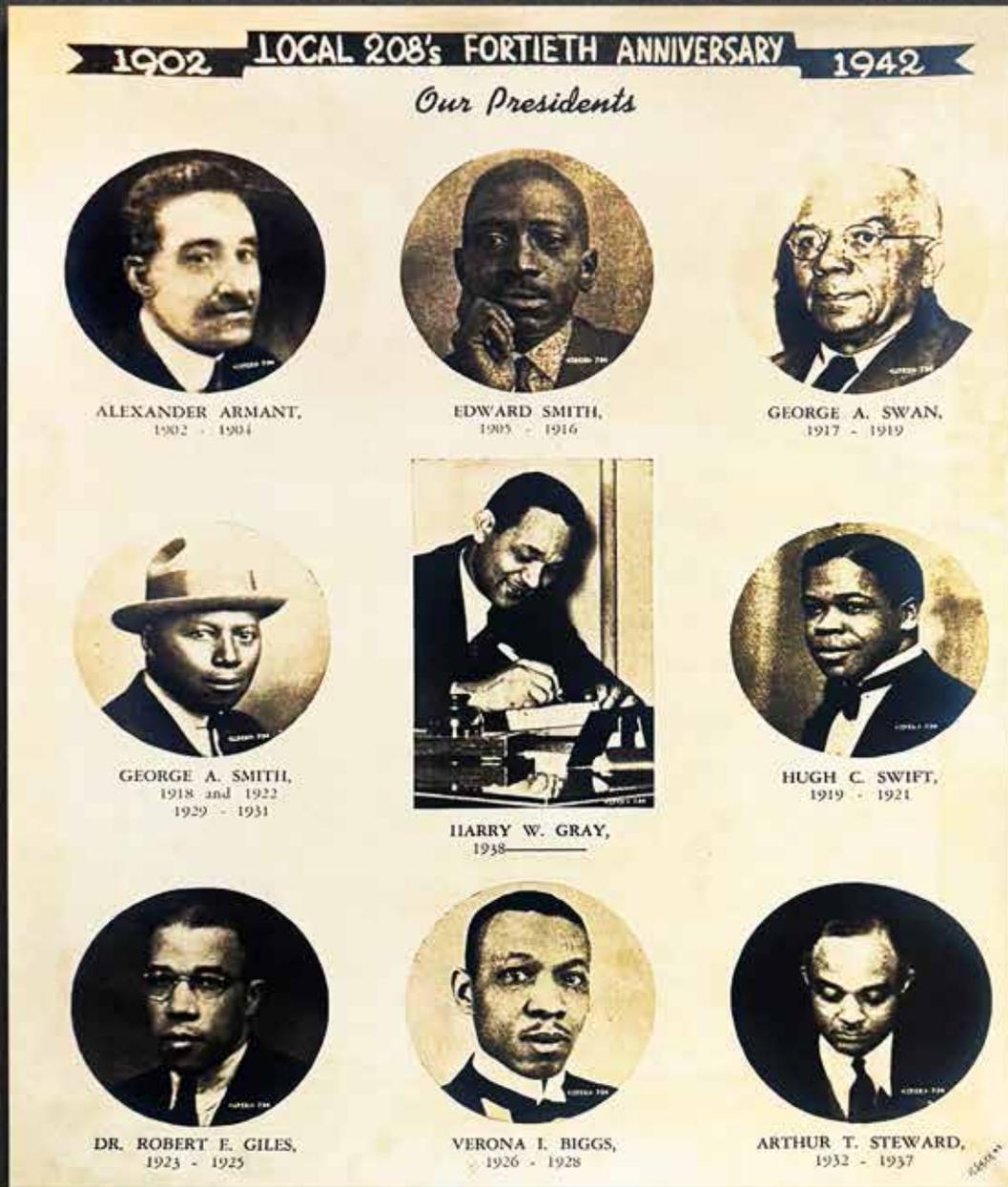


# Intermezzo

*Ifm*  
chicago federation of musicians  
local 10-208 afm

Membership Meeting:  
Monday, January 8th, 2024  
@ 6:00 pm

January/February 2024  
Vol. 84 No. 1



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The cover photo was given to the CFM by the DuSable Black History Museum and Education Center. We are proud to display it and honor our history.



### Year in Review

I hope you and your families are enjoying a happy and healthy start to the new year. In this issue we're taking a look at achievements during the first year of this administration and historic topics concerning the merger of Locals 10 and 208. We began studying the merger during the pandemic and it continues to be a journey of discovery for the Union. It is a complex story of the pursuit of equality and civil rights for the members of Local 208 and one that we will continue to research in order to fully understand. There were many participants in this action who cared very deeply about equal representation. It is our goal to honor them by understanding our past and embracing a hopeful, diverse and inclusive future.

I want to say thank you to our wonderful team here at the CFM. The year 2023 has flown by extraordinarily fast and we are further down the road in implementing new initiatives than I dared to dream. This is absolutely a result of the cooperative effort and expertise of our officers, board of directors, staff and membership.

On December 2, 2023, the union officially moved its headquarters to Suite 2E of 656 W. Randolph. The move went very smoothly and was coordinated expertly with our neighbors from the companies Steel Series and Beltone, who have moved into Suite 2W. We successfully downsized while increasing functionality, regaining a rehearsal space, adding a practice room and decreasing our overall building occupancy expense by 25%. Buildout is now complete and we will host an open house in the new year, so please be on the lookout for that invitation and come down to see your new union hall!

We are proud to announce that we are lobbying the State of Illinois to pass the Music and Musicians Tax Credit and Jobs Act of 2024. We have partnered with Zach Koutsky and Michael Morthland of Mercury Public Strategy Firm, who helped us write the bill and are pursuing legislative sponsors. This legislation is aimed at attracting recording work for film and television to our city. It also expands on a previous act that seeks to increase and attract theatre work and includes provisions for private music teachers to be able to once again deduct certain expenses that were formerly tax write-offs.

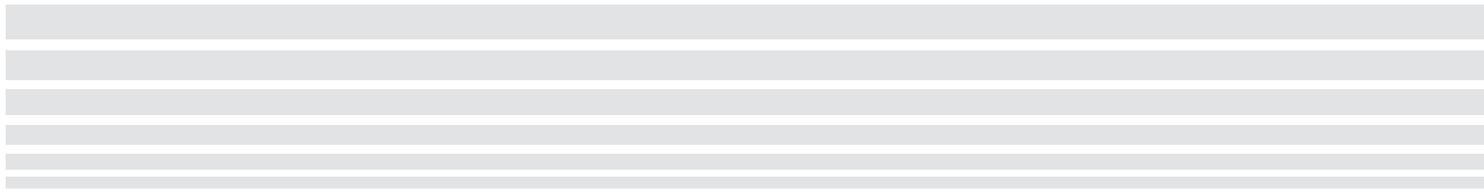
Additionally, it looks to provide incentive for new infrastructure building projects, including a new scoring stage. Our musicians are the finest in the world, and we think they should be heard. Chicago has a look that producers love, but it also has a sound.

We are also organizing! This year saw the Rockford Symphony come on board and the beginning of an historic effort to gain recognition for hip-hop and electronic dance musicians. There is much ahead too, and I am asking now for your support and participation as we tackle some of the long-simmering challenges that face our freelance community. No part of organizing is easy, and the problems that face our industry are both very real and complex. We can only approach them effectively if we do so together, collaboratively and with the courage of our convictions.

Early in 2024 we will upgrade our database and build a new website that will be easier to navigate and improve on the work that has been done since the last website update, which was now seven years ago. Our aim is to streamline how our members interact with the union, and to make sure that when the public is looking to hire musicians, they come to us first.

Please take a look at Vice-President Floeter's article on the next page as he outlines some of the many initiatives we have undertaken. Our objective is to add good union musician jobs in northern Illinois. We look to regain a seat at the table where Chicago and Illinois politics are concerned and make sure that when musicians are hired for city events, there is a union contract in place. In addition, we want to be involved in the planning of initiatives that have an entertainment or musical focus. The arts industry brings millions in revenue to the state of Illinois. We are the creators and authors of that revenue.

Congratulations to all of you for persevering through the dark days of the pandemic and coming out the other side with your talents and spirits intact. Our profession brings joy and wonder to peoples' lives. It is my greatest honor to point out to anyone who passes my way that we are essential to the fabric of society and to the economic engine of our city and state. Here's to the year ahead. Thank you so much for your membership and support.





### Celebrating Achievements and Looking Forward to the Future

As we reflect on the past year, it is with immense pride and gratitude that we share the remarkable journey of our union. The collective efforts of our dedicated members, new leadership and shared commitment to our mission have truly shaped a year of growth, progress and solidarity.

**Fresh Perspectives and Enthusiasm:** In 2023, we welcomed two new CFM officers and four board members, bringing new ideas and points of view into our organization. Speaking personally, as one of the new officers, each day has been a learning experience, reinforcing the power of collaboration and shared purpose within our team.

**Membership Growth:** Rebounding from the challenges of the pandemic, we are thrilled to report that our union has gained more than 200 new and returning members, a testament to the resilience and appeal of our collective voice.

**Expanding Our Reach:** Our commitment to organizing has led to exciting collaborations, including welcoming musicians from the Rockford Symphony Orchestra and initiating a groundbreaking effort to bring hip-hop artists into our union.

**Investing in Education:** Demonstrating our dedication to knowledge and growth, several board members and I have taken classes in labor organizing and other relevant issues, ensuring we are well equipped to address the evolving needs of our members.

**Securing Agreements with Esteemed Orchestras:** We are pleased to share successful negotiations leading to new agreements with the Chicago Symphony Orchestra, Grant Park Orchestra and Lyric Opera Orchestra.

**Music Performance Trust Fund:** We have written over \$154,000 in MPTF grants, paving the way for engaging new programs during Black History Month, Women’s History Month and Jazz Appreciation Month.

**Wage Scales and Rules Update:** To ensure fair compensation, we have updated our Wage Scales and Rules and Regulations, with the new rates taking effect in July 2024 and subsequent yearly reviews.

**Expanding Member Benefits:** We are excited to introduce a suite of benefits from the Midwest Coalition of Labor, enhancing the well-being of our members.

**Efficiency Upgrade:** Our recent move to a new office space provides increased functionality at reduced costs. This includes a dedicated practice room and rehearsal hall for member use.

**Community Engagement:** As a united front, we participated in our first charity event – the Paws 5K in September – an inspiring example of our commitment to both community and camaraderie.

**Modernization Initiatives:** In response to your feedback, we are in the process of modernizing our database and website for enhanced functionality, ensuring a better experience for both members and our office.

As we celebrate these accomplishments, we look ahead with optimism and determination. Together, we are not just a union; we are a community with a shared vision. Thank you for your continued support, and here’s to another year of growth, unity and success.

**Minutes from every board meeting are available to members on the CFM website. Please [log in](#) and click the “CFM Board of Directors Meeting Minutes” link at the right of the web page.**



### Building Relationships

As we look back on 2023 and forward to 2024, it is fitting that we look at our own union, comprised of Local 10 and Local 208; the pasts of those previous locals; the merger into 10-208; and the possibilities of where we can grow from here. When we celebrate Black History Month in February, know that you are a part of a union whose members included Louis Armstrong, Nat King Cole and Muddy Waters. Chicago is the birthplace of gospel, house music, urban blues and modern jazz – and in 2024, our goal is to be the first union to organize hip-hop and EDM artists.

Organizing is about relationships. Much of my job as Secretary-Treasurer is about building alliances with CFM members, labor leaders, Illinois legislators, city officials, AFM leadership, officers of other locals around the country and potential members. Advocacy, organizing and negotiating are much more effective if time has been spent cultivating relationships. The investments we musicians make in forging strong connections with the music, our instrument and our colleagues can enhance the success of a performance and the quality of our workplace. Let us all recommit to creating and strengthening these enriching connections in 2024.

I would like to give a special shout out for Dean Rolando, our Electronic Media guru, mentor to many and indispensable member of the CFM office team. Every day Dean comes to work, he brings his vast institutional knowledge, selfless devotion to service, incomparable work ethic and riotous sense of humor. Dean was an integral part of orchestrating our 6,000-square foot office move. He spent hundreds of hours sifting through thousands of reports, organizing file cabinets and measuring (and re-measuring) the new space. Thank you, Dean, for your constant support, cherished friendship and the extra ten pounds I've gained from the weekly donuts you bring to the office.

Lastly, a friendly reminder – 2024 membership dues are due by January 31. Regular membership is now \$224 and life membership is \$124. For those of you paying half-year dues, it is \$117 for regular members and \$67 for life members. If you are experiencing financial hardship, please send an email to [ksuarezflint@cfm10208.org](mailto:ksuarezflint@cfm10208.org) and request assistance paying your dues from the Musicians Relief Fund.

### The Pension Fund Videos Are Here!

A series of videos and documents about our pension fund are on the fund's website. They will help you understand your pension benefit, find out how much money you will receive and remind you of details that must not be overlooked. Go to [AFM-EPF.org](http://AFM-EPF.org), click on the Participants Tab, then Participant Information. If you have any questions after viewing the videos and want more information, please contact any of us at the CFM.



# LOCAL 208: A BRIEF HISTORY

SHARON JONES

CFM COMMUNICATIONS DIRECTOR

The reasons for the creation of Chicago's union for Black musicians, Local 208, were the same as any other labor organization: to ensure fair wages and decent working conditions. However, it was also born of necessity, as the white Chicago local at the time, Local 10, refused to admit them. As a result, two Black labor organizers named Alexander Armant and George Dulf formed Local 208 with 16 other musicians on July 4, 1902. It was the first Black musicians' local in the country.

Charles Walton, a jazz drummer and eventual professor of music at Malcolm X College, joined Local 208 in 1946. "The local was located in a three-story building at 3934 South State Street," he recalls in an installment of his oral and recording history project, *Bronzeville Conversations*. "The offices were on the first floor and the club room in the rear of the second floor. Here, the musicians played cards and bought drinks at the open bar. The board of directors met in the boardroom of the front of the second floor. The third floor was used as the rehearsal hall and membership meetings."

The membership of Local 208 grew exponentially due to several factors. During the Great Migration, Black Americans from the South were escaping Jim Crow laws and pursuing economic opportunities in the Midwestern and northern states. The population of Black Americans in Chicago grew from roughly 44,000 in 1910 to 110,000 in 1920. Plenty of musicians were among those migrants.

Another factor was the founding of the National Association of Negro Musicians (NANM) by Black composers R. Nathaniel Dett, Clarence Cameron White, Florence Price and Nora Holt, along with music teachers and other musicians. Their purpose was to combat the rise of "minstrelsy", which characterized Black music as overly simplistic and unsophisticated, and to promote the preservation and creation of new works by Black musicians. The founders chose Chicago as its home because compared to other major cities in America, it had the most musicians and a vibrant cultural scene. NANM, which is still in existence today, attracted more musicians to the city, therefore filling the ranks of 208.

In addition, a strong community was developed by musicians already in Chicago and those migrating from the South. They performed together, established music programs in public schools and joined professional organizations like the National Association of Negro Musicians. At its peak, Local 208 was 1,300 strong and boasted members such as Muddy Waters, Louis Armstrong, Earl Hines, Buddy Guy, Bo Diddley, Nat King Cole, Willie Dixon, Ahmad Jamal, Howlin' Wolf and Cab Calloway.

Still, opportunities for Black musicians, especially those who were classically trained, were miniscule. Segregation

remained strong as white Americans believed the "social myth" of Black culture as being associated with crime and illicit behavior. No Black musicians performed with the Chicago Symphony Orchestra, and their work was concentrated in the South Side of the city. They also had to compete with recorded music supplanting performance opportunities and the closures of Black-owned venues.

In 1931, officials from 208 approached the then-president of Local 10, James Petrillo, about a merger. Petrillo was many things, but an ally of integration was not one of them. He had no interest in integrating the two Locals, and faced no pressure to do so. He cemented his reputation as an effective labor organizer by luring members away from two other existing (white) musicians' unions, which greatly increased Local 10's membership. Petrillo prevented Black musicians from working in white



The *Chicago Defender* front page story on the defection of Local 208 members to Local 10. Photo from the *Chicago Defender* archives.



Red Saunders stands in line with other musicians to get their Local 10 union card. Photo from the Saunders Collection.

union venues by threatening the owners, and used his connections with other professional unions to quash any support they might have for Local 208.

Attitudes about segregation in America began to change in the 1950s. The horrific killing of Emmett Till, the systematic dismantling of institutionalized segregation through judicial decisions and persistent demonstrations, freedom rides and sit-ins staged by Black Americans swayed public opinion. Back in Chicagoland, in 1963 the board of the Oak Park Symphony had received rare public backlash from both white and Black communities after refusing to allow a Black violinist to join their ranks. (The symphony at the time was conducted by Milton Preves, who was also the Chicago Symphony Orchestra's principal violist. He quit his position and several white musicians walked out in protest of the board's actions.) Additionally, the locals in Los Angeles, Denver and Cleveland had already merged. And, the year before, the seemingly indomitable James Petrillo lost re-election to the presidency of Local 10. Black musicians in Chicago, long frustrated by the American Federation of Musicians' support of segregated unions, felt there was enough sentiment to try once again to integrate.

One of the leading proponents of integration of the unions was Theodore "Red" Saunders, a saxophonist and bandleader. Saunders had been twice reprimanded and fined by the board of Local 208 for hiring white musicians for jobs. He wanted to hire on the basis of skill, not union affiliation, and on one occasion he simply couldn't find a Black accordionist for one of his gigs. He and others were also frustrated that 208 provided few services and were ineffective in preventing job loss to recorded music.

Saunders started holding secret meetings at his house with other musicians who wanted to integrate. This brought him into conflict with Harry Gray, who had been president of 208 since 1939. Gray and others on the board had been crucial to building 208 up to its current strength, and felt that maintaining separate Black institutions was

vital to withstand systemic racism. They were rightfully concerned that merging the locals wouldn't necessarily mean automatic equality and benefits for Black musicians. They couldn't envision white members voting for Black musicians to be on the board, for example. And of course, to integrate meant to lose the power they had accrued over the years. Saunders and the other musician "dissidents" had to be careful in their activism lest they cross their leadership, which could cause them to lose work opportunities in the future.

Between 1962 and 1963, more Black musicians joined with Saunders, and on March 20, 1963, he and 200 others, calling themselves the Chicago Musicians for Harmonious Integration, went to Local 10's offices and demanded membership. Per their bylaws, the local had to accept them. This action made the front page of the *Chicago Defender*, and more Black musicians steadily followed. In order to recruit more musicians to his cause, Saunders enlisted Charles Walton and another musician and educator named James Mack to create a public relations campaign to engage other Black musicians and the media.

At Local 208's annual meeting that year, members from the Chicago Musicians for Harmonious Integration forwarded a resolution that demanded a merger with Local 10. The leadership held a secret ballot to ask the members to vote on it. The ballot had two options: "I am against a merger of Local 208 with Local 10" and "I am for a merger of Local 208 with Local 10, but only on terms which the officers of Local 208 think are fair to the membership of Local 208 and which are approved by said membership." Either choice would allow the leadership of 208 to retain their power. The result was 283 votes for the merger, 43 votes against and 19 votes spoiled.

In October 1963, leaders of both unions met to discuss the merger. Local 208 made several proposals. They wanted Local 10 to grant Black musicians full membership and insisted on having at least one Black member on the board. They also wanted a clause in the bylaws to prohibit discrimination, given the AFM's past support of maintaining segregated unions. None of these proposals was accepted, and negotiations broke down. Finally in 1966, the merger happened due to intervention from the AFM. The terms included the following for members of the former Local 208: three guaranteed seats on the board, a vice-presidential position and three of the six AFM Convention delegates. All members were granted full membership.

Despite the merger, entrenched racism remained. In theory, Black musicians could work anywhere in the city, but that didn't mean white-led institutions would hire them. The "social myth" persisted, as did the stereotype that Black musicians couldn't read music. A hotel that 208 owned to house Black musicians had been sold, and the white union headquarters didn't have the social spaces like those of 208's building on State Street. Adding to this were the continual closures of Black-owned venues and the dissolution of the vibrant cultural sphere on

(Continued on Page 9)



## The Black Orchestral Network: Devoted to Increasing Black Representation on Orchestral Stages

*Jennifer Arnold is a steering committee member and one of the founders of the [Black Orchestral Network](#). She was the Director of Artistic Planning and Orchestral Operations with the Richmond Symphony until 2022, working on DEI initiatives. Prior to that appointment, Jennifer enjoyed 15 seasons as a section violist with the Oregon Symphony and served as Director of Artistic Operations for 45th Parallel in Portland. She also serves as a faculty member of the Sphinx Performance Academy, performing with and serving on the programming committee for the Gateways Festival, and performs with Portland-based string quartet mousai REMIX. She is a member of the American String Teachers Association (ASTA), the Suzuki Association and the Urban League Young Professionals.*

### What is the Black Orchestral Network? How did it get started?

BON is a network of instrumentalists who perform in anything having to do with orchestras, including studio musicians, conductors, composers, anyone who feels connected to what we do.

It began with a series of conversations with a small group of people online during the wake of George Floyd's murder and throughout the pandemic. There were nine of us, all performers primarily in orchestras, talking about work, mixed with things that were happening to Black people in the US, and we felt the need to do something for Black musicians.

We formally established ourselves in early 2021. In May 2022 we released our "[Dear American Orchestras](#)" letter, pointing out the lack of Black musicians in orchestras and outlining the changes we wanted to see. The letter was posted on Change.org, and it was well received in the industry.

### What are some of your goals?

Our first call to action is to ask orchestras to hire more Black musicians, following [audition and tenure](#) guidelines established by the Sphinx Organization such as active recruitment of Black and Latinx candidates for auditions and having the screen up for the entire audition. Being intentional about hiring Black musicians for your sub list is a great way to diversify your orchestra, and

oftentimes being a sub can lead to a permanent job. We also call on our unions to stand in solidarity with Black musicians. If people see the AFM and our locals showing support for our work, that can bring in new members.

### What do you say to critics that this is reverse discrimination?

I will say this: If you don't have Black people in your orchestras, it is very difficult to say you're part of the community. Black people are part of this country, and if they're not on stage, it makes that case very difficult. And honestly, I don't speak to the critics; they're not my audience. For the people who want to make progress, you can't let those people be the loudest ones in the room, because they will never understand what we're trying to do.



BON Steering Committee members.  
Photo courtesy of Jennifer Arnold

## What are some of your successes?

We've been able to do several things. We host regular Zoom conversations about our work, and then we have breakout rooms so people can connect with each other. We also started a podcast called [Black Music Seen](#) to tell our stories and cultivate community. It's like a living history project, so we're focusing on an older generation of players. We've had guests like Ann Hobson, Principal Harp of the Boston Symphony Orchestra; Booker Rowe, who had a 50-year career a violinist with the Philadelphia Orchestra; and Rufus Olivier, a bassoonist who's been with the San Francisco Opera and Ballet for 30 years.

And, we held a wonderful one-day summit on October 21 in New York City with a grant from the New York State Council for the Arts. We invited thought leaders from the field, starting with musician historians Dr. Fredara Hadley from Juilliard and Tammy Kernodle from Miami University of Ohio, and covered the history of resistance and empowerment. I hosted a panel with Rochelle Skolnick from the AFM Symphonic Services Division and New York Local 802 called "Contracting for Diversity". I really wanted to show that there is contract language regarding auditions, tenure and hiring to support further DEI initiatives.

BON wants people to understand that changing workplace norms and audition/tenure guidelines can be done within CBA language. We also need protections, fair work practices and more transparency in workplaces, especially as we see a wider diversity of people.

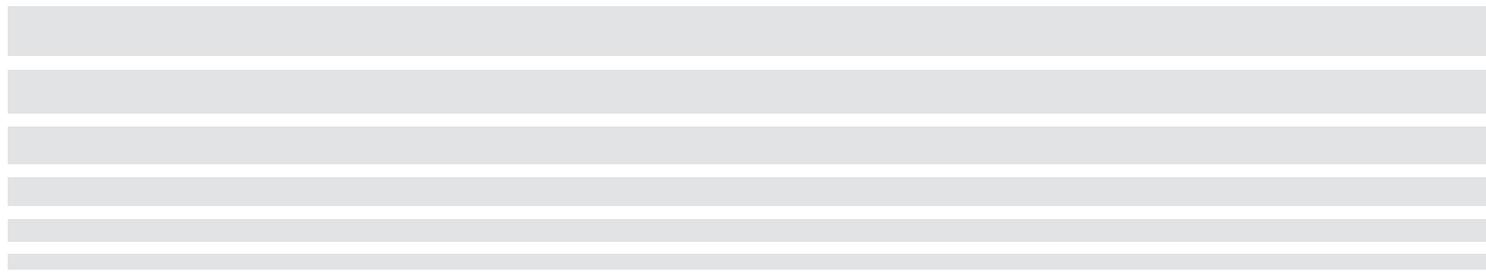
## What do you have planned for the future?

We're working on growing membership. We're unveiling a plan to grow our membership in January. Anybody who supports the work we do can join.

For more information about the Black Orchestral Network, go to <https://www.blackorchestralnetwork.org>.



BON Steering Committee-woman Jennifer Arnold.  
Photo courtesy of Jennifer Arnold



(Continued from Page 7)

the South Side cultivated by NANM. Charles Walton, who had been key to the merger, lamented, "Blacks were not integrated into white locals, they were submerged."

It has been nearly 60 years since the merger of Locals 10 and 208. Progress, while slow, continues to be made. Black musicians can be found in all types of ensembles in Chicago, from orchestras to jobbing bands to show pits. As of this writing, the board of Local 10-208 has two Black members, and efforts are being made to organize hip-hop and electronic dance music artists – two genres not likely

to have union representation. These are examples of how today's Local 10-208 is invested in creating opportunity, fairness and equality for all.

Sources:

*"The Black Musician and the White City: Race and Music in Chicago, 1900-1967"* by Amy Absher, University of Michigan Press, 2017.

*Bronzeville Conversations: The Tempo of the Times: The Struggle for an Integrated Musician's Union / Charles E. Walton; 1993.*



## Sphinx: Dedicated to Transforming Lives Through the Power of Diversity in the Arts

The *Sphinx* Organization was founded in 1997 by violinist Aaron P. Dworkin with the goal of expanding Black and Latinx representation in classical music. Beginning with a single competition, Sphinx has grown to include a symphony orchestra, a vocal group, several classical ensembles, educational programs, competitions and grant and award opportunities. Their programs are available for beginners through professional musicians. CFM board member **CAITLIN EDWARDS** is a member of the *Sphinx* Virtuosi chamber group.

### How did you get involved in Sphinx?

I began participating with Sphinx through the Sphinx Orchestral Partners Audition (SOPA) Excerpt Competition in 2018 under NAAS (the National Alliance for Audition Support), which is dedicated to increasing diversity in American orchestras. Candidates play a screened audition before members of the Detroit Symphony Orchestra – since Sphinx is based in Detroit and Ann Arbor – and representatives from over 30 orchestras in the country. This was a great opportunity for me. I’ve played in the Sphinx Symphony Orchestra, and I’m currently in Sphinx Virtuosi, which is a touring self-conducted chamber ensemble. Most of the musicians in the group are laureates of the Sphinx Competition. The feedback I received from participating in SOPA was extremely helpful and it also opened opportunities for me to sub with various orchestras within the NAAS network.

### What are some other notable things you’ve done with Sphinx?

I’ve been on tour with the Virtuosi for the past year and a half. That’s been a fun time but also lots of work. We recorded an album with *Deutsche Grammophon*, in addition to performing community engagement/education programs in various cities while on tour. We usually do a performance every year at Carnegie Hall, and this past year was pretty big because we celebrated Sphinx’s 25th anniversary. The Virtuosi has another tour coming up at the end of January, with dates through July. We’re performing with the Minnesota Orchestra at the beginning of February, venturing to the Virgin Islands, performing at ASTA, and also performing at the Caramoor Summer Music Festival. I’m also proud to have been an instructor at the Sphinx Performance Academy at the Cleveland Institute of Music this past summer.

### What are other ways Sphinx has helped other musicians?

Sphinx has various programs for both performers and arts administrators, such as Sphinx LEAD (Leaders in Excellence, Arts & Diversity), audition intensives through NAAS, and the Sphinx Competition. They have education programs in local schools within Detroit and Flint, MI, and also summer camp intensives that are held free of charge for students at places such as Juilliard, Cleveland Institute of Music and the University of Colorado.

Sphinx really connects musicians and arts administrators from across the country. They host a huge convention (SphinxConnect) in Detroit at the end of January that involves panel discussions with arts leaders from various organizations and institutions, delving into a plethora of relevant and necessary topics. It’s a great resource and opportunity for networking, gaining knowledge and inspiration!

To learn more, go to <https://www.sphinxmusic.org>.



Sphinx Virtuosi with Sphinx founder Aaron Dworkin and Sphinx President/Artistic Director Afa Dworkin.



Sphinx Virtuosi performance at Carnegie Hall. Photos courtesy of Caitlin Edwards.

## Carmen Abelson

Violinist Carmen Abelson works throughout the Chicagoland and Midwest areas as a solo, chamber and orchestral performer and music educator. A member and occasional concertmaster of the Civic Orchestra of Chicago for three years, Abelson was a Civic Orchestra Fellow from 2017 through 2019, during which year she won positions with the West Michigan Symphony and Illinois Symphony Orchestra. Abelson has since joined the Illinois Philharmonic Orchestra and Elgin Symphony Orchestra. She is also a member of Varo String Quartet and Four Equals String Quartet, as well as a core member of 5th Wave Ensemble, a collective dedicated to the performance of

works by womxn and non-binary composers. Abelson has been a teaching artist at The People's Music School since 2019, works with students at Glenbard East High School and the Hyde Park Youth Symphony and maintains a small private studio. Abelson became an Adjunct Professor of Violin at the University of Illinois at Springfield in January 2022.

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## Daniel Chavez

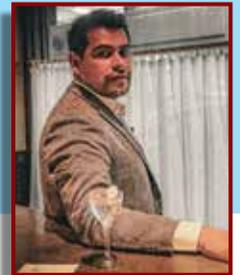
Daniel Chavez is a musician, songwriter, composer, arranger, educator and founder/CEO of the People's Center for Cultural and Contemporary Arts (PCCCArts), a non-profit organization that partners with schools and community centered organizations to provide art and STEAM opportunities to students in communities across Chicago. Having 15 years' experience in the

entertainment industry, Daniel's formal career spans nearly seven years working with musicians and artists from all around the world and across genres.

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## Nino Corleone

Nino Corleone is a multifaceted artist who honed his craft on the south side of Chicago. A performer, songwriter and producer, he is also an engineer, creating tracks spanning pop, R&B and rock and roll genres. Nino began his career in his teens, writing his own music and independently distributing his CDs throughout the community. In 2015 he ventured into radio, initially with a local station in Chicago, and in 2021, he established Illinational Radio. This summer, Nino achieved a significant milestone by becoming the first hip-hop artist to join the Chicago Federation of Musicians.

In November, he served on an industry panel facilitated by the Chicago Federation of Labor to discuss the challenges of the pay-to-play system, where an artist must pay fees of \$500 or more just to perform on stage. Nino has attended the CFL Organizer Training, and hopes to organize Chicago's hip-hop community.

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## Andrew Genemans

Bassoonist and contrabassoonist Andrew Genemans joined the Grand Rapids Symphony in September of 2017. An avid orchestral musician, he has performed with such renowned ensembles as the Chicago Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Detroit Symphony and the St. Louis Symphony, among many others. Andrew is also an active soloist on both bassoon and contrabassoon, including performances of Vivaldi's Concerto in E Minor with Resonance Works | Pittsburgh, as well as premiering Mark Fromm's *Lingua Cosmica* for solo contrabassoon and chamber group with the Carnegie Mellon Contemporary Music Ensemble. He is currently on faculty at Hope College in Holland, Michigan, and was previously on faculty at Seton Hill University in Greensburg, Pennsylvania.

A native of Akron, Ohio, Andrew graduated from Carnegie Mellon University with a Master's Degree and Advanced Musical Studies Certificate in Music Performance, with undergraduate studies at the Baldwin Wallace Conservatory of Music. From 2015-2017, Andrew served as a prestigious Contrabassoon Fellow at the Aspen Music Festival and School, studying with Per Hannevold and Michael Sweeney. His teachers have included Nancy Goeres, Jonathan Sherwin, Jim Rodgers, and Renee Anthony Dee.

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## Robbie Herbst

Chicago-based violinist and writer Robbie Herbst is the Assistant Principal Second Violin of the Elgin Symphony Orchestra and an alumnus of the Civic Orchestra of Chicago. Robbie is also a violinist in the West Michigan Symphony and Southwest Michigan Symphony Orchestra. He is a substitute player in groups including the Colorado Symphony Orchestra, the Louisiana Philharmonic Orchestra and the Madison Symphony. He has spent summers at the Bowdoin, Aspen and Mendocino Music Festivals; was a violin fellow in the National Repertory Orchestral; and performed in the Graduate Fellowship String Quartet in the Siena International Music Festival. In 2021, Robbie played with the Wu-Tang

Clan in a performance synchronized to the classic kung-fu movie, *The 36th Chamber of Shaolin*.

Robbie holds degrees from Dartmouth College and the University of Colorado at Boulder. He is a dedicated teacher and educator, both in violin and in writing. His fiction has won awards and been published in lauded journals such as *Gulf Coast* and *CRAFT Literary*. In addition to AFM Local 10-208, Robbie Herbst is a proud member of Local 232-278.

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## Evon J. Sams

Evon J. Sams is a multi-instrumentalist and teaching artist. He earned a Master of Music in Jazz Studies from Northern Illinois University and holds a Bachelor of Music in Music Education as well as Music Theory and Composition from Elmhurst University. While at NIU, Evon participated in the classical and jazz saxophone, flute and clarinet studios. Additionally, Evon served as a graduate representative for the Diversity, Equality and Belonging Committee and composed extensively for small group and big band. Evon has served as Director of Bands at Jefferson High School and Assistant Director of Bands at Rockford Environmental

Science Academy in Rockford. Currently, he serves as Director of Bands at Sauk Elementary School in Richton Park. In addition, Evon is a curriculum development specialist at Baobao Tree LLC. Evon's accolades include an Outstanding Soloist Award from the 2023 Jack Rudin Jazz Championship and memorable performances with a variety of talented musicians, including Darius Rucker and The Legendary Count Basie Band.

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## James Kang

Violist James Kang is a graduate of The Juilliard School as a proud recipient of a Kovner Fellowship, and currently is pursuing his DMA studies at Northwestern University as the Teaching Assistant of Prof. Helen Callus. He has served as Principal Violist for the Juilliard and Symphony in C orchestras, and has performed with the Chicago Philharmonic, Elmhurst Symphony and Princeton Symphony. As a soloist, James won top prizes at the American Viola Society Solo Competition, Atlanta Federation of Musicians Scholarship and the ASTA National Solo Competition. In the spring of 2023, he performed Hindemith's *Der Schwanendreher* Viola Concerto with the University of Delaware Symphony Orchestra. James is also active in community outreach and has participated in engagement concerts including Chamber Music Society of Lincoln Center's Meet the Music!, "If Music Be the Food," United Nations Chamber Music Society and MELODY (Music Enriching the Lives of Delaware Youth).

James is a founding member of the Abeo Quartet, which was formed while he was at Juilliard and has performed at Alice Tully Hall, The Kennedy Center, Norway's Vertavo Festival, on WQXR's Midday Masterpieces and CMS of Lincoln Center's masterclass series. Abeo has won many accolades, including third prize at the Bad Tölz International String Quartet Competition; first prize and the Audience Favorite Prize in the 2022 Yellow Springs Chamber Music Competition; and the Silver Medal in the 2022 Chesapeake International Chamber Music Competition and the 2019 Fischoff Competition.

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## Elijah Medina

Originally from Oregon, Elijah Medina is a freelance double bassist and bass guitarist who has been active in the Chicago music scene since moving to the area in 2017. He holds a BM in Double Bass Performance from the University of Oregon, where he studied with Tyler Abbott of the Eugene Symphony; and an MM in Orchestral Studies from CCPA at Roosevelt University, where his primary teacher was Jon McCullough-Benner of the Milwaukee Symphony and Grant Park Symphony Orchestra. Elijah currently holds principal bass positions with Lake Forest Civic Orchestra and Symphony 847, and performs with numerous orchestras around the region including the Rockford Symphony, Peoria Symphony, Elmhurst Symphony, Kenosha Symphony, Dubuque Symphony and Chicago Summer Opera.

In addition to his orchestral work, Elijah performs in a variety of styles on both electric and upright bass. He is a member of the Chicago rock band, Local Motive, and freelances as a jazz bassist and musical theater pit musician. Elijah plays guitar as a secondary instrument and maintains a private teaching studio of both bass and guitar students. Elijah is on faculty at The People's Music School in Chicago as a bass teaching artist.

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## Natalie Scharf

Natalie Scharf is a third-generation musician, and the daughter and granddaughter of CFM members. Specializing in saxophone and clarinet, she is also an educator, arranger and composer. She graduated from Northern Illinois University with a degree in music education and taught middle school band for eight years before retiring to pursue a full-time performing career. Natalie is a member of The Chicago Cellar Boys, Mulligan Mosaics, Paul Asaro and His

Rhythm, The Heritage Jazz Orchestra and her own group, which focuses on early swing music. She is currently an adjunct professor at Roosevelt University and has a private lesson studio out of her home.

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## Robyn Smith

Robyn Smith is the newly appointed Principal Trombonist of the Chicago Sinfonietta and former Second Trombonist of the Detroit Opera. She graduated with a Master of Music from the New England Conservatory studying under the tutelage of Toby Oft, Principal Trombone of the Boston Symphony Orchestra. In her most recent engagements, Robyn has played as a substitute with the St. Louis Symphony and the Boston Pops, and has toured internationally with the Boston Symphony. She has also performed as a fellow with the Tanglewood Music Center Orchestra, New World Symphony, National Repertory Orchestra, American Repertory Theatre, Dee Dee Bridgewater Big Band at the Detroit Jazz Festival and with the artist Lizzo at the 62nd Annual Grammy Awards. Robyn performs with a variety of ensembles and is an associate artist with the Rodney Marsalis Big Brass. Her solo work includes a performance

at Michigan State University's MLK tribute concert and as a featured soloist with the New England Conservatory's Contemporary Ensemble. Her awards extend internationally as she was the winner of the 2018 International Trombone Association's Marsteller Solo Competition. Robyn is an advocate for the dismantling of oppressive structures that contribute to the lack of black and brown faces within high art forms. She teaches privately while also teaching through the Sistema Ravinia program that targets underrepresented youth in music. Robyn also mentors young black and brown musicians with goals of becoming professional musicians in various programs across the country.

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## Rocky Yera

Award-winning Cuban-born tenor saxophonist, composer and arranger Rocky Yera began his musical journey at the age of 12. As a high school student at New World School of the Arts, he received the Downbeat Magazine Outstanding Performance award in 2000; was chosen as a Vail Jazz Foundation Scholarship Recipient; and performed in the elite Grammy High School Jazz Band for the 2000 Grammy Awards ceremony. After studying jazz performance at both Miami Dade Community College and Florida International University, he won a second Downbeat Magazine Outstanding College Performance award; took part in two European tours including the Umbria Jazz Festival and the North Sea Jazz Festival; and toured Japan and Korea with Tito Puente Jr. Rocky moved to Chicago in 2008 to obtain his Master's

Degree in Jazz Performance at DePaul. He has continued to win numerous awards, including 1st Place in the Union League Civic and Arts Foundation Jazz Improvisation Performance Competition and four other performance and composition awards from the Union League and Luminarts, becoming a Luminarts fellow in 2014. Rocky can be heard at jazz clubs, festivals and city events in the Chicago area. His debut album, *Just Practice*, released May 30, 2018, features all original compositions and arrangements.

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The #NotMe app is a tool provided by the CFM to help encourage a healthy, safe and equitable working environment for our Union members. Additionally, the Fair Employment Practices Committee (FEPC) is here to help. You may learn more about the FEPC and the #NotMe app on the CFM website under “Musician Resources”. Any member of the FEPC is available and willing to answer your questions and their contact information is available in the “Find a Member” section of the CFM website.

To download the #NotMe app and sign on to the CFM’s page, scan the QR code at right or download the free #NotMe app on your device. After registering, please link your account with the CFM by adding the Chicago Federation of Musicians as your “company” and entering the code 2224 (BACH).

If you do not want to download the app on your device, you may also use #NotMe’s online portal to send in your reports. To do so, create an account, link that account to the CFM and fill out a report by going to [app.notme.solutions/login](http://app.notme.solutions/login), using the browser of your choice. You will have all the same functionality when it comes to communicating with the CFM through the chat as you have through the app on your phone.

Interested in joining the FEPC? If you want to be considered, please email Legal Consultant Naomi Frisch at [naomi@ulaw.com](mailto:naomi@ulaw.com) with the subject “FEPC” and include your name and a short bio.



## Catie Hickey joins the FEPC

When Bobby Everson asked me to join the FEPC, I said yes immediately. His vision of developing a mentorship program within the FEPC’s mission aligns with the work I do as founder of [Brass Beyond Binaries NFP](#). It’s very gratifying to see the CFM take the lead on such important initiative. I also look forward to building out new options with the #NotMe app. Hopefully the ways we learn to work together locally can have a national influence.



**Members:** #NotMe, our app to address concerns about workplace violations, has recently released a new feature called Just Sayin’. It’s not a replacement for reporting misconduct or other workplace issues through the app, but is a quick, easy way to let the CFM know what’s happening with your workplace, even if things are going great!

When you are on the #NotME app, you can click on the Speak Up button, which provides two options: submit a report or use the Just Sayin’ feature. For those using the web app, the left panel will have its own entry called Just Sayin’, where you’ll go to submit your comments to us.

Never hesitate to speak up, through a formal report or a Just Sayin’ comment. We genuinely welcome your feedback and would like to hear from you.

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GUITAR

## Jean Berkenstock 1934-2023



Jean Berkenstock passed away with her husband of nearly 50 years, James Turner Berkenstock, at her side on Tuesday, Oct. 3, 2023 at Evanston Hospital.

Jean was born in Chicago and grew up in rural Northbrook. Her family raised animals including horses, one of which Jean rode to school. Her musical training began on piano with her mother, but her real love was the flute, which stemmed from her early study of the recorder under the guidance of David Dushkin, founder of a music school, which eventually became the Music Center of the Northshore and then the Music Institute of Chicago. As a teenager, she appeared on the *Ted Mack Amateur Hour*, a weekly TV show from New York City.

After attempting unsuccessfully to win a flute spot in the Chicago Youth Orchestra, Jean made an end run to get into the orchestra by picking up a double bass at school and teaching herself how to play it. After she gained admittance on the bass, the orchestra director realized that she was not truly a bass player and that he had seen her previously at flute auditions. He was won over by Jean's determination and admitted her to the flute section.

She attended college at Illinois Wesleyan University, receiving her bachelor's degree in music. Upon graduation, she won a position with the Atlanta Symphony as second flute. Returning to the Chicago area after several years, she devoted herself to raising her family but kept up her flute playing with the Evanston Symphony. She eventually joined the Civic Orchestra of Chicago and

studied flute, first with Ralph Johnson of the Chicago Symphony, and then with the orchestra's Principal Flute, Donald Peck. During this time, she was a featured soloist with Civic.

In 1967, she became Principal Flute with the Grant Park Symphony Orchestra, a position she held until 2001. Two years later, she became Principal Flute with Lyric Opera of Chicago, resulting in a career of 43 years in that position. Her beautiful playing in important flute solos in operas like *Magic Flute*, *Carmen*, and *Lucia di Lammermoor* was legendary and led to many favorable reviews and laudatory articles. She was often dubbed "The Magic Flute," and one close colleague affectionately referred to her as "Songbird."

In 1991, she joined her husband, Jim, in founding Midsummer's Music, a chamber music festival in Door County, WI. For 28 years, she performed extensively with this summer series and can be heard on four commercial recordings released by the group including *A Bel Canto Summer*, which features her and violinist David Perry. She also worked behind the scenes as a board member, coordinator of volunteers, music librarian and arranger of musician housing. She was a charter member of the Chicago Philharmonic, performing with them as Principal Flute until 2012.

Jean taught extensively, primarily as a Professor of Music at the Chicago College of Performing Arts at Roosevelt University. Throughout her career she appeared numerous times as a soloist with the Grant Park Symphony, the Chicago Philharmonic, the Orchestra of Illinois and the Decatur Symphony. In addition, she also performed frequently as an extra with the Chicago Symphony Orchestra and is heard on numerous recordings with them.

Beyond music, Jean's love extended to her family. On holidays, she was the frequent host of large family gatherings that sometimes included her students from foreign countries. She also relished the time she could devote to sewing. She made most of her clothes frequently using her own design. As a mom, she made many of the clothes her young children wore and taught her daughter to sew as well.

She took an active role as an orchestral musician serving on audition committees, negotiating committees, and as the Grant Park Symphony's representative to the International Conference of Symphony and Opera Musicians (ICSOM). She was instrumental in promulgating the building of the Petrillo Music Shell, writing a convincing cover article in *Senza Sordino* in her role as ICSOM representative. She also attended Chicago Planning Commission meetings as an advocate from the orchestra.

Although Jean was very comfortable on the stage, she relished her quiet time with family, a good book, crosswords, cooking, sewing, and gardening. She especially enjoyed her time in Door County, particularly when grandchildren came to visit. She is survived by her husband; a daughter, Nina Swanson; a stepson, Paul Berkenstock; grandchildren Jake Hoogheem, Keven Hoogheem, Christian Hoogheem, and Nicholas Swanson; and step-grandchildren Megan Berkenstock and Tate Berkenstock. She is preceded in death by her son, Peter Jay Hoogheem, sister Marcia Wideroe Loellbach and brother Bernard Marshall Wideroe.

*Reprinted with permission of the Peninsula Pulse.*

## Jerry Coleman 1936-2023



Gerald Sheffer Coleman, aka Jerry Coleman, was born and raised in Lincoln, Nebraska. From the tender age of three, Jerry was, in his heart and soul and probably DNA, a drummer. He constantly dragged his mother's pots and pans out to the kitchen floor and proceeded to beat them up. At age four, his dad thought it was time to get him a real set of drums. He had his first formal drum lesson when he enrolled in music school. Several years of childhood piano lessons and playing trumpet in the junior high band taught him to read music.

His first 'gig' occurred when he was about 10 years old. His parents took him with them to a square dance because they could not afford a babysitter. The drummer became ill and he played that 'gig' for three dollars. To a 10-year-old – that was a piece of Heaven. As he said later, he didn't know you could get paid to have that much fun! He was hooked and knew then what he wanted to do with his life.

In high school, he played in a Dixieland-type of band that was organized by his best friend's brother, Alan Holbert. It was his influence that induced him to enroll in music school. He attended the University of Nebraska from 1954 to 1958 for his B.M.E. and 1960-1962 for his M.M.A., during which time he joined the Jimmy Phillips Orchestra. After graduation, he toured with the Jimmy Dorsey and Ralph Marterie Orchestras and played for two years in Las Vegas hotels. Settling in Chicago, Jerry played in a variety of bands including dixieland, jazz and professional dance repertoires. He maintained a busy schedule as a studio musician and jazz artist, recording over 4,000 TV and radio commercials, film scores and records.

He toured occasionally with singer Peggy Lee and the Hi-Lo's vocal group. The album he made with the Hi-Lo's, *The Four of Us*, received a Grammy award. He also played drums with many of America's jazz greats like Zoot Sims, Clark Terry, Barney Kessel, Herb Ellis, Carl Fontana, Billy Eckstein, Earl "Father" Hines and the legendary Teddy Wilson. He also contributed his talents to the Chicago Lyric Opera orchestra as well as the WGN and ABC staff orchestras. A musical highlight for Jerry was his participation in a Francis Ford Coppola production in town. Coppola showed a silent movie and used live musicians to play the music in front of the audience. Jerry played timpani for that production.

Jerry recorded his own nine-piece jazz ensemble, the Nineburner, that played various jazz festivals and jazz clubs. Their album *Jazz Makes You Happy* was a popular selection on WDCB radio. He was also the original member of the Andy Tecson "Church Jazz" group that originated 30 years ago. They played many services throughout the Chicagoland area including several performances a year at St. Luke Lutheran Church.

His many accomplishments included being a music educator at Chicago State College and in the Avoca school system; serving as a Negotiator for the Recording Musicians Association and as a Panelist for the National Endowment for the Arts; performing for six years as a member of the Nebraska National Guard 43rd Army band; composing a ballet for modern jazz and percussion; and appearing with the Hubbard Street Dance Company and recording performance programs for them.

Another of Jerry's accomplishments was in photography. He took special classes at Oakton and learned how to develop his own film. He had a knack for capturing the working moment if you were a Chicago musician in performance or the innocence or joy on a child's face, or beauty of the natural world. His extensive black and white photos of old rural churches is historical. He received an Award of Excellence from Photographer's Forum magazine for their photography contest.

Jerry had a wry and dry sense of humor. He was always kind in word and action. He loved his family, his friends and the three doggies he had over the years. The musical community will dearly miss his talent and his humanity.



# OUT AND ABOUT

## SHARON JONES

CFM COMMUNICATIONS DIRECTOR



*Charlie and the Chocolate Factory* began November 8th and is running through January 13th at the Paramount Theatre. Left to right: **CELIA VILLACRES, EVA BUTCHER, TINA LAUGHLIN, EDGAR CAMPOS, JOCELYN SHOULDERS, SEAN MCNEELY, ELENA SPIEGEL, CATIE HICKEY, CAMERON TRAGRESSER, KAILEY ROCKWELL, CHUCK WEBB, KORY DANIELSON, SHARON JONES, MATTHEW BECK, ANNA VELZO, WENDY BENNER, SCOTT REED** and **JIM WIDLOWSKI**. Photo courtesy of Sean McNeely.



Chamber Music on the Fox, an ensemble founded by bass trombonist **MARK FRY** and cellist **SARA SITZER**, presented a concert titled “Moonstruck Pierrot” at the newly opened Moonlight Theatre in St. Charles on November 6th. Arnold Schoenberg’s *Pierrot Lunaire* and George Crumb’s *Voice of the Whale* were on the program. Conducted by **STEVE INGLE** and featuring soprano Nathalie Colas, the musicians were **ERIC PIDLUSKI**, violin; **JEAN HATMAKER**, cello; **SCOTT METLICKA**, flute; **BARBARA DRAPCHO**, clarinet; and **LIANG-YU WANG**, piano. Photo courtesy of Chamber Music on the Fox.



Chicago Symphony Orchestra cellist **BRANT TAYLOR** joined with Stephen Rose, Principal Second Violin of the Cleveland Orchestra, to perform Johannes Brahms’ Double Concert for Violin, Cello and Orchestra with the Elgin Symphony Orchestra on November 4th and 5th. Joining Brant (center) is the ESO cello section, left to right, **MARK KUNTZ, NAZAR DZHURYN, SARA SITZER, ELIZABETH START, KERENA FOX, ROBERT WEBER** and Principal Cellist **MATT AGNEW**. Photo courtesy of Sharon Jones.

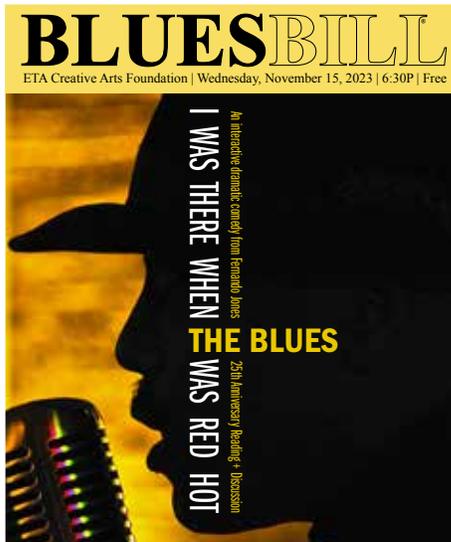
Did you get a new gig, reach a personal milestone or attain a special professional achievement? Please contact Sharon Jones at [sjones@cfm10208.org](mailto:sjones@cfm10208.org) and share your story in Out and About!



Chicago Opera Theater staged Dmitri Shostakovich's *The Nose*, based on a satirical short story by Nikolai Gogol. There were two performances at the Harris Theater for Music and Dance on December 8th and 10th. Left to right: **ROSS BEACRAFT**, **ALYCE JOHNSON**, **GRACE HONG**, **GREG FLINT**, **ADAM MOEN**, **GENE COLLERD** and **KARL RZASA**. Photo courtesy of Greg Flint.



The Elgin Symphony Orchestra had a great time playing their (sold out!) Holiday Spectacular concerts, December 8th-10th, at the Hemmens Cultural Center in Elgin and at the Raue Center for the Arts in Crystal Lake. Joining the percussion section of **MICHAEL FOLKER** and **BRIAN ORIENTE** (not pictured) were, left to right, **DAN BRETZ**, **JOHN CORKILL** and **JOHN PLATE**. Photo courtesy of Michael Folker. Meanwhile, the Elgin Symphony Orchestra "horn" section certainly got into the holiday spirit! Left to right, **MARY BUSCANICS-JONES**, **EMMA SEPMEIER**, **RENEE VOGEN** and **STEVE REPLOGLE**. Photo courtesy of Steve Replogle.



On November 15th at 7558 S. South Chicago Avenue in Chicago, the ETA Creative Arts Foundation and the B. Kay Foundation presented the 25th Anniversary Table Reading and Panel Discussion Tour of *I Was There When The Blues Was Red Hot: An Interactive Dramatic Comedy*. The book, music, story and direction were by **FERNANDO JONES**, the Founding Director of Blues Ensemble and the Founder of Blues Camp International. The production was first mounted at the historic Palm Tavern in Bronzeville on October 2, 1998 and ran for 259 performances. The story is loosely based on Fernando's life. Photo courtesy of Fernando Jones.

# JOIN THE REVOLUTION

## ORGANIZING HIP-HOP AND EDM ARTISTS

On Saturday, November 18th, the CFM hosted a panel discussion at the Kehrein Center for the Arts in Austin in an effort to engage with hip-hop, R & B and electronic dance music artists interested in being a part of the CFM. Joining officers **BJ LEVY**, **JOHN FLOETER** and **KAREN SUAREZ FLINT** were CFM Electronic Media Director **DEAN ROLANDO**; Jon Ferrone, assistant to the President of the AFM; Alexis Arce, the owner of Couture Music; entertainment coordinator Shauntai Adams; hip-hop artist Lex De'Andre; hip-hop artist and new member **NINO CORLEONE**; Arnell Newman, member of the Chicago Grammy Chapter; Jessie Fuentes, Alder of the 26th Ward; and Marcus Shepherd, head organizer for the Chicago Federation of Labor. Topics included ending pay-to-play; recording; exploitation of artists; what a union is, what the CFM does and how artists build power through organizing.

"There are so many barriers that stand in the way of Chicago's young artists trying to make it, and it's harmful

to our communities and our culture," said CFM President BJ Levy. "There's a belief that if you've got talent, the only way to make it is to go to L.A. or Atlanta. That hurts our artists and our city. We want to change all that."

"We want to make the system better by exposing the beauty and relevancy in our culture, changing the negative stigma surrounding our culture's content and bringing to focus that hip-hop musicians deserve the same opportunities to perform at larger venues as other artists and performers," said De'Andre. "Hip-hop has become so popular it permeates the rest of American culture. The artists who create it deserve the ability to make a good living doing what we do."

Added Nino Corleone, "I have faced what I call the 'treadmill experience' where I'm moving very fast but going nowhere. Most of my fellow artists and I see us struggling to make ends meet and I know if we had some form of representation and possessed the knowledge of how to change this, it would greatly impact the culture."



Secretary-Treasurer Karen Suarez Flint with Arnell Newman and Marcus Shepherd.



Jessie Fuentes, Alder of the 26th Ward.



Officers of the CFM pose with panel attendees. Photos courtesy of Jake Berent.



**CHICAGO SYMPHONY ORCHESTRA**

Announces auditions for:

**SECTION VIOLIN (UP TO 6 POSITIONS)**

**SECTION CELLO (UP TO 4 POSITIONS)**

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

**NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY**

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

COVID-19 safety protocols will be observed.

**SECTION VIOLIN PRELIMINARY AUDITIONS**  
scheduled for February/March, 2024  
Final audition date to be announced later  
Application materials must be received by January 22, 2024

**SECTION CELLO PRELIMINARY AUDITIONS**  
scheduled for February/March, 2024  
Final audition date to be announced later  
Application materials must be received by January 15, 2024

Employment to begin in September, 2024 or later, based on audition schedule and mutual agreement between successful candidates and the Chicago Symphony Orchestra Association.

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

**E-mail: [auditions@csso.org](mailto:auditions@csso.org)**

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

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

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

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OPEN AUDITIONS

**Auxiliary Clarinet**

Audition for the nation's most diverse orchestra, led by Maestra Mei-Ann Chen.

Application deadline: January 31, 2024

Auditions held: February 14, 2024

**MORE INFO**

[chicagosinfonietta.org/auditions](http://chicagosinfonietta.org/auditions)

**APPLICATION INSTRUCTIONS**

Submit your resume and a \$50 refundable check deposit to:

Auditions  
c/o Chicago Sinfonietta  
70 E Lake St, Suite 1430  
Chicago, IL 60601

Resumes may be submitted via email:  
[auditions@chicagosinfonietta.org](mailto:auditions@chicagosinfonietta.org)

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**CHICAGO SYMPHONY ORCHESTRA**

**CSO FELLOWSHIP PROGRAM**  
**2024/25 Season**

**Openings for Section Violin, Viola, and Cello**

The CSO Fellowship Program is open to outstanding early-career string players from all backgrounds who are attending or have graduated from college, university or conservatory and are committed to fostering a culture of equity, inclusion, and belonging or have overcome adversity in their lives.

Preliminary taped Auditions will take place via Getaccepted.com. Final Auditions will take place in Chicago. Travel and housing expenses for the Final Audition will be provided by the Chicago Symphony Orchestra Association.

**Application Deadline for TAPED Preliminary auditions will be March 25, 2024**  
**LIVE Final auditions tentatively scheduled in Chicago on April 29, 2024**

COVID-19 safety protocols will be observed.

Applicants should use the following web address for complete program and audition information: [csso.org/fellowship](http://csso.org/fellowship)

CSO Fellows will rehearse and perform with the Chicago Symphony Orchestra for 20 weeks during the 2024/25 season. Fellows will be compensated between \$63,000 - \$74,000 per season, less statutory deductions, depending on the number of services played.

*The Chicago Symphony Orchestra is an Equal Opportunity Employer*



**Rockford, Illinois**  
**AUDITION ANNOUNCEMENT**

**February 8, 2023**

Violin 2, Assistant Principal  
Violin 1, Section

The deadline to apply for auditions is **Friday, January 12, 2024**

Visit [www.rockfordsymphony.com/audition](http://www.rockfordsymphony.com/audition)  
for complete audition materials and to apply.



Enrique Mazzola, Music Director  
Announces the following vacancies:

**Bass Trombone &  
Section Violin**

**Bass Trombone auditions to be held March 7-11, 2024**  
**Section Violin auditions to be held March 25-28, 30, 2024**

In the 2024/25 season, the successful candidates may receive:

- 20-week contract (early September – middle of April)
- Base rate and vacation pay to equal **\$72,000**
- Benefits Package (11.99% Pension; Health, Dental, Vision, Life, Instrument Insurance)

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**

**Bass Trombone OR Section Violin**

**20 North Wacker Drive, Ste. 860**

**Chicago, IL 60606**

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

**HIGHLY QUALIFIED APPLICANTS ONLY**

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

**DISCLAIMER**

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**Chicago Federation of Musicians  
Scholarship Fund**

Applications are being accepted for the 2024 CFM College Scholarship. Scholarships of up to \$1,000.00 will be awarded to the winner(s). Applicants must be enrolled in an accredited college music program for the Fall of 2024.

Applications are available by calling the Vice-President's Office of the Chicago Federation of Musicians and must be completed and returned no later than March 1, 2024.

If you have any questions about the scholarship, please call Vice-President John Floeter at 312-782-0063, ext. 222.



In memory of Leland Baska, Loren Binford,  
Frank D'Rone, Shelly Elias, Rick Frigo  
and Betty Matesky.

**William A. Lee  
Memorial Scholarship**

The Chicago Federation of Labor offers five (5) academic-based scholarships and five (5) random-drawing scholarships in the amount of \$2,000 to students graduating from a Chicago or suburban-area high school. Students may only apply in one of the two categories.

The scholarship awards are named after Lee, who served as president of the Chicago Federation of Labor for thirty-eight years. He devoted more than sixty years to organized labor and community service.

To be eligible, either the student or one of his or her parents must be a member of a local union affiliated with the Chicago Federation of Labor.

All applications must be signed by either of the top two officers of the local union to which the student or his or her parent belong. Applications signed by union representatives or union stewards will be disqualified.

Applications are due electronically by 5:00 p.m. on February, 28 2024. APPLICATIONS WILL ONLY BE ACCEPTED VIA EMAIL. Go to <https://chicagolabor.org/resources/scholarships/leescholarship/> for more information.

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

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

## RESPECT YOUR EARS

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For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

### Other Helpful Numbers:

American Federation of Musicians of the  
United States and Canada:

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

## E-mail Addresses

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