Let Us Hear From You by Kate Cummings

The Supreme Court recently issued a decision in NLRB v. Murphy Oil USA, Inc. The court ruled that employers requiring employees, as a condition of employment, to sign arbitration agreements providing for individualized proceedings, and waiving the right to participate in class or collective actions, is lawful and enforceable. The employees in this and related cases contended that their employers underpaid them in violation of the Fair Labor Standards Act of 1938. Individually, their claims were too small to justify the expenditure of arbitrating or litigating their claims and only by joining together did it become possible to seek redress. However, the court’s decision made that collective action not possible. In her dissenting opinion, Justice Ginsburg writes:

“The question presented: Does the Federal Arbitration Act … permit employers to insist that their employees, whenever seeking redress for commonly experienced wage loss, go it alone, never mind the right secured to employees by the National Labor Relations Act … “to engage in . . . concerted activities” for their “mutual aid or protection”? The answer should be a resounding “No.”

But more and more we are seeing the answer is not a resounding “No.” The growing disparity of wealth in our society is only one sign of the enormous pressure that is currently being felt by the diminishing middle class. The more individual workers are divided and prevented from collective activity, the more the foundations of our democratic republic are challenged. This shows the need for collective activity more than ever. A democratic society falters when there ceases to be a healthy balance of power between its constituents. Unionism is one of the best hopes America has for balancing the power.

There are elements of joining together with our colleagues to strive for better lives that remain the same since unions began as a movement in the United States. Solidarity, awareness, and involvement all remain key to the success of any joint venture. However, the realities of working in America today are far different than they were in the past, and it is vital to the long-term viability of our union that we be willing to honestly assess those differences and respond and adapt accordingly. Fractured work space, degradation of the relationship between employee and employer, globalization competition are only a few of the elements that we need to grapple with to make our organization an effective, positive influence in our society. If we are successful with this venture, it is likely that our union will in some ways be different than it ever has been before.

That’s why we are currently asking these questions and seeking your input and ideas, especially if you haven’t been an active voice in this discussion up until now. In this issue, we have interviews with four of our members, all of whom have a slightly different view of what a successful future might look like. It is to our benefit as an organization to have a wide range of perspectives represented and involved in this discussion. What do you think? Please write us to let us know. Let’s take advantage of this opportunity to continue the work of our predecessors and build this truly special community we have together.

In Memoriam

Celia DeMartini
Deborah Henry
John Herschkorn Jr.

Life Members

Carol Borelli
Mitchell Froom
Jerry Logas
Max Pricco
Edward Self

Musicians Union Local 6 Annual WAYNE ALLEN MEMORIAL

Golf Tournament Including Free Dinner Party*

Prizes and trophies awarded for high net score, closest to the hole, longest drive, and lowest gross. NCGA/USGA Handicap System will be used.

Monday, August 20, 2018
Spring Valley Golf Course
3441 Calaveras Rd, Milpitas, CA 95035
Tee-offs begin at 12 noon.
$60 includes green fee and cart.
Dinner: FREE to Union members
Guests: $40

Dinner: To Union members
Guests: $40

Mail your application and checks made out to:
Local 6 Golf, 116 Ninth Street,
San Francisco, CA 94103
DEADLINE: August 3rd.
Space is Limited
For more information: Alex Walsh
415-575-0777, alex@afm6.org

GOLF APPLICATION FORM

$60 Fee Per Golfer Must Be Included With Sign-Up By August 3rd

Dinner Options: NY Steak, Salmon, or Vegetarian Pasta

List the golfers you wish to be paired with.

Golfer #1: ____________________________    Dinner Selection:_________________    GHIN Index: __________________
Golfer #2: ____________________________    Dinner Selection:_________________    GHIN Index: __________________
Golfer #3: ____________________________    Dinner Selection:_________________    GHIN Index: __________________
Golfer #4: ____________________________    Dinner Selection:_________________    GHIN Index: __________________

Dinner Guest: ____________________________    Dinner Selection:_________________

*Dinner at 5pm. Open to all members.
Beneficiary Card

If you have any reason to believe that your beneficiary card needs to be updated, or you aren't sure we have one on file, please contact Cheryl Fippen at 415-575-0777 ext. 307. Reasons to update include death of a previously named beneficiary or changes in marital status and re-marriage. Many of the cards on file were completed over 30 years ago. Your death benefit will be paid to the person named on your card—it’s your responsibility to make sure it’s up to date.

Do We Have Money For You?

There is a huge list of unclaimed royalties from SAG-AFTRA for sound recordings, AV products and symphonic recordings. Take a look at the list and see if you have any $$. Waiting.

www.afmsagaftrafund.org

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Join Signature TEMPO Club with a donation of $1/week. Send the application and your $2 check to Local 6.

THE AMERICAN FEDERATION OF MUSICIANS NATIONAL TEMPO CONTRIBUTION PROGRAM

Member Application

Name (as dept)  
Address  
City  
State  
Zip  
Phone  
Fax  
Email  

Employer  
Local No.  

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: defense and contract guarantee fund payments, the International Musician, access to the Lester Petrillo Fund and other benefits that require membership in Local 6.

To avoid being suspended, members must pay their dues by the last day of each calendar quarter. Remember, we do not bill for dues. But, do we print one or more of the following lists in each issue of the Musical News: Suspended, To Be Dropped, and/or Dropped. Also, Late Notices are sent each quarter to all suspended individuals prior to their being dropped, and a reminder is included in our quarterly newsletter.

We have started an email dues reminder. Please notify us if your email has changed.
New & Reinstated Members

Members Suspended (for non-payment of 1st quarter dues, updated through 6/1/18)

Allcott, David
Avril, Edwin F
Baird-Daniel, Sophie
Barnes, Benjamin
Bayly, Tiffany
Bednegar, David
Biancanello, Michael Anthony
Binnert, Kimberly
Bonnes, Sarah
Borns, Jason
Bradbury, Cara L
Brady, Ted
Buttermere, Evan
Calonico, Robert M
Calonico, Sharon Lyons
Capobianco, John F
Carter, Douglas C
Crepedes, Howard
Chavas, Alvern
Chudakoff, Eugene
Cottin-Rack, Myriam
D’Ambrosio, Marco G
De La Cruz, Larry
Delana, Russell
Di Sahn, Ana
Dillon, Kevin
Dunlop, Larry
Ebisuzaki, Matthew
Ellis, Nancy
Engelkes II, John R
Fankuchen, Jory
Feinman, Louis Adam
Fava, Dan
Feltman, Joshua Michael
Garmen, Eric
Gerling, Michael R
Glen, James
Gouvonias, Peter
Green, Emily
Harte, Alesa
Heater, Katherine M
Henderson, Elizabeth
Hervey, Joanna I
Homer, Karen E
Howe, Donald W
Ishimatsu, Darin
Kadurszczak, Kate
Kanouse, Monroe
Kepwini, Jon
Kim, Jonah
Kim, Nancy
Kinchin, Lucy L
LaBrea, Jeffrey
Lewis Jr, Calvin E
Lewis, Phil
Loveaud, Audra
Lynch, Janet M
Makkhian, Natasha
Marcella, Marilyn J
McIntosh, Carolyn
Helkazi, Kent
Meliman, Rebecca
Mikasa, Kent
Myron
Mic, Catherine ‘Kate’
Oliver, Sam
Owens, Christina
Parish, Arno
Parker, Natalie
Patas, Florin
Patzner, Anton
Paynes, Benjamin
Pierotti, Cecilia M
Pinto, Alison
Rankin, Tonell
Reynolds, Rick
Roland, Kevin
Sensen, Rene
Slezar, Ronald
Smiley, Marko
Smith, Rebecca
Spurny IV, Charles J
Starr, Abiba J
Stewart, Kevin J
Stoll, Kristen
Styles, Sara
Suminski, Steven
Thomas, Daniel E
Thompson, Chester
Thorton, Scott
Valentine, Alexander
Walker, Bethanne
Weston, Lori
Wilkes, S Allen
Wirdz, Christopher
Wyatt III, James Lee
Young, Sarah
Zimardi, Daniel
Zheng, Kristin

Members Dropped (for non-payment of 4th quarter dues, updated through 6/1/18)

Batiste, Larry
Blea, Anthony
Colter, Max
Deaconoff, Cyril G
Galvin, Patrick
Goppens, Neal
Kim, Jihee
Pascucci, Crystal
Rene, Alisa

Contracts currently in negotiations:

Berkeley Symphony Orchestra
California Symphony
Curran Theatre
Festival Opera
Marin Symphony
Midsummer Mozart
Monterey Symphony
New Century Chamber Orchestra
Opera San Jose
Pacific Chamber Orchestra
SF Opera
SF Symphony
West Bay Opera

Recently completed negotiations:

Fairmont Hotel
Golden Gate Park Band
Masterworks
Oakland Municipal Band
People in Plazas
SF Contemporary Music Players
Santa Cruz Symphony
Shorenstein-Hays Nederlander (SHN)
Stern Grove
Symphony Silicon Valley
TheatreWorks
Woodminster

Local 6 CBA Negotiations Report

José Antonio Abreu
1939 - 2018

“For many of the children that we work with, music is practically the only way to a dignified social destiny. Poverty means loneliness, sadness, anonymity. An orchestra means joy, motivation, teamwork, the aspiration to success. It is a big family which is dedicated to harmony, to those beautiful things which only music brings to human beings.”
—José Antonio Abreu (Founder of “El Sistema”)
In My Own Words

A note from Secretary-Treasurer Beth Zare: The newly elected Board recently had a retreat where we revisited our mission: to live and work in dignity by having work that is fulfilling and fairly compensated, to have a meaningful voice in decisions that affect us, and to have the opportunity to develop our talents and skills where our collective voice and power will be realized in a democratic and progressive union opposing the forces of exploitation through our union solidarity. We wanted to define the benefits of being in the union and communicate with our members to harness their activism. I came away from that meeting wanting to reach out to our members to identify areas where Local 6 could improve.

Gathering the data for these interviews was a team effort and I would like to thank Jeannie Psomas and Alex Walsh for their help with the stories that follow. We interviewed a few of our members to find answers to questions like: Why did you join, did you feel welcomed when you joined Local 6, how do you feel about unions in general, what does the union have to offer you, what could we be doing better, what are some of the current challenges musicians face and what should we tell someone who is thinking of joining the union? The views expressed are those of the individuals but we felt it was important not to sensor anyone’s voice. It is important to have discussions on difficult topics rather than pretend problems don’t exist. If you would like to comment or express your opinions please send an email to info@afm6.org.

Jeff Gallagher plays clarinets, saxophones, oboe, English horn and flute. He joined Local 6 in 2018 to play with the Monterey County Pops.

I was contacted by Carl Christensen [Music Director] to play this season with Monterey County Pops but he told me I had to join Local 6. I had been playing with Monterey Pops since they were formed but I guess they have a new CBA. I joined to make it easier for them to hire me. I have to be part of the solution and didn’t want to take up a space reserved for a student musician or non-union visitor. Carl was really good about laying it out. He told me, “Here’s what we negotiated, here’s the schedule, this is how much work I can offer you but you have to join the union.”

Now is the right time to be a union member and I wanted to make a statement. If you had asked me to join the union 5 years ago I probably just would have joined to play with Carl and MCP but now there is something weighing on me that requires action. I can’t just talk about it. I don’t want to offend anyone but now more than ever we need to stick together. Politically, I want to say unions are a good thing and I am joining as many as I can.

I belonged to the AFL-CIO when I was in college because I had to. Oil and atomic workers were my summer jobs. I was exposed to unions at an early age. I have seen them at their best and I’ve seen them at their worst. I am sick to death of the way our government handles working people. Supporting and helping each other is more important than lining your own pocketbook. My act of joining the union represents that. I want to be one of those people who says, “If you have more money that anyone could spend in a lifetime then you don’t represent me in any way.” I need to take a stand in as many ways as I can that says I don’t approve of the trends that I see. Running the country like a business is inappropriate in too many ways to list. Unions are reminders of the values that really matter. We are holding together, we are in this together. It is not every man for himself. I know that is really important. I don’t mean to make this political.

I am a clarinetist but I make most of my money doubling. I started playing oboe when I saw flute players doing it. For me oboe playing is 10 times the work for the same pay. I play all the reed books which involve a lot of doubling. Reed 3 is my thing, tenor sax, clarinet maybe oboe/English Horn. I try to avoid bassoon. I haven’t played it since my graduate recital and that was 1982.

I came to California when computers were hot and new. I was working in tech and I needed to go to Mecca so the company moved me to Santa Clara. I haven’t had a day job in a few years but still play and teach. I teach my students Lars Johannesson’s 3 rules: show up on time, play in tune, and get along with people and that is how you get rehired. 2 out of 3 isn’t going to cut it. You need all three. What is getting along? Thinking about what you say; helping people who need help.

I don’t feel forgotten since the merge of Local 153 (San Jose) where I used to be a member. When I called to join you answered the phone; it didn’t even go to voicemail. I could have sent an email but instead you listened to me complain about not wanting to pay a whole year’s dues. Text is really good for me and email is next good for me. I like texting because I can see it right away, even when I am in the pit. The fact that the union is modernized that way is nice. Because you are doing so much to make yourself available you don’t need a physical presence to be in people’s lives. You are also not afraid to talk about people’s concerns.

If someone is thinking about joining the union I recommend calling the office in SF. If I had joined online I wouldn’t have had the opportunity to talk to you and get my questions answered. Although if you were going to change something I would think something to ease the financial aspect a bit. The initial fees are a bit steep. As far as welcoming new members keep doing what you are doing; answer the phone, continue to stay up on the details and FAQs, carry on. I met with Beth right after I joined and that was a nice touch.

I think the next generation of AFM members need to understand that there is a real risk of losing the rights we took for granted like benefits and wages. The AFM doesn’t need to rule with an iron fist but someone needs to stand up and say musicians deserve more money.

Nicholas Platoff is a trombonist, educator, producer and conductor. He joined Local 6 in 2016 when he became Associate Principal Trombone for the San Francisco Symphony.

I felt welcomed when I joined Local 6 but I haven’t really made myself available because I’m so busy with work. It’s on me! I haven’t been very involved. I got emails and invitations to events, but I haven’t really done a lot of that stuff. One thing that was discouraging was one time I was late paying my dues and I tried to pay online. The website wouldn’t let me, or I couldn’t figure out how to do it. If a 25-year-old can’t figure out how to pay on a website then that’s probably the website’s fault. It should be just as easy to pay your union dues as it to buy shoes on Amazon. Ok, I’m done complaining now!

I don’t really know that much about

“I think the cost of living is the biggest challenge musicians face in the Bay Area.” — Minna Choi
"I think the next generation of AFM members need to understand that there is a real risk of losing the rights we took for granted like benefits and wages.”

Jeff Gallagher

Marcus Shelby is a bandleader, composer, arranger, bassist, educator, and activist He joined Local 6 in 2018.

I’ve been thinking about what the union has to offer me as a musician for most of my career. I didn’t get anywhere with that, as far as an inspiration to join. But then I started thinking what do I have to offer the union, as someone who is connected in all aspects of the music life here. For one principle, I believe in unions. They helped establish the middle class, helped the middle class achieve a part of the American dream. Unions helped foster that for working class people and I think musicians fall into that category, at least the musician that I am. The goals of the union are attractive to me. I want to see if I can become an active member that represents the union and my goals as a musician. I don’t know how that will ultimately benefit me, but if it ultimately doesn’t, I’m okay with that. I’m okay with just being part of the membership and supporting other members who are there. I chose to join this year because I needed to branch out of my own world and see what resources I could tap into, like a rehearsal space. My entire band is in the East Bay. I used to have rehearsals at the Jazz School in Berkeley because most of my band was based there and now that space is overbooked. That’s when the union came up. I’m also doing more theater work. Joining the union has always been in the back of my mind: ‘You’re a working musician, you should join the union. You believe in the union but...

I’ve never felt like an impostor or an outsider. I think you guys are doing a fine job of not forcing people to be appreciated. It’s funny because when I think of unions in general I have a hostile image, but then everyone who works here is so nice. It’s very different between the staff and the image in my head.

I grew up in New Haven, CT in a pretty musical family. Both my sisters played instruments growing up, plus my dad is a musicologist. I studied trombone at Northwestern with a bunch of great teachers (including SFS principal trombonist, Tim Higgins) and then spent two years as a fellow with the New World Symphony with MTT in Miami before moving to San Francisco in August 2016. These days, when I’m not playing with the orchestra, I love to teach and write music. I love living in San Francisco because of the food, nature and people. There is always something new. Last summer I performed at Burning Man. We did a big production of Stravinsky’s Rite of Spring with chamber orchestra and 40 dancers, not to mention the fire dancers. 10,000 people showed up in the middle of the desert for the sunset performance. It was utterly magical. One of the most special and high energy performances of my career so far.

I’m not your typical union person but I’ve always felt welcomed. I identify as an arranger but I don’t think the union does much for arrangers. Everyone who works at the union has always been really nice to me. I’ve never felt like an impostor or an unionist. It sounds like back in the days of tyrant directors, the musicians union was the thing that put that era to an end and gave musicians protections. Thanks union! I’m aware that unions provide lawyers during negotiations now. But to be honest the union is kind of operating in the middle of the desert for the sunset. I think the cost of living is the biggest challenge musicians face in the Bay Area. The rent’s higher and there’s less work here than in LA, NY, and Nashville. That’s why it was so disappointing for me when video games negotiations didn’t work out. That could have been our Hollywood. LA has Hollywood. Nashville has Country Music. Video game soundtracks could have been ours, the thing that puts an extra grand into a musicians’ pockets every month. We’re all trying to do the right thing, trying to pay our rent and help our friends pay their rent. I got hired to do things and I turn around and hire my friends. I try to get the wages as high as I can and sometimes I succeed and sometimes I don’t. Just like sometimes the union wins negotiations and sometimes it doesn’t. Not every non-union gig is a bad gig and it would be cool to see the union acknowledge that there are lots of ways to scale the mountain. That would mean a lot. There’s a lot of people out there all fighting the same fight. We’re just doing it a different way.

I chose to join this year because I needed to branch out of my own world and see what resources I could tap into, like a rehearsal space. My entire band is in the East Bay. I used to have rehearsals at the Jazz School in Berkeley because most of my band was based there and now that space is overbooked. That’s when the union came up. I’m also doing more theater work. Joining the union has always been in the back of my mind: ‘You’re a working musician, you should join the union. You believe in the union but...
Attention Life Members!

19th Annual Life Member Luncheon

Wednesday, August 8
1-3pm
Nick's Restaurant
100 Rockaway Beach Ave.
Pacifica, CA

We are pleased to announce that our 19th Annual Life Member Luncheon will be held on Wednesday, August 8 at Nick’s Restaurant in Pacifica, CA. As in years past, only life members in good standing will receive an invitation to this popular event. Invitations are mailed in late June or early July. To be included in the mailing, if you are one of the more than 10 life members whose name appears on the suspended list printed in this newsletter, please pay your dues as soon as possible. Space is limited and will be filled on a first come, first serve basis.
Qualified applicants should send or email a one-page resume and cover letter and a $50 deposit (personal check only) to:

Marin Symphony
Craig McAmis, Orchestra Personnel Manager
6306 Roanoke Rd, Oakland, CA 94618
cmcamis@att.net

***Please note: Depending on response, resumes may be screened***
Deposit checks will be returned at audition check-in.
Repetoire and other information will be sent by email and will also be available on the Marin Symphony web site at http://www.marin Symphony.org

Deadline for Application: Monday, August 27, 2018

Announces an audition for the following vacancy:

VIOLA (tenured position)

Tenured Musicians are required to live in the San Francisco Bay Area within two years of appointment. Up to 45 rehearsals and 40 performances per season. Principal pay $208.50/rehearsal and $424.31/performance day, and section pay $166.80/rehearsal and $339.45/performance day. Position to begin in February 2019.

Auditions September 27 & 28, 2018
in Berkeley, California

String musicians in Philharmonia Baroque Orchestra play exclusively on period instruments with gut strings. Highly qualified applicants should send a one-page résumé to be received no later than July 9, 2018.

Please send to: Viola Audition
Philharmonia Baroque Orchestra
414 Mason Street, Suite 400
San Francisco, California 94102
Fax: (415) 252-1488
Email: auditions@philharmonia.org

No phone calls, please.

The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest professional standards for this audition. Philharmonia Baroque Orchestra & Chorale is an equal opportunity employer. A rep list and specific instrument set-up requirements can be viewed online at philharmonia.org/auditions

FOR SALE:

36 String Dusty Strings Folk Harp
Beautiful instrument made of solid wood in 2000, has 36 strings, 5 octaves: Low C (2 octaves below Middle C) High C (3 octaves above Middle C). Weighs approximately 30 pounds. Maximum 54" wide x 14" deep x 16.5" tall. Comfortable stave back design. Deluxe case included. Excellent condition, hardly used. A couple of tiny dings which could easily be covered with black lacquer. Retail is nearly $6995 presently. Paid $5995 in 2001. Made of bubinga (with black lacquer finish) and maple wood. Serial #5267 (Model FH36S) $500 or best offer. Payment by cashier’s check or Paypal only. No delivery. Mint condition. Case included. Harp is in San Jose, CA. Contact joyce@joycerandolph.com or 4087237480.

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www.goprohosting.com

AFM Entertainment is now accepting registration from AFM members who are solo artists or leaders of self-contained bands and ensembles, in every genre of music, as an extension of the AFM union. Additional information at afmunion.com AFM Entertainment is the first professional entertainment booking agency specifically for AFM members. Register online at afmunion.com to learn more.

Will donate bass to serious double-bass student or teacher
Local 6 member
Ideal student instrument in excellent condition used formerly in classical & jazz
email contact: pbgyor27@yahoo.com

Opera San José
Joseph Marcheso, Music Director
Announces an audition for the following vacancy:

2nd Clarinet (46 services)

Current per service rate is $186.14

Auditions will be held on Monday, September 17th, 2018

Highly qualified applicants should mail or email a one-page resume by Tuesday, September 4th, 2018 to:

Mark Veregge, OSJ Orchestra Personnel Manager
6306 Roanoke Rd, Oakland, CA 94618
cmcamis@att.net

***Please note: Depending on response, resumes may be screened***
Deposit checks will be returned at audition check-in.
Repetoire and other information will be sent by email and will also be available on the Marin Symphony web site at http://www.marinSymphony.org

Deadline for Application: Monday, September 3, 2018

Philharmonia Baroque Orchestra & Chorale, Inc. is an equal opportunity employer. A rep list and specific instrument set-up requirements can be viewed online at philharmonia.org/auditions

Philharmonia Baroque Orchestra
Joseph Marcheso, Music Director
Announces auditions for the following vacancy:

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