

Intermezzo

Ifm
chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, August 14th, 2018
@ 1:00 pm

Constitution and By-Law Meeting:
Tuesday, September 11th, 2018
@ 1:00 pm

August 2018
Vol. 78 No. 7



**THE JANUS
DECISION:
THE SUPREME
COURT AIMS
A FIRST
AMENDMENT
WEAPON
RIGHT AT
UNIONS.
SEE PAGE 10**



From the President

Terry Jares

Call Your Union

Perhaps it's a check that never comes, a concert that lasts too long, a requirement to play in extreme heat, or the need to get clarification on a section of a contract. There are many reasons to call your union. There should never be any hesitation to make that call.

Every musician that works under a collective bargaining agreement should have a copy of the agreement. Both hard copies and digital documents are available here at the local. You should read through it and familiarize yourself with what it says. Of course, the first thing to understand is what you should be paid and when that money will get to you. It also contains other things such as audition procedures, the process for tenure and steps in the grievance process.

Other musicians may be active in the free-lance market. The work rules and wages are spelled out in the back of our membership directory. It's worth a few hours to read through the CFM bylaws and rules and regulations. Get familiar with the various wage scales and how you should be paid. Understand the role of a contractor and side musician. Learn to file contracts and the forms to complete. The union can help every step of the way.

The Officers at the Chicago Federation of Musicians are here for you. If you have a question, feel that something isn't right, or need an ear to listen to a problem, give us a call. Unless we hear otherwise, we don't know that there may be a situation we need to attend to or offer a clarification. All calls are kept confidential so don't hesitate in communicating with us here at the union. We look forward to talking to you.

Advertise your CDs in the IM

There will be a new section in the *International Musician* that will recognize recently released member recording projects that are signatory under an AFM agreement. (Contact Dean Rolando for more information.) Artists are invited to submit work for inclusion. This is a great opportunity for all our musicians that have recently produced recordings. This new section will launch in the September 2018 issue. All submissions can be sent to the IM Managing Editor Cherie Yurco (cyurco@afm.org) with "Member Recording" in the subject line and should include:

- Title of recording (released within the past year), complete name of artist(s), and local
- Description and availability information
- Optional artwork (album cover or artist photo, at least 300 dpi at two inches)
- Name of AFM agreement

If you have any questions, please write to Cherie at the email above or call her at 315-422-4488 X113.



SCAN TO CONNECT WITH THE CHICAGO FEDERATION OF MUSICIANS

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

Local 10-208 of AFM CHICAGO FEDERATION OF MUSICIANS OFFICERS – DELEGATES 2017-2019

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Secretary/Treasurer:
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From the Vice-President

Leo Murphy

A Couple of Things

In this issue you will see a notice about the AFM-EP Fund increasing the Rehabilitation Plan contribution schedule, which will go into effect for some contracts as early as August 1, 2018. The article will contain more details and it is followed by 4 pages of recalculated Wage Scales for several areas of work. This is not the only Wage Scales that will be affected. The complete Wage Scale and Work Rules will be on the CFM website soon, so you can update the copy you currently have. I urge you to look over the article and visit the AFM-EP Fund website to see the notice that was mailed out in June 2018. The url for the AFM-EP Fund's website is in that article.

In early July, a performance of *Kingdom Hearts* (a concert of music from video games) came into the Auditorium Theater.

This show was performed under an AFM Touring agreement and a CFM contract. But it did not start that way. Originally there was no contract.

Several Locals saw announcements that the performance was coming into their jurisdictions. This prompted calls to the AFM, who started discussions with the production. Through those discussions an agreement was reached. The production would travel with approximately ten musicians and hired about 50 local musicians as they toured.

The AFM was able to secure this agreement for the betterment of our industry. The agreement made it possible to hire local musicians, pay them the appropriate wages and make a pension payment on their behalf. I thank the AFM Touring Department for their work on this concert. Job well done.



From the Secretary/Treasurer

B.J. Levy

Website and Social Media

We have had great feedback on the new website! I want to remind everyone that you have the ability to create your own personal page within the website. You have the ability to upload a picture, bio, links to your social media and any other personal websites, as well as brief sound clips. If you had one on the previous website, we were not able to retain those in the new build. I think you will find the building process easy and the new platform more user-friendly and attractive. Please check it out! Your username is your name as listed in the directory with no spaces. This username will often include your middle initial. Your password is 10208 followed by the last four digits of your Social Security number.

Please visit www.cfm10208.com and check it out. If you have any questions don't hesitate to call me at the office. Any address or phone changes you make on the website will not be mirrored in the official database, so if you move please do still inform us by email or phone.

Sharon Jones is now running our Facebook page and the discussions there are really starting to take off! Please be sure to like our page and join in. Your participation is what makes this union strong. As always, thank you for your continued membership and I hope your summer has been full of music and merriment.

SCAN TO SEARCH FOR A CFM MEMBER ON THE UNION WEBSITE

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



CONTRIBUTIONS TO THE MUSICIANS RELIEF FUND

TOTAL: \$2,001.50

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

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

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

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

Club Calendar

ASSOCIATION OF PROFESSIONAL ORCHESTRA LEADERS

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

GERMAN AMERICAN MUSICIANS CLUB

Third Wednesday of the month. Regular meeting, M Pub, 3454 W. Addison, Chicago, IL, 8 p.m. Send all communications to Mr. Zenon Grodecki, 5238 N. Neenah, Apt. 1-D Chicago, IL 60656-2254
(773) 774-2753

THE KOLE FACTS ASSOCIATION

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

POLISH AMERICAN MUSICIANS CLUB

Meetings held every second Wednesday of the month, 8:00 p.m. at A.A.C. Eagles Soccer Club, 5844 N. Milwaukee Ave., Chicago, IL. Send all communications to Ed Sasin, President, 2930 N. Neenah, Chicago, IL 60634
(773) 889-4588

SOCIETY OF ITALIAN AMERICAN MUSICIANS SOCIAL CLUB

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

CZECHOSLOVAK-AMERICAN MUSICIANS CLUB

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

CONTRIBUTIONS TO THE TEMPO FUND

TOTAL: \$1,617.00

TEMPO is the AFM's nonpartisan, multi-candidate political action fund that is supported entirely by the voluntary contributions of AFM members, staff and family. Contributions from others cannot be accepted and will be returned. **TEMPO** contributions are used for political purposes, including contributions and expenditures in federal and state elections and to support candidates of either party who have a demonstrated record of support for professional musicians, issues of concern to its members and the arts in general.

To make a contribution, make your check payable to **TEMPO** and send it c/o **Chicago Federation of Musicians**

656 W. Randolph St., #2W
Chicago, IL 60661
Attn: Membership Dept.

TO VIEW THE LIST OF CFM
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CFM10208.COM

No adverse action will or may be taken to pressure anyone to contribute or to enforce a guideline for contributions. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year. Contributions or gifts to **AFM TEMPO** are not deductible for federal income tax purposes.

CONTRIBUTIONS TO THE CFM SCHOLARSHIP FUND

TOTAL: \$1,001.50

Contributions to the CFM College Scholarship Fund for Music Students are in memory of Leland Baska, Loren Binford, Frank D'Rone, Shelly Elias, Rick Frigo, Betty Matesky and Wayne Roepke. This fund helps the CFM continue to offer financial assistance for children of CFM members as well as students of CFM members that are currently working toward a music degree.

Make checks payable to the **CFM Scholarship Fund**

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

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

We will add your name to the list of contributors on our website.

Proposed By-Law change

Section VIII F. Theatre

WHEREAS, Local musical theatre contractors have consistently chosen appropriate and excellent theatre orchestra musicians throughout the years; and

WHEREAS, It is in the best interest of local theatre musicians that they continue to be employed through local musical theatre contractors; and

WHEREAS, Numerous local musicians have been required to audition and re-audition while other local musicians have not been allowed to audition at all; therefore be it

RESOLVED, That Section VIII, paragraph F be amended as follows:

6. Members shall not audition for musical theatre engagements, except by permission of the Board of Directors. This includes but is not limited to a live audition (in-person or via internet), recorded audition, 'rehearsal', 'coaching session', 'meet and greet', or any meeting that would serve as an audition.

Employers may request permission from the Board of Directors to hold auditions.

Requests for permission to hold auditions will only be considered in the following instances:

- When a particular 'look' is required for an on-stage appearance.
- When an unusual instrument (not commonly found in musical theater orchestrations over the past 60 years) is required.
- When acting or special movement is required.

7. All musicians engaged for a musical theatre production will be employed through a local contractor, personnel manager, or music coordinator.

6:8. A Local Officer may not serve as Contractor or Musical Director for any musical theatre production.

Respectfully submitted,

Carey Deadman
Art Linsner
Leo Murphy

Theater Musician's Association
- Chicago Area Chapter:

Heather Boehm
Dominic Trumfio
Joe Sonnefeldt
Anthony Rodriguez

Lyric Opera Musicians:

Mathew Comerford
William Cernota
Gregory Sarchet
Ian Hallas



Legally Speaking



By Kevin Case

Case Arts Law LLC

The Janus Decision: The Supreme Court Aims a First Amendment Weapon Right at Unions.

The Supreme Court's June 27 decision in *Janus v. AFSCME* is the most consequential legal decision affecting unions in decades. *Janus* fundamentally changes the way public employee unions – those representing state workers, teachers, firefighters, and the like – operate in Illinois and elsewhere. Since the decision, many musicians have been asking whether this affects their employment and their relationship with their A.F.M. locals. The short answer: no, not directly, because *Janus* addressed public-sector unions, not private-sector unions like the A.F.M. But there is reason to be concerned.

Some background is required. Unions are supported by the workers they represent, through dues collected periodically and/or as a percentage of an employee's paycheck. In the private sector, collective bargaining agreements typically contain a "union security" clause, which requires that employees, as a condition of employment, either become union members or support the union by paying dues. For public employees, many state statutes similarly require union membership or, if a worker does not want to join, financial support (called an "agency fee"). The agency fee represents the portion of dues that the union uses for representational and non-political purposes – for example, collective bargaining or grievance handling. Political activity is excluded from agency fees because the First Amendment generally prohibits compelling a person to pay money to support political speech. Something similar exists in the private sector: under the Supreme Court's *Beck* decision, employees have long had the option of deducting the (usually small) portion of union dues that goes toward a union's political activities.

In both the public and private sectors, the rationale for requiring financial support for the union, even when an employee doesn't wish to join, is one of fairness. The law imposes on unions a duty of fair

representation to all the employees in the bargaining unit, whether they are union members or not. Thus, the union negotiates collective bargaining agreements for the benefit of members and non-members alike; and when the union handles grievances or takes them to arbitration, members cannot receive more favorable treatment than non-members. In short, in nearly every meaningful way, non-members enjoy the same benefits from the union as members; therefore, it seems only fair to require that non-members contribute financial support to the organization that is providing those benefits. Absent that requirement, non-members would be "free riders" – they would benefit from the union's efforts while letting others pay for it.

Despite that sound rationale, the requirement that non-members who benefit from the union also support it financially has been under systematic attack by well-funded right-wing organizations. In the private sector, this has resulted in the proliferation of so-called "right to work" laws in many states (now 28), under which union security clauses are illegal. Non-members are relieved of any obligation whatsoever to join or pay dues – even though the union is still legally obligated to represent their interests as if they were members. Such laws not only permit free riders, but encourage them: after all, why pay dues if you can get the benefits for free?

(As I've written before, "right to work" is one of the most misleading and brilliantly evil misnomers ever created by politicians. It suggests that without such a law, employees don't have the "right" to work, which is patently false. No one is prevented from working if they don't want to join the union; they just have to pay something in exchange for reaping the benefit of the union's work. A more accurate name for these laws would be "right to freeload.")

In the public sphere, those activists opposed to "agency fees" have obtained some similar results state-by-state by changing state laws. But they have had no luck with the democratic process in states like Illinois, where conservative politicians' anti-union animus is not shared by the majority of the electorate. So they turned to the courts. Up until now, that was fruitless, for the system of requiring agency fees for public employees was explicitly approved by the Supreme Court's 1977 decision in *Abood v. Detroit Board of Education*. *Abood* upheld agency fees as a reasonable balancing of competing interests: First Amendment rights on the one hand, and fairness (i.e., avoiding free riders) on the other. Non-members would not pay for speech they did not support, because agency fees exclude the portion that unions spend on lobbying and similar political activities; but non-members still pay the portion of dues that represents the cost of affording them the benefits obtained by the union.

With *Janus*, all that has changed. Mark Janus is an Illinois state worker who refused to join the union (AFSCME) and complained about paying agency fees as required by Illinois state law. He sued, represented by attorneys from the National Right to Work Legal Defense Foundation – an organization with deep ties to the Koch brothers and other wealthy, anti-union right-wing activists. As if the nakedly political goal of the lawsuit were not obvious enough, our virulently anti-union Governor, Bruce Rauner, tried to intervene in the lawsuit on the side of *Janus*. (The courts ruled that Rauner did not have standing to sue; but that didn't stop him from standing on the courthouse steps in Washington D.C. when the *Janus* decision was announced, taking credit for the TV cameras.)

Janus' lawyers argued that all money spent by public-employee unions, including that spent in furtherance of representational

activities like collective bargaining, is inherently political because it impacts state budgets and taxpayer dollars; therefore, compelling non-members to pay any kind of agency fee is the same as compelling them to support unions' political positions, in violation of the First Amendment. *Janus* lost in the district court and then the Seventh Circuit Court of Appeals. That made sense, because those courts were bound by the Supreme Court's decision in *Abood*, which has been settled law for 41 years. But Donald Trump's appointment of Neil Gorsuch to the Supreme Court in 2017 created a solid conservative majority, which decided the case in favor of *Janus*.

Overruling *Abood* in a 5-4 decision, the Court held that for public-employee unions, requiring non-members to pay an agency fee violates the First Amendment. The Court agreed with *Janus* that in the case of public employees, expenditures even for employment-focused activities like collective bargaining and arbitration touch on "matters of public concern" and therefore reflect inherently political "speech"; and as a result, requiring non-members to contribute to those expenditures impermissibly compels them to support that "speech" even if they disagree with it.

The decision immediately invalidates all state laws requiring agency fees to support public employee unions. Public employees who do not wish to join the union that bargains for them can now ride free to their heart's content, enjoying the benefits of the union's efforts without paying a dime. In practical effect, *Janus* will function as a nationwide right-to-work law for public unions.

The result will almost certainly be ugly for public-sector unions. Those unions will lose members and be starved of funds; and if the number of union members as a percentage of the workforce drops low enough, those unions may no longer be legally recognized as the bargaining representative at all. Across the country, public employee union workplaces will turn into non-union workplaces – which plainly was the goal of the groups supporting *Janus* all along. (The fact that public employee unions tend to support Democrats and Democratic Party causes has nothing to do with it, I'm sure.)

Although the decision in *Janus* was not unexpected given Gorsuch's appointment, it is hard to overstate just how unusual it is. Perhaps most shocking is the Court's total disregard for its own precedent (*Abood*). One of the fundamental principles of justice

in the United States is *stare decisis* – the notion that once the Supreme Court has decided a case, that decision remains the law; so, even if a new President appoints different Justices with different ideas, the Court won't simply change its mind. Precedent is respected. Overturning a case simply on grounds that it is later thought of as "wrong" is exceedingly rare. Until now, that was usually reserved for truly odious cases that had disenfranchised whole groups of citizens, at a time when societal values were much different: for instance, *Plessy v. Ferguson*, which had upheld "separate but equal" facilities for African Americans (overruled by *Brown v. Board of Education*); *Korematsu v. United States*, which had sanctioned Japanese internment camps during World War II; or *Bowers v. Hardwick*, which had upheld laws criminalizing gay sex.

Putting *Abood* in that category seems odd, to say the least. Reasonable minds can disagree over whether the case had been correctly decided in 1977; but until now, that has not been considered grounds for disregarding *stare decisis*.

Another striking feature of the *Janus* decision is the conservative majority's willingness to take an absolutist view of the First Amendment in furtherance of a particular political agenda – what Justice Kagan, writing for the dissent, called "weaponizing the First Amendment." This is not the first time in recent years that has happened: consider *Citizens United*, which held that corporations have the same free speech rights as individual persons (thus opening the floodgates for the wealthy and powerful to contribute massive amounts of untraceable campaign cash); or, the day before *Janus*, another 5-4 decision that invalidated a California law requiring pregnancy crisis centers to give women relevant information about their medical options. A pattern emerges in this Court's First Amendment jurisprudence.

So, what does this all mean for musicians and their union? As a strictly legal matter, *Janus* should not apply to private-sector unions. It does not automatically invalidate union security clauses in states that have not passed right-to-work laws. (And in right-to-work states, that damage has already been done.) One could argue that *Janus* should also apply to private-sector unions – right-wing activists will no doubt try – but that would be an uphill battle. Justice Alito, writing for the majority in *Janus*, explicitly noted "the difference between the effects of agency fees in public

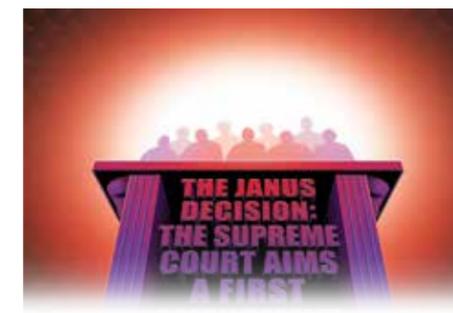
and private-sector collective bargaining." So, *Janus* should not affect the employment of musicians in the private sector, nor the legal aspects of their relationship with the union. Or, to more directly answer a question some have raised: no, *Janus* does not mean you should stop paying your union dues!

As a practical matter, however, there will likely be consequences. Right-to-work activists have been newly emboldened. They will push even harder for more states to adopt right-to-work laws; and in those states that already have, I anticipate a renewed campaign to convince employees to desert their unions. Additionally, a federal right-to-work law is pending in both houses of Congress. It hasn't gained traction yet, but if the November midterm elections don't result in significant gains by the Democratic Party, that could change.

I also anticipate an escalation of legal challenges to union security clauses and other aspects of union membership – particularly now that anti-union activists see a friendly Supreme Court that is willing to ignore settled precedent. For example, another cause championed by Governor Rauner is to allow local municipalities to create their own "right to work zones" – thus doing an end-run around state legislatures that are unwilling to adopt right-to-work laws. In Illinois, that effort has had no success in the courts thus far; but the Sixth Circuit Court of Appeals recently upheld a right-to-work zone law in Kentucky, which could set up another Supreme Court showdown. Unlike *Janus*, that would put private sector unions like the A.F.M. directly in the crosshairs.

I am always proud to see that even in right-to-work states, A.F.M. membership in symphony orchestras and other established performing groups has stayed steady. Musicians are smart people who recognize what the union does for them, and they value fairness. But it will always be a challenge to counter messages that are relentlessly pushed by powerful interests with pockets. It is not a time to rest easy.

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Bulletin Board

Section X, C.

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

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

THERE WILL BE NO EXCEPTIONS!

Section VIII, G.1. of the CFM By-Laws:

On all engagements, whether single or steady, all contracts must be executed upon the appropriate contract form of the Chicago Federation of Musicians and filed with the Secretary-Treasurer prior to the commencement of the engagement.

Constitution and Bylaw Meeting

There will be an annual constitution and bylaw meeting on Tuesday, September 11, 2018 at 1:00PM in Ed Ward Hall, 656 W. Randolph St., #2W Chicago, IL 60661

Amendments to the constitution and bylaws must have been submitted by July 8, 2018 to be considered at this September 12th meeting.

Playing Gratis (VIII, A.5.)

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

CDs For Sale

*Only members in good standing are allowed to list CDs For Sale.

Mike Alongi
Freshly Squeezed
alongimusic@aol.com
cdbaby.com
815-399-5112

Ray Bailey
Making Traicks
Tracking the Sly Fox
cdbaby.com
Bailey601@sbcglobal.net
773-450-7880

Jimmy's Bavarians
Swingin Chicago Style
Treasures with Jim Bestman,
Johnny Frigo, Rusty Jones,
Annie Ondra, Wayne Roepke,
and Don White
Jim Bestman
630-543-7899

Jack Baron
Jack Baron Quartet Plays the Coach House
featuring Bobby Schiff, Jerry Coleman
and Brian Sandstrom
Jacksax31@aol.com
847-204-8212

Eric "Baron" Behrenfeld
Tiki Cowboys
Island Dreams
tikicowboys.com

Anne Burnell
Blues in the Night
Mark Burnell
773-862-2665
www.burnellmusic.com
cdbaby.com
itunes.com

Art "Turk" Burton
Spirits: Then & Now
708-334-3491
cdbaby.com
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Greg Cahill
Special Consensus
Scratch Gravel Road
Compass Records
www.compassrecords.com

James Callen Trio
In The Tradition
James Callen
708-488-8877

Tanya Carey
Golden Celebration: A recital of
French and American Music for Cello, Flute, Harp,
and Piano
with the Carey Consort
amazon.com
cdbaby.com
itunes.com

Peter Castronova
All The Things I Am
bebop8@att.net

Chicago Jazz Philharmonic
Orbert Davis
Collective Creativity
chijazzphil.org
orbertdavis.com
Havana Blue
3sixteenstore.com
orbertdavis.com
312-573-8930

Chicago Q Ensemble
Amy Wurtz String Quartets
www.chicagoqensemble.bigcartel.com

Jerry Coleman
Nineburner
Jazz Makes You Happy
drumskull@aol.com
www.jerrycolemandrummer.com
847-251-1410

Conjunto
Chicago Sessions
James Sanders
847-329-9630

Mark Colby
Speaking of Stan
Reflections
Origin Records
iTunes.com
amazon.com
cdbaby.com
630-258-8356

Richard Corpolongo
Get Happy featuring Dan
Shapera and Rusty Jones
Just Found Joy
Smiles
Spontaneous Composition
Sonic Blast featuring Joe Daley
Watchful Eyes
richardcorpolongo@sbcglobal.net
708-456-1382

Tim Coffman
Crossroads
itunes.com
blujazz.com
cdbaby.com
timcoffman.com
708-359-5124

Rich Daniels
City Lights Orchestra
The Cardinal's Christmas Concert
City Lights Foundation
www.citylightsfoundation.com
312-644-0600

Dick Daugherty
Versatility
cdbaby.com
radaugherty@comcast.net

Orbert Davis
Home & Away
Chicago Jazz Philharmonic
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chijazzphil.org/homeandaway
Paradise Blue
3sixteenstore.com
orbertdavis.com

Diane Delin
Blujazz Productions
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Duality
Talking Stick
Origins
Another Morning
DianeDelin.com
amazon.com
Diane@dianedelin.com

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773-963-5906

Donald Draganski
Music for winds and piano
performed by the Pilgrim
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www.albanyrecords.com

Nick Drozdoff
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nickdrozdoff.com

Elgin Symphony

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amazon.com
naxos.com
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Lawrence Eckerling, Cond.
Works by Bernstein, Walker,
Hanson, Gershwin and Draganski
www.evanstonsymphony.org

Patrick Ferreri

Expressions of Love
cdbaby.com
digstation.com

Michael Fiorino Ensemble 456

Ensemble456
Crayon Sketches
Set of Six
michaelfiorino.com
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itunes.com
amazon.com

Edgar Gabriel

Tidings of Groove
Edgar Gabriel's StringFusion
www.stringfusion.com
cdbaby.com
amazon.com

Jim Gailloro

The Insider (featuring John Mc Lean)
widesound.it
Jazz String Quintet (featuring
Kurt Elling)
naimlabel.com
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Patricia Barber)
originclassical.com
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naimlabel.com
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Sonata in B-Flat minor
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Kunta Kinte: Remembering "Roots"
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Who's Playin' Where?

By Nancy Van Aacken

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7:30 PM – 11:30 PM
August 12 – Dee Alexander...Vocals
7:30 PM – 11:30 PM
August 19 – Jarrah Harris...Alto Sax
7:30 PM – 11:30 PM
August 26 – Note Worthy Big Band
7:30 PM – 11:30 PM

James Wagner Hyde Park Jazz Society Room 43
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www.HydeParkJazzSociety.com

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Ticket sales at:
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312-219-5725

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Gary Pressy

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

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Grant Park Music Festival
June 13th thru August 18th
Millennium Park
205 E. Randolph St., Chicago
312-742-7638
www.gpmf.org

Ravinia Festival

June 1st thru Sept 16th
Ravinia
418 Sheridan, Highland Park
847-266-5100
www.ravinia.org

Summer Music!

Broadway in Chicago's Summer Concert

Monday, August 13, 2018 at 6:15 pm
Jay Pritzker Pavilion at Millennium Park
201 East Randolph, Chicago
www.broadwayinchicago.com

Chicago Philharmonic

Side-by-Side in the Parks

Join Chicago Philharmonic musicians for a unique outdoor experience. Instrumentalists of all ages and abilities are invited to play side-by-side with professional musicians, creating an orchestra for a fun symphonic concert. Don't play an instrument? Come as audience member and enjoy great music in Chicago's backyard.

Sunday, August 5, 2018
3:00 pm – 5:00 pm: Side-by-Side Rehearsal
6:00 pm: Side-by-Side Concert
Columbus Park Refectory
5101 W. Jackson Blvd., Chicago

Saturday, August 18, 2018
3:00 pm – 5:00 pm: Side-by-Side Rehearsal
6:00 pm: Side-by-Side Concert
Hamilton Park
513 W. 72nd Street, Chicago

Free Admission & Participation

Register on-line
www.chicagophilharmonic.org/2018-side-by-side-with-the-chicago-philharmonic-registration/

Illinois Philharmonic Orchestra Summer Music @ Ravisloe

Summer Winds – IPO Wind Quintet
Wednesday, August 8, 2018 at 7:00 PM
From Prussia With Love
Wednesday, August 22, 2018 at 7:00 PM
Ravisloe Country Club
18231 South Park Avenue, Homewood, IL
708-481-7774
www.ipomusic.org

Rockford Symphony Orchestra and the Stars of Starlight

Wednesday, August 8, 2018 at 8:00 pm
Rock Valley College's Starlight Theater
3301 N. Mulford Road, Rockford
815-965-0049
<http://www.rockfordsymphony.com>

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Marriott Lincolnshire Theater

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July 3rd – August 26th, 2018
847-634-0200

Marriott Theatre for Young Audiences

Pinkalicious
July 14th – August 14th, 2018
847-634-0200

Music Theater Works (Formerly Light Opera Works)

Anything Goes
August 18th, 2018 – August 26th, 2018
Cahn Auditorium
600 Emerson, Evanston
847-920-5360

The Second City

Jacob Shuda and Vinnie Pillarella
Sunday through Saturday
1616 N. Wells St., Chicago

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



Out and About

Happenings from around the Federation



•On July 8, 2018 the Chicago Philharmonic Orchestra performed one of their community concerts at Ping Tom Park. The orchestra played selections of light classics and marches to a large and appreciative audience.



Sousaphones Against Hate and 10-208 members Charlie Schuchat, Sean Whitaker and Steve Duncan with Senator Dick Durbin at June's Keep Families Together rally.



Kingdom Hearts played the Auditorium Theatre in early July. Pictured here, from right to left are: Jennifer Clippert, Karin Ursin and Melanie Cottle (horn)



Pictured here is the bass section of the Grant Park Orchestra, left to right, back row: Jennifer Downing Olsson, Andrew Anderson, Christopher White, Tim Shaffer, front row, John Floeter, Jon McCullough-benner and Colin Corner.



On June 21, 2018 members of the string section of the Lyric Opera Orchestra performed as part of Make Music Chicago. This performance was held in the Blue Cross Blue Shield Building. Pictured from left to right are: Karl Davies, Bing Jing Yu, William Cernota and Amy Hess. Photo credit: Del Hall



The Park Ridge Fine Arts Society present summer concerts in Hodges Park on the steps of Park Ridge's City Hall. This photo is from their July 6th concert where the orchestra performed an evening of Spanish influenced music.



Members of the Lyric Opera Orchestra brass section participated in the Make Music Chicago event on June 20, 2018 at the Prudential Building. Pictured, from left to right are: Channing Philbrick, Jeremy Moeller, Andrew Smith, Neil Kimel and William Denton. Photo credit: Del Hall



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amazon.com

Lee Burswold
Six Preludes and Postludes
(for C Instrument and Piano
or Bb Instrument and Piano)
Alliance Publications, Inc.
608-748-4411, ext. 124
www.apimusic.org

Tanya Lesinsky Carey
Father Lach's Slovak Boys Band
1937 Tour of Europe
celloplayingiseasy.com

Vincent Cichowicz
Long Tone Studies
Flow Studies - Volume One
Studio259Production.com

Richard Corpolongo
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217 Sequences For The Contemporary Musician
www.richardcorpolongo.com/rcpublications.html

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Memoirs of a Trumpet Teacher
Memoirs of a Trumpet Player
Martin Sisters Publishing
amazon.com

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

Philip Orem
Songs to Throw at the Sun volume I, for voice and piano
poetry of Langston Hughes
A Wonder Is What It Is, for baritone and piano
poetry of Wendell Berry
po4musik@aol.com

Gordon Peters
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A Treatise on Percussion
2003 Revised Edition
Percussive Arts Society
317-974-4488
www.pas.org

Norman Schweikert
The Horns of Valhalla –
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Hrn2ret@gmail.com

John A. Wright/J.L. Cummings
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Text: (630) 926-5367

In Memoriam

May they rest in peace

Last	First	Instrument	Died	Born	Elected
Sommer	Ted	Drums	11/05/17	06/16/24	10/11/51
Stewart	Morris	Saxophone	05/19/17	01/13/53	08/06/70

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CALL FOR INFORMATION

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

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

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

Lyric

LYRIC OPERA OF CHICAGO

Sir Andrew Davis, Music Director

Announces the following vacancies:

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Preliminary Auditions to be held October/November 2018, Semi-Final & Final Auditions in January 2019

In the 2017/18 season, section players received:

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Lyric Opera of Chicago and the Chicago Federation of Musicians are currently negotiating a new collective bargaining agreement.

For further information, and to receive audition materials, please email:

orchaud@lyricopera.org

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

Lyric Opera of Chicago Orchestra Auditions

Section Viola

20 North Wacker Drive, Ste. 860

Chicago, IL 60606

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

Please check our website's audition page for the most current information:

<http://www.lyricopera.org/about/auditions>

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.



Announces Auditions for the 2018-2019 Season

October 15, 16, & 18, 2018

Principal Cello

Principal Timpani

Cello, Chair 4

Bass, Chair 5

Viola, Chair 6

Violin II, Chair 6

Visit ipomusic.org for more information

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Matt Comerford
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Frank Donaldson
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David Howard
Terry Jares
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B.J. Levy
Robert Lizik

Janice MacDonald
Matt Mantell
Gary Matts
Leo Murphy
Bill Olsen
Phil Passen
Greg Sarchet

Benedict Sedivy
Charlie Schuchat
Randy Szostek

NOTICE:

Changes to Major Event Scale

The 2018-19 Wages Scales will show a change in the Major Event rate table. Principal pay (25% additional) and Concertmaster pay (100% additional) will be part of every Major Event rehearsal and performance when 12 or more musicians are hired. The new scales take effect January 1, 2018. The Board of Directors of the Chicago Federation of Musicians voted in favor of this addition as of November 14, 2017. The list for Principal positions is shown in Rule XV of the CFM's Work Rules. If you have any questions please contact Vice-President Leo Murphy at 312-782-0063 or lmurphy@cfm10208.org



Auditions: Sept. 15 & 23
Application Deadline: August 29, 2018

Assistant Principal Cello & Section Bass Trombone
Section Cello
Principal Horn & Horn 4 Principal Keyboard

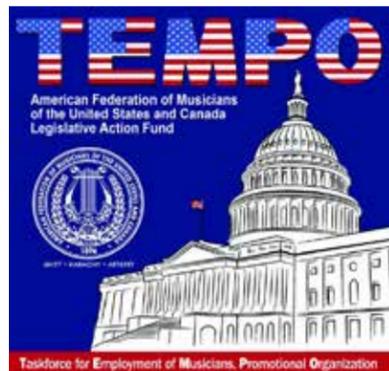
For all Applications send: One-page Resume, Cover Letter, \$40 application fee to: Peoria Symphony Orchestra 101 State Street Peoria, IL 61602

Michelle Seibert, Operations Coordinator | Additional Information:
PSOperations@peoriasymphony.org | peoriasymphony.org/contact/auditions/



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 Steven Larsen, Music Director

AUDITION ANNOUNCEMENT
 Principal & Section Viola (2 Positions)

APPLY BY: Tuesday, September 4, 2018
 AUDITION DATE: Tuesday, September 18, 2018

The Rockford Symphony Orchestra is located approximately 1½ hours west-by-northwest of downtown Chicago and offers approximately 40-45 services per season.

\$80/service (Section)
 \$102/service (Principal)
 \$0.20/mile Round-Trip*

*The Maximum Travel Stipend allowed is \$50/service. Musician must live more than 30 miles one-way from the venue in order to receive the stipend.

To apply, please send a one-page résumé and \$35 audition deposit to:

Personnel Manager
 Rockford Symphony Orchestra
 711 N. Main St.
 Rockford, IL 61103
 personnel.rso@gmail.com

If the position is filled by a current member of the RSO, the resulting vacancy may be filled at these auditions.
 Applicants will be invited on the basis of résumé screening.

For complete information, please visit:
www.rockfordsymphony.com/audition

NORTHWEST INDIANA
SYMPHONY
 ORCHESTRA

Northwest Indiana Symphony Orchestra
 Kirk Muspratt, Music Director
 Announces Auditions for 2018-19 Season
 September 19&20, 2018

Associate Concertmaster (September 19)
Assistant Concertmaster (September 19)
Assistant Principal Second Violin (September 19)
Section Viola - 2 vacancies (September 19)
Bass Trombone (September 20)

NISO is a per service orchestra located 35 miles southeast of Chicago.
 Pay per service: Associate Concertmaster: \$119.03
 Pay per service Assistant Concertmaster/Assistant Principal Second Violin: \$111.42
 Pay per service Section Viola/Bass Trombone: \$95.22 plus travel reimbursement, and 7.085% pension contribution.

A \$50.00 deposit (made payable to "Northwest Indiana Symphony") must be received, along with a one-page resumé no later than September 7 before an audition time can be confirmed. Terms and conditions for the 2018-19 season are subject to current contractual negotiations.

Candidates must be eligible to work in the US.
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 Send resume:
 Karen Dickelman, Personnel Manager
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