized during the period in which the performance is held. Member dues received for future dates are deferred until the applicable year and included in member advance dues in the accompanying statements of financial position. Net investment return/(loss) is recognized when earned. In 2023, the Local received a grant award through the Illinois B2B Arts Grant Program, which was used to offset the negative economic impact caused by COVID-19.

**Accounts Receivable**

The Local's allowance method is derived from a review of historical losses and adjusted for management's assessment of current conditions, forecasts of future events, and other factors deemed relevant risk factors. As of December 31, 2023 and 2022, management determined that no allowance for credit losses was necessary.

See independent auditors' report.

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**NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)**

**Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand and cash in depository demand accounts. For the purposes of the statement of cash flows, the Local considers highly liquid debt instruments purchased with a maturity of three months or less to be cash equivalents.

**Investments**

The investments of the Local are held and managed by a financial services firm. Investments are stated at fair value. Net investment return/(loss) is reported in the statements of activities and consists of interest and dividend income, realized and unrealized capital gains and losses, less investment fees.

**Prepaid Expenses**

Prepaid expenses are amortized over periods benefited.

**Property and Equipment**

Depreciation is provided principally on the straight-line method over the estimated useful lives of the assets. Capitalized assets consist of furniture, equipment, leasehold improvements, and website with useful lives of five to ten years.

**Income Taxes**

The Local qualifies for tax exempt status under Section 501(c)(5) of the Internal Revenue Code. Revenue from normal operations of the Local is not subject to federal income taxes. The Local is subject to unrelated business income tax (UBIT) on certain non-exempt revenue. The Local is no longer subject to U.S. Federal and State examinations by tax authorities for the years before December 2020. As of and for the year ended December 31, 2023, management has determined that there are no uncertain tax positions.

**Functional Allocation of Expenses**

The costs of program and supporting services activities have been summarized on a functional basis in Note 14. This note presents the natural classification detail of expenses by function. Accordingly, certain costs have been allocated among program services and general and administrative expenses.

**Leases**

CFM determines if an arrangement is a lease at inception. Operating leases are included in right-of-use ("ROU") assets and lease liabilities in the statement of financial position. Right-of-use assets represent the Organization's right to use an underlying asset for the lease term. Lease obligations represent the Organization's liability to make lease payments arising from the lease. Operating lease right-of-use assets and related obligations are recognized at the commencement date based on the present value of lease payments over the lease term discounted using an appropriate incremental borrowing rate at the commencement date. The value of an option to extend or terminate a lease is reflected to the extent it is reasonably certain management will exercise that option. Lease expense for lease payments is recognized on a straight-line basis over the lease term. The Organization does not report ROU assets and lease liabilities for its short-term leases (leases with a term of 12 months or less). Instead, the lease payments of those leases are reported as lease expense on a straight-line basis over the lease term.

See independent auditors' report.

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**NOTE 4 - FAIR VALUE MEASUREMENTS**

ASC 820, *Fair Value Measurements and Disclosures*, establishes a framework for measuring fair value. That framework provides a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value. The hierarchy gives the highest priority to unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 measurements) and the lowest priority to unobservable inputs (Level 3 measurements). The three levels of the fair value hierarchy under ASC 820 are described below:

**Level 1:**

Inputs to the valuation methodology are unadjusted quoted prices for identical assets or liabilities in active markets that the Local has the ability to access.

**Level 2:**

Inputs to the valuation methodology include:

- Quoted prices for similar assets or liabilities in active markets;
- Quoted prices for identical or similar assets or liabilities in inactive markets;
- Inputs other than quoted prices that are observable for the asset or liability;
- Inputs that are derived principally from or corroborated by observable market data by correlation or other means.

If the asset or liability has a specified (contractual) term, the Level 2 input must be observable for substantially the full term of the asset or liability.

**Level 3:**

Inputs to the valuation methodology are unobservable and significant to the fair value measurement.

The asset's or liability's fair value measurement level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. Valuation techniques used need to maximize the use of observable inputs and minimize the use of unobservable inputs.

The following is a description of the valuation methodologies used for assets measured at fair value. There have been no changes in the methodologies used at December 31, 2023 and 2022.

*Exchange Traded and Closed End Funds:* Valued at fair value of shares held by the Local at year end.

*Corporate Bonds:* Valued at fair value of bonds held by the Local at year end.

*U.S. Government Securities:* Valued at fair value of securities held by the Local at year end.

*Money Market Mutual Fund:* Valued at fair value of securities held by the Local at year end.

See independent auditors' report.

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**NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)**

**Reclassifications**

Certain balances from the 2022 financial statements have been reclassified to conform to the 2023 financial statement presentation. Such reclassifications had no effect on previously reported change in net assets for the year ended December 31, 2022.

**NOTE 2 - LIQUIDITY AND AVAILABILITY**

Financial assets available to meet general expenditures within one year, that is, without donor or other restrictions limiting their use, within one year of the statement of financial position date, comprise the following:

	2023	2022
Financial assets at year-end		
Cash and cash equivalents	\$ 216,569	\$ 359,517
Investments at fair value	3,393,032	2,919,587
Dues receivable	47,559	23,899
Accounts receivable	5,444	4,444
Accrued interest	13,217	12,040
Total financial assets at year-end	<u>3,675,821</u>	<u>3,319,487</u>
Less:		
Net assets with donor restrictions	<u>(44,834)</u>	<u>          </u>
Financial assets available to meet general expenditures within one year	<u>\$ 3,630,987</u>	<u>\$ 3,319,487</u>

As part of CFM's liquidity management plan, cash in excess of daily requirements are invested in certificates of deposit and short-term investments.

**NOTE 3 - PROPERTY AND EQUIPMENT**

Property and equipment as of December 31, 2023 and 2022, is summarized as follows:

	2023	2022
Furniture and equipment	\$ 18,431	\$ 63,362
Leasehold improvements		356,299
Website	<u>3,298</u>	<u>3,298</u>
	21,729	422,959
Less:		
Accumulated depreciation	<u>21,729</u>	<u>422,611</u>
Property and equipment, net	<u>\$           </u>	<u>\$ 348</u>

Depreciation expense amounted to \$348 and \$2,772 for the years ended December 31, 2023 and 2022.

See independent auditors' report.

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**NOTE 4 - FAIR VALUE MEASUREMENTS (Continued)**

The methods described above may produce a fair value calculation that may not be indicative of net realizable value or reflective of future fair values. Furthermore, while the Local believes its valuation methods are appropriate and consistent with other market participants, the use of different methodologies or assumptions to determine the fair value of certain financial instruments could result in a different fair value measurement at the reporting date.

The following table sets forth by level, within the fair value hierarchy, the Local's assets measured at fair value as of December 31, 2023:

	LEVEL 1	LEVEL 2	LEVEL 3	TOTAL
Exchange Traded and Closed End Funds	\$ 1,832,093			\$ 1,832,093
Corporate Bonds		1,234,976		1,234,976
U.S. Government Securities		52,140		52,140
Money Market Mutual Fund	<u>273,823</u>			<u>273,823</u>
	<u>\$ 2,105,916</u>	<u>\$ 1,287,116</u>	<u>\$ 0</u>	<u>\$ 3,393,032</u>

The following table sets forth by level, within the fair value hierarchy, the Local's assets measured at fair value as of December 31, 2022:

	LEVEL 1	LEVEL 2	LEVEL 3	TOTAL
Exchange Traded and Closed End Funds	\$ 1,318,296			\$ 1,318,296
Corporate Bonds		1,551,113		1,551,113
U.S. Government Securities		50,178		50,178
	<u>\$ 1,318,296</u>	<u>\$ 1,601,291</u>	<u>\$ 0</u>	<u>\$ 2,919,587</u>

**NOTE 5 - INVESTMENTS**

The historical cost and market value of investments, all of which were held at one financial institution, were as follows at December 31,:

	2023		2022	
	COST	FAIR VALUE	COST	FAIR VALUE
Exchange Traded and Closed End Funds	\$ 1,647,695	1,832,093	1,174,845	1,318,296
Corporate Bonds	1,288,650	1,234,976	1,669,572	1,551,113
U.S. Government Securities	49,617	52,140	49,926	50,178
Money Market Mutual Funds	<u>265,211</u>	<u>273,823</u>	<u>          </u>	<u>          </u>
	<u>\$ 3,251,173</u>	<u>\$ 3,393,032</u>	<u>\$ 2,894,343</u>	<u>\$ 2,919,587</u>

See independent auditors' report.

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**NOTE 5 - INVESTMENTS (Continued)**

Net investment return/(loss) included the following during the years ended December 31.:

	2023	2022
Interest	\$ 35,691	\$ 33,252
Dividends	81,145	72,386
Realized gains	123,754	22,558
Unrealized gain (loss)	110,274	(420,597)
Less: Investment fees	(24,174)	(24,633)
	<u>\$ 326,690</u>	<u>\$ (317,034)</u>

**NOTE 6 - AMERICAN FEDERATION OF MUSICIANS**

The Local acts as agent for the American Federation of Musicians ("A. F. of M."). Work dues, initiation and other fees, collected by the Local on behalf of the A. F. of M. are remitted to the A. F. of M.

**NOTE 7 - NET ASSETS WITH DONOR RESTRICTIONS**

Net assets with donor restrictions consist of funds restricted for the Musicians Relief Fund and the Scholarship Fund. At December 31, 2023, these balances were reported as net assets with donor restrictions and totaled \$44,834. At December 31, 2022, these balances were reported as liabilities and totaled \$49,893. The following table illustrates the composition of the funds at December 31.:

	2023	2022
Musicians Relief Fund	\$ 36,868	\$ 35,333
Scholarship Fund	7,966	14,560
	<u>\$ 44,834</u>	<u>\$ 49,893</u>

The Musicians Relief Fund was established to help disabled musicians as well as musicians in need of temporary assistance. Requests for assistance are sent to the Local where the Executive Board reviews and acts on those requests. In 2020, the Executive Board expanded the Musicians Relief Fund to include the Music Helping All Recover Together program - an initiative to present live music as an integral part of the emotional and economic recovery of both greater Chicago and CFM members.

The Scholarship Fund was established to help the children of members attend college. Eligibility requirements are established by the Local. Funding for the Scholarship Fund comes from many sources, including donations from members of the Local and their families and friends.

See independent auditors' report.

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**NOTE 11 - PENSION**

Effective January 1, 2019, the Local contributes 15.59% of a qualifying employee's compensation to the A. F. of M. and Employers' Pension Fund ("Fund"). Qualifying employees include all full-time employees from the date of hire and any part-time employees who exceed 500 hours in a year. Contributions to the Fund were \$99,459 and \$101,754 for the years ended December 31, 2023 and 2022, respectively.

**NOTE 12 - REVENUE FROM CONTRACT WITH CUSTOMERS**

**Revenue disaggregation**

In accordance with ASU 2014-09, the Local disaggregates revenue from contracts with customers into major revenue streams and the timing of recognizing revenue. Revenue from contracts with customers disaggregated by category for the years ended December 31, 2023 and 2022, was as follows:

	2023	2022
Revenue recognized at a point in time:		
Initiation fees	\$ 23,575	\$ 10,850
Work dues	997,924	970,805
Revenue recognized over time:		
Regular member dues	303,165	290,550
Life member dues	50,197	51,182

**Contract balances**

The timing of revenue recognition, billings and cash collections results in contract assets, receivables and contract liabilities. Contract assets would exist when the Organization has a contract with a customer for which revenue has been recognized but customer payment is contingent on a future event. Local revenue is based on delivered goods and services and is generally limited to amounts that are not contingent on future events, therefore, not resulting in a contract asset being recorded.

The Local records receivables when the right to consideration becomes unconditional and are presented separately in the statements of financial position. Dues receivable related to revenue from contracts with customers was \$47,559, \$23,899 and \$33,206 at December 31, 2023, 2022 and 2021, respectively.

Contract liabilities include member advance dues when the Local receives payment from members before revenue is recognized and are presented separately in the statements of financial position. The following table provides information about significant changes in member advance dues for the years ended December 31.:

	2023	2022
Member advance dues, beginning of year	\$ 74,147	\$ 90,118
Member dues recognized	(74,147)	(90,118)
Member dues deferred	114,024	74,147
Member advance dues, end of year	<u>\$ 114,024</u>	<u>\$ 74,147</u>

See independent auditors' report.

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**NOTE 8 - LEASE**

CFM entered into an office lease agreement for a period of five years with one additional five-year option. The lease commenced on December 1, 2023, and requires base monthly rental payments ranging from \$4,585 to \$5,200. In addition, CFM is responsible for twenty percent of the building's operating expenses and real estate tax bills as they become due.

At December 31, 2023, the weighted average remaining lease term was 4.92 years and the weighted average discount rate was 4.14%. The operating lease asset obtained in exchange for the lease obligation was \$257,765.

Maturities of the lease liability under the operating lease as of December 31, 2023 are as follows:

Year Ending December 31,	Amount
2024	\$ 55,020
2025	55,020
2026	57,280
2027	62,000
2028	57,200
Total lease payments	286,520
Less: effects of discounting	(28,488)
Present value of operating lease liability	<u>\$ 258,032</u>

Lease expense, which is included in occupancy expense in the accompanying statements of activities, amounted to \$67,572 and \$70,631 for the years ended December 31, 2023 and 2022, respectively.

**NOTE 9 - CONCENTRATIONS OF CREDIT RISK**

Financial instruments that potentially subject CFM to concentrations of credit risk consist principally of cash, investments, and dues receivable. CFM maintains cash deposits with major banks which, from time to time, may exceed federally insured limits. CFM periodically assesses the financial condition of the institutions and believes the risk of any loss is minimal. Concentration of credit risk with respect to its investments is reduced as a result of the diversity of the underlying securities. CFM also has concentrations of credit risk with respect to dues receivable. As of and for the years ended December 31, 2023 and 2022, approximately 100% and 96%, respectively, of dues receivable and 83% and 84%, respectively, of work dues revenue was from musicians performing with the Chicago Symphony Orchestra and the Lyric Opera.

**NOTE 10 - RISKS AND UNCERTAINTIES**

The Local invests in various investment securities. Investment securities are exposed to various risks such as interest rate, market and credit risks. Due to the level of risk associated with certain investment securities, it is a least, reasonably possible that changes in the values of investment securities will occur in the near term and that such changes could materially affect the amounts reported in the financial statements.

See independent auditors' report.

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**NOTE 12 - REVENUE FROM CONTRACT WITH CUSTOMERS (Continued)**

**Significant Judgment**

Significant judgment is required to be made by management to determine the appropriate approach to applying the revenue recognition criteria. Significant judgment was also required when determining whether revenue from contracts with customers was earned at a point in time or over time.

**NOTE 13 - ECONOMIC INJURY DISASTER LOAN**

CFM received an economic injury disaster loan provided by the U.S. Small Business Administration in the amount of \$150,000, which is due in 360 monthly payments of \$641, including principal and interest at 2.75%, commencing in June 2023. Each payment will be applied first to interest accrued to the date of receipt of each payment, and the balance, if any, will be applied to principal. The loan is secured by all tangible property owned by CFM.

Maturities of the economic injury disaster loan are as follows:

Year Ending December 31,	Amount
2024	\$ 3,687
2025	3,747
2026	3,851
2027	3,958
2028	4,058
After	128,962
	<u>\$ 148,263</u>

See independent auditors' report.

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**NOTE 14 - FUNCTIONAL EXPENSES**

The following represents a summary of CFM's expenses for the year ended December 31, 2023 on a functional basis, with comparative totals for 2022:

	PROGRAM SERVICES	GENERAL AND ADMINISTRATIVE	TOTAL	
			2023	2022
Administrative salaries	\$ 577,486	\$ 64,165	\$ 641,651	\$ 657,585
Payroll expense	175,769	19,530	195,299	203,639
Other direct expense				
Intermezzo	34,223		34,223	36,794
Per capita - A. F. of M.	114,662		114,662	110,302
Death donations	17,776		17,776	19,776
Other	31,743		31,743	39,948
Indirect expense				
Music promotion	6,729		6,729	9,819
Per capita tax	33,824		33,824	22,151
Other	6,329	3,671	10,000	5,145
General and administrative				
Telephone and internet		14,160	14,160	12,197
Insurance		21,960	21,960	19,069
Professional fees	90,050	26,677	116,727	79,992
Other		76,807	76,807	67,377
Occupancy	170,662	18,963	189,625	103,336
Total Expenses - 2023	\$ 1,259,253	\$ 245,933	\$ 1,505,186	
Total Expenses - 2022	\$ 1,159,816	\$ 227,314		\$ 1,387,130

Certain expenses that benefit both program services and general and administrative were allocated based on the ratio of administrative salaries, while other expense items were specifically determined. Management has interpreted general and administrative expenses under generally accepted accounting principles to include costs not directly associated with providing member services. Management is of the opinion that general and administrative expenses are an important component of providing member services.

**NOTE 15 - SUBSEQUENT EVENTS**

Management has evaluated subsequent events through April 5, 2024, the date the financial statements were available to be issued.

See independent auditors' report.

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**CHICAGO FEDERATION OF MUSICIANS  
SUPPLEMENTARY INFORMATION**

**CHICAGO FEDERATION OF MUSICIANS**  
LOCAL 10-208 - A. F. OF M.  
Comparative Statements of Financial Position (Unclassified)  
December 31, 2023, 2022, 2021 and 2020

**CHICAGO FEDERATION OF MUSICIANS**  
LOCAL 10-208 - A. F. OF M.  
Comparative Statements of Activities  
For the Years Ended December 31, 2023, 2022, 2021 and 2020

	ASSETS			
	2023	2022	2021	2020
Cash and cash equivalents	\$ 216,569	\$ 359,517	\$ 434,155	\$ 517,472
Investments at fair value	3,393,032	2,919,587	3,248,777	3,013,715
Dues receivable	47,559	23,899	33,206	5,800
Accounts receivable	5,444	4,444		
Property and equipment, net		348	3,120	6,129
Operating lease right of use asset	257,765			
Other	30,253	29,009	28,928	29,209
<b>TOTAL ASSETS</b>	<b>\$3,950,622</b>	<b>\$3,336,804</b>	<b>\$3,748,186</b>	<b>\$3,572,325</b>
	<b>LIABILITIES AND NET ASSETS</b>			
Accrued expenses	\$ 21,456	\$ 15,391	\$ 75,911	\$ 59,653
Member advances dues	114,024	74,147	90,118	99,766
Other current liabilities	3,274	55,129	63,243	86,757
Economic injury disaster loan	148,263	150,000	150,000	150,000
Operating lease liability	258,032			
Net assets	3,405,573	3,042,137	3,368,914	3,176,149
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$3,950,622</b>	<b>\$3,336,804</b>	<b>\$3,748,186</b>	<b>\$3,572,325</b>

	2023	2022	2021	2020
	<b>REVENUE</b>			
Initiation fees	\$ 23,575	\$ 10,850	\$ 825	\$ 1,100
Regular member dues	303,165	290,550	273,154	286,185
Life member dues	50,197	51,182	52,566	50,885
Work dues	997,924	970,805	562,388	648,739
Interest	35,691	33,252	29,915	31,764
Dividends	81,145	72,386	66,014	66,573
Realized gain (loss)	123,754	22,558	102,478	320,120
Unrealized gain (loss)	110,274	(420,597)	119,673	(108,066)
Investment fees	(24,174)	(24,633)	(25,537)	(23,909)
Advertising	3,400	672	3,924	5,679
CFMEW Fund	62,256	53,328	57,532	47,766
Government grants	50,000		228,280	10,000
Musicians relief and scholarship fund contributions	49,893			
Other	1,522			
Total Revenue	<u>1,868,622</u>	<u>1,060,353</u>	<u>1,471,212</u>	<u>1,336,836</u>
<b>EXPENSES</b>				
Administrative salaries	641,651	657,585	589,119	670,299
Senior Citizens' Orchestra			84	903
Payroll expense	195,299	203,639	184,414	198,970
Other direct expense	198,404	206,820	167,293	192,798
Indirect expense	50,553	37,115	31,536	28,749
General and administrative	229,654	178,635	177,800	191,230
Occupancy	189,625	103,336	128,201	174,518
Total Expenses	<u>1,505,186</u>	<u>1,387,130</u>	<u>1,278,447</u>	<u>1,457,467</u>
<b>CHANGE IN NET ASSETS</b>	363,436	(326,777)	192,765	(120,631)
<b>NET ASSETS - BEGINNING OF YEAR</b>	<u>3,042,137</u>	<u>3,368,914</u>	<u>3,176,149</u>	<u>3,296,780</u>
<b>NET ASSETS - END OF YEAR</b>	<u>\$3,405,573</u>	<u>\$3,042,137</u>	<u>\$3,368,914</u>	<u>\$3,176,149</u>

See independent auditors' report.

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See independent auditors' report.

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CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 - A. F. OF M.  
Comparative Expenses  
For the Years Ended December 31, 2023, 2022, 2021 and 2020

	2023	2022	2021	2020
<b>ADMINISTRATIVE SALARIES</b>				
President and staff	\$ 225,005	\$ 219,757	\$ 206,413	\$ 202,454
Vice-President and staff	104,638	104,638	97,712	195,208
Secretary-Treasurer and staff	205,486	222,639	178,461	159,252
Employee Welfare Fund	29,355	29,688	28,568	28,202
Directors	74,367	77,513	74,875	81,908
Other committees	2,800	2,100	3,090	2,100
Delegate fees		1,250		1,175
	<u>\$ 641,651</u>	<u>\$ 657,585</u>	<u>\$ 589,119</u>	<u>\$ 670,299</u>
<b>SENIOR CITIZENS' ORCHESTRA</b>	\$	\$	\$ 84	\$ 903
<b>PAYROLL EXPENSE</b>				
Payroll taxes	\$ 66,187	\$ 54,057	\$ 48,833	\$ 54,088
Workmen's compensation insurance	3,327	4,036	5,090	5,120
Employee Welfare Fund	26,326	43,792	39,882	44,951
Employee Pension Fund	99,459	101,754	90,609	94,811
	<u>\$ 195,299</u>	<u>\$ 203,639</u>	<u>\$ 184,414</u>	<u>\$ 198,970</u>
<b>OTHER DIRECT EXPENSE</b>				
Automobile and travel	\$ 6,659	\$ 9,693	\$ 9,125	\$ 9,665
Convention	15,658	7,071	5,311	1,075
Negotiation	8,288	6,386		1,805
Strike				300
Intermezzo	34,223	36,794	26,074	40,863
Member forms		1,873	3,122	4,701
Per capita - A. F. of M.	114,662	110,302	107,661	117,389
Death donations	17,776	19,776	16,000	17,000
Election		14,925		
Other	1,138			
	<u>\$ 198,404</u>	<u>\$ 206,820</u>	<u>\$ 167,293</u>	<u>\$ 192,798</u>

See independent auditors' report.

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CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 - A. F. OF M.  
Comparative Expenses (Continued)  
For the Years Ended December 31, 2023, 2022, 2021 and 2020

	2023	2022	2021	2020
<b>INDIRECT EXPENSE</b>				
Advertising and subscriptions	\$ 1,270	\$ 1,513	\$ 1,573	\$ 585
Music promotion	6,729	9,819	6,864	4,483
Per capita tax - affiliates	23,138	22,151	22,051	22,091
Per capita tax - Midwest Coalition of Labor	10,686			
Donations and gifts	3,671	3,632	1,048	1,590
Musicians relief and scholarships	5,059			
	<u>\$ 50,553</u>	<u>\$ 37,115</u>	<u>\$ 31,536</u>	<u>\$ 28,749</u>
<b>GENERAL AND ADMINISTRATIVE EXPENSE</b>				
Office equipment	\$ 1,249	\$ 900	\$ 482	\$ 5,779
Depreciation	348	2,772	3,009	3,685
Office supplies and expense	3,874	5,213	3,446	2,107
Stationery and forms	3,687	2,005	2,365	2,600
Postage	8,204	8,091	6,500	7,663
Telephone and internet	14,160	12,197	13,769	12,456
Interest	3,290	4,539	4,536	
Insurance	21,960	19,069	16,907	16,593
Professional fees:				
Accounting	11,000	11,900	11,250	12,500
Computer	15,677	16,672	9,997	17,831
Consulting	24,000	4,160	3,500	2,292
Legal	66,050	47,260	73,121	87,653
Internship program	2,000	7,000		
Moving	16,924			
Miscellaneous	37,231	36,857	28,918	20,071
	<u>\$ 229,654</u>	<u>\$ 178,635</u>	<u>\$ 177,800</u>	<u>\$ 191,230</u>

See independent auditors' report.

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CHICAGO FEDERATION OF MUSICIANS  
LOCAL 10-208 - A. F. OF M.  
Comparative Expenses (Continued)  
For the Years Ended December 31, 2023, 2022, 2021 and 2020

	2023	2022	2021	2020
<b>OCCUPANCY EXPENSE</b>				
Utilities	\$ 7,236	\$ 6,620	\$ 3,982	\$ 3,739
Professional fees	45,000			1,384
Repairs and maintenance	27,245	24,615	23,476	27,738
Lease expense	67,572	70,631	71,900	101,430
Real estate tax	42,712		29,103	40,047
Maintenance supplies	200	1,525	1,200	1,200
	189,965	103,391	129,661	175,538
Less:				
Rental income	340	55	1,460	1,020
	<u>\$ 189,625</u>	<u>\$ 103,336</u>	<u>\$ 128,201</u>	<u>\$ 174,518</u>

See independent auditors' report.

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### Cash Receipts for April 2024

CFM Joining Fees	\$ 1,800.00
AFM Joing Fees	325.00
Membership Dues	37,955.00
Work Dues	114,094.26
Lyric Strike Fund	4,050.00
CFM-EW Expense Recovery	5,166.00
Hall Rental	135.00
Musicians Relief Fund	15.00
<b>TOTAL</b>	<b>\$ 163,540.26</b>

Respectfully Submitted,  
Karen Suarez Flint, Secretary-Treasurer

### Cash Receipts for May 2024

CFM Joining Fees	\$ 1,400.00
AFM Joing Fees	260.00
Membership Dues	11,026.00
Work Dues	128,999.92
CFM-EW Expense Recovery	5,166.00
Hall Rental	20.00
Musicians Relief Fund	5.00
<b>TOTAL</b>	<b>\$ 146,886.92</b>

Respectfully Submitted,  
Karen Suarez Flint, Secretary-Treasurer

# Audition Announcements

**Lyric**

LYRIC OPERA OF CHICAGO

Enrique Mazzola, Music Director  
Announces the following vacancy:

## Principal Horn

**Auditions to be held September 24-28, 30, 2024**  
**Successful candidate to start in September 2025**

In the 2025/26 season, the successful candidate may receive:

- 21-week contract (September – April)
- Base rate, 30% overscale, and 18% vacation pay to equal **\$101,600**
- Benefits Package (11.99% Pension; Health, Dental, Vision, Life, Instrument Insurance)

For further information, and to receive audition materials, please email:  
[orchaud@lyricopera.org](mailto:orchaud@lyricopera.org)

To audition, please send your resume and a \$50.00 refundable deposit to\*:

**Lyric Opera of Chicago Orchestra Auditions**  
**Principal Horn**  
**20 North Wacker Drive, Ste. 860**  
**Chicago, IL 60606**

\*Please note that audition times will be granted upon receipt of \$50.00 deposit.

### HIGHLY QUALIFIED APPLICANTS ONLY

Vacancies resulting from the selection of a current Lyric Opera Orchestra member for any position may be filled at this time by any other applicant who advances to the finals in these auditions.



## NORTHWEST INDIANA SYMPHONY

Kirk Muspratt, Music Director  
Announces Auditions for 2024-25 Season  
**September 17-18-19, 2024**

**Associate Concertmaster; Principal Second Violin; Assistant Principal Second Violin;**  
**Section First Violin – 3 chairs (Tuesday – September 17)**  
**Assistant Principal Viola; Section Viola – 3 chairs (Wednesday -September 18)**  
**Assistant Principal Cello; Section Cello – 1 chair (Thursday – September 19)**

NISO is a per service orchestra located 35 miles southeast of Chicago.  
Associate Concertmaster/Principal Second Violin: \$138.35 per service  
Assistant Principal Second Violin/Assistant Principal Viola/Assistant Principal Cello: \$129.49 per service  
Section Violin/Viola/Cello: \$110.68 per service

**A \$50.00 deposit (made payable to "Northwest Indiana Symphony")**  
**and a one-page resume must be received by September 1, 2024.**

Candidates must be eligible to work in the U.S.

[www.nisorchestra.org](http://www.nisorchestra.org)

Send to: Karen Dickelman, Orchestra Manager  
1040 Ridge Road, Munster, IN 46321 or [karen@nisorchestra.org](mailto:karen@nisorchestra.org)



## CHICAGO SYMPHONY ORCHESTRA

Klaus Mäkelä, Zell Music Director Designate

Announces auditions for:

### Section Viola (2 positions)

### Second Oboe

The best qualified applicants will be accepted even if not immediately available.  
Preliminary auditions are held behind a screen.

**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.

COVID-19 safety protocols will be observed.

### Section Viola Preliminary Auditions

scheduled for September, 2024

Application materials must be received by August 5, 2024

Final auditions tentatively scheduled for April, 2025

### Second Oboe Preliminary Auditions

scheduled for October, 2024

Application materials must be received by August 12, 2024

Final auditions tentatively scheduled for April, 2025

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

**Email:** [auditions@csso.org](mailto:auditions@csso.org)

[csso.org/cssoauditions](http://csso.org/cssoauditions)

*The Chicago Symphony Orchestra is an Equal Opportunity Employer.*

# AUDITIONS

Sept. 6 & 10

**Principal 2nd Violin**

**Principal Viola**

**Asst. Principal Viola**

**Principal Double Bass**



[ElmhurstSymphony.org/Auditions](https://ElmhurstSymphony.org/Auditions)



ELMHURST  
SYMPHONY  
ORCHESTRA

## 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: [melk@cfm10208.org](mailto:melk@cfm10208.org)

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

**312-782-0063**  
**Useful Extensions**

Casual Work Dues	Jen Ext. 132
Casual Contract Filing and Memos	Jen Ext. 132
Electronic Work Dues	Dean Ext. 150
Electronic Media Department	Dean Ext. 150
Membership Department	Patty Ext. 136
Health and Welfare Department	Margie Ext. 119
Death Benefit Information	Patty Ext. 136
1% Solution	Patty Ext. 136
For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

**Other Helpful Numbers:**  
**American Federation of Musicians of the**  
**United States and Canada:**

New York (Headquarters)	(212) 869-1330
West Coast Office	(323) 461-5401
Canadian Office	(416) 391-5161
AFM-Employers' Pension Fund (NY)	(800) 833-8065
Film Musicians Secondary Markets Fund	(818) 755-7777
Live Television Videotape Fund	(818) 755-7777 ext. 611
Sound Recording Special Payments Fund	(212) 310-9400
Recording Musicians Assoc. (RMA)	(323) 462-4762

Chicago Federation of Musicians  
 656 W. Randolph, Suite 2E  
 Chicago, IL 60661-2121



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**Officer Cell Phone #'s**

**BJ Levy: 773-562-6206**

**John Floeter: 847-477-4970**

**E-mail Addresses**

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 John Floeter ..... jfloeter@cfm10208.org  
 Karen Suarez Flint ..... ksuarezflint@cfm10208.org

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