

Musical News

The Official Newsletter Of Musicians Union Local 6



August 2022, Vol.94, No.2

AWAKEN YOUR POWER





COLLECTIVE POWER

BY KALE CUMINGS,
PRESIDENT

As professional musicians, we all have to be very entrepreneurial to succeed. We are called upon to invest thousands of hours in personal practice, many dollars in equipment purchase and repair let alone the cost of a multitude of lessons, coachings and possible music degrees. All this to develop a finely tuned skill even before we get a paid gig. Having a career in music requires independent problem-solving but what isn't as transparent is how our work lives are all interdependent.

Our entire industry faces challenges, both now and in the future, that can only be met with collected action and that is why we have chosen power as our theme for this newsletter. Awakening and developing the power we need will require working together.

This means understanding ourselves as part of the larger labor movement. While it may feel unnatural to think of ourselves as anything but individuals, our true power will come from banding together. Musicians have so many idiosyncratic work realities that it's not easy to see ourselves reflected in other industries. But it's important that we do. We depend on our labor and that is enough to put us in the same position as so many millions of Americans.

The Labor Movement is an exciting place to be. Our organizer, Hannah Kuhn, reports from the front lines (see page 5). For the first time ever, Amazon workers voted to unionize. One year ago there were zero union Starbucks locations. Today there are over 200. There is a growing movement of people in America that are unsatisfied with the huge disparities in our society and are working to do something about it. Musicians have faced all the issues that are currently energizing the labor movement and it's good to know we aren't alone. Whether we know it or not, musicians are an important part of that movement.

Another aspect of building collective power is strong grass-roots effort. Activist and former staff member Cheryl Fippen contributes a helpful look at the imbalances of power and what we can do about them (see page 4). Democracy in our society is more and more tenuous. We need to vote, but it is going to take action in addition to voting if we really want to see change.

To see the benefits of being part of a collective, one need look no further than our 400+ Life Members. These are musicians who are 65+ years old and have been an important part of our union for more than 40 years. Many are retired musicians or freelancers who have no real obligations to remain union member other than by choice. They gather annually at our Life Member Luncheon (see pages 8-9) to meet with friends, revisit old times and catch up on what our union has been doing. They are proud union members and understand the power of solidarity.

LOCAL 6 OFFICERS
Kale Cumings, President
Forrest Byram, Vice-President
Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS
Meredith Brown, Trustee
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Katie Curran, Casuals, CBAs x306
James Pytko, MPTF, Payroll x307
Hannah Kuhn, Organizing, New Members x308

PRESIDENTS EMERITI
David Schoenbrun
Melinda Wagner

MEETINGS SCHEDULE

General Membership
October 31, 2022 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 (July 5th)
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
December 24 - 31

Editor, Musical News: Beth Zare

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

The rehearsal hall is available for a rental fee.

MUSICIANS UNION LOCAL 6
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*The office is currently closed due to the pandemic.

In Memoriam

James M Dalrymple
Thomas A Hart
Vincent J Mantia
Henry Mollicone
Roger W Torrey

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



A Celebration of Live Music: A Labor of Love

The Music Performance Trust Fund (MPTF) is providing 100% funding for concerts celebrating Labor Day. These concerts must occur between 9/2/22 and 9/5/22. These concerts must be free to the public and there cannot be any financial barrier to enter the concert.

Please contact james@afm6.org for more details.

Please apply by 8/22/22.

LOCAL 6 LABOR DAY PICNIC



**MONDAY
SEPT 5 | 2-6PM**

McNear Beach, Area 8
201 Cantera Way San Rafael, CA
Parking: \$ 5

Free Burgers, Beer, Lemonade and Ice Tea!
Bring your family and friends and a dish to share.

GET YOUR LOCAL 6 T-SHIRT!



**PICNIC SPECIAL
SEPT 5TH ONLY**

FIXING THE IMBALANCE OF POWER

BY CHERYL FIPPEN

We now know just how powerful a 6-3 supermajority in the Supreme Court (SCOTUS) is. Powerful enough to overturn a half century of abortion rights (Dobbs), to deny safeguards on handgun use (Bruen), to bar Miranda-related lawsuits against police (Vega), to cripple the EPA in fighting climate change (West Virginia), and powerful enough to challenge the foundational doctrine of separation of church of state (Carson) (Kennedy). Although only the first full term of this new 6-3 conservative bloc, it is already creating a radical legacy out of touch with Americans.

And this is only the beginning. The Court has already accepted cases for next term that would grant state legislatures unlimited power over elections, further weaken and dilute the Voting Rights Act, and strike down affirmative action in college admissions. And looking further ahead, Justice Thomas clearly laid the breadcrumbs in his Dobbs Concurrence to invite future challenges to gay marriage, same-sex intimacy, and contraception. This court is taking away our freedoms and threatening democracy, a circumstance made all the more maddening when we consider that the supermajority was created by Presidents who didn't win the popular vote.

Contrast this power with that of a 50/50 Senate, a body crippled by the minority rule of Senators in rural states who represent 41.5 million fewer people than the Senators from more populous states. When we subtract two Senators who frequently vote with the opposition, and others who refuse to eliminate the filibuster, having "control" of the Senate is really a fiction.

So what can we do to fix this imbalance of power?

Just Vote feels inadequate, but it's critical to realize that we have the votes to take power for real change if more citizens exercise the franchise and vote. 34% of Americans didn't vote in the last election, votes that could have meant more Senators who would work to add states, eliminate the filibuster, and reform the Court. Those working against democracy don't want us to exercise the power of the vote.

We need to **Vote AND** to meet the current moment, because the peril for freedom and democracy demands even more of us than voting. Depending on our time and resources, we must;

Vote AND donate to abortion funds and independent clinics;

Vote AND demand more of the people we elect: calling our elected representatives at all levels of government is easy and effective;

Vote AND run for local office: and contact friends and family in other states to do the same - the opposition has been doing this for decades;

Vote AND volunteer: there are races this year in the Central Valley and other parts of CA where candidates could really use some help, not to mention important state legislature and Senate races around the country;

Vote AND organize: bring your friends when you volunteer, it's much more fun;

Vote AND protest: many of our brothers and sisters have been protesting against discrimination all their lives. Let's join together and take to the streets.

The powerful few who created a radical supermajority on the Supreme Court are counting on us to become cynical and passive. Let's flex our power to prove them wrong.



A NEW DEFINITION OF POWER

BY HANNAH KUHN

What comes to mind when you think of power? Perhaps in recent decades your mind would jump to a wealthy CEO buying massive yachts or a corporation donating tens of thousands of dollars to a Presidential PAC. Words like elite, money, and hierarchy would dominate the conversation. But in 2022, workers across this country and the whole globe are creating a new definition that is based on participation, democracy, and collective action. Auto Workers in Mexico successfully overthrew the company union with 100% voting in unity for an external worker led union. Starbucks workers have now won elections in 200+ stores, organized over 10,000 baristas, and now have their eye on a first contract. Staten Island workers voted to become the first organized unit in an Amazon plant after two years of hard groundwork and endless conversations. Workers across the country experienced a massive shift in consciousness that led to the great resignation, a period of record-breaking quit rates in the United States while unemployment went down and labor participation rates went up. Quitting workers cited low wages, lack of opportunity for advancement, childcare needs, and disrespect on the job as reasons for leaving for better employment. In 2022, power is looking less like an abuse and more like a plan to build back the working class with the will of more people across the globe every day.

Continue ▶

Labor Notes is normally a monthly magazine and online publication that reports on the wins and losses of the labor movement but every two years they host a conference that brings organizers from across the world together to share the cutting-edge tactics they are using in the field. In June, President Cumings and I, along with 4000 organizers, joined together for 200 seminars, workshops, and panels for the Labor Notes Conference. With so much great learning, there are two methods that are being utilized to build power in the labor movement that I wanted to highlight for the membership of Local 6; Building Member Organizer Programs and Participatory Research Processes.

■ LEARN IT, DO IT, TEACH IT

Although we have seen some spectacular wins this year, it is important we put recent lessons learned to test back in the field in every industry. While at Labor Notes, I was able to get a sneak peek into how the expanding NewsGuild-CWA empowers more new organizing campaigns than was once thought possible by developing and practicing a Member Organizer Program based on the Learn, Do, Teach principle. Rank and file NewsGuild-CWA members have won hard campaigns by creating a detailed and well thought out process for developing member organizers and campaigns. At the presentation "Building a Member Organizer Program" the staff organizers and member organizers facilitated together a session that laid out a list of twenty-five skills with items as simple as conducting a structured one-on-one conversation to facilitate a meeting. For each task, the member organizer goes through the three benchmarks of learn it, do it, teach it. This process of developing leaders has led to a growth of 7,000 new members in just a few years, many in Southern so-called "right to work" states solving problems once believed impossible. You can read more

about the NewsGuild-CWA's approach and look at their member organizer benchmark excel document by following the QR code on this page. With more organizing to do in the music industry than anyone could do in a lifetime, paired with the deep problems facing all musicians, it's important that members at Local 6 build a program that will work for you as you begin to solve the deeply entrenched problems of the music industry at a local level, from theater musicians facing keycomp technology to freelance musicians facing the ramifications of four decades of being classified an independent contractors.

■ PARTICIPATORY CORPORATE STRATEGIC RESEARCH

One of my main goals I set for the weekend was to learn more about implementing a research process that fuels a smart, strategic campaign that leads to big contract wins. I was able to attend three sessions on the topic of labor research but the workshop "An Organizing Approach to Researching the Boss" stood out as a cutting-edge process that can also be thought of as a participatory research process. While it looks somewhat reminiscent of your least favorite conspiracy website, corporatestrategicresearch.org was developed by the professors and graduate students of the Labor Studies and Sociology program at the University of Massachusetts at Amherst. Working with several unions across the United States, in several different industries, they developed a set of tools that emphasize the strength created by bringing rank and file members directly into the research process. We know in organizing that no one understands the issues in a workplace better than the workers themselves. When researching the workplace, it is no different. By creating the 24 Question Research Model that ends in a few key analysis processes to synthesize what often becomes a multi-

page document, there is ample opportunity for members to plug-in and be a part of building a powerful campaign. The projects conducted by UMass Amherst not only led to building a powerful union of skill-based members, just like the NewsGuild-CWA's Member Organizer Program, it also led to realized wins in the contract negotiations. A saying in labor organizing goes "the boss is going to be organized, so we have to be too." In the context of corporate research, the employer will always have an advantage, so it is critical we have a standard practice with a proven track record.

■ METHOD OVER MAGIC

Both of these methods, building a member organizer program and implementing the 24 Question Research Model, will be key elements of building the power necessary to be able to tackle the large issues facing musicians, the first of which is that we are a majority unorganized industry. It will take all of us acting together to ensure that all musicians have access to quality wages, healthcare, paid sick leave, pension, and all the pieces needed to live a dignified, thriving life. Translating this new definition of power into application is already happening at Local 6 but we have a long way to go. As we continue our new organizing efforts and build on the wins of the past we will create our own version of the News Guild-CWA's detailed member organizer program and hone our participatory research skills. Over the next few years, it will be essential to develop member organizers in every genre, orchestra, theater, gigtype, etc. so we have the skills and power needed regionally to ensure that ALL musicians, whether they are Celtic, bluegrass, jazz, classical, EDM, reggae, polka, singer-songwriter etc., are treated with dignity and can build thriving, life-long careers through a collective community acting together.



QR CODE: LINKTR.EE/LOCAL6



Welcome to the AFM

Diana Ramirez-Rosales - Violin

A native of Costa Rica, Diana received her master's degree from the prestigious Frost School of Music at the University of Miami, where she studied with violin virtuoso Charles Castleman. During her time at Frost, she was a member of the acclaimed Henri Mancini Institute Orchestra, where she performed with James Newton Howard, John Williams, Jeff Beal, Chris Walden, and Ben Folds. As an orchestral violinist, Diana has performed the National Symphony Orchestra of Costa Rica, Florida Grand Opera, Palm Beach Symphony, Orchestra Miami, Oklahoma City, Abilene Philharmonic, the Orchestra of the Americas, among others. As a chamber musician, Diana and her husband, bassoonist Dr. Brian McKee co-founded TransAmerican Duo, an emerging bassoon and violin chamber ensemble committed to new music in collaboration with contemporary composers, as well as community outreach and teaching.

Diana recently graduated from The Global Leaders Program cohort 2021, a highly competitive program focused on leadership and social entrepreneurship for selected musicians from around the world. Her graduation case study can be found on the *Music in Action Journal*. [Buffalo String Works: The Power of Music in a Diverse Community \(musicinaction.org\)](http://musicinaction.org)

Diana currently serves as the Strings Specialist and Teaching Artist at Youth Orchestra Salinas. She is also a freelance violinist in California and Texas.

Edward Wood - Piano

Edward Wood received a Bachelor of Music with Distinction from The Eastman School of Music, and was awarded their coveted Performer's Certificate. He received a Master of Music from The New England Conservatory, and then completed their very rare and prestigious Artist Diploma program, which is a by invitation only two-year course of performing. He is the original performer of the most difficult piece of music ever written, composer Donald Martino's *Pianississimo*. To this day, he is the only known pianist in the world to play this mammoth work from memory, and he doesn't alter the piece to make it any easier. Musical America reviewer Bruce Saylor described this piece as "demanding in the extreme, even on the best of virtuoso pianists." Currently, Edward Wood has over 11 hours of piano compositions memorized, including *Pianississimo*. One piece, Beethoven's *Hammerklavier Sonata*, is deemed by musicologists and concert pianists to be set at impossible tempi. In a review of one of Wood's concert performances of this work, professional critic David Noble noted that "He played the entire piece at Beethoven's marked tempi, which everyone else in the world finds impossible to do."

MEMBER INFORMATION

NEW MEMBERS

Alfaro, Robert - Bassoon, Clarinet, Soprano, Alto, Tenor, Baritone Saxophones
(510) 461-9692 • bassoonbob1@gmail.com

Bonilla, Stella - Violin
(330) 310-2709 • sbonil@yahoo.com

Brody, Maxwell - Electric Guitar, Acoustic Guitar, Electric Bass, Piano, Vocals
(925) 293-6253 • maxbrody925@gmail.com

Brown, Elissa - Flute, Piccolo
(310) 487-2201 • erb430@yahoo.com

Brownell, Eileen - Cello
(775) 225-9525 • eileenbrownell@comcast.net

Bryla-Weiss, Katarzyna - Viola
(443) 925-9158 • katarzyna.bryla@gmail.com

Cabanillas, Javier - Congas
(415) 693-8488 • javier@javiercabanillas.com

Canning, Sara - Clarinet, A Clarinet, Eb Clarinet, Bass Clarinet
(713) 302-6285 • sara.d.marsh@gmail.com

Chartier, Megan - Cello
(586) 246-7057 • meganchartier.cellist@gmail.com

Churchill, Julia - Violin, Piano
(857) 231-3058 • julia.churchill95@gmail.com

Choi, Hyunjung 'Julie' - Percussion, Timpani, Piano
(929) 343-2838 • hyunjung.choi@sfc.edu

Close, Brad - Trombone, Bass Trombone, Alto Trombone
(818) 427-0766 • closetrombone@yahoo.com

Dobrin, Justus - Piano, Organ, Keyboards
(510) 325-9133 • justusdobrin1@gmail.com

Eudeikis, Rainier - Cello
(303) 519-6189 • rainer.eudeikis@gmail.com

Ference, Sarah - French Horn
(512) 949-7028 • sarahference1@gmail.com

Floor, Dimitrios - Viola, Violin, Cello
(206) 673-0632 • mitsoffloor@gmail.com

Goist, Stephen - Viola
(513) 562-0274 • stephen.goist@gmail.com

Haddox, Kenneth – Electric Bass
(469) 816-7509 • haddoxkenny@gmail.com

Hoffman, Steven – Acoustic Bass, Electric Bass,
Baroque Bass, Violone
(707) 479-0508 • yehudahhoffman@icloud.com

Holmes, Thomas 'Tommy' – Bass Trombone, Trombone
(925) 330-0296 • teholmes17@gmail.com

Hong, Unji – Violin
(669) 275-3783 • gabriela100321@gmail.com

Jeannin, Laura – Violin
(408) 480-0182-C • rubinsalz@gmail.com

Kelly, Jim E – Guitar, Harmonica, Vocals
(408) 597-7649 • jimmy.kelly@sbcglobal.net

Kelly-Tuason, Heidi – Piano, Keyboards
(650) 296-3578 • pianobyheidi@gmail.com

Kemble, Brian – Tuba, Trombone
(951) 813-6007 • briankemble@protonmail.com

Kim, Chloe – Violin
(917) 536-6061 • chloe.kim1096@gmail.com

Kuhn, Hannah M – Cello
(423) 304-9039 • hannah.kuhn94@gmail.com

Kwon, Andrew – Violin, Viola
(410) 660-5622 • andrewdkwon@gmail.com

Lee, Seula – Violin, Baroque Violin
(323) 301-9144 • lee.seula7@gmail.com

Malek, Jacob – Tuba
(626) 590-3369 • jacobmalektuba@gmail.com

McAvinue, Conor – Viola, Violin
(323) 921-3582 • cmcavinue2@gmail.com

O'Hara Sean – Acoustic Bass
(925) 216-8993 • seanpohara5@gmail.com

Penland, Quelani – Violin, Viola
(510) 220-5610 • quelani@gmail.com

Ponton, Lisa – Viola, Baroque Viola
(408) 878-5523 • lisa.ponton@gmail.com

Pugh, Michelle – Trumpet
(408) 502-2221 • michellepugh@gmail.com

Ramirez, Mario Castillo – Vocals, Guitar, Electric Bass,
Percussion, Drums, Piano
(707) 294-8546 • mrmcram@gmail.com

Ramirez-Rosales, Diana – Violin, Viola
(940) 514-4201 • diaca_violinista@hotmail.com

Refsnider, Patrick – Clarinet
(541) 255-5007 • patrickrefsnider@gmail.com

Richard, Benjamin – Viola
(650) 367-0242 • brichard07@gmail.com

Ryan, Charles – Trumpet
(415) 418-0485 • charlesryantrumpet@gmail.com

Stoss, Eric – Timpani, Percussion
(385) 234-0987 • eric.stoss@hotmail.com

Weiner, Zachary – Cello
(203) 434-5761 • zweinz@gmail.com

Wood, Edward – Piano
(818) 983-9975 • concertpianist42@yahoo.com

Yang, Wen – Acoustic Bass, Viola Da Gamba
(646) 610-9277 • wenyangcb@gmail.com

REINSTATED MEMBERS

Armenante, Clare - Violin

Bailey, Linda - Alto, Tenor, and Baritone Saxophones,
Flute

Bergmann, Ken - Drums, Percussion, Mallet Percussion,
Electronic Percussion, Timpani

Bhasin, Meena - Violin, Viola

Brockmeyer, Art - Soprano, Alto, Tenor, Baritone
Saxophones, Clarinet, Flute

Brogadir, Ben - Oboe, English Horn

Buttemer, Evan - Violin, Viola

Cockerham, Nicholas - Guitar, Lute, Theorbo

Dabby, Sarah - Violin, Viola

Davis, Wendy - Violin

De La Cruz, Larry - Soprano, Alto, Tenor, Baritone
Saxophones, Clarinet, Flute

Deitch, Daniel - Oboe, Baroque Oboe, English Horn,
Bassoon, Baroque Bassoon Flute, Baroque Flute,
Recorders, Alto and Baritone Saxophones

Echols, Nathaniel - Bassoon

Fellows, Joy - Viola

Forgey, Iain - Bassoon, Contrabassoon

Gaenslen, Eric - Cello, Baroque Cello

Govorchin, Peter - Tuba, Sousaphone, Vocals

Hall, Tammy - Piano, Organ, Electric Bass

Homer, Lily - Violin

Howard, Robert - Cello

Igarashi, Jessica - Piano, Keyboards

Kim, Heidi - Violin

Kofler, Ivelina - Violin

Koo, Constance - Harp, Piano

Kremer, Rudolph - Violin, Viola

Latimer, Michelle - Trumpet, Vocals

Lee, Richard - Bass Trombone, Tuba

Levonius, Nathaniel - Trumpet, Piccolo Trumpet, Herald
Trumpet, Flugelhorn, Cornet

Machado-Wyant, Diane - Oboe, English Horn, Oboe
D'Amore

Martinez, Ruthanne Adams - Harp, Piano, Organ,
Handbells

Meals, Christine - Violin

Milstead, James - Guitar, Mandolin, Percussion, Vocals

Olson, Kenneth Earl - Trumpet, Piccolo Trumpet, C
Trumpet, D Trumpet, Eb Trumpet, Baroque Trumpet,
Rotary Trumpet, Herald Trumpet, Natural Trumpet,
Pocket Trumpet, Slide Trumpet, Flugelhorn, Cornet

Ostler, Rachel - Violin, Piano

Posey, Patrick - Soprano, Soprano, Alto, Tenor,
Baritone Saxophones, Clarinet, Flute, Native American
Flute, Ocarina, Didgeridoo

Pukhachevskaya, Frida - Violin

Requiro, Aaron - Violin, Viola

Reiss, Craig - Violin, Viola, Mandolin

Sawyer, Alison - French Horn

Smeltz, Jamison - Soprano, Alto, Tenor Baritone
Saxophones

St John, Kyle - Guitar, Keyboards

Suminski, Steven - Trombone, Bass Trombone, Baritone
Horn/Euphonium, Tuba, Bass Trumpet

Waite, Alicia - French Horn

Walker, Bethanne - Flute, Piccolo, Alto Flute, Bass Flute,
Baroque Flute

Yamin, Shelby - Violin

Zarosso, Amy - Piano

RESIGNED MEMBERS

Collins, Garrett

Braun, Elizabeth

Florio, Dan

Grekov, Zlata

Ewan, Alise

Tulga, Phil

Kwon, Andrew

Chapman, John

Jacobson, Roxann

Elliott, Kashi

Bennett, John

Nordmoe, Anna

Nixon, Boris

Johnston, Brian

Hamlin, Justine

Cavalier, John



Life Member Luncheon



William Harvey, Hannah Kuhn, David Schoenbrun and Kale Cumings



**Allison 'Gigi' Dang, Dick Mathias,
and Lenora Warkentin**



**Diana Dorman, Jon Arneson, Gretchen Elliott
and Lynn Oakley**



Frank Fisher, oldest member in attendance next to David Hardiman Sr.



Jeff Sanford, Manny Constancio Jr., and Steve Hanson entertain the crowd



Hank Niebolt and Zach Spellman



Kale Cumings, Lori Ponton Rodriguez, and John Fisher



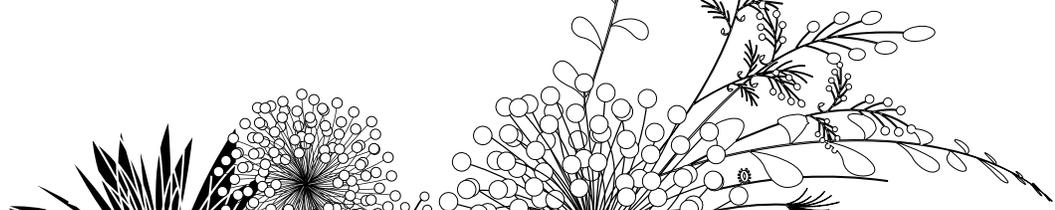
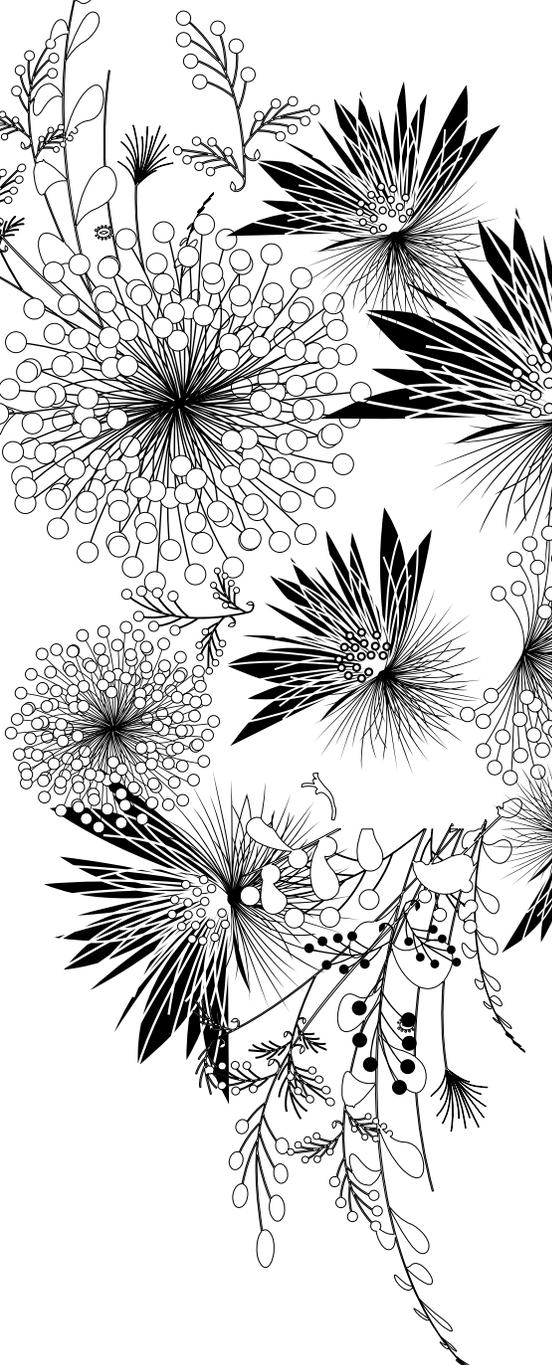
Ed Turdici and Gene Falcone



Abe Battat gives a memorial toast

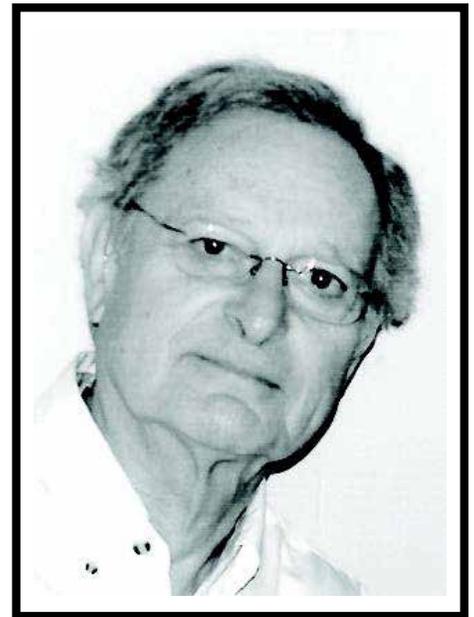
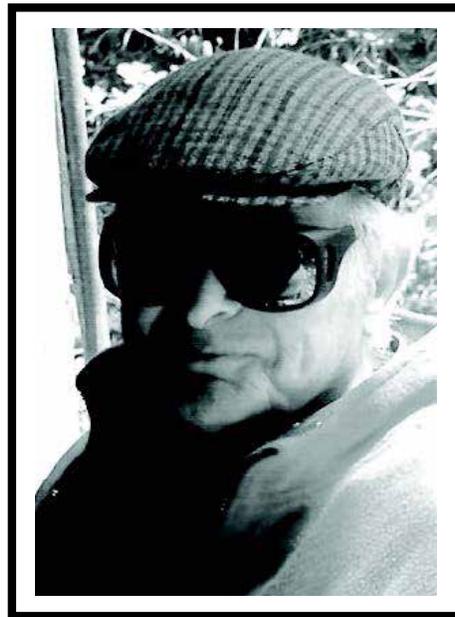


David Schoenbrun receives President Emeritus status



REMEMBERING TOM HART

JULY 20, 1926 – JANUARY 14, 2022



Tom Hart, the grandson of Albert G. Hart, was a native San Franciscan and longtime member of Local 6. Tom served on the Local 6 Board of Directors under President Melinda Wagner until she retired in 2008. We remember Tom and honor his life and accomplishments by highlighting these excerpts from the Musical News, originally printed in 2011.

Tom was an only child, whose earliest memories included listening to Souza marches on his Victrola. Later, while attending Everett Jr. High, he tried out for the school band. "In those days," he recalled, "Harry James (trumpet) was the

"Albert G. Hart was born in Ohio in 1848. In the early '60's he crossed the plains with his two brothers and saw active duty in the Indian wars in Montana. Coming to California in 1874, he engaged in mining and farming. He was in San Francisco at the time of the building of the first cable-car railroad and operated the first car that ran over the line."

– The Oakland Tribune.

hero, and all the kids wanted to play like him. I tried out for trumpet but didn't make it. The teacher, Mr. Wemmar, needed an alto sax player for the dance band the next year. So, he shoved an alto sax into my hand, gave me a copy of The Merry Widow Waltz, and sent me upstairs to the music

room to work it out. When I came back down, he was very pleased. He brought in the principal and showed me off to him."

In high school, Tom switched to tenor sax, became student leader of the dance band, and started writing his first charts. In 1944, during his junior year, he joined

the Musicians Union and began playing professional gigs with bands that were hiring high school kids because of the war. "I worked several gigs with Howard Fredric's dance band and played with Dick Salzman's Quartet. The group was called Dick Salzman, the Boys, and Lorellen. His wife was the singer."

Tom graduated from Polytechnic High School in January 1945 and was immediately inducted into the Navy. After attending the Navy School of Music at Anacostia in Washington, D.C. for a few weeks, he was shipped to Calcutta, India, on a troop transport—a converted oil tanker—to play on one of the ship's hatch covers to entertain men in the Army returning home to be discharged. The remainder of his eighteen months of service was spent in Bremerton, Washington. In the morning, he played marches with the military band for the troops standing in line to be discharged, and in the afternoon, he played in the jazz band at the local Red Cross. "I was eventually made Musician Second Class, the highest rank obtainable for this short time of service. The Navy, as with the other services, thought music was important for morale."

In August of 1946, Tom returned to San Francisco and began school at SF State under the G.I. Bill. He married his high school sweetheart, Gloria, in 1948, and they started a family. During this time, he played local gigs, including a summer at a strip club in San Francisco's International Settlement, with his trio, which included John Markham on drums and Vince Guaraldi on piano.

After getting his BA degree, Tom continued on to get his masters and teaching credential. In 1951, he was hired to teach instrumental music and chorus at Tamalpais High School in Marin County.

In 1954, Tom moved to the East Bay to teach instrumental and choral music at San Leandro High. In 1957, he moved to Arroyo High School in San Lorenzo to teach choral music, a job that lasted fifteen years, and where his daughter, Pam, and son, Kevin, were members of his acappella choir, which won a fair share of superior ratings. During this time, he was elected president of the

California Music Educators' Association, and he adjudicated for Bay Area schools.

Tom also began working for bandleader Ray Hackett, sometimes playing two or three shows a week, a relationship that lasted thirty years. "There wasn't much of a conflict when I was with Ray, because he would always have the rehearsals after school hours. Those were the days when a lot of the gigs consisted of corporate parties, and corporate meetings in the major hotels. They would hire major celebrities who would put on a show, which was then followed by a dance. I worked the Fairmont, the St. Francis, the Palace Hotel, and many other venues."

Over the years, Tom's chart writing skills became well known. "I wrote charts for Jamie Davis, vocalist for the Count Basie Band. The band recorded six of my charts with him. I did about 30 charts in all. At the same time, Jackie Ryan, vocalist for the Rudy Salvini Band, used a lot of my charts."

During the late fifties and early sixties, Tom subbed with the Dave Brubeck Octet on occasion, and played once with the Stan Kenton Band at a USF dance.

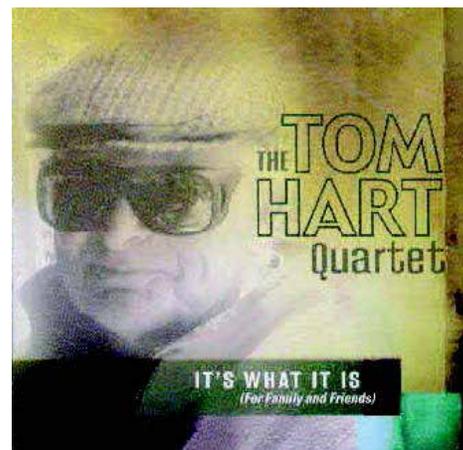
In 1971, when Tom started at De Anza College, he received a boost in salary, which was fortunate because corporate shows were beginning to taper off. In 1975, under Tom's direction, the second-year jazz band won the Pacific Coast Collegiate Jazz Festival first-place trophy. He continued teaching at De Anza until he retired, eventually becoming an administrator during his final years.

In 1973, Ernie Heckscher, who led the house band at the Fairmont Venetian Room, hired Tom to play when Tony Bennett appeared. "There is a solo space in Tony's book for the tenor saxophone. So, I got a chance to play with him. From then on, he requested that I be hired whenever he came to town. This lasted for 8 years. I even got a mention in Herb Caen and John Wasserman."

During the late 70s, Tom continued to teach and perform, conduct on occasion, and play in rehearsal bands. When Davies Symphony Hall first opened in San Francisco, he was asked to conduct

a concert with the Ink Spots. Jamey Aebersold, a well-known jazz educator, clinician and music publisher, invited Tom to travel to Australia to do workshops. In 1985, Tom was asked to join the Bohemian Club, where he continued to play in, write for, and conduct the band. When he retired from De Anza College in 1988, Tom and Gloria, who was also a teacher, moved back into his parents' house in San Francisco. "Both of my children became teachers," said Tom. "My son Kevin earned a Master's Degree in Music as a clarinet major at Hayward State, taught music for a number of years, and is now Superintendent at the Valley Home School District near Oakdale. My daughter, Pam, is a music teacher and administrator at Corvallis Elementary School in San Leandro and has a degree in voice from Brigham Young University. We have over nine family members in education."

In the 1990s, Tom served on the Local 6 Board of Directors and was instrumental in helping the local move to its present location. In 2007, he released his first CD, *It's What It Is (For Family And Friends)*, which featured a quartet playing standards. As the years went on, Tom continued to play in rehearsal bands, including Rudy Salvini's band, the Piestrip Band, and the Bohemian Club Band. He spent hours each day writing charts on his computer and learning new bebop lines.



"IT'S WHAT IT IS"
Sold at Local 6 CD Store

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
FINANCIAL STATEMENTS
FOR THE YEAR ENDED DECEMBER 31, 2021



INDEPENDENT ACCOUNTANT'S REVIEW REPORT

To the Board of Directors of the
American Federation of Musicians
Musicians Union Local 6
San Francisco, CA 94103

We have reviewed the accompanying financial statements of the American Federation of Musicians Union Local 6 (a nonprofit organization), which comprise the statement of assets, liabilities, and net assets—modified cash basis as of December 31, 2021, and the related statement of revenues, expenses, and changes in net assets and cash flows—modified cash basis for the year then ended, and the related notes to the financial statements. A review includes primarily applying analytical procedures to management's financial data and making inquiries of company management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the cash basis of accounting; this includes determining that the cash basis of accounting is an acceptable basis for the preparation of financial statements in the circumstances. Management is also responsible for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement whether due to fraud or error.

Accountant's Responsibility

Our responsibility is to conduct the review engagement in accordance with Statements on Standards for Accounting and Review Services promulgated by the Accounting and Review Services Committee of the American Institute of Certified Public Accountants. Those standards require us to perform procedures to obtain limited assurance as a basis for reporting whether we are aware of any material modifications that should be made to the financial statements for them to be in accordance with the cash basis of accounting. We believe that the results of our procedures provide a reasonable basis for our conclusion.

Accountant's Conclusion

Based on our review, we are not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in accordance with the cash basis of accounting.

Basis of Accounting

We draw attention to Note 1 of the financial statements, which describes the basis of accounting. The financial statements are prepared in accordance with the modified cash basis of accounting, which is a basis of accounting other than accounting principles generally accepted in the United States of America. Our conclusion is not modified with respect to this matter.

Thielen & Associates

Campbell, CA
May 20, 2022

591 West Hamilton Avenue, Suite 201 • Campbell, CA 95008 • (408) 871-5900 • (408) 871-5905 Facsimile
www.thielenassociates.com

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF ASSETS, LIABILITIES AND NET ASSETS

ASSETS	2021
Current Assets:	
Cash and equivalents	\$ 864,549
Prepaid expenses	55,331
Total Current Assets	<u>919,880</u>
Fixed Assets, at cost:	
Office equipment and furniture	152,449
Buildings and improvements	901,632
Land	151,742
Less: accumulated depreciation	(554,561)
Total Fixed Assets	<u>651,262</u>
Other Assets:	
Investments with maturities of more than one year	1,835,000
Total Assets	<u>\$ 3,406,142</u>
LIABILITIES AND NET ASSETS	
Current Liabilities:	
Deferred dues revenue	\$ 28,316
Advances and deposits	183,089
	211,405
Total Liabilities	<u>211,405</u>
Net Assets:	
Unrestricted	1,460,414
Designated for death benefits	1,117,038
Designated for labor actions	617,285
Total Net Assets	<u>3,194,737</u>
Total Liabilities and Net Assets	<u>\$ 3,406,142</u>

See accompanying notes and independent accountant's review report.

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF REVENUES, EXPENSES, AND OTHER CHANGES IN NET ASSETS

	2021
Revenue - Schedule 1	
Dues and admissions	\$ 572,002
Fines and fees	20
Designated funds	73,660
Hall rental	3,716
Other revenues	154,224
Total Revenue	<u>803,622</u>
Operating expenses - Schedule 2	
Salaries and wages	354,143
Employer payroll expense	158,833
Dues and assessments	100,051
Special delegates	2,628
Office expenses	29,385
Administrative expenses	154,507
Membership services	12,853
Special projects	332
Building and occupancy	24,542
Designated activities	30,300
	<u>867,574</u>
Income (loss) from operations	(63,952)
Other income	
Interest income	30,086
	<u>30,086</u>
Other expense	
Depreciation	30,132
Net income (loss)	(63,998)
Net assets - beginning of period	<u>3,258,735</u>
Net assets - end of period	<u>\$ 3,194,737</u>

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF CASH FLOWS

	2021
Cash Flows Used for Operating Activities:	
Excess Revenues (Expenses)	\$ (63,998)
Adjustments to reconcile change in unrestricted net assets to net cash used for operating activities:	
Depreciation	29,981
(Increase) Decrease in prepaid expenses	820
Increase (Decrease) in deferred revenue	26,426
Increase (Decrease) in advances	(9,465)
Net cash provided by (used for) operating activities	<u>(16,236)</u>
Cash Flows Used for Investing Activities:	
(Increase) Decrease in fixed assets	(68,530)
(Increase) Decrease in investments	(645,000)
Net cash provided by (used for) investing activities	<u>(713,530)</u>
Net Increase (Decrease) in Cash and Equivalents	<u>(729,766)</u>
Cash and Equivalents, Beginning of Period	<u>1,594,315</u>
Cash and Equivalents, End of Period	<u>\$ 864,549</u>

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
SCHEDULE OF REVENUE

	2021
Dues and admissions	
Dues	\$ 168,584
Work dues	389,701
Admissions	13,717
	<u>572,002</u>
Fines and fees	
Fines	20
	<u>20</u>
Designated funds	
Death benefit fund	61,856
Labor action fund	11,804
	<u>73,660</u>
Hall rental	3,716
Other revenues	
Merchant fees	43
Miscellaneous	137,280
Payroll services	34,284
Prior period adjustments	(17,457)
Advertising	74
	<u>154,224</u>

AMERICAN FEDERATION OF MUSICIANS LOCAL 6
MUSICIANS UNION LOCAL 6
SCHEDULE OF OPERATING EXPENSES

	2021
Salaries and wages	
Officers	\$ 147,786
Board of Directors	20,543
Assistants and others	185,814
	<u>354,143</u>
Employer payroll expense	
Payroll taxes	28,912
Pension contributions	47,819
Workers compensation	6,886
Employee benefits	75,216
	<u>158,833</u>
Dues and assessments	
American Federation of Musicians	88,899
San Francisco Labor Council	3,800
State Federation of Labor	3,850
Other local councils	3,502
	<u>100,051</u>
Special delegates	
Other meetings	2,628
	<u>2,628</u>
Office expenses	
Repairs and maintenance	495
Supplies and services	2,175
Telecommunications	4,962
Postage and shipping	2,031
Information technology	9,774
Miscellaneous	9,948
	<u>29,385</u>

AMERICAN FEDERATION OF MUSICIANS LOCAL 6
MUSICIANS UNION LOCAL 6
SCHEDULE OF OPERATING EXPENSES

	2021
Administrative expenses	
Education and training	\$ 580
Legal fees	108,625
Accounting and review	9,500
Stewards	2,200
Insurance	2,008
Donations and gifts	356
Organizing and recruitment	2,867
Committees	20,459
Merchant fees	2,766
Miscellaneous	5,146
	<u>154,507</u>
Membership services	
Musical News and mailings	11,483
Elections, printing, and social media	1,370
	<u>12,853</u>
Special projects	
Luncheons and picnics	332
	<u>332</u>
Building and occupancy	
Property taxes	11,268
Utilities	5,070
Insurance	6,790
Maintenance	1,414
	<u>24,542</u>
Designated activities	
Death benefit fund	30,000
Contract guarantee fund	300
	<u>30,300</u>

**MUSICIANS UNION LOCAL 6
NOTES TO FINANCIAL STATEMENTS**

Note 1 – Summary of Significant Accounting Policies

Nature of Operations

The Musicians Union Local 6 is an affiliate of the American Federation of Musicians, Inc. of the United States and Canada. The Union represents members with employers in labor negotiations and in general seeks to improve the welfare and economic status of its members. The Union also acts to provide additional benefits to members including setting wage scales, providing contract forms, providing limited guarantee of employer contracts, maintaining employer paid pension plans, providing referral services, promotional assistance, rehearsal space, recording studio facilities, newsletters and other publications, arranging instrument and liability insurance, access to self-paid group health and dental insurance, death benefits, free legal consultation and other services.

Basis of Accounting

The Union prepares its financial statements on a modified cash basis of accounting. Generally, revenues and assets are recognized when received, and the related expenses and liabilities are recognized when paid. Member dues collected in advance are deferred and recognized as revenue in the year earned. Certain expenses related to worker's compensation insurance, pension obligations, and work dues are consistently paid or accrued in the financial statements, thus recognized in the year incurred.

Use of Estimates

Management uses estimates and assumptions in preparing the financial statements. Those estimates and assumptions affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities, and the reported revenues and expenses. Actual results could differ from these estimates.

Cash and Equivalents

Cash and cash equivalents include cash on hand, deposits in commercial banks, money market funds, and certificates of deposit with maturities of 90 days or less.

Investments

The Union bylaws require that investments of Union funds be in United States Government Bonds or other securities fully insured by agencies of the federal government. The Union's policy is to hold all investments to maturity at which time the funds will be used for operations or reinvested subject to the bylaws.

Depreciation

The Union's equipment, building, and improvements are depreciated using primarily the straight-line method.

Note 1 – Summary of Significant Accounting Policies (continued)

Income Taxes

The Union qualifies as an exempt organization under Internal Revenue Code Section 501(c)(5) and California Revenue and Taxation Code Section 23701(a) under the group exemption number 0122 of the American Federation of Musicians of the United States and Canada.

Date of Management's Review

Management has evaluated subsequent events through February 13, 2022, the date on which the financial statements were available to be issued.

Note 2 – Certificates of Deposit

The Union acquires certificates of deposit with the most favorable rates available at the time of purchase through its securities broker or through direct purchase from banks. The Union held \$185,000 in certificates of deposit with maturities less than 90 days and \$210,000 greater than 90 days but less than one year.

The Union held \$1,835,000 in certificates of deposit with maturities greater than one year. Most maturity dates on the certificates of deposit which will be held to maturity are between 2022 and 2036.

Certificate of deposit values change with the underlying market interest rates. Therefore, at any given time prior to maturity the market values of the certificates will vary from the original purchase cost. In the event the Union would need to access the funds held in certificates prior to maturity, the Union would recognize a gain or loss of principal based on the market rate change. As of December 31, 2021, the Union had net unrealized losses of \$49,547 on the certificates of deposit held through its broker.

Note 3 – Fixed Assets

Fixed assets listed at cost consist of the following:

	2020
Building and improvements	\$901,632
Land	151,742
Furniture and equipment	152,449
	Subtotal 1,205,823
Less: accumulated depreciation	(554,561)
	Net fixed assets \$651,262

Note 4 – Deferred Member Dues

Member dues collected in advance as of December 31, 2021 are:

General Fund	\$3,530
Death Benefit Fund	1,418
Defense Fund	372
	Total \$5,320

Note 5 – Earthquake Insurance

The Union obtained cost estimates in 2003 to purchase earthquake insurance on the headquarters building located at 116 Ninth Street in San Francisco, California. Based on those estimates management has concluded that it is prohibitively expensive to purchase earthquake insurance and in view of this, none is carried.

Note 6 – Death Benefit Arrangements

The Union's by-laws establish a \$2,000 death benefit for eligible members in good standing. Additionally, the by-laws designate and segregate a minimum of \$200,000 for the payment of this benefit or the purchase of group life insurance for this purpose. In July 2004, the Union's insurance carrier prematurely terminated its two year rate agreement and imposed a 130% premium increase effective August 1, 2004. As a result of this proposed insurance cost increase, the Union began self-insuring death benefits on August 1, 2004. Due to the difficulty in obtaining reasonable cost insurance, management expects the Union will self-insure this obligation for the foreseeable future.

Accumulated death benefit receipts from members that exceed \$200,000 may be used for general purposes if approved by a two-thirds vote of a quorum at an official membership meeting. In the absence of a quorum, approval may be by a two-thirds vote of the Board of Directors. The death benefit and designation of death benefit funds may be ended by a vote of the membership.

No actuarial determination has been made of the assets or revenues required to meet the current and projected death benefit obligations.

Note 7 – Payroll Audits

Payroll audits of employers that have signed collective bargaining agreements are not conducted by the Union. Such audits would ascertain whether work dues are being remitted completely and correctly. Work dues are reviewed against available information to evaluate correctness.

Note 8 – Retirement Plans

For the year ended December 31, 2021, the Union contributed \$40,322 on behalf of employee members of the Musicians Union to a defined benefit plan sponsored by the American Federation of Musicians. The plan is a multi-employer plan. In August 2018, there was an increase from 10.9% to 11.99% in the American Federation of Musicians employer contribution rate. Declining investment earnings on accumulated funds in these plans have been partially offset by the increased contribution rates and reductions in projected benefits to future retirees.

It is the understanding of Union management that the Union has or may have potential liabilities for withdrawal from these defined benefit plans, but the amounts of these liabilities are not available. The Union has no intention of withdrawing from these plans.

Note 9 – Health Reimbursement Arrangement

Beginning in 2007, the Board of Directors adopted a Health Reimbursement Arrangement (HRA) to provide health benefits to Union staff. During 2020, eligible single individuals were allowed \$700 of monthly credits and staff with families were allowed \$1,450 of monthly credits. These amounts are credited to memo book "accounts" for health insurance and qualified medical expenses.

The HRA provides for reimbursement of substantiated, qualified, medical and dental care expenses incurred by employees, their spouses, domestic partners, and dependents. Reimbursements are not included in the employee's taxable income.

At the end of a calendar year, employees may carry forward up to \$1,000 of unused credits to the following year. The total amounts carried forward as of December 31, 2020 were \$4,000. At the discretion of the Board of Directors, the plan permits participants suffering catastrophic illness to have limited access to unused credits from the previous five calendar years. The assets designated for this plan are not segregated from operations, and except for catastrophic illness, cannot exceed the credited "book" balances.

There are no post-employment benefits.

Note 10 – Unpaid Expenses

As of December 31, 2021, the Union had no significant unpaid expenses other than the 'per capita' dues of \$22,886 for the quarter ended December 31, 2021. Four quarters of payments were made during 2021, but the change in reporting periods several years ago required the Union to pay for members in good standing through calendar quarter ends. Therefore, the membership census cannot be completed until after the quarter end, resulting in the payment in the following period.

Note 11 – Concentration of Credit Risk

The Union maintains cash, money market funds, and certificate of deposit accounts with banks, savings associations, and a brokerage firm. The bank account balances and certificates of deposit are insured by the Federal Deposit Insurance Corporation up to a limit of \$250,000 per depositor and per bank issuer. Savings and loan associations are insured for similar amounts by a similar government agency. The brokerage firm has private deposit insurance protecting accounts against failure of the brokerage firm for \$500,000. Market losses in securities and/or certificates of deposit are not covered by the insurance.

The Union attempts to limit any financial exposure, however, its cash balances at a single financial institution may at times exceed the insured limits. The Union has not experienced losses in cash, money market, and certificate of deposit accounts and management does not currently believe it is exposed to any significant credit risk on such investments.

Note 12 – Significant Events

As of March 2020, the Board of the Union created an Emergency Relief Fund. The Union raised \$18,687 during the year and of that amount, \$17,460 was disbursed to those members who applied for aid. At the end of the year under review \$2 remains in the fund. Contributions and disbursements are ongoing.

SYMPHONY SAN JOSE

Announces auditions for the following tenure-track positions:

PRINCIPAL OBOE

Monday, January 23, 2023

SECTION VIOLIN (2 openings)

Tuesday, January 24, 2023

For information, please visit

www.symphonysanjose.org/auditions

Application Deadline: January 9



Announces auditions for the following tenure-track positions:

PRINCIPAL TRUMPET – 60 Services

Audition Date: Monday, October 31, 2022

For Principal Trumpet applications, send a one-page resume with cover letter by

Monday, October 3, 2022.

PRINCIPAL CONTRABASS (Seat 1) – 60 Services

SECTION CONTRABASS (Seat 4) – 60 Services

Audition Date: Friday, November 4, 2022

For Principal and Section Contrabass applications, send a one-page resume with cover letter by

Friday, October 7, 2022.

ASSISTANT PRINCIPAL VIOLA (Seat 2) – 60 Services

SECTION VIOLA (Seats 6, 7, 8 and 9) – 60 Services

Audition Date: Wednesday, November 9, 2022

For Assistant Principal and Section Viola applications, send a one-page resume with cover letter by

Wednesday, October 12, 2022.

SECTION FIRST VIOLIN (Seats 10 and 13) – 60 Services

SECTION SECOND VIOLIN (Seats 7 and 12) – 60 Services

Audition Date: Monday, November 28, 2022

For Section First Violin and Section Second Violin applications, send a one-page resume with cover letter by

Monday, October 31, 2022.

SECTION THIRD PERCUSSION – 40 Services

Audition Date: Friday, December 2, 2022

For Section Third Percussion applications, send a one-page resume with cover letter by

Friday, November 4, 2022.

2022-23 Season Per-Service Rates: Principal = \$211.81;
Assistant Principal = \$194.87; Section = \$169.45; Pension = 9.59%.

Auditions shall be held in the Weill Hall of the Green Music Center at Sonoma State University in Rohnert Park, CA.

If a position is won by a SRS Musician, runner-up(s) may be offered the resulting opening(s).

All applicants must send a one-page resume with cover letter to:
Santa Rosa Symphony - Auditions; 50 Santa Rosa Avenue, Ste. 410, Santa Rosa, CA 95404
Fax: 707-546-0460; E-mail: tbeswick@srsymphony.org

A list of audition repertoire and additional information shall be sent to the applicant upon receipt of resume.



SAN FRANCISCO OPERA

Announces the following vacancy starting
May 4, 2023 or earliest availability

Second Trombone

Auditions are scheduled for November 7-12, 2022

Applicants will be required to adhere to health and safety protocols

24 Week Season plus 2 weeks' paid vacation.
(Vacation increases to 3 weeks in year 2 and 4 weeks in year 3)

2022-23 Tenured Musician Salary Guarantee*: \$112,437.00†
Medical, Dental, Vision, and Instrument Insurance

*2023-24 salary is subject to negotiations between
the Association and the American Federation of Musicians

†Salary does not reflect COVID-related reductions
that expire at the conclusion of the 2022/23 season.

Highly qualified applicants please EMAIL (preferred) a one-page resume to:
orch-auditions@sfopera.com

Applications must be received by September 9, 2022

In compliance with federal law, all persons hired will be required to verify
identity and eligibility to work in the United States and to complete the
required employment eligibility verification document form upon hire

The San Francisco Opera Association is an equal opportunity employer

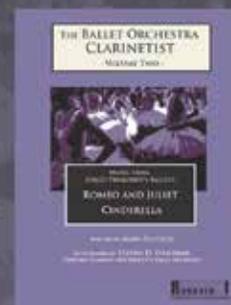
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"A fantastic exploration
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these ballet standards!"

- STEPHEN WILLIAMSON,
Principal Clarinet,
Chicago Symphony Orchestra



Written by Dr. Mara Plotkin



Co-authored with
Steven D. Hartman

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Joseph Young, Music Director announces auditions for:
Principal Oboe
Assistant Concertmaster
Assistant Principal Second Violin
Section Violin

Audition dates:

Monday, October 10, 2022
 Violin positions audition

Tuesday, October 11, 2022
Violin positions and Principal Oboe auditions

Application requirements:

One-page resume

Send resume to:

Berkeley Symphony Auditions
 Attn. Franklyn D'Antonio
 foothillfranklyn@yahoo.com

Application deadline:

Email Resume by September 19, 2022

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

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SAN FRANCISCO BALLET
 Martin West, Music Director



SAN FRANCISCO OPERA
 Eun Sun Kim, Music Director

Joint Audition
Violin Substitute List

Monday, October 24, 2022

Candidates who take the audition will be considered for addition to the San Francisco Ballet Orchestra and San Francisco Opera Orchestra violin substitute lists

To apply please email a one-page resume to Kevin Myers at kmyers@sfopera.com no later than Monday, October 10, 2022



The Stockton Symphony Announces
AUDITIONS

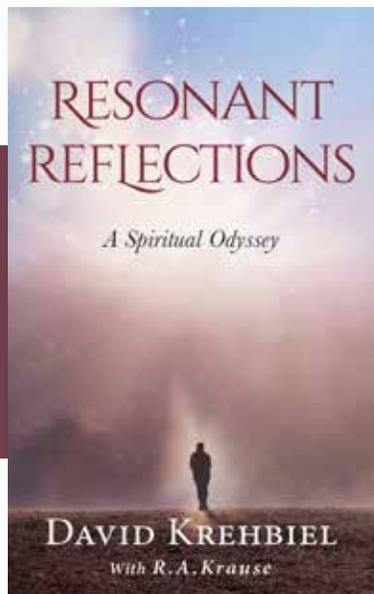
Sunday, August 28, 2022

For the following tenure-track positions:

Principal Trombone | Principal Percussion

Please send resume and refundable \$35 deposit to:
 Stockton Symphony Association
 4629 Quail Lakes Drive, Stockton, CA 95207

Hal Willenborg - Personnel Manager
orchestraperpersonnel@stocktonsymphony.org
www.stocktonsymphony.org



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