

Musical News

The Official Newsletter Of Musicians Union Local 6



October 2019 Vol. 91, No. 5



Local 6 Picnic 2019



President's Message

by Kale Cumings

I hope you all have been enjoying your summer. We had a great time at the Labor Day Picnic, and our Life Member Lunch was another success (see page 6).

Here is a report on what we've been working on and what's coming up in the near future:

The Integrated Media Agreement

This is an agreement for CBA groups which allows managements to have access to electronic media content for promotional purposes or as gifts to donors. In June a newly ratified version of the IMA was negotiated and ratified nationwide. Now we are working with our local CBA groups to offer them this new version.

The Motion Picture and Television Agreement

National negotiations were suspended in March when an agreement about streaming revenue for musicians could not be reached. Since that time Local 47 (Los Angeles) with the help of the National AFM has started a campaign called #BandTogether. It will be interesting to see how this plays out when I attend the negotiations later this month.

State Assembly Bill 5

People have been asking questions about the AB-5 bill and how this law will affect freelance musicians. I attended a meeting of the SoCal AFM officers and we discussed this issue. Edmund Velasco, VP of Local 7 (Orange Co.) is leading a task force on this issue. See his update on the next page.

Local 6 CBAs

We have close to 50 CBAs in our jurisdiction, 9 of which are currently being negotiated at the time of this publication. That along with our recently completed negotiations for the Fairmont Hotel, Marin Symphony and Santa Rosa Symphony have kept us busy.

Holiday Party

Finally, we want to take the opportunity to thank our representatives who serve their fellow musicians. These include labor council representatives, convention delegates and committee chairs, among others. In December we will be hosting our annual holiday party at the Cadillac Grill. We are looking forward to hosting these selfless members.

In Memoriam

Maynard Belongia
Eddie Money

2019 Membership Dues

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

LOCAL 6 OFFICERS

Kale Cumings - President
Forrest Byram - Vice-President
Beth Zare - Secretary-Treasurer

BOARD OF DIRECTORS

Meredith Brown - Trustee
Gretchen Elliott - Trustee
Hall Goff - Trustee
Josephine Gray - Director
Steve Hanson - Director

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Tony Orbasido - Recording, Reception x301
Lori Ponton Rodriguez - Treasury x304
Katie Curran - Casuals x306
Cheryl Fippen - MPTF, Death Benefits x307
Alex Walsh - Member Services x308

PRESIDENT EMERITUS

Melinda Wagner

MEETINGS SCHEDULE

General Membership

October 28, 2019 1:00 pm

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 25-31

Editor, Musical News: Beth Zare

Managing Editor, Musical News: Alex Walsh

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Cover photos courtesy of Allison Gigi Dang

Remembering The San Jose Symphony

by Beth Zare, Secretary - Treasurer



When I won the audition for a job in the horn section of the San Jose Symphony in 1997 it seemed like the perfect job for me. The once community orchestra that I had grown up listening to was now a thriving regional orchestra offering

substantial employment. As a teen I had even taken lessons with its principal horn, Wendell Rider (see p. 8).

My colleagues must have seen a leader in me because I eventually became chair of the negotiating committee which included former Local 6 President, David Schoenbrun. The last contract must have been too good to be true because it was not sustainable but the problems started long before that with years of mismanagement. The final year of SJS I was working in the office as the musician's Personnel Manager. I was suspicious of secret meetings behind closed doors and promised staff raises that never came. Therefore in October of 2001 I was not surprised when the Executive Director called a staff meeting and announced, "Do not come to work tomorrow. You will not be paid." That was that; it was over.

For me it was a double hit because I had not only lost my playing job but my "day job." Some musicians left the area, others increased their teaching studios, while others scrambled to make ends meet. All of us were emotionally and financially devastated.

Andrew Bales was the General Director of the San Jose Ballet which collaborated with the SJS to produce The Nutcracker and up to 3 other ballets annually. Shortly after the termination of SJS he stepped in to create Symphony Silicon Valley (SSV) which starts its 18th season in October (see p.12).

The SJS was responsible for a large portion Local 153's work dues. The lack of work ultimately lead to the financial woes of Local 153, of which I was then President. When the opportunity arose to merge with Local 6, our financially sound sister local to the north, the members of Local 153 voted a resounding yes.

The timing of the merge coincided with the retirement of Gretchen Elliott. In 2014 I started in my current position as Local 6 Secretary-Treasurer and I continue to play with SSV as the second horn.

Legislative Update: AB-5 by Edmund Velasco, VP of Local 7

The California State Assembly recently passed AB 5, which is an act to amend the Labor Code, relating to employment and independent contractors. This bill has been signed by Governor Newson. AB-5 has expanded since its inception. It is a very dense piece of legislation and there will be many court challenges. Of concern to many workers is the language regarding the determination of 1099 independent contractors (IC) vs. W-2 employees. This can affect many industries, including freelance musical work.

Vice President Edmund Velasco from Local 7 (Orange Co.) was able to question Chas Alamo from the California Legislative Analyst's Office. Although this isn't the final word, the answers were helpful regarding live performing musicians.

1. Will restaurants that have music have to hire the bands as W-2 employees?
No since food is the main business and the pay and times are negotiable, bands and the musicians in them would still be considered ICs.
2. Will band leaders be considered employers even if the members are never or rarely the same?
No, since the musician is free to turn down work without suffering damages.
3. If entertainment companies (Theme Parks and other large entities) have been hiring a band as independent contractors on a regular basis, will they finally be classified as employees?
Yes, since they are in control of the venue and are in the same umbrella, entertainment.
4. Will private teachers still be considered independent contractors if they are hired by a school to teach private lessons to their students?
Unclear, but most likely no. This will have to be defined by the CA Labor Board. If you rent a space in a studio, set your own hours, you are an IC.
5. Will large venues be employers for big name Acts as well as opening Acts?
If the act is an LLC, they will not be deemed employees of the venue. If they have signed a "non-competing" clause (they cannot perform for a period of time in an area for a specified time in that area), they would be considered employees because of the restricted nature of the agreement regardless if they are an LLC.

Welcome to the AFM



Cynthia Ryan - Viola

Cynthia earned her B.M. in viola performance from the University of Michigan and then began a business career, eventually earning an MBA at MIT and working for technology companies including HP and Amazon. She remained an active participant in freelance and community orchestras (such as the Bay Area Rainbow Symphony and Symphony Parnassus) as well as participating in multiple chamber music recitals and attending the Southern California Chamber Music Workshop for five summers.

Cynthia then attended the San Francisco Conservatory of Music, earning her M.M. in 2017 with Jodi Levitz and a Professional Studies Diploma in 2018 with Dimitri Murrath, as well as studying orchestral excerpts with Jay Liu and Jonathan Vinocour and attending Aspen and Festival Napa Valley in the summers. She now freelances, playing regularly with the Vallejo Symphony and Merced Symphony among others. She continues to audition and provide business consulting services. Photo by Scott R. Kline.

KC Still - Viola, Violin

Violist and violinist KC Still is active as a teacher and performer. She is currently a community division faculty member at Crowden in Berkeley as a Suzuki and traditional violin and viola teacher.

A graduate of Manhattan School of Music, studying with Ariana Bronne and Raphael Bronstein, KC was a fulltime freelance orchestral and chamber music performer in New York until 2008. Among the groups she performed with are the Orchestra of St. Luke's and American Symphony Orchestra, Solisti and Tchaikovsky Chamber Orchestra, New Haven and Stamford Symphony orchestras in CT, the ballet orchestras for the Matsuyama, Australian, Royal and Kirov ballet companies, and the pit orchestras for various Broadway shows and operas. KC toured Japan with the New York Pops, and opened a new concert hall in Sao Paulo, Brazil with the American Symphony Orchestra. A resident of the East Bay now, KC continues to perform in the New York area, and looks forward to performing with the wonderful musicians of the Bay Area.



New Members

Feyer, Daniel - Arranger, Conductor, Piano, Keyboards
Fisher, Brooks - Oboe
Gyetvai, Alayne - Oboe, English Horn, Oboe D'Amore
Houchin, Pelham - Guitar, Bass Guitar, Dobro
Ray, Mirah - Violin, Cello, Piano, Viola
Stephen, Edward M - Percussion, Timpani
Walton, Eric M - Piano, Cello, Guitar, Accordion, Banjo
Wong, Andrew - Baroque Violin, Violin, Viola
Wong, Matthew - Piano

Reinstated

Camhouse, Alex - French Horn, Wagner, Tuba
Froh, Christopher - Percussion
Knudson, Christina J - Violin
Lack, Lori - Celeste, Harpsichord, Piano
Martinez, Ruthanne Adams - Harp, Organ, Piano, Handbells
Oey, Andrea - Violin
Sutterfield, Nicole - Viola
Waite, Alicia Michele - French Horn
Zukovsky, Michele - Clarinet

Resigned

Brown, Douglas
Cannon, Matthew Lee
Chanon, Francois Regis
Disley, Terry
Lee, Sarah
Lev, Eliot
Zimardi, Daniel
Woodward, Joseph

Alana Shannon - Cello

Alana Shannon is a cellist and native San Franciscan. She has recently returned to the Bay Area after graduating as a fellow with The Orchestra Now (TON), an innovative training orchestra based at Bard College in New York. As a member of TON, she has spent the last three years performing throughout New York City, including concerts at Geffen Hall, Jazz at Lincoln Center, and Carnegie Hall. She received a Bachelors and Performer Diploma from Indiana University under the tutelage of Peter Stumpf, and a Masters from Purchase College SUNY under Julia Lichten. She currently plays on the cello of Larry Granger, her late teacher and longtime SF Symphony member.



Gabriel Young - Oboe

Gabriel Young joined the San Francisco Opera Orchestra as 2nd Oboe in 2019, at the age of 23. A native of Ashland, Oregon, Young has been performing classical, jazz, klezmer and contemporary music for nearly all of his life. He attended Indiana University's Jacobs School of Music for his undergraduate degree, where he studied with Linda Strommen and held the John H. Reese Scholarship within the Wells Scholars Program. Young is currently pursuing a Master's degree under the tutelage of Elaine Douvas at The Juilliard School, as a proud recipient of the Kovner Fellowship. As a soloist, Young has been featured in concerto performances with the Queens Symphony Orchestra, the Rogue Valley Symphony, the Aspen Conducting Academy Orchestra, Indiana University Symphony Orchestra, the Second Street Baroque Orchestra, and more. He has performed and been interviewed on National Public Radio, Sirius/XM Satellite Radio and BBC Radio and Television. Recent recording projects include features on the album *Canto América* (Wayne Wallace, Michael Spiro, La Orquesta Sinfonietta), a 2017 Grammy nominee for Best Latin Jazz Album, and on the soundtrack for the film *Glass Garden* which was selected to open the 2017 Busan International Film Festival.



MyungJu Yeo - Flute

Flutist MyungJu Yeo has performed and taught across the United States, Europe, and Asia for more than 15 years and recently joined the Marin Symphony as principal flute. She has also served as principal flute of the Breckenridge Music Festival Orchestra; toured Germany with the Bachakademie Stuttgart Orchestra and the Moritzburg Festival Orchestra; and performed as a member of the Civic Orchestra of Chicago. Yeo earned Bachelor's and Master's Degrees with highest honors from the Universität für Musik und Darstellende Kunst in Vienna, and pursued additional graduate studies at the Paris Conservatory.



Life Member Lunch 2019



Jim Zimmerman & Patrick Kroboth



Steve D'Amico & Tom Rose



John Fisher & Gretchen Elliott



Nick's Seashore Restaurant



Ed Margolin, Roger Glenn & Ron Sfarzo.



David Schoenbrun, Brenda Schuman-Post, Lori Ponton Rodriguez, Cheryl Fippen, Jo Grey, Beth Zare, & Kale Cumings



George McNeil & Abe Battat



Terry Summa & Vince Gomez



Al Molina

Wendell Rider: *It Was Amazing* by Alex Walsh

Wendell Rider is a horn player, teacher, and Local 6 life member. He grew up in the Bay Area and worked as a freelancer. As Principal horn in the now defunct San Jose Symphony, he helped transform a sleepy small-town organization into a well-respected regional orchestra. In the 1970s, he helped start the Midsummer Mozart Festival. Today he lives in Oregon and teaches students online.

Wendell Rider was born in 1948 and grew up on the peninsula. His father was a mechanic and his mother was a teacher. Wendell, along with his older sister and younger brother, took piano lessons and participated in school music programs.

In grade school, Wendell started on the trumpet and did so well his parents had him take lessons with Charlie Bubb, the former principal trumpet with the SF Symphony. In Jr. High, he was accepted into the CA Symphony Youth Orchestra where he was encouraged to switch to horn. He eventually became principal horn and went on many trips with the group including an international tour to Japan. As his horn chops developed, his teacher, Charlie Bubb, told Wendell he should study with a real horn player, so he was referred to Herman Dorfman, the principal horn at the SF Symphony. "Unfortunately, we didn't get along very well. He said I needed more discipline and wanted me to change my hand position and whole way of fingering, which set me back."

In high school, Wendell had his first professional job playing first horn in the Monterey Symphony. "My mother had to drive me down to Monterey because I didn't have my license yet." He also started teaching private lessons out of his home. By his senior year, Wendell was interested in many things, including filmmaking and photography, and says he wasn't sure he really wanted to be a musician. "I was disappointed I hadn't gotten into Julliard, but I did get a full scholarship to Eastman School of Music, in Rochester, NY, so I went."

Wendell did not enjoy Eastman. "It wasn't all bad, but I was jealous of my friends who were in the protest movement in San Francisco while I was freezing my ass off in Rochester studying with a teacher I thought was 'just okay'." Though he enjoyed subbing for a summer with the Syracuse Symphony, Wendell left Eastman and returned home where he went to community college and then SF State.

Back in the Bay Area, Wendell found success as a freelancer, and joined Local 6 in 1967. "I was getting all kinds of calls from places like American Ballet Theater, the Joffrey Ballet, and a crazy ice show called *Clown Around*. People thought I had graduated from Eastman and that



became my calling card. No one actually checked, and I just went with it. I eventually graduated from SF State 30 years later."

In 1970, Wendell joined the San Jose Symphony as first horn. "There were some good players there, freelancers like me. At that time, we played 6 or 7 double concerts a year in the Civic Auditorium. After a couple years it got weird because I started asking questions like, 'Why isn't this a solid, no messing around, union orchestra?'"

Organizing The San Jose Symphony

"In 1972 we had no contract, and no one knew what to do. Bob Hubbard and I went to our first players committee meeting and there were all these older people sitting around. They all looked at me and asked if I wanted to be the committee chairman. I had nothing to lose so I said okay, knowing that the last person who tried to organize had been kicked out of the orchestra."

Wendell soon discovered that the SJS Board were indifferent to the idea of improvements, but the real issue was the Local 153 Board. "Local 153 were the villains in this situation. They consisted mainly of car salesmen who just played a few gigs and didn't want to upset the apple cart."

The young organizers sought advice from Local 6 President Jerry Spain (*see Jan/Feb 2019 issue*). Though Jerry never attended a meeting because he didn't want it to appear that Local 6 was taking over, having him on board in the background was a huge confidence booster. "He told us what we needed to know about having effective meetings, how to set up a picket line, how to handle the press, what to wear, how to act, and how to recruit people

"I'm a big supporter of unions. Grateful is one word I can use. Being involved in the union helped me keep interested in what was going on."

to be involved. He assured us Local 6 would back us up 100%. That made a huge difference to us and the rest of the orchestra, many of whom were also Local 6 members. Some of the older players, like Bob Szabo, were involved, but mainly it was us younger people who were doing the actual organizing. Local 153 was a mess when we started our quest."

Wendell says transforming the Local and orchestra did not happen overnight. "We really ran up against it when we started to go for expanding our season, getting more weeks and pension. It took a long time, into the 80s. We showed the SJS Board that making the symphony better would make them more money. We ended up knowing more about their economics than they did! We eventually increased the season to 12 weeks, then 20, 24, and finally ended up with a 40-week contract with two weeks off. While all of this was happening, the orchestra became a draw for good musicians and it just kept getting better. It was amazing."

Midsummer Mozart

While the SJS was slowly improving, Wendell helped start the Midsummer Mozart Festival, a 42-piece orchestra with the SJS conductor, George Cleve. "Around 1975, Cleve, Hubbard and I came up with the idea of the Midsummer Mozart Festival. We had no summer employment from the symphony, and we knew all these really great people, so we just went for it."

"The first year we put on 3 concerts at Flint Center. We put up the money for the hall, which wasn't very

expensive because they gave us a community rate, and I got permission from the union that the proceeds would be divided up between the musicians. The first summer we played 3 concerts. The first week 200 people showed up, the 2nd week 400 people showed up, and the third week 800 people showed up. The Palo Alto Times gave us a good review which helped get the word out. This was all being run out of Bob's house, and then my house. At one point we had 3 desks in my bedroom! This was before desktop computers. Bob Hubbard was pretty good with typesetting, and then later he was interested in laser printing. We were one of the first groups to use a laser printed program. Very cutting edge."



1980s: Wendell playing a concerto with the Midsummer Mozart Festival orchestra at the Buena Vista Winery in Sonoma.

Conductor Cleve left the SJS in the early 90s, and after a few auditions, the symphony selected a new conductor, Leonid Grin. Unfortunately, Wendell did not get along with him, and his once ideal job became very stressful. "That was the worst ten years I ever spent with anybody. He tried to fire me because he didn't like me. I challenged it. The players committee supported me and even some

board members came out and said, 'We don't know what's going on here, but we're not supporting this.' I ended up getting suspended for a month, which was nerve wracking, but I always said, 'Well, if this goes away, there'll be something else.' I try to be positive."

When the SJS folded Wendell continued to play with the reconstituted Symphony Silicon Valley (SSV). He wrote several music instruction books, which he self-published, one of which included a DVD series. In 2017, he retired from SSV and moved to Oregon where he has an active online teaching studio.

The Rise And Fall Of The San Jose Symphony

The San Jose Symphony (SJS) was in existence for 125 years. The first concert in San Jose was played in 1877. In 2002, the SJS filed for bankruptcy.

Throughout its history, the SJS had its ups and downs and was reorganized many times. Up until WWII, the SJS was a volunteer organization that played one concert a year. After WWII, it played up to 3 concerts and the musicians were paid a small fee. When George Cleve became conductor from 1972-1992, the orchestra made great strides in establishing itself as a legitimate organization. By the late 1990s, a combination of rising costs, lack of a donor base, unexciting artistic vision, competition, gross misunderstanding of the marketplace, mismanagement, negligence, and plain old hubris, brought the organization down. This catastrophe is well documented in the book *And The Band Stopped Playing: The Rise And Fall Of The San Jose Symphony* by Dr. Thomas Wolf & Nancy Glaze.

A few years later Symphony Silicon Valley was formed, employing many of the same musicians.

The Day the Music Stopped:



Pamela Haki

Currently Principal oboist of Symphony Silicon Valley and a member of Opera San Jose.

I knew that things were shaky for awhile before our season was cancelled. But it was still a shock. My life had been focused around two things: the Symphony and my family. Up until that point the San Jose Symphony (SJS) season was as busy as I wanted to be musically. I had pretty much stopped teaching - I had resigned from teaching at San Jose State years before. And suddenly everything was gone. It was awful.

I managed to pick up a few playing jobs here and there and started taking on private students. But it was very strange not to have the Symphony as part of my life. Meanwhile I was still contracted with Ballet San Jose. Originally the Symphony played for the Ballet, but later the Ballet formed its own orchestra, largely using Symphony players. This proved to be the saving grace for us. Andrew Bales of the Ballet decided to take on the challenge of keeping the orchestra going as its own entity, and Symphony Silicon Valley (SSV) was born.

Just as things were getting started with the new orchestra I found out that I had advanced ovarian cancer. I had major surgery and a year of chemotherapy so I missed playing the very first season of SSV. But another opportunity presented itself: Opera San Jose was moving into the newly refurbished California Theatre and the orchestra was expanding. There was an audition for second oboe/English horn. I delayed one of my chemo treatments so that I could play the audition. I was thrilled when I got the job.



Janet Sims

Retired as Assistant Principal Viola of Symphony Silicon Valley in January and is currently a Licensed Psychotherapist with a private practice in Santa Clara.

The bankruptcy of the SJS was a pivotal moment in my life. I was in a leadership position in the orchestra and as it went down it was difficult to not feel there must have been something that could have been done to save the organization and the jobs of my fellow colleagues. Ultimately, there was nothing to be done.

Like most musicians I had to quickly scramble for employment. I was lucky that fellow Bay Area union members reached out to me get me work outside of the South Bay. I have always been grateful for those opportunities. I expanded my teaching studio, took on more private students and coached many local youth orchestra viola sections. I also took some auditions out of town; however, I was not successful in finding another position that would be worth relocating my entire life. In that audition process I realized I had no desire to leave my home here in the Bay Area.

For many folks putting together a career of freelance work and teaching is extremely satisfying, for me I struggled with that as my future. After a year or two I decided it was not something I could make work for the second half of my career and so I made the decision to go to graduate school and get a Master's Degree in Counseling Psychology.



Elizabeth Corner

Current Principal second violin with Symphony Silicon Valley and member of Opera San Jose.

When Mike and I heard the SJS went bankrupt we were stunned. We both had contracts. We were tenured. Over the years we had made a commitment to our Symphony, and felt let down or betrayed by the management and City of San Jose. We were two of many who lost their jobs in the dot com bust. We have had tragic events occur since, our son, Aaron's death, and my lung cancer

diagnosis and it was the same shock.

We freelance more. I play in Opera San Jose. Mike does more shows. We both teach more. We are grateful to play as much symphony as we can. We never take music for granted.

The San Jose Symphony 1877 - 2002



Rebecca McCormick

Current first violinist with Symphony Silicon Valley and San Jose Chamber Orchestra.

It was a shock for me to come back from a year's leave of absence to discover that the SJS was on the point of bankruptcy! With children still in school, it was a tough transition. I have had to embrace the world of freelancing, with all its richness of variety and choice and all its aggravations of unpredictability and commute travel. Over time, I've learned to be more flexible and I certainly enjoy the breadth of my current musical experiences! I play less symphonic repertoire now, though, and I miss it.

Galen Lemmon

Currently Principal percussionist of Symphony Silicon Valley and teaches 18 hours a week at San Jose State University which includes a new percussion ensemble program he developed. He also has a private studio with 55 students.

When the SJS folded I felt a bit lost. For a few years I did the freeway philharmonic scene but then I was contacted by someone who wanted me to help them build a percussion program. Teaching became my number one passion. However, I was still able to perform but only choose the gigs that I felt paid better.

I appreciate the effort that SSV has put in to start and maintain a performing ensemble, however it is not like the former SJS. The old SJS was more like a work place and SSV feels more like a casual gig.



Mimi Carlson

Currently 2nd flute in Symphony Silicon Valley. She and her husband have been donors to the arts in San Jose for many years.

The SJS shut down very suddenly right after our opening concert and the 9/11 disaster. We knew the Symphony was in financial difficulty but not to that extent--we had rental music at home for our next concert! It was heart breaking to think how much music (classics, favorite classics, pops, children's concerts) would not happen and only about half of us would continue to play in the Ballet San Jose orchestra. SSV is solvent but with fewer concerts, no permanent music director, and limited growth.

These organizations have been my primary career focus for 45 years. It is very important to me to have arts organizations in San Jose get the support and respect they deserve.

Patti Whaley

Currently Principal violist of Symphony Silicon Valley and Modesto Symphony. She also plays in the Oakland Symphony.

SJS was my first professional orchestra position, one of the first auditions I ever took right out of grad school. I'd been in the orchestra for almost 20 years when it folded. It was a huge blow, both emotionally and financially; while it wasn't a full-time job, between the major sets and the light classics and Pops and in-school concerts, it was something like 24 weeks of work all told. I had to scramble to replace the work and income that my family and I counted on. Some friends retired, left the area, or left the business altogether.

My life changed in many ways, some for the better and others definitely not so. I still don't have as many weeks of work as I used to from the old SJS, even with contracts in 3 orchestras, so my earnings continue to take a hit, and along with them my pension contributions and Social Security credits. I drive a lot more miles than I used to.

I find it incredibly sad and frustrating that the Silicon Valley community doesn't seem to care that there's less than half as much orchestral music available to them in San José as they used to have but there's still nothing like being onstage making a Mahler symphony happen, so I plan to keep tootling up and down the freeways to my various gigs as long as I can!



CBA Corner

By Patricia Emerson Mitchell
English Horn, Oboe



I joined the San Jose Symphony (SJS) in 1975. I remember it was the 75/76 season because we were celebrating the United States Bicentennial. What a year! It included artists such as Aaron Copland, Carlos Chavez, John Cage, Martha Graham, Virgil Thompson and more.

At the start of my symphony career I barely worked in my position as English horn since I only played if three oboes were hired. Often the second oboist could cover the English horn parts and I was not hired and therefore not paid. By the time of SJS's very sad demise the group had grown from very few services to a rather large amount. While it was never a full time job we started earning a better salary, and received benefits. Then, in the early 2000s, bankruptcy took all that away. (See p. 9)

Thankfully, Andrew Bales, who was the General Director of Ballet San Jose at the time, decided to put a new group together in 2002. He hired nearly all the players from the former San Jose Symphony roster and named it Symphony Silicon Valley (SSV).

SSV still has orchestra members who have been with the group since before my time. We now also have a lot of younger faces. This is one of the joys of arts groups. We see so many generations of artists. We go through great joys and great sorrows together. We experience life together. We care for each other. And yes, we sometimes get annoyed with each other. It's family, after all!



Patricia Emerson Mitchell and maestro George Cleve. Photo: G. Dan Mitchell.

There are differences between the old and new groups: we no longer have just one conductor. SSV depends upon a series of guest conductors to come in for each set. We no longer have as large a group of core musicians. We no longer play ballets and playing away from San Jose is a rare event. Something new for SSV is playing movie scores while they project it onto the screen. (The experience of playing to the Lord of the Rings trilogy is something we aren't likely to forget!) Our third wind players are in the same position I was in in 1975: they only play when three players are needed. We moved into the renovated California Theatre rather than the outdated San Jose Center for the Performing Arts. Thus it seems we have moved forward in some ways and backwards in others. But we are still here. Long live the symphony in San Jose!

Minutes

Board of Directors meeting minutes from July, 18, 2019

Meeting called to order at 10:37 AM by President Cumings.

Present: Zare, Brown, Byram, Elliott, and Hanson. Excused: Goff, Gray
MSC to accept the amended minutes from June 13, 2019.

MSC to purchase tickets for 3 delegates to attend the SFLC Pre-Labor Day Breakfast in August.
MSC to cosponsor the CASE Act which would help protect intellectual property and would broaden how artists sue over copyright infringements.

MSC to accept the new and reinstated members.

MSC to recognize Katherine Honey's 41 years of contiguous membership in locals 510, 153 and 6 to become a current life member.

Secretary-Treasurer Zare reported the June credit card charges in the amount of \$1,955.32.

The Board reviewed and discussed gross cash receipts for May in the amount of \$ 71,759.67.

MSC to approve expenditures for May in the amount of \$ 89,731.68.

The Board reviewed and discussed gross cash receipts for June in the amount of \$ 94,987.44.

MSC to approve expenditures for June in the amount of \$ 70,773.41.

One death was reported in June. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of June 30th is \$36,892.

S-T Zare reported on the success of a recent workshop by Dr. Jeremy Stanek on musician related injuries.

MSC to purchase new Local 6 T-shirts to be sold at the Labor Day Picnic below cost for \$10.

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

MSC to approve a successor, pre-hire, collective bargaining agreement (1-year term) between Local 6 and Woodminster.

President Cumings reported on the 101st AFM Convention which took place in Las Vegas, June 15-23.

President Cumings reported on IATSE's 125th celebration, Baltimore Symphony Solidarity photo, Jazz in the Neighborhood and finding a member to consult on IT.

MSC to pay for 3 union musicians to play at the NBCLC Labor Day Breakfast in September.

Meeting adjourned in memory of Melvin "Red" Malone and Joseph Terzian at 1:05PM

Submitted by Beth Zare

Board of Directors meeting minutes from August 12, 2019

Meeting called to order at 10:35 AM by President Cumings.

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

MSC to accept the amended minutes from July 18, 2019.

Received from the Baltimore Symphony Orchestra Musicians a card thanking us for our donation.

The board discussed increasing paid call times for arenas where security has been increased.

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported the July credit card charges in the amount of \$7,454.72.

The Board reviewed and discussed gross cash receipts for July in the amount of \$ 97,756.27.

MSC to approve expenditures for July in the amount of \$ 119,118.48.

Two deaths were reported in July.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over

expenses as of July 31st is \$38,381.

\$2000 paid on behalf of deceased member Melvin 'Red' Malone from the Death Benefit Fund.

\$2000 paid on behalf of deceased member Joseph Terzian from the Death Benefit Fund.

S-T Zare reported that \$617 was raised for the TEMPO fund at the Life Member Lunch.

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

MSC to approve proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and St. Stevens of Belvedere for an engagement taking place in December that uses 9 union musicians.

MSC to approve a pre-hire collective bargaining agreement between Local 6 and Claude Heater Foundation for a production of Nabucco in October.

MSC by a vote of 5 in favor – 1 against (Byram) -1 abstained (Brown) to approve a successor collective bargaining agreement (5-year term) between Local 6 and California Symphony which has already been ratified by the musicians.

President Cumings reported Local 6 musicians working in Local 12 jurisdiction for "Weird Al" Yankovic as it relates to work dues.

President Cumings reported on SF Opera MOA regarding the health care reopener.

MSC to authorize John Callahan to repair the rehearsal hall piano with donated funds from the Member Piano Fund at a cost of \$3800.

ROPA Delegate Jeanette Isenberg made a presentation to the board regarding the recent conference in Boston, MA.

Meeting adjourned at 12:59PM

Submitted by Beth Zare

Continued on next page

Minutes *continued*

Board of Directors meeting minutes from August 28, 2019

Meeting called to order at 10:36 AM by President Cumings.

Present: Zare, Brown, Goff, Gray and Hanson, via telephone: Byram.

Excused: Elliott.

MSC to accept the amended minutes from August 12, 2019.

Received an email from Don Baker thanking us for our thoughtful article in the recent newsletter on the history of Local 6 and Local 669.

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported the outstanding balance of work dues owed to us from Local 12's payroll service.

The board discussed the completion of renovations on the rehearsal hall piano and the status of the broken skylight.

MSC to accept a bid by BBC

Construction of \$33,000 for renovating the top floor of the office building.

The board discussed staffing issue as they relate to the vision for the future of the local.

President Cumings reported on negotiations and activities for our

collective bargaining groups.

MSC to approve a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and Fremont Opera for a production of The Nutcracker in December which will use 35 musicians for 3 services. President Cumings reported on the Vallejo Arts Foundation, the local Recording Academy, Shoreline Nederlander settlement, and an upcoming Salute to Vienna concert.

Meeting adjourned at 12:14PM

Submitted by Beth Zare

Musicians Union Local 6 Presents

Orchestration Workshop: Development of Material with Dr. Norman Ludwin

Monday, October 21
7:00pm

116 Ninth Street, San Francisco

\$10, Free For Local 6 Members

Call 415-575-0777 to reserve your seat



Dr. Norman Ludwin is a leading scholar in the study of orchestration and film composition. He is an instructor in the UCLA Film Scoring Program, the Film Scoring Academy of Europe, and the Musicians Union Local 47. His recent orchestration credits include: Jurassic World, Inside Out, Star Trek Into Darkness, Super-8, John Carter, and Priest. Norman has worked as a double bass player on over 210 motion pictures. He has been awarded the ASCAP Composers Plus Award for the last five years. Dr. Ludwin has written 11 books on orchestration and film composition including "Modern Harmony", "Developing Variation" and "Volume Three-Film Music".

This workshop is based on his book "Developing Variation" and will cover specific techniques to develop material:

- Motifs
- Phrases
- Repetition
- Sequences
- Reharmonization
- Register
- Form

Works examined include: *Star Wars*, *Jaws*, *Rhapsodie Espagnole*, *Grovers Corners*, *A Love Supreme*

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