The Music Police
by David Schoenbrun, President

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In This Issue...

Article 2, Section 3 of our Local 6 Bylaws enumerates the “rights and duties of members,” stating, “The following shall constitute good faith and fair dealing among members and adherence to union principles. Failure to comply may subject a member to a charge of breach of good faith and fair dealing.”

Number 4 in this list of rights and duties requires members “To act with propriety in dealings with other members, on engagements, at union meetings…” which is to say, to act with decorum and decency — to conduct oneself with courtesy and professionalism. I am happy to say that the Board rarely is called upon to enforce this bylaw. Breaches, when they occur, are the result of momentous bouts of frustration or anger, not uncommon in a profession where people must work in close proximity to each other and, literally, in harmony with their colleagues. Usually a discrete conversation is all that is needed to restore peace in the workplace.

But this bylaw is more than just about controlling one’s temper, or making threats or using inappropriate language. It is intended to address those of our members who take it upon themselves to set the musical standards of a particular orchestra or band, and come to see themselves as the enforcers of those standards. They have come to be known, quite descriptively, as the Music Police.

The drafters of our bylaws understood, as we do now, that this sort of behavior poses a real threat to our members, and to the fabric of union unity. It recognizes that it is a responsibility of the Union to protect members from professional defamation that has the potential to severely and adversely affect a member’s employment. This protection extends beyond the workplace, even into the realms of social media.

Who are the Music Police? They are members who complain about musicians whose playing they don’t like — who “offend their artistic sensibilities” — to other colleagues, to contractors, personnel managers, conductors, music directors and even administrative supervisors. They justify their actions as being in the defense of their art or in the best artistic interests of the orchestra or group. They act with complete disregard for the negative effects, both emotionally and professionally, on their colleagues they target.

Often they are seemingly unaware that most Collective Bargaining Agreements have negotiated remedies for artistic deficiencies, or they regard those contractual remedies and the use of appropriate channels of authority as too slow or cumbersome. It’s a difficult problem, since the Music Police are usually fairly entrenched in their attitudes and their “mission.” Everyone reading this knows at least one such member, as they tend to quickly become known to their colleagues. And their intention is to become well-known, as they believe they have the best artistic interests of the orchestra or group at heart, and foremost, principals are the objects of their crusades, emotionally and professionally, on the way to the Senate. If passed it will require that a minimum of 75 percent, or an expenditure of $100,000, for music scoring and track recording be done in-state for productions to qualify for the additional 5 percent credit, similar to an existing requirement for visual effects.

In addition to individuals who become the objects of their crusades, the damage the Music Police do to the morale of their group can be significant. Employers also come to identify these members, and may exploit their unredit marks in ways that undermine orchestra solidarity, especially as a part of divisive tactics at the bargaining table, in disciplinary hearings and in arbitrations.

I should hasten to mention that principal players in an orchestra do not possess any special privileges when it comes to conforming to this standard of professional behavior. First and foremost, principals are members of the bargaining unit, NOT supervisors, and as such they may offer their opinions of other musicians in their section only when directly and specifically solicited by the music director. Principals must find more creative ways to deal with problems that come up in a section – engaging in private conversations, or making temporary seating adjustments, if contractually allowable.

The most effective way to neutralize the impact of the Music Police is to offer personal resistance to their attempts to recruit allies. Get in the habit of saying, “You know, it’s really not right for you or anyone to talk about a colleague that way.” Hopefully, some of our members just need a little education as to what “propriety” and “decorum” mean in the world of professional music, and a bit of limit-setting by a colleague or Players’ Committee chair will encourage the re-examination of their ways. If not, the bylaw exists for the protection of our members, and our Board will not hesitate to enforce it.

Local Unions Support AB 1199

In the middle of May our Secretary-Treasurer, Beth Zare, joined members of Local 47 (Los Angeles), Local 12 (Sacramento) and Local 50 (regional Mexicano traveling musicians) at the State Capitol for a press conference in support of AB 1199. This bill links music scoring and track recording to qualifying for the additional 5 percent credit, similar to an existing requirement for visual effects.

Assembly member Adrin Nazarian, who authored the legislation, stated, “When Jaws roars onto the screen, it’s the music that flutters your heart. We need to support our homegrown talent. This tax credit will ensure the creation and production of our musical magic.”
Musicians Union Local 6

in our quarterly e-newsletter.

their being dropped, and a reminder is included quarterly to all suspended individuals prior to

Dropped. Also, Late Notices are sent each

quarter. Please remember, we do not bill for

their dues by the last day of each calendar

year.

But, we do print one or more of the

dues. So, we do not print dues for

members.

Keep Your Benefits

Pay Your Dues,

Late Charge                                      $5.00

70/20 Year Membership     $29.25/Quarter

Life Membership                $25.25/Quarter

35 Year Membership          $38.50/Quarter

Regular Membership          $52.50/Quarter

2015  Membership  Dues

35 Year Membership        $35.50/Quarter

Life Membership              $25.25/Quarter

20/20 Year Membership    $29.25/Quarter

Late Charge                  $5.00

Pay Your Dues,

Keep Your Benefits

If you have been suspended or dropped as a

member of Local 6 for non-payment of dues, you

have lost the following union benefits:

Member of Local 6 for non-payment of dues,

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**MPTF/Musician Fest Program Reaches Out To SF Senior Centers**

by Cheryl Fippen

During this past Spring and early Summer, the Music Performance Trust Fund (MPTF) launched an exciting new program across the U.S. in collaboration with the National Council on Aging (NCOA). NCOA received performance requests from its network of senior centers, and MPTF was able to implement approximately 50 “union gigs” at these centers nationwide, of which, 45 were here in San Francisco. The program was called “Musician Fest”, administered by local unions and funded through a special block grant from the Film Funds.

As a staff member of Local 6, I organized the shows here in San Francisco. Most of the Senior Centers were located along the Mission corridor, serving a diverse group of older adults and providing vital support to the community. The live solo performances by Local 6 musicians added to the stimulation and activity in the senior centers. We were proud to be a resource in providing great, professional musicians for this program.

It was heartwarming to visit the Centers and feel the enthusiasm and gratitude for the concerts. The audiences grew as word got out that these shows were not to be missed. Many thanks to the musicians who participated in the 2015 Musician Fest: David Borough, Manny Constancio, Jo Gray, Jon Hammond, Mike Hatfield, Maria Kozak, Teresa Orozco, Lisa Sanchez, and Alex Walsh.

"It was great to have the musicians from Local 6 providing these amazing concerts to our 30th Street Senior Center community! The concert series gave our members the experience of a lifetime. So many of our participants enjoyed the professional caliber of the musicians that they had never before experienced. We are extremely grateful this opportunity came our way. Hope the program finds a way to return to San Francisco very soon! "

-- Xochitl Cervantes

**20 Grandmothers**

by Alex Walsh

Playing for the seniors in the Musician Fest program was a good challenge and a lot of fun. The last time I played for a group of seniors was for my mother-in-law. She had her 89th birthday a few years ago and we turned one of my shows into her party. Many of her friends came and I found myself performing for an age range of about 4 to 98. I’m a singer/songwriter and I play my own songs, so it felt really good that my material could appeal to such a large age group.

When Cheryl asked me if I wanted to participate in the Musician Fest program I said I had to think about it. I knew I could do it, but it’s one thing to play original music for your home crowd and quite another to play for strangers. We both decided it would be an experiment, so we agreed to schedule one show to see how it went. It had been quite awhile since I had a “union gig”, so I was a little nervous. I was also excited to try out my new amp which I had gotten a few months ago but not had the opportunity to use on a gig yet.

The first place she booked me was at Central Latino in the Mission. I explained to her that I do not speak Spanish or know any Spanish songs, but she said that was okay. So I went with it. Cheryl came with me to the show, which was very supportive. She explained to the audience who I was and that I would be doing original music. I wasn’t sure if the crowd liked my original songs, but I just kept playing and checking the vibe of the room. By the end of the gig I think I had won over the crowd. One of the participants wanted a copy of the last danced on the up-tempo numbers, and got down with the blues. They really responded well to my harmonica playing. A few people said I should go to Hollywood. I joked that I would but the 24 bus doesn’t go there. One women intent on playing cards and knitting. Personally, I was fighting a cold that day so this gig was a challenge in a different way. Halfway through I pinched myself and said, "Wait a minute, I’m getting paid to play music, snap out of it!" I could tell the folks were having a good time because they were dancing on the way to get more coffee and gave me a heartfelt thank you when I finished. The staff there were great.

I had two more gigs left, one at the Mission Y and one at the Onlok center. I knew I had to make some changes to my set to keep things fresh. I had ordered a book called Tom Jackson’s Live Music Method, which has a lot of great ideas for organizing a set so it has a good flow. I applied some of the ideas to the next two gigs and they turned out better than ever. One simple tip I used was adding trash-can endings to more of my songs (building on the last chord before ending with a flourish). The audience responded with uproarious applause, which was the desired effect. At the end of my Mission Y gig, the staff asked if I would like to stay for lunch. Everyone came up to me and thanked me for the music. I felt like I had 20 grandparents.

I hope the Musician Fest program will continue next year because I think it was a big success.
Jon Hammond is a musician, composer, bandleader, publisher, journalist, TV show host, radio DJ, and multi-media entrepreneur. He currently travels the world, playing gigs and attending trade shows.

THE EARLY YEARS

Jon Hammond was born in Chicago in 1953. His father was a doctor and his mother ran a housewife. They both played the piano. In 1957, his parents moved Jon and his four sisters to Berkeley, CA, where his father worked in a hospital as head of the emergency room. When he was nine, Jon started accordion lessons. “In those days, they had studios where parents would drop their kids off after school for tap dancing and accordion lessons. There were accordion bands and they would compete against each other.”

Jon played his first gig at a senior citizens luncheon when he was eleven. Not only did he get a free lunch but he was paid $25—a lot of money in those days. Jon says his father was supportive, but did not want him to pursue a music career. “He told me that music was a great hobby. He got me a wonderful professional accordion for my Bar Mitzvah, directly from John Molinari, one of the greatest accordionists who ever lived. It was a Guilietti Professional Tone Chamber accordion. That’s the accordion I won at Jr. Jazz Champion on in 1966.”

In high school, Jon attended a private boys school in San Francisco. He was a class clown, and when it got to the point where he was going to be expelled, Jon took his accordion and ran away from home. He immersed himself in the San Francisco music scene and started playing organ in several bands. By 1973 he was in a four piece rock group called Hades which shared a rehearsal space with Quickshelter Messenger Service. “I was friends with their manager, Ray Polte, who also managed guitarist John Cipollina. We got to open for his band, Copperhead.”

Jon continued to play gigs in the Bay Area in different configurations, including a few gigs with a young Eddie Money. By this time Jon had become frustrated with the Bay Area scene. One night while playing a biker bar he got into a fight and his band didn’t come to his defense. “That was the last straw. I was angry and I said it wasn’t coming back.”

Jon moved to Boston in 1973 to attend the Berklee School of Music. He also got a gig playing in Boston’s Combat Zone backing up burlesque shows. When Jon saw one of his idols, pianist Keith Jarrett play in New York he told him he was going to Berklee and asked him for advice. “Keith The session had Todd Anderson on tenor sax, Barry Finney on guitar, Stephen Ferrone on drums, and Jon on B3. They recorded at Intergalactic, the last studio that John Lennon recorded in. Jon had no luck getting a record deal for his new project, but he did get gigs in New York with his band Jon Hammond and the Late Rent Session Men.

In 1982, Jon found out about public access television and the idea that anyone could produce a show and get it on TV. He started broadcasting on Manhattan’s public station in 1984. Jon Hammond Band Onstage at NAMM, 2014: Joe Berger, Dom Famularo, Alex Budman, Koei Tanaka, Jon Hammond

“Every time I see a musician walking down the street I say, ‘Hey, where’s the gig?’ Because it doesn’t matter what kind of music you play, if you’re carrying an instrument—going to a rehearsal, or coming back from a rehearsal—it is all we all need our gigs. And that’s what the union is all about. Hopefully, we can keep working and be supportive of everybody’s gigs. There’s room for everybody.”

Jon Hammond: “Where’s The Gig?” by Alex Walsh

“XB-2 organ right when I needed it, so I decided to take a chance. I bought a roundtrip ticket to Frankfurt with an open return. I went with 50 bucks and stayed for a year. When I came back, I had 100 bucks.”

Jon stayed at a friend’s house and played a borrowed accordion on the street until he could get a band together. “I played on the street until my fingers turned blue and would collect enough money to get some fish soup. After about two weeks I got a call—I had put a band together and had 3 gigs coming up. A TV show had heard my story and wanted to do a story on me. At the first gig 19 people came; the second only 15 people came. Then I got the little spot on TV. When I came to the third gig people were lined up down the street. When I walked up I thought they were having an open return. When they said, ‘No, they’re waiting for you.’ I choked up, I couldn’t even talk. So I’ve been playing there every year since. The people of Germany saved my musical career at a time when very few things were happening for me in New York or San Francisco. I have a really good following in Europe. I keep busy as a musician in the States, playing hospitals and assisted living places, but my band dates I pretty much play overseas.”

Jon’s Late Rent Sessions was eventually released on a German label and received modest airplay. During the 90s he travelled back and forth to Europe, spending a year playing gigs in London and eventually settling in Hamburg. Since then he has released two more albums and has played gigs in Moscow, Shanghai, and Australia. With the help of the internet, Jon is able to produce his TV show anywhere.

PRESENT DAY

In the mid-2000s Jon produced Hammondcast, a radio program for CBS that aired in San Francisco at four in the morning and was rebroadcast before Oakland A’s games. “When the ball game was played in the afternoon, my show would play for about 20 minutes and then it was pre-empted. I had a lot of fun with that.” His guests included Danny Glover, Barry Melton from Country Joe & the Fish, and many local people. “It took me awhile to figure out that I had people who were interested in anything I wanted. I could play the London Philharmonic or Stevie Wonder. My tag line was Hello, Hello, Hello! Wake up or go back to sleep…”

Today, Jon continues to visit tradeshows and is determined to keep doing everything he does as long as he can. “I made a pact with my doctor: as soon as I become co-producer, guitarist Joe Berger, that we are going to go to these trade shows until we are little old men with canes.”
MusiCares provides a safety net of critical assistance for music people in times of need. MusiCares’ services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community.

MusiCares West Region and MAP Fund
3030 Olympic Blvd.
Santa Monica, CA 90404
Ph: 310.392.3777, Fax: 310.392.2187
Toll-free Help Line: 1.800.687.4227

Changes In Member Contact Information

“No good opera plot can be sensible:... people do not sing when they are feeling sensible.” ~W.H. Auden, Time, 1961
Members Served

Members To Be Suspended (for non-payment of 2nd quarter dues, updated through 7/15/16)

Alis, Rex C
Amka, Paul
Auster, Arthur L
Balich, Sr, Steve
Barreto, Charles M
Bianchi, Antonio
Bennett, Stephen
Bergwall, Lawrence
Bilodeau, Lauré E
Bilodeau, Lisa Anne
Bilodeau, Robin

Members Resigned (updated through 7/15/16)

Adams, Rachann
Bach, Laura
Barber, William
Barboza, Roselia
Children, Louis A "Chubbie"
Choi, Elizabeth
du Siai, Masay
Dragovich, Vera

Casual Job Reports

Saint Peter is checking in new arrivals in heaven.

"What did you do on Earth?"

"I was a surgeon. I helped the lame to walk."

"Well, go right on in through the Pearly Gates!"

"What did you do on Earth?"

"I was a teacher. I taught the blind to see."

"Fine ... go right on in through the Pearly Gates!"

"What did you do on Earth?"

"I was a musician. I helped make sad people happy."

"You can load in through the kitchen."

"My cells paid for oat and my cells want the veggie plate and another martini."

Members To Be Resigned (for non-payment of 1st quarter dues, updated through 7/15/16)

Allen, Rex C
Amka, Paul
Auster, Arthur L
Balich, Sr, Steve
Barreto, Charles M
Bianchi, Antonio
Bennett, Stephen
Bergwall, Lawrence
Bilodeau, Lauré E

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"What did you do on Earth?"

"I was a musician. I helped make sad people happy."

"You can load in through the kitchen."

"My cells paid for oat and my cells want the veggie plate and another martini."

Members To Be Suspended (for non-payment of 2nd quarter dues, updated through 7/15/16)

Alis, Rex C
Amka, Paul
Auster, Arthur L
Balich, Sr, Steve
Barreto, Charles M
Bianchi, Antonio
Bennett, Stephen
Bergwall, Lawrence
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"You can load in through the kitchen."

"My cells paid for oat and my cells want the veggie plate and another martini."
Correspondence will be mailed out after the resume deadline. Consideration will begin in September 2016 or as the winning candidate’s availability and the San Francisco Symphony schedule allow.

The Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.

Mail, fax, or email a ONE-PAGE resume to:
Amy Sedan, Orchestra Personnel Administrator
San Francisco Symphony
Davies Symphony Hall
San Francisco, CA 94102-4585
Fax (415) 863-9330
asedan@sfsymphony.org

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info@unionmusiccompany.com
Proudly serving the San Francisco musician community since 1922

SANTA ROSA SYMPHONY
BRUNO FERRANDIS, MUSIC DIRECTOR
Announces auditions for the following time-track positions beginning with the 2015-16 season:

SECTION VIOLIN (1 First Violin – Seat 14; 1 Second Violin – Seat 12) – 55 Services
Audition Date: Monday, 14 September 2015

SECTION CONTRABASS (Seat 7) – 55 Services
Audition Date: Tuesday, 15 September 2015

2015-16 Per-Service Rates: Section = $138.45; Assistant Principal = $159.22; Principal = $173.06; Pension = 8.72%.
All auditions shall be held in the Weill Hall of the Green Music Center at Sonoma State University in Rohnert Park, CA.
If a position is won by a SRS Musician, runner-up(s) may be offered the resulting opening(s). To apply, please send a one-page resume with cover letter by September 1, 2015, to:
Santa Rosa Symphony – Auditions;
50 Santa Rosa Avenue, Suite 410
Santa Rosa, CA 95404
Fax: 707-546-0460;
E-mail: thewicks@santarosasymphony.org
A list of audition repertoire and other relevant information shall be mailed to the applicant upon receipt of resume.

BERKELEY SYMPHONY
JOANA CARNEIRO MUSIC DIRECTOR
Announces auditions for the following position:

Section Bass

Preliminary and final auditions: October 15, 2015
Application requirements:
One-page resume (Include current phone number, physical and e-mail addresses)
$50 refundable deposit
CD or MP3 recording may be requested

Send to:
Berkeley Symphony Auditions
Attn: Joslyn D’Antonio, Co-Personnel Manager
Mail: 1365 Cresthaven Drive, Colfax, CA 95713
Email: fnosiljolsyn@yahoo.com
Application deadlines:
Resume and deposit must be postmarked by September 15, 2015
Recording, if requested, must be postmarked by September 22, 2015

SOUTHERN CALIFORNIA SYMPHONY
Român Fukshansky CONDUCTOR
Announces auditions for the following positions:

ASSOCIATE CONCERTMASTER
(TEMPORARY POSITION – FOR 2015-2016 SEASON)
Auditions will be held in Oakland on Monday, August 31, 2015
Deadline for applications is August 17, 2015

Qualified applicants please send a concise resume and a $25.00 deposit (refundable at time of audition) to:
Oakland East Bay Symphony
2201 Broadway, Suite 300
Oakland, CA 94612
Attn: Carl Stanley, Orchestra Personnel Manager

This opening is a temporary position to fill a vacancy created as a result of a leave of absence. A list of the audition repertoire and other relevant information will be mailed to the candidate upon the receipt and acceptance of the resume. No phone calls please.
Further information will be posted on our web site at www.oesb.org.

Oakland East Bay Symphony is a part-time (per-service) regional orchestra.
Compensation for the 2015-2016 season is $156.00 (Assoc. Concertmaster scale) per service. When serving as Concertmaster, the rate is $356.00 per service. Management also makes a 9 3/2% pension contribution to the AFM-EPF musicians pension fund on all basic compensation. The 2015-2016 season will consist of 29 guaranteed services.