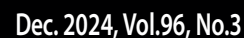


The Official Newsletter Of Musicians Union Local 6



WHY MUSICIANS MUST UNDERSTAND LABOR LAW AND UNIONS IN A SHIFTING POLITICAL LANDSCAPE

The Crucial Need for Labor Literacy in the Coming Years

by President Kale Cumings

The past few years have seen dramatic changes in the landscape of American labor. With polarizing political tides and an increasingly volatile economy, the need for musicians to understand how labor laws function—and why unions matter—has never been more urgent. Recent elections have ushered in new opportunities for labor reforms, but they also signal a coming storm of political and economic challenges that will directly impact musicians' rights, protections, and opportunities.

For musicians working in today's gig economy, understanding labor law isn't just about policy, it's about survival. The only way we are going to build enough power to respond to these challenges is through collective activity. Individual musicians have very little capacity to change the status quo, but a large number of musicians working together can change the world.

In recent years, we've witnessed a rising tide of labor activism across industries. From the teachers' strikes to the unionization of Amazon and Starbucks workers, there's been a clear resurgence of collective action. But the political landscape is shifting, as well. With elections that have brought both pro-union and anti-union forces to power at local, state, and federal levels, the future of labor laws in the U.S. is uncertain.

In this environment, musicians who are not informed about how labor law works and how unions operate risk being left behind, unprotected as the rules of the game change. Understanding the basic framework of labor law will be critical in helping musicians advocate for fair pay, better working conditions, and access to essential benefits.

Historically, unions have been the backbone of worker protection in America, from negotiating better wages to securing healthcare, pension plans, and fair working hours. But as the labor landscape evolves, so must unions. Many musicians working as independent contractors find themselves in precarious positions, facing employers who are often unwilling to provide benefits, fair wages, or job security. And those working as employees under a collective bargaining agreement are facing new and inventive efforts to erode hard won victories.

This is why union membership—and understanding the labor laws that govern us—will be so crucial in the coming years. The opportunities to advance musicians' rights are real, but they require vigilance, organization, and an understanding of how to push for change within the existing legal framework.

Musicians often work under conditions that would be considered unacceptable in other professions—unpredictable hours, no healthcare, no retirement plans, and inconsistent pay. And yet, because of the deeply ingrained culture of entrepreneurship, too many musicians are unaware of the protections available to them under labor law. This knowledge gap leaves musicians vulnerable to exploitation by employers who take advantage of their passion and willingness to work for less.

Understanding labor law equips musicians with the tools to advocate for themselves. With the potential changes coming to labor protections, particularly as they pertain to gig and freelance workers, musicians need to be prepared to seize opportunities to secure better wages, healthcare, and job security. And, most importantly, we need to understand that working together is the only way to achieve our goals.

In coming issues, we will dive into more specific topics in some depth. By learning the language of labor law and understanding how unions function, musicians can ensure that they are not left behind in the evolving world of work. This is our time to be informed, to be organized, and to advocate for a fairer future for musicians.

In Memoriam

Philip Fath
Donald W Howe
Philip Lesh
Daniel Scurry

Membership Dues

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

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MEETINGS SCHEDULE

General Membership

January 27, 2025 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 4th & 5th)
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
December 25th - 31st

Editor, Musical News: Beth Zare

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The rehearsal hall is available for a rental fee.

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The office is open by appointment only.



A LETTER SENT TO PATRONS OF THE SAN FRANCISCO SYMPHONY — ON BEHALF OF THE CHORUS —

Last night, on November 15, 2024, while the San Francisco Symphony Chorus was warming up for the Fauré Requiem, SFS management sent a misleading email to patrons regarding negotiations between the Symphony and the American Guild of Musical Artists (AGMA) negotiating team and the San Francisco Symphony Chorus.

Let's clear a few things up right away:

- The Chorus accounts for just over 1% of the Symphony's \$80.9 million budget.
- AGMA Choristers have not received a raise since 2023, nor were we made whole after pandemic-era cuts, and have been working under an expired contract since July 2024.
- Meanwhile, the Symphony's endowment has grown substantially, from \$326 million in 2022 to \$336.7 million in June 2024—exceeding pre-pandemic levels.

Despite their claims of transparency, SFS Management has repeatedly refused to provide AGMA with financial information to verify its waffling claims of “financial hardship.” This refusal prompted the Union to file an unfair labor practice charge with the National Labor Relations Board, which is now under investigation.

As for the Symphony's claims about the state of negotiations with AGMA, here's what has actually happened:

- On the eve of the Verdi strike in September, AGMA offered a significant one-time reduction in compensation—from \$22,053 to \$20,411 for this year—to settle the dispute. Management rejected the offer.

- We made every effort to avoid a work stoppage, but Management's draconian demands left us no option but to strike. We informed Management that we were prepared to come back to the table at any time.
- Instead, Management preemptively canceled all three performances. Of the hundreds of artists, other laborers, and administrative staff involved in the Verdi performances, only the 32 AGMA Choristers lost income, while Management risked hundreds of thousands of dollars in ticket revenue.

On November 14, the day before the opening performance of the Fauré Requiem, SFS Management returned to the table with the very same pre-strike offer which they themselves had rejected in September (a 2-year agreement with cuts in year 1, and a promise to continue discussing a third year). Their offer is conditioned upon a tentative but extremely significant change to the Symphony's dedicated Chorus budget, which they have not yet disclosed to the public. It is that same highly significant change in finances which motivated AGMA's counteroffer for a multi-year plan; a reduction in year 1 to \$21,615, a return to the 2022 rates in year two, and a modest 5% raise in year three.

Management rejected the offer and has refused to explain why such a significant forthcoming change in the Company's financial situation could not enable them to provide their Artists raises of any kind or performing guarantees after July 2026.

The San Francisco Symphony Chorus is more than just a budget line item. We are an award-winning ensemble in our own right, and we contribute immeasurably to the Symphony's international reputation and artistic excellence. Paying 32 Choral Artists out of 150, the lowest rates of any artist at the Symphony, is an unparalleled return on investment, which Management seems intent on squandering.

We love this music, we love our orchestra, this musical family and our incredible supporters throughout the Bay Area. That's why we continue to show up to work and perform for our patrons, even without a fair contract.

These are pivotal moments in the Symphony's history. We are asking the San Francisco Symphony Management to show up for us the way we show up for them.

Sincerely Yours,

The AGMA Negotiating Committee and San Francisco Symphony Choristers.

Photo on cover by Chen Zhao shows Local 6 members supporting our fellow union members at AGMA.

At the time of this printing AGMA announced that a Tentative Agreement has been reached with the San Francisco Symphony for its 32 union members of the Chorus.

Welcome to the AFM



Nate Baker

Nate Baker is a published songwriter and longtime Bay Area resident who now lives in Walnut Creek with his wife and two daughters. Raised with a strong sense of social justice and unionism (his mother helped organize with Dolores Huerta during the grape boycotts of 1970s), he worked for the Communication Workers of America Local 4730 while in college at Indiana University, Bloomington. Nate plays guitar, piano, drums and electric bass and has been a part of numerous Rock and Americana groups. As a solo performer he has shared bills with songwriters like Ron Sexsmith, AA Bondy, Jessica Lea Mayfield, Doug Paisley and Alela Diane. His latest DIY record is entitled *Saint Asaph's Road*.



Yuko Mansel

Yuko Mansell, a violinist from Nara, Japan, has performed extensively across North America and Japan. Currently joining the Santa Cruz Symphony as a section second violinist starting 2024-25 season, she has previously played with the East Texas Symphony Orchestra, Irving Symphony Orchestra, Spoleto Festival USA Orchestra, National Repertory Orchestra, and various others. She also was second violinist of the Mount Vernon Music String Quartet where she performed in diverse areas of East Texas.

Yuko holds both Bachelor's and Master's of Music degrees in Violin Performance from Indiana University's Jacobs School of Music, where she studied with renowned violinists Henryk Kowalski, Federico Agostini, and Stanely Ritchie. She further pursued her studies at the University of North Texas, under Julia Bushkova and Baroque violinist Cynthia Roberts.



Fred Munic

Based in the San Francisco Bay Area, Fred Munic is an orchestral and freelance trumpet player, chamber musician and teacher. He performs with local orchestras, wind ensembles, jazz bands and pit orchestra for musicals and operas. Recently Mr. Munic was named as the principal trumpet of the Mill Valley Philharmonic has been a featured soloist with the West Valley Jazz Band. Fred has played in numerous shows including 42nd Street, Hunchback of Notre Dame, Grease, Little Shop of Horrors, Sweeney Todd, Into the Woods and La Curandera. He has also appeared with the Mission Chamber Orchestra, the Peninsula Symphony and the San Francisco British Brass Band.

Fred is a West Valley College faculty member, where he is their trumpet instructor. Fred also teaches at the Almaden Academy of Music in San Jose where he has a studio of 6 students and teaches their Chamber Music Intensive program. Fred was also the trumpet instructor at La Honda Music Camp where he was the trumpet coach and taught music theory. Fred received a Master's in Music for Trumpet Performance in May 2023 from San Jose State University where he was the principal trumpet of the San Jose State Orchestra, member of the SJSU Wind Ensemble, Disrupt (a modern music ensemble) and Collegium (baroque music on natural trumpet).



Taylor O'Hanlon

Taylor O'Hanlon graduated from Cal Poly San Luis Obispo with a BA in music, performing on trumpet. Now based in the East Bay, he works primarily as a brass instrument repair technician. Taylor trained at Best Instrument Repair in Oakland for the last five years. After they closed their doors in June 2024, he bought the tooling and equipment from Dick Akright to open his own repair shop, O'Hanlon Brass Instrument Repair LLC. Now that his schedule is more flexible, he has more availability for taking performing jobs. Taylor enjoys playing in musical theater pits, concert bands and orchestras, and pop groups.



Justin Privitera

Justin Privitera is a French Horn player and vocalist from San Mateo who is active around the Bay Area in various musical scenes. He studied horn with Larry Ragent and Jane Swanson and earned a minor in music from Cal Poly SLO. He was a member of Ragazzi Boys Chorus for 9 years and is now a member of their alumni group, Ragazzi Continuo. He also plays and has played with a number of different orchestras and ensembles, including the SLO Symphony, Peninsula Symphony, San Francisco Brass Band, Mission Chamber Orchestras of San Jose, San Jose Symphonic Chorus, and Bay Philharmonic. He has a passion for chamber music and plays in Brass and Woodwind Quintets, and sings in Barbershop Quartets. Outside of music, Justin works as a computer scientist at Lawrence Livermore National Laboratory.

REINSTATED MEMBERS

Balfe, Kathleen	Grekov, Zlata	Walton, Eric M	Yamamoto Nathan Hideaki
Brogadir, Ben	Peeples, Baker S	Watts, Tennison	Yang, Sunny Jungin
Ewan, Alise	Tanaka, Yuko	Wiitala, John	Yenney, Kris Y

RESIGNED MEMBERS

Andrews, Travis	Deitch, Daniel	Lee, Jane	Rude, Nancy
Barrad, Kseniia Polstiankina	Dorfan, Ben	Lee, Minkyong	Salazar, Nathan
Barraza, Catalina	Flanagan, Ellen	Leyla Zamora	Selburn, Jordan
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Cook, Nolan	Klieger, Robert	Portka, Chris	Zamora, Leila
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Musicians Union local six
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American Federation of Musicians

MEMBERSHIP DRIVE HAPPENING NOW!

**JOIN BY
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Regular join rate:
Local 6 initiation fee = \$110
AFM International initiation fee = \$65
One quarter dues = \$52.50
Regular Total = \$227.50

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Membership Drive Total = \$52.50

Why join?
Join a movement of 1900+ local musicians working to raise wages and improve working conditions for musicians of all genres and workplaces!

Membership Benefits:
Gain power through uniting with your fellow musicians, pension program, legal support on filed contracts, access to international database of all locals, emergency relief funds, downtown SF rehearsal hall access, active organizing efforts, and more!

IN UNITY THERE IS STRENGTH!

SAN FRANCISCO

EPICENTER OF NETWORK RADIO

(PART 8) THE FINAL DECADE

BY JACK BETHARDS, LIFE MEMBER OF LOCAL 6



George Wright at the Wurlitzer pipe organ in Studio B of NBC Radio City, San Francisco.

This was the finest of all the broadcasting pipe organs and was originally built for the Paramount scoring stage in Hollywood. This photo dates from 1944, but the organ stayed on the air into the 50s. (William Cole collection)

CBS (earlier KQW, now KCBS) with studios in the Palace Hotel, continued local live music until 1962. The main program was the Bill Weaver afternoon variety show featuring, at different times, vocalists Ree Brunell, Bob Callahan, Ellen Connor, Ardene DeCamp, and Stan Noonan. It was an audience participation show in the large auditorium studio — a local answer to Arthur Godfrey Time, which was fed from the network in the morning. As I remember, Ray Hackett's orchestra (4 saxes, 3 trumpets, trombone, piano, bass, drums, guitar, and, at times, vibraphone, harp, and Hammond organ) used some stocks but most arrangements were written by Leon Radsliff with some by Ray. Personnel over the years included – Reeds: Rex Baker, Henry Buettner, Harry DuPraw, Ed Gorman, Gene Merlino, Leon Radsliff, Dick Wynne; Trumpets: Larry "Cap" Heisinger, Bill Parrish, Frank Snow, Billy Wagner, Dave Wyckoff; Trombones: Wally Boswell, Wilbur Sudmeier; Piano: Frank Denke, Ray Hackett; Bass: Hal Edelstein, Phil Karp; Drums: Roy Scramaglia; Guitar: Eddie Duran; Vibraphone: Leon Radsliff; Harp: Jack Nebergall; Hammond Organ: Eunice Steele, Floyd Wright. As time went on, budgets caught up with CBS, too, and the orchestra was reduced — first to 2 saxes, 2 trumpets, trombone, piano, guitar, bass, drums and later to a combo with Leon Radsliff as leader (also playing clarinet and vibraphone).

Two other low budget shows used organ only. Floyd Wright backed up Stan Noonan on an afternoon program called Young Man

With A Song, and also provided the music for an evening quiz show.

ABC (KGO) used the former Blue Network studios at 420 Taylor Street and continued live music through the 50s with Phil Bovero, music director. The main show I remember here was the afternoon Les Malloy Show. The musicians on this job (4 saxes, 3 trumpets, 2 trombones, piano, bass, drums, guitar, accordion) were quite lucky.

This was the only network station that had a television outlet under the same management, so many of the musicians stayed on through the early years of television on the Tennessee Ernie Ford Show, Don Sherwood Show, and others. As with the other stations, budgets got tighter and orchestras got smaller over the years. Leaders of the smaller groups at various times (usually 4 players) were Phil Bovero, George Cerruti, and Otto Clare; Reeds: Howard Dudune, George Elliott, George Hall, Lenny Heinz, Mark Teel; Trumpets: Marv Nelson, Earl Penney, Everett "Red" Wright; Trombones: Rudy Pierce, Jimmy Price, Wilbur Sudmeier, Willard Spencer; Piano: Otto Clare; Bass: John Dering, Glen Kerr; Drums: John Markham, Willy Treadwell; Guitar: Paul Miller; Accordion (and piano): George Cerruti.

NBC (earlier KPO, now KNBR), 420 Taylor Street, presented the longest running live music program of the era. Albert White and his Masters of Melody was a radio tradition for eleven years presented by the Morris Plan Company of California on a special network hook-up covering their marketing area. All other San Francisco radio music was connected with variety shows, but the star of this program was the orchestra itself. The format was dinner music — salon pieces collected mainly from the light classical and operetta repertoire. It was billed as "music without interruption" — except there was a commercial right in the middle of the show! This show was immensely popular and is the only one of those I've mentioned that had a single sponsor — and the same one — through its entire run. NBC's huge library of stocks, cleverly edited and reduced by brilliant arranger Greg McRitchie, were tuned for "uninterrupted" dinner music.

Violin: Harry Moulin, Lennard Petersen, Frances Wiener; Cello: Otto King; Bass: Phil Karp; Flute: Walter Subke; Clarinet: Frank Barbaria; Piano: Frank Denke; Harp: Barbara Merkley; Hammond Organ: Eunice Steel.

When the staff orchestra contract at NBC was concluded, the Masters of Melody moved to CBS to complete that network's contract after the Bill Weaver Show went off the air. Also, NBC used its pipe organ on a Saturday afternoon program with Eloise Rowan at the console and Budd Heyde announcing.

OTHER MEMBERS ON AND OFF THE AIR

We should not forget the participation on radio of non-staff musicians. Most of these were heard on the hotel and ballroom remote broadcasts by dance orchestras. Also, members of the San Francisco Symphony and Opera orchestras were engaged to play on the famous and venerable Standard Hour and Standard School broadcasts. Stations also employed staff organists. Don Lee and NBC both had pipe organs. Lots of Local 6 musicians served in musical preparation as arrangers and librarians. Amy Lawrence, who many of us remember so well from the Local 6 office, was the librarian at KFRC for many years.

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

Albert White and the

MORRIS PLAN MASTERS OF MELODY

Program for November, 1959



Presented by The Morris Plan Company
of California Monday through Friday evenings
over these CBS radio stations:

San Francisco Bay Area	KCBS	740 KC	6:35 P. M.
Los Angeles Area	KNX	1070 KC	6:35 P. M.
Sacramento	KROY	1240 KC	6:35 P. M.
Monterey	KMBY	1240 KC	6:35 P. M.
Bakersfield	KGEE	1230 KC	6:35 P. M.
El Centro	KICO	1490 KC	6:35 P. M.
San Diego	KGB	1360 KC	7:05 P. M.

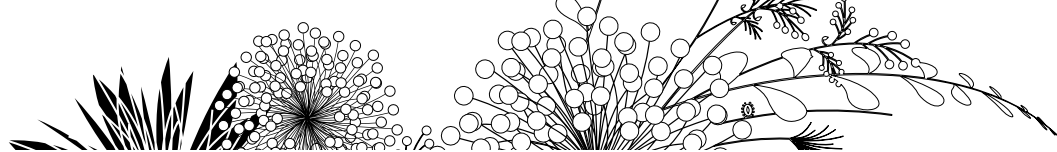
Presented Sunday through Thursday:

Fresno KMJ 580 KC 7:05 P. M.

San Francisco History Center, San Francisco Public Library.

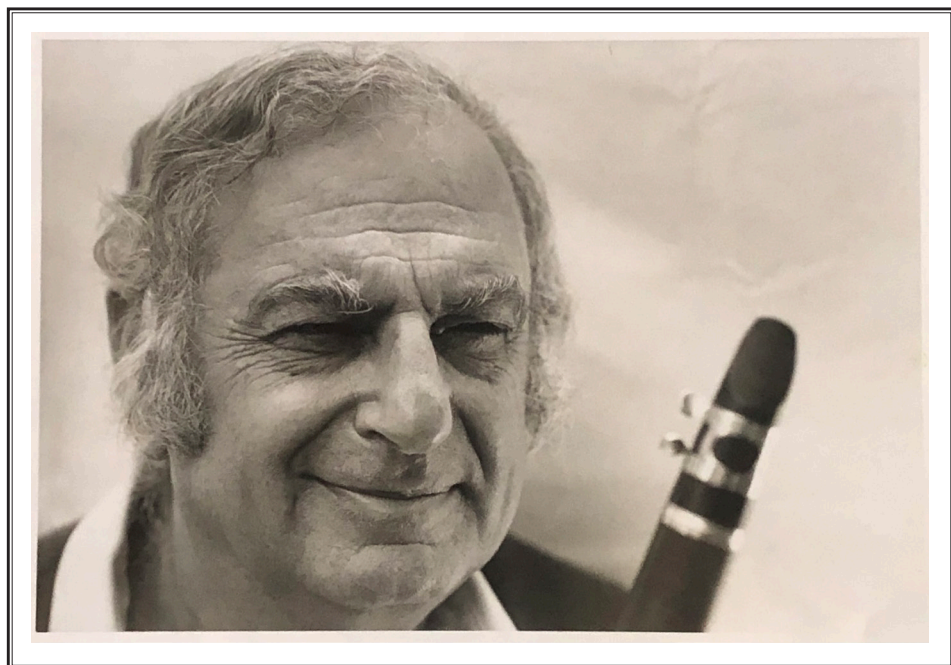
CORRECTION

In the July issue page 9 photo caption, the name Bill Parrish should be Dick Lotter.



IN MEMORY OF
“MUSICIAN’S MUSICIAN”
PHILIP FATH

FEBRUARY 19, 1929 - JULY 5, 2024



Philip Fath, Principal Clarinet of the San Francisco Opera and Symphony, beloved family man and local Mill Valley musician, passed away peacefully on July 5, 2024 at the age of 95.

Phil, an extraordinarily skilled musician, will be remembered for his remarkable career in music, commitment to friends, family and community, his infectious laugh and generous nature, unique fashion sense, and his really corny jokes.

Phil’s classical musical career was vast and long. Born to Jewish Russian immigrants Louis and Rose Fet, Phil grew up in Brooklyn, New York with his two brothers and sister. His father was a shoe factory worker and a dedicated leftwing union organizer whose union held many big band and jazz performances, introducing his children to music and political activism at an early age. Music was a big part of family life. Phil’s extraordinary musical ability was recognized early and would ultimately steer him out of the tough Brooklyn immigrant experience of his childhood into a life of art, music and literature.

In 1943, in the midst of WWII, Phil was accepted to the High School of Music and Art in New York City, a transformative experience that advanced his world view and personal perspectives. Pursuing a professional career, he attended the Manhattan School of Music, where he received the First Prize Instrumental Award. In 1949 he was hired to tour the United States with the American Ballet Theatre Orchestra. While in New York, he performed for the Jewish Radio Station WEVD.

In 1951, Phil was drafted to serve in the Korean War. With his clarinet under his arm, he headed to basic training in Massachusetts. During his induction interview, Phil, true to his political beliefs, insisted he would “not go to Korea and kill Koreans!” Phil served his tour of duty as an Army musician stationed at Governor’s Island, near the Statue of Liberty. While the war raged, Phil amazed audiences at Carnegie Hall. Not without guilt at this strange twist of fate, Phil honored his good fortune and did not squander his opportunity to grow as an artist. He became the first clarinetist in New York history to give a

solo performance at Carnegie Recital Hall. The next day the New York Times described Phil as “a musician of great promise.”

After a private audition with the great conductor George Szell, Phil was invited to join the legendary Cleveland Orchestra as Assistant Principal Clarinet in 1953, an almost unthinkable honor for such a young musician.

In 1954, Phil and his sweetheart, Iris Yarkin, a school teacher from Jamaica, Queens, married in a lovely synagogue on Morningside Drive on the Upper West Side and moved to Cleveland. While with the Cleveland Orchestra, Phil was invited to play for conductor Enrique Jordá of the San Francisco Symphony who offered him the position of Principal Clarinet of the Symphony (1956-1980) and San Francisco Opera Orchestra (1957-2001). With no small measure of enthusiasm, Iris and Phil left for San Francisco.

“Phil was a very humble and profound musician,” said his friend, Principal Violist of the Marin Symphony Jenny Douglas. “I would call him a musician’s musician. He embodied a lot of qualities that musicians would say are old school, very true to the score. He had no ego when he played. Every note he played was in service to the music and the composer and to sharing the music. And that’s a lovely quality. He was a masterful clarinetist. He had great technique and sound.”

Phil’s musical expertise earned him faculty positions in the music departments of Stanford University, University of California at Berkeley, San Francisco State University, San Francisco Conservatory of Music, and Dominican College.

His teaching technique was somewhat untraditional. It was less about talk and more about playing. Vicky Ehrlich, San Francisco Opera cellist, describes it this way: “The thing about playing with Phil is, he doesn’t want to sit there and talk like conductors and tell you all about the music and discuss the fine points. He would play and you would hear what needed to be done. He was not dominating, he was inspiring by his beautiful playing, that’s what you use. You heard that and you’re like, oh, yeah, this is the way we’re going to do it. That’s the way it’s going to be. It’s going to be great.”

After living in the Marina district of San Francisco, Phil and Iris moved to the bucolic town of Mill Valley in Marin County in 1962. They found their place in Mill Valley, raising their family there. Forever in awe of the area’s natural beauty, they also relished living in a highly cultured community. Phil’s friends included fellow musicians with whom he commuted into the city, but at the end of the day home is where he wanted to be. Implementing his own brand of diplomacy, Phil had a way of cutting tension and moving things along, even in difficult situations. Vicky Ehrlich tells of the time when a certain conductor kept the orchestra far too long: “The guy wastes our time for three hours. Opera rehearsals are long. Three hours, three and a half hours. That’s longer than symphony rehearsals... So we’re tired, we’re bored, we’re sick of this guy, and

the conductor, instead of letting us go, says, ‘Now is there anything anybody wants to go over?’ And Phil says, ‘the Golden Gate Bridge!’”

Principal Bassoon of the San Francisco Opera and Ballet Rufus Olivier sat next to Phil for decades. “Phil was never arrogant, but I think he believed in justice. He was definitely a man of the people. And on injustice, he would say something, you know? He had a way of talking to the conductors and people. And if he wanted to help you do something he would suggest things, ‘Oh, you might want to try and just put it out there.’ It was never like, ‘I’m your mentor and you do what I say.’ It was just little suggestions here and there, but you were always his equal.”

“Dad expected people to do the right thing,” said Phil’s daughters—Mara, an artist and rare book dealer, and Josepha, a professional violinist. “He had faith in his own perceptions. When it came to work, he knew what was best. Sometimes he broke rules within the confines of classical music, but he was always striving to make it better, and he had absolute confidence in his ability.” About his outlook on life, they said “Dad was the ultimate optimist.”

After Phil retired from the San Francisco Opera Orchestra in 2001, he turned his attention to performances with Josepha, with the creation of their first chamber music ensemble, Josepha Fath, Dad, and Friends. In 1998 Phil and Josepha were awarded Mill Valley’s Milley Award for Creative Achievement in Musical Arts. The group, later renamed the Fath Chamber Players, performed with local musical luminaries.

Phil’s good humor and joke telling became a prominent fixture in his live performances. He would often explode into laughter in anticipation of the punch line, well before his delivery. This odd collision of traditional classical music melded with comedy warmed the audience and invited intimacy.

Jenny Douglas recalled, “Phil loved the Book Depot. He loved the Mill Valley Market and the Throckmorton Theatre. That was his second home, for sure.” Theatre owner Lucy Mercer described Phil’s influence as extraordinary. “Phil brought enormous talent and beauty to the enjoyment of his audiences. His humor and joy made him instant friends with many who crossed his path.”

In his 2019 oral history, conducted by the Mill Valley Historical Society, Phil reflected on the contentment of having fulfilled his life’s ambitions, but added that he wasn’t done. “I had an artistic career that was so fulfilling. I can’t believe it myself. Now that’s behind me. I’m happy, proud, I feel good about it, and now it’s another time, and my goal is to be as good as I can be to my two children, and to everybody... I’m trying to be a mensch.” Phil fully succeeded in his efforts. May he rest in peace, knowing his was a life well lived.

Phil was preceded in death by Iris Fath, his beloved wife of 62 years. He is survived by his devoted daughters Josepha Fath and husband William Harvey, and Mara Fath and partner Steven Hill.

Minutes

BOARD OF DIRECTORS MEETING MINUTES FROM MAY 1, 2024

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

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Guarneri, and Harvey.

MSC to accept the minutes from April 18, 2024.

Secretary-Treasurer Zare read a letter from former Director Carolyn Lockhart thanking the Board for a parting donation to the City of San Jose Animal Shelter in her name, in the amount of \$100.

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

MSC to approve the March expenses in the amount of \$97,455.80.

One death was reported in March. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

\$2,000 was paid from the Death Benefit Fund to the beneficiary of Steve Anderson.

Secretary-Treasurer Zare informed the Board about the Western Conference of Locals, held in Boise, ID, April 24-28, 2024.

MS a payment of \$20 for Local 6 members to complete a one-hour California Harassment Prevention Course, provided an employer has not already reimbursed them. Motion withdrawn.

President Cumings reported on attending the Labor Notes Conference held in Chicago, IL, April 19-21, 2024.

President Cumings informed the Board about the Institute for the Future Creative Economy Workgroup.

President Cumings gave an update on the Tonga Room and a new CBA for the Ritz-Carlton Bagpipers located in Half Moon Bay.

The Board went into executive session to discuss ongoing grievances and organizing targets.

President Cumings reported on negotiations and activities for our CBA groups: Bay Philharmonic, Berkeley Symphony, BroadwaySF, Oakland Symphony, Opera San Jose, San Francisco Opera Center Orchestra, Santa Rosa Symphony,

TheatreWorks and Villa Sinfonia.

Director Fisher informed the Board about the Committee on Political Education dinner held April 25, 2024, and the Nightlife and Entertainment Summit which took place on April 29, 2024.

Meeting adjourned at 11:50 AM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM MAY 16, 2024

Meeting called to order at 10:01 AM by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Guarneri, and Harvey.

MSC to accept the amended minutes from May 1, 2024.

MSC to accept the 12 new and 2 reinstated members.

Secretary-Treasurer Zare informed the Board that 50 new members had joined the Local since January 1, 2024.

Secretary-Treasurer Zare informed the Board about upcoming staffing changes at the Local.

Secretary-Treasurer Zare informed the Board about preparing and filing the union's nonprofit tax forms for 2023, as required by the IRS and the Franchise Tax Board.

The Board discussed the print version of the upcoming member directory.

MSC to approve a successor CBA for the Oakland Municipal Band.

MSC to approve a successor CBA for the Fairmont Hotel.

MSC to approve a request from the Musicians of the SF Opera to hire Consultant Risk Strategies for a cost of \$15,000.

MSC to approve a request from the musicians of the Santa Rosa Symphony for financial analysis provided by Jim Davies at a cost of \$850, which is split with the Federation.

President Cumings reported that he will be a guest speaker at InterMusic SF's Workshop on June 20, 2024.

President Cumings will attend Creative

Economy Workgroup Meeting in Santa Monica, CA, on May 24, 2024.

Received from the SF Symphony a request to send an additional delegate to the ICSOM Conference taking place in Portland, OR, in August 2024.

The Board went into executive session to discuss ongoing grievances and organizing targets.

President Cumings reported on negotiations and activities for our CBA groups: Bay Philharmonic, BroadwaySF, California Symphony, Fairmont, Grace Cathedral, Masterworks Chorale, Oakland Symphony, Santa Rosa Symphony, TheatreWorks, and Vallejo Festival Orchestra.

Director Guarneri addressed the Board with a request for a \$25,000 donation to Jazz in the Neighborhood to purchase a Jazz Mobile.

Meeting adjourned in memory of Charles M. Hudspeth and Billy Robinson (former) at 12:01 PM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM MAY 30, 2024

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

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

Excused: Guarneri.

MSC to accept the amended minutes from May 16, 2024.

Secretary-Treasurer Zare read a card from former Director Steve Hanson, thanking the Board for its recent donation to Sustainable Solano in his name.

MSC to approve granting \$250 to each of two members from the Emergency Relief Fund, leaving \$4,281 in the fund.

MSC to accept the 10 new and 1 reinstated member.

Secretary-Treasurer Zare informed the Board that the venue hosting the Annual Labor Day Picnic (McNears Beach Park) does not allow live music performances on holidays. No special permits are available. Secretary-Treasurer Zare informed the

Board about upcoming staffing changes at the Local.

President Cumings informed the Board about attending the Creative Economy Workgroup Meeting in Santa Monica, CA, May 24, 2024.

President Cumings informed the Board about cuts to arts funding in the state of California.

President Cumings communicated a request from the San Francisco Symphony Musicians to come speak to their members.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, BroadwaySF, California Symphony, Grace Cathedral, Masterworks Chorale, Oakland Symphony, Santa Rosa Symphony, and TheatreWorks.

The Board discussed holding a special meeting to grant a total \$25,000 donation to Jazz in the Neighborhood to purchase a Jazz Mobile, which would require approval by the membership per our bylaws.

MSC to approve a \$10,000 donation to Jazz in the Neighborhood to be used to purchase a Jazz Mobile.

Meeting adjourned in memory of John R "Jack" Lewis at 11:13 AM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM JUNE 13, 2024

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

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, and Harvey. Excused: Guarneri.

MSC to accept the minutes from May 30, 2024, as amended.

Secretary-Treasurer Zare read a communication from a non-member looking for information regarding her grandfather, Joseph George Lucia, who played accordion and saxophone in the 1940's.

MSC to approve granting 1 member \$250 from the Emergency Relief Fund, leaving \$4,188.50 in the fund.

MSC to accept the 7 new and 6 reinstated members.

Secretary-Treasurer Zare informed the Board about charges on the Local 6 credit card for May in the amount \$2,356.43.

MSC to approve the cost of accommodations for two officers at the upcoming ROPA Conference, hosted by Local 6 at Parc 55 in San Francisco, at \$189

per night for each officer.

The Board agreed to purchase 50 tickets for upcoming union night at the Giants game on August 9, 2024, to be resold at cost to our members.

The Board discussed Fi-Core status.

President Cumings reported on a meeting with Whippoorwill Arts.

President Cumings informed the Board about meeting the AGMA negotiation team to coordinate efforts with our mutual upcoming negotiations with the San Francisco Symphony.

President Cumings communicated that, with the approval of EMSD Director John Painting, Local 6 used B-roll language in lieu of a Live to Social Media Clip Agreement for theaters.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Repertory Theatre, Berkeley Symphony, Fairmont, Grace Cathedral, Opera San Jose, Santa Rosa Symphony, San Francisco Opera Center Orchestra, and San Francisco Symphony.

Director Fisher reported that the SF Labor Council has suspended their in-person meetings due to onsite protests.

Director Fisher reported on the fair play initiative in Canada.

Trustee Harvey reported on wages for tech workers.

Meeting adjourned at 11:40 AM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM JULY 11, 2024

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

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Guarneri, and Harvey. Guest: Sarah Rosales-Hunt.

The Board received a communication from Sam Schlosser thanking the Board for the use of the rehearsal hall.

MSC to accept the minutes from June 13, 2024, as amended.

MSC to accept the 6 new members.

MSC to approve expenses from April in the amount of \$116,942.67.

MSC to approve expenses from May in the amount of \$146,835.53.

Three deaths were reported in April and one in May. MSC to continue to self-insure the Death Benefit.

\$2,000 was paid from the Death Benefit

Fund to the beneficiary of Henry C. Niebolt. \$2,000 was paid from the Death Benefit Fund to the beneficiary of Simon Perkoff. \$2,000 was paid from the Death Benefit Fund to the beneficiary of Anthony F. Venza.

MSC to subsidize the cost of 50 members attending the Giants game for Union Night at the Ballpark on August 9, 2024.

Received from Jose Rodriguez a request for hazard pay for cleaning raw sewage leak in the men's room. MSC to approve in the amount of \$300.

The Board discussed the recipient of the upcoming Nathan Kahn Award, to be presented on July 30, 2024, at the 40th ROPA Conference.

President Cumings reported on a meeting with the musicians of the San Francisco Symphony at their end-of-season meeting.

President Cumings reported on his participation in a workshop offered by InterMusic SF.

President Cumings reported on his attendance at the LCC/PCC Conference held in Detroit last month.

President Cumings reported on the campaign to organize bagpipers employed by the Ritz Carlton in Half Moon Bay.

The Board discussed the upcoming ROPA Conference.

President Cumings updated the Board on the formation of a Freelance Musicians Association.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Berkeley Symphony, BroadwaySF, California Symphony, Fairmont, Santa Rosa Symphony, San Francisco Opera, San Francisco Opera Center Orchestra, San Francisco Symphony, and TheatreWorks.

Trustee Harvey reported on research obtained at the SFS Labor Archives Library regarding Joseph George Lucia, a member from the 1940's.

Secretary-Treasurer Beth Zare reported that 35 members in good standing will be needed to reach a quorum at the upcoming General Meeting.

President Cumings reported that Gary Gistling, the Executive Director of the New York Philharmonic, had recently resigned.

Meeting adjourned in Memory of Philip Fath at 12:56 PM.

Submitted by Secretary-Treasurer Beth Zare.



NATHAN KAHN AWARD GOES TO PRESIDENT EMERITUS SCHOENBRUN

The Nathan Kahn Award recognizes the outstanding contributions of an individual or organization to the growth of the professional orchestra industry. Each year, ROPA will present the Nathan Kahn award to an individual or organization in the conference city that works to promote professionalism, diversity, and strength amongst orchestral performers in honor of one of ROPA's founders, Nathan Kahn. This year David Schoenbrun was the recipient.

Currently President Emeritus along with Melinda Wagner, David Schoenbrun became President of Local 6 in 2005, a position he held until 2018 when he took a well deserved retirement.

He was responsible for negotiating over fifty CBAs, including the San Francisco Symphony, Opera and Ballet.

During his tenure he advocated and successfully implemented a work dues increase which changed the tides financially for the Local. Anecdotally, there was a time when the Local struggled to keep \$500K in the bank account.

He oversaw three significant mergers between Local 6 and Local 153 (San Jose) in 2014, Local 292 (Santa Rosa) in 2015 and Local 424 (Contra Costa) in 2018.

Former President, Tom Lee hired David as an adjunct Symphonic Services Division field negotiator and he also served as a ROPA delegate for the San Jose Symphony in 2004. He was one of the founding members of the Theatre Musicians Association (TMA).



SANTA CRUZ SYMPHONY

Announces auditions for the following positions:

Assistant Principal Viola
Section Viola (5 positions)
2nd Horn
4th Horn

Auditions will be held at San Jose State University

Audition Dates:
January 13, 2025: Horn 2 & 4
January 14, 2025: AP & Section Viola (5 positions)
Application Deadline: December 30, 2024

Assistant Principal wages for the '24-'25 season: \$152.50
 Section wages for the '24-'25 season: \$125.00

To reserve an audition time:
 Send a one-page resume to: personnelmanager@santacruzsymphony.org
and a \$50 refundable deposit made either electronically here:
<https://santacruzsymphony.org/auditions>

Or a check made out to Santa Cruz Symphony mailed to:

Tim Dent, Personnel Manager
 Santa Cruz Symphony
 307 Church St.
 Santa Cruz, CA 95060



FRESNO PHILHARMONIC ANNOUNCES AUDITIONS

FOR THE FOLLOWING PER SERVICE POSITIONS:

- ASSISTANT CONCERTMASTER
- SECTION VIOLIN (MULTIPLE POSITIONS)
- PRINCIPAL VIOLA
- SECTION VIOLA (MULTIPLE POSITIONS)

2024-2025 Season:

5 Masterworks Sets, 1 Pops Set, 1 Educational Set

2024-2025 Per Service Rates:

Principal/Assistant Concertmaster \$185

Section \$148

AFM pension, travel, per diem and lodging may apply

Auditions: Monday-Tuesday, February 17-18, 2025.

Apply by mailing or emailing resume by Friday, January 24, 2025. A \$50 deposit (returned at the audition) must be received by January 24, made payable to:

Fresno Philharmonic

726 W. Barstow Avenue, #106

Fresno, CA 93704

EMAIL: wayne_solomon@sbcglobal.net

Late or incomplete applications will not be accepted.

Winning candidates must be eligible to work legally in the U.S. and must provide proof of this before accepting a position.

Repertoire and other information at fresnophil.org

No phone calls please.

The Fresno Philharmonic is an equal opportunity employer.

CALIFORNIA SYMPHONY

Announces auditions
for the following vacancies:

Principal Clarinet Clarinet 3/Bass Clarinet

Audition Date:

Monday, February 3rd, 2025

Highly qualified applicants are invited
to **apply by Monday, January 13, 2025.**
Incomplete submissions or submissions
received after the deadline will not be
considered.

For more information and to apply online, please visit:

www.californiasymphony.org/meet-our-people/join-us/



Auditions

Second Clarinet

Mon, January 20, 2025

Sacramento, CA

Second Oboe

Wed, January 22, 2025

Sacramento, CA

Application and resume deadline for all auditions: Fri., January 10, 2025

For more info, or to apply online, visit www.SacPhilOpera.org/auditions

The SP&O is a per service orchestra with 38 services per season
Section Rate: \$165.00 per service 2024-2025 Season

General Membership Meeting

**January 27, 2025 at 1pm via Zoom
Meeting ID: 895 3452 0377**

Musicians Union Local 6
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January 31, 2025.

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\$15.00 Voluntary TEMPO
Contribution

Annual Payment of \$195
made by check, cash, or online.

\$210.00 Total

Print Directories now available online.



**Announces auditions for the
following tenure-track position**

Principal Cello

January 27, 2025

Application Deadline: January 3

For information and to apply online:
www.symphonysanjose.org/auditions

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purchase a hat or shirt today**



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