

## TEACHERS UNITE!



*Local 6 Member Linda Green  
Walks The Picket Line During  
The Recent Oakland Teachers  
Strike - Pg 6*



## President's Message

One of the best ways to see how our society views the future is to look at how we invest in education. Usually, we talk about this in terms of government spending and national or international ranking. Despite these sobering figures, there has always been a strong beacon of hope in the form of the incredible group of people living and working in the trenches. I'm speaking of course of the teachers themselves. We are very proud to showcase some of our members who have dedicated their energy

*Kale Cumings*

and efforts to making the future a promising place through teaching the next generation.

Both Linda Green and Sofia Fojas share with us some of the specifics of working in the public school system and the recent teacher strikes across America, underlining the importance of unity and solidarity for teachers moving forward. Our own Alex Walsh portrays the epic life of teaching and performing that Bonnie Hampton passes on to her students in the injunction to appreciate the wonder of it. There is something wonderful about making music that is always there even in the moments of difficulty.

If you teach private music lessons, I encourage you to check out a workshop at Local 6 presented by Carrie Campbell on April 8<sup>th</sup> called *The Business of Teaching*.

As important as education is though, it isn't enough. In the face of diminished union density we have to be proactive to establish a grassroots support system that can work to benefit all musicians in our union, especially those that have been traditionally underserved. It's for this reason that I'm excited to introduce you to our new Director of Organizing, Recruitment, and Retention, Jeannie Psomas. If you know Jeannie, you know why this is exciting. She will be working closely with the Local 6 Board and officers to develop innovative strategies for expansion alongside some old-fashioned, one-on-one organizing efforts. Jeannie was recently in Chicago where the touring musicians of the San Francisco Symphony chose to join the picket line with the striking Chicago Symphony musicians in solidarity.

Of course I don't know what the future holds for us, but people like those in this newsletter make me feel very hopeful.



*Clarinetists from Local 6 and Local 10-208 picket in Chicago.*

### 2019 Membership Dues

Regular Membership	\$52.50/Quarter
35 Year Membership	\$38.50/Quarter
Life Membership	\$25.25/Quarter
70/20 Year Membership	\$29.25/Quarter
Late Charge	\$5.00

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#### PRESIDENT EMERITUS

Melinda Wagner

#### MEETINGS SCHEDULE

##### General Membership

January 28, 2019 11:00 am

##### Board Of Directors

Board meetings are open to the membership.  
Call for schedules.

##### The Office Will Be Closed:

New Year's Day  
Martin Luther King Jr. Day  
Presidents' Day  
Memorial Day  
Independence Day  
Labor Day  
Columbus Day  
Veterans Day  
Thanksgiving Day (and day after)  
December 25-27

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## ***"I believe in workers rights, fair wages, and dignity in labor."***



*Beth Zare, Paricia Recinos, and Jeannie Psomas at the AFL-CIO Organizing Institute.*

This past January I attended training at the AFL-CIO Organizing Institute in Southern California with Secretary-Treasurer, Beth Zare. We were there to learn how to help workers form unions through organizing. This seemed like a broad goal with some very specific strategies with which to reach them! Although I wasn't sure what to expect from the three day training seminar, I was immediately blown away by the diversity of the participants in the room. Sitting to my left was a representative from the Electrician's Union from Los Angeles. To my right was a Teamster from the Midwest. Across from me was the very enthusiastic Tampa Bay (FL) Bus Driver's Union, who turned out to be the class clowns, collectively. I met retail workers from Las Vegas, home care workers from Modesto, and mechanics from Austin, Texas. I'll admit that as a musician whose social circle is 99% other musicians, I felt a bit out of my element, at first. As a person who believes in workers rights, fair wages, and dignity in labor, I soon realized that I could not have been more at home.

As musicians our labor issues can seem very unique. After all, not all workers deal with blind auditions or decibel levels on the gig. However, at this seminar certain topics were utterly universal: the right to feel respected on the job, the right to be safe and comfortable as we work, and the right to have a seat at the table with management. I was blown away by the dedication of my fellow organizers at this event; some had been arrested for civil disobedience on the picket line, others told stories of successfully organizing hundreds of people who had never even heard of a union before. About half of the people in the room were under age 40, and the event seemed filled with the energy and optimism that is helping propel unions to experience a

rather miraculous comeback after what should have been a dis-spiriting year. Don't call it a comeback, but it was clear that the Supreme Court's Janus decision has done more to re-ignite the organizer spirit than to suppress it.

After my experience at the seminar I understand the importance of identifying myself not only as a musician, but also, especially, as a worker. With this identity I stand in solidarity and pride with other workers all over the country who are also fighting for the right to live and work with dignity as my brothers and sisters. As Dr. Martin Luther King Jr. said, "No work is insignificant. All labor that uplifts humanity has dignity and importance and should be undertaken with painstaking excellence." To that I say, Amen.

**Jeannie Psomas** is the principal clarinetist with the Reno Chamber Orchestra as well as the second clarinetist with the Fresno Philharmonic. She has performed with the San Francisco Symphony, the San Francisco Ballet Orchestra, the New Century Chamber Orchestra, and many of the regional orchestras. Jeannie also plays clarinet with the Bay Area Woodwind Sextet Frequency 49.



Born and raised in the Sunset District of San Francisco, Jeannie attended the Ruth Asawa School of the Arts high school, and also played clarinet in the San Francisco Symphony Youth Orchestra. She began her undergrad at Rice University and completed her Bachelors of Music at the Eastman School of Music. Jeannie graduated with her Masters degree in clarinet performance at the San Francisco Conservatory in 2012, where she studied with Luis Baez and was awarded Departmental Honors.

Jeannie is the instructor of clarinet at San Francisco State. She also currently works in the public schools through the San Francisco Symphony as a Woodwind Teaching Artist. Jeannie also maintains a private studio in the Sunset District of San Francisco where she teaches students aged 10 - 60. Her students have been accepted to School of the Arts as well as CBDA All State Honor Band.

When Jeannie isn't performing, teaching, or frantically practicing she enjoys going to her favorite local yoga studio in the Outer Sunset and taking her dog Capi out to Fort Funston.

***Jeannie would love to hear from you! [jeanniep@afm6.org](mailto:jeanniep@afm6.org), (415) 575-0777 ext. 305***

# Welcome to the AFM



## Rosita Amador - Clarinet, Piano

Rosita graduated from San Jose State with a BA in Music and minor in Spanish; majoring in piano and clarinet. She performed the Mozart clarinet concerto with the San Jose State Symphony. As a former Local 153 member, she was a freelance musician, playing clarinet professionally in musicals, operas and many local groups such as the Monterey Bay Symphony Winds. She has performed in solo recitals, appeared as soloist with the Ohlone Symphony and has given clarinet master classes in Lima Peru. She is also a founding member of the Klarinet Kapers Quartet. Rosita has been teaching instrumental music in Berryessa Union School District, and directing the California Youth Symphony Wind Ensembles for over 20 years. She has a private clarinet studio in San Jose.

## Sheng-Ching Hsu - Violin, Arranger

Born in Taiwan, Sheng-Ching Hsu was six years old when she made her first public appearance as a violinist and a pianist at the National Cheng-Kung University. She has performed in venues such as the Lincoln Center for the Performing Arts, Carnegie Hall, Teatro Municipal de Santiago (Chile), RemonstrantseKerk in Alkmaar (The Netherlands), RathausSulzbach-Rosenberg (Germany), and National Recital Hall (Taiwan) and more. Sheng-Ching arranges a wide variety of music and has worked with ensembles such as the Amphion String Quartet, the Lincoln Center Stage Quintet and the Manhattan Symphonie Orchestra; events such as New York Fashion Week, Times Square Flash Mob, and the annual concert at the Carnegie Weill Recital Hall of Manhasset School of Music. Sheng-Ching earned her Bachelor of Music Degree from the Mannes College of Music, Master's Degree from The Juilliard School, and her Doctor of Musical Arts from Stony Brook University. [www.shengchinghsu.com](http://www.shengchinghsu.com).



## Sasha Launer - Flute

Flutist Sasha Launer is an orchestral, chamber, and solo musician based in the San Francisco Bay Area. She is a founding member of the conductorless chamber orchestra One Found Sound, and has performed with symphony orchestras around the Bay Area, including the Marin Symphony, Oakland Symphony, San Jose Chamber Orchestra, Stockton Symphony, Monterey Symphony, and Modesto Symphony. Sasha spent many summers performing with the Utah Festival of Opera and Musical Theater, and for three seasons was a member of the award-winning chamber ensemble Areon Flutes. In addition to performing, Sasha has also enjoyed a career as a flute instructor, teaching for several years at the San Francisco Conservatory of Music Pre-College Division. Sasha received her Masters of Music from the San Francisco Conservatory of Music studying with San Francisco Symphony Principal Flutist Tim Day, and she received her Bachelors of Fine Arts from Carnegie Mellon University studying with former New York Philharmonic Principal Flutist Jeanne Baxtresser as well as solo flutist Alberto Almarza.

## Bryce Leafman - Percussion, Timpani

Bryce Leafman is a percussionist, timpanist, and avid educator living in San Francisco. Bryce holds a Bachelor of Music from New England Conservatory, a Master of Music from Boston University, and is finishing a Professional Studies Diploma at the San Francisco Conservatory of Music. His main teachers include Tim Genis, Dan Bauch, and Kyle Brightwell of the Boston Symphony, and Ed Stephan and Jake Nissly of the San Francisco Symphony. Bryce has performed throughout the Bay Area and across the country with different orchestras, including the Boston Philharmonic, Symphony New Hampshire, and the Omaha, Berkeley, Marin, and New World symphonies, to name a few. Equally at home playing chamber and contemporary music, he has performed in recital with Orli Shaham, Bela Fleck, Susan Grace, and Jon Novacek, among others. Bryce is the winner of the 2017 Aspen Percussion Concerto Competition, and the recipient of the 2019 Charlie Owen Memorial Percussion Fellowship at Aspen.







## Coreen Levin - Oboe

Oboist Coreen Levin is a second-year student in the Doctor of Musical Arts program at University of Nevada, Las Vegas. Before coming to UNLV, Ms. Levin honorably served on active duty for twenty-four years as an oboist in the U.S. Air Force band career field, with assignments in California, Nebraska, and Georgia. Prior to joining the U.S. Air Force, Ms. Levin held the solo English horn position with the Harrisburg Symphony Orchestra in Pennsylvania and toured throughout the U.S., Canada, Japan and South Korea with the Mantovani Orchestra.

Ms. Levin is a graduate of the Peabody Conservatory of the Johns Hopkins University, Baltimore, Maryland, where she earned a Bachelor of Music degree in Oboe Performance. She continued her studies at Temple University in Philadelphia, Pennsylvania, earning a Master of Music degree in Oboe Performance from the Esther Boyer College of Music. Additionally, Ms. Levin earned a Professional Studies Certificate, also from the Esther Boyer College of Music. Her teachers include Cynthia Koledo DeAlmeida, Jonathan Blumenfeld and Richard Woodhams.

## Drew Powell - Flute

Drew Powell was most recently an Alternate Finalist for the National Flute Association 2018 Orchestral Audition and Masterclass Competition. He won the 2017 Myrna W. Brown Artist Competition hosted by the Texas Flute Society, which included a reappearance as a featured guest artist at the TFS Convention in May 2018. He has appeared as a featured soloist with the Utah Philharmonic Orchestra and Utah Wind Symphony, and has made appearances with the Des Moines Symphony Orchestra and Orchestra Iowa. Drew graduated with his MM in Flute Performance from Northwestern University and a BM in Flute Performance from Brigham Young University. Drew enjoys living an active lifestyle outside of music. His hobbies include rock climbing, yoga, reading, and calligraphy.



## Akira Tana - Drums, Percussion

Born and raised in California, Akira Tana earned degrees from Harvard University and the New England Conservatory of Music. Tana has worked with Sonny Rollins, Sonny Stitt, Zoot Sims, Hubert Laws, Milt Jackson, Jim Hall, Art Farmer, The Paul Winter Consort, Paquito D'rivera, James Moody, J.J. Johnson, Lena Horne, The Manhattan Transfer, Ruth Brown, Charles Aznavour, Maurice Hines, and Van Dyke Parks. He has appeared on over 200 recordings and has released 12 recordings as a co-leader or leader.

An active teacher and clinician, Tana has taught at Rutgers University, Queens College, Jersey City State College, and New York University. Mr. Tana is a product endorser of Yamaha Drums, Sabian Cymbals, And Vic Firth Sticks. [www.akiratana.com](http://www.akiratana.com).

## New Members

**Brooker, Derek** - Guitar, Banjo, Mandolin, Lap Guitar  
**Campbell Jr, James** - Piano, Keyboards, Guitar, Trumpet  
**D'Antonio, Shannon** - Violin, Viola  
**Fleg, Jerome G** - Clarinet, Bass Clarinet, Saxophones  
**Lee, Chia-Ying** - Violin  
**Shoebbotham, Thomas** - Cello

## Reinstated

**Goldstein, Jonathan** - Timpani, Percussion  
**Hamak, Juliet H** - Bassoon, Contrabassoon  
**Strader, Krista** - Harp  
**Thenell, John 'Marty'** - Percussion  
**Zimardi, Daniel** - Bassoon, Contrabassoon

## Resigned

**Balabanian, Karen**  
**Chalasani, Vijay**  
**Derthick, Tom**  
**Fabricant, Daniel**  
**Fitzgerald-Cherry, Irene**  
**Kutsch, Carol**  
**Leung, Amy**  
**Philip, Lee**  
**Racusin, Rebecca**  
**Summer, Mark**  
**Vance, Brian**

# Linda Green: "This Strike Is Mostly About The Kids."

**Linda Green** is a music teacher in the Oakland Unified School District. She teaches violin, viola, and cello to every 4th and 5th grader at Cleveland Elementary, and every 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> grader at Thornhill Elementary. She has over 300 students. Originally from Toledo, Ohio Linda performed in Europe and Asia during her nine year tenure as the Assistant Principal violist of the Orquestra Nacional do Porto (Portugal), where she also played in the Quarteto Jacob and performed many solo recitals and other chamber music. She has lived in the Bay Area since 2001, where she co-founded both the Home of United String Ensembles (HOUSE) and the Oakland Symphony sponsored MUSE VIVO Orchestra. Linda is currently Principal violist of the Vallejo Symphony.

## How has the strike affected you?

I feel like this strike is mostly about the kids. I was teaching 3<sup>rd</sup> grade general music when they went from class size 20 to class size 32. It was a huge shift. Having 20 kids is manageable, but 32? It becomes about crowd control. That's a big part of this strike that people have to understand—it's not just about pay raises! It's not fair for kids to be in a class of 32. You don't learn as much, and you don't learn as well. I'm glad both of the schools I teach in have decided to have every kid play, but 32 is a lot for a beginning class. All those kids in a small space—bows everywhere. I do my best to give them individual attention. I tune their instruments, I check their bow holds, that kind of thing. I might say, "How are you doing, how's the cat? Oh, you don't have a cat, you have a dog." It's a lot.

## How do you balance teaching and playing?

I feel like I have a clear separation of church and state in my life—I have my teaching self and my playing self. All my playing friends say they don't know how I do it. Basically, I still want to keep playing. I carve out two hours everyday to practice. That time is sacred. If people

call I'll say, 'Oh, I'm practicing, I'll call you back.' That's the only way I can do it. I'm usually dead tired but it keeps me playing and that's important to me. Also, if I'm practicing and I tell the kids to practice, I'm not a hypocrite. I tell them, 'I have to practice and so do you!'

## THE OAKLAND SYMPHONY MUSE PROGRAM

I'm very lucky because here at Cleveland Elementary we have help from the Oakland Symphony Muse Program. Mentors come in several times a year and it's a big, big help.

## What do they do?

Carla Picci comes and she has different ideas on how to hold the bow that might help some kids who might not get the way I have them do it. She chips in—if I need someone to play the piano, she plays the piano. If she plays violin then I play the piano, it's great. Beth Vandervenet is a huge help

with my cello students. She runs the string festival we have every year which brings kids from all around the district to play together. That's through the Oakland Symphony as well. I also co-conduct the MUSE Vivo Orchestra. It's an orchestra for



Linda and teacher Mary Loeser on-strike at Cleveland Elementary in Oakland, CA.

middle and high schoolers sponsored by the Oakland Symphony as a bridge between your school orchestra and the Oakland Youth Orchestra. We're now starting to see more Oakland students in the Oakland Youth Orchestra because they're getting a little extra support.

## A PERSONAL HIGHLIGHT

In February, the Oakland Symphony invited the pianist Emanuel X to come to Thornhill and I decided to have my Cleveland kids go over there as a field trip. Michael Morgan, who is my work boss in the Oakland Symphony, was there, ALL of my kids were there, and Emanuel X was onstage. It was just like WHOA! This is amazing! And then they all played Twinkle, Twinkle together and it was almost as if you could hear the roof lift off. It was pretty amazing.

**STRIKE UPDATE:** On Sunday, March 3rd Oakland Education Association members voted to ratify the contract. With a turnout of over 70% of OEA members voting, the results were 64% YES for the 2017/18 contract term, and 58% for the 20/21 contract term. With gains in every key area, the agreement includes an 11% salary increase over four years with a one-time 3% bonus. A decrease in class sizes and a cap on caseloads and psychologist, nurses and school counselors.

# Sofia Fojas: “Worker Protection Is Needed Now More Than Ever.”

*Sofia Fojas is in her 25th year as an educator. Currently the Supervisor for Cultural Equity and Social Justice in the Arts for San Francisco Unified School District in the Visual and Performing Arts Department, Ms. Fojas directs programs in the arts with the goal of increasing participation for underserved students. She has a B.A. in Anthropology from the University of Hawaii and a Master of Science in Educational Leadership at the California State University East Bay in Hayward. Ms. Fojas is currently the Board Chair Elect for the California Alliance for Arts Education. Before joining SFUSD, Sofia taught instrumental music for 15 years in San Jose Unified School District. She is a Local 6 Member and continues to play violin and viola professionally.*

**How did you pick the violin?** My mother wanted to play the violin when she was young so in 4<sup>th</sup> grade when I had to pick an instrument that is what I chose. I grew up in San Jose and of all my student colleagues I was the only one who kept playing music beyond middle school.

**Did you always know you wanted to be a musician?** I was in youth orchestras and Louis Swift (former member of Local 153) was my private violin teacher but in high school I had to choose between orchestra and English 2 Honors so I gave it up in school. On a lark I took my violin with me to the University of Hawaii even though music wasn't my major. I ended up gigging, playing shows with Dionne Warwick and the like. (And, because I took music classes, the music department paid my way through school!)

**How did you become a teacher?** I came back to California in 1993 and I wanted to teach music in public schools but I didn't know how. So



*Mariachi class at Mission HS (2015).*

here I was with an anthropology degree working in a picture framing shop and gigging on the side. A colleague from the Stockton Symphony said she had been out for 6 weeks and asked if I would step in and teach her middle school orchestra. I told her I'd never taught before and she said, "Don't worry, they'll never know it. Just stay one step ahead of the kids." Thus began my teaching career.

**Did you come from a pro-union family?** Both my parents were immigrants so I didn't think much about union membership but it never occurred to me not to be in the union. Being a teacher is like working in a closed shop—you have to be a member of the union. I got really involved in union work when I was teaching at SJ High. After 8 years I left and started training as an administrator.

**What is your take on the teacher strikes across the country?** It does directly affect all of us in the teaching profession. There's such an opportunity for labor to organize right now nationally but we're in little pockets and have a real need to unify. In SFUSD our teachers have dual agency, California Teachers Association (CTA) and American Federation-Teachers (AFT), so they get to draw on both. When I got here, the union leadership's focus was aimed at classroom teachers with the itinerant certificated staff often overlooked. I organized



*Photo by Dee Rogers.*

the department's union members and started talking about working conditions of the itinerant teachers and language itinerant-specific language eventually made it into the contract.

**Why are you so passionate about Labor?** AFM and IATSE (stagehands) are interesting to me because they are the intersection of where the arts and labor come together. CreateCA has a public will campaign to raise the visibility arts education in the public schools. I want to include the trades because that link between of the labor and arts is vital for youth workforce development. I think we should include trades in the conversation about arts education because worker protection is needed now more than ever.



# Bonnie Hampton:

*Bonnie Hampton is a cellist, teacher, Berkeley native, and Local 6 life member. In the 1960s she was a founding member of the Francesco Trio, which recorded and toured internationally. She has taught in many educational settings including Stanford, Mills College, Julliard, and the San Francisco Conservatory of Music.*

Bonnie Hampton was born in Berkeley, CA, in 1935. Her father was an attorney and her mother was an amateur violinist. Growing up, her house was filled with music. Bonnie's older brother and sister played, and her parents rented out rooms to Cal music students.

One day, when Bonnie was 4, her mother found her doodling on the family piano, so she decided to give her lessons. When she was 8, Bonnie discovered the cello her mother had borrowed from a friend—she was hooked. “My mother was actively involved with the beginnings of the Young People's Symphony, so naturally when I was ready to join them, that was my youth orchestra. I'm very proud that it's still going and doing well.”

Bonnie's inclination for teaching began at an early age. “I remember walking home when I was 13 and this kid rode by with a cello on her handle bars. She stopped and it turned out she was my age and she lived a block away, so I said, ‘Why don't we get together and play some duets?’ She only had public school lessons, so I helped her. I arranged for my teacher to hear her and she took her as a student. I helped with her audition material and she got into the Young People's Symphony. Ellen Dessler is her name. She made her living as a single parent raising four kids as a cellist in the shows in San Francisco.”

Bonnie was so passionate about cello that her parents decided to homeschool her. She began studying with Margaret Rowell, a legendary teacher with an international reputation at the center of the burgeoning Bay Area cello community. “Margaret was the magnet for all the cellists to come visit. Not only was she a wonderful teacher, she would really welcome them. She helped me get started and encouraged me to teach.”

During her teenage years, Bonnie says she was always taking lessons from the musicians and professors at Cal and the SF Conservatory. She became a fixture at Cal when they started their noon-time concert series and played in so many different chamber groups that they finally anointed her *Official Un-official Student*. Bonnie says she was taking the courses she wanted to take but had no intention of getting a degree. “I was just doing what a young musician does, running around doing everything.”

Hired to play in the Composers Forum at Mills College with the composer Leon Kirshner, Bonnie joined the union when she was 17. The philosophy around her at the time was that you learned to perform by doing it. She played in as many different situations as she could, including the *Hungry i* night club in San Francisco for a special chamber music series, San Quentin prison with the SF Conservatory chamber group, and three times as a soloist for the San Francisco Symphony. “I enjoyed playing in orchestras, but I was very bitten by the chamber music bug. Of course, I've had students win auditions for orchestras and earn three times as much as I would ever earn, but I just knew that's what I wanted to do.”



During her 20s, Bonnie taught regularly in Berkeley and Marin County, played in contemporary groups including as guest with the Griller Quartet, and many Concerto performances. She also started teaching at Mills College where she was a part of the Mills Chamber Players.

By necessity, Bonnie learned how to be her own concert promoter. “I think it's the musicians who are able to keep their own projects going that are able to keep refreshing themselves. I learned pretty early that everybody will ask me to do *their* project, but how come no one is asking me to do *my* project?” When the phone stopped ringing Bonnie took up the slack by producing a series of 3 concerts. “I had to rent the hall, print the programs, hang the posters, and figure out how to get the stuff into the paper on time. Playing the two-hour concert was the easiest part of it. It made me realize that if people see you doing that they'll think of you for other kinds of work. You can't assume that our culture is just going to hand it to us.”



# The Wonder Of It

by Alex Walsh

In the early 1960s Bonnie spent time in New York. She was invited to play for many projects but knew she would have to live there full-time in order to take full advantage of them. This would also limit her ability to do her own projects. "I saw my peers in New York running around like crazy trying to pay the rent. I was given offers, and it was very attractive, but there were two things – I felt I could make more of a contribution in the Bay Area, and I could create a direction for myself rather having to do what someone asked me to do. There are a lot of opportunities that open up if you are in New York, but I don't complain about the opportunities here. We became known, especially in the 60s, as being a very cello friendly place."

## THE FRANCESCO TRIO

Bonnie started the Francesco Trio in 1964 with violinist David Abel and pianist Nathan Schwartz. "The first year we played a few concerts, the second year a few more, and then we got invited to do a tour in Alaska and British Columbia. We won the Naumburg Chamber Award which put us on the international map with management and touring, and we procured a part-time residency at Stanford University."

The trio taught at Stanford for a few years but left for a fulltime residency at Grinnell College in Iowa, which offered a better contract. Stanford was shocked that they would leave for such a small school, but eventually got them back by offering them a fulltime residency with health insurance and retirement benefits.

In 1972, Bonnie joined the faculty of the SF Conservatory where she taught for 30 years.

"In the 60s and 70s, the cello community was very tight-knit.



*The Francesco Trio in the 1970s: David Abel, violin, Bonnie Hampton, cello, Nathan Schwartz, piano.*

All the cellists who came through the SF Symphony – you name any cellist from that period – Casals, Rostropovich, Starker, Rose, we did things together. When Casals was here I was involved in getting together the 65 cellists to play one of his pieces at the Opera House. We were very active with all these giants." When Bonnie was invited to play Mahler with the SF Symphony, the conductor Seiji Ozawa urged her to stay, but she declined because of her trio.

In the 1980s, Bonnie started the Masters in Chamber Music at the SF Conservatory, the first of its kind in the nation. In the 90s, Bonnie's husband Nathan (pianist in the Francesco Trio) was diagnosed with leukemia. They eventually stopped touring but continued to play concerts locally until he passed in 2002. "Once Nathan died, I realized that teaching was going to be more of my life. It had always been a balance of the two

things. I loved teaching but I also wanted to play as much as possible. It's a juggling act."

For a change of pace, Bonnie accepted a contract to teach at Julliard. She moved to New York and liked it so much she stayed for 9 years. When she decided to return to the West Coast, she would go back to teach at various schools for special projects and mini-residencies. "I'm a homing pidgeon, I just keep coming back to Berkeley."

Now in her 80s, Bonnie says she can still do everything she's always done musically, just not so much of it. In 2018, the SF Conservatory bestowed an Honorary Doctorate degree on her and asked her to return and teach chamber music. "When they asked me to come back and do more I thought, 'If I'm going to accept an honorary doctorate I'd better earn it!'"

"If there's anything that I would like to get across to students, it is the wonder of it. I've had to tell students, 'Look, you may need to earn your living another way for a while. But you'll still learn and grow as a musician.' I believe in having music in your life. It's a hard profession. With an opening in the symphony there are 200 applicants. And who's going to get the job? One person. But I still think it's worth trying. I just believe in music, what can I say?"



*Photo by Victor Xie.*

# Communication In The Private Lesson Setting

by Carrie Campbell, Local 6 Member



As Music School Director at Community School of Music & Arts I work with an amazing faculty with a wide range of experience, strengths, weaknesses, etc. Given the schools motto of "Arts 4 All" we need a wide variety of teachers; from just out of college to very experienced;

from the "I can work with anyone" type to the "I only take the most serious students" type. We do it all and have it all.

A common thread for everyone, including myself, is the lack of formal experience with business etiquette and customer service. Working for a school, our teachers do not have to do a lot of the work they have to do in their home studios (collect payment, scheduling, etc.), but they still have to organize and communicate regularly with their students and families. It can be difficult as a musician who has been trained to have the greatest respect and deference for teachers to work with a student or parent that may not hold music teachers in the same high regard. Because of this you have to adopt a "manager" type role when working with your students (clients!). Below are some of the skills I apply to my own studio and that we encourage our teachers at CSMA to use.

## REMEMBER YOU'RE THE PROFESSIONAL!

I say this a lot! Remember, you are trained professionally and have professional level tools to impart musical knowledge to your students and you deserve the kind of respect that comes with that type of education. This also means that you have to act in a professional manner at all times!!! Be on time, be prepared, communicate in a timely manner and stay calm in all situations. These things mean something!! Never mind the fact that this sets a great example to your students, it's expected in any job. If you are not reliable, how can you expect your students/families to be reliable?

## SET EXPECTATIONS AND STICK TO THEM

Faculty often come to me for help when there is a difficult student. It could be everything from a student who doesn't practice to one who has more profound behavioral issues. The best way to handle it is to set expectations and stick to them. This way you can easily expect the same from others (i.e. student, parents). Classroom teachers understand this very well and many classroom teachers have a standard "3 strikes and you're out" policy. This also works for the private lesson studio.

**Step 1: As soon as a problem arises, address it.** "Johnny is consistently unprepared for the lesson. He does not practice and he often forgets to bring his books. In order for him to improve I request your help in making sure he practices and that he has all his materials on lesson day."

**Step 2: Give a deadline if the problem is not remedied:** "Unfortunately Johnny continues to come to the lesson unprepared. He did better for a few weeks but has now gone back to his old habits. As I mentioned in my policies I do expect regular practice and commitment to the lessons. If I don't see any improvement in the near future I will suggest that he find another teacher. Let's check back in after another month on June 15."

**Step 3: Enforce Your Policy!!!** Politely let them know that "Johnny" should try studying with someone else. Make suggestions if you have any, but be sure that while you are firm, you are also polite and looking out for the best interests of the child. One of my favorite things a teacher says in this situation is "I feel I'm unable to inspire (student) and perhaps a different teacher will have a better connection".

## COMMUNICATION

**In Person:** This is always best! You can read someone's body language and make sure you get an affirmative that they understand what you are saying. We all know this is not always possible so we rely more and more heavily on written communication.

**Written:** Written communication is great for quick questions, confirmations, etc. **It is NOT GREAT for solving problems!!** It can very very difficult to discern someone's tone of voice through written communication. And if that person's native language is NOT English, then it's even more difficult. If there is a problem, it is always better to meet and discuss in person. You can then follow up in an email detailing what was discussed.

**Don't ever write an email when you are angry. If you need to get something of your chest write it, put it away, and read it again after you have calmed down. Chances are you will find you wrote something unprofessional!!**

**NOTE:** I am a habitual conflict avoider, and this is one of the most difficult things for me personally. Consequently, I have learned this lesson more than once the hard way. No matter how hard you find it, it is always better to deal with issues in person!! And remember, **You're the professional!**



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**Carrie Campbell** studied Music Education and Music Therapy at the University of Georgia where she received her Bachelor of Music, and later at Yale University where she received her Masters in Horn Performance, studying with Paul Ingraham. For many years Carrie has been both a teacher and advocate of community arts education through her work at the Community School of Music and Arts (CSMA). She has taught private and group classes in horn, music theory, ear training and music history, as well as coordinated many of the schools programs. In July, 2014 Carrie was named Music School Director at CSMA where she oversees all aspects of the school including private lessons, music classes, Music4Schools, and CSMA's Corporate Arts Program. Combined these programs serve over 10,000 students per year. For more info visit: [www.enterprisingmusician.com](http://www.enterprisingmusician.com).



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# CBA Corner

By Jo Gray, Violin II in the Santa Cruz Symphony for many years



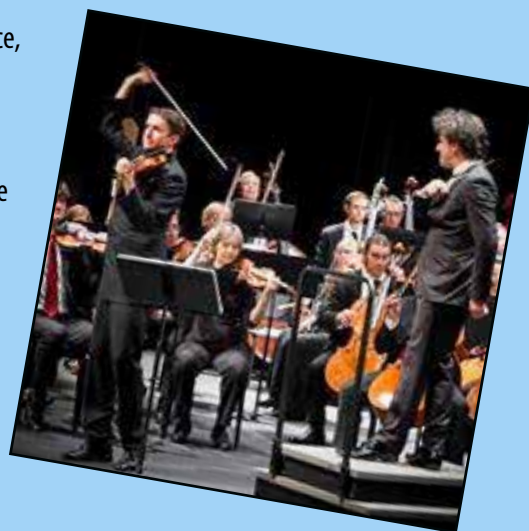
**Jo Gray** has been a Freeway Philharmonic violinist for 20 years, with contracts in Santa Cruz and Modesto. A member of local 6 Executive Board for 12 years, she has served on many players and negotiation committees as well as serving as the Union Steward. She is an AmSAT certified teacher of the Alexander Technique.

*"Santa Cruz Symphony is a plucky little orchestra with a young ambitious conductor and a handful of hard working staff. It's gratifying to play concerts to packed auditoriums, with enthusiastic subscribers."*

"Since taking the helm as Music Director 6 years ago, Danny Stewart has featured Yuja Wang twice, and many renowned young singers from the Metropolitan Opera, where he was the Lindemann Young Artists program conductor for two years.

He has frequently programmed Mahler, new commissions (we are playing a John Wineglass piece in January), Salonen, Ades and Lou Harrison together with his own compositions and he has also featured as a viola soloist together with his wife In Sun Jang, a first violinist in SFS. The SCS annually accompanies a concerto played by the Klein Strings Competition winner.

The orchestra rehearses in downtown Santa Cruz, minutes walk from the Boardwalk and local restaurants but the most challenging thing about this job is often the commute."



*"The highlight of the year for me is the paid school demonstrations which precede all educational sets where I get to meet local kids and introduce them to how the violin works and what it's like to be a professional musician. "*



# Minutes

## Board of Directors meeting minutes from January 10, 2019

Meeting called to order at 10:31 AM by President Cumings.  
Present: Zare, Byram, Elliott, Goff, Gray and Hanson.

Excused: Brown.

MSC to accept the amended minutes from Dec. 10, 2018.

MSC to accept the new and reinstated members.

MSC to donate \$250 to Labor Archives and Research Center at SF State.

MSC to authorize Thielen and Associates, CPAs to prepare the required annual Local 6 financial reports for 2019 at a cost of \$9350.

MSC to authorize the expenses for 2 delegates to attend the Western Conference in Glendale, CA in February.

MSC to authorize the use of AFM financial consultant Bob Zagozda on behalf of the Santa Rosa Symphony for upcoming negotiations.

MSC to send 2 delegates to Building Workforce Partnerships in March in San Diego.

MSC to send 3 delegates to the Joint Legislative Conference in April in Sacramento.

MSC to purchase 2 tickets to the upcoming SFLC MLK Breakfast.

Received from Unite Here a letter thanking the Musicians Union for their support in the recent domestic workers strike.

S-T Zare reported on the credit card charges for the month of December in the amount of \$2,114.18.

S-T Zare reported on the Tax Workshop.

Director Gray reported on the Entertainment Commission's Holiday Party.

President Cumings reported on negotiations and activities for our collective bargaining groups.

President Cumings reported on Jazz in the Neighborhood, National alliance for audition support and the upcoming meeting of the Area Wide Casual Wage Scale Committee.

Meeting adjourned at 12:23 PM in memory of Roger Di Virgillio.

Submitted by Beth Zare, Secretary-Treasurer

## Board of Directors meeting minutes from January 28, 2019

Meeting called to order at 10:34 AM by President Cumings.  
Present: Zare, Byram, Elliott, Goff, Gray and Hanson.

Excused: Brown. Guests: John Hunt and Ron Joshi.

MSC to accept the minutes from January 10, 2019.

MSC to accept the new and reinstated members.

The Board reviewed and discussed gross cash receipts for December in the amount of \$ 103,379.92.

MSC to approve expenditures for December in the amount of \$ 104,348.42.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as December 31st is \$62,088.

With no quorum present for the General Meeting the Board

unanimously adopted the following changes to the Area-Wide Casual Wage Scale:

- **Chamber (10a.C) and Show (11.D) increased to 25% for all principal over scale, list of applicable instruments to be the combination of both lists and concertmaster at 50%.**
- **Overtime 8.A.1 changed to 150% of individual pay rate.**
- **No mileage will apply to Casual Show Scale unless subsequent shows using the same players are booked at additional venues. Then each musician shall receive a flat \$25 mileage reimbursement.**
- **Casual Dance Scale:**

2 Hours	\$175
3 Hours	\$225
4 Hours	\$275

MSC to co-sponsor a Convention Resolution with the Theatre Musicians Association.

MSC to send up to 10 members to IATSE Trouble Maker School.

MSC to cover the expenses of sending up to two delegates to the Motion Picture, Television & Film Negotiations in Burbank in March.

S-T Zare reported on attending organizer training hosted by the AFL-CIO.

President Cumings reported on negotiations and activities for our collective bargaining groups.

Director Gray reported on the MLK Breakfast hosted by the SF Labor Council.

Meeting adjourned at 12:29 PM in memory of John Fiore.  
Submitted by Beth Zare, Secretary-Treasurer.

## Board of Directors meeting minutes from February 13, 2019

Meeting called to order at 10:40 AM by President Cumings.  
Present: Zare, Byram, Elliott, Gray, Hanson, and Brown by telephone. Excused: Goff

MSC to accept the minutes from January 28, 2019.

MSC to accept the new and reinstated members.

MSC to pay for 3 union musicians to play at the SFLC COPE Banquet in April.

MSC to purchase tickets to the SFLC COPE Banquet for 2 delegates.

The Board discussed a request from The SF Living Wage Coalition to support the Redstone Labor Temple.

The Board received a communication from TMA thanking us for agreeing to co-sponsor a Convention Resolution asking the Federation to take all actions necessary and appropriate to influence producers of touring musicals to use fuller orchestras and employ more musicians both local and traveling.

S-T Zare reported on credit card charges for the month of January in the amount of \$3,128.21.

S-T Zare discussed the 2018 work dues revenue.

# Minutes

S-T Zare reported that of the 1200 regular members 670 took advantage of the dues sale.

S-T Zare reported that 10 former Local 424 members had joined Local 6 and 9 had resigned.

President Cumings reported on negotiations and activities for our collective bargaining groups.

Meeting adjourned at 12:21 PM in memory of Roland Rojas.

Submitted by Beth Zare, Secretary-Treasurer.

## **Board of Directors meeting minutes from February 28, 2019**

Meeting called to order at 10:38 AM by President Cumings.

Present: Zare, Brown, Byram, Elliott, Goff, Gray and Hanson.

MSC to accept the amended minutes from Feb. 13, 2019.

MSC to accept the new and reinstated members.

The Board received a letter from the Labor Archives and Research Center thanking us for our donation of \$250.

The Board reviewed and discussed Gross Cash Receipts for January in the amount of \$215,948.73.

MSC to approve expenditures for January in the amount of \$109,332.14.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of Jan 31<sup>st</sup> is \$21,717.

\$2000 paid on behalf of deceased member Jack Ateljevich from the Death Benefit Fund.

\$2000 paid on behalf of deceased member Paul Avril from the Death Benefit Fund.

\$2000 paid on behalf of deceased member John Fiore from the Death Benefit Fund.

\$2000 paid on behalf of deceased member Berisford "Shep" Shepherd from the Death Benefit Fund.

MSC to table discussion on the 2019 Local 6 Budget.

The Board discussed the importance of hiring an organizer with focus on recruitment and retention.

MSC to augment the staff from 5 to 6 full time members.

President Cumings reported on negotiations and activities for our collective bargaining groups.

Meeting adjourned at 1:04 PM in memory of Samuel Meblin.

Submitted by Beth Zare, Secretary-Treasurer

## **In Memoriam**

Samuel Meblin

Domenic Saso

Howard Scheib



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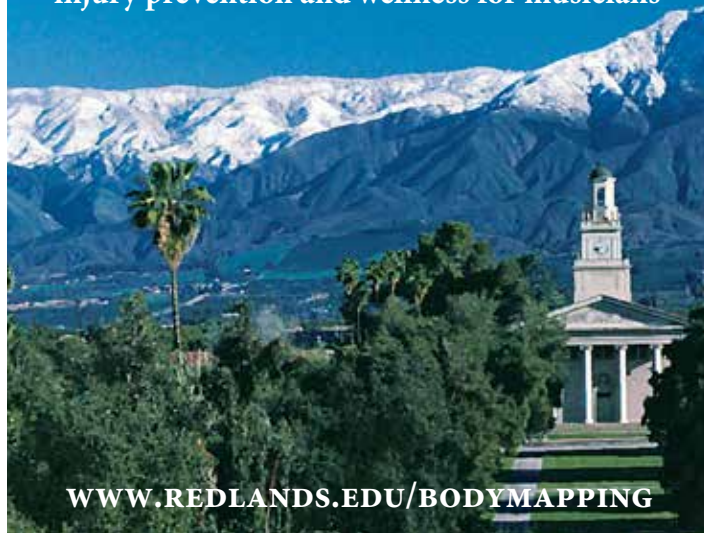
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**Principal Flute**

**Sunday, June 9, 2019**

At the San Domenico School, San Anselmo

**Deadline for Application: Monday, May 27, 2019**

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](mailto:cmcamis@att.net)

\*\*\*Please note: Only highly qualified candidates should apply. Resumes will be screened\*\*\*

Deposit checks will be returned at audition check-in.

Repertoire and other information will be sent by email and will also be available on the Marin Symphony web site at

[www.marinsymphony.org](http://www.marinsymphony.org)



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\*All rates are subject to the terms of the Collective Bargaining Agreement with the American Federation of Musicians. Medical, Dental, Vision and Instrument Insurance.

Highly qualified applicants please EMAIL (preferred) a one-page resume to: [orch-auditions@sfoopera.com](mailto:orch-auditions@sfoopera.com) or MAIL to: Mr. Tracy Davis, Orchestra Manager San Francisco Opera Association, 301 Van Ness Ave., San Francisco, CA 94102-4509

**Applications must be received by April 13, 2019**

In compliance with federal law, all persons hired will be required to verify identity and eligibility to work in the United States and to complete the required employment eligibility verification document form upon hire. The San Francisco Opera Association is an equal opportunity employer.

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*Opera San José*

Joseph Marcheso, Music Director

Announces auditions for the following vacancies:

**Principal Cello (46 services)**

Current per service rate is \$237.33

Audition will be held on Monday, April 8th, 2019

**Assistant Concertmaster (46 services)**

Current per service rate is \$218.34

Audition will be held on Monday, April 15th, 2019

**Principal Horn (46 services)**

Current per service rate is \$237.33

Audition will be held on Monday, April 22nd, 2019

**2nd Clarinet (46 services)**

Current per service rate is \$189.86

Audition will be held on Monday, April 22nd, 2019

Highly qualified applicants should email a one-page resume by Monday, April 5th, 2019 to:

Audition Coordinator

[carolynjlockhart@yahoo.com](mailto:carolynjlockhart@yahoo.com)

(no phone calls please)

A list of the audition repertoire and other relevant information will be mailed to the candidate upon the receipt and acceptance of the resume.

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Position available in August 2019

or at a mutually agreed upon time.

Application deadline: April 15, 2019

Audition: Tuesday, May 7, 2019

Auditions held at San Jose's California Theatre

To receive an information packet and repertoire list, qualified applicants should send a one-page resume and cover letter to:

Audition Coordinator

Symphony Silicon Valley

P.O. Box 790

San Jose, CA 95106-0790

via email: [sslater@symphonysiliconvalley.org](mailto:sslater@symphonysiliconvalley.org)

Applicants will be required to submit

a refundable deposit of \$35



David Lockington, Music Director  
Announces auditions for the following vacancies:

**PRINCIPAL HORN  
THIRD HORN**

Auditions will be held on:

Wednesday, May 8, 2019

Interested applicants should submit resume and refundable deposit by April 24, 2019.

Please mail deposit to:

Audition Committee

Matthew Oshida, Orchestra Personnel Manager

Modesto Symphony Orchestra

911 13th Street

Modesto, CA 95354

[moshida@modestosymphony.org](mailto:moshida@modestosymphony.org) (no phone calls, please)

For additional information, current per service rates and audition repertoire, please visit our website:  
[www.modestosymphony.org](http://www.modestosymphony.org)