

# Musical News

The Official Newsletter Of Musicians Union Local 6



November/December 2020, Vol.92, No.4



# MAKING IT WORK

# President's Message by Kale Cumings

As we look back on what has been a profoundly life-changing year it is easy to get lost in the calamity we've all experienced. We've simply never seen such a complete disruption of our industry before. This certainly has been the most difficult time to be a working musician. But in the face of our biggest challenges the musicians of Local 6 have responded with a resilience and inventiveness that should make us all proud.

One of our main concerns is creating (and preserving) opportunities to work. When faced with the necessity to adjust many of our collective bargaining agreements, our committee members redoubled their efforts, in most cases putting in hundreds of hours of unpaid work on behalf of their colleagues. Since we have close to 50 different CBAs, this work will continue well into the new year.

The resurgence of the pandemic has made electronic media the new frontier for performance opportunities. We've seen many companies embrace the Integrated Media Agreement as a means of both producing new material and presenting archived material to their audience. Almost all of our CBA partners have shifted their focus to producing digital media in some fashion.

For those of us that don't work directly under a CBA, finding income has been even more challenging. One of the most promising of these opportunities might be the new live stream program offered by the Music Performance Trust Fund. MPTF is currently offering 100% funding on projects, and we want to work with you to explore how you can take advantage of this new Livestream opportunity. (contact Cheryl@afm6.org to learn more)

Live performance, including Busking, continues to be a problem. Although the announcement of the new JAM permit in San Francisco sounded promising at first, it is simply too difficult to protect the safety of both musicians and the general public in traditional outdoor performance as well as busking situations. We are continuing to work with the city and other governmental authorities around the Bay Area to find and promote safe opportunities for our freelancers.

Finally, when live performances do return post-pandemic, I am happy to announce that many of the concerns that musicians were having with AB5 have been successfully addressed with AB2257. The pending amendments are designed to address the unintended consequences of AB5, and exempt musicians and music professionals whose work is primarily original and inventive, as opposed to directed by an employer. Still, AB5 will continue to apply to significant groups of musicians, including performers in orchestral, festival and theme park settings. Thank you for your patience as I and numerous other industry representatives worked with Assemblywoman Lorena Gonzalez to craft this important amendment. As your President I will continue to look for ways to organize musicians in a way that doesn't penalize or limit independence, but still brings us the protections of being part of the American workforce.

## In Memoriam

Walter Battagello  
Doug Fejes  
Herbert Holtman  
Linda Nied

## 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 fees are currently waived.

### LOCAL 6 OFFICERS

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

### BOARD OF DIRECTORS

Meredith Brown, Trustee  
Gretchen Elliott, Trustee  
John N. Fisher Jr., Trustee  
Josephine Gray, Director  
Steve Hanson, Director

### STAFF

Lori Ponton Rodriguez, Treasury x304  
Katie Curran, Casuals x306  
Cheryl Fippen, MPTF, Death Benefits x307

### PRESIDENT EMERITUS

Melinda Wagner

### MEETINGS SCHEDULE

#### General Membership

January 25, 2021 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  
President's Day  
Memorial Day  
Independence Day  
Labor Day  
Columbus Day  
Veterans Day  
Thanksgiving Day (and day after)  
December 24 & 25

Editor, Musical News: Beth Zare

The Musical News is published by Musicians Union Local 6, AFM. Any notice appearing herein shall be considered to be an official notice to the membership. The appearance herein of an article or an advertisement does not imply an endorsement by the editors.

### MUSICIANS UNION LOCAL 6

116 9th Street  
San Francisco, CA 94103  
(415) 575-0777  
info@afm6.org  
www.afm6.org

# 2020 - Local 6 Year in Review by Beth Zare

When 2020 started no one could have imagined where we as a Local would be at the end of this year. Looking back to January, more than half of our regular members took advantage of the dues sale and we raised close to \$2000 in TEMPO contributions. Our financial outlook was strong as we completed the renovation of the top floor of our office building.

Now, almost a year later, the annual dues sale has been extended to 3/31/21 to help our members take advantage during tough times. People inclined to donate to TEMPO are now reaching deep to support each other through the local's COVID Relief Fund. A special shout out to Patrick Johnson-Whitty and Jeannie Psomas for being on the front lines of our fund-raising efforts. Our members continue to step up, raising money and awareness around those less fortunate.

Overnight our industry was shut down with no opportunity to make a living playing music. As a Local we were thrust into multiple negotiations with managements who were trying to navigate the pandemic as well. The real struggle for the Local, and of course for all of you, came in the Fall after PPP money had expired and most musicians were no longer being paid from their bargaining units. For our musicians, this time frame also coincided with the expiration of the federal unemployment supplement.

After March 13, 2020, the staff and officers transitioned to a remote work environment, attending to your calls and emails as seamlessly as possible. Our biweekly Board meetings now take place on Zoom and the General membership meetings have had comparatively high attendance in the virtual format. President Cummings initiated a weekly Zoom aptly named, "Ask Me Anything," on Tuesdays at 11 a.m.

Musicians Union Local 6 VOTING SYSTEM			
Local 6 General Election			
Official Results			
Ballot ending: 10/29/2020 10:30:00 (Pacific)			
The ballots were cast and tallied as follows.			
TOTAL			
<b>President (vote for one)</b>			
1. Kate Cummings	Total	638	Percent
		638	100.00
<b>Paper Ballots Not Counted</b>			
Blank Vote	45		
Over vote	0		
Voided	0		
<b>Vice President (vote for one)</b>			
1. Forrest Byram	Total	624	Percent
		624	100.00
<b>Paper Ballots Not Counted</b>			
Blank Vote	59		
Over vote	0		
Voided	0		
<b>Secretary-Treasurer (vote for one)</b>			
1. Beth Zare (Incumbent)	Total	539	Percent
2. Stephanie Payne		107	
		646	83.44
<b>Paper Ballots Not Counted</b>			
Blank Vote	33		
Over vote	4		
Voided	0		
<b>Delegate to AFM Convention (vote for no more than two)</b>			
1. Wally Malone	Total	509	Percent <sup>2</sup>
2. David D. Borough		500	
		683	74.23
<b>Paper Ballots Not Counted</b>			
Blank Vote	102		
Over vote	0		
Voided	0		
<b>Diversity Delegate to AFM Convention (vote for one)</b>			
1. John N. Fisher Jr. (Incumbent)	Total	593	Percent
		593	100.00
<b>Paper Ballots Not Counted</b>			
Blank Vote	90		
Over vote	0		
Voided	0		
<b>Executive Board (vote for no more than five)</b>			
1. Meredith Brown (Incumbent)	Total	507	Percent <sup>2</sup>
2. Gretchen Elliott (Incumbent)		431	
3. William B. Harvey		347	63.10
4. Carolyn Lockhart		337	50.81
5. Steve Hanson (Incumbent)		263	49.34
6. Josephine Gray (Incumbent)		260	38.51
7. Jeannie Psomas		246	38.07
8. Wally Malone		138	36.02
9. Sofia Rojas		135	20.20
10. C.L. Behrens		123	19.77
11. Laurien Jones		89	18.01
12. Manuel Constanco Jr.		74	13.03
13. Eryn Allen		71	10.83
		683	10.40
<b>Paper Ballots Not Counted</b>			
Blank Vote	6		
Over vote	1		
Voided	0		
• There were 1626 eligible voters, of which 683 cast a ballot, representing 42.0% of the eligible voters.			
• There were 0 paper ballots declared void.			
Copyright © 2000–2020 CCComplete, Inc. All rights reserved. 615 SW Broadway, Suite 300, Portland, OR 97205			
BallotPoint Election Services			

It has been challenging to remain connected in a world where we can't leave our homes, don't get to share coffee together and worst of all can't make music together. The Life Member Lunch was held on Zoom and we were able to enjoy each other's company minus the meal from Nick's Seafood Restaurant. We began to stream workshops for our members, with topics ranging from helpful tips on how to record a music video to possible career pivots. Ginger Kroft will be leading the next one later this month on expanding your virtual teaching studio. (See page 15.) And in the interest of health and safety, we hired BallotPoint to conduct our Local 6 election. Thanks to Jessie Barrett, Tim Dent, and Patricia Whaley for their oversight on the election committee. (Results to left.)

As of October 31st, the Local had surpassed its budgeted revenue despite the dire change in the landscape of our work. The tightening of the proverbial belt may make it possible to break even at the end of this year. The frugality of previous administrations has prepared us for getting through lean times.

I don't think anyone can predict what 2021 brings, but as we wish you a happy and safe holiday season, rest assured that the Local is in secure financial shape and is prepared to serve you as we all look forward to when we can return to work.

# Welcome to the AFM

## Kristopher Grant - Vocals, Piano, Ableton, Guitar



Kris Grant is a classically trained musician & multi-media artist with particular expertise in sound design, synthesis techniques, and electronic composition for digital media. He has been producing and mixing futuristic electronic music under the moniker 'Idea Unsound' for over a decade with various software systems, developing a strong understanding of computer-music interfacing, as well as an instrument-like level of comfort within the digital environment. His sound has been described by others as 'jazz-inspired electronic music with a futuristic twist'. As Idea Unsound, Grant has performed with Suzanne Ciani, XXYXX, Sweaterbeats, Pat Lock, and other electronic music heavyweights. Currently, Grant teaches a year-long course on music production using Ableton Live for the San Francisco Conservatory of Music pre-college department. For more information, you can head to his website [www.iamiu.io](http://www.iamiu.io)

## Emily Kupitz - Oboe, Piano, Alto Saxophone, Clarinet, Flute, Guitar

Emily Kupitz has a DMA in oboe performance from Arizona State University, where she studied with Martin Schuring. She has performed with regional orchestras and chamber groups in the Phoenix, Milwaukee, Eau Claire, WI, and Bay Areas. She also maintains a private oboe studio and was an oboe faculty member with the UW-Eau Claire Double Reed Camp for four years. While at ASU, Emily also studied opera vocal coaching with Dr. William Reber. She was a vocal coach/rehearsal accompanist for operas in Italian and German. As the Musical Theatre and Opera TA and later staff member, she was a musical director for musicals, accompanied and team-taught musical theater classes, and accompanied aria prep classes. She also enjoys collaborating with instrumentalists on piano in a recital setting. Emily is currently the music director for St. Lawrence the Martyr Parish in Santa Clara. Emily juggles her musical pursuits with raising her two young boys and joining them in all the outdoor activities they can find.



## New Members

**Bateman, Keith** - Guitar

**Blanchard, James Dion** - Flute, Piccolo

**Bland, Tamar** - Trumpet, Guitar, Harmonica, Bass, Piano

**Causey, Spencer** - French Horn

**Stevenson, Candice** - Vocals, Piano

## Resigned

Canino, Frank

Capra, Kate

Ciardelli, Nicholas

Hale, Amanda

Hallum, Rosemary

Kish, Leonore

Kutsch, Carol

Maltinski, Deborah

Mollicone, Robert

Sherbundy, Jason Thomas

Strader, Krista

Wang, Qin Christine

## Reinstated

**Diaz, Patricia Marie** - Piano, Keyboards, Keyboard Program

**Hsu, Sheng-Ching** - Violin, Piano, Arranger

**Lim, Hui** - Violin

**McKee, Barbara** - Bassoon, Contra Bassoon

**Michael Touchi** - Bassoon, Clarinet, Bass Clarinet, Eb Contralto

Clarinet, Tenor Saxophone, Baritone Saxophone, Flute,

Celeste, Harpsichord, Organ, Piano, Keyboards

**Moon, Emma** - Flute, Alto Flute, Piccolo

**Santonastaso, Luke** - Violin

**Savell, Thomas C** - Guitar, Violin, Vocals

**Tamis, Wendy** - Harp

**Westman, Aaron** - Violin, Viola, Baroque Violin, Baroque Viola



## Yi-Qing Tang - Piano

Yi-Qing Tang is a pianist and teaching artist based in the Bay area, CA and Tucson, AZ. She presented solo and collaborative recitals in many international concert venues and music festivals across the United States and in China, Singapore, Australia, Austria, Italy, Canada; and recording of her performances have aired on the KUAZ Classical Radio in Tucson, Arizona. Recent accolades include the 2016 Chautauqua Piano Competition in New York (first prize); 6th Lois Trester Piano competition in Arizona (first prize and audience prize); and prizes in the 2016 American Protégé International Concerto Competition, and the 2012 Kniggie Canadian National Piano Competition in Vancouver, Canada. In addition, she has performed the Prokofiev Piano Concert No.2 with the Arizona Symphony in 2016.



Equally dedicated to the music research, Yi-Qing had been selected to present her research on the historical performance practice regarding Liszt's Sonata in B Minor at the 2016 Arizona State Music Teacher Association Conference. In 2019, she has been invited to give presentations about her psychology research at the Music Teacher National Association Conference in Spokane, University of Arizona Cognitive science annual Conclave, and the International Symposium on Performance Science at the University of Melbourne, Australia. Recently, her research paper titled "Music Performance Anxiety: Can expressive writing Intervention help?" published in Frontier in Psychology journal <https://doi.org/10.3389/fpsyg.2020.01334>.

Yi Qing Tang was born in Tianjin, China, a family of amateur musicians. In 2007, she received the fellowship funded by the Singapore national arts council to attend the National University of Singapore, Young Siew Toh Conservatory of music. She completed her Master studies at the University of British Columbia in Canada. She earned a DMA degree in piano performance from the University of Arizona in 2019. Her principle teachers are Dr. John Milbauer, Dr. Sara Davis Buechner, Albert Tiu.



## Cory Tiffin - Clarinet, Bass Clarinet, Eb Clarinet, Alto Saxophone

Cory Tiffin is the principal clarinetist for the Las Vegas Philharmonic, having performed in this role with numerous orchestras around the country, including California Symphony, Modesto Symphony, Wisconsin Chamber Orchestra, Chicago Philharmonic, Elgin Symphony, Kalamazoo Symphony, and New Hampshire Music Festival. Though he plays any and all clarinets, he especially enjoys the bass clarinet and performs regularly on that instrument as well, with recent performances including the Oakland Symphony, Grant Park Music Festival, and a Chicago tour stop with American Ballet Theatre.

As a chamber artist and soloist, Tiffin has performed in recital with the Grammy Award-winning Chicago Chamber Musicians; the Grammy-nominated Lincoln Trio; collaborated with Chicago's leading new music ensemble, Fulcrum Point New Music Project; performed regularly with Access Contemporary Music's resident ensemble and the University of Chicago's New Music Ensemble; and worked with University of Nevada-Las Vegas' (UNLV) Nextet Ensemble. He founded and ran the eclectic Chicago-based Anaphora Ensemble for several years; is a founding member of the New York City-based baroque and contemporary chamber opera company, Operamission; and is continually featured on concert series and radio programs, including curating his own headline programs for Live From WFMT and New Music at the Green Mill. Tiffin has been invited

to perform concertos with the Las Vegas Philharmonic and the Illinois Valley Symphony Orchestra multiple times. Time Out New York called Tiffin a "clarinet maverick" and Lawrence Johnson of Chicago Classical Review wrote: "...Tiffin's understated virtuosity was the fulcrum of the performance – as it was all afternoon..."

Before relocating to the Bay Area in 2020, he served on the faculties of DePaul University, Loyola University, UNLV, The Chicago High School for the Arts, and as an Affiliate Instructor at The University of Chicago. Tiffin is a member of the Executive Board of the Regional Orchestra Players Association (ROPA) and enjoys talking shop, organizing musicians, and generally making good trouble. Outside of music, he is the father of an exuberant 3.5-year-old boy and enjoys hiking and camping with friends and family.



## Chase Waterbury - Trombone

Chase Waterbury began his trombone studies with Anthony P. Hopkins and Whitney Clair at the Cleveland Institute of Music, where he later enrolled in the prestigious Young Artist Program. He has appeared with numerous orchestras including the Chicago Symphony Orchestra, and has worked with conductors such as Brett Mitchell, Emil de Cou, JoAnn Falletta, and others. Chase graduated from Northwestern University in 2019 where he studied with Michael Mulcahy, Christopher Davis, Randall Hawes, Timothy Higgins, and Douglas Wright. He is currently pursuing a master's degree at the San Francisco Conservatory of Music where he studies with Timothy Higgins.

# Meet your new

## ELECTED OFFICIALS

### BOARD MEMBERS



*William Harvey*

At the age of 20, I walked into 230 Jones Street, handed a check to a guy in cage and began my life as a union member. I joined not out of any high ideals, but simply to make myself more eligible to play certain jobs. Since then my attitude has turned from jaded to idealistic. I feel that collective bargaining should be used whenever possible, that we need to protect our seniors by advocating for legislative fixes to problems with our pension fund, and I am heartened by the generosity of our members who contributed to our relief fund.

Music is not dead. Many of our members are engaged in on-line instruction, do-it-yourself audio/visual production, helping others through contract negotiation, and guiding the newly unemployed through the bureaucratic maze of Unemployment Insurance. I am proud to be a part of this Local. Whether you know me or not, worked with me or not, voted for me or not, I'm looking forward to learning your stories and figuring out ways to meet the challenges of the next three years.



*Carolyn Lockhart*

Thank you to everyone who voted for me! I am excited to be a part of the organization that protects the individual musician's rights and best interests. Our future looks a lot different than it did a year ago, which is why I decided to run for the board. My experience as a performing musician, committee member, and union representative are what have led me here. I have been playing bassoon and contrabassoon professionally for 25 years in many of the Bay Area orchestras, including Symphony Silicon Valley, Opera San Jose, Modesto Symphony Orchestra, California Symphony, Oakland/East Bay Symphony, Merced Symphony, and also subbing in San Francisco Symphony, Opera and Ballet. I have had 13 consecutive years of orchestral committee experience with Opera San Jose, Symphony Silicon Valley, and Mendocino Music Festival. I have also been the union steward for Opera San Jose for the past two seasons.

I certainly don't have all the answers, but I know for sure that our Union needs to stay current and flexible and work hard to keep every member motivated and involved. Unified in our goals, we will win the fight for live, professional-level music to survive long into the future!

# DELEGATES

---



*John Fisher Jr.*

## **What is the Diversity Delegate to the Convention?**

In 1946 the International Executive Board of the AFM granted a new "Colored" charter of the Musicians Protective Association Local 669.

This returned the San Francisco

Musicians Union to its pre -1934 status: two separate but (nominally) equal affiliates in San Francisco.

Black musicians from Local 669 could not work east of Van Ness Ave. The Fillmore Jazz District flourished, but the pay was less. Governor Pat Brown signed into law a Fair Employment Practices Act in 1959 that prohibited segregated union locals. Locals 6 and 669 were merged in 1960.

In the 1970's, after the merger, there was still an absence of "color" on the floor of AFM Conventions. The American Federation of Musicians attempted to reverse this trend in 1977 by allowing all locals who previously were segregated and then merged; to send an extra delegate to the convention: "...to be elected from the African- American members of said Local..." It is noteworthy that in 2004, Local 6 held a celebration to commemorate this turning point in its history; the merger with Local 669, some 44 years earlier.

Since 1989, the AFM had been aware of a Department of Labor ruling that its bylaws violated labor laws by having a delegate at a convention ranked to a certain group with limited voting rights.

In 2009, the AFM's Diversity Committee recommended that the language of "African-American delegate" be dropped and the bylaws be amended in such a manner as to "continue to give recognition to the history of merged locals and preserve the extra delegate at AFM Convention". This was passed at the AFM 2010 Convention and thus the emergence of the "DIVERSITY Delegate".

I have mixed feelings and uncertainty about this position of Diversity Delegate. Given my apprehension, you may wonder why I decided to seek the position of "Diversity Delegate" to the AFM Convention? I celebrate my diversity and consider it a unique and valued gift. The Diversity Delegate position does acknowledge our history and reminds us that we need a deeper and honest dialogue about race in our country.

I will be attending the 2022 convention along with our Secretary-Treasurer Beth Zare, who is a member.



*David Borough*

David Borough: I am passionate about Fair Trade Music (FTM) as a Freelance outreach/organizing tool of the AFM. Chapters have been formed in several cities, including San Jose (FTMSJ).

The goal of FTM chapters is to achieve agreements with venues, including minimums. The methodology is through grassroots organizing, consisting of meetings with both union and non/union musicians. Listening to the concerns of the community of musicians is central.

My other concerns as a delegate are to ensure stability and health of the AFM – EPF (pension fund), to work to further diversity at all levels of the AFM, and to investigate, in concert with others, the possibilities of incorporating CBAs for Freelance musicians to be signed with locals. And most importantly, to seek new ways to recruit young talented musicians to the AFM.



*Wally Malone*

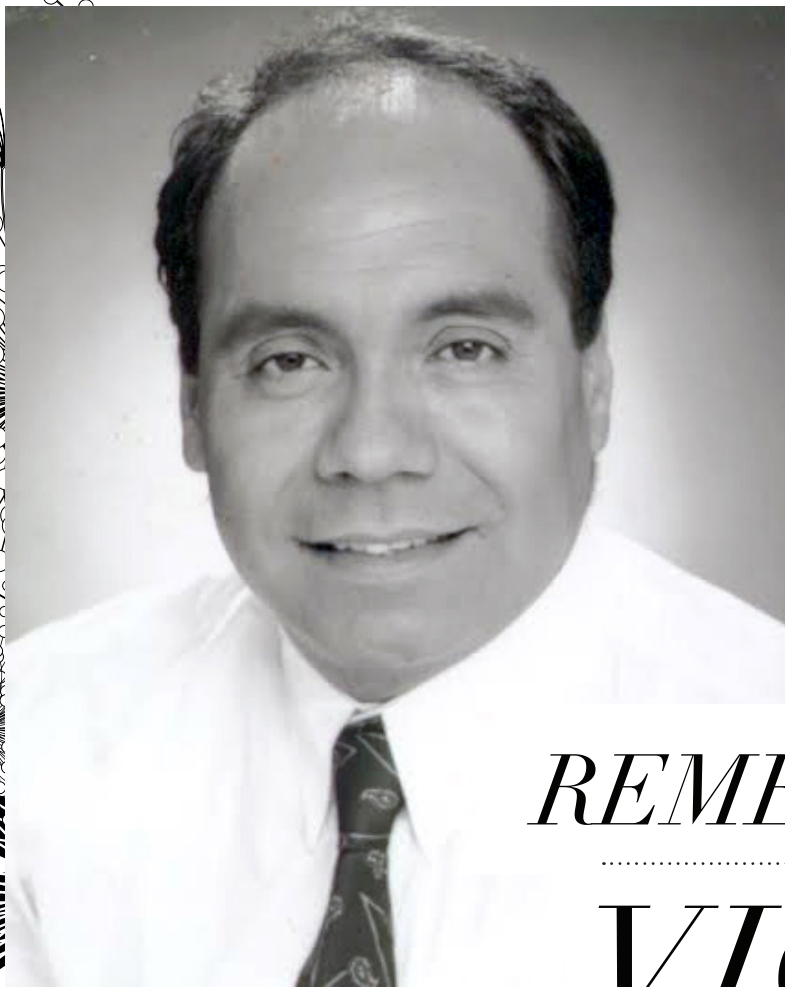
While on the Board of Directors of Local 153, I ran for alternate delegate and in 1991 attended my first AFM Convention. I attended every Convention as a delegate by virtue of office from 1993 then through 2005 and then as an AFM staff member from 2007 to 2016. I had to pull out of the 2019 Convention due to family health issues.

I have always taken my position as delegate seriously, speaking up often on the Convention floor addressing the Resolutions submitted by the delegates, and the Recommendations submitted by the IEB. In addition, I attended the committee meetings, letting my feelings be known on the legislation the committees were addressing, to be able to give recommendations to the delegates.

I was instrumental in petitioning the AFM's IEB to allow Local 153 to remove work dues from Freelance musicians and in 2013 I helped create the AFM's Freelance Co-Funding Program.

I look forward to the honor of representing you at the 2022 AFM Convention!





# REMEMBERING VICTOR

*Victor Fierro Jr. passed away unexpectedly at his San Juan Bautista residence on August 6th, 2020 at the age of 67 years. Victor had recently relocated from Oakland, CA.*

*Victor was born on September 24, 1952 in San Diego, CA. to Carol and Victor Fierro Sr. He received his degree in Music Performance, cello, from the University of Southern California.*

*He left for Hawaii and played in the Honolulu Symphony before returning to USC to study with the great cellist, Gregor Piatigorsky; he cherished the year he spent studying with Mr. Piatigorsky. He eventually moved to San Francisco, doing graduate work at San Francisco State University. He joined the San Francisco Ballet Orchestra in 1978 and enjoyed playing cello there for the next 42 years.*

*Victor also became a real estate agent and enjoyed helping others in purchasing and selling their homes. Victor also loved tennis, biking, running and gardening. He was a big nature and animal lover his entire life.*

*He will be missed by his many friends and colleagues. The San Francisco Ballet Orchestra held a wonderful remembrance for Victor. Below are some memories from members who knew him.*



### *Thalia Moore*

Victor and I were stand partners for 31 years. When you sit together for so long, you get to know each other's playing intimately, and you learn to get along in every way. From the very first day, Victor and I had a great relationship on our stand. He let me control the pencil and put in all of my messy cues and beat patterns, and never complained once!

He never fussed at me if I missed a page turn or if I turned too late. It was just a very harmonious working relationship.

As all stand partners do, we developed some private jokes. For example, I told Victor a story about how when I was in high school, my teacher brought me to a job to play *Sleeping Beauty* with some professionals. When we got to an exposed cello passage, the other colleagues looked at me and hissed! So, whenever the SF Ballet played *Sleeping Beauty* and we got to the passage, Victor would turn to me and hiss - jokingly of course (I hope!).

Victor was a fabulous realtor as well and helped me buy my current house in Oakland and also sold my other place so that I could make the down payment. We were both really interested in real estate. He brought me to some broker's tours, even when I wasn't looking for a house, and introduced me as his "assistant." I was very honored!

We would talk about real estate during rehearsals, and I got us into trouble with the conductor more than once, yacking about houses while the conductor was talking. There are numerous places in the music with my writing notes to Victor about houses, refinancing rates, etc.

I will miss Victor so much and can't imagine life in the Ballet Orchestra without him. I still haven't come to grips with the fact that my dear stand partner and friend has passed away. Victor, you will always be in my heart. I will never forget you - your dry sense of humor, your fabulous cello playing, your mellow and collegial approach to work. Everything. You were a dream colleague. Rest in Peace, dear friend.

### *Brian Lee*

When I first got in the Ballet Orchestra, during doubles of *Nutcracker*, Victor would often treat me to dinner at nicer restaurants between shows. We'd start out with a cocktail, then a bottle of wine during the meal. Upon returning for the second show in the evening, I'd often find myself wondering how I was going to manage getting through the first act, especially the overture, being slightly inebriated. Upon leaving the pit, Victor would say to me with a sly smile, "God, the way you played tonight, I've never heard anything like it!" He was a most generous soul.

### *Marilyn Coyne*

When I think of Victor I am always reminded of his love for music and the cello. Victor had a very lucrative non-music job which he could have happily lived off of. But for Victor his musical life held a space in his heart and therefore he could not leave his SFBallet job nor his quartet playing. Victor loved all the aspects of string playing. He took great pride in knowing by sight the make of a bow or the make of an instrument. Victor loved the stories and history surrounding great players in classical music. He and his wife Mary also loved jazz, and often attended shows at Yoshi's and other clubs in the Bay Area. As a real estate agent Victor helped many musicians with purchasing their first home or apartment. Victor was a devoted husband, a devoted father and a devoted musician who loved playing the cello. We in the Ballet Orchestra will miss him very much.

### *Julie Kim*

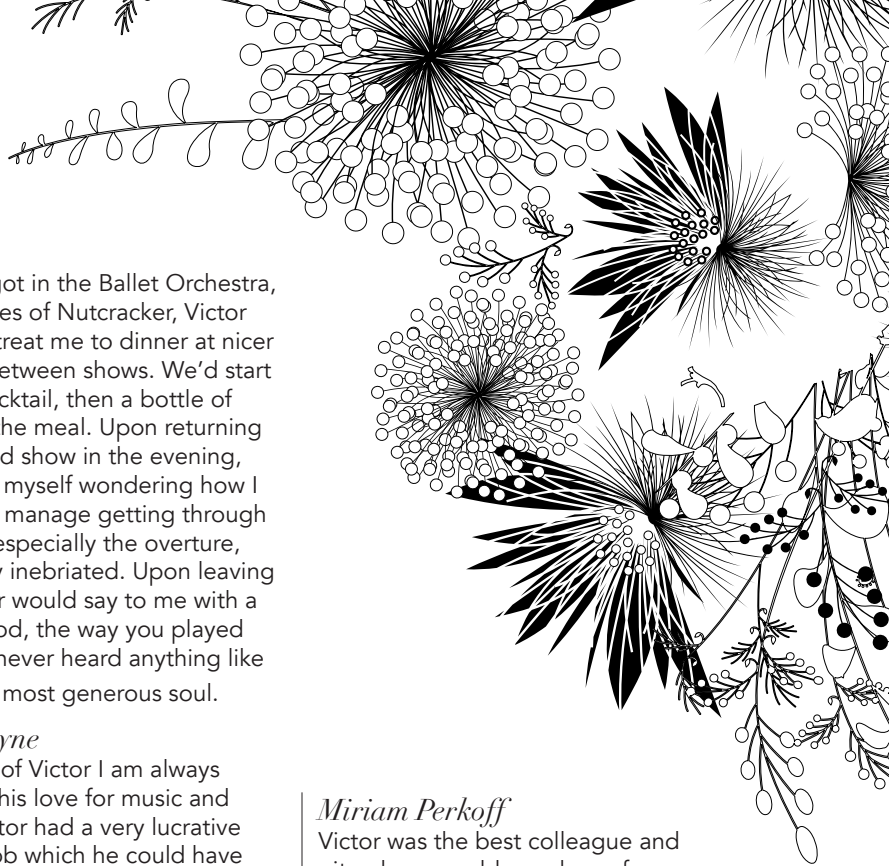
Victor and I connected from the moment I started subbing at the ballet. His son had dated a Korean girl and he used to say funny Korean words to me. When my husband Doug started working in the pit during *Nutcracker* one year, I heard Victor call him "Mr. Kim, Mr. Kim, can you help me?". Even though he knew Doug's name, he was such a jokester. When I think back on that day, it always puts a smile on my face. There was not a single soul in that building who didn't like my friend, Victor. We will truly miss him.

### *Miriam Perkoff*

Victor was the best colleague and pit pal one could ever hope for - a wonderful cellist, loyal friend and always full of wisdom and great humor.

### *Peter Wahrhaftig*

I have only fond and fun memories of Victor. First of all, he was one of the most positive, upbeat people to be around that I've ever met. I was lucky enough to have gone running and biking with him, and he was always able to convince me to go further and faster than what I knew I was capable of. He put his attitude to great use as a realtor, always thinking outside of the box, with unending patience. I looked at 139 houses with Victor, who was always preternaturally calm, until he closed a deal on the house I've since happily occupied. Victor was a wonderful colleague at the ballet, sitting in the low string/tuba room cracking jokes, always taking any tension out of the air. I do remember one time that he almost appeared flustered...he was engaged by the symphony to play at a pops concert, which I was also playing, and Bernadette Peters was the guest artist. There was one number where Victor had to sit front and center as a cello soloist and, as part of the schtick, a scantily clad Bernadette Peters tried to distract Victor as he tried to play the solo in a serious manner. Somehow, he succeeded. In chatting later, he confessed to never having been as nervous in any appearance as that occasion. Victor was a true mensch and will be greatly missed.



# Making *it* Work

LOCAL 6 MUSICIANS SHARE THEIR EXPERIENCES OF PERFORMING DURING THE PANDEMIC



Jerry Simas

## A New Perspective

### **Jerry Simas (Clarinet):**

Participating in the recent SFS productions of *Throughline* and *Currents* was something of an artistic awakening for me after so many months

of sheltering in place and missing my colleagues and playing concerts. It is true that this experience couldn't have been more different than playing a live concert for our beloved audiences, but it was great to enter the musicians' entrance on Hayes, say hi to the security guard, catch up - socially distanced through masks - with the personnel managers, stage crew, artistic staff, videographer Kim Huynh, librarian Margo Kieser, and principal bassoonist Stephen Paulson who happened to record right before me.

The SFS is scrupulous about following safety guidelines set forth by the City and the Department of Health. To that end, as a wind player who needs to do his job without a mask, I was required to play my bass clarinet part completely alone onstage with a click track, the faceless voices of the recording engineer and composer Nico Muhly, a pre-set camera, and my low and rumbling bass clarinet part resonating throughout an empty Davies Symphony Hall. Although this experience couldn't have been further away from live SFS concerts, it was very special to be onstage again and to dream of a time when we will all come together again to create community through live music. It was also very special to watch the final result on KQED and to marvel at how so many intricate pieces of this puzzle came together so seamlessly and in such a moving and uplifting way.

**Genie Wie (Violin):** As it became increasingly clear that the likelihood of setting foot inside a concert hall was quickly diminishing to zero for the rest of 2020, and through the strong encouragement of a friend/neighbor (and when I say strong, I mean massive guilt trip), I started performing in front of my home at the beginning of April. I'll confess, I was hesitant to do so. I hadn't performed solo in quite some time and was secretly more than a little relieved for the break from the physical demands of orchestral playing. Even though I began my first little "porch performance" begrudgingly so, by the end of my tenth one, I can confidently say the experience has been transformative. I was feeling a revived enthusiasm towards performing and a more genuine performer-to-audience connection that I'd so craved.

So, when Nicola Reilly, Executive Director of the Monterey Symphony, offered members the opportunity to perform on their new "Balcony Sessions" series, I was excited for the chance. I felt ready to perform outside the confines of San Francisco and had also become more accustomed to performing in a mask while keeping myself safe in a coronavirus world. And

fortunately, my friend and colleague, Adelle Kearns was also willing to embark on this adventure with me. In pre-COVID times, we'd discussed the possibility of performing duos together, but our work schedules made this nearly impossible. However, in this time of our "new normal," it was finally becoming a reality.

The Monterey Symphony staff provided a safe, comfortable, and lovely performing experience. Upon arrival, Nicola and her team were always masked, and the live-stream experience was extremely pleasant. And although we couldn't see our audience, we could definitely hear the applause and feel the enthusiasm.

I'm impressed that the Monterey Symphony took a beat to reorganize and reinvent themselves. Rather than completely going dark until 2021, they've taken this forced hiatus to work out how to provide work opportunities while complying with the public health parameters. Performing on this series also helped me to pretend, just for a moment, that everything felt almost normal and right with the world. And we are thrilled to be returning to wrap up their season at the beginning of June.





*From a porch in San Francisco, to a balcony in Carmel, to streamed solo performances in Santa Rosa, Local 6 musicians are slowly returning to work, step by step.*



*Adelle-Akiko Kearns*

#### **Adelle-Akiko Kearns (Cello):**

First off, I have to say how grateful I am to every organization that I work with in the area. They are all trying tirelessly to find ways for us to perform again, and some groups have been luckier than others. Santa Rosa, for

instance, is blessed with a hall that has a great HVAC system, and was able to get a green light from Sonoma State University (the hall is on its campus) and the county health officer.

Pre-COVID, I usually performed at least 2 concerts a week. Since March, I've performed 2 concerts total. And I'm one of the lucky ones; many of my colleagues have not had an opportunity yet.

My first concert was for the Monterey Symphony. In early August, our ED, Nicola Reilly, reached out about the possibility of performing "balcony sessions" as a way for musicians to work as our season had been cancelled. Genie had invited me to play duos with her in her ongoing porch series that month and suggested we take the act down to Carmel. Rehearsals proved to be a bit tricky. We were not expecting fire season to begin so early and the smoke

made outdoor rehearsals problematic. If 2020 has taught us anything, it's how to make adjustments until we figure out how to make things work.

The night before the Carmel concert I could barely sleep. I was nervous and kept asking myself, "Can I really do this?" Back in the good old days I rarely felt nervous before a performance. It was second nature. But I guess when you stop doing something for 6 months, it's normal to question your ability.

Anyway, I had nothing to fear. Once we began playing it felt good and my apprehension quickly dissolved. Genie and I had both recently tested negative, so we decided to perform without masks. The Monterey Symphony staff was incredible and made the experience feel safe and easy. The "audience" was at least 50 feet away from us. It was nice to have even a small audience, as we could feel some sort of connection to them.

My most recent concert experience had no audience. We taped the Santa Rosa Symphony concert on November 7th, and it was streamed on YouTube a week later. At one point during the broadcast, I was shocked to see that there were nearly 1,400 viewers. That's basically a full house at Weill Hall. I realized that our audience must indeed miss attending performances as much as we miss playing them.

Prior to this concert I again experienced some anxiety. Not only would I be performing an orchestra concert for the first time in 8 months, but I'd also be soloing with the group. I somehow escaped another quagmire of self-doubt, and again soon realized that my fears were unfounded. *(continued)*



The set itself proved to be a fun experience, although it was weird not to be able to hug my colleagues who I'd missed terribly, not to be able to go out to dinner with them or even carpool. We all kept our distance from each other, had our temperatures taken, and wore our masks diligently. Prior to the set, I wore a mask a few times while practicing at home in order to get used to it. And you know, I've realized that wearing a mask can be a great thing, if (like me) you are prone to making faces when you play.

There were pros and cons to the stage setup. For me, I always disliked how cramped we were in the past and how I often had to watch the tip of my

bow instead of the conductor so as to keep from accidentally stabbing someone next to me. But being 6 feet apart from my stand partner meant that I could barely even hear him, let alone those sitting farther from me! There were definite ensemble challenges, but hey, it made us listen to each other more carefully, and that's never a bad thing.

Obviously I cannot wait for the day when we can perform in front of live audiences but until then, I'm so glad we live in an age where technology is advanced enough to allow us to teach Zoom lessons and stream concerts online for viewers! And I'm really looking forward to my next virtual performance in December!

## The New Normal



**Meredith Brown**

**(Horn):** Last week, I found myself sitting on a stage, staring dubiously down at a small plastic food container in which all my "condensation" was supposed to land. I turned to my colleagues in amusement and found them distorted behind scratched-up plexiglass. I could hear them about as well as I could see them.

This sounds like one of those weird dreams musicians might have, in which you look down and discover part of your instrument missing or your music upside down, and you have to play the concert anyway. Nope — this is what orchestra performance is looking like these days, if you can find it at all. Suddenly, a bunch of our attention and energy, which we are used to focusing on playing music, is going toward awareness of aerosols, trying to stay six feet apart in narrow hallways, filling out health questionnaires, and trying to remember to have a mask on.

In this new situation, we have to extend our musical Spidey senses in order to reach around the plexiglass and stay connected with our colleagues. Things sound strange and out of balance. To add to the challenge, the video cameras are on, so don't make any funny faces to express the weirdness of it all!

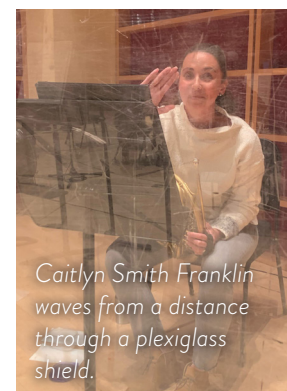
My friend has maintained for years that when people say, "Why is so and so playing like that? Can't they hear the timpani/strings/winds/basses etc", the answer is usually, "No, they actually can't!" This is COVID-19 compliance to an extreme,

because no one can really hear the way they would like. But are you going to complain? Do you want to make music (and money) or not?

I'm grateful for the opportunities I have; slowly learning how to do this, I think. One thing that helped was to realize that recording for streamed performance is something we haven't done before. It's a new skill. Many musicians have learned how to use Inner Game performance and recording techniques to be successful. Streaming, like auditions, is its own thing. The product is usually presented as a live concert, but there is no audience energy. On the other side of things, we'd normally be able to fix things in recordings, but there are too many variables and not enough time for that to happen here.

As far as safety goes, even when the rules are being followed to the letter, there is still the possibility of more contact than is safe. For example, if you have to brush your teeth before playing, you'll probably have to take your mask off in the bathroom. And how accurate are those touchless thermometers, anyway?

If I have one takeaway from my experiences so far, it's that the responsibility to keep ourselves and each other safe is ours. The COVID Compliance officer, however well trained, cannot walk around with a tape measure to make sure everyone is 6 feet apart! We have to be personally vigilant to keep each other, and our families, as safe as possible—even if it means we can't express how grateful and excited we are to see and make music with our colleagues again.



**\*\*If you have an experience performing during the pandemic that you'd like to share, we would love to hear from you! Email [info@afm6.org](mailto:info@afm6.org) with your first hand account.**

# Minutes

## Board of Directors meeting minutes from August 27, 2020

Meeting called to order at 9:03 a.m. by Vice President Byram.

Present via Zoom Video Conference: Zare, Brown, Elliott, Fisher, Gray and Hanson. Excused: Cumings.

MSC to accept the amended minutes from August 13, 2020.

MSC to accept the new and reinstated members.

MSC to have the electronic ballot box open from 10/15/20 at 12:01AM to 10/29/20 at 11:59PM.

The Board discussed the findings of the Finance Committee about the Small Business Administration EIDL in the amount of \$150,000.00 offered to the local:

1. The loan is needed to solve a cash flow problem,
2. The loan is interest free if repaid within the initial 12 month period, and
3. It is the intent of the Union to make such a payment.

Secretary-Treasurer Zare informed the Board that \$675.00 was raised for the Covid Relief Fund at the Life Member Virtual Lunch.

MSC to hire former federal mediator Joel Schaffer, to assist the SF Opera Musicians with modifications to the existing CBA.

MSC to accept a one-year extension to the CBA with Villa Sinfonia pending ratification of the musicians.

Trustee Fisher reported on the creation of a musicians union in Barcelona, Spain with Guillem Arnedo as its first President.

The Board decided how to allocate the \$10,600.00 raised by donations to the Covid Relief Fund.

Meeting adjourned at 11:33 a.m.  
Submitted by S-T Beth Zare

## Board of Directors meeting minutes from September 10, 2020

Meeting called to order at 10:04 a.m. by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Gray and Hanson.

MSC to accept the amended minutes from August 27, 2020.

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare read the thank you letters from members receiving help from the Local's COVID Relief Fund.

Secretary-Treasurer Zare reported on the August credit card charges in the amount of \$1,907.06.

MSC to hire BallotPoint to run our election by paper ballot as required by our bylaws, at a cost of \$5 per voting member for a maximum of 1,632 members.

MSC (6-0-1) to accept all election petitions submitted prior to the August 31st deadline.

MSC to decline the Small Business Administration's offer of \$150,000.00 in Economic Injury Disaster Loan due to the 2.75% interest rate. The initial \$10,000.00 remains a grant and does not need to be returned.

Secretary-Treasurer Zare informed the Board that additional funds were raised for the COVID Relief Fund after the recent disbursement.

MSC to hire mediator Barry Winograd to assist the SF Symphony Musicians with modifications to the existing CBA, cost to be split equally with Management.

President Cumings reported on negotiations and activities for our CBA groups.

President Cumings reported on the Electronic Media Agreement (EMA) between Managements and the National AFM as it relates to a new side letter agreement.

Trustee Brown reported on Carmel Bach Festival Musicians joining the Regional Orchestra Players Association (ROPA).

The Board discussed the SF Park Live event as it relates to public safety.

Meeting adjourned at 12:40 p.m.  
Submitted by S-T Beth Zare

\*\*\*\*\*

## Board of Directors meeting minutes from September 24, 2020

Meeting called to order at 10:10 a.m. by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Gray and Hanson.

MSC to accept the amended minutes from September 10, 2020.

MSC to accept one new member.

Secretary-Treasurer Zare read a thank you letter from member Wayne Handzus.

MSC to accept the August expenses of \$54,507.65.

No deaths were reported in August. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

\$2000 was paid on behalf of deceased member Hank Segrove from the Death Benefit Fund.

MSC to temporarily rent our parking lot to Momentum Infinity Inc., the non-profit located at 8 Washburn St., for an amount of \$300 monthly, provided our liability insurance remains unchanged.

## Minutes *(continued)*

MSC to continue to waive late and reinstatement fees through the 4th quarter.

MSC to reimburse the 3-person election committee \$50 each for up to 2 hours of their time to witness the counting of ballots via Zoom.

President Cumings reported on negotiations and activities for our CBA groups.

MSC to accept a successor 4-year CBA with Quadre, which has already been ratified by the musicians.

The Board discussed upcoming International Musician articles, which may feature Local 6 members.

President Cumings informed the Board of an upcoming PBS project by a UC Berkeley School of Journalism graduate student.

The Board discussed actively promoting live performances.

Trustee Fisher reported on a recent request from the SF Labor Council for phone banking volunteers.

Trustee Brown requested more in-depth surveys of membership relating to diversity. The Board discussed the creation of a Diversity Committee.

The Board agreed the local would forgo all 2020 cost of living salary increases.

The results of the recent membership survey were discussed.

Meeting adjourned at 1:01 p.m. in memory of Patience Scales.  
Submitted by S-T Beth Zare

### **Board of Directors meeting minutes from October 8, 2020**

Meeting called to order at 10:05 a.m. by President Cumings.  
Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Gray and Hanson.

MSC to accept the amended minutes from September 24, 2020.

MSC to accept one reinstated member.

Secretary-Treasurer Zare reported on the September credit card charges in the amount of \$1,620.03.

Secretary-Treasurer Zare reported on the completion of renting our vacant parking lot to Momentum Infinity Inc. for \$300 per month.

President Cumings reported on negotiations and activities for our CBA groups.

The Board discussed an election website created by member Drew Ford, the recent workshop presented by former member Monika Warchol, the upcoming Zoom parties hosted by the picnic committee, the upcoming Local 6 elections and funding available through the AFM Music Performance Trust Fund.

The Board discussed creating a Diversity Committee to investigate and acknowledge diversity issues in the local and provide guidance to the Board.

Meeting adjourned at 12:05 p.m. in memory of Walter Battagello, Herbert Holtman, Linda Nied and Doug Fejes.  
Submitted by S-T Beth Zare

## SEASON'S GREETINGS FROM LOCAL 6

### **Board of Directors meeting minutes from October 22, 2020**

Meeting called to order at 10:04 a.m. by President Cumings.  
Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Gray and Hanson.

MSC to accept the amended minutes from October 8, 2020.

MSC to accept the reinstated members.

MSC to accept the expenses for September in the amount of \$65,834.96.

2 deaths were reported in September. MSC to continue to self-insure the Death Benefit.

\$2000 was paid to the beneficiary of deceased member Victor Fierro Jr.

Secretary-Treasurer Zare reported on the Labor Day Picnic Zoom parties which took place throughout October.

Secretary-Treasurer Zare reported on additional requests for aid from the Local 6 COVID Relief Fund.

Secretary-Treasurer Zare reported on new funding by the MPTF for streaming projects.

Secretary-Treasurer Zare reported on the ongoing rental of available space in our parking lot to Momentum Infinity Inc. for \$300 per month.

President Cumings reported on negotiations and activities for our CBA groups.

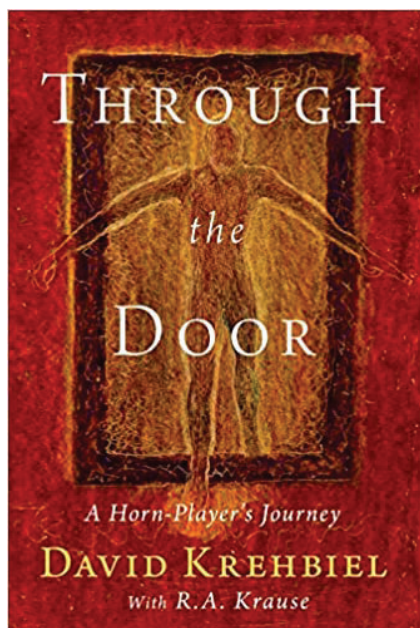
President Cumings reported on a meeting with Secretary-Treasurer Zare, Trustee Fisher and the officers of a newly formed Unión de Músicos Profesionales located in Barcelona, Spain.

The Board discussed the lack of response from the membership regarding the possibility of establishing a Local 6 Diversity Committee.

The Board decided against sharing our professional Zoom account with members for unofficial activities.

Meeting adjourned at 12:03 p.m.  
Submitted by S-T Beth Zare





### Book Synopsis

Dave Krehbiel's fast-moving memoir, *Through the Door: A Horn-Player's Journey*, relates the adventures of a young musician who uses his musical talents to cover up his scholastic shortcomings. In doing so, he finds himself, miraculously, in the career of his dreams—playing principal horn for Chicago, Detroit, and San Francisco symphony orchestras.

When the door opens for him, he finds himself in his first job, playing assistant principal horn for the Chicago Symphony Orchestra where he faces constant intimidation by its maestro,

Fritz Reiner. He also finds himself plagued by a crippling performance anxiety so great that on occasion he almost wishes he would be in a traffic accident on his way to Symphony Hall rather than face performing that night.

Survival in his new career means learning to control his anxiety. While sharing the innovative ways in which he gains confidence and learns to manage his fear, he leads us on an exhilarating musical adventure where he brings to life the joys and challenges of performing his favorite orchestral works with famous conductors and composers and develops a memorable bond with Paul Hindemith. The pranks he plays break the tension of constant performing and may be seen as veiled lessons reminiscent of Strauss's fifteenth century folk-hero, Till Eulenspiegel.

"I'd rather be scared to death than bored to death," Krehbiel quips, and with intelligent humor he inspires us to face, without fear, whatever lessons are on the other side of the doors the universe opens to us.

### Author Bio

As a college freshman at Fresno State, David Krehbiel began his career on the horn as a member of the newly formed Fresno Philharmonic. After transferring and graduating from Northwestern University, for five years he became the youngest member of the Chicago Symphony Orchestra.

In 1963, he was appointed principal horn of the Detroit Symphony where he played and taught

at Wayne State University for nine years. For the next twenty-six years, he was the principal horn of the San Francisco Symphony where he taught at the San Francisco Conservatory of Music and the Music Academy of the West. After retiring as principal horn, he taught for a time at the Colburn School in Los Angeles where he was awarded an Honorary Doctorate. He was a founding member and later conductor of Summit Brass and has been conductor and soloist at many International Horn Workshops.



He has just completed an autobiography titled *Through the Door*, which is the story of his life experiences and adventures as a horn player. He lives with his wife, Carol, in their hometown of Reedley, California on their farm overlooking the Kings River.

Available at Amazon and Barnes & Noble.  
ISBN: 978-0-578-73972-4

## WORKSHOP ANNOUNCEMENT: Create Online Courses to Enhance and Expand your Teaching Studio by Ginger Kroft

December 16th at 11AM on ZOOM 844 2908 9415



Join Ginger Kroft, Bay Area music educator and Local 6 member. Learn how to create Online Courses to enhance and expand your teaching studio. YOUR courses will accelerate student growth, save time on administration, and expand your studio. Workshop includes Q&A session.

Now students can learn MORE than a teacher can provide in a weekly lesson. Studio-specific

courses range from fundamentals like rhythm, to projects like recitals, to theory assignments and more! Digitize and organize your self-created materials and resources in courses. Save valuable one-to-one lesson time: create once, use for all students. Expand your studio and reach more students with varying tuition options. We'll cover components including Flipped Learning videos, Assignments, and Virtual Studio Experience.

**SALE**  
ON NOW

# Dues Sale Extended!!!

**REGULAR\* MEMBERSHIP DUES** for 2021 are on sale starting December 1, 2020 extended until March 31, 2021. Make annual payment of \$195 by check or online.

**\$195.00** Entire year

**\$ 15.00** Voluntary **TEMPO** Contribution

**\$210.00** Total \*only valid for regular members

Musicians Union Local 6  
116 - 9th Street  
San Francisco, CA 94103

NON-PROFIT ORG.  
U.S. POSTAGE PAID  
SAN FRANCISCO, CA  
PERMIT NO. 454



## Paid Gigs available through Music Performance Trust Fund

MPTF is currently accepting applications for new projects. Possibilities include: Regular MPTF community, education, or medical facility performances

Pre-approval of your proposal is necessary. All shows must be presented to Local 6 a minimum of 45 days prior to the event. Our fiscal year for funding ends April 30, 2021. For questions and more information please contact Cheryl@afm6.org.

Community Programs | Live Stream | Music in the Schools | MusicianFest | National Programs

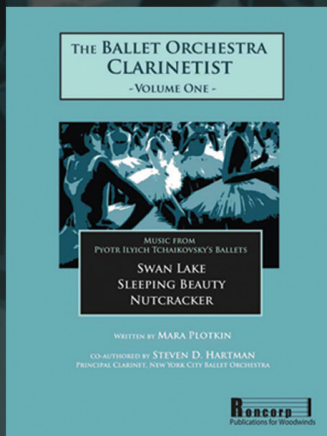
## THE BALLET ORCHESTRA CLARINETIST

- VOLUME ONE -

MUSIC FROM PYOTR ILYICH TCHAIKOVSKY'S BALLETS  
SWAN LAKE | SLEEPING BEAUTY | NUTCRACKER

*"A valuable  
and long  
overdue  
addition  
to the  
clarinet  
repertoire  
and  
should be  
in every  
clarinet  
studio."*

~ JAMES CAMPBELL



Written by  
Dr. Mara Plotkin



Co-authored with  
Steven D. Hartman

**AVAILABLE NOW!**

[www.carlfischer.com](http://www.carlfischer.com) | [www.presser.com](http://www.presser.com)

ANNA MARIA MENDIETA

## TANGO DEL CIELO

Debuted  
#2 on  
Billboard's  
Classical  
Crossover  
Charts!



Harpist Anna Maria Mendieta's exciting new album **TANGO DEL CIELO** (Tango of Heaven) features a collection of Argentine Tangos with special focus on the music of Astor Piazzolla. The album presents new virtuosic arrangements for harp and orchestra created by a team of superstars including Local #6's Jeremy Cohen, Vincent Russo, Michael Touchi, as well as multi Grammy award winners Jorge Calandrelli, Pablo Ziegler, and others. Recorded at Skywalker Sound with engineer Leslie Ann Jones, the project shines with Piazzolla connections and history and is brought to life through the lens of some of Piazzolla's closest colleagues and artistic collaborators, creating a groundbreaking vision for tango and harp!

**CDs & Digital:** [www.TangoDelCielo.com](http://www.TangoDelCielo.com)  
**LIBERTANGO Music Video:** YouTube @HarpTango