

Musical News

The Official Newsletter Of Musicians Union Local 6



December 2021, Vol.93, No.4

Ethel Hamilton

.....1919-2021





BY KALE CUMINGS

The year in review

Thanks to all of you dedicated and engaged members, we've been able to bravely face the unprecedented challenges of 2021.

Most of our contracts required negotiating or renegotiating. This meant, in part, constantly tracking and responding to rapidly changing regulations. Despite this enormous extra pressure on our committees, our members responded with dedication and purpose. Those of us working under

a collective bargaining agreement owe a big thanks to all our committee members who gave many hours of their lives to improve working conditions for everyone.

And we all owe a big thanks to our great staff for their tireless work this year. We had a higher volume of problems to resolve than we've ever seen. Let's especially thank Cheryl Fippen for her many years of dedicated service to our collective cause. She is retiring from the staff at the end of this year. We will certainly miss her tenacity, expertise, and deep social consciousness. It won't be easy to live without such a vital member of our team.

This gives us the opportunity to welcome two new members to our staff. If you played an MPTF job this year you've probably already met James Pytko. He helped our members earn money through the MPTF program. He's done a fantastic job of tackling the steep learning curve of replacing Cheryl Fippen.

Coming in February we are excited to welcome Hannah Kuhn to the staff as our new organizer. She will be primarily focused on those of us not protected by a collective bargaining agreement. I personally am very excited about this because I believe our brightest future involves working musicians collectively developing true power in their own working lives.

In addition to our staff, we've made some changes to our building this year. Our rehearsal hall is now open with an updated HVAC system in our building to be compliant with stricter safety requirements. We are also very close to replacing our trusty-but-outdated database with an updated system that will be much easier for members to use. Expect the roll out in February of 2022.

One of the biggest bright spots of our year was news from our very own Secretary-Treasurer, Beth Zare. After taking time off to deal with her personal health journey (see page 6) I'm happy to say that she is fully recovered and will return to her position full time in January.

Even though we had to postpone the Life Member Luncheon and Labor Day Picnic this year I am still optimistic that the increasing volume of work happening in our Local is a sign that we are moving in the right direction. We wish you seasons greetings and prosperous new year for 2022.

In Memoriam

Earl Cava — 8/3/2021

Ethel Hamilton — 8/12/2021

Alfonso Molina Jr — 6/13/2021

Gordon Moore — 8/26/2021

Charles Nicklas — 7/14/2021
Resigned - 424 Merger

Donald Pippin — 7/7/2021
Former Member/Pocket Opera

Rosi Urbano — 10/15/21
Resigned Member

Roldan Vigil — 8/11/2021

LOCAL 6 OFFICERS

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

BOARD OF DIRECTORS

Meredith Brown, Trustee
Gretchen Elliott, Trustee
William B. Harvey, Trustee
Carolyn Lockhart, 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 24, 2022 1:00 pm

Board of Directors

Board meetings are open to the membership.
Every other Monday at 10:30 am

The Office Will Be Closed:

New Year's Day
Martin Luther King Jr. Day
President's Day
Memorial Day
Independence Day (July 5th)
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
December 24 - 31

Editor, Musical News: Beth Zare

Managing Editor, Musical News:
Alicia Mastromonaco

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

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*The office is currently closed due to the pandemic.

MEMBER INFORMATION

NEW MEMBERS LIST

Amano, Kiyomi — Alto Saxophone	Gascoyne, Peter — Drums, Electronic percussion	Omura, Arthur — Harpsichord, Organ Piano
Belisle, Colin — Viola, Violin	Gooch, Daphne — Viola, Violin	Rene, Denise — Guitar, Electric Guitar
Berg, William — Sax, Clarinet, Flute, Piccolo	Greco, Jimmie — Clarinet, Bass Clarinet	Schwalbach, Daniel — Trombone, Bass Trombone
Casseday, Samuel — Acoustic Bass	Hales, Christian — Double Bass	Stepans, Alexander — French Horn
Cecere, Anthony Robert — French Horn, Wagner Tuba	Hanes, Jonathan D — Drums	Ten Cate, Balder — Cimbalon, Pan Flute, Accordion, Guitar, Cobza
Chan, Ka Hei Jimmy — Percussion, Recorder, Piano	Ho, Yuan Fen "Angelina" — Flute, Piccolo, Piano	Thompson, Trevor — Violin
Cockerham, Nicholas — Lute, Theorbo, Guitar	Jaegers, Sarah Korneisel — Clarinet, Alto Sax	Troy, Jessica — Viola, Baroque Viola
DaGlow, Daniel — Trombone, Tuba, Piano	Kuhnert, Alia — Trumpet	Tulga, Phillip D — Trombone, Bass Trombone
DeSalvo, Steven — Flute, Piccolo	Lopez, Richard — Guitar, Electric Bass, Keyboards, Composer, Arranger, Producer	Wyrick, Mayumi H — Violin
DeVigal, Tyler Jerad — Cello	Nakamura, Mika Harley — Percussion	

REINSTATED MEMBERS

Armstrong, Nigel — Violin	Howe, Donald W — Trombone, Bass Trombone, Baritone Horn/Euphonium, Bass Trumpet, Composer, Arranger	Peeples, Baker — Violin
Bhasin, Meena — Viola, Violin	Johannesson, Lars — Flute, Piccolo, Baroque Flute, Renaissance Flute, Recorders	Richmond-Rakerd, Saul — Cello, Piano
Bowman, David M — Trombone, Baritone Horn/Euphonium, Cimbasso, Arranger, Composer	Johnston, Brian — Viola, Violin	Scow, Adam — Violin
Bratt, Renata — Cello, Electric Cello	Kim, Heidi — Violin	Sheu, Danny — Viola, Violin
Cann, David — Viola, Violin	Kim, Jonah — Cello	Shoebotham, Thomas — Cello
Carrasco, Shain — Cello	Klyushnik, Aleksey — Cello, Acoustic Bass	Simbre, CJ — Piano, Keyboards, Vocals
Chen, Lucas — Cello, Viola Da Gamba, Guitar	Ko, Kyle — French Horn	Smiley, Dagenais Patricia — Violin
Choi, Minna — Piano, Flute, Vocals	Lannon, Nyles — Guitar, Electric Bass, Keyboards, Vocals	Stone, Iris — Violin
Chun, Mary — Piano, Celeste, Synth Keyboard, Conductor, Ondes Martenot	Lee, Junghee — Violin	Szin, Jonathan — Clarinet, Bass Clarinet
Cohen, Alden — Acoustic Bass, Baroque Bass, Arranger, Copyist	Lee, Richard — Bass Trombone, Tuba	Thorne, James P — Drums, Percussion
Cohen, Joel — Cello, Baroque Cello, Violoncello Piccolo	Lev, Eliot — Violin	Trefethen, Heidi — French Horn, Trombone, Valve Trombone, Wagner Tuba, Trumpet, Piano, Guitar, Acoustic Bass, Electric Bass, Sound Engineer
Dargahi, Nick — Cello	Lewis, Tyler — Violin, Baroque Violin	Tsoi, Alena — Violin, Piano
Doing, John — Drums, Percussion, Mallet Percussion, Piano,	Loveland, Audra — French Horn	Veligan, Igor — Viola, Violin
Ewan, Alise — Violin, Piano	Matteri, Alan — Baritone Horn/Euphonium, Trumpet, Electronic Percussion	Velikov, Plamen — Acoustic Bass
Forgey, Iain — Bassoon, Contrabassoon	McFadden, Schuyler — Guitar, Electric Bass, Banjo, Ukulele	Volonts, Alexander — Viola, Violin
Greenberg, Ron Michael — Piano, Celeste, Harpsichord	Miras, Erika — French Horn	Walther, John — Cello, Guitar
Greitzer, Emily — Violin	Mudge, Suzanne — Trombone, Alto Trombone, Sackbut	Wineglass, John Christopher — Violin, Viola, Acoustic Bass, Mandolin, Piano
Hansen, Craig J — French Horn	Oey, Andrea — Violin	Yokas, Michael — Violin, Viola
Homi, Julie — Piano, Synth Keyboard, Arranger, Composer, Copyist	Pearlman, Jessica — Oboe, English Horn, Violin	

RESIGNED MEMBERS

Antonino, Lisa	Finnerty, Barry	Nicholeris, Diane
Ferreira, Catarina	Hunt, Jennifer	Shen, Yeh

Welcome to the



COLIN BELISLE

Colin Belisle recently moved to San Francisco after twelve years living in Honolulu, where he continues his tenure as a member of the viola section in the Hawaii Symphony Orchestra (previously Honolulu Symphony) and as violist of Chamber Music Hawaii.

He studied at The Royal College of Music in London, and holds a MM degree and Graduate Diploma from the New England Conservatory, as well as a BM degree from Lawrence University. Colin has previously played in New World Symphony in Miami, Portland Symphony (Maine), Rhode Island Philharmonic, and performed chamber music in Weill Recital Hall, Merkin Hall, Symphony Space, and Boston's Jordan Hall. He's collaborated professionally in chamber music settings with pianists John Kimura Parker, Joyce Yang, Wu Han; and with members of the Borromeo, Cassatt, Pro Arte, and Turtle Island string quartets.

As a performer of contemporary music, Colin has played with the Ibis Camerata and Mimesis Ensemble in New York City and Boston; and Ebb and Flow Arts on Maui. He has had the privilege of performing the world-premiere of Augusta Read-Thomas' *Incantation for solo viola*, as well as premiering works by Michael Gandolfi, Kenji Bunch, Martin Bresnick, Mohammed Fairouz, Pozzi Escot, Halim El-Dabh. As part of Ibis Camerata, he has recorded works of the Pulitzer-Prize-winning composer, Yehudi Wyner, with clarinetist Richard Stoltzman on his album *Commedia*, which is available on Albany Records.



THOMAS CONLIN

Thomas Conlin - Conductor Thomas Conlin appears regularly as conductor with opera and ballet companies and symphony orchestras on five continents, including recently in Belgium, Brazil, Canada, Colombia, Egypt, Germany, Ireland, Italy, Japan, Korea, Norway, Poland, Russia, Spain, Turkey and throughout the United States. He has collaborated with singers Kathleen Battle, Maureen Forrester, Marilyn Horne, Cornell MacNeil, Robert Merrill, Sherrill Milnes, Roberta Peters, Giorgio Tozzi and Frederica von Stade and with instrumentalists Emanuel Ax, Garrick Ohlsson, Alicia de Larrocha, Leon Fleisher, James Galway, Yo-Yo Ma, Itzhak Perlman and Isaac Stern. He has commissioned and premiered numerous works by American composers. He conducts the Warsaw Philharmonic Orchestra and Chorus in a recording of George Crumb's *Star-Child*, which won the Grammy for Best Contemporary Classical Composition and is part of a complete edition of Crumb's orchestral works which ClassicsToday.com calls "one of the most significant recording projects currently in progress, as well as one of the most artistically successful." On the Naxos label, recent

recordings include Brazilian composer Camargo Guarnieri's orchestral works. At the invitation of Herbert von Karajan, Conlin assisted with the Metropolitan Opera production of Wagner's *Der Ring des Nibelung*. www.ThomasConlin.com



HARRY HWANG

A native of South Korea, Harry immigrated to the United States at the age of 9. Having studied the clarinet for more than 15 years, he graduated from University of Michigan and the Eastman School of Music, both with merit scholarships. His former teachers Michael Wayne, Daniel Gilbert, Richie Hawley, Chad Burrow, David Chang, and Sean Krissman. Harry has performed with the Houston Symphony Orchestra, New York State Ballet Orchestra, and the Ann Arbor Camerata Orchestra.

While at University of Michigan, Mr. Hwang has served as principal clarinet in the test performance of the new critical rendition of Gershwin's *Porgy and Bess*, collaborating with the University Symphony Orchestra and University Musical Society. The performance lasted a touch over 4 hours at a sold-out Hill Auditorium with special mention from the Chicago Tribune.

Mr. Hwang also served as the clarinet fellow at the Sewanee Summer Music Festival where he played principal clarinet in the orchestra and performed alongside faculty members to perform

Mozart's *Wind Serenade K.375*. In addition, he was invited to the National Music Festival and the National Repertory Orchestra as an alternate for two consecutive years.

Most recently, Harry was a finalist in the United States Premier Army Band, "Pershing's Own" audition.



TOMA ILIEV

Toma Iliev is a violinist focused on historically informed performance. Recipient of the 2021 Jeffrey Thomas award, he performs with American Bach Soloists, Philharmonia Baroque Orchestra, Portland Baroque Orchestra, The Handel and Haydn Society, and Trinity Baroque Orchestra.

An avid chamber musician, Toma is a member of the Renaissance ensemble Sonnambula, the New York Metropolitan Museum of Art 2018-19 Ensemble in Residence. Toma is the winner of the 2014 Leipzig International Bach Competition Christa Bach-Marschall Foundation Prize, and is the winner of the 2013 Indianapolis Baroque Orchestra Concerto Competition.

A native of Sofia, Bulgaria, Toma discovered his passion for music at an early age. Beginning his studies at the National Music School in Sofia, he is a graduate of Indiana University and of the Juilliard School's Historical Performance program.



MEGAN KOCH

Megan Koch has a Masters Degree in chamber music from the San Francisco Conservatory of Music, where she studied under Jean-Michel Fonteneau, and holds a Bachelors of Music degree from the Peabody Institute, where she studied with Alan Stepansky. A recent transplant to the Bay Area, she moved from Rhode Island where she freelanced and taught. She has been heard through the New England Area, having played with Rhode Island Philharmonic Orchestra and Cape Symphony as well as several other orchestras, including Eastern Connecticut Symphony, New Bedford Symphony, and Plymouth Philharmonic, as well as Chorus of Westerly, and Rhode Island Civic Chorale and Orchestra. As an avid chamber musician, she has played with the Nth Degree Chamber Ensemble and the new music ensemble Verdant Vibes. She is also a frequent performer with the Meeting House Chamber Music Festival in Cape Cod, Massachusetts.

Megan currently teaches at Community School of Music and Arts in Mountain View both privately and through the Music4Schools program.



TRACY RANDOLF

Tracy Randolph is an oboe and English horn player, as well as a composer and librettist performing in the San Francisco bay area. She is also co-director of South Berkeley Chamber Ensemble, a group of Stanford, Juilliard, and Mills College musicians dedicated to performing baroque and classical music, as well as debuting new music composed by its core members. Tracy has premiered two works with them, and will debut with them in 2022 her one man mini-opera, Vivaldi in Berkeley. Tracy is a graduate of the San Francisco Conservatory of Music.



SOLIDARITY

shows up in the strangest places

BY BETH ZARE

After 57 years of ignoring my body the universe *bitch-slapped* me awake with a diagnosis of stage-2 cancer. What I didn't realize at the time was all the labor union training and conferences I attended on solidarity would translate from serving others to asking for help with the health challenges that lay ahead.

Thirteen years ago, I became an American Federation of Musicians officer because helping others made me feel good. My greatest fulfillment came on days when I felt like I made a difference in someone's life. I worked many nights and weekends to improve the lives of working musicians. Many days felt like a grind, but on rare occasions it all seemed worth it.

One of those days came a few years ago during the Tubbs Fire when a member told me the harrowing story of his house burning to the ground. All he had time to grab was his violin. We shared a few tears together, and I was able to put him in touch with a peer-to-peer website, where someone gave him a tuxedo and dress shoes so he could continue to play his steady gig and make a living.

When I hear about a member battling illness, losing their home to fire or some other life crisis, I make a point to reach out to them and let them know that their union is a resource for help. The AFM offers multiple ways for musicians to get the help they need (see page 7) and I make it my priority to get the information to those who need it. I just never thought I would need it.

When my diagnosis put the shoe on the other foot I struggled to reach out for help. I didn't know my treatment plan or prognosis and I wanted to be able to provide those answers if anyone asked. I also didn't think my situation was that bad when I compared myself to others. After all, I didn't *feel* sick.

It was hard to tell people I had cancer. Even as I sought support when telling my story, I often found myself supporting others who had such a strong reaction to my news. In some cases those who couldn't deal with the emotions just changed the subject.

It was rare to find people who could listen and hold space for what I was going through. As the afflicted person, I was called upon to step up and be the healer. Although a natural role for me, it wasn't helping me feel better.

In the beginning doctors didn't know exactly what was wrong with me. Scan after scan only brought more questions. Each doctor would ask me how I was feeling. Physically I felt fine, but emotionally *not knowing* was killing me.

I spent many weeks in this tortuous state. It reminded me of those minutes, which can feel like hours, after you have already played your audition and the committee is debating whether to advance or reject you. Time moves excruciatingly slowly. I was caught in that suspended space of not knowing what is wrong with me or if I would get better.

I didn't know how to fill the time between appointments and before lab results were available. Time was my enemy, not my friend. I didn't want to just sit with my feelings, so I distracted myself with activities. I kept gravitating towards work even though I was officially on medical leave. I threw myself into Netflix, TikTok, reading, and jigsaw puzzles. Anything to distract me from my feelings.

Then one day I did something crazy. I committed to turn off my phone for 24 hours. I immediately regretted it, worrying that people wouldn't know what happened if I didn't announce that I was unplugged. Throughout the day I found myself reaching for my device and when I saw the blank screen it jarred me back to my decision to unplug. It made me aware of how many times a day I grab my phone as a distraction device rather than with a mindful action or purpose. My addicted muscles were hardwired to avoid my feelings.

For those disconnected 24 hours I was more able to feel: grief, anger, sadness, self-pity, more anger. It was all there under the surface, and it didn't kill me to feel it. It gave me new respect for self-care and making my health a priority. No more worrying about caretaking others around how they feel about me having cancer.

When those 24 hours passed, I received a message from a musician I didn't know very well. He said, "You have always taken such good care of us. It will be a gift to let us take care of you for a change." Here was someone I barely knew inviting me to lean into my community of musicians and allow the beauty of caretaking to come towards me. Whether due to his phrasing or my experiment with unplugging, I was finally able to receive the message and change my behavior.

I let people know I had cancer and it didn't mean I was weak. Instead, it allowed others to help me just as I had been doing for them. As good as it made me feel to give to others, I could allow the same gift by receiving support.

Support coming from my community of friends and musicians felt like the definition of solidarity. I was surrounded by a large collective of loving and supportive people. Some of the kindest wishes came from those whose lives I didn't even realize I had impacted.

When this process started, I never would have thought that a health crisis would teach me my biggest lesson in solidarity.

WHERE TO SEEK HELP

Musicians' Relief Fund

The Musicians' Relief Fund helps union musicians who work gig to gig and are confronting extraordinary financial challenges as a result of the COVID-19 pandemic.

Lester Petrillo Memorial Fund for Disabled Musicians

The AFM's Lester Petrillo Fund was established to assist members-in-good standing who become ill or disabled and cannot accept work.

AFM Emergency Relief Fund

This fund assists musicians adversely affected by major disasters such as earthquakes, wildfires or tornadoes.

AFM Hurricane Relief Fund

This fund assists musicians impacted by hurricanes.

Union Plus

Musicians participating in certain Union Plus programs who have been impacted by natural disasters may be eligible for financial assistance through the Union Plus Disaster Relief Grant program.

The Actors Fund

Musicians affected by natural disasters should contact The Actors Fund for information on emergency financial assistance and other resources.

Ethel Hamilton

WRITTEN BY ALEX WALSH IN THE 2017 MUSICAL NEWS

The oldest member of Local 6 passed away in August at the age of 102. Here is an excerpt from her obituary and a reprint of an article written by Alex Walsh in the 2017 Musicial News.

Veteran member of Musicians' Union Local 6, Ethel Hamilton Parker passed away August 12th, 2021, in her Berkeley, CA home at the age of 102. Born Ethel Kohn, in San Francisco, to Hungarian-Jewish parents Ethel was raised in Berkeley in a non-secular household. As a young child she demonstrated remarkable talent as a pianist. Ethel studied with renowned Bay Area teacher Albert Elkus, who considered her one of his most gifted pupils. In her youth she performed with her sister Miriam, a talented violinist, and together they gained a reputation for their proficiency becoming known as "The Twins"

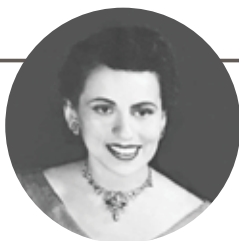
Among a wide range of unique skills Ethel had perfect pitch, a verbatim memory, and the ability to transpose instantaneously. Steeped in music theory she accompanied others with pieces she had never heard. Once, in a conversation about Beethoven's Piano Sonata No. 3, C Major, noting that an article mentioned it was Beethoven's way of announcing himself to Vienna, "strutting his stuff" she noted: I performed it from memory when I was 12.

Ethel Hamilton was part of the performing arts community that established San Francisco's image of entertainment prominence and glamour. In addition to a classical repertoire, Ethel was exceptionally versatile, joining big bands in the 1940's through mid-1950's and in night-spot restaurant venues performing everything from waltzes to Broadway show tunes. Her preference was working as a team, typically with a violinist and sometimes with a larger ensemble. Auditioning in the mid 50's for a German virtuoso violinist, after a few trial pieces he asked her in shock, "Where on earth did you learn this music"? The same scenario repeated with other partners; Ethel's Eastern European background had given her tremendous musical breadth.

In other highlights of her career, Ethel Hamilton accompanied ballet rehearsals for the Bolshoi and Leningrad Kirov Ballets when they toured San Francisco sight-reading scores. She performed for Broadway shows at the Curran and Geary theaters. As a member of the San Francisco Municipal Orchestra, she performed for Charles de Gaulle in the rotunda of San Francisco City Hall.

In the 1970's, Ethel Hamilton retired from full time professional commitments but continued teaching until a few weeks before her death. At her explicit request no memorial service is planned.

Ethel Hamilton, 16



Ethel Hamilton: I'm just another lucky musician

I met Ethel Hamilton at the 2014 Life Member Luncheon in Pacifica. We agreed to do an interview and a few days later were talking about her life and career over lunch at her house in Berkeley.

Ethel Hamilton was one of the most senior members of Local 6—she joined the union in 1935 when she was just 16 years old. The Union president at the time, Mr. Morris, helped her get her first job, working with a trio—piano, cello, and violin—at an exclusive athletic club called The Athens Club in Oakland.

Growing up, Ethel's house was filled with music from the old country. Her parents had emigrated from Budapest, Hungary. This cultural background was a distinguishing advantage to her when she was asked to audition for various jobs.

Ethel's father's profession was tailoring. He graduated from a prestigious tailoring academy in Paris and traveled first to New York and then to San Francisco arriving just prior to the 1906 earthquake. He worked for the original I. Magnin, the upmarket Union Square clothing company in San Francisco. He eventually opened his own tailoring business in Berkeley which evolved into a dry-cleaning business. He was credited for inventing the slogan Cash and Carry.

Ethel said that she had little information about the details of her family's roots. "My sister Miriam and I kept asking questions but our parents never alluded to much of anything—they always said, 'That was in the past.' They were Hungarian Jews and we concluded that in light of the rising anti-Semitism in Europe, their memories wouldn't have been pleasant."

Ethel was born in San Francisco and grew up in Berkeley. She began taking piano lessons when she was four years old. At eleven she studied on a scholarship with composer and educator Albert Elkus, who later became head of the UC Berkeley music department. Her parents were very supportive of her endeavors, although when she was offered a scholarship to study in New York, they would not let her go.

After high school, Ethel attended UC Berkeley and lived at home. When she was twenty she began making plans to marry her childhood sweetheart and decided they had to have their own house. Luckily, beginning

at age eleven she had been teaching piano for fifty cents a lesson, and along with her salary from 'casual' jobs had saved \$500, which was enough for a down payment on a home in the Berkeley Hills.

"I knew I was eventually going to marry, and would need a place to live, as well as a place to teach. So when I was a young adult having saved \$500, and, you can believe this or not—I put an ad in the local paper as follows: 'I'm looking for a studio home, for a musician.' A man called and said, 'I saw the ad. I'm selling my home in Berkeley. I'm just getting a divorce. If you'd like to look at it we can make a deal.' So, I drove up—that house is worth over a million today—and after making the down-payment, bought the house for \$5,000. When I got married I added my husband's name to the deed because I thought that was the right thing to do. So, I had a house when we married."

As a working musician in the 1930s, Ethel was aware of the Works Progress Administration, part of Roosevelt's New Deal, which created work for musicians and artists, but says she didn't need it. During WWII, she played many dances for the troops and enjoyed participating in the war effort. Although trained as a classical pianist, she found that she could pick up any style of popular music quickly.

"One night I received a phone call from a musician named Johnny Blake who had a dance orchestra. I was in my 20s at that time. He said, 'My pianist is ill. Could you possibly sub for him?' It was in San Rafael at the Bermuda Gardens. I said, 'Well, I will do my best.' So, I drove to Marin County, he handed me a thick stack of music, and I got on very well. The first piece was Manhattan: He started, 1- 2- 3- 4, and I came in with the orchestra. I played with them for about three years."

As a young wife and soon to be mother, Ethel knew she would be spending her life in the Bay Area. "As time went on I realized I would be permanently here because my parents were getting older and they needed me. I thought, 'Well, I better do what I can to make the combination of family and career work.'"

Ethel had her first of four children when she was 23. Her marriage was wrought with tension because her husband was very traditional. "I was dressed up every night, and I was working with men. He wasn't happy about it."



Henry Beuttner, Emil Brueh, and Ethel Hamilton at Chef's Table—San Francisco Hilton, 1970s



Ethel found she had to turn down work because of her marriage. At one point she was offered a steady job at a high end restaurant but the work ended at 1 a.m. The owner invited her to audition for the violinist, who only spoke Greek, and had been unhappy with every pianist with whom he'd worked with. "I auditioned and I ended up working with John Effendras for 21 years, but not at that particular job. It would have been a lot of income but I knew my husband would not be in agreement with the late hours."

Throughout the 1940s and 50s, Ethel continued to play many casuals, teach private lessons, and raise her family. One night after a job, she was walking down Mason Street in San Francisco when she ran into Henri Lewin, the manager of the Fairmont Hotel. "He looked at me and said, 'Oh, Ethel Hamilton, how nice to see you. I'm going to be the new manager of the Hilton and you're going to be working for me.' I said, 'Well, that's nice to hear.' He told me the contractor, Al Wallace, would also be coming into the Hilton, and I would be coming with him. In fact, Al Wallace never hired women, but they insisted he hire me. So, I accepted that job and it was just a perfect professional situation for all concerned."

Ethel added that she struggled as a woman in the male dominated music industry. She also found that most women she met were competitive and envious within the field of regular, long term musical employment. She did have a few female musician friends, including Martha Wolohan. "She was my lifelong friend. I played many jobs with Martha, perhaps over 200. She played cello and also played piano extremely well."

"Speaking of friendship one thing that was strange to me: I always had a lot of dinners in my home enjoying company outside the workplace, but the musicians' wives never really entertained. None of them."

The Hilton

The construction of the San Francisco Hilton was completed in 1964. "The Hilton was being built on an excellent piece of downtown property in the Tenderloin, but at that time the neighborhood was very dangerous. The Hilton management let me have permanent garage privileges which made all the difference."

Initially Ethel played as a quartet with three violins. The group was hired to play six nights a week, but the Union objected and said they could only play five nights, but they would be getting the same salary. "They were virtuoso musicians and as a consequence of their decision, the five nights allowed us to play lots of side jobs, casuals, weddings, and receptions."

During her first week, the famous conductor Arthur Fiedler came in for dinner. "I even remember what I was playing, the Arve Concoction of Sorrento, because we played a little of this, a little of that, whatever the diverse clientele requested. I was working on a brand new spinet. It looked alright in the dining room, but the sound wasn't strong enough because it was much smaller than a regular piano. When we finished, Arthur Fiedler came over to me and said, 'That instrument is a disgrace! Tomorrow morning I am talking to the manager and telling him you have to have a grand piano..!' And then he said, 'By the way, I like what you did with that last chord!'"

Three nights later, she had her grand piano. "I was taking the shortcut through the kitchen and the bus boy ran up to me and said, 'You have big piano! Big piano!' I walked into the dining room and sure enough, there was a grand piano."

When the boss asked her how she liked it, he was taken aback when Ethel said she liked her own better. When he explained that they were renting the piano because of her, Ethel suggested they should rent hers instead. "So we made a deal. They brought my Baldwin over and it made a wonderful difference."

At the end of two years the accountant came in and explained to Ethel that they had been pretty short-sighted; instead of paying her rent every month they should have bought their own piano. Ethel offered to sell them hers and was surprised when they said yes. With the rent money she'd been saving and the money from the sale, she bought a Steinway. "It came from the Alexis restaurant at the top of the Fairmont Hotel. They were remodeling and decided to sell it."

Ethel worked at the Hilton for 22 years. During this time, she became friends with the owner, Conrad Hilton. When Mr. Hilton remarried, he invited Ethel to the wedding in Las Vegas as a guest. She traveled there with one of her sons for the celebration.

Ethel's first marriage ended in the mid-1950s. Sadly, when she remarried in 1973, her 2nd husband died 18 months later. And then when her parents died shortly thereafter, Ethel was devastated by these enormous personal losses. Although she had opportunities, she never re-married.

Ethel stopped working at the Hilton in 1986. "Things just change, and it was a changing climate for musical venues. At the Hilton, renovation and remodeling were in progress—redesigning the lobby, demolishing that dining room and extending the hotel. One of the violinists in our trio had a stroke. And in general the older generation who cherished our musical repertoire were disappearing as customers."

Ethel continued working at every opportunity, including a 2-year run at the Palace Hotel in the Garden Court.

Final Remarks

Ethel commented that she was very grateful for the Union Pension Plan. "I was there when it started. At that time, you could still work and draw your pension. When I turned 65 they offered me \$10,000 cash if I would accept a one-time payment. I said, 'No, I'm still working, I'd rather put it towards when I'm not working anymore.' I'm getting \$570 a month which is pretty good. At least I know it's there. It's not a lot of money, but as you know everything helps considering what it costs to live these days."

In the political climate of the time, Ethel expressed concern about the future. "I see danger ahead. When I was just 10 years old my father said to me, 'We're going to have a war with Japan.' I said, 'Oh, Daddy, that's impossible.' He said, 'It's coming.' And by golly it did. Now I see similarities to the Holocaust era—racism, religious hatred—it's a growing phenomenon."

At the time of the interview, Ethel continued to enjoy teaching,

enjoying the occasional casual job, soirees with friends, and playing a song or two at weddings. All of her children lived in the Bay Area, and her sister lived in Sherman Oaks and she saw them regularly.

Ethel commented that she really enjoyed the recent Life Member Luncheon, "Since I stopped driving I never feel like I have interests in common with anyone anymore. Most everyone I knew is gone yet I always enjoy being with other musicians."

When I asked her what was her secret to long life, Ethel paused, looked off into the distance, then turned to me and smiled: "Trouble."



Magic At The Hilton

"I had many experiences at the Hilton. One of the most exciting was one evening in the 1980s the violinist, Henry, came up to me and said, 'Ethel, there's a man at the back table and he would like to sing Be My Love. Would you play for him?'"

'Of course,' I said.

Henry said, 'He wants it in C.'

'Henry, that's ridiculous,' I said, 'that's the original key and it goes up to high C. He'll never be able to do it. Ask him if that's the correct key.'

Henry came back and said, 'Yes, he wants it in C.'

So, I came in with the intro, the mystery man started singing and right away I had goose pimples on my arm. I thought I was going to fall on the floor! 'This must be Pavarotti!' I thought.

Even though I never saw him, we were together like we had practiced for years. When we finished the applause was overwhelming. Everyone in the hallway had stopped to listen.

After that, Henry came up and said, 'Another man wants to sing, and he wants to sing The Impossible Dream.'

The 2nd man came up to me and said, 'I'm doing 'The Impossible Dream.'"

I said, 'Original key? Because it's in Bb.'

He said yes and we were together like the first one. It was so perfect! Afterwards, I had to stop playing because it was so beautiful.

Then the 2nd man said, 'We have to leave, we're on in 20 minutes.'

It turns out these two were the lead singers from around the corner in the original cast production at the Curran Theater in The Man of La Mancha!

After they left, I didn't want to play for a while I had to just sit and realize what I'd just heard."

How I Made A Grown Man Cry

At the Palace Hotel in San Francisco there were 9 violins. They built the stage at the center of the big room and had 3 violins facing each direction. The piano was below the stage. The appearance was very effective with the men in black tuxedos. We worked there for two years.

The setting was very challenging: Say, for example, you wanted to play 'Strangers in the Night.' There was no way to communicate with the violins except musically. I would play the intro as a signal and they knew what to play by the first measure.

I remember when the violinist Henry Beuttner auditioned me. To entertain the audience, he would stroll into the crowd. The pianist would have to pick up what he was playing by ear. When Mr. Beuttner walked in and saw me at the piano, he looked down at me with disdain—I was just a young American woman in his eyes. He was from Germany and spoke perfect English. I could tell he was thinking, "Oh my golly, this is hopeless. She won't be able to do what I do."

He said to me, "You know, I'm going to be out on the floor, as far away as forty feet, and you won't know what I'll be playing."

I told him, "Why don't you go out on the floor and just start anything you want."

I knew he was thinking, "I'll start something very simple because I don't think she'll know it."

So, he started and I immediately came in with the accompaniment because I knew very well he was going to be playing Strauss's Blue Danube Waltz. Then he played something else, and something else. After the fifth song, he slowly came up to the piano and said in a quiet voice, "Do you know Strauss's Southern Roses?"

Johanne Strauss was the waltz king of Europe. My parents were from Hungary, so I knew a lot of the music. When I played the first few notes, he began to cry. A man crying?

"Oh my God!" he said, "When did you learn this?"

I told him, "I can't tell you. I've just known it all my life." And that was it. He never hired another pianist, ever, unless I was ill, which was very, very seldom.

MAHLER ON RACE DAY BY DIANE FRANK

"I shall soar upwards:
To the light which no eye has penetrated!" B Gustav Mahler

In concert black, we carry two cellos to the N-Judah streetcar
on Bay to Breakers Sunday
to play Mahler's Second Symphony. We take seats in the front of the
train next to a unicorn, a dragonfly, runners in rainbow tutus,

and a caveman with a leopard Santa Claus Hat.

Erik's tuxedo, bow tie and hot pink cummerbund B well, everybody's
in costume.

We sit across from a furry gray cat
and an angel with a red, white and blue halo.

To my left, a couple holding hands
and wearing the medals they got
when they crossed the finish line.
She's dressed like a bumblebee,
fuzzy antennae waving from her headband.
He carries a bouquet of larger-than-life sunflowers.

More people board the streetcar B
a three-eyed alien, a troll with pink hair, human-size mice and
bunnies.

A leopard with a fanny pack,
and a six pack.

A woman who flew in from Boston
tells me the Bay to Breakers is her 73rd birthday party. We invite her
to the Mahler concert.

She started piano lessons at age 66 B
no mother to tell her
the piano won't fit in her house.

A family of bumblebees climbs into the streetcar with black antennae
and black tutus.

One of them tells me the wings
helped her up the Hayes Street hill.

Standing in the aisle,
butterfly hats, butterfly wings, butterflies.

A cello isn't out of place in this crowd.
I invite a butterfly to the concert,
but she prefers early music.

I tell her we played Beethoven's Ninth Symphony last year.
"Beethoven? That's hardly early music!"

A bear in a fuzzy costume
says that Mahler is so much better
than the new music concert he heard last weekend B sirens and pots
and pans.
The rainbow caterpillar agrees.
"Mahler has melody, chord structure, immaculate timing and
thundering beauty."

Entering the streetcar B
metallic space cylinder.
Svelte runner in orange neon shorts and rainbow snake earrings.

Bay to Breakers B 7.46 miles,
a marathon up and down San Francisco hills from the Bay Bridge to
the Pacific Ocean. Mahler, quite a workout B
27 pages in the cello part.

Allegro maestoso at the starting gate.

My teacher's advice:

"At the downbeat, play as fast as you can. Keep running!"

At Van Ness Station, exit the streetcar.

Up the stairs, down the street, cross the race at Hayes. Traffic signals
help, as we weave two cellos
between the tutus.

A few minutes before the call,
we find the side door to the Herbst Theatre
and a friend who plays French horn for the San Francisco Ballet. Bill
says, "Mahler's Second Symphony at the Herbst Theatre? Good for
you! But is the building
large enough to hold that piece?"

Curtain, conductor, start.

It's under my fingers,

and I keep intense focus as I play.

Waves of beauty and mystery.

The soprano soloist was one of the sent-down children

during the Cultural Revolution in China.

She sang to keep herself sane,

then emigrated across the Pacific to study opera. The mezzo, a
Southern Belle, with honey voice and tango flowers in her hair,
would do herself honors at Mardi Gras.

It's a hauntingly beautiful and mystical piece, from the opening run
to our standing ovation.

After the applause,

after "we really did this thing,"

in the aura of post-concert afterglow,

time to take cellos back to the Outer Sunset.

On the streetcar, we sit inside

a hive of bumblebees.

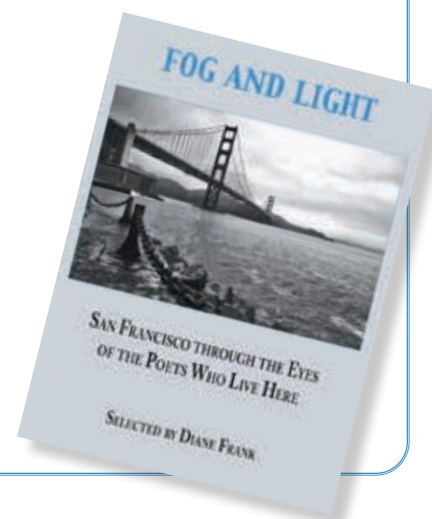
A butterfly takes our photograph B

tuxedo and concert black, holding cellos. For the next week, Mahler,
a fat moon and rainbow tutus in my dreams.

Credit for the poem:

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Minutes

BOARD OF DIRECTORS MEETING MINUTES FROM APRIL 1, 2021

Meeting called to order at 10:02 a.m. by President Cumings. Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

MSC to accept the amended minutes from March 18, 2021.

The Board discussed communications in reaction to President Cumings's message of support of the Asian American and Pacific Islanders (AAPI) community.

MSC to accept a new member.

Secretary-Treasurer Zare informed the Board of the charges on the February credit card bill in the amount of \$1,002.81.

Secretary-Treasurer Zare reported on the preparing and submitting of the annual report on the union's finances (LM-2) as required by the Department of Labor.

MSC to apply for a Payroll Protection Plan loan in the amount of \$135,756.00 from the Small Business Administration.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Monterey Symphony, Oakland Symphony, New Century Chamber Orchestra, San Francisco Symphony, Symphony Silicon Valley and West Bay Opera.

MSC to accept the proposed terms of a successor collective bargaining agreement (4-year term) between Local 6 and Philharmonia Baroque, which has already been ratified by the musicians.

MSC to accept the proposed terms of a successor, pre-hire collective bargaining agreement (3-year term) between Local 6 and Woodminster.

MSC to accept a proposal from attorney Susan Martin at a rate of \$485 per hour to process an unfair labor practice on behalf of the San Francisco Symphony musicians against their management.

MSC to enact the recommendation of the Area Wide Casual Wage Scale (AWCWS) Committee to set a flat fee of \$300.00 per service plus \$50.00 cartage for a streaming event tech person.

President Cumings discussed an upcoming meeting at Senator Feinstein's office regarding the Protecting the Right to Organize (PRO) Act, meeting with Representative Chu regarding Tax Parity, and the Ambassador Theater Group, which recently purchased BroadwaySF.

The Board set the schedule for an upcoming virtual retreat to discuss the vision of long range planning of the Local.

The Board discussed the recent news regarding our pension fund.

Meeting adjourned at 11:32 a.m.

Submitted by Secretary-Treasurer Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM APRIL 29, 2021

Meeting called to order at 10:02 a.m. by President Cumings. Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

MSC to accept the amended minutes from April 1, 2021.

The Board discussed communications in reaction to the recent issue of the Musical News.

MSC to accept the new and reinstated members.

The Board disbursed \$16,800 of the Relief Fund to qualified applicants.

MSC to approve expenditures for March in the amount of \$78,876.62.

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

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

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

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

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

MSC to waive late and reinstatement fees through 6/30/21.

Secretary-Treasurer Zare reported that the annual dues sale for 2021 resulted in 565 of the 1332 Local 6 musicians who were eligible - those in our Regular membership category - taking advantage of the \$15 discount.

Secretary-Treasurer Zare reported on the Small Business Administration accepting Local 6's application for a Payroll Protection Plan loan in the amount of \$135,756.00.

Secretary-Treasurer Zare reported on the timeline to roll out the new database from Hangar31 and the search for a company to inspect the building's HVAC.

The Board discussed upcoming member social events and requested a survey for Life Member Lunch.

MSC to authorize Thielen and Associates to submit our 990s to the IRS.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony Orchestra, Berkeley Repertory Theatre, BroadwaySF, Fremont Symphony, Green Street, Lamplighters, Marin Symphony, Masterworks, Midsummer Mozart, Monterey Symphony, New Century Chamber Orchestra, Oakland Symphony, Oakland Municipal Band, Opera San Jose, Pacific Chamber Symphony, Philharmonia Baroque, SF Contemporary Music Players, SF Opera Center, San Jose Chamber Orchestra, Santa Rosa Symphony, Symphony Silicon Valley, and Team San Jose.

Minutes (CONTINUED)

The Board discussed a recommendation from the Area Wide Casual Wage Scale (AWCWS) Committee regarding the possibility of forming an outreach committee to discuss ways to make the union more relevant to non-members and to find ways of revitalizing the musicians union referral service.

MSC to adopt the AWCWS starting May 1, 2021 through April 30, 2022 with no further changes. (6-1-0, Harvey)

Meeting adjourned in Memory of Patrice May and Dennis Donovan at 12:42 p.m.

Submitted by Secretary-Treasurer Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM MAY 13, 2021

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

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

MSC to accept the amended minutes from April 29, 2021.

The Board discussed thank you letters from members who received aid from the Emergency Relief Fund.

MSC to accept the reinstated members.

The Board discussed receipt of the Payroll Protection Plan (PPP) loan from the Small Business Administration in the amount of \$135,756.00, which will be forgiven if used for payroll expenses within the next 6 months.

MSC to approve the revised budget for 2021 which includes the PPP loan and a wage increase (2.2%) for Local 6 officers and staff, computed in accordance with Local 6 Bylaws, to take effect July 1, 2021. Because no raise was granted in 2020, the CPI increases for 2020 (2.5%) will be retroactive to January 1, 2021. (5-2-0, Hanson & Lockhart).

MSC to hire 1 full time professional organizer starting no earlier than July 1, 2021. (5-2-0 Elliott & Hanson).

Secretary-Treasurer Zare reported on the difficulty filing the union's nonprofit tax forms for 2020, as required by the IRS and the Franchise Tax Board.

The Board discussed the upcoming Life Member Lunch and the current inaccessibility of Nick's Seafood Restaurant.

The Board discussed the possibility of reopening the rehearsal hall for members who wish to rent it.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony Orchestra, BroadwaySF, Fremont Symphony, Midsummer Mozart, Monterey Symphony, Oakland Symphony, Opera San Jose, SF Contemporary Music Players, Symphony Silicon Valley, and West Bay Opera.

President Cumings reported on the reopening health and safety protocols.

Meeting adjourned at 12:56 p.m.

Submitted by Secretary-Treasurer Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM MAY 27, 2021

Meeting called to order at 10:02 a.m. by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

Guests: Katie Curran, Cheryl Fippen, and Lori Ponton Rodriguez

MSC to accept the amended minutes from May 13, 2021.

MSC to accept the new and reinstated members.

Secretary-Treasurer reported on the April (\$1,726.73) and May (\$16.59) credit card charges.

MSC to approve expenditures for April in the amount of \$106,705.64.

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

\$2,000 was paid from the Death Benefit Fund on behalf of deceased member David Altschuler

\$2,000 was paid from the Death Benefit Fund on behalf of deceased member Patrice May.

\$2,000 was paid from the Death Benefit Fund on behalf of deceased member Dean Reilly.

MSC to allow a member use of the rehearsal hall on a one-time basis.

Secretary-Treasurer Zare reported on the difficulty in filing the union's nonprofit tax forms for 2020 as required by the IRS and the Franchise Tax Board.

The Board discussed the upcoming Life Member Lunch and the current inaccessibility of Nick's Seafood Restaurant.

The Board discussed the possibility of reopening the rehearsal hall for members who want to rent it.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony Orchestra, BroadwaySF, Fremont Symphony, Midsummer Mozart, Monterey Symphony, Monterey Pops, Oakland Symphony, Opera San Jose, SF Contemporary Music Players, SF Opera Center Orchestra.

President Cumings and Trustee Harvey discussed their virtual attendance at the AFL-CIO Western District Regional Meeting.

President Cumings updated the Board on the CalFed Joint Legislative Conference and AFM Pamphlet B Negotiations.

The Board discussed reopening the office on 9th Street.

Meeting adjourned in memory of Deborah Shidler at 12:57 p.m.

Submitted by Secretary-Treasurer Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM JUNE 10, 2021

Meeting called to order at 10:03 a.m. by President Cumings.

Minutes (CONTINUED)

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, and Harvey

Excused: Lockhart.

MSC to accept the amended minutes from May 27, 2021.

MSC to accept the reinstated members.

Secretary-Treasurer Zare read a letter from Elaine Bohne accompanying a donation to the relief fund in memory of Patrice May.

MSC to grant one member \$350 from the relief fund.

The Board discussed a request from the Teamsters and UNITE HERE! to provide musicians for their rally in the Castro planned for June 25, 2021.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Green Street Mortuary, Oakland Symphony, Opera San Jose, SF Contemporary Music Players, SF Opera Center Orchestra and Symphony Silicon Valley.

President Cumings updated the Board on payments being made to 6 ACT musicians for the rights to stream the 2011 version of Tales of the City.

President Cumings reported on an unfair labor practice with SFS and the possibility of arbitration.

President Cumings updated the Board on AFM Pamphlet B Negotiations, Hamilton's return to SF, and a request for interviews from The Washington Post.

The Board set a date for an in-person Board Meeting.

Meeting adjourned at 11:12 a.m.

Submitted by Secretary-Treasurer Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM JUNE 25, 2021

Meeting called to order at 10:03 a.m. by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

MSC to accept the amended minutes from June 10, 2021.

MSC to accept the new and reinstated members.

MSC to approve expenditures for May in the amount of \$66,851.37.

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

The Board discussed John Hunt and his quintet, who were hired by UNITE HERE! to play at their rally in the Castro.

MSC to approve a proposal from Hangar31 for build-outs of the new database to cover death benefits, membership directory and Quickbooks integration in the amount of \$8,000.00.

Secretary-Treasurer Zare updated the Board on plans for a future meeting with a company to get a second quote on replacing the HVAC system at the office.

The Board decided to move forward with an in-person Life Member Luncheon at Nick's restaurant in Pacifica.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Green Street Mortuary, Oakland Symphony, Opera San Jose, San Francisco Opera Center, Team San Jose, and West Bay Opera.

President Cumings updated the Board on payments being made to 6 ACT musicians for the rights to stream the 2011 version of Tales of the City.

MSC to approve a request from Opera San Jose Negotiating Committee that Local 6 retain the services of the AFM Symphonic Services Division's financial analyst Bob Zagodza to assist them in their upcoming negotiations at a cost to Local 6 of \$375. (The AFM provides approval, and splits the total cost of \$750 with the local.)

President Cumings updated the Board on Jazz in the Neighborhood project, COVID safety protocols for Midsummer Mozart and Philharmonia Baroque, and Golden Gate Park Band's request to use the Local 6 rehearsal hall.

Meeting adjourned at 12:14 p.m. Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM JULY 12, 2021

Meeting called to order at 10:03 a.m. by President Cumings. Present via Zoom Video Conference: Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

Excused: Zare

MSC to accept the amended minutes from June 25, 2021.

MSC to accept the new and reinstated members.

MSC to waive late and reinstatement fees through 9/30/21.

MSC to approve a request from the Golden Gate Park Band to use the union's rehearsal hall on Sundays, starting August 1st and ending October 31st.

The Board discussed a quote of \$25,560 from Schmitt Heating Company to repair the HVAC system at the office.

The Board discussed the upcoming Life Member Luncheon at Nick's in Pacifica.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Berkeley Symphony, Broadway SF, Festival Opera, Fremont Symphony, Golden Gate Park Band, Grace Cathedral, Lamplighters, Monterey County Pops Association, Midsummer Mozart, New Century Chamber Orchestra, Oakland Municipal Park Band, Oakland Symphony, Opera San Jose, Pacific Chamber Orchestra, People in Plazas, Pocket Opera, San Jose Chamber Orchestra, Santa Cruz Symphony, SF Contemporary Music Players, SF Ballet, SF Opera, SF Opera Center Orchestra, Stern Grove Festival, Team San Jose, Villa Sinfonia, West Bay Opera, and West Edge Opera.

Director Brown reported on the Local 6 Harassment Committee.

Meeting adjourned in memory of Al Molina at 11:43 a.m.

Submitted by Secretary-Treasurer Beth Zare

General Membership Meeting

January 24, 2022 at 1pm via Zoom
Meeting ID: 895 3452 0377

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