

Musical News

The Official Newsletter Of Musicians Union Local 6



February 2021, Vol. 93, No. 1



Coping with
COVID

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MEETINGS SCHEDULE

General Membership
April 26, 2021 1:00 pm

Board Of Directors
Board meetings are open to the membership.
Every other Thursday at 10:00 am

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 & 31

Editor, Musical News: Beth Zare

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The importance of talking about mental health

by Kale Cumings

It seems paradoxical that while the field of music therapy as a treatment for mental health continues to expand, musicians themselves struggle with mental health issues at a rate far higher than the general population. A recent study by the University of Westminster and MusicTank in the UK found that 70% of musicians struggle with anxiety and/or depression. Another study done in Sweden suggests that up to 73% of musicians deal with some sort of mental illness. Here in America, a 2018 study done by the Music Industry Research Association shows that musicians disproportionately struggle with mental health. These studies were all done in the before times and when you add the pressure of the pandemic and the (hopefully) temporary closure of our industry, it's clear that musicians are among the populations most vulnerable to mental illness.

My own experience began very early in my life. My mother was a small business owner, a mother of four, and a lifelong sufferer of depression. I remember watching her unable to leave the basement couch for days at a time. It was as if she was there physically, but not at all accessible. I also remember clearly trying so hard to understand what the problem was and how it could be fixed. Was my mom just lazy? Was she tired? Was she sad? It's only now when I find myself in the same situation that I can answer that question for myself. She was depressed.

When I first was diagnosed with depression (Persistent Depressive Disorder with Pure Dysthymic Syndrome) I didn't take it seriously. Despite my genetic heritage, I still experienced my depression as just part of my personality. Maybe I was just too pessimistic or skeptical about life or something. It really wasn't something I could see for myself. Without my family and friends reflecting a different view, I would never have even begun the journey toward health.

That journey began for me with therapy. I feel very lucky to have found a therapist so able to see me as a person and my mental illness as something separate. We worked for years trying to get me to see it that way, too. My natural introversion and embarrassment interfered with my progress because I thought myself too much of a burden to inflict on my friends and family. I tried my best to keep it from interfering with everyday life.

But on the inside, I could not keep it in a box. All my relationships were challenged by not being able to connect. Things I knew I enjoyed lost all appeal. All my motivation became meaningless and hollow. That makes practicing especially difficult since maintaining determination is so vital to the process.

Therapy was extremely helpful, but it wasn't until starting medical treatment that I began to see what a life might look like without depression. I remember a couple months into my first treatment realizing that I had gone the whole day without noting my own existential angst. Another helpful influence for me was working at the Contra Costa Crisis Center. Talking with suicidal people helped me begin to be more honest with myself about how much depression had influenced my own life.

Continued on page 3

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.

In Memoriam

Gary Jagard
E. P. 'Van' Hughes
Daniel Kobialka
Mario Suraci
Robin Sutherland

Is Zoom the new norm?

by Beth Zare

Not too long ago I played a gig with Symphony Silicon Valley at the California Theatre to open an event called Zoomtopia. We met at some ungodly hour (like 8 a.m.) and the gimmick was that the conductor wasn't in the same room as the orchestra. Thousands of people gathered across the street at the San Jose Convention Center and watched Zoom's CEO conduct as we made music from another building. Little did we know that this was a precursor of things to come. Fast forward just over a year and one can't imagine life without Zoom.

Doctor's visits, family gatherings, Union meetings and teaching are now done on Zoom. Clearly there are some advantages that may stick around after the pandemic. It allows us to gather from all regions of our large jurisdiction, even saving time and money on travel for union business. Sadly, what it doesn't do is allow a connection between the performer and the audience. Even livestream concerts being underwritten by the Music Performance Trust Fund don't afford the performer the experience of hearing applause.

As someone who has struggled to connect emotionally with my instrument this is crippling. I am a performer. Doing that in a vacuum feels strangely unsatisfying. Along the same lines of, "if a tree fell in the forest..." how many run throughs of a Strauss Concerto have I had in my practice room; does it really count if there is no "showtime"?

Zoom may be here to stay but I long to hear an enthusiastic audience applaud after a live performance.

Former President, David Schoenbrun presides over the swearing in ceremony on January 26, 2021



I wish I could report that things were better now but if I'm honest I'd have to say that some of my episodes since COVID have been among the worst in my life. And I suspect that I am not alone. This pandemic has been disproportionately difficult on musicians so it makes sense it would have a strong effect on our mental health.

So what can we do? My experience is with depression but our community lives with the entire spectrum of mental illnesses. Efforts by organizations like NAMI (National Alliance on Mental Illness) to de-stigmatize mental illness is one of the best ways to start. Being able to openly talk about mental health without risking social stigma will be a sign of a healthy society. But we aren't there yet and in the meantime, it is all the more important to rely on our family, friends, and colleagues. If you are struggling please find someone, anyone, you can talk to. Be honest with yourself about what you are experiencing and don't be afraid to reach out. One of the lessons I seem to have to learn over and over again is that people that love you actually appreciate the opportunity to help.

Of course, if you are anything like me, your brain will find a way to rationalize and ignore all of that. So if you are a concerned friend of someone like me, don't be afraid to check in. You can't help someone do something they aren't ready to do, but you can let them know you are there and they aren't alone. We've all struggled with the isolation forced on us by the pandemic. It's probably more important now than ever that we reach out to bridge that gap with each other.

Welcome to the AFM



Emma Bartlett

Emma Bartlett holds a Bachelor of Music Performance degree from Indiana University, and a Master of Music Performance degree from The Juilliard School. Her primary instrument is percussion, with secondary studies in piano.

She has performed with major symphony orchestras such as the Phoenix Symphony and the Singapore Symphony, and in concert halls around the world, including Carnegie Hall, Lincoln Center, Mariinsky Theatre (Russia), Esterhazy Palace (Austria) and many others.

She can be heard on Evelyn Glennie's CD *Oriental Landscapes*, as well as other recordings on the BIS label.

Emma is a Sabian clinician and has been teaching for over 25 years at the elementary, high school and college level. She currently teaches privately in Pacific Grove on percussion, piano, music theory and ear training, coaches the percussion sections for the Youth Music Monterey Junior and Honors Orchestras, and is a

private percussion instructor at Santa Catalina School in Monterey.



Ann-Marie Izaba

Ann-Marie Izaba is a graduate of the San Francisco Conservatory of Music and has done graduate studies at both the Conservatories of Music in Lausanne and Geneva Switzerland on the tuba. She is now playing the French horn. One of her current job responsibilities is as Arts Advisor for an independent study school. She is fluent in the English, Spanish, and French languages.



Marc Steiner

Marc Steiner is a native of Los Angeles, California. He earned Bachelor, cum laude, and Master of Music degrees from the University of Southern California. His teachers have included Mildred Portney Chase, Robert Ward, Nina Scolnik and Edna Golandsky. Mr. Steiner has performed extensively as soloist, chamber musician and duo pianist in recitals throughout the United States. Since 2002, Mr. Steiner has been the pianist for Sierra Ensemble, a dynamic and innovative mixed trio of violin, French horn and piano. The ensemble maintains ongoing relationships with performers and composers internationally, including their Turkish American Composers' Project and San Francisco-Istanbul Musical Bridge Project collaborations. They have toured Turkey twice, to Istanbul and Ankara, first in 2011 and then in 2013.

Mr. Steiner is active as a teacher, coach and clinician as well as performer, and frequently presents lectures and master classes on the Taubman Approach to piano technique. With over thirty-five years of experience with the Taubman work, he has

particular expertise in evaluating and retraining musicians with playing-related injury. He served as a faculty member of the Taubman and Golandsky Institutes, and teaches for the annual Golandsky Institute Berkeley Seminar. He maintains his private teaching practice in the East Bay.

NEW MEMBERS

Bartlett, Emma – Percussion, Timpani, Piano
Izaba, Anne-Marie – French Horn, Tuba
Kohler, Lorna – Oboe, English Horn, Guitar, Piano, Vocals

Nemeth, Lucy – Violin
Steiner, Marc J – Piano

REINSTATED

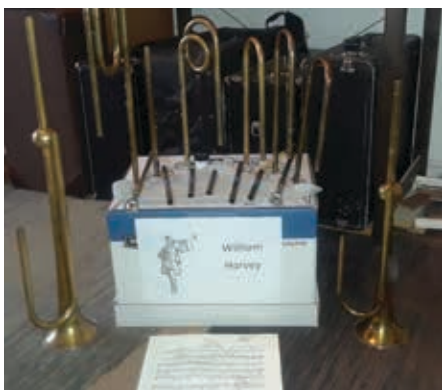
Frew-Onyett, Theresa J – Violin, Piano
Hetfield, James – Guitar
Knudson, Christina J – Violin
Lee, Sarah – Violin, Viola

Ulrich, Lars – Drums
Volkar, Matthew – Bassoon, Tenor Saxophone
Wilson, Timothy – Trumpet, Piccolo Trumpet

RESIGNED

Bennett, Lorena • Black, Cynthia • Button, Russell • Cohen, Alden • Curtis, Alexander • Lande, Michael • Long, Wangchen Kye, Yuri • Perez, Hector • Roach, Geoff • Sandwick, Andrew • Santonastaso, Luke • Shaw, Franklin • Smith, Blaise Talbot, Alice • Wu, Warren

My last concert and transition to online teaching By William Harvey



On March 8, 2020, I performed Mendelssohn's *Elijah* with a local choral society. COVID was looming but we carried on with the performances, following CDC guidelines by washing hands frequently. I sat shoulder to shoulder with fellow period instrumentalists including other brass players. There were choristers standing behind me, sometimes even hitting me on the head with their folders. The trumpet parts in *Elijah* are written out for instruments pitched in A, B-flat, C, D, E-flat, E-natural and F. As a 7th grader playing the same part

with the Berkeley Youth Orchestra, I found the transposition challenging and imagined it would be better to have seven different trumpets of various sizes. So, my dream came true, sort of. With the array of parts pictured I found myself trying my best to keep my equipment organized and not drop anything on the floor.

You probably know what happened the weeks after. I crossed out all the playing jobs in my date book and was left with a handful of private lesson students, plus a youth orchestra trumpet section. Passing along acquired knowledge and being a positive influence in the lives of young people is something I value, but teaching has never been my main thing. Still, I threw myself fully into online instruction, learning online digital meeting platforms, digital audio workstations, acquiring up-to-date hardware, putting myself in the position of the learner. Techno-savvy friends and the Zoom for Musicians Facebook Group (managed by Local 6 member, Mike Hatfield) were especially helpful.

My wife, Josepha Fath, teaches violin lessons and really knows what she's doing. When I observed her first Zoom lesson, she would smile and tell the student how great they are, which was the opposite of how I was taught. I see her logic, especially when you are on a machine with a shutdown button.

I also took on a beginner, age 8. I have always turned down beginners, telling inquiring parents to access a school-based program and call me in a year. Since such programs are practically non-existent, I accepted the boy who had been begging for trumpet lessons for months. I selected a used cornet and thought I would simply drop off the package. I noticed the kid and his mom as I pulled up to the curb. I took the time to show him how to open up the case and that is when something unexpected happened. He broke out into a smile of wonder, amazement, and excitement. I will carry that moment with me and try to remember how fortunate we are to be engaged in this art form.

How one Bay Area Music Organization has **HANDLED THE PANDEMIC**

by Lynn Oakley

We don't have to imagine a life without live symphony, opera, ballet and chamber music performances. We're living it! Music organizations throughout the world have been challenged with finding ways to share their art despite the restrictions of the pandemic. While most musicians are practicing alone at home, performing with and for others in person has been put on hold until it is safe to gather. Distance music teaching via video conferencing has become the norm. This is an account of how one Bay Area music education organization has overcome the malaise of the pandemic and has brought joy and a sense of community to many families with a creative use of technology.



The Villa Sinfonia Foundation is a non-profit music education organization with 90-100 current students that is dedicated to developing string musicians of all ages and abilities, through the performance of chamber music and chamber orchestra music, assisted and coached by professional musicians. A typical year for this group that just celebrated its 25th anniversary would include:

- private lessons and recitals
- weekly group classes
- twice a month orchestra rehearsals
- at least three concerts featuring the two orchestras and preparatory students
- a Family and Friends concert
- a small ensemble concert
- chamber music during the year
- a summer chamber music camp at Lake Tahoe
- and a performance of the National Anthem at a Giants game
- And this year Villa was scheduled to go on tour - an activity that Villa usually does every 3 years. This year's trip would have been to Barcelona

- Villa Sinfonia musicians have been seen around town playing at Ghirardelli Square, Union Square, the Veterans Hospital, Cypress Golden Gate and they have participated in the Coastal Clean-up

Then the COVID-19 virus hit. Villa was just barely able to present their second concert in early March, featuring the Villa Chamber Orchestra and then everything shut down. Schools closed, in-person lessons stopped, the third concert was cancelled, rehearsals and group classes stopped, camp was canceled, the tour was first postponed and then canceled, and the Giants couldn't allow Villa to play for their games. On top of this, the co-founder and conductor of Villa Sinfonia, Roy Oakley, passed away from a non-COVID illness. Unspeakable grief descended upon Villa- they couldn't even celebrate his life with a gathering of past and present students.

Then a remarkable thing happened at the end of June. The Villa Sinfonia Board and Villa staff held emergency Zoom sessions and with a single-minded determination, vowed to keep Villa going. They tackled the imposing technology, first with FaceTime, Skype and Zoom for lessons and group classes and second, the technology necessary for making a virtual concert. But how would they conduct an orchestra rehearsal using this technology? The lag on these formats doesn't allow musicians to play together. First they offered general music classes in the summer for the orchestras, covering subjects such as music theory and history that they don't ordinarily get to

cover in rehearsals. Students reacted very favorably to them and teachers learned new skills for teaching, using these video conferencing tools. The organization also had a Zoom orientation meeting with all the families in Villa and they were able to present a video celebrating Roy Oakley's life.

Orchestra rehearsals on Zoom started in the fall. A few students opted out because of online fatigue but most continued. The two orchestras each had a rehearsal with the conductor where he shared videos of the music that we would be working on, outlining the goals for that day's rehearsal. Then they went to a second Zoom invitation by section, i.e. first violins, second violins, violas and cellos, where they would go over the music and work on spots.

The lag inherent in video conferencing makes it impossible to play together. However, here are a few tricks used by Villa:

1. in order to play together, students would mute themselves and play along with the teacher;
2. teachers ran master class type sessions, listening to students play by themselves and then students and the teacher would discuss the performance;
3. sometimes they would pass the song around - one student would play a phrase and then call on another student to continue the next phrase and so on
4. the teacher would demonstrate how to play a phrase and then students would play it back to the teacher. These sectional rehearsals were very effective in learning the music.

We've all had a great deal to learn to adapt to the restrictions of our pandemic society. Students have learned how to maneuver the world of Zoom and FaceTime and they are good at it, having had to deal with it for school. Making a virtual concert is another challenge. Villa used click tracks put together with staff recordings and each student made a video while listening to the click track with ear buds or ear phones. Clapping at the beginning and end synchronized the recordings. Then the conductor, working with a sound engineer, assembled the videos into one performance which launched on December 20, 2020.

The impact of continuity and regular playing on the morale of an organization such as Villa's, cannot be emphasized enough. Villa teachers have done a few other creative things to bring some normalcy to the situation.

1. Some teachers have been able to conduct in-person lessons outside. One teacher has hung a large piece of plexiglass separating the student and teacher, outside in the teacher's patio. Another teacher is teaching on her back porch. And one is teaching in her garage with the door open. This enables the teacher and student to play together safely - especially invaluable for the younger students.



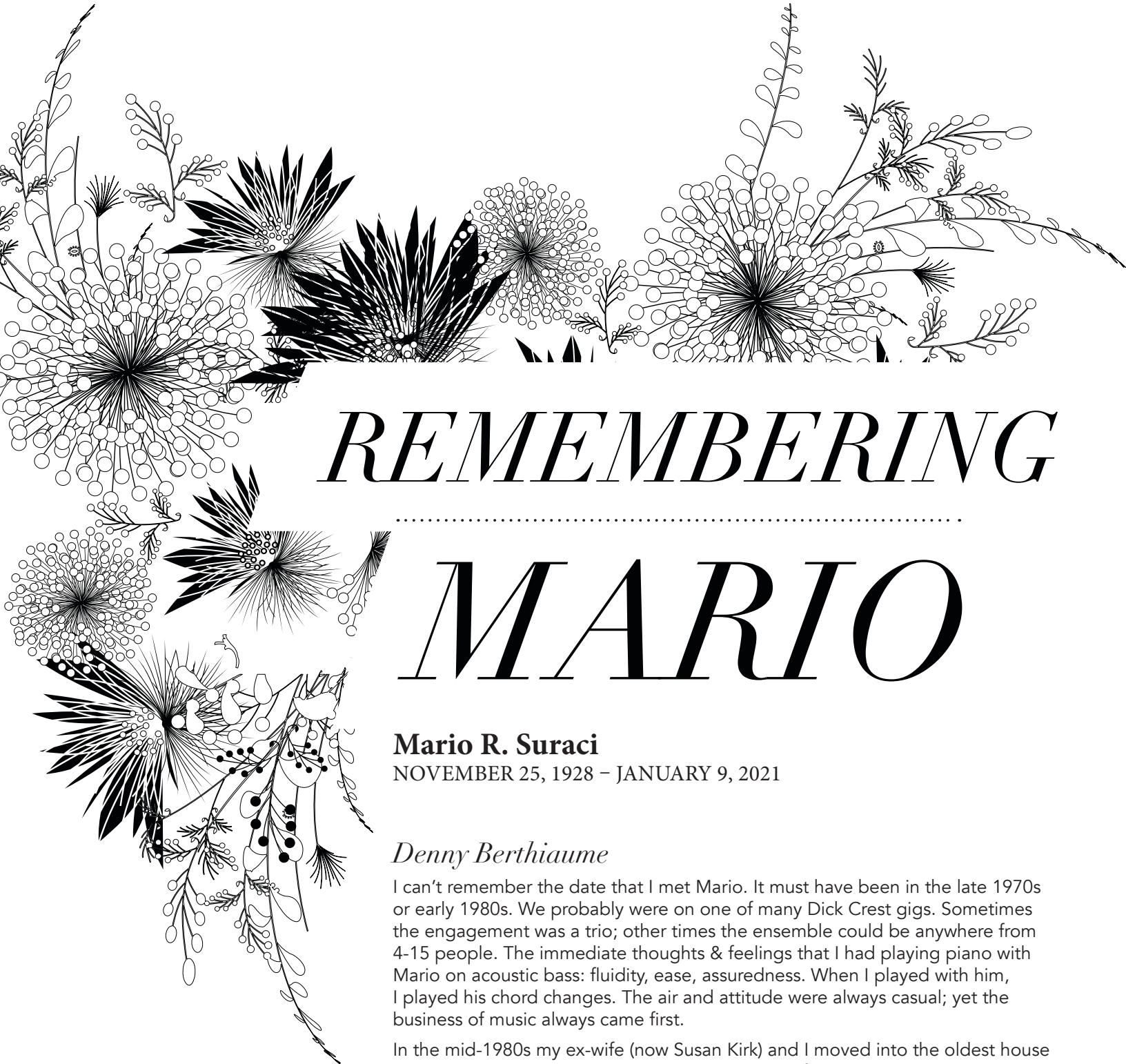
2. The younger, preparatory group classes celebrated Halloween this fall - everyone arrived to the Zoom violin group class in costume.
3. Last spring, the group classes had silly glasses and hair days to relieve the Zoom tedium.
4. Villa presented their annual Family and Friends concert where students performed ensembles with members of their families, or outside with friends and/or teachers. Over 40 ensembles were recorded on Flipgrid and it was launched on Thanksgiving for students to share with their families and friends.
5. They also launched their annual silent auction fundraiser, "*It takes a Villa*" on Thanksgiving and ran through December, 2020.
6. December 20th was the launching date of the virtual Holiday Concert. The concert included movements from Janacek Idyl Suite and the Warlock Capriol Suite and three holiday songs.

Planning for the future is guess work at best. Their hope is to have three live concerts in the spring or summer but they are preparing for virtual concerts if necessary. The conductor, David Ryther, has written a piece for both orchestras and preparatory students honoring founder Roy Oakley, to be performed at one of these concerts. One way or the other Villa will keep students playing and busy and will be as creative as possible to present their performances, virtually or in-person, to an audience.

Local 6 members in Villa Sinfonia include:

Omid Assadi
Nancy Ewing
Patrick Galvin
Lynn Oakley
Carol Rice
David Ryther

Daryl Schilling
Julie Smolin
Carl Stanley
Gordon Thrupp
David Wishnia
Rebecca Wishnia



REMEMBERING

MARIO

Mario R. Suraci

NOVEMBER 25, 1928 – JANUARY 9, 2021

Denny Berthiaume

I can't remember the date that I met Mario. It must have been in the late 1970s or early 1980s. We probably were on one of many Dick Crest gigs. Sometimes the engagement was a trio; other times the ensemble could be anywhere from 4-15 people. The immediate thoughts & feelings that I had playing piano with Mario on acoustic bass: fluidity, ease, assuredness. When I played with him, I played his chord changes. The air and attitude were always casual; yet the business of music always came first.

In the mid-1980s my ex-wife (now Susan Kirk) and I moved into the oldest house in Palo Alto. The Juana Biones house, on a third of an acre with its 5 bedrooms, was where we would hold monthly soirees (salons) for as many as 20 people. After dinner, Susan and I would play a 45-minute set. Mario was the bassist we called. Tempos, keys, feel: never ever an issue for Mario.

Ten years later, I was on the street near the Opera House. Along with a lover at the time, we were showing a friend of hers the City. Here comes Mario toward us. In the moment, I cannot remember his name. I introduce the two women and we all part. Three days later, Mario calls me and wants to know why I didn't introduce him by name. He wondered whether I thought he would step up and hit on the women. We both laughed at that. Who would be worried about a well-dressed good looking gentleman who stepped from a coiffeur on his way to a gig?

I always looked forward to some moments of chatting with Mario at the Local 6 Life Members Luncheon. To find him, I just had to follow the cigarette smoke.

He never seemed to age. I thought that he might be eternal.

Tom Duckworth

Legendary San Francisco Bassist Mario Suraci was born in Oakland, CA and passed away from natural causes at his Castro Valley home. He was 92.

Mario was a child prodigy classical violinist who switched to bass in high school and toured the world, performing and recording with a great number of the most famous acts/singers/musicians of his time; from Sarah Vaughn, Frank Sinatra and Morgana King to Elvis Presley. He was a member of the Musicians Union Local 6.

Mario also served with the USMC in the Korean War and was with the First Marine Division at Chosin Reservoir in the winter of 1950.

Mario was a popular, much loved and respected person and had a large number of friends and colleges from all over the country who regarded him as more than just a friend but also as family. He was open, friendly and funny and was loved by everyone lucky enough to cross his path. A better human being you couldn't find.

Mario was not only a world class musician but an avid sports car enthusiast who rebuilt and restored hundreds of European sport/race cars, one of which resides in the British Museum and even completed the professional Formula-2 race circuit in Europe. He also flew airplanes/glidors; raced speed boats; and was an experienced sailor...a man who loved life, music and people. He will be greatly missed.

Mario was preceded in death by his wife Carol and his son Vincent. He is survived by his loving life partner Daphne Lewis of Santa Cruz, her three children: Michael, Kelley and Paul and granddaughter Kiko; his daughter Angelia, three grandchildren and a great grandchild. A celebration of his life is planned for later this year, following the COVID pandemic.

David Udolf

Bassist Mario Suraci had a certain grace about him that carried over into his music. I say grace and not cool because cool can imply a sort of self-conscious concern with the opinions of others, and Mario was someone who always seemed comfortable in his own skin. He was the kind of musician who could show up ten minutes before a gig, find the perfect parking space right in front, set up and effortlessly start playing on time with a sense of composure and poise, as if he had been there all along for hours, just warming up. With his signature cigarette and thick Italian mane that paired naturally with a tuxedo, he was smooth with three O's (as Stan Getz once quipped of another musician's sound).

Mario modestly referred to himself as a journeyman musician, and in many respects it was an apt description. He was of that generation of unheralded sidemen, who would get a call when someone was coming through town and needed a bassist. COVID and dwindling gigs aside, that world of touring musicians coming to a new

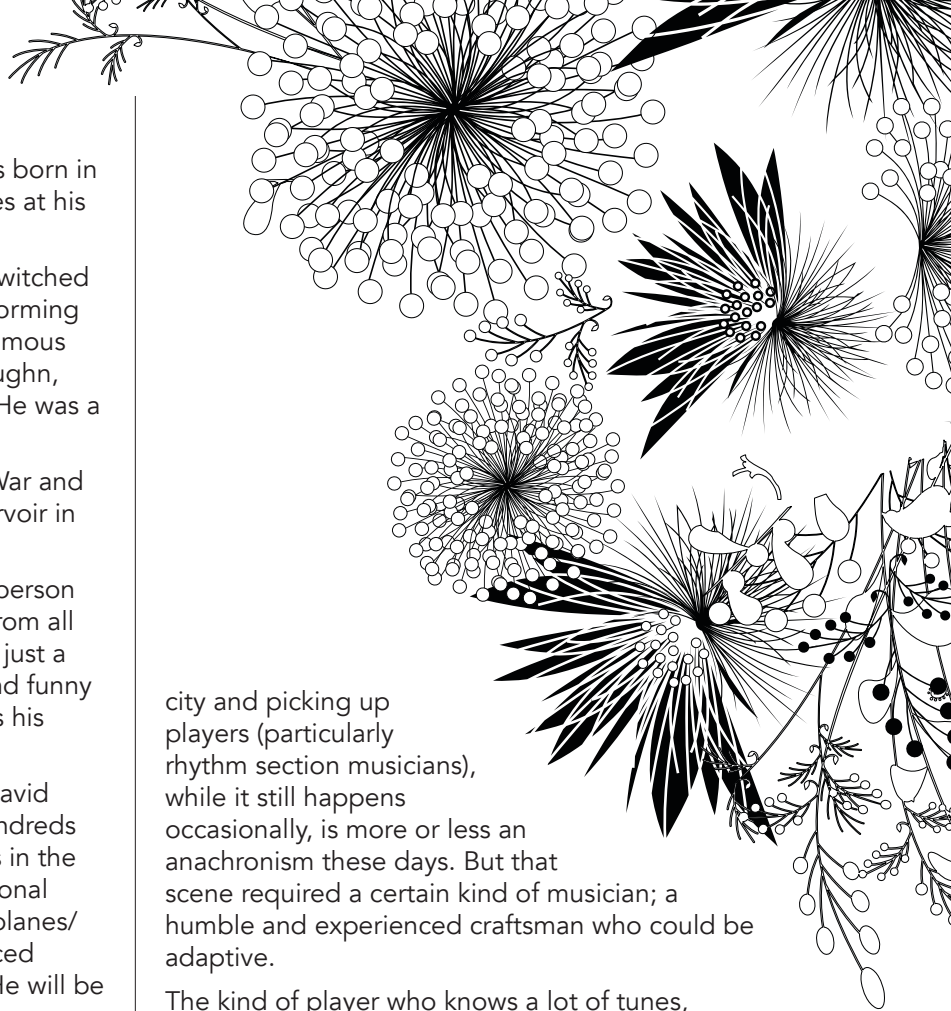
city and picking up players (particularly rhythm section musicians), while it still happens occasionally, is more or less an anachronism these days. But that scene required a certain kind of musician; a humble and experienced craftsman who could be adaptive.

The kind of player who knows a lot of tunes, can transpose, can read and be flexible in the most unrehearsed of circumstances, as well as someone who can be light, tell a joke and see the absurdity in those moments as well. For close to 60 years Mario Suraci was that kind of musician and those experiences allowed him to accumulate so many great stories from the trenches. Stories that he later refined and embellished, and shared with great warmth and humor in his later years. He had a diverse career. He played with Sinatra, Elvis, Bernadette Peters, Barry Harris and Monk, just to choose one completely unrelated and curious sample from his long resume.

While he was a wonderful and supportive accompanist, he wasn't anonymous in that role and he didn't let it inhibit his own sense of style. He would often add his own rhythmic hits or chord changes to standards that made a dull, casual gig sound more rehearsed than it actually was. And he was a great reading bassist, something I learned on many rehearsal sessions with trombonist and composer Jules Rowell, whose complex modern arrangements and transcriptions always could be challenging.

Even as he enjoyed music and the camaraderie of the music world, he had many other interests including a lifelong love affair with cars and boats, both of which he raced professionally.

I had the good fortune to know Mario for nearly 25 years. He was a great mentor both musically and in sharing his perspective on life. He will be missed by so many of us in the community who were fortunate enough to know him.



MANAGING MENTAL HEALTH DURING THE CORONAVIRUS PANDEMIC

For Rose Kormanyos, MA, IMFT, sessions with patients have been a bit different lately. Amid the COVID-19 outbreak, the Cincinnati-based marriage and family therapist has shifted all her sessions to virtual meetings, just one effect of the pandemic. The call for social distancing and self-isolation to slow the spread of the virus has also had an effect on her patients. Namely, existing issues have become more prominent.

"Whatever tough emotional state our bodies are already prone to, such as anxiety or depression, we're seeing in an intensified state right now," Kormanyos said.

According to the National Alliance on Mental Illness (NAMI), one in five adults experience mental illness. [External link](#) Now, in the face of uncertainty, people with existing mental health issues are under even greater stress, while others who have not struggled with mental illness are starting to experience new symptoms that affect their well-being.

Mental Health in the Age of COVID-19

According to Paul Gionfriddo, president and CEO of Mental Health America (MHA), the pandemic has brought the importance of mental health and identifying issues at an early stage into sharp focus.

"We don't wait for worry to become anxiety, and for general anxiety to become clinically severe anxiety," Gionfriddo said. "We don't wait for people to have crises before we intervene."

Fear and uncertainty have

become common as people continue to be affected in a variety of ways. In addition to feeling concerned about one's personal health and the health of loved ones, many people face financial instability due to businesses shutting down, feel isolated due to social distancing, and feel a lack of control due to change in routine.

"[People are experiencing] hidden grief and loss," Kormanyos said. "It's not the same as the loss of someone to death. Just the loss of events that need to be canceled like baby showers or graduation for seniors in high school ... are bringing up the emotions that we associate with the stages of grief, like anger and depression."

According to data from MHA's free online screening tool, there was a 19% increase in screening for clinical anxiety in the first weeks of February and a 12% increase in the first two weeks of March. [External link](#)

"We've noticed a significant increase not only in the use of the anxiety screen during the last month, but in the numbers of people who are screening at severe anxiety as a result of the coronavirus," Gionfriddo said.

Managing Mental Illness During Isolation

For individuals with existing mental illnesses, isolation during this time can be especially difficult.

"Mental health conditions in general tend to be isolating," Gionfriddo said. "When, for reasons of public health, we increase the level of isolation that people will experience, we run the risk of deepening some of the mental health concerns that people will have."

And in some cases, recommendations by public health organizations, like the increased focus on handwashing, can also be a challenge for people with conditions such as contamination type obsessive compulsive disorder to continue progress in managing their mental health.

Kormanyos emphasized the importance of being compassionate toward oneself when addressing unhealthy behaviors that may flare during isolation.

"Just be understanding with yourself like, 'OK, I understand why this is hard. This is a normal way that my brain is responding to a tough situation,'" she said.

The second step is to challenge these behaviors and get back on track.

General Tips for Maintaining Mental Health in Isolation

Whether practicing social distancing or living under more strict guidelines like shelter-in-place, it is important for everyone to proactively maintain their mental health. Some tips to help include:

Develop a routine. Wake up and go to sleep at the same time and establish a schedule to help create a sense of normalcy that may be lacking due to factors such as working remotely or having children home from school.

Stay active. Find ways to exercise at home or go for a walk or a run while practicing social distancing.

Stay social. Using the video call feature on your smartphone or video conferencing on a computer is a great way to spend time with friends and family while apart. Gionfriddo recommends taking conversations “one step up,” by calling instead of texting or using video chat instead of a regular phone call.

Limit news intake. Staying informed is important, but too much content can be overwhelming. Try to avoid checking the news more than a few times per day.

Listen to public health professionals. Recommendations and guidelines provided by organizations such as the Centers for Disease Control and Prevention (CDC) [External link](#) are the best source of information to keep yourself and others safe.

Ask for help. Sometimes it can be hard to ask for help when you are struggling. Gionfriddo recommends starting with small asks. For example, asking your partner to change the channel away from the news can eliminate the source of stress in that instant and serve as a prompt for a further conversation about your worries.

If you are having difficulty managing mental health conditions or are experiencing signs of a mental health crisis, reach out to a mental health provider for assistance.

Tips for Managing Mental Illness Amid the Coronavirus Pandemic

Whether practicing social distancing or living under more strict guidelines like shelter-in-place, it is important for everyone to proactively maintain their mental health. Some tips to help include:

TAKE SMALL STEPS

Individuals with mental health conditions should challenge themselves to make progress in small increments, Kormanyos said. For example, if a person experiencing depression is feeling lethargic, set a goal to get outside and walk for at least 10 minutes each day.

STAY CONNECTED WITH YOUR THERAPIST OR COUNSELOR

In response to the pandemic, many practitioners are meeting online with patients using telehealth technology. Policy makers have loosened the requirements for insurance to cover telehealth services, making it

more accessible. According to the American Medical Association, [External link](#) for the duration of the emergency, Medicare will pay for telehealth services to beneficiaries “in all areas of the country in all settings” at the same rate as in-person visits.

MANAGE YOUR MEDICATION NEEDS WITH HEALTH CARE PROVIDERS

According to NAMI’s guide to mental health and COVID-19 (PDF, 242 KB), [External link](#) patients should ask for a 90-day supply of medications instead of a 60- or 30-day supply to minimize trips to the pharmacy. If the request is declined, patients can challenge the decision at least three times.

Eight Tips for Managing and Thriving in Isolation During the COVID-19 Pandemic April 03, 2020

By Dr. Russell Fulmer

- 1 Accept the reality of the situation. Acknowledging an unpleasant reality may help to reduce stress and enable you to think through the best way to move forward.
- 2 Embrace your feelings. Acknowledging uncomfortable feelings can give you power over those emotions. Tend to feelings of danger and insecurity.
- 3 Don’t think about feelings as positive or negative. Feelings can represent how you connect to your environment and signal what actions you should take to make yourself comfortable.
- 4 Be mindful of how loneliness can manifest in physiological sensations like elevated heartbeat. Recognizing alarming sensations in the moment and allowing them to pass may help neutralize them.
- 5 Use isolation as an opportunity to better get to know and understand yourself outside of who you are when interacting with other people. Rediscover your uniqueness.
- 6 Focus on the opportunities isolation provides, rather than the things you have lost. Take advantage of extra time to make positive changes or pursue goals you may have put off.
- 7 Find ways to stay relaxed and connect to your social networks. Maintaining pre-pandemic routines as much as possible can help, but give yourself leeway to make adjustments.
- 8 Practice self-care. Receiving constant news updates can create more stress. Plan how you want to receive important information and take mental and physical breaks.

Minutes

Board of Directors meeting minutes from November 5, 2020

Meeting called to order at 10:14 a.m.
by President Cumings.
Present via Zoom Video Conference:
Brown, Byram, Elliott, Fisher, Gray
and Hanson. Excused: Zare

MSC to accept the amended minutes
from October 22, 2020.

MSC to accept the new and reinstated
members.

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

President Cumings reported on
attending a webinar from Dr. Stanek's
work with the Performing Arts
Medical Association, issues related
to Music Performance Trust Fund
projects and hosting a CBA Committee
project on our website.

MSC to approve mediation services of
Joel Schaffer for the ongoing SF Ballet
negotiations. Cost to be split with
Management.

MSC to approve funding from the
COVID Relief Fund to a member.

The Board tabled a discussion on the
feasibility of a dues sale for regular
members in 2021.

The Board discussed the schedule for
2021 Board Meetings.

Meeting adjourned at 11:57 a.m.
Submitted by S-T Beth Zare.

Board of Directors meeting minutes from November 19, 2020

Meeting called to order at 10:08 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 November 5, 2020.

MSC to accept the new and reinstated
members.

Secretary-Treasurer Zare reported on
the October credit card charges in the
amount of \$1,796.62.

MSC to accept the October expenses of
\$114,345.15.

Three deaths were reported in
October. MSC to continue to self-
insure the Local 6 death benefit with
monthly Board oversight.

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

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

Vice President Byram reported on
negotiations and activities for our
CBA groups.

MSC to extend the dues sale for
regular members in 2021 to 3/31/21.

Director Gray discussed the request
from Santa Cruz Symphony and
Lamplighters that musicians take the
state mandated harassment training.

Meeting adjourned in memory
of former Local 153 member Bob
Manning at 11:59 a.m.
Submitted by S-T Beth Zare.

Board of Directors meeting minutes from December 3, 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 November 19, 2020.

MSC to donate \$200 to the SF State
Labor Archives.

Secretary-Treasurer Zare reported on
the November credit card charges in
the amount of \$3,169.49.

MSC to accept the October expenses of
\$114,345.15.

The Board discussed the state
mandated harassment training for
employees.

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

MSC to approve the MOA between
Local 6 and SF Ballet which has
already been ratified by the musicians.
President Cumings reported on
receiving the Bill Weir big band books
from Curtis Hollenbeck.

MSC to approve a request from SF
Opera lawyer Liza Hirsch-Medina
for an additional fee of \$50,000.00 for
recent contract negotiations.

President Cumings reported on the
MPTF live streams taking place at St.
Ignatius in San Francisco.

President Cumings reported on a
request from San Jose Dance Theatre
to stream a previous recording of The
Nutcracker.

The Board discussed a request from
the San Francisco Opera Orchestra
to manage a relief fund for their
musicians.

The Board discussed damage to the
back gate and a water leak reported at
the building.

Trustee Fisher read a prepared
statement about his views of past
practice and hopes for the future of
the Local and the Board.

Meeting adjourned at 12:10 p.m.
Submitted by S-T Beth Zare.

Board of Directors meeting minutes from December 17, 2020

Meeting called to order at 10:07 a.m. by President Cumings.
Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Gray and Hanson. Guests: Harvey, and Lockhart.

MSC to accept the amended minutes from December 3, 2020.

MSC to accept the amended minutes from March 12, 2020 (misplaced during shelter-in-place).

MSC to accept the November expenses of \$87,569.04.

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

MSC to continue to waive the late and reinstatement fees as stated in our bylaws through 3/31/21.

MSC to hire a plumber to replace the toilet in the rehearsal hall mens' room which was leaking at a cost of \$750.

Secretary-Treasurer Zare informed the Board that the SF Symphony would be forgoing their annual steward payment this year due to the lack of auditions in 2020.

MSC to pay the SF minimum wage (\$16.07) for 2 hours to the Board upon completion of the state mandated harassment training for supervisors.

The Board tabled a discussion on reopening the rehearsal hall as it relates to liability and safety.

The Board tabled a discussion on the categorization of steward and delegate reimbursements.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Lamplighters, Marin Symphony, Monterey County Pops, Oakland

Symphony/Oakland Ballet, Opera San Jose, Philharmonia Baroque, SF Contemporary Music Players, Symphony Silicon Valley, and Villa Sinfonia.

President Cumings reported on productions by New Ballet and San Jose Dance Theater streaming The Nutcracker without payments to their musicians.

President Cumings reported on the Local's first MPTF live stream by the Fremont String Quartet at St. Ignatius Church in San Francisco.

The Board declined a request from Local 802 (NY) to sign on to a letter requesting relief from per caps dues to the Federation by all locals.

President Cumings reported on the recent election results from Local 47 (Los Angeles).

MSC to authorize Thielen & Associates to prepare the annual report on the union's finances (LM-2) as required by the Department of Labor at a cost of \$9,500.00.

MSC to donate \$200 to Jazz in the Neighborhood.

Meeting adjourned in memory of Gary Jagard at 12:36 p.m.
Submitted by S-T Beth Zare.

The following minutes were misplaced due to the office closure. They were approved at the December 17th meeting.

Board of Directors meeting minutes from March 12, 2020

Meeting called to order at 10:35 a.m. by President Cumings.
Present: Zare, Brown, Byram, Elliott, Fisher, Gray and Hanson.

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

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported on the February credit card charges in the amount of \$4,027.14.

Secretary-Treasurer Zare reported on the \$1,051,778.09 in work dues collected in 2019, \$205,022.00 of which was sent to the Federation.

MSC to table a request from Anna Maria Mendieta for reimbursement from the Defense Fund for lost services from Santa Rosa Symphony.

The Board discussed the policy regarding outstanding recording work dues.

President Cumings reported on groups currently in negotiations: Oakland Symphony, Fremont Symphony, Carmel Bach Festival, West Edge Opera, Golden Gate Park Band, Philharmonia Baroque.

President Cumings reported on groups currently awaiting ratification or signatures: Berkeley Symphony, West Bay Opera, SF Symphony, Green Street Mortuary.

President Cumings reported on all the CBA groups that had canceled services due to COVID-19.

President Cumings gave a report on the Western Conference of Locals and the California Conference, which took place in Spokane, WA in February, 2020.

MSC to approve the Memorandum of Agreement for the SF Ballet which has already been ratified by the musicians. Trustee Fisher gave a report on the effects of AB5.

Trustee Brown gave a report on a document from Patrick Johnson-Whitty.

Meeting adjourned at 1:14 p.m.
Submitted by S-T Beth Zare.

TedPerformance

your mind is your greatest ally

For performers like yourselves, baseline stress levels caused by the events of 2020 are likely many more times amplified by the inability to perform and the implications around not being able to pursue your livelihood. In my mental performance coaching, I assist individuals in setting and achieving their goals, with an emphasis on performing your best when you want to. A nice side benefit is that you may find more fulfillment during the process. In spite of all that is weighing you down right now, your mind can still be your greatest ally. Note that this advice comes from my mental performance perspective (I hold a master's in performance psychology; I am not a clinical psychologist).

Elite athletes are akin to performing artists in that all have similarly spent thousands of hours honing their craft in order that they may play at their best in performance situations. The core performance principles and mindset skills are identical. However, how do you effectively cope with events beyond your control that have turned your world upside down? One solution is to take a deeper dive into your self-awareness.

For example, let's say that you have a friend (or yourself) who is preoccupied about their terrible current predicament and is feeling scared about what the future holds. Sure, things are just starting to open up (again), but what if we get locked down again, you wonder? You also observe that your friend in the same situation seems more motivated than ever, almost always able to look at the other possibilities, seemingly, quite easily able to make the most of his or her situation. For them, they might see the pandemic as an opportunity to retool or embark upon new endeavors. They have faith that they'll be able to adapt. What is the difference between these two mindsets? Is it just individual temperaments? How one views a situation is actually trainable.

In the next few minutes, let's try a simple activity together. Get comfortable and into a relaxed position. Take a few moments to acknowledge exactly what you're feeling. Begin by taking deep diaphragmatic straw breaths (4 sec inhale, 4 sec hold, 8 sec exhale - through pursed lips). Please do this for the next five minutes and reflect on the following:

- What are you feeling in your body?
- What emotions are you having?
- Do you notice your mind wandering?
- See if you can simply notice your thoughts, like they're on parade floats, moving past you.
- When you notice yourself becoming immersed in a particular thought, see if you can allow the thought to keep drifting by. If you're not able to, that's fine too.

How do you feel now? Any different? Do you feel more relaxed? If so, how? If in your body, where exactly? Does your mind feel different? More clarity? What you've done is calmed yourself through a physiological response to deep breathing.

Following your breath is a tool for allowing you to tune into your mind-body relationship in a less analytical, and more in-the-moment fashion (less "what-ifs"). Might you notice something similar when you're performing? Your brain responds to what your body feels and vice versa. How often have you found that when your emotions run high, the thoughts that follow are in direct response to your emotions rather than coming from the rational part of your mind? This is because the reptilian part of your brain (your amygdala), triggers the fight or flight response, often eliciting a fear response. By simply attending to your breath, you can become more of a spectator to your thoughts. You are lessening primitive emotional reactions, in effect, empowering yourself to be more curious about the possibilities rather than being hemmed in by your emotions. In effect, you've transposed fear to excitement!

Training the mind to become more curious and less judgmental can result in being able to shift one's perspective, leading to stronger self-belief and a clearer sense of purpose. Another result is more mental toughness under pressure plus greater satisfaction in the pursuit of your goals. We just touched upon one way to pave the way for you to be better equipped to choose to reframe the current situation towards something less ominous, and perhaps more hopeful, broadening your vision. As musicians, you spend thousands of hours honing your craft. Why not investigate the merits of mental performance training, expanding and honing a different set of skills that will help you not only in your work as a performer, but perhaps even in your day to day living as a whole?



Ted Huang has a B.A., Organizational Behavior from Stanford University and M.A., Sport Psychology from John F. Kennedy University.

As a child, I had the opportunity to play both the violin and piano through my college years. Yet, even so, I always experienced extreme nervousness just before

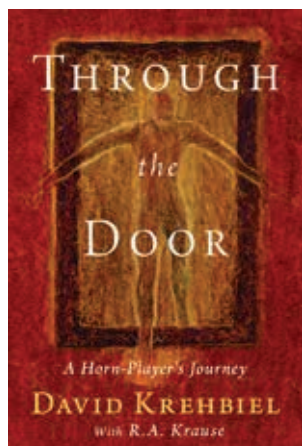
performing in recitals and auditions. Yet there were certain times when everything would just "click" and the music flowed effortlessly, I could not understand what I did or did not do differently. I also had an interest and passion for endurance sports and pursued both competitive windsurfing and road cycling, rapidly rising through the ranks to the professional level. As a competitive athlete, I both marveled at how I could get to "my zone" more readily, and ended up competing in two Olympics (windsurfing) and directly supporting others in three other Olympic Games in both sports. Throughout all of these

experiences plus many years in the corporate world, I have been forever fascinated by the psychology behind human peak performance.

Top performers, regardless of profession or avocation, all leverage the same kind of mental performance techniques and perspective taking. I am focused on building individuals' capacity for high performance, no matter the perceived pressures. I have found that a blend of self-awareness building, combined with cognitive behavioral and acceptance commitment techniques are effective in setting the stage for lasting and productive changes in my clients. Motivated individuals learn how to not only achieve their objectives and perform when it matters most, but also to enjoy their journey.

WORKSHOP OPPORTUNITY ON ZOOM

Meet Ted on **March 3, 2021** at **6pm**
Zoom Meeting ID **873 6423 6220**



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.
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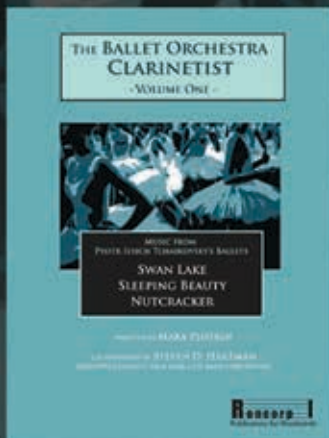
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