

# Musical News

The Official Newsletter Of Musicians Union Local 6



April 2023, Vol.95, No.1

A large graphic of a puzzle piece, outlined in white, set against a yellow background. The word "SOLIDARITY" is written in bold, blue, sans-serif capital letters across the center of the puzzle piece. The puzzle piece is surrounded by other puzzle pieces, some of which are also outlined in white, creating a sense of a larger puzzle.



BY KALE CUMINGS,  
PRESIDENT

# PRESIDENTS REPORT

Recently, while having drinks with friends in San Francisco, I met a young bass player who had just played two sets with his 5-piece band at a nearby club. They were paid a total of \$150, which was divided among the band members. Each of them received only \$30 for more than three hours of work – not even minimum wage! I've come to the realization that in order for us to improve our working conditions, we must first value ourselves.

Unfortunately, this information is not new to any of us. The fact that this incident is no longer the exception suggests that we need to take a fresh look at the situation. While it's true that some bar, restaurant, and club owners exploit musicians, it's also true that some owners operate on razor-thin margins and are barely surviving in a post-Covid society. The law of supply and demand has left musicians at the bottom of the economic scale.

Demanding more money from a position of little leverage is not a long-term solution for musicians. It's a one-sided power dynamic that reinforces the fact that musicians have little say in the matter. Additionally, if there isn't more money in a particular business, demanding more can easily result in less work.

Whatever the solution is, it needs to recognize the reality of the industry and accept it as a starting point.

The race to the bottom refers to a competitive situation where prices are undercut by sacrificing quality standards or worker safety by reducing labor costs. Unfortunately, independent working musicians have won this race to the bottom. It has become common to work as an independent contractor since the fateful 1979 Consent Decree which stated that venues were no longer the employers of record, the bandleaders were. Independent contractors require workers to live outside of the legal realities that have protected labor in our country. This change puts all the risk on the worker without any of the protections of the social safety net. The market is also flooded with people more than happy to work for next to nothing – sometimes even paying to play under the guise that the publicity they receive is more valuable than money.

Despite the dire situation, there is hope for something better. We need to start by defining ourselves as more valuable than the free market's lowest common denominator. For one thing, musicians, as a whole, contribute more to the economic wealth of a community than what their incomes would suggest. For instance, the 2023 Otis Report on the Creative Economy tells us that the creative economy directly contributes 14.9% of the state's total economy. That's roughly \$507,400,000,000. Musicians contribute significantly to the economic wealth of our state.

But we also play a more important role in society than I think our society has ever valued. Our stories are the principal motivators of all our actions and beliefs, and it is through art that our stories are communicated and understood. Even the least musical people have a favorite song or memory involving music that adds incalculable value to their lives. In this way, our entire country depends on art, and as musicians, we must recognize our value to society and defend it.

We all have made many sacrifices and spent countless hours refining our craft. That level of expertise is routinely compensated in other industries, but if we want to see that in ours we will have to struggle for better working conditions, legal protection, and fair pay. And none of that can happen if we don't nurture a healthier understanding of our own value.

## In Memoriam

**Michael Burr**  
**Patricia Drury**  
**Alan G Hall**  
**Elayne Jones (former)**  
**Dan Patiris**  
**Norman R Therkelson**  
**Jan Elise Volkert**

## Membership Dues on sale now

*Regular Membership	\$52.50/Quarter
35 Year Membership	\$38.50/Quarter
70/20 Year Membership	\$29.25/Quarter
Life Membership	\$25.25/Quarter

### 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  
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Carolyn Lockhart, Director

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Lori Ponton Rodriguez, Membership, Pension x304  
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

April 24, 2023 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 3rd & 4th)  
Labor Day  
Columbus Day  
Veterans Day  
Thanksgiving Day (and day after)  
December 25th - 29th

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

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

\*The office is open by appointment only.

# LOCAL 6 GENERAL ELECTION

The Board of Directors has established **Thursday, October 26, 2023**, as the date of the next General Election for Local 6. Voting is by mail ballot, and a secret ballot with instructions will be mailed to all eligible members no later than 21 days prior to the election date.

**VOTING ELIGIBILITY:** To be eligible to vote, members must be paid through the second quarter, which ends **Tuesday, June 30, 2023**, and must have paid any required initiation fees in full. **The deadline for paying second quarter dues is August 31, 2023.**

**NOMINATIONS FOR OFFICE:** Any member who meets the qualifications stated in this notice may be nominated and become a candidate for **any office or delegation of this union**, and thereby be entitled to have his/her name placed upon the ballot, as follows:

**President (and delegate to the 2026 AFM Convention)**  
**Vice President**  
**Secretary-Treasurer (and delegate to the 2026 AFM Convention)**  
**Board of Directors - five positions**  
**Delegates to the 2026 AFM Convention - two positions**  
**Diversity Delegate to the 2026 AFM Convention - one position**

All officer and board positions are for 3-year terms, commencing on the first Monday following the January General Meeting 2024.

- 1.** Nominees must be, and have been, full members in good standing of Local 6 for a period of two (2) years preceding **Monday, August 28, 2023**, which is the deadline for filing nomination petitions;
- 2.** Nominees must be U.S. citizens;
- 3.** Nominees must not have been found guilty of any malfeasance in office or theft of union property.

**Nomination petitions, available online or by request, containing ten (10) or more signatures of members in good standing must be submitted to the Secretary-Treasurer no later than 4:00 p.m. on Monday, August 28, 2023.**

**RESOLUTIONS & AMENDMENTS:** Proposed amendments to the Constitution or Bylaws of Local 6 must be submitted in writing on the proper form (available online or by request), accompanied by signatures of twenty-five (25) or more members in good standing, to the Secretary-Treasurer's office no later than **4:00 p.m. on Friday, July 7, 2023**, so that they may be transmitted to the Law & Legislative Committee by **July 15, 2023**, as required by the Bylaws. For any additional information regarding election procedures, please refer to Article IV of the Local 6 Constitution and Bylaws online or contact the office of the Secretary-Treasurer.

# Welcome to the AFM



**Mark Jansen**, French Horn, is a Texas native and recently relocated to the Bay Area from Dallas. Mr. Jansen was Principal Horn of the McKinney Philharmonic Orchestra and has performed with the Dallas Symphony, Fort Worth Symphony, Oakland Symphony, as well as the orchestras of Marin, Vallejo, San Jose, Santa Rosa, and Modesto. After attending Interlochen Arts Academy, he received

his education at the Chicago College of Performing Arts as a student of Dale Clevenger. A passionate educator, Mr. Jansen's students have enjoyed a range of success qualifying for TMEA All-State, Interlochen Arts Academy, BUTI, NYO, GDYO and others. In his free time, you'll find Mark enjoying the outdoors with his partner Melissa, playing jazz at an open mic night, or just enjoying a quiet night at home with the cat, Lola.



**Donna Conaty** brings an extensive professional performance background to Northern California. Donna is principal oboe of the critically acclaimed ProMusica Chamber Orchestra and among her performance credits are appearances with the San Diego Symphony, California Chamber Orchestra, Columbus Symphony, Cabrillo Festival of Contemporary Music Orchestra under the music

direction of Marin Alsop, principal oboe of the Lancaster Festival, Evansville Philharmonic, and the Breckenridge Music Festival Orchestras. She has performed as a chamber musician in ensembles ranging from trios to nonets and has been presented as a concerto soloist on numerous occasions. Donna has performed or presented master classes for many professional music conferences and university audiences including the International Double Reed Society and Interlochen Arts Academy.

During her academic career her leadership background included working as a School Director, Associate Dean, and Interim Dean at San Diego State University where she served from 2007-2020. While at SDSU she received widespread recognition for developing an innovative undergraduate music degree that combines music, entrepreneurship, and business. Previously, Donna was a faculty member at Ohio University where she earned the faculty rank of professor, was recognized for her distinguished teaching, and served in multiple leadership roles. Many of her former oboe students are active as professional performers, university faculty, public school educators, and art organization leaders throughout North America. She earned her MM from Yale University where she was a student of Ronald Roseman.

Donna and her husband Brig Cooley recently moved to Santa Cruz, California. She very much looks forward to making music with new colleagues in the Bay Area!



**Dennis Baraw** grew up in Stafford Springs, Connecticut where he began playing music at the age of nine and knew immediately he wanted to dedicate his life to it. Shortly after graduating High School he followed his passion to Atlanta, Georgia where he attended a one-year certificate program on electric bass at the Atlanta Institute of Music.

Dennis began his formal musical studies at a local community college and later transferred to the University of Georgia. During his time at UGA Dennis was able to gain valuable experience as a performer and teacher in many varied settings. He has also traveled, taught and played in countries around the world including China, Italy and Costa Rica.

Dennis currently resides in Marina, California. He recently relocated there from Houston, Texas to work with the youth orchestra of Salinas, where he teaches cello and bass.



## Zubin Hathi

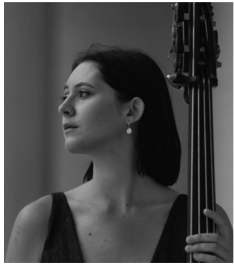
A native of Roanoke, Virginia, Zubin Hathi joined the San Francisco Ballet Orchestra as principal timpanist at the start of the 2022-23 season. Prior to this appointment, he held the same position for one season with the Dubuque Symphony Orchestra. Zubin has participated in a number of festivals, including as principal timpanist with

the National Repertory Orchestra and as fellowship recipient in the Pacific Music Festival, National Orchestral Institute, and New York String Orchestra Seminar. He has also attended the Aspen Music Festival and School, and has participated in the St. Barts Music Festival and ChamberFest Cleveland. Additionally, Zubin has performed with the orchestras of Cleveland, Buffalo, Rochester, Columbus, and India, among others.

Zubin holds a bachelor's degree from the Curtis Institute of Music where he studied with Don Liuzzi, Robert van Sice, and Eric Millstein. During his time at Curtis, he consistently made the Dean's List in recognition for academic excellence. He completed his master's degree and additional post-graduate studies at the Cleveland Institute of Music under the tutelage of Marc Damoulakis and Paul Yancich. He also worked with Luke Rinderknecht at Cleveland State University.

Zubin is a proud endorser of Evans Drumheads and Freer Percussion Products. He can be heard on recordings distributed by the Naxos and Cedille labels.





**Alexandria Kelley** is a classical double bassist from Southern California with a passion for collaboration, community, and the arts. Formerly a student of Riverside City College and private study at the Colburn School, she transferred to the San Francisco Conservatory of Music in the fall of 2019. During her time at SFCM she has had the privilege of performing for

Andres Martine, Joe Conyers, and under the baton of Edwin Outwater, in addition to performing alongside the San Francisco Ballet Orchestra and many other wonderful ensembles the conservatory has attracted. In the summer of 2022 Alexandria traveled to the Czech Republic to perform as principal bass with the Prague Summer Nights Festival at the Rudolfinum, four performances of Mozart's Marriage of Figaro and Don Giovanni at the Estates Theater, and in the Gustav Mahler Festival. She currently studies with San Francisco Symphony Principal Double Bassist Scott Pingel. Alexandria has most recently performed with the Modesto Symphony Orchestra and San Francisco's Pocket Opera. She looks forward to graduating with her Bachelor of Music this May and continuing onto her master's degree at SFCM this fall.



**Lance Suzuki** has been consistently praised for his "gorgeous flute tone" (NY Times) and his "captivating" (NY Concert Review) and "mesmerizing" (NY Classical Review) performances. He has performed as a chamber musician and soloist at venues such as Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Marlboro and Bard Festivals, and live on NPR's Performance Today.

He has premiered numerous new works with the Metropolis, Argento and Left Coast ensembles, and in Carnegie Hall workshops led by Dawn Upshaw, John Harbison and Osvaldo Golijov. He appears regularly as Principal Flute of the Wintergreen Festival Orchestra and the Mark Morris Dance Group Ensemble and was Piccolo/Third Flute in the Hawaii Symphony Orchestra from 2015-18. In the 2019-20 season, he joined the Spring Wind Quintet and Chamber Music Hawaii as a resident artist.

Lance Suzuki holds degrees from the Manhattan School of Music and University of Southern California, where he was named "Outstanding Graduate" in his class by the faculty. Committed to educating the next generation of young musicians, he serves as President of the Hawaii Flute Society and has previously served on the Board of Directors of the Hawaii Music Teachers Association. Since 2020, he has also maintained an active presence on social media, creating educational digital content for flutists of all ages.



**Christian Paarup** is a trombonist and teacher new to the Bay Area hailing from Fort Worth, TX, with his wife, Tori, and their two little dogs, George and Frodo. Prior to moving to San Francisco, Christian performed regularly with the Dallas Symphony, Houston Symphony, Fort Worth Symphony, Dallas Opera, and San Antonio Symphony. During half of the

'21-'22 season, Christian was Acting Utility Trombone with the Finnish Radio Symphony Orchestra where the orchestra performed for weekly public broadcasts and recorded two label-produced albums. Christian has also performed with the Utah Symphony and Hawai'i Symphony. As a founding member of Fort Worth Brass, Christian enjoys putting on chamber music concerts geared towards showing the public the magic of acoustic and symphonic music.

Prior to moving to the West Coast, Christian was on adjunct faculty at both Dallas College and Baylor University. As a private instructor, he continues to work with some of the most promising young trombonists, several of whom who have won positions in the competitive Texas All-State Bands and earned scholarships at leading music colleges. As the founder and director of the Trombone Choir of North Texas, Christian enjoys stoking the passion for beautiful sound and fostering a discipline of hard work in students of all ages. Christian has also appeared as guest faculty at the Mountain Light Music Festival and as a featured artist at the University of Florida International Brass Festival.

In addition to playing and teaching, Christian frequently composes, arranges, edits, and publishes new works for brass for his own company, Paarup Music Editions. PME publications have been performed all over the world, including at the International Trombone Festival and the American Trombone Workshop.

Christian earned his degrees in trombone performance from Baylor University (BM) where he graduated magna cum laude and the Manhattan School of Music (MM) in New York City. His primary teachers are Dennis Bubert, Brent Phillips, and David Finlayson.

# MEMBER INFORMATION

## NEW MEMBERS

**Balano, Alison** - Violin, Piano

(510) 332-5166 • alisonbalano23@gmail.com

**Baraw, Dennis** - Acoustic Bass, Electric Bass

(860) 794-6004 • dennisbaraw@gmail.com

**Blake, Susanna Alicia** - Clarinet, Alto Saxophone, Flute, Trumpet, Trombone

(510) 520-0608 • susannablake14@gmail.com

**Canto-Adams, Rene** - Saxophones, Clarinets, Flutes, Oboe, Bassoon, Piano, Voice

(707) 484-2596 • rcantoadams1319@gmail.com

**Conaty, Donna** - Oboe, English Horn, Oboe D'Amore

(619) 850-6022 • donna.conaty@gmail.com

**Cummings, Justin Edward** - Bassoon

(408) 477-5368 • justinbassoon@gmail.com

**Dunn, Gregory** - Electric Bass, Guitar, Drum

(415) 203-4880 • greg.s.dunn@gmail.com

**Garramone, Suzanne** - Piano, Accordion

(415) 533-1887 • suzannapiana@gmail.com

**Hathi, Zubin** - Timpani, Percussion

(540) 583-6973 • zubinperc@gmail.com

**Hicks, Sarah** - Conductor

(215) 868-0488 • shhicks@me.com

**Hill, Jacob** - Cello, Baritone Horn/Euphonium, Tuba, Acoustic Bass

(510) 909-1653 • jacobhillcello@gmail.com

**Homer, Scott** - Violin, Viola

(408) 916-6687 • scotthomer2006@gmail.com

**Huang, Wilton** - Violin, Viola, Baroque Violin, Baroque Viola

(415) 505-9169 • wiltonhuangviolin@gmail.com

**Jansen, Mark** - French Horn

(512) 619-5859 • mark.jansenhorn@gmail.com

**Kang, Susan** - Flute

(213) 605-1030 • kangsusan12@gmail.com

**Karolak, Paula** - Viola, Violin

(628) 233-9334 • paula.karolak@gmail.com

**Kelly, Alexandria** - Acoustic Bass

(951) 212-6437 • alexandriakelley@outlook.com

**Krissman, Sean** - Clarinet

(661) 714-0285 • sean.krissman@gmail.com

**Lippi, Douglas** - Drums, Percussion, Timpani

(510) 303-8612 • douglas.lippi@outlook.com

**Lobree, Enrique 'Donny'** - Viola, Violin

(415) 624-6002 • edl1155@gmail.com

**Lopez-Yañez, Emilia** - Oboe, Vocals

(760) 877-6308 • emilialopya@gmail.com

**Mitaine, Odin** - Violin, Piano

(415) 320-3434 • odinmit@gmail.com

**Mizumoto, Manami** - Violin, Viola

(917) 587-3170

**Paarup, Christian** - Trombone, Alto Trombone, Bass Trombone

(817) 800-1386 • christianpaarup@gmail.com

**Rutledge, Jack** - Percussion, Timpani, Drums

(850) 273-2900 • jckrtldg@gmail.com

**Sauder, Nicole** - Violin

(717) 380-5810 • nsauder42@gmail.com

**Sembler, Peter** - Trumpet, Flugelhorn, Piccolo Trumpet

(415) 699-9176 • sembler@comcast.net

**Sloman, Elena** - Oboe, English Horn (707) 694-8952

elenasloman@gmail.com

**Stachnik, Kyle** - Cello (231) 342-1114

kylestachnikcello@gmail.com

**Suzuki, Lance** - Flute, Piccolo

(646) 320-4003 • lancesuzuki@gmail.com

**Vera, Andres** - Cello, Baroque Cello

(305) 301-2136 • andresverabello@gmail.com

**Wainwright, E.W. 'Baba Wain'** - Percussion

(510) 205-3882 • arojarts6@gmail.com

**Zhou, Anqi** - Oboe, English Horn

(215) 600-6896 anqizhouoboe@gmail.com

## REINSTATED MEMBERS

**Martinez, Ricardo** - Soprano, Alto, Tenor, and Baritone Saxophones, Clarinet, Flute, Piano

(209) 949-0909 • ricardomartinezsax@gmail.com

**Higgins, Andrew** - Acoustic Bass, Electric Bass

(415) 608-2538 • sniggihwerdna@hotmail.com

**Bauer-Domurat, Matthew** - Trumpet, Flugelhorn, Guitar, Piano, Flute, Viola, Vocals

(650) 238-8745 • mattbd@hotmail.com

**Moon, Eileen** - Cello

(845) 545-9500 • eileenmoon@mac.com

**Blea, Anthony** - Violin

(650) 995-0552 • ablea96@gmail.com

**Nugent, Thomas F** - Oboe, English Horn, Oboe D'Amore, Electric Bass

(510) 220-6113 • tnugent44@gmail.com

**Justen, Gloria** - Violin, Viola, Viola D'Amore, Electric Violin, Electric Viola, Composer

(415) 497-4150 • gloriajusten@gmail.com

## RESIGNED MEMBERS

Addario-Berry, Hannah

Burkholder, Estelle

Choate, Scott

Cooke, India

Canon, Cesar

Digman, Gary

Elliott, Kashi

Fitzgerald-Cherry, Irene

Hsu, Anne

Marsh, Sara

Pasker, Bridget

Poe, Laura

Russell, John

Severance, Michael

Seward, Scott

Toba, Motoko

Torcello, John

Watkins, Linda

Whitwell, Craig

thank you

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Robert Seitz  
Joel Siegel

Kyle St. John  
Gregory Sykes  
Marta Tobey  
Paul Welcomer

## TEMPO CONTRIBUTIONS

Janet Archibald  
Cynthia Baehr-Williams  
Denny Berthiaume  
Barbara Bogatin  
Steven Braunstein  
James Brennan  
Lili Byers  
Joel Cohen  
Ann Coombs  
Daria D'Andrea  
Daria D'Andrea  
Krisanthi Desby  
William Dougherty  
Nathaniel Echols  
Joseph Edelberg  
Karla Ekholm  
Gretchen Elliott  
Roger Emanuels  
Josepha Fath  
Pamela Faw  
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Francis Upton  
Wayne Van Lieu  
Hanneke Van Proosdij  
Melinda Wagner  
Peter Wahrhaftig  
Marc Wahrhaftig  
Paul Welcomer  
David Wishnia  
Daniel Wood  
Peter Wyrick

# SAN FRANCISCO EPICENTER OF NETWORK RADIO

(PART 2)

BY JACK BETHARDS, LIFE MEMBER OF LOCAL 6

Despite its campaign to dominate broadcasting, NBC wasn't the only powerful player. There were several popular and successful stations with live music programming, but one stood out with a national reputation and a huge local audience – KFRC. Its spectacular success was due to the ambition and competitive spirit of its owner, Don Lee, the California Cadillac dealer. His prime competitor was Earle C. Anthony with Packard. Both had dealerships in Los Angeles and San Francisco, and both understood the promotional potential of radio. Anthony had two stations in Los Angeles. Lee bought KFRC and also KHJ in Los Angeles. The battle was on. This meant first-class, well-paid employment for musicians, and not just in big operations. Even small stations featured live music. All had a pianist or organist. Many had small ensembles ranging from a string trio (piano, violin and 'cello) to a small theatre-type orchestra (piano, bass, drums, violin, clarinet, trumpet). Arrangers, copyists, and librarians benefited, too. Most stations had good libraries of stocks, but major shows required specials. Arrangers had heavy workloads to develop new material each week. This new avenue of live music employment came at just the right time when sound movies were replacing theatre orchestras. Sound transmission and recording has always been a double-edged sword.





*Courtesy of John Schneider*

## THE DON LEE SPIRIT KFRC

*In the Don Lee world, KFRC seems to dominate Cadillac and LaSalle symbols.*

*Courtesy of John Schneider*



*1000 Van Ness Avenue: Don Lee Building. Courtesy of John Schneider*

In July 1927 KFRC moved into new, lavishly decorated studios, complete with pipe organ, on the mezzanine of the Don Lee Cadillac building, 1000 Van Ness Avenue. Programming was directed by station manager Harrison Holliway, a brilliant radio showman. Musical variety/comedy programs drew large and loyal audiences. The music department was in the same league as NBC and soon engaged Meredith Willson as director.

The big production still remembered in San Francisco was "The Blue Monday Jamboree" a two-hour music and comedy show with full orchestra, singers, comedians, guest stars and hard-to-describe variety acts – vaudeville on the air! For creative and spectacular programming KFRC was among the best in the nation. Many well-known personalities came out of KFRC including Al Pearce, Tommy Harris, "Mac" McClintock, Don Wilson, Ralph Edwards, and Art Linkletter, Jack Kirkwood, Maury Amsterdam, and Tom Brenneman.

By 1928 Lee had created a "network" connecting his two stations by telephone lines. Later he purchased KGB, San Diego and KDB, Santa Barbara and added several affiliated stations to the Don Lee Network. He was becoming serious competition for NBC. At the same time, CBS, which had built a considerable eastern network was ready to challenge NBC in the west. Affiliation with Don Lee gave CBS a strong presence in the west without the kind of investment NBC made to create its Pacific Division. By July of 1929 San Francisco was ready to be connected live to the national audience and become the radio capital of the west.

To learn more, visit the website of the nation's leading radio historian John Schneider at [www.theradiohistorian.org](http://www.theradiohistorian.org). If you have any information or anecdotes about San Francisco radio and its musicians contact [jack@schoenstein.com](mailto:jack@schoenstein.com).

# Season's Greetings . . .

FROM THE DON LEE RADIO STATION

K.F.R.C., S.F.

TO THE

Musicians' Union of S. F., Local No. 6

BLUE MONDAY JAMBOREE  
HOME SWEET HOME CONCERT  
CHOCOLATE SOLDIERS  
GOLDEN BEAR BAND

DON LEE SYMPHONY  
FEMININE FANCIES  
HAPPY-GO-LUCKY HOUR

CADILLAC-LA SALLE CONCERT  
FORD CORNERS DANCE PARTY  
MELODY A MINUTE

MEREDITH WILLSON

MUSICAL DIRECTOR

WALTER KELSEY

ASST. MUSICAL DIRECTOR

Allen, Eleanor  
Apel, Gus  
Barlow, Clyde (Pete)  
Benner, Tom.  
Capelli, Al  
Cowles, Wm.  
Eastmond, Earl

Fischer, Edna  
Ford, Louis  
Gilette, Mickey  
Hicks, John  
Hornig, Walter  
Jacobs, Charles  
Kowalski, Leon

Logar, Rudy  
McCaffery, Richard  
Pasmore, Mary  
Reinberg, Herman  
Richard, Jerry  
Roeth, Wm.  
Rourke, Robert

Roth, Paul  
Rudd, Charles  
Smith, L. Chester  
Smith, Fred (Friday)  
Tamkin, David

*From Local 6 Musical & Theatrical News, January 1931*



*Blue Monday Jamboree orchestra and cast posed on the grand stairway leading to the new KFRC Don Lee studios. Evening clothes were standard for radio performers in the early years of broadcasting. Courtesy of John Schneider*



# FROM RACE TO DIVERSITY... AFM DIVERSITY DELEGATE

BY: JOHN N. FISHER

## (PART 2)

*"I've heard the word 'Diversity' quite a few times, and I don't have a clue what it means"*

- Supreme Court Justice Clarence Thomas.

Seven years ago, I wrote an article in the Musical News about my elected position and qualifications as the local 6 Diversity delegate to the AFM Convention. (Musical News 2016) \*\*\*

My DNA looks like a road map from Sweden to Nigeria by way of Scotland, Ireland, England, and the Ivory Coast of Africa. 34% African-American and 66% Northern European. This year I will again be representing the local as Diversity Delegate to the 102nd AFM Convention in Las Vegas in June.

### A review of the timeline over the years leading to the Diversity Delegate position:

**\*1943** AFM president James Petrillo abolishes all black subsidiary locals and demands that white locals accept black musicians as equal members, or he would grant them their own charters. Local 6 refuses to accept black musicians.

**\*1946** The American Federation of Musicians grants a new "Colored" charter of the 'Musician's Protective Association Local 669' creating 2 separate but "equal?" locals in the San Francisco Bay Area.

**\*1959** Department of Labor Fair Employment Practices Act signed into law prohibits segregated locals. Our Life member Frank Fisher, one of the last 3 surviving members of local 669, along with Terry Hilliard and Tom McElroy, recalls how they went down to the Local 6 Hall on Jones street to protest the reluctance of local 6 to merge... AFM President James Petrillo orders the local to merge.

**\*1960** Locals 6 and 669 are merged into one local.

**\*1972** Elayne Jones becomes the first African-American principal player in a major American orchestra when she joins the San Francisco Symphony under Seiji Ozawa.

**\*1977** Due to absence of 'color' on the floor of AFM conventions, the American Federation of Musicians attempts to reverse this trend by allowing locals who were previously segregated to send an extra delegate to the convention; "...to be elected from African-American members of said local."

**\*2010** The AFM, under pressure from Department of Labor's directive stating that the Union's by-laws of having an extra delegate ranked to a certain group with limited voting rights is in violation of labor laws; changes the name of "African-American" to "Diversity" Delegate.

**\*2016** Due to my qualifications, but with the same misgivings that I expressed in the Musical News article, I attended the Convention that year as a "Diversity" Delegate.

\*Since 2016, to tackle ethnicity, gender bias and other types of workplace prejudice, American companies are spending over \$8 billion dollars a year; investing in an array of new options and diversity programs. Corporate leaders who tout diversity and diversity programs, get an even greater boost from socially conscious mutual funds in the stock market. There is even computer technology that includes "bias- neutralizing software" relegating diversity to theories and conjecture.

At the same time we have witnessed many instances and protests from the killings of George Floyd, Ahmaud Arbery, and Breonna Taylor, Hakim Littleton and others along with the resurgence of white supremacy, and numerous hate groups that have surfaced with crimes against the LGBTQ community.

Although, I am in seldom agreement with Justice Thomas, his quote has some merit. The word diversity has been manipulated so much that I too have little clue as to what it really means. Nevertheless, "Diversity is the 'go-to' word, coined sometime in the 1980's... which begs the question: Why did I decide to attend this year's Convention as a Diversity Delegate?

I was born in San Francisco and my early childhood was spent in a mostly black community. With the help of a friend I had to fight with the kids because my skin was lighter and they called me a "white paddy." We were denied purchase of a home in the Sunset District because my parents were told that the white residents were concerned about their property values dropping. We moved to Marin County when I was in my pre-teens to a predominately white community. The real estate developer Joseph Eichler was one of the pioneers in welcoming 'minorities' Even so, In 1955 our family made headlines in the local community news outlet: "NEGRO FAMILY MOVES TO TERRA LINDA."

My teenage identity was trying to figure out if I was black or white and witnessing every kind of racial moniker at times under a veiled identity: half-breed, mixed-race, mullato, colored, and the N-word. The angst gave way in my early 20's as I found the strength in my own true identity. In my view, the term "Diversity Delegate" seems so artificial and is a debasement of the true beauty of Diversity. I do acknowledge that institutions like the AFM are trying to do right by tackling the problem of inclusion at large. I also acknowledge that the reader may think that I am being hypersensitive. No kidding!

The AFM's Diversity Committee was given full status as a standing committee in 2003 and is composed of AFM leaders from across the country including our own local 6 sec/treasurer Beth Zare. In spite of my cynicism, I believe that the committee members have some understanding of the struggles for equality and are truly engaged in dialogue for the betterment and integrity of the Union. They will meet in session during the week of the Convention.

Earnest change in race relations requires resources, and resolve. Racial superiority for some remains a comfortable position and unconscious bias is a phrase that is frequently relegated to discourse in academic theories and exercises.

No amount of money, pledges or slogans will succeed alongside a willful negation of our shared humanity. Progress has been slow, but our hope lies in the generations that succeed us...

To quote Martin Luther King Jr. in the vernacular: "We ain't what we oughta be. We ain't what we want to be. We ain't what we gonna be. But thank God, we ain't what we was."

\*\*\*Part I was published in the Jan-Feb 2016 vol 88 #1



John Fisher,  
Steve Hanson  
and Kale Cumings

# Minutes

## BOARD OF DIRECTORS MEETING MINUTES FROM AUGUST 29, 2022

Meeting called to order at 10:33 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 August 11, 2022.

MSC to accept the seven new and eight reinstated members.

MSC to approve expenditures for July in the amount of \$65,798.02.

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

ST Zare communicated the Picnic Committee's request for more help at the upcoming Labor Day Picnic.

MSC to support California State Proposition 28, which allocates educational funds to support the arts.

MSC to approve the proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Golden Gate Park Band, which has already been ratified by the musicians.

President Cumings reported on Pocket Opera's request for Electronic Media Services and recommendations for a new contractor.

The Board discussed, in executive session, ongoing grievances and orchestra personnel issues.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Lamplighters, New Century Chamber Orchestra, Oakland Symphony, and Pacific Chamber Orchestra.

The Board finalized the meeting schedule through the end of the year.

Trustee Harvey informed the Board about Red Flag Reporting and Backline Mental Health Services.

Meeting adjourned in memory of Robert Hughes, Stephen Atkin (former), and Eliot Kenin (former) at 12:28 p.m.

Submitted by ST Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM SEPTEMBER 15, 2022

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

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

MSC to accept the amended minutes from August 29, 2022.

MSC to send \$1,000.00 to AFM Local 579 (Jackson, MS) to help their members recover from the effects of recent flooding and contaminated city water.

MSC to accept the ten new members and seven reinstated members.

ST Zare reported on the charges from the credit card bills from May (\$1,931.32), June (\$6,323.95), July (\$3,225.04), August (\$4,646.05), and September (\$5,986.39).

MSC to increase Local 6 payroll service fee from 20% to 22% to cover the increased cost in offering direct deposit.

ST Zare gave an update on the Hangar31 Usician database, which has yet to be rolled out.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Lamplighters, Monterey Symphony, Oakland Symphony, Pacific Chamber Orchestra, Philharmonia Baroque, Presidio Theatre, San Francisco Ballet, San Francisco Opera Center, San Francisco Symphony, Santa Rosa Symphony, Symphony San Jose and Vallejo Community Arts Foundation.

Meeting adjourned in memory of former member Jorja Fleezanis at 11:33 a.m.

Submitted by ST Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM SEPTEMBER 29, 2022

Meeting called to order at 10:06 a.m. by President Cumings.

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

MSC to accept the amended minutes from September 15, 2022.

MSC to accept the two new members.

MSC to approve expenditures for August in the amount of \$104,988.09.

Two deaths were reported in August. 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 James Dalrymple.
- \$2,000 was paid from the Death Benefit Fund on behalf of deceased member Thomas Hart.
- \$2,000 was paid from the Death Benefit Fund on behalf of deceased member Roger Torrey.

The Board discussed the feasibility of having an in-person holiday party in December.

ST Zare informed the Board of an investigation by

the Federation into funds owed to Local 6 which were fraudulently cashed by a third party.

ST Zare reported that \$155.00 was raised for TEMPO from Labor Day Picnic contributions.

MSC to approve a 1-year successor pre-hire CBA for the Fremont Opera.

MSC to approve a 1-year extension for Vallejo Community Arts Foundation.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Lamplighters, Marin Symphony, New Century Chamber Orchestra, Oakland Symphony, Pacific Chamber Orchestra, Presidio Theatre, San Francisco Ballet, and San Francisco Symphony.

President Cumings informed the Board of ongoing grievances.

President Cumings informed the Board about the San Francisco Early Music Society and an upcoming KeyComp Presentation for Theatre Musicians.

The Board went into executive session to discuss a bylaw infraction and possible disciplinary action.

Meeting adjourned in memory of Richard Prioste at 12:33 p.m.

Submitted by ST Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM OCTOBER 13, 2022

Meeting called to order at 10:06 a.m. by President Cumings.

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

MSC to accept the amended minutes from September 29, 2022.

MSC to accept the two new members.

ST Zare informed the Board of the charges from the October credit card bill in the amount of \$643.22.

Due to an oversight on behalf of the Federation, the Local has now been billed for outstanding payments to Bob Zagodza for financial analysis for the California Symphony (2017), Monterey Symphony (2017) and Santa Rosa Symphony (2018) in the amount of \$1,125.00

MSC to approve paying for live music at the SBLC Holiday Gift Giveaway for up to 5 musicians.

MSC to table a request from Drew Ford to reduce our AWCWS for an upcoming performance by Shahkar in San Jose.

ST Zare informed the Board that the Holiday Party would take place on December 13th at the Cadillac Grill near the office.

The Board decided to offer downloadable versions of the membership directory online and any

requests for a printed version will be done in-house.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Berkeley Symphony, BroadwaySF, Lamplighters, Marin Symphony, Monterey Symphony, New Century Chamber, Oakland Symphony, Pacific Chamber Orchestra, San Francisco Ballet, San Francisco Chamber Orchestra, San Francisco Opera Center, San Francisco Symphony, Santa Cruz Symphony, Team San Jose, and West Edge Opera.

President Cumings reported on a KeyComp Presentation given to our members by TMA President Heather Boehm.

President Cumings reported on a request from the musicians of the Carmel Bach Festival for training from the Symphonic Services Division of the AFM to help them with their upcoming negotiations.

The Board discussed stewards for our CBA groups.

The Board went into executive session to discuss a bylaw infraction and possible disciplinary action.

Meeting adjourned in memory of Don Vidal and Rich Armstrong (former) at 12:28 p.m.

Submitted by ST Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM NOVEMBER 10, 2022**

Meeting called to order at 1:02 p.m. by President Cumings.

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

Called into executive session.

MSC to bring a member before the trial board. (5-2-0 Harvey, Zare)

Meeting adjourned at 3:30 p.m.

Submitted by ST Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM NOVEMBER 14, 2022**

Meeting called to order at 1:03 p.m. by President Cumings.

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

MSC to accept the minutes from October 13 and November 10, 2022.

MSC to approve a request from a member from the Emergency Relief Fund in the amount of \$250.00.

ST Zare informed the Board of a donation in the amount of \$300 to the Emergency Relief Fund from the South Bay Labor Council in gratitude for providing musicians at their social events.

ST Zare informed the Board of a communication from a contractor in Local 149 (Toronto) who experienced trouble getting paid by Shahkar, who is scheduled to play in our jurisdiction.

MSC to accept the fourteen new members and sixteen reinstated members.

ST Zare informed the Board of the charges on the November credit card bill in the amount of \$581.33.

The Board discussed sending a greeting card to Nancy Pelosi on behalf of the members of Local 6 to wish her husband a speedy recovery.

The Board discussed a request from Outsound to use the Earl Watkins Rehearsal Hall for their public concert series.

The Board discussed numerous Nutcracker performances throughout the Bay Area that are not currently under contract.

MSC to offer a discount of \$15.00 to regular members who pay all of their 2023 membership dues before January 31, 2023.

MSC to approve a request for arbitration against Philharmonia Baroque for unfair dismissal on behalf of one of our members.

MSC to send President Cumings to New York City for the Sound Recording Labor Agreement Negotiations which will be held January 9 - 11, 2023.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Dominican University, Marin Symphony, Monterey Symphony, Oakland Symphony, Opera San Jose, Philharmonia Baroque, Presidio Theatre, San Francisco Ballet, San Francisco Opera, San Francisco Symphony, Santa Cruz Symphony, and Team San Jose.

President Cumings reported on an upcoming article in the Chronicle about KeyComp technology.

President Cumings reported on continued COVID Policy Negotiations for our CBA groups.

President Cumings informed the Board about one of our members playing for Classical Music Institute in San Antonio, TX, which was put on the AFM unfair list at the request of Local 23.

The Board discussed an organizing target in the East Bay.

President Cumings updated the Board on the progress of our new database from Hangar31.

The Board continued to discuss how stewards for our CBA groups should be paid and categorized.

The Board discussed the composition and scope of the Area Wide Casual Wage Scale Committee.

MSC to approve payment of reasonable expenses to send Local 6 officers Cumings and Zare, our two delegates by virtue of election to office, to the annual Western Conference meetings to be held from February 24-26, 2023, in Vancouver, Canada.

Meeting adjourned in memory of Leonard Austria (former) at 3:04 p.m.

Submitted by ST Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM DEC 1, 2022**

Meeting called to order at 9:33 a.m. by President Cumings.

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

MSC to accept the minutes from November 14, 2022.

MSC to approve a request from a member from the Emergency Relief Fund in the amount of \$250.00.

MSC to accept the eight new members and one reinstated member.

MSC to send a letter to a member warning them about repercussions of bylaw violations.

MSC to approve a 1-year pre-hire successor agreement with Dominican University.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Jubilate Baroque Orchestra, San Francisco Ballet, San Francisco Opera Center Orchestra, San Francisco Symphony, and Team San Jose.

President Cumings reported on an article in the SF Chronicle regarding KeyComp, Bay Area non-union Nutcrackers and an upcoming concert by the Vienna Philharmonic.

Meeting adjourned in memory of Susann Eleanor Freeman (Schullstrom), and Floyd Cooley (former) at 10:59 a.m.

Submitted by ST Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM DEC 12, 2022**

Meeting called to order at 1:02 p.m. by President Cumings.

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

MSC to accept the amended minutes from December 1, 2022.

MSC to approve a request from a member from the Emergency Relief Fund in the amount of \$250.00.

MSC to accept six new members and two reinstated members.

MSC to accept the bid of \$9600-\$9800, submitted by Thielen & Associates, to prepare the Local 6 year-end financial statements.

MSC to approve expenditures for October in the amount of \$95,171.16.

MSC to approve expenditures for November in the amount of \$55,441.86.

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

The Board decided to refund the postage fee for the membership directory. Currently the directory is offered electronically.

MSC to approve a 1-year pre-hire successor agreement with St. John's Presbyterian in Berkeley for 5 Musicians in December.

President Cumings reported on negotiations and activities for our CBA groups: Jubilate Baroque Orchestra, Marin Symphony, San Francisco Ballet, and San Francisco Opera Center Orchestra.

President Cumings reported that the Cal Labor Fed will now be using Union musicians for all future events requiring music.

President Cumings reported on an Arbitration with Philharmonia Baroque Orchestra and COVID pay for BroadwaySF musicians.

Meeting adjourned at 2:00 p.m.

Submitted by ST Zare.



# PERFORMANCE ANXIETY SUPPORT GROUP

with Scott Macomber

- Learn about stage fright and its causes
- Share experiences in a safe, supportive environment
- Heal and grow as a performer

Scott has been an MFT trainee at The Liberation Institute since January of 2022. He attends the California School of Professional Psychology and will graduate later this year with a Masters in Marriage and Family Therapy. Also a full-time orchestral trumpet player, chamber musician, recording artist, and educator, Scott graduated from Northwestern University and the San Francisco Conservatory of Music with degrees in Music. Scott has been helping performers overcome stage fright and give their best performances for over 25 years.



For more information email Scott at:  
[scottm@liberationinstitute.org](mailto:scottm@liberationinstitute.org)

Scott Macomber, MFT Trainee  
The Liberation Institute  
Supervised by Adina Ascher, LCSW 28900



**Wednesdays**  
**5:00 - 6:15 PM**  
**ZOOM**

## Oakland Municipal Band seeks:

### Principal Conductor

The season dates for 2023 are;  
July 4, 9, 16, 23 & 30

Rehearsals 11:30am-12:03pm followed by a  
half hour lunch break and performance from  
1pm-3pm with 15 minute intermission.



Deadline to apply is April 15, 2023

Please send your resume and dates you would be available to; [Gail Edwards, flutege@sbcglobal.net](mailto:Gail.Edwards@sbcglobal.net)



**Position: Orchestra Librarian**

**Employment: Part-time**

**Hiring Date: June 2023**

**Salary: \$28/hour starting**

The Bay Philharmonic (previously known as Fremont Symphony) is seeking an experienced Orchestra Librarian to manage the preparation of scores for our symphony concerts throughout the year. We are an innovative and unique orchestra, and we're looking for team members who are equally adventurous to join us in making a deep connection with our community and who enjoy making great music together.

### **Duties and Responsibilities**

- Prepare musical scores and parts, including proofreading, editing, bowing, binding, transposing, repairing and photocopying music
- Assemble and prepare orchestra folders for concert programs including program/cue and instrumentation sheets
- Distribute parts to musicians prior to rehearsals and performances and collect them afterward. Handle any music-related needs of the conductor and musicians
- Catalog new scores and orchestra parts and oversee the organization of the music library
- Attend all rehearsals and concerts
- Prepare materials for orchestra auditions

### **Qualifications**

- Minimum 3 years of professional orchestra librarian experience required
- Excellent oral and written communication skills
- Reliable transportation, laptop, and mobile phone

Please send your resume and cover letter to  
**[jobs@bayphil.org](mailto:jobs@bayphil.org)**

# MONTEREY SYMPHONY

Monterey Symphony announces auditions for the following positions:

**May 17, 2023**

**Second Trombone**

\$139.31 per service (22-23 rate)

35 svcs/year

**May 22, 2023**

**Principal Bassoon**

\$174.14 per service (22-23 rate)

41 svcs/year

**May 22, 2023**

**Principal Bass Clarinet / Third Clarinet**

\$174.14 per svcs (22-23 rate)

23 services/year

Daily travel pay is \$8.25 to \$56.01 based on home county.

Repertoire will be posted on [www.montereysymphony.org](http://www.montereysymphony.org) and emailed.

**Submit a one-page resume, with name, e-mail, phone, address and two references to  
[auditions@montereysymphony.org](mailto:auditions@montereysymphony.org) by 11:59pm PDT, April 17, 2023.**

# General Membership Meeting

**April 24, 2023 at 1pm via Zoom  
Meeting ID: 895 3452 0377**

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

NON-PROFIT ORG.  
U.S. POSTAGE PAID  
SAN FRANCISCO, CA  
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## OPERA SAN JOSE

Maestro Joseph Marcheso and Opera San José  
announce the following vacancy:

### SECOND FRENCH HORN

All audition rounds will take place on  
**Monday, April 24, 2023**  
at the California Theatre in San Jose, California. The  
position begins July 2023.

To apply, please send a one-page resume to  
**auditions@operasj.org** by Monday, April 10, 2023,  
along with a refundable \$50 deposit (made out to  
Opera San José) to:

Myles K. Glancy, Artistic & Music Operations Manager  
Opera San Jose  
2149 Paragon Drive  
San Jose, CA 95131

Applications received after the deadline may not be  
considered. Deposit check must be postmarked by the  
deadline. Candidates will be invited to participate  
based on their submitted materials. Repertoire will be  
available at [operasj.org/auditions](https://operasj.org/auditions) on Friday, March 24.

The Audition Committee reserves the right to dismiss  
any candidate not meeting the highest professional  
standards at these auditions.

Opera San José is an Equal Opportunity Employer.



## MODESTO SYMPHONY ORCHESTRA

Announces auditions for the following positions:

### Section Violin I, II (multiple positions) Assistant Principal Violin II

Auditions will be held at:  
The San Francisco Conservatory of Music  
50 Oak Street  
San Francisco, CA 94102

**Audition Date: June 8, 2023**  
**Application Deadline: May 25, 2023**

Additional information and repertoire can be found at:  
<https://www.modestosymphony.org/employment-and-auditions>

Send a one-page resume and refundable audition deposit of \$20 to:

Matthew Siek, Director of Operations  
Modesto Symphony Orchestra  
911 13th Street  
Modesto, CA 95354  
[msiek@modestosymphony.org](mailto:msiek@modestosymphony.org)

checks should be made payable to:  
**Modesto Symphony Orchestra Association**

2023-2024 base service pay: \$153  
Assistant principal: \$168.30  
Paid Pension  
Travel Compensation up to \$42 per day  
Homestays/housing available