Intermezzo

chicago federation of musicians
local 10-208 afm

Membership Meeting:
Tuesday, March 13th, 2018
@ 1:00 pm

By-Law Meeting:
Tuesday, April 10th, 2018
@ 1:00 pm

March 2018
Vol. 78 No. 3

Equality and Respect in the Workplace

See Page 4

From the President

Terryl Jares

Are You a Professional?

If you look up the word "professional" in a Dictionary, you will find reference to a person that has been formally certified by virtue of having completed a required course of studies and/or practice. For most professional musicians, that's the path we took. We had a gravitational pull toward the sound of a particular instrument and it was captivating. Years of practice perfected our skills and we eventually earned our degree. We became professionals.

Another definition of "professional" is the ability to engage in a paid occupation rather than a pastime. This definition is a bit more nebulas but just as important. When does a paid job become an occupation? I believe it is when the money one receives from performing is enough to pay the bills. In January, we established new wage scales for the next two years. The committee working on these wages took a serious look at the economy, the types of opportunities that existed in the free-lance market and the cost of living in Chicago. They made recommendations to the Board for increases that would be fair for employers and allow musicians a "professional" wage.

Recently we have seen our musicians being offered employment for wages below the promulgated union scales. There has always been non-union work being done in our city; this is not new. However, musicians are now being offered work in prominent venues for half of what they should receive. These shows are in huge theaters, backing big name acts with their audiences paying sky-high ticket prices. They are circumventing our local contractors and using middlemen outside of our Federation to book the local musicians. Instead of working with the union to establish the correct pay, they are offering the musicians substandard wages.

What is being done? The Chicago Federation of Musicians is working hard to expose these greedy promoters. We have passed out leaflets to let the public know they are paying top dollar for professional musicians who have had to accept substandard pay. We are working to communicate with the acts to let them know what is happening. In many cases, the headliners have no idea that this practice is going on! We will soon be launching a campaign to make the public aware of this scam.

What can you do? Let your union know if you are called to play these non-union shows. We need to know the specifics so we can get to the right people and negotiate a fair deal. Contact the headliners to let them know about the practice. Encourage them to hire the best musicians at a fair wage. Know what you're worth. This is the professional thing to do.

See the candidates endorsed by the Chicago Federation of Labor and the Illinois AFL-CIO in the upcoming primary election on March 20th.

GO TO: https://tinyurl.com/ya5w2r29

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
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2017-2019

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Cover artwork provided by
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From the Vice-President

Leo Murphy

Working For Fair Wages

Many of us start our pursuit of music because there is something about music that we love. The sound of our instrument, the joy of making music with others or something in performing that simply appeals to us. We work many hours as we progress through grade and high school. And as we approach college we start to think about what we will do with this love. At that point in my life I thought I will be a professional musician and I remember that my parents could not understand how a professional musician could make a living. I did not know either! Then in my last year of high school I met a man who would become one of my future teachers and have a huge impact on my life.

In him, I first saw a musician that loved music as I did. A respected musician who played amazingly and made a good living. During my lessons with him there was no question that he was a great musician and a great teacher demanding much in my performances, but it was not until I reached my thirties that I realized the other side of his teachings.

In lessons with him tone was always important, as was time, intonation, sight-reading skills and many other skills. But every once in a while something else came during the lessons. That was the concept of respect for the work that we do as musicians. I mentioned in an earlier article that he once said to me "you do not want to be hired to play timpani because you own a timpani, but because you are known for being a good timpanist". I still remember the first time someone called me to play timpani and I asked if timpani were being provided. I was told I was to provide them, so I told them what it would cost if I brought them. The person on the other end of the line who said, "Everyone has to supply his or her instrument", rebuffed me. I remember replying "I understand but not everyone has to use a van to get their instrument to work, or have help getting those timpani up a flight of stairs". I was taking a risk some would say, just accept the work at whatever price was offered, but I did get paid for moving the timpani.

I had been taught that if that person was so concerned about getting musicians as cheaply as possible, that the chances for long term work from that person is suspect. They will always be looking for the lowest price, not the fairest price and not a good musician. Money rather than musician quality is what is important to that person.

The business of music is not something that is always taught or passed along to the younger musicians. But if we are to survive as professional musicians, we cannot survive on unfair wages. No business operates that way and stays in business over the long haul. If you want to stay a professional musician, you have to make enough money to support yourself and your loved ones. You must take a sense of pride in yourself and the work that you do and part of that includes working for fair wages.

From the Secretary/Treasurer

B.J. Levy

Big News from the Secretary-Treasurer

Last week I got a call from Illinois State Treasurer Michael W. Frerichs, who offered his congratulations on digging up $29,555.43 in unclaimed property for the Chicago Federation of Musicians. Last year I got a tip from a gentleman in the Treasurer's office to go to www.illinoistreasurer.gov and check the ICASH tab for unclaimed property that might be due to us. In a stroke of luck, there was a significant amount from what is believed to be a property tax refund from the old 175 W. Washington headquarters building. Mr. Frerichs told me that 1 in 4 people who check the website find some money due to them. I highly encourage you to go to the site and use the very easy search function to look yourself up and see if you're missing any cash that should be yours!

Speaking of websites, our new cfm10208.com is up and running! This was my first major goal as Secretary-Treasurer. Our old website had served us well, but was dated and didn't render properly on mobile devices. I wanted to put a more modern and personal face on our web presence, which ultimately is how much of the world finds us. You will find a wealth of information there, as well as updated news and resources for performing musicians and detailed information on our healthcare coverage options. On the members only side, you will be able to download contracts and an ebook version of our current Membership Directory, including CFM By-Laws and Wage Scales. You'll also now be able to pay membership and work dues bills through PayPal. We have retained and streamlined the ability to create your own personal page including bio details, a picture, recording samples and links to your social media and personal website! Your initial login credentials will be your name as listed in the directory with no spaces and your password will be 10208 followed by the last four digits of your Social Security number. I am proud that we were able to build this in less time than expected and well under budget. I believe this website will serve us well for many years.

As always, thank you for your continued membership. If I can help in any way, please just give me a call here at the office.

Equality and Respect in the Workplace

By Nancy Jordan Fako

News outlets worldwide have bombarded us of late with reports of sexual harassment and assault, as well as of sexual inequality in the workplace. The 2016 election prompted increased interest in women's rights and opportunities and there has been great progress in many areas, but women still suffer various kinds of abuse on a regular basis. However we must not lose sight of the solid gains that have been made. These gains seem to indicate a change in culture, but will it be permanent? I have recently received requests to relate my experiences as a woman musician and the progress that has been made during my five decades as a professional musician.

There are two main topics, though intertwined, that must be dealt with: harassment and inequality of opportunity. All things considered, it is in essence an issue of respect.

As a student at the Indiana University School of Music in the early 1960s I would ask my teacher, Philip Farkas, if he thought I would ever be able to get a symphony orchestra job. His reply: "As long as you play twice as well as all the men." Mr. Farkas was very supportive. He was merely relating the realities of the profession. The symphony/opera field was truly a "boys club." It was normal to speak of the "men of the orchestra."

But I took up the challenge. Over the next few years five auditions resulted in five contract offers. Consequently I never consciously felt that there was any discrimination. Keep in mind that this was the 1960s – there were no screens, no blind auditions, no orchestra committees, no repertoire lists. Fifty years later, due to all the news about sexual harassment, "glass ceilings," maternity/paternity leave, etc., I now realize that many negative things did happen to me, things that are no longer considered acceptable, but at the time, it was all just "normal."

My first job was in the Florida Symphony in Orlando. The conductor never called me by name – I was merely "the girl." My next job was with the Houston Symphony where I was the first woman in the brass section and not particularly welcome in the "boys club." Fortunately the conductor, Sir John Barbirolli, was always totally supportive and respectful. After an audition in 1964 for the Chicago Symphony Orchestra, the management expressed their wish to hire me, but ICSOM had recently ordered that auditions must be advertised and open to all, instead of the conductor and powerful musicians hiring whomever they chose, as was often done. So the opening was advertised and auditions were held again, with many more participants than the twelve who did the first audition. I couldn't help but wonder if the audition confusion and indecision didn't have something to do with the fact that I was the wrong gender. Maybe not: I was finally hired.

Many things happened that seemed normal and ordinary at the time, but are now being labeled harassment and assault. In my case, all negative issues were verbal, not physical, except one: I learned not to go up stairways in front of a certain man after having once been pinched. There were frequent comments and innuendos which would be unacceptable and considered abusive now. After a tour rehearsal in Carnegie Hall in 1965, the Chicago musicians were chatting with New York Philharmonic players. One of the New York players suddenly realized that I was not just someone's wife, but a member of the orchestra. He very politely but matter-of-factly said: "We don't have any women in our orchestra and we don't want any." At the time there were 5 women among 102 musicians in the Chicago Symphony. The New York Philharmonic hired its first woman in 1966.

On another occasion a Chicago free-lance player, after getting a bit inebriated at a party, told me that I should admit that the only way I got into the CSO was by sleeping with the conductor. Then there was the CSO player who was always asking me to wear a certain tight-fitting dress. Another suggested that it would be good for my career if I went to the beauty parlor regularly. A prominent guest conductor, after complimenting my playing, asked me to come to his hotel room to play for him. I did not. He was the music director of an orchestra many notches above the one I was in at the time (Florida Symphony), and the request seemed to offer a career advancement. Sound familiar? A bit like some of the things we are hearing on the news at the moment.

The examples could go on for pages, but the purpose here is to attempt to illustrate the progress that has been made. When I began in the Chicago Symphony Orchestra (1964-65 season), there were five women under contract. At the moment (2017-18) there are 38, 23 in the violins alone, compared to no female violinists my first few years. In the Philadelphia Orchestra and the Metropolitan Opera Orchestra there is a majority of women in the horn sections. There is a woman tuba player in the Philadelphia Orchestra. Is the problem of inequality solved? Definitely not. But the situation is much improved.

Another area where there has been progress is that of accommodation for such things as maternity and paternity leaves. During my tenure, the CSO offered no maternity leave. When I was pregnant and gave birth to my first child, I was entitled to three weeks sick leave, the same as all the men. Now the contract provides for thirteen weeks for pregnancy/childbirth, plus both parents can take a four-week paid parental leave. This is a big improvement, but our country still remains behind other advanced countries on this issue. For example, I read recently that Sweden offers 480 days at 80% pay, France offers six months with pay for each parent, and there are many other similar examples.

There are some women who don't want to take part in a discussion such as this, not wanting to be labeled a woman musician. They want to be a musician, nothing more. But there is obviously still a need for this conversation. Everyone must feel safe from sexism, racism, harassment and inequality. We must have workplaces where all people feel respected. Are we truly a meritocracy where the path to achievement is open to all? Not really. But we are surely closer than we were 50 years ago.

Talking Taxes

By Sean McNeely, EA

The New Tax Deduction

Last month, I wrote about a new section of the tax code (Section 199A) that gives a deduction for Qualified Business Income (QBI). At that time, the issue was still too new to address accurately. Now that a little time has passed, there is a bit more clarity about this new section of the tax code. There are many terms and conditions in this new law, but here we will focus on how it applies to musicians.

It is important to mention that this law took effect at the beginning of 2018 and will not affect your next tax return, for calendar year 2017. However, this is an important law to consider when determining estimated payments and overall tax planning moving forward. This section of law only applies to Sole Proprietorships (Schedule C filers), Partnerships, and S Corporations. If you are solely a W-2 employee, this does not apply to you, but if you have any business income reported on Schedule C, or K-1s from Partnership or an S Corporation, this will apply to you.

As you may have heard, one of the biggest changes in the Tax Cuts and Jobs Act was to lower the corporate tax rate to 21%. Since individual tax rates are typically higher than that, Congress created this new section of tax code to equalize the tax rate disparity between corporations, sole proprietorships, and pass-through entities. This new code allows for a below the line* deduction equivalent to 20% of QBI for taxpayers with a Taxable Income (not Adjusted Gross Income (AGI), and not total income) up to $157,500 (or $315,000 if Married Filing Jointly). QBI is defined as "the net amount of qualified items of income, gain, deduction, and loss with respect to any qualified trade or business of the taxpayer." (IRC Section 199A(c)(1)) In other words, for a Sole Proprietorship, it is the amount listed on your Schedule C as "net profit" and carried to page one for your Form 1040 as Business Income on line 12. Note that this deduction does not reduce Self Employment tax.

For those with a Taxable Income higher than mentioned before, and assuming you are working as a musician (performing arts are one of the specified trades or businesses that apply here), the amount of your deduction is reduced. That deduction gradually phases out until your Taxable Income exceeds $207,500 ($415,000 if Married Filing Jointly).

For those of you who have a trade or business other than as a musician (or any of the other specified trades or businesses listed in the new tax code: health, law, accounting, actuarial science, performing arts, consulting, athletics, financial services, brokerage services, or any trade or business where the principal asset of such trade or business is the reputation or skill of one or more of its employees), there are alternate calculations to determine the deduction. Feel free to inquire with a tax professional if this applies to you.

Since this is a brand new section of the tax code, it is untested and there have as yet been no court cases regarding its application. This article is current as the tax law presently stands, but with any new law, the terms may be adjusted as legal challenges occur. Also, note that these income limits refer to 2018 specifically. They will be adjusted annually for inflation in upcoming years, so it will be important to plan for those adjustments.

As always, when it comes to our tax code, it is best to seek the advice of a qualified tax professional or official tax resource whenever there is a question. Relying on casual conversations with friends for your tax information is ill advised. Going direct to the source at www.irs.gov is a fantastic starting place.

*The "line" refers to Adjusted Gross Income (AGI) which is calculated at the bottom of page 1 of Form 1040. Any adjustments that are calculated before AGI are referred to as "above the line," while any entries calculated after AGI is referred to as "below the line".

Sean McNeely is an Enrolled Agent (equivalent to a CPA or attorney in the eyes of the IRS) and an active union musician. Proud member of Local 10–208 for over 20 years. You can find him at www.seanmcneelytax.com

NOTICE:

Do you have a death benefit with the Chicago Federation of Musicians? Members who joined before 2008 and are in good standing at the time of their death have a death benefit available to their designated beneficiary. Over the course of the years your marital situation may have changed but you did not change your beneficiary, or maybe you never designated a beneficiary.

The best way to check is to contact our office and talk to Gwen Redmond. She handles the Death Benefit for Local 10-208. She can assist you with the search and changes if they are needed. You can reach her at 312-782-0063 or by emailing her at gredmond@cfm10208.org

The benefit is in effect for members who joined prior to 2008 and are in good standing at the time of their passing. It is common to see a spouse listed as the beneficiary or sometimes the benefit is split between children and or family. The amount is currently $1,000.00. Gwen can answer many of the questions that you might have.

Address and Phone Changes

54100 Alltop, Stephen
1829 Wilmette Ave., Unit C
Wilmette, IL 60091-2492
847-436-3344
CONDUCTOR

55483 Arends, Robert W.
8810 N. Prospect St.
Niles, IL 60714
847-253-9553
GUITAR

53046 Arito, Margie
932 N. Waiola
LaGrange Park, IL 60526
708-220-6253
OBOE

28422 Becker, Arnold P.
29 Inner Circle
Scottsdale, AZ 85258-3523
480-636-1075
PIANO

52613 Brennan, Patrick J.
705 Franklin Ave.
River Forest, IL 60305
312-480-8465
VIOLA

37828 Davis, Richard
740 S. Federal St., Apt. 302
Chicago, IL 60605
608-255-6666
608-263-1911
BASS VIOLIN

56741 Deitchman, Matthew J.
4015 N. Mozart St., Apt. 1
Chicago, IL 60618-2701
201-681-4575
PIANO

56428 Delaney, Devin
308 Erie St., Ste 600
Chicago, IL 60654
708-373-1226
GUITAR

47284 Due, Christine
7033 N. Kedzie, Apt. 1502
Chicago, IL 60645
773-973-0031
VIOLA

55005 Dugan, Gregory S.
5201 Nob Lane
Indianapolis, IN 46226
317-640-2830
BASS VIOLIN

57168 Ellis, Jason A.
4228 N. Lamon, #1
Chicago, IL 60641
812-327-8093
BASS VIOLIN

50317 Fairfield, John C.
605 Garden Road
DeKalb, IL 60115
815-758-0569
815-762-5632
FRENCH HORN

37595 Ferenciak, John J.
4246 Flax Seed Trail
Cherry Valley, IL 61016
815-262-0444
DRUMS

41548 Friedman, Ronald S.
5630 W. Hatcher Road
Glendale, AZ 85302
708-969-2200
TRUMPET

55824 Garcia-Montoya, Elizandro
1452 Oak Ave., Apt. 2-N
Evanston, IL 60201
773-580-3222
CLARIINET

53692 Goldstein, Rachel S.
1478 S. Prairie Ave., Unit F
Chicago, IL 60605
312-945-0676
VIOLIN

54884 Jackson, Dionne M.
418 Ridgewood Ave.
Glen Ellyn, IL 60137-4915
860-918-9078
FLUTE

57188 Johnson, Benjamin J.
823 Beaumont Dr., Apt. 207
Naperville, IL 60540-2007
773-230-8385
DRUMS

57087 Jones, Caroline J.
27W145 Mack Road
Wheaton, IL 60189-6103
414-559-9450
VIOLIN

56091 Langenberg, Claire W.
2705 Harlstone Dr.
Aurora, IL 60502
630-476-0344
CELLO

56065 Martin, Christopher D.
500 E. 77th St., Apt. 3521
New York, NY 10162
312-550-0513
TRUMPET

51838 Matayoshi, June
5455 N. Sheridan Road, Unit 1615
Chicago, IL 60640-7429
773-852-1497
312-621-0566
OBOE

57139 Meyers, Daniel
1708 W. Ainslie St., Apt. 2
Chicago, IL 60640-3402
319-269-3598
DOUBLE BASS

56925 Polen, Christopher T.
1903 W. Dickens Ave., Apt. 3-F
Chicago, IL 60614
828-291-6280
DOUBLE BASS

55942 Sargent, Christopher C.
6708 N. Lakewood Ave., Apt. 1-C
Chicago, IL 60626-4333
773-355-8046
PIANO

51775 Seeman, Faye R.
1160 E. Paddock Dr.
Palatine, IL 60067
847-209-9031
HARP

56362 Steinhoff, Anna R.
2247 W. Giddings St., Apt. 3
Chicago, IL 60625-2001
773-458-8220
CELLO

52886 Tredon, John E.
6022 40th Ave.
Kenosha, WI 53142
262-652-8981
VIOLIN

51619 Trier, Collins R.
515 Gunderson Ave.
Oak Park, IL 60304-1419
847-729-6433
BASS VIOLIN

56905 Vaz Da Silva, Bruno
5419 W. Sunnyside Ave., Apt. 2
Chicago, IL 60630-3517
773-610-0305
VIOLA

56436 Victor, David M.
228 S. Cedar St.
Palatine, IL 60067
847-393-5555
PERCUSSION

55289 Warren, Jessica H.
2654 W. Schubert Ave., Apt. 2-E
Chicago, IL 60647
312-375-8783
FLUTE

30424 Weiss, Howard A.
228 Castlebar Road
Rochester, NY 14610-2914
585-244-7471
VIOLIN

57218 Zheng, Henry
5334 N. Kenmore Ave., Apt. 1-N
Chicago, IL 60640
605-759-8311
VIOLIN

Club Calendar

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

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

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

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

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

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

Obituaries

Õdé to Luigi Alberto Bianchi

A British violinist's tribute to Luigi Alberto Bianchi, (1945--2018), one of the greatest viola players of all time ...

"The angel I saw once and never again ..."

Piazza Campetto, Genoa, Italy, April 2004

I was playing my violin on this Piazza and in a shop doorway I saw this guy listening to me. I finished the piece and he approached me saying, 'I also play the violin', then taking off his glasses I recognized him immediately. Luigi Alberto Bianchi! We immediately launched into an amazing discussion; namely his recordings, instruments - not to mention the people who play them; he also spoke most eloquently about his teachers ~ Sabatini, Ghezzi, Asciolla & etc

He also advised me to look up the viola music of Alessandro Rolla, the one time teacher of Paganini! I did so and found myself handsomely rewarded. We also discussed Italian 'music politics' - behind the scenes a lot of dastardly deeds go on in this country. The theft of his Amati viola in 1980 was most probably engineered by jealous rivals. It occurred shortly after the release of his recording titled "The Viola Virtuoso", one of the best selling viola recordings of all time. After 38 years it is still in the catalog.

Among other things discussed were the various ways of approaching the beginning of the Bach Chaconne. However, Luigi Alberto had to dash off to a rehearsal. He then fished into his bag and gave me a couple of his CDs; his Kreisler album on violin, and the other was a compendium of some of his live performances on both violin and viola - the highlight of which is an absolutely stunning performance of the Concertino in E flat for viola and strings by Alessandro Rolla.

I remember Luigi Alberto telling me that the greatest viola player is Pinchas Zukerman. Well, I suppose Luigi Alberto could afford to be modest ~ Maestro, I so wish that our chat could have gone on for much longer, and that our paths could've crossed again. Alas ... Thank you so much for the inspiration and enlightenment that you gave me on that piazza in Genoa.

May you rest in peace ...

Simon Scott, Pietrasanta, Italy, 12th January 2018

Invitato dal mio Smartphone LG

received & submitted ~ courtesy of Elisabeth Matesky

Deceased *May they rest in peace*

Last	First	Instrument	Died	Born	Elected
Colbert	Raymond W.	Drums	12/25/17	05/07/25	07/05/56
Mortensen-Perlin	D. Jon	Percussion	01/15/18	07/08/59	07/16/86
Ortigara	Benjamin	Accordion	11/16/17	05/03/26	02/03/44

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

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.

New and Returning Members

By Gwen Redmond

Emelinda A. Escobar Acct. #57284 (Violin)
4819 N. Wolcott Ave., Apt. 2-B
Chicago, IL 60640
217-377-5229
emelindaescobar@gmail.com

Emma W. Gerstein Acct. #57286 (Flute)
2633 N. Troy St., Apt 1
Chicago, IL 60647
773-320-3369
emmagerstein@gmail.com

Allison Rye Acct. #57285 (Oboe)
1600 Hinman Ave.
Evanston, IL 60201
770-789-5917
allison.rye15@gmail.com

Peter H. Saxe Acct. #50777 (Piano)
7313 Franklin St.
Forest Park, IL 60130
708-359-6319
jazzsaxe@gmail.com

Rachel P. Schuldt Acct. #57057 (Cello)
175 S. Oak Park Ave., Apt. 2-A
Oak Park, IL 60302
630-835-6153
rpscello3@sbcglobal.net

Julie B. Spring Acct. #57283 (Harp) is a native of Lombard, Illinois where she graduated from Glenbard East High School. She moved to Rochester, NY, Toronto, ON, Hartford, and Boston to further her education. Julie has been a Harpist for 29 years. After studying with Sarah Bullen in high school and again in college, she earned a Bachelor of Music degree and a performance certificate at Eastman School of Music followed by a Master of Music degree in Orchestral Studies from the College of Performing Arts at Roosevelt University. She also studied with Kathleen Bride in undergrad school and coached with Judy Loman and Liz Cifani. After participating in several American Harp Society Competitions, she participated in Fischoff with the Chicago Harp Quartet in 2014 where they were awarded quarter finalists. Her past musical experience includes subbing with Baltimore, Chicago Symphony, Lyric Opera, Canadian Opera Company, and various smaller regional orchestras, as well as performing as principal harpist with Toronto Symphony and Hartford Symphony. Currently, Julie is performing with Chicago Philharmonic as well as playing backstage harp for Lyric Opera.
As a member of the Chicago Harp Quartet, they visited Havana, Cuba this past June to share a cultural exchange, teach, and perform with a youth orchestra there. Julie is currently teaching in Lombard, Illinois. She is an experienced harp instructor who teaches both privately as well as in a public school orchestra program in Downers Grove. Julie has joined Chicago Federation of Musicians now that she is working in Chicago.
609 E. Wilson Ave.
Lombard, IL 60148
585-755-7772
julie.spring@gmail.com

Celia M. Villacres Acct. #57281 (Piano)
1456 W. Edgewater Ave., Apt. 3-E
Chicago, IL 60660
815-355-8734
cmvillacres@gmail.com

Joshua A. Wirt Acct. #57282 (Tuba)
3729 S. Parnell Ave., Apt. 2-R
Chicago, IL 60609
540-230-8020
joshwirt@gmail.com

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
amazon.com
The Jazz Record Mart

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
312-644-0600
www.citylightsfoundation.com

Dick Daugherty
Versatility
cdbaby.com
radaugherty@comcast.net

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

Diane Delin
Blujazz Productions
Offerings for a Peaceable Season
Duality
Talking Stick
Origins
Another Morning
DianeDelin.com
amazon.com
Diane@dianedelin.com

Bob Dogan
Salishan
Rings
Bob Dogan Sings Ballads
My Blues Roots
cdbaby.com
773-963-5906

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

Nick Drozdoff
No Man Is An Island
nickdrozdoff.com

Elgin Symphony
Aaron Copland; American Classics
Piano Concerto
The Tenderland Suite
Old American Songs
847-888-0404
amazon.com
naxos.com
itunes.com

Evanston Symphony Orchestra
Evanston Live!
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
cdbaby.com
itunes.com
amazon.com

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

Jim Gailloreto
The Insider (featuring John Mc Lean)
widesound.it
Jazz String Quintet (featuring
Kurt Elling)
naimlabel.com
American Complex (featuring
Patricia Barber)
originclassical.com
Shadow Puppets (featuring
Lawrence Hobgood)
naimlabel.com
jazzstringquintet.com
cdbaby.com
itunes.com
amazon.com
tunecore.com
jim@gailloreto.com
773.330.4461

Barbara Haffner
3 Works of Richard Wernick
Concerto for Cello and 10 Players
Piano Trio No. 1
Sextet
BAliceM@sbcglobal.net

Paul Harvey, Jr.
Brought to Light
Sonata in B-Flat minor
PaulHarvey.com

Ernie Hines
There Is A Way
My Baby Wears the Lovin' Crown
The Early Years by Ernie Hines
Kunta Kinte: Remembering "Roots"
Electrified
Ernie Hines
708-771-3945
www.afmentertainment.org/groups/688-ernie-hines
colorfulmusicbabyblue.com
tunecore.com/music/erniehines
myspace.com/erniehines
cdbaby.com/erniehines
cdbaby.com/erniehines2
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amazon.com
emusic.com
goprotunes.com

Jennet Ingle
Music That SHOULD Have Been Written
for the Oboe
jennetingle.com
cdbaby.com
amazon.com
itunes.com

Douglas Johnson
Clevinjourneys
douglasjohnsonmusic.bandcamp.com

Jeremy Kahn
Most of a Nickel
708-386-2900

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

Rick Leister
From the Trumpet Studio
R & R Ensemble
The Band Source, Downers Grove
Cdbaby.com
amazon.com
itunes.com
digistation.com

Bobby Lewis
Inside This Song
Passion Flower
Here I Go Again
Flugel Gourmet
Just Havin' Some Fun
Another Time
Instant Groove
In The Forefront (re-issue)
On Fire! with Eric Schneider
and the Rhythmakers
Warm Cool
Mellifluous Tones
Play On
bobbylewis.com
cdbaby.com
iTunes
Amazon.com

Peter Lerner
featuring Willie Pickens
Continuation
Origin Records
Amazon.com
iTunes.com

Howard Levy
Cappuccino - with Fox Fehling
Secret Dream -Chévere de Chicago
Alone and Together- solo CD
Time Capsules- with Acoustic Express
Concerto for Diatonic Harmonica and other works
Out of the Box Vol.1 DVD- with
Chris Siebold
From Matzah to Menorah- Trio Globo and Alberto
Mizrahi
balkansamba.com
levyland.com
iTunes.com
cdbaby.com

Mark Lindeblad
Piano Music for Relaxation
Bach: Favorite Keyboard Pieces
Mlindeblad@sbcglobal.net
773-262-2504

John E. Magnan
The 50/50 Band
Ellie
Isn't That You
Pink Ladies
Since U Left Me
fiftyfiftyband@yahoo.com
312-208-3229

Pat Mallinger
Monday Prayer To Tunkashila
cdbaby.com
Moorean Moon
Pat Mallinger Quartet
Live at the North Sea Jazz Fest
Bluejackjazz
pjmjazz@att.net
773-489-2443

Pat Mallinger with Dan Trudell
Dragon Fish
Chicago Sessions
cdbaby.com
itunes.com

Pat Mallinger Quartet
featuring Bill Carrothers
Home on Richmond
Monday Prayer to Tunkashila
Elevate
cdbaby.com
iTunes.com

Janice L. Minor
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summitrecords.com
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itunes.com
540-421-0821

Sherwen Moore
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Citscapes 2010
Zone Volume 1
773-756-8035

Tommy Muellner
It's All About Time
tommujazz@sbcglobal.net
773-237-0129

Susan Nigro
The Big Bassoon
Little Tunes for the Big Bassoon
New Tunes for the Big Bassoon
Original Tunes for the Big Bassoon
Bellissima
The Two Contras
Susan Nigro
Joplin Tunes for the Big Bassoon
Crystal Records
360-834-7022

Susan Nigro
The Bass Nightingale
GM Recordings
617-332-6328

Larry Novak Trio
Invitation
amazon.com

Philip Orem
Concerto Music by Philip Orem
rovenrecords.com
iTunes.com

Bill Overton
The Sun Will Shine
Always In My Heart
amazon.com
cdbaby.com
iTunes.com
billovertonbiz.com.

Brian Patti
My Kind of Town
630-832-9222

Pan Go Steel Band
For The Day
Seconds
Paul Ross
panpress.com
630-587-3473

Russ Phillips
I'm Glad There Is You
Love Walked In
russ.phillips@sbcglobal.net
One Morning in May
bigfootjazz@sbcglobal.net

James Quinn
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cdbaby.com
jquinnmusic.com
312-861-0926

Marlene Rosenberg
Pieces of...
marlenemusic.com
marlenemusic@comcast.net
Bassprint
iTunes.com
Amazon.com
marlenerosenberg.com

Roots Rock Society
Bass Mint Sessions
Riddim To Riddim
La Familia
Stann Champion
773-994-6756
iTunes.com
cdbaby.com
Amazon.com
Target.com

Scott Reed
Expedition
cdbaby.com
scottreed.com

Bernard Scavella
' Bout Time - Volume 1
' Bout Time - Volume 2
cdbaby.com
bscavella@sbcglobal.net

Bobby Schiff
Late Game
bobbyschiff.com
708-442-3168

Nick Schneider
Pullin Strings
chicagojazz/nickschneider.com
847-991-4355
lonote@comcast.net
cdbaby.com

Fred Simon
Dreamhouse
Remember the River
Since Forever
naimlabel.com/artist-fred-simon.aspx
itunes.com

Richard Sladek
Piano Celebration
chicagopianist.com
708-652-5656

John Smith & The Shananigans
Dance Orchestra
It's Saturday Night! "Let's Dance"
815-758-1093
jdmusicpros@gmail.com

Mark Sonksen
Blue Visions: Compositions of
1995 Alba
cdbaby.com
312-421-6472

Mark Sonksen Trio
Climbing Mountains
Postales Del Sur
cdbaby.com
312-421-6472

Elizabeth Start
From the Start
Electric & Eclectic Start
Alone & with Viol Thoughts
Fused Art
es@elizabethstart.com

Don Stille
Keys To My Heart
cdbaby.com
dfstille@mac.com

Suenos Latin-Jazz
Azul Oscuro
Steven Hashimoto
708-222-6520

Shirley Trissell
Pet Pals
Lyrical Lullabies
shibuka.us
cdbaby.com

Fred Wayne
The Beginning 1955 Chicago
The Revolution 1965
The Turning Point 1975
Fred Wayne 1985
Fred Wayne 1995
Fred Wayne 2005
217-412-0378

Glenn Wilson
Timely
The Devil's Hopyard
One Man Blues
Blue Porpoise Avenue
Bittersweet
Elusive
Impasse
iTunes.com
Amazon.com
Jazzmaniac.com

Frank Winkler
Symphonic Pops Orchestra
From Broadway to Hollywood
Frank Winkler, Conductor
Winklermusic@aol.com

Frank Winkler Trio
Once in Awhile
Winklermusic@aol.com

Frank Winkler Quartet
Romance 'n' Swing
Winklermusic@aol.com

Willie Woods
Feelin' the Spirit
The Colors of Music
cdbaby.com/cd/williewoods
wwoodsproductions.com

The Voice of Carle Wooley
and the Groove Masters
Love Is
Jazz Standards featuring
Eddie Johnson
cdbaby.com\CarleWooley

Who's Playin' Where?

By Nancy Van Aacken

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

Unique Programs

Phil Passen
Music to Commemorate Illinois' Bicentennial
Thursday, March 15, 2018 7:00 PM – 8:30 PM
Naperville Public Library—95th Street Library,
3015 Cedar Glade Drive, Naperville
Sunday, March 25, 2018, 2:00 PM – 3:00 PM
St. Charles Public Library
1 S. 6th Street, St. Charles
www.philpassen.com

Blues on Thursdays!

Jimmy Tillman & The Original Chicago Blues All Stars
Blues & Brews-Family Night
Kids are welcome to jam with the band
Thursdays 6:00 – 11:00 PM
Free Admission
Motor Row Brewery
2337 S. Michigan Ave., Chicago

Shot and a GOAL!

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

Enjoy a Musical

Cadillac Palace Theatre
Love Never Dies
February 14th – March 4th, 2018
On Your Feet!
March 21st, 2018 – April 8th, 2018
312-977-1700

CIBC Theatre
Hamilton
Now Playing
312-977-1700

Drury Lane Theatre
Joseph and the Amazing Technicolor Dreamcoat
January 18th – March 25th, 2018
630-530-8300

Marriott Lincolnshire Theater
Ragtime
January 24th – March 18th, 2018
847-634-0200

Oriental Theatre
Pretty Woman
March 13th, 2018 – April 15th, **2018**
312-977-1700

Paramount Theatre
Cabaret
February 7th – March 18th, 2018
630-896-6666

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

Attend an Orchestra Concert or Opera!

Chicago Philharmonic Orchestra
Bows and Beasts
Sunday, March 4, 2018, 7:00 pm
Pick-Staiger Concert Hall
50 Arts Circle Drive, Evanston
312-957-0000
www.chicagophilharmonic.org

Chicago Philharmonic Chamber Players
Kings, Queens and Rebels
Sunday, March 18, 2018, Noon
City Winery
1200 W Randolph, Chicago
312-957-0000
www.chicagophilharmonic.org

Chicago Sinfonietta
Hear Me Roar
Sunday, March 11, 2018 at 3:00 pm
Wentz Concert Hall, North Central College
171 E. Chicago Ave., Naperville
Monday, March 12, 2018 at 7:30 pm
Symphony Center
220 S Michigan Ave., Chicago
312-284-1554
www.chicagosinfonietta.org

Elgin Symphony Orchestra
Beethoven and Shostakovich
Saturday, March 3, 2018 at 7:30 pm
Sunday, March 4, 2018 at 2:30 pm
Brahms and Elgar Variations
Saturday, March 24, 2018 at 7:30 pm
Sunday, March 25, 2018 at 2:30 pm
Hemmens Cultural Center
45 Symphony Way, Elgin
847-888-4000
www.elginsymphony.org

Elmhurst Symphony Orchestra
Verdi's Requiem
Sunday, March 11, 2018 at 3:00 pm
Elmhurst Christian Reformed Church
149 West Brush Hill Road, Elmhurst
630-941-0202
www.elmhurstsymphony.org

Evanston Symphony Orchestra
Imperial London
Sunday, March 18, 2018 at 2:30 pm
Pick-Staiger Concert Hall
50 Arts Circle Drive, Evanston
847-864-8804
www.evanstonsymphony.org

Attend an Orchestra Concert or Opera!

Fulcrum Point New Music Project
Selling Out?!
Wednesday, March 28, 2018 at 7:00 pm
The Promontory
5311 S. Lake Park Ave. Chicago
312-726-3846
www.fulcrumpoint.org

Illinois Philharmonic Orchestra
Watershed Works
Saturday, March 10, 2018 at 7:30 pm
Trinity Christian College, Ozinga Chapel
6601 W. College Dr., Palos Heights
708-481-7774
www.ipomusic.org

Music of the Baroque
The St. Johns Passion
Sunday, March 25, 2018 at 3:00 pm
North Shore Center for the Performing Arts
9501 Skokie Blvd., Skokie
Monday, March 26, 2018 at 7:30 pm
Harris Theater for Music & Dance
205 E. Randolph, Chicago
312-551-1414
www.baroque.org

Northbrook Symphony Orchestra
Solace of Nature
Sunday, March 25, 2018 at 4:00 pm
Glenbrook North High School
Sheely Center for the Performing Arts
2300 Shermer Road, Northbrook
847-272-0755
www.northbrooksymphony.org

Rockford Symphony Orchestra
Country Legends
Wednesday, March 10, 2018 at 7:30 pm
Coronado Performing Arts Center
314 N. Main Street, Rockford
815-965-0049
www.rockfordsymphony.com

Southwest Symphony Orchestra
St. Patrick's Day Jubilee with the Cross Keys Irish Dancers!
Sunday, March 18, 2018 at 4:00 pm
Trinity Christian College
6601 W. College Dr., Palos Heights
708-802-0686
www.southwestsymphony.com

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

Out and About

Happenings from around the Federation

In early February the Elgin Symphony performed Mozart's *Requiem*. Pictured here is the Trombone section for the orchestra, from left to right: Mark Fry (Bass Trombone), Adam Moen and Principal Reed Capshaw.

In late January, 40 CFM musicians were employed for an industrial show that launched a new product at McCormick Place.

In early February one of the Soundpost presentations hosted by the Chicago Symphony Orchestra dealt with the acoustics of music and how different environments effect acoustics. The presentation, given by Katherine Hughes and Susan Chatman included a presentation regarding the need for a scoring stage in Chicago.

Recently, President of the German American Musicians Club Zen Grodecki and CFM Director Rich Daniels both attended mass at Mercy Home for Boys and Girls.

Books For Sale

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

Carl Bonafede
The Screaming Wildman
Vibrations from the Dawn of Chicago Rock
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
Improvisation
(Beginning, Intermediate and Advanced)
217 Sequences For The Contemporary Musician
www.richardcorpolongo.com/rcpublications.html

Patrick Dessent (Sam Bennett)
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
The Drummer Man ("Visual 'CD'")
A Treatise on Percussion
2003 Revised Edition
Percussive Arts Society
317-974-4488
www.pas.org

Norman Schweikert
The Horns of Valhalla –
Saga of the Reiter Brothers
Hrn2ret@gmail.com

John A. Wright/J.L. Cummings
John A. Wright - Autobiography of a Blessed Man
$15. $20 if mailed.
Phone: (708) 720-0333
Text: (630) 926-5367

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 that one (1) week, on a weekly basis, final payment must be made not later that 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.!. 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.

CFM Bylaws do not allow auditioning of members without consent of the Board of Directors and if approved by the Board members must be paid for the approved audition. See CFM Bylaws, Section VIII, letter E- numbers 3 & 4.

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.

Classifieds

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Your officers and editorial staff conscientiously screen all advertising submitted to the *Intermezzo*. We cannot, however, assume responsibility for product quality or advertising content; nor can your officers be held accountable for misrepresentations between sidepersons and leader/contractors.

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

CALL FOR INFORMATION

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

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

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

Join The 1% SOLUTION

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

Robert Bauchens
George Blanchett
Lisa Bressler
Bill Buries
William Cernota
Matt Comerford
Rich Daniels
Frank Donaldson
Jeff Handley
David Howard
Terryl Jares
Jeff Kowalkowski
B. J. Levy
Robert Lizik
Janice MacDonald
Matt Mantell
Gary Matts
Leo Murphy
Bill Olsen
Phil Passen
Greg Sarchet
Charlie Schuchat
Randy Szostek

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RICCARDO MUTI, Zell Music Director

Announces auditions for:

SUBSTITUTE TRUMPET

SUBSTITUTE VIOLIN

Auditions are held behind a screen. The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

SUBSTITUTE TRUMPET auditions are scheduled for April 26, 2018
Application deadline is March 30, 2018

SUBSTITUTE VIOLIN auditions are scheduled for May 26, 2018
Application deadline is April 27, 2018

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

E-mail: auditions@cso.org

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

Phone: 312/294-3271
Fax: 312/294-3272
www.cso.org/csoauditions

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Information on the New Tax Code

Do you want to know more about the new tax code and the changes in store for 2018? The CFM is hosting a seminar where representatives of Weiss, Sugar, Dvorak and Dusek, Ltd will provide information and answer questions on this topic. This firm has a long relationship with the CFM and its members. The CFM has received many calls about changes in the tax laws and we urge you to attend and find out more information about these important changes and how they affect our profession.

Tuesday, March 20, 2018 at 1:00 PM
In the Ed Ward Hall
at the Chicago Federation of Musicians
656 W. Randolph, Suite 2W
Chicago, IL 60661
312-782-0063

Please RSVP by calling the Local.

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