

# Intermezzo

Member Meeting:  
Monday, June 10th, 2024  
@ 6pm

May/June 2024  
Vol. 82 No. 2



Jennet Ingle is  
*The Happiest Musician*

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CFM Goes to Springfield. page 8



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# From the President, BJ Levy: “A Union in Action”



In my previous column I was discussing last year in review. In the blink of an eye here we are continuing and building upon that pace. Thank you to everyone who attended the CFM Open House. It was a great event and we're seeing increased usage of our new hall, which is well-suited to public gatherings and rehearsals.

I want to welcome Megan Elk to the CFM team as our new Director of Marketing and Communications. Of the many applicants we considered for the position, Megan was the clear leader. They will now serve as Editor of the *Intermezzo* and help us broaden and sharpen our marketing across all media platforms. Watch for those changes, starting with this issue.

Welcome also to the new Music Director Designate of the Chicago Symphony Orchestra, Klaus Mäkelä. I hope that this strong choice ushers in an incredible era of growth and artistry for the mighty CSO.

As I write this, the officers are preparing for a trip to Springfield to promote our bill, the Music and Musicians Tax Credits and Jobs Act. If you would like details, please visit the homepage of our website, and contact your legislators to promote passage. Your support and participation are vital in getting the word out. The bill is primarily designed to attract production companies to record soundtracks here in Chicago. Producers know that Chicago has a look the world loves, but we want to remind them that we also have a sound. Just last week, Governor Pritzker travelled to California to promote Illinois as a destination for film and television production. The bill also promotes professional performances, strengthens infrastructure, expands theatrical productions, and encourages music education.

Congratulations to members Susan Chatman, Katherine Hughes, and Rich Daniels of the non-profit Third Coast Music for reaching the final selection stage of the City of Chicago for their proposal to construct an incredible and modern scoring stage here. Third Coast hosted a composer and musician gathering here at the Union on April 27th which was huge success. Around 65 people attended at the new hall. Recording, performance, and composition are all

intimately intertwined and the jobs associated with them must be promoted and protected. The creation of a scoring stage is an integral part of that effort to keep and create jobs here.

Congratulations also to members Nino Corleone and Shauntai Adams for their recent leadership of MPITF-sponsored hip hop performances, a first for our local. The effort to organize and gain wage equity for this vital artform is ongoing, and one of the

areas where we see our union doing the work to represent performing artists from all genres. The Music Performance Trust Fund is a crown jewel of the AFM and its leadership is forward-thinking. Due to the AFM's incredible support, the Fund is growing once again. So far in 2024, it has provided over \$120,000 in wages and pension contributions for local musicians. A big thank you to Vice-President Floeter for his local stewardship of the program.

Finally, we interviewed four companies last week to assist the Union in modernizing and streamlining our internal processes including billing, membership interaction, website content, accounting, and data management. This stems from a need to update our aging database and make member services more accessible and easily navigated. It is just one of the ways we are rebuilding and strengthening our foundation.

The CFM was here long before me, and will be here long after. It is my aim to set this historic institution up for growth within our industry and increase our membership numbers. Though our business continues to be under assault from downward pressure on wages, I believe that with a unified voice we will make a difference. The world loves what we do. They just need to be reminded from time to time that humans are the creative force behind their favorite music and provide the emotional impact of the soundtrack that enriches their lives. Human beings have human needs, not the least of which are strong wages, access to healthcare, and retirement benefits. I am here to grab every available microphone and provide that reminder. Thank you so much for your membership and support. ■

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



Dear Fellow Musicians,

As we embark on another eventful year, I am proud to announce the multitude of initiatives and celebrations that lie ahead for our union and our community.

Last year, we had over 41 special Music Performance Trust Fund concerts commemorating Black History Month in February, Women's History Month in March, and Jazz Appreciation Month in April, and 43 more in the previous 12 months. We are looking forward to creating more opportunities for ensembles. If you are interested in MPTF grants, do not hesitate to contact me. I'm happy to provide details and guidelines.

But before we delve into the exciting events on the horizon, I want to take a moment to address a fundamental question that often arises among our members: What does the union do for me?

It's a question that speaks volumes about assumptions and perceptions. Let me be clear: you are the union. Each and every one of you plays a vital role in shaping our collective destiny. Whether you're electing leaders, participating in committees, acting as stewards, or filing contracts, you are actively engaged in the democratic process that defines our union.

I understand that many of us didn't set out to become union officers when we first embarked on our musical journeys. Like you, I pursued a career in music because of my passion for the art form. But as we all know, professional music is work, and with work comes standards, conditions, and compensation. That's where our union steps in.

Over the years, I've had the privilege of serving on various committees and advocating for the rights of musicians. And let me tell you, it's been a learning process every step of the way. I didn't possess any special knowledge when I first started out—it was mostly just my opinion and a desire to make a difference.

That's why I encourage each and every one of you to seize the opportunity to get involved. Whether it's speaking up at a committee meeting, reporting an issue to our office,

or simply attending a CFM event, your voice matters. You don't need to be an expert in union rules and regulations—all you need is a willingness to stand up for what's right and work towards a better future for all musicians.

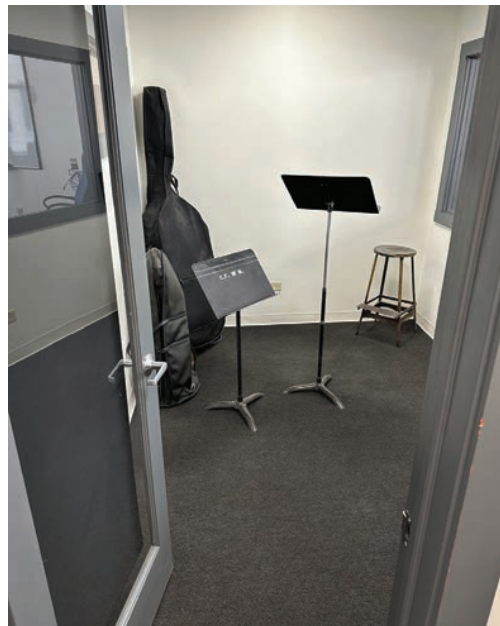
On that note, I'd like to draw your attention to an important announcement regarding the CFM Wage Scale Committee. In an effort to better serve our members, we are moving the effective date of new scales and regulations to July 1st. This change will allow us to provide you with a year's advance notice of any updates, ensuring greater transparency and accountability in our decision-making process.

If you have any concerns or thoughts you'd like to share with the committee, please don't hesitate to reach out to John Floeter at [jfloeter@cfm10208.org](mailto:jfloeter@cfm10208.org) to schedule an appointment.

In closing, let us approach the year ahead with unity, purpose, and a commitment to action.

In solidarity,

John Floeter ■



*CFM's practice room is free to use during business hours*

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

Happy Spring!

And a very special Happy Mother's Day to all of our members who balance being a musician with being a mother. I want to acknowledge the extraordinary efforts you make and the sacrifices you endure to succeed as a professional musician while raising your children. I want to thank you for balancing the stress of childcare logistics with an ever-changing schedule of rehearsals and concerts, for making sure homework gets done and dinner is on the table before heading out to an evening performance, and for getting up early the following morning to get lunches made and the kids to school.

Broken bones, the stomach flu, and middle school drama do not care that you have to be at your best that evening. You force yourself to put aside those challenges for a couple hours and focus on your craft (with a break at intermission to call home, check on the kiddos and say goodnight). Multi-tasking is your superpower. (If only we could figure out how to be two places at once!). Musician moms are not perfect. You are all extraordinary. You spend your career giving your musical gifts to audiences, giving your wisdom and inspiration to your students, and giving all of yourself to nurture your children. Some days (or years) are more challenging than others, but too soon those little people are heading off to college and you enter another phase of motherhood.



So, however you celebrate this Mother's Day, whether it be brunch with the family, working in your garden, playing a concert, or enjoying a big glass of wine, I hope it is a day full of appreciation and love.

In March I attended a luncheon held by the Chicago Federation of Labor honoring Women in Labor (there has got to be a better way to say that!). It was an inspiring event full of women labor leaders, many of them mothers, who represent all of Chicago's labor unions from auto workers and painters, to nurses and actors.

Mother Jones herself would have been so proud! At events such as this, and by that I mean non-male dominated labor events, it is clearly obvious that representation matters. I am so proud to represent the Chicago Federation of Musicians, and especially proud to represent the hundreds of CFM mothers who perform on Chicago's stages. Our perspective is unique and so are our ideas.

In the spirit of motherhood, I'd like to take care of a few housekeeping items. During the last six months in our new space, we have hosted an Open House, a Composer & Musicians Meet and Greet, and numerous meetings, as well as Hip-Hop, Big Band, and Jazz octet rehearsals. We are thrilled that Suite 2E is proving to be as welcoming and functional as we had envisioned. For those of you who have yet to see the new digs, please come visit. New to our office is a practice room free for all members to use while the large rehearsal space can be reserved by members for \$10/hour. Please contact me at 312-782-0063 ext. 333 to reserve either space.

Also, for those of you who pay annual dues in two installments, please remember that the second payment is due June 30.

And finally, a big welcome and thank you to our new Marketing and Communications Director, Megan Elk. We are so grateful for their contributions and this beautiful new version of The Intermezzo. Thank you, Megan! ■



*CFM's rehearsal space can be reserved for \$10/hour*



## CFM Member Spotlight: Jennet Ingle



*Jennet Ingle / Atomic Dolls Photography*

### By: Megan Elk

In the aftermath of the COVID19 pandemic, Jennet Ingle has emerged not just unscathed, but invigorated, her passion for the multi-faceted life of a musician burning brighter than ever. As an oboist, entrepreneur, and advocate for artistic fulfillment, Jennet's journey stands as a testament to resilience and the pursuit of joy in one's craft.

Back in 2019, however, Jennet might have found this new-found sense of fulfillment difficult to imagine. Like many working musicians, she would often find herself on the losing end of the work/life balance game. She had a full schedule of in person students, from age twelve to adult, and was constantly running between schools all throughout Northern Indiana. Jennet found herself so burned out that she decided to quit all of her adjunct teaching work and let go of all of her non graduating students. At the time, that meant going from eighteen students down to just three.

It was in that moment of reassessment that she realized she had started several different small businesses over the years to help keep her family afloat, namely, a lucrative reed-making business that she had started almost by accident decades prior. Jennet never set out to become a reed maker specifically, but had always enjoyed and excelled at making her own. In 1998, she was working non-music day jobs to pay the rent, while playing with the Civic Orchestra of Chicago. Another oboist reached out and needed reed making support after they suffered a hand injury and were unable to make reeds themselves.

Jennet started making her colleague's reeds for a period of one year. At the end of the year, after that player's hand had healed, they no longer needed the help to make their reeds, but strangely, Jennet found she actually missed the work of batch processing reeds for others. So, she wrote a letter, printed it out, and sent it in the mail to every oboist listed in the CFM member book. That effort got her one customer and, slowly, other customers started to follow.

Her reed-making business is now a six figure enterprise, and she has learned to be very fast and efficient, typically



*Atomic Dolls Photography*

making about 50-60 reeds a week. Fortunately, the business has grown to the extent where she is able to outsource many aspects of the reed-making process, including cane processing, winding, and shipping out the products. Jennet currently engages six active subcontractors in her business, all of whom are professional reed players outside of their reed-making work.

Reflecting on this transformative period of reassessing her student load, Jennet realized that the right amount of students for her was not zero. She credits the pandemic's shift toward virtual instruction with providing a new kind of teaching platform that she truly enjoys, primarily because she no longer has to drive all over Indiana to connect with her students! Jennet also appreciates being able to zoom in and see the details of her students' fingerings up close, as well as the inherent flexibility of virtual meeting platforms to switch easily between group and private instruction through the use of breakout rooms.

Today, the concept of taking control of one's portfolio of work is central to Jennet's ethos, having developed the profound understanding that, by following her passions and cultivating multiple income streams, she could not only survive in the ever-changing landscape of the music industry, but do so *happily*. Already operating with an entrepreneurial mindset, Jennet decided to share with others her own best practices for balancing a portfolio career, a concept she explores in her recently published book, *The Happiest Musician*.

While a reed-making business, an online teaching studio and coaching practice, and a busy performing career may sound like a lot to manage on top of being a published author, it's only the tip of the iceberg for Jennet Ingle! She also runs a YouTube channel, *The Five Minute Reedmaker*, that helps to drive interest in her reed making business. And, if all of

that wasn't enough, in 2022, she took over for Tracy Friedlander as the host of the podcast, *Crushing Classical*, in which she interviews musicians who are building their careers in some interesting way, and muses about work and the nature of portfolio careers.

Apart from CFM's member directory being an invaluable resource to Jennet when her reed business was just starting out, she also expressed the myriad of ways in which being a member of CFM has made her work as Principal Oboist of the South Bend Symphony Orchestra happier too. She especially notes the way that AFM helped to carefully construct their collective bargaining agreement, having been able to sit in on the bargaining process herself. As a result, Jennet is proud of the relationships the musicians have with the administration at the South Bend Symphony, and believes that the collective bargaining process not only helped to strengthen those bonds, but that their CBA improves dramatically with each subsequent negotiation.

Whether Jennet Ingle is out in the world playing a union contract, or attending to any of her other various creative pursuits, one thing is clear from the energy and enthusiasm with which she speaks about her work—Jennet Ingle truly is the happiest musician. But for Jennet, it's not a competition. She wants all musicians to find their own happiest selves too. More

than anything, what Jennet would love to validate for musicians is that they are allowed to pursue their own passions along with and within the musical field, and they are allowed to thrive doing it. ■



*The Happiest Musician / Atomic Dolls Photography*

Read more about Jennet at [www.JennetIngle.com](http://www.JennetIngle.com)



# Our Union, Springfield, and Making History

## *Reflections on an historic first*

**By: Rich Daniels, CFM Senior Board Member**

It's been my honor to serve on the board of the Chicago Federation of Musicians for many years now. President B.J. Levy is the 5th CFM President I've had the opportunity to serve with and under his leadership this is the first time we have been able to make long-reaching substantive efforts with the Illinois State Legislature that will create game-changing legislation for our members. About a dozen years ago we worked with the Illinois Arts Council to create the "Live Music Arts Tour" program (that still exists today) by lobbying for 1 million dollars in funding. But now, we have made a full throttle approach to creating the first ever music tax incentives for the state of Illinois that will not only allow us to compete for music business nationally and internationally, but these credits will potentially create hundreds of jobs. This is a 100-million-dollar package. And thanks to a team effort, we are almost there.



*Left to right: John Floeter, Karen Suarez Flint, Illinois Senate President Don Harmon, BJ Levy, and CFM Senior Board Member Rich Daniels/ Photo credit: Megan Elk*

Additionally, we have been working with visionary CFM members Katherine Hughes and Susan Chatman to build the first-ever SCORING STAGE in Chicago. Once we have the tax credits and incentives in place, we need the infrastructure to provide the services for film, television, gaming, album projects, and all forms of recorded music. The grand vision for this Scoring Stage includes significant event space, a learning center, a music museum, a café and gift shop, and a worldclass scoring stage that can accommodate 100 musicians and a 100-member choir with postproduction capabilities for everything from ADR & Foley to mixing suites with ATMOS and all manner of state-of-the-art production facilities (plus a 200 car parking tower). This is long overdue for our city and our state.

You will be hearing more from our leadership in the months to come. But this is truly a watershed moment for our union. These two initiatives – the tax credits and the scoring stage – will contribute to our local economy while providing opportunities that do not currently exist for our members. We're trying hard to live up to the words of legendary city planner / architect Daniel Burnham when he said, "Make no little plans". Like most things in life, it's all about tenacity & perseverance. ■



*Left to right: John Floeter, Karen Suarez Flint, BJ Levy, Michael Morthland and Zach Koutsky (Mercury Public Affairs), Rich Daniels/ Photo credit: Megan Elk*



## The Music and Musicians Tax Credit and Jobs Act:

- Establishes a 10% tax credit for companies who produce music, live performance, and infrastructure projects
- Expands an existing successful program, the Live Theatre Production Tax Credit
- Creates a Music Educator Scholarship Fund for students who will work in the music industry in Illinois
  - Incentivizes the use of union labor for projects by making additional tax credits available
  - Creates new jobs, boost capacity, and provide education and workforce development resources



*Illinois State Senator Sara Feigenholtz and BJ Levy at the Senate Revenue Committee Subject Matter Hearing*



*Illinois State Representative and CFM Member Sharon Chung with BJ Levy/ Photo credit: Megan Elk*



*Left to right: Karen Suarez Flint, BJ Levy, Illinois AFL-CIO President Tim Drea, John Floeter, and Rich Daniels/ Photo credit: Megan Elk*



*Left to right: John Floeter, Karen Suarez Flint, Illinois State Senator Laura Ellman, BJ Levy, and Rich Daniels/ Photo credit: Megan Elk*



*Left to right: BJ Levy, Illinois State Senator Javier Cervantes, Karen Suarez Flint, Rich Daniels, and John Floeter/ Photo credit: Megan Elk*



# Happening in Haymarket Square



*Members Alexis Jaye and Lex*

**On Monday, February 26th, CFM hosted an Open House in our new office space. It was a wonderful opportunity for members new and old to come together and spend the evening socializing.**



*A large group of members pose for a photo at the CFM Open House*



*Member Kori Coleman and John Floeter*



*CFM Board Member Janice MacDonald and Ken Haebich*



*BJ Levy and Lynn LaPlante*





CFM Director of Member Services, Patty Huante welcomes members to the Open House with her homemade cake pops



Left to Right: CFM Board Member Jim Gailloro, Karen Suarez Flint, Ed Siderewicz, BJ Levy, Reesbeda Washington, Pia Easley, CFM Board Member Rich Daniels, John Floeter, CFM Board Member Joe Sonnefeldt



Susan Chatman discusses Third Coast Music's vision for a Chicago scoring stage

**Above:** Friends from **The Kehrein Center** paid a visit to the CFM Board Meeting on March 12th.

**Below and left:** CFM hosted **Third Coast Music for a Composer Meet and Greet** on March 27th



Our Composer Panelsits lead discussion with attendees



BJ Levy and Susan Chatman



# Out and About



**Above:** Women's hip-hop collective, **Pink Cypher** takes turns at the mic to pay tribute to some of hip-hop's most well known women artists, accompanied by **KAIA String Quartet**.

**Below:** Ballet dancer, **Vivian Lee** floats across the stage, accompanied by **KAIA String Quartet**



On Saturday March 30th, CFM presented a Women's History Month Concert at **The Segundo Belvis Ruiz Cultural Center** in the Hermosa neighborhood of Chicago. The concert was sponsored by **Music Performance Trust Fund**, and featured an incredible line up of singers, dancers, comedians, hip-hop artists, and local public figures, alongside **KAIA String Quartet**.



**Alderperson Jessie Fuentes** of the **26th ward** (far right, above) delivered a stirring spoken word performance about the challenges she faced growing up in the Humboldt Park neighborhood, accompanied by the sounds of **KAIA String Quartet**. Alder Fuentes also gave remarks about the significance of Chicago Federation of Musicians being the first AFM local to organize hip-hop artists.



This February, CFM presented a special **Black History Month Concert**, sponsored by Music Performance Trust Fund at **Brownstone 351** in Calumet Park. The occasion marked the first union sponsored event associated with the ongoing organizing campaign of Chicago hip-hop artists, in an attempt to reframe the paradigm such that **hip-hop artists must “pay to play”, rather than be paid a fair wage to perform.**

**Left to right:** Anya Brumfield, CFM Board Member Caitlin Edwards, Seth Pea, and Nino Corleone



**CFM’s trip to Springfield** would not have been a true political endeavor without President BJ Levy holding a baby (**pictured left**). This particular baby just happens to be the grandchild of **CFM Member Tim Bales!**

**Below and left:** A union quartet plays in Springfield, featuring Jeff Yang, Carol Kalvonian, Representative Sharon Chung, and Matthew Agnew





**Angela Bilger**

French hornist **Angela Cordell Bilger** enjoys a freelance career as a chamber musician, orchestral player, and educator. She recently moved to the Chicago area from Philadelphia where she was second horn with Opera Philadelphia. She plays frequently with The Philadelphia Orchestra where she spent the 2008-2009 and 2016-2017 seasons as acting fourth horn. She recently joined the Chicago-based Sapphire Woodwind Quintet and coaches chamber music at Northwestern University and Midwest Young Artists Conservatory.

During her years in New York City, Angela performed with the Orpheus Chamber Orchestra, Orchestra of St. Luke's, at the Chamber Music Society of Lincoln Center, and in many Broadway shows. In addition, she spent several summers at

the Marlboro Music Festival and toured with Musicians from Marlboro. Angela has served as adjunct faculty at Montclair State University, Drexel University, and Temple University. She is also the founder of the website Musician's Well ([www.musicianswell.com](http://www.musicianswell.com)) which showcases stories of musicians' injuries and their recoveries. She lives on the North Shore of Chicago with her husband, trumpet player David Bilger, and their two children. ■



**Antoinette Triplett**

**Antoinette Triplett**, who goes by the stage name **Alexxis Jaye**, is one of the founders of 'Tai' Lexxis Entertainment and Production.

Alexxis Jaye started off writing at an early age. Through writing she was able to evoke emotion which spilled over into film production.

She has a unique approach to integrating music with visual storytelling. Alexxis Jaye's work reflects her diverse musical influences, ranging from R&B and

Hip-Hip to contemporary genres. As a member of The Chicago Federation of Musicians, she plans to continue creating immersive and memorable experiences in the music and film industry. ■





**Bethany Vaughan**

**Bethany Vaughan** is a Chicago-based trumpet player and educator. As a freelancer, she has performed with the Chicago Symphony Orchestra, the Cleveland Orchestra, the Houston Symphony, the Indianapolis Symphony Orchestra, Seraph Brass, the Charlotte Symphony Orchestra, the Jacksonville Symphony, and the Blossom Festival Band, among others. As a chamber musician, her brass quintet, Talos Brass, was selected as a finalist for the 2023 MTNA National Chamber Music Competition. As an educator, she maintains a private teaching studio and is also the trumpet coach at Niles West High School. Originally from Houston,

Bethany attended Houston's High School for the Performing and Visual Arts before receiving degrees from Indiana University (BM) and Northwestern University (MM). She has spent summers as a fellow at the Aspen Music Festival, the Round Top Festival Institute, and the Texas Music Festival, and she has performed at the Bravo! Vail Music Festival. This summer she looks forward to participating in the National Arts Centre Orchestra Mentorship Program in Ottawa, Canada. Bethany's primary teachers include John Rommel, David Bilger, Tom Rolfs, Michael Sachs, Kris Kwapis (baroque trumpet), and James Austin. ■



**Christopher Guzman**

Pianist **Christopher Guzman** enjoys an international performing career, showcasing a broad range of styles from the Baroque era to the avant-garde. Since winning top prizes in international competitions, such as the Walter M. Naumburg Competition (USA), the Seoul International Music Competition (S. Korea) and the Isang Yun Competition (S. Korea), Mr. Guzman has performed across Europe, North and South America, and Asia. He has appeared in concert in major international venues, such as Tokyo's Suntory Hall, Leipzig's Gewandhaus, Buenos Aires's CCK, Carnegie's Weill Hall, London's Wigmore Hall and others. As a chamber musician, he regularly performs with members of the world's finest orchestras, including the Berliner Philharmoniker, the Philadelphia Orchestra, the San Francisco Symphony, the New York Philharmonic, and the Seoul Philharmonic Orchestra. He was appointed to the keyboards position in Chicago's Grant Park Symphony Orchestra in 2024.

Much of his career has been centered on music written after 1900, and his performances include world premieres by Donald Martino, Nico Muhly, Paul Schoenfield, among others. The New York Times hailed his performance of Christopher Theofanidis's *Statues* as "coiled" and "explosive." Mr. Guzman will release a premiere video recording of piano works of the Mexican composer Carlos Chávez in 2024.

Mr. Guzman began studying piano at age nine and violoncello two years later. He later studied at The Juilliard School, the New England Conservatory, the University of Texas at Austin. He is Professor of Piano at the Bienen School of Music at Northwestern University. For more information, please visit [christopherguzmanpiano.com](http://christopherguzmanpiano.com). ■



**David Murray**

**David Murray** is a trumpet player and educator, known primarily as a chamber and orchestral musician. David performs regularly with the Dekalb Brass Quintet, Molten Brass, and the Kishwaukee Symphony. He frequently performs as a guest artist with the Chicago Youth Symphony and the University of Chicago Symphony Orchestra. He has performed with the Harper Symphony, Lakeview Orchestra, and the Whiting Park Festival Orchestra. Most recently, David performed as guest principal trumpet on a touring production of Swan Lake with the Lake County Symphony Orchestra.

In the summers, David plays 1st trumpet in the Dekalb Municipal Band. He has been performing with the group since the summer of 2011 (solo debut in 2021). He has given several solo recitals performing music primarily from the French repertoire, most recently at the Fulton Street Collective in Chicago. David currently serves as professor of trumpet at Elgin Community College,

teaching college aged musicians as well as several talented young trumpet players at Larkin High School.

David recently earned his MM in Trumpet Performance at DePaul University, studying under Stephen Burns, Mark Fisher, and Scott Tegge, and coaching with CSO principal trumpet, Esteban Batallán. David received his BA in Trumpet Performance from NIU under Mark Ponzio and John Fairfield. He has performed in masterclasses for Tom Hooten, Brandon Ridenour, John Hagstrom, and was a masterclass participant in the 2020 virtual Art of Practicing Summer Institute, coached by Milwaukee Symphony trombonist, Kirk Ferguson.

David currently resides in the Western suburbs of Chicago with his partner Madison and Fran the cat. In his spare time, he works as a brass instrument repair technician at PM Music Center in Aurora, IL. ■



**Diana Lopez**

**Diana Lopez** is the Principal Trumpet of the Carmel Symphony (IN). She has performed with Lyric Opera of Chicago, Illinois Symphony and Northbrook Symphony. In Colombia Diana was a member of the Bogota Philharmonic Band and performed with the Philharmonic Orchestra of Bogota and National Symphony Orchestra of Colombia.

Diana earned her Bachelor of Music degree in trumpet performance at Lynn University Conservatory of Music with professor Marc Reese, and an Advanced Certificate in Orchestral Studies from The Orchestra Now (Bard College). She

has also studied with Benjamin Wright of the Boston Symphony Orchestra.

Diana is the founder of the Women's Brass Association of Colombia (Fembrass) of which around 80 women from different Latin American countries belong. She created it to provide education, opportunities and community to inspire female brass players in Latin America. ■





**Janis Johnson**

**Janis Johnson** returns to the Rockford Symphony Orchestra after an absence that took her on music adventures in the US and abroad. A former school orchestra director/string specialist, her experience as a cellist ranges from chamber music ensembles, musical theater, backup for jazz and pop artists, including six sold-out concerts at Dallas' Majestic Theater as principal cello for Chip Davis and Mannheim Steamroller. She has held positions with the AIMS Festival Symphony Orchestra in Graz, Austria, the Richardson Symphony Orchestra (Texas) and Rockford Symphony Orchestra. As a singer, Ms. Johnson is a past member of the Dallas Symphony Chorus, with sold-out performances at Carnegie Hall in performance with the New York Pops; Disney Productions Vocalists Ensemble with the Dallas Symphony Orchestra; the former Mendelssohn Chorale of Rockford, IL; and in the Rockford Symphony Orchestra's Nielsen Chorale.

Ms. Johnson received her Bachelor of Music from Millikin University School of Music; selected as a School of Music Fellow at Northwestern University in music education; is a graduate of the League of American Orchestras Leadership Academy in Orchestra Management in New York City; and received a Master of Arts in Performing Arts

Administration from Roosevelt University's Chicago College of Performing Arts. She also holds Suzuki Talent Education certification in cello and violin, having received additional study with Shinichi Suzuki in Matsumoto, Japan, and was an early proponent of utilizing the Suzuki method in the orchestra classroom. Ms. Johnson spent several years conducting the Young Artist String Orchestra at Southern Methodist University's Summer Music Conservatory under the artistic direction of violinists Pinchas Zukerman and Arkady Fomin. At the International Festival de Musica de Camera in San Miguel de Allende, Mexico, she was invited to present a master class of chamber music to be performed by musicians from the Milan Opera and Mexic City Opera Orchestras.

Ms. Johnson has served in the administrations of the Ravinia Festival, Door County's Peninsula Music Festival, Elgin Youth Symphony Orchestra and the Beloit Janesville Symphony in the areas of marketing and audience development, orchestra and stage management, educational programs, new music commissions and artistic programming. ■



**Jiyeon Schleicher**

Violist **Jiyeon Schleicher** is new to the Chicago area in 2024. Her thirty years of experience as an orchestral and chamber musician include performances with numerous orchestras, such as the Peoria Symphony, the Quad City Symphony, the Illinois Symphony, the Heartland Festival Orchestra, the Pine Mountain Music Festival Orchestra, the Conducting Masterclass and Workshop Series Lab Ensemble and the Houston Civic Symphony. Her teachers have

been Li Kuo Chang, Richard Young, and Emmanuel Vardi.

She holds a MM and a DMA in viola performance from the University of Illinois and a Bachelor of Arts in Viola Performance from Ewha University in Seoul, Korea. ■



**John Plate**

**John Plate** is a percussionist from Wheaton, IL who holds a Master's degree from the University of Maryland and a Bachelor's degree from Butler University, both in percussion performance. John is a tenured member of the Wheaton Municipal Band, having been with them for the past four summers, and holds full time positions with the Fox Valley Orchestra and The Naperville Winds. Most recently, John appeared with the Elgin Symphony Orchestra on their Holiday Spectacular program. He is also a regularly engaged extra with the DuPage Symphony Orchestra.

John has studied with Michael Folker, Albert Payson, Jon Crabel, Craig Hetrick, Johnny Lee Lane, Scott Christian and Jon Bisesi. He has played under notable orchestra conductors such as Chad Goodman, Barbara Schubert, Steven Squires, Richard Clark, David Neely and Adam Bodony, and acclaimed wind ensemble conductors Michael Colburn, Bruce Moss and Michael Votta. This coming year he is hoping to take more orchestra auditions, find more engagement as a substitute musician with regional orchestras and begin building a private lessons studio. ■



**Karli Bunn**

**Karli Bunn** is a Chicago-based saxophonist, composer, and educator. As a Quad City native with degrees from Northern Illinois and DePaul University, Bunn has performed a broad context of music, including Black American music, Latin, and modern fusion styles with her own ensembles, Ten of Soul, Calaveras LD, the Isaiah Spencer Quintet, the Birch Creek faculty band, The Temptations, and the Blueshift Big Band.

allowing them to contribute to their curriculum and cultivate avenues for self-expression.

Bunn is also proficient in other musical backgrounds. She doubles on flute, clarinet, bass clarinet, and piano. She is versed in music technology and production, granting her facility for composition and electronic effects. On top of her work as a performer, Bunn's teaching experience is ever-growing, working with students in her private studio, Northern Illinois University's Community School of the Arts as a teaching assistant at the Birch Creek Music Performance Center, and at Schaumburg High School. As an educator, she strives to create fun personalized approaches for each student,

Beyond Bunn's musical achievements, she is widely interested in social justice and creating a scene where all voices can be heard. Incorporating these goals with her music, she strives to learn from her peers and students while focusing her efforts on incorporating the aural tradition to modern innovation. ■





**Kate Alexandra**

**Kate Alexandra** (she/her) is a solo, chamber, and orchestral double bass performer and educator with a passion for social justice, inclusion, and representation. Kate has performed with the Carmel Symphony Orchestra, the Cincinnati Symphony Orchestra (Party of Note Chamber Series), and Cincinnati Soundbox. She also served as a professional fellow at the Hawaii Performing Arts Festival. Kate advocates for diversifying the classical music world through her commission and performance of new double bass compositions.

Kate presented the session, “Commissioning for Everybody: An Individual’s Guide to Fundraising, Recording, and Collaborating,” at the 2022 Hybrid ASTA National Conference. At the 2023 International Society of Bassists (ISB), she presented “Putting the ‘Us’ in Music: A World Premiere Recital of Six New Works by Women Composers.” Kate also organized and moderated the panel “From The Ground Up:

Building and Sustaining your Private Studio” for the 2023 ASTA Virtual String Teachers Summit. She currently hosts the monthly Illinois ASTA Studio Chat and the Studio Teacher Book Club, which concentrates on pedagogy and andragogy, with a focus in social justice and inclusion in music education. Kate is a member of the ASTA studio committee, a studio teacher liaison board member for Illinois ASTA, and life member of the ISB.

She earned her doctorate in double bass performance with a cognate in arts administration from the University of Cincinnati, College-Conservatory of Music in 2019. As an educator in double bass performance, Kate has taught at both university and secondary levels at several institutions, including Black Hills State University, Ball State University, the Cincinnati Double Bass Institute, and the Cincinnati Public School system. ■



**Lara Ochoa Regan**

**Lara Ochoa Regan** is excited to be a new member of the Chicago Federation of Musicians. She currently resides in Evergreen Park, IL.

As a versatile woodwind player, Lara plays Bb Soprano and Bass Clarinets, Soprano, Alto, Tenor, and Baritone Saxophones, and the Flute. ■



**Mackenzie Brauns**

Bassoonist **Mackenzie Brauns** is an active performer throughout the Midwest and beyond. Mackenzie is Principal Bassoon of the Evansville Philharmonic, Fox Valley Symphony, Firelands Symphony Orchestra, Mansfield Symphony Orchestra and Youngstown Symphony Orchestra. From 2021-2023, Mackenzie was a Fellow with the Civic Orchestra of Chicago. Mackenzie has also performed with the Chicago Symphony Orchestra, Toledo Symphony Orchestra, Kalamazoo Symphony Orchestra, Canton Symphony Orchestra, Rockford Symphony Orchestra, Peoria Symphony Orchestra, Cincinnati Chamber Orchestra, New World Symphony, West Virginia Symphony and many others.

A founding member of Cleveland Wind Trio, Mackenzie is an avid chamber musician. Festival performances include the National Music Festival Resonance concert series in Chestertown, Maryland and the Third Place MusicFest in Ann Arbor, Michigan. In 2022, Mackenzie became a

member of the Sapphire Wind Quintet, a Chicago based all-female wind quintet dedicated to the performance of female composers.

Mackenzie has also performed as a soloist with the CCM Philharmonia Orchestra in 2015 and won prizes in the 2013 Cincinnati Three Arts Scholarship Competition and the 2011 Arapahoe Philharmonic Concerto Competition.

Mackenzie received her Bachelor and Master of Music degrees from the University of Cincinnati College-Conservatory of Music (CCM) under the instruction of William Winstead, and an Artist Diploma at the Cleveland Institute of Music as a student of Barrick Stees. Mackenzie has also attended the Aspen Music Festival, National Repertory Orchestra, Round Top Music Festival, Colorado College Music Festival, Sarasota Music Festival, Kent/Blossom Music Festival, Festival Napa Valley and the National Orchestral Institute. ■



**Muzette Morgan**

**Muzette Morgan** was born in Chicago, Illinois. She was raised in a musical family where Ruth Skinner, her aunt, was a famous jazz pianist, and Henry Morgan, her father, was a songwriter. She studied music at Lincoln University in Jefferson City, Missouri where she received her Bachelor of Music Education degree.

She later went on to receive a Masters of Administration degree from Chicago State University. She worked in the Chicago Public School system until she retired. She was soloist at St. Paul's United Church of

Christ for over twenty five years. She sang jazz with the Sam Hill Trio, and performed a gospel concert in Italy where she created an Italian version of "I Want To Be a Christian." In 2011, her deeply moving "Believe It" CD was released and is now available on iTunes and other affiliate sites. Ms. Morgan has an extraordinary collection of talents to her credit. She is a Spirit that truly loves the Lord. She is sure to be a breathtaking faith-driven experience in any venue. ■





**Polina Borisova**

**Polina Borisova** is the winner of more than twenty international violin competitions including the Jan Sibelius Competition in Finland and Agustín Aponte Competition in Spain. Borisova combines expressive musicality, brilliant technique, diverse repertoire, and knowledge of different music styles. Giving solo recitals and masterclasses across the globe brought her international recognition and gave her experience that she has been successfully sharing with colleagues and the younger generation.

Currently, Polina is a regular member of the Chicago Civic Orchestra and a substitute violinist with the Chicago Symphony. From 2013 to 2023, Polina has been an Assistant Professor of the violin at the Moscow State Conservatory where her students have been successfully participating in competitions achieving the highest results, prize awards, and winning orchestra auditions. Since 2017, she has been a regular guest soloist with the Moscow

Philharmonic Society.

Born in Russia in a musical family she started her violin lessons at the age of 4 and already at 5 gave her first solo recital. Later, she received her master's degree *summa cum laude* and Ph.D. from the Moscow State Conservatory, where she studied with David's Oistrakh student Professor, Ara Bogdanyan. Her teachers include Sergey Krylov and Boris Kushnir.

Her performance highlights include solo appearances with famous orchestras such as the St. Petersburg State Symphony Orchestra, Moscow Chamber Orchestra "Music Viva" (streamed on the Radio Orpheus), Philharmonic Orchestras of Samara, Astrakhan, Ryazan and others. Moreover, Mrs. Borisova has given recitals across Spain including at The Palau de la Musica, and has also performed throughout France, Austria, Italy, Belgium, Poland, Portugal, Malaysia, Slovakia, and Vietnam. ■

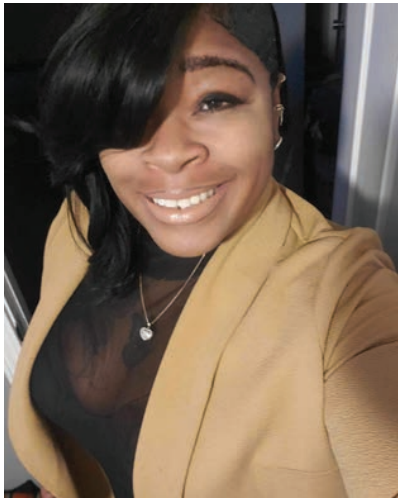


**Ryan Williamson**

Most recently, **Ryan Williamson** was invited to return to the Marlboro Music Festival as a 2024 Participant. Ryan is a Regular Member of the Civic Orchestra of Chicago, and has performed with the Chicago Symphony Orchestra, The Lyric Opera of Chicago Orchestra, New York City Ballet Orchestra, and Sarasota Orchestra.

In October 2021, Ryan gave the world premiere performance of Dana Dimitri Richardson's Sonata for Horn and Piano with pianist Craig Ketter, which is now available to watch on YouTube. He has also been awarded fellowships to festivals including the National Or-

chestral Institute & Festival and Aspen Music Festival and School. Ryan completed his undergraduate studies at The Juilliard School with Julie Landsman and Erik Ralske, and is currently pursuing a Master's of Music at Northwestern University under the tutelage of Gail Williams and Jonathan Boen. ■



**Shauntai Adams**

The levels of diversity in the music and entertainment industry for **Shauntai Adams** (Tai) are limitless. Over time, her naturally born skills gained her positions such as a performer, choreographer, director, coordinator, writer and producer. In 2017, she created and directed her own dance team under her nonprofit organization (SheDa1) called Royal Chi-DYMZ, however, it was affected by the pandemic.

Tai was selected by a film company as an executive producer and a screenwriter for dance TV series Chasing Destyni in April 2022. Also in 2022, she wrote and produced a contribution for philanthropist Dr Willie Wilson with Illinois Media School. In June 2023 Tai merged with hip-hop music management group “Get Use 2 It” where she was a host

and talent scout for after hour events. Currently, Tai is one of the CEOs of Tai’Lexxis Entertainment & Production where they provide music production and engineering, project coordination, artist development, songwriting, and other entertainment services.

In November 2023, she was invited by the CFM to sit on a panel as a representative for the hip-hop culture. Tai is the first female hip-hop artist to join the union and looks forward to inspiring other musical talents in hip-hop and R&B to join the Chicago Federation of Musicians. ■



**Steve Schnall**

**Steve Schnall** has shared the stage with such luminaries as Aretha Franklin, Barry Manilow, Blues Brothers Band, Al Jarreau, The Temptations, Patti LaBelle, The O’Jays, Diana Ross, Marie Osmond, Cece & Bebe Winans, The Isley Brothers, Buddy Rich All-Star Alumni Band, Members of Dave Matthews Band, Guy Lombardo Orch, Keely Smith, Reverend Horton Heat, Martha Reeves, Charo, Sugar Blue, Buddy Guy, Captain and Tenille, Al Martino, The Dells, Gladys Knight, Guy Lombardo Orch, John Abercrombie, Frank Sinatra Jr., Brian McKnight, Clay Aiken, Michael W Smith, Ben Vereen, Bobby Vinton, Phil Woods, Jim McNeeley, Rufus Reid, Wycliffe Gordon, Wayne Bergeron, Mark Colby, Tommy Dorsey Orch, The Whispers, Peabo Bryson, 3 Mo Tenors, Maze, Babyface, Twila Paris, Darius Brooks, Don Rickles, Bob Newhart, and MANY others.

He can currently be seen all over Chicago playing with some of the following bands: Trippin Billies, Saxofonix, Pete

Ellman Big Band, Sidemen Big Band, Vern Spevak Big Band, Jazz Consortium Big Band, Bob Lark Alumni Big Band, among many other freelance projects and high-profile shows around the Midwest.

Steve plays ALL of the saxophones and woodwinds as well as being an experienced pianist/synth player (over 40 years), and a skilled percussionist & vocalist. Steve Schnall has also served as an Associate Member of NACA (with his own booking agency SSB Intl Band Booking), and the National Association of Campus Activities. Apart from being a member of AFM/CFM-Steve Schnall is also a voting member of NARAS. Steve has a Masters Degree in Jazz Studies from the renowned DePaul University, and has completed his doctorate in musical arts (ABD) from the University of Illinois on full scholarship. He is currently the band director at Morgan Park High School within Chicago Public Schools. He currently resides in downtown Chicago with his two sons, Gavin and Garrett. ■





**Spillah**

Excluding a record deal, **Spillah** has been on the indie music scene since 2011. He has a mixtape series titled “Still on it” that is now available for downloading & streaming on all digital media networks & streaming platforms. Spillah has continued to open up for major artists across the country.

Spillah also released two additional projects, “Best Revenge is Success” and “STR8 Up” He’s made appearances on CANTV and FOX 32 promoting his craft. He continues to innovate and market through his brand, Get Use 2 It, his website, YouTube channel, Social media networks, and more.

His music has been spent on Chicago’s top two Hip Hop and R&B radio stations(107.5 WGCI & POWER 92.3) His music is also in heavy rotation on internet radio and many college networks.

He doesn’t hesitate to answer when asked about his influences and aspirations and plans to build an empire and leave a legacy that will feed generations through his talent, abilities, and network. ■



**Susan Chatman**

**Susan Chatman** is excited to be a founder of Third Coast Music with the goal of bringing new and various music opportunities to the great city of Chicago. Ms. Chatman grew up in Chicago’s south side neighborhood of Chatham, and headed to Los Angeles after receiving her B.M. in Violin Performance at the Chicago Music College at Roosevelt University while taking music business classes at Columbia College.

Ms. Chatman has 30+ years of experience on the scoring stages, recording studios and live venues in Los Angeles as a performer, contractor, coordinator and music director. She has worked on 100’s of records, TV & Film Productions. Her credits include American Idol, The Grammys, American Music Awards, BET Awards, NAACP Awards and the 94th Annual Academy Awards. She has played 20+ years in theatre, including productions of Les Miserables, The Lion King, Porgy and Bess, Wicked, West Side Story, The Color Purple, Motown, Phantom of the Opera, Ain’t to Proud, and Hamilton. She has played in the string sections and contracted for all genres

of artists including Stevie Wonder, James Brown, Faith Hill, Snoop Dogg, Adele, Dave Matthews Band, Yolanda Adams and many, many more.

Ms. Chatman has performed at all the major live venues in Los Angeles and has subbed with the Hollywood Bowl Orchestra for the past 15 years, performing for such greats as Aretha Franklin and Natalie Cole. She was honored to have been a part of the 1st all African-American orchestra to perform at the Hollywood Bowl’s 100th anniversary for Juneteenth, 2022.

Chatman wants Chicago artists and musicians to flourish under the infrastructure that Third Coast Music wants to build. A state of the art Scoring Stage will attract major productions to record their music in Chicago. She hopes that Third Coast’s nonprofit status will allow the organization to fund educational and community programs to be hosted at the Scoring Stage, as well as to offer opportunities to students, musicians, local artists and promote the music culture within Chicago’s communities, unlike any other infrastructure in the city. ■

# Address Changes

**Baker, Andy**  
1410 1/2 Home Ave  
Berwyn, Il 60402  
**Trombone**

**Block, Yulia**  
4190 Cove In  
Unit C  
Glenview, Il 60025  
**Drums**

**Bretz, Daniel J**  
2435 N Rideway Ave  
Apt 1  
Chicago, Il 60647  
**Percussion**

**Brimhall, Gerald M**  
526 W 250 South  
Hebron, In 46341-9759  
**Bass Guitar**

**Chon, Christine K**  
1648 N Oakley Ave  
Apt 3  
Chicago, Il 60647  
**Violin**

**Denton, William L**  
451 W Huron St  
Unit 1412  
Chicago, Il 60654  
**Trumpet**

**Denton, Wei Liu**  
451 W Huron St  
Unit 1412  
Chicago, Il 60654  
**Cello**

**Donati, Brenda A**  
3000 Kirkwood Ave  
Georgetown, In 47122  
**Bass Violin**

**Dzbik-Chraca, Natalie**  
10400 Mansfield Ave  
Apt 3s  
Oak Lawn, Il 60453  
**Violin**

**Edwards, Caitlin A**  
5701 N Sheridan Rd  
Apt 10r  
Chicago, Il 60660  
**Violin**

**Elfers, Anthony J**  
2706 Pebblebrook Lane  
Rolling Meadows, Il 60008  
**Guitar**

**Fishman, Greg A**  
409 Glenview Rd  
Glenview, Il 60025  
**Saxophone**

**Friedman, Ronald S**  
1103 N Grant St  
Danville, Il 61832  
**Trumpet**

**Gabrielides, Theodore**  
1573 N Farwell Ave  
Lower Unit  
Milwaukee, Wi 53202  
**Double Bass**

**Green, Roslyn E**  
3447 N Troy  
Chicago, Il 60618  
**Viola**

**Hamm, Laura E**  
1126 South Blvd  
Evanston, Il 60202  
**Flute**

**Hanna, Alexander M**  
2302 Harrison  
Evanston, Il 60201  
**Double Bass**

**Heintz, Gregory L**  
28181 Indian Point Rd  
Sycamore, Il 60178  
**Double Bass**

**Horton, Hillary**  
2553 W Sunnyside  
Apt 1  
Chicago, Il 60625  
**Flute**

**Kohut, Lawrence J**  
7037 26th Parkway  
Berwyn, Il 60402  
**Bass Violin**

**Landsbaum, Leonard M**  
65 E University Dr  
Unit 2029  
Tempe, Az 85281-1090  
**Saxophone**



**Lueders, Paul**  
3150 N. Sheffield Ave  
Apt 504  
Chicago, Il 60657  
**Oboe**

**Miera, Ryan E**  
4936 N Kimball Ave  
3n  
Chicago, Il 60647  
**Piano**

**Opland, Bradley A**  
1930 S Federal St  
Apt C  
Chicago, Il 60616  
**String Bass**

**Paul, Stanley**  
55 E Pearson  
Apt 2206  
Chicago, Il 60611  
**Piano**

**Peters, Daniel C**  
11616 2nd St  
Huntley, Il 60142  
**Guitar**

**Pike, Jay**  
5103 N Bernard St  
Chicago, Il 60625  
**Viola**

**Plum, Sarah A**  
807 Davis St  
Unit 1207  
Evanston, Il 60201  
**Violin**

**Polinsky, Isaac A**  
2032 W Berwyn Ave  
Apt 1  
Chicago, Il 60625  
**Double Bass**

**Schnall, Steven E**  
2620 W Washington Blvd  
Apt 610  
Chicago, Il 60612  
**Saxophone**

**Schwartz, Florence H**  
1530 S State St  
Apt 723  
Chicago, Il 60605  
**Violin**

**Smith, Gregory M**  
1445 N California  
Apt 1  
Chicago, Il 60622  
**Piano**

**Sterba, Johanna M**  
2302 Harrison St  
Evanston, Il 60201  
**Bassoon**

**Tanzi, Annarita**  
880 Lee St  
Apt 403  
Des Paines Il 60016  
**Violin**

**Thatcher, Daniel J**  
800 S Leavitt  
Apt 3f  
Chicago, Il 60612  
**String Bass**

**Vibbard, Justin**  
3780 82nd Ave Circle E  
Apt 106  
Sarasota Fl 34243  
**Librarian**

**Winer, David M**  
1641 Duarte Dr  
Henderson, Nv 89014  
**Trumpet**

**Wojcik, Kenneth**  
4150 Ridge Rd  
Unit 24  
Stevensville, Mi 49127  
**Clarinet**

**Zheng, Henry**  
533 N Kenmore Ave  
Apt 1-N  
Chicago, Il 60640  
**Violin**

## Cliff Colnot (October 7, 1947- February 12, 2024)



*Cliff Colnot, Facebook*

**Cliff Colnot** was an exceptional musician renowned for his versatility and conducting prowess. Colnot, who served the CSO in various capacities, including conductor for the Civic Orchestra of Chicago and the MusicNOW series for over two decades, passed away in Chicago on February 12, 2024, after a prolonged illness. He was 76.

Born on October 7, 1947, in Youngstown, Ohio, Colnot excelled academically,

graduating with honors from Florida State University. His musical talents earned him recognition, including the Ernst von Dohnányi Certificate of Excellence in 1995. Colnot furthered his studies at Northwestern University, where he attained his doctorate and was honored with the Alumni

Merit Award. Throughout his illustrious career, Colnot's contributions to music were celebrated, earning him accolades such as the "Chicagoan of the Year" in music by the Chicago Tribune in 2001 and the William Hall Sherwood Award for Outstanding Contributions to the Arts in 2005. His dedication to promoting American composers was recognized with the Alice M. Ditson Conductor's Award of Columbia University in 2016.

Colnot's musical journey was enriched by his collaborations with eminent figures such as Daniel Barenboim and Pierre Boulez. He imparted his knowledge as a teacher at various institutions, including DePaul University and the University of Chicago. As a bassoonist, Colnot graced esteemed orchestras such as the Lyric Opera of Chicago Orchestra and Music of the Baroque. His conducting prowess extended beyond Chicago, as he led orchestras and ensembles across the United States.

Renowned for his expertise in arranging, Colnot breathed life into compositions by acclaimed composers for esteemed ensembles worldwide. His legacy will be cherished by his longtime collaborators and close friends, including all of us here at CFM. ■

## Karen Dirks (June 12, 1947 – October 25, 2023)



*Courtesy of Doug Dirks*

**Karen Moe Dirks** of St Louis, MO died on Wednesday, October 25, after a hard fought battle with cancer. She was 76 years old. A Celebration of life service will be held on January 7, 2024 at 2pm at the Second Presbyterian Church in St Louis, MO.

Karen was born in San Diego, California, where she had a life filled with music and art. She met her husband, cellist Douglas Dirks, as a

violinist in the Civic Youth Orchestra when she was 11 and he was 14. She studied with Gilbert Back, a renowned violinist who was forced out of the Berlin Philharmonic in 1934, and with the assistance of conductor Wilhem Furtwängler, subsequently emigrated to the US.

Karen joined the San Diego Symphony at the age of 17, where she shared the stage with her mother, and later, her husband, both cellists who were often stand partners. Her musical endeavors put her through college, where she received a BA degree in Mathematics from SDSU.

Karen was a professional musician in San Diego for 32 years, where she was associate concertmaster and then principal violist of the San Diego Symphony and concertmaster of the San Diego Opera Orchestra. She performed in the Sun River Music Festival and was principal violist of the New Hampshire Music Festival. She appeared as a soloist with the Los Angeles Philharmonic, the San Diego Symphony, Music of the Baroque, and the New Hampshire Music Festival. At the



age of 49, she won a position in the viola section of the Chicago Symphony Orchestra, where she was appointed to her chair by Daniel Barenboim and performed around the world for 17 years. She felt especially fortunate to be able to perform with her daughter for five of those years before her daughter joined the St. Louis Symphony Orchestra as principal oboe. Upon her retirement from the CSO, Karen and her husband relocated to St. Louis where they constructed a home designed by architect Stuart Shayman.

While music was her central form of artistic expression, Karen's life was filled with arts and crafts of all sorts. She was a talented weaver, knitter, quilter, and seamstress, having sewn her own and her daughter's wedding dresses. She studied Rosemalling (Norwegian folk painting) with Karen Jensen. Her Scandinavian heritage sparked her love of the outdoors, including skiing, hiking, kayaking, and extensive gardening. Having trained Shetland Sheepdogs for compe-

tion, she was never without a canine companion for long. Some of Karen's greatest joys were in the sharing of her passion and knowledge in music and the arts. A caring, loving, and renowned teacher, she was on the faculty of DePaul University, taught privately, and worked with violinists, violists, and musicians who have since joined major orchestras across the country.

Karen is survived by her husband, Douglas, and her children Olin and Jelena. The family is incredibly grateful for the extraordinary care she received from the doctors, nurses, and staff at Siteman Cancer Center, Barnes Jewish Hospital, and Missouri Baptist Medical Center. In lieu of flowers, memorial donations may be sent to the SLSO, the CSO, the Missouri Botanical Garden, Pedal the Cause, and the Vesterheim museum in Decorah, IA. ■

### **Cesareo Villalobos (June 5, 1936 - March 2, 2024)**



*Courtesy of the Villalobos Family*

**Cesareo Fonseca Villalobos**, a pillar of Chicago's Mariachi community, peacefully journeyed into eternity on March 02, 2024, in Burbank, IL, at the age of 87. His departure leaves a void in the hearts of his cherished family and friends, yet his legacy of love and music endures, a testament to a life well-lived.

Born of his enduring union with his wife of 64 years, Alicia Guzman Villalobos, Cesareo leaves behind a rich tapestry of familial bonds. His beloved children Donaciano "Chano" (Irma Campos) Villalobos, Beatrice (Jesse) Gonzalez, and Saul (Lori) Villalobos, his dear grandchildren Donaciano Jr "Chano" (Jenny), Flor, Sabrina, David, Jesse, Joseph, Betty (Donald), Jacob, Sofia, Selena, Roselina and Lil Danny. Sweet great grandfather to Donaciano III, Santino, Roberto, Jazlyn, Arya, Anna, and Lil Donny.

Cesareo's legacy, however, extends far beyond familial ties. As a founding member of the historic Mariachi Potosino, his contributions to Mariachi Music in Chicago are immeasurable. From its inception in 1958 until their final performance in 2020, Cesareo's artistry graced countless stages and touched just as many souls. His unwavering dedication to his craft elevated Mariachi Potosino to legendary status, leaving an indelible mark on the Chicago cultural landscape. ■

## **Isidiro Perez (d. June 24, 2023) Robert Rushford (d. March 16, 2024)**

# Audition Notices

**Chicago Sinfonietta**

**OPEN AUDITIONS**

## Principal Bass

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

**Application deadline:**  
Saturday, May 18, 2024

**Auditions held:**  
Saturday, June 1, 2024

**MORE INFO**  
[chicagosinfonietta.org/auditions](http://chicagosinfonietta.org/auditions)

Chicago Sinfonietta is an Equal Opportunity Employer

**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)



**Chicago Sinfonietta**

**OPEN AUDITIONS**

## Oboe/English Horn

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

**Application deadline:**  
Wednesday, May 29, 2024

**Auditions held:**  
Wednesday, June 12, 2024

**MORE INFO**  
[chicagosinfonietta.org/auditions](http://chicagosinfonietta.org/auditions)

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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)



**RSO** ROCKFORD SYMPHONY ORCHESTRA  
*Yaniv Attar, Music Director*

**Rockford, Illinois**  
AUDITION ANNOUNCEMENT

**Section Percussion—2 Positions**  
June 25, 2024

The deadline to apply for auditions is **June 3, 2024**

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

## ELGIN SYMPHONY ORCHESTRA

**Chad Goodman, Music Director**

Announces the following audition:

**Principal Viola**

**AUDITION TO BE HELD AUGUST 5, 2024**

The ESO is located approximately 40 miles west of downtown Chicago and performs approximately 66 services per season which runs from September to May. Current section scale is \$154.26 per service (Principal scale \$200.53). All positions receive mileage and 13.189% AFM/EPF pension.

For audition information and repertoire, visit our website:  
[www.ElginSymphony.org/auditions](http://www.ElginSymphony.org/auditions)

## CALL FOR INFORMATION

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

Share your announcements, reviews or anything you would like to see printed to [melk@cfm10208.org](mailto:melk@cfm10208.org).

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



## Cash Receipts for January 2024

CFM Joining Fees	\$ 1,800.00
AFM Joing Fees	455.00
Membership Dues	121,687.00
Work Dues	137,236.00
CFM-EW Expense Recovery	5,166.00
Intermezzo Advertising	530.00
Musicians Relief Fund	880.00
CFM Scholarship Fund	176.00

**TOTAL** \$ 267,930.00

Respectfully Submitted,  
Karen Suarez Flint  
Secretary-Treasurer

## Cash Receipts for February 2024

CFM Joining Fees	\$ 2,200.00
AFM Joing Fees	195.00
Membership Dues	42,235.00
Work Dues	61,483.06
CFM-EW Expense Recovery	5,166.00
Intermezzo Advertising	640.00
Musicians Relief Fund	157.00
CFM Scholarship Fund	25.00
IL Unclaimed Property	489.13

**TOTAL** \$ 112,590.19

Respectfully Submitted,  
Karen Suarez Flint  
Secretary-Treasurer

## Cash Receipts for March 2024

CFM Joining Fees	\$ 1,475.00
AFM Joing Fees	195.00
Membership Dues	34,426.00
Work Dues	82,651.21
CFM-EW Expense Recovery	5,166.00
Musicians Relief Fund	115.00
CFM Scholarship Fund	100.00

**TOTAL** \$ 124,128.21

Respectfully Submitted,  
Karen Suarez Flint  
Secretary-Treasurer

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

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1% Solution	Patty Ext. 136
For all other Information, contact the	
President's Office	Ext. 111
Secretary/Treasurer's Office	Ext. 333
Vice President's Office	Ext. 222

### Other Helpful Numbers:

American Federation of Musicians of the  
United States and Canada:

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

## TIME SENSITIVE MATERIAL

## Officer Cell Phone #'s

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

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

### E-mail Addresses

#### Officers:

BJ Levy .....blevy@cfm10208.org  
John Floeter .....jfloeter@cfm10208.org  
Karen Suarez Flint .....ksuarezflint@cfm10208.org

#### Board of Directors:

Elizabeth Anderson .....elizabethjandersoncomcast.net  
Rich Daniels .....rdaniels@cfm10208.org  
Caitlin Edwards .....cedwards@cfm10208.org  
Bobby Everson .....robert.everson@cuchicago.edu  
Jim Gailloreto .....Jim@gailloreto.com  
Janice MacDonald .....jmacdonald@cfm10208.org  
Joe Sonnefeldt .....jsonnefeldt@cfm10208.org

#### Staff:

Marketing and Communications: Megan Elk ....melk@cfm10208.org  
Contracts: Jennifer Figliomeni .....jfigliomeni@cfm10208.org  
Death Benefits/MPF: Patty Huante .....phuante@cfm10208.org  
Electronic Media: Dean Rolando .....drolando@cfm10208.org  
Media Asst.: Jennifer Figliomeni .....jfigliomeni@cfm10208.org  
Health Insurance: Margie Berger .....mberger@cfm10208.org  
Membership: Patty Huante .....phuante@cfm10208.org  
Switchboard: Patty Huante .....phuante@cfm10208.org  
Webmaster: BJ Levy .....blevy@cfm10208.org