



The State of the Union by David Schoenbrun, President

I owe the title to the fact that I've been watching way too many presidential debates lately. But it does serve as a good vehicle for reporting the general condition of our Local. So, here's what I know, in a nutshell:

Finances: I am pleased to report that financially speaking, our Union is strong. A combination of cost consolidation and an adequate dues structure have allowed us to support all of our operations and still maintain a responsible reserve. We continue to self-insure our death benefit fund and grow a strike fund that fortunately hasn't been much used. And all of this despite the fact that we've been a bit handicapped in our ability to grow our cash reserves due to restrictive investment constraints and miniscule interest rate returns. Our next financial challenge will involve a close examination of our own compensation policies. More to come on that in the months ahead...

Our building: We managed to survive some 18 months of construction next door. We were rattled and pounded; we had our parking and access disrupted, our cars sprinkled with paint and cement, and our basement flooded. And yet I believe we will emerge better as a result. Some of the more unsavory characters who used to grace our sidewalk and rear alley seem to have relocated. Some significant improvements in our building have essentially been underwritten by our negotiations with the developer, and, while we haven't had the building appraised, I expect that the neighborhood's gentrification has greatly benefitted its value. And we've managed to find a solution to our new student/neighbors' penchant for frolicking on our roof.

Local 6's new jurisdiction: The absorption of Locals 153 to the south and 292 to the north have been something of a boon to our Freeway Philharmonic members who now only have to belong to one Local, so long as they don't regularly venture into the Central Valley. We now also have the ability to better control the misuse and manipulation of the lower casual wage scales of these former adjacent Locals when celebrity shows and the like rehearse and perform in what used to be multiple jurisdictions. On the downside, we have about 15 more collective bargaining agreements to negotiate and their constituent groups to supervise on a day-to-day basis. This has proven to be much more time-consuming for our officers than had been anticipated prior to the mergers, but I think we've successfully risen to the challenge with new CBAs in place that contain improved, industry-conforming language and appropriate increases in compensation and benefits for our members.

Recording: This continues to be a disappointing area of potential employment in our Local. Prior to 2010, videogame recording in our Local seemed to be on the verge of taking off and guaranteeing a stable source of regular work for our members. Then, very precipitously, our expectations were dashed by politically inspired changes in AFM contractual requirements. Six years later, this work continues to be lost largely to the AFM, and an industry which resides in our own backyard now chooses to do most of its recording work either offshore or in our own major recording cities as dark dates -- with impunity. Particularly disheartening is how hard our Local 6 Recording Committee worked to help

shape reasonable AFM policies that would have saved much of this work for our members, only to have their suggestions and warnings fall on deaf (some would say self-serving) ears.

The CBA groups: Local 6 currently negotiates and maintains around 45 collective bargaining agreements representing musicians working in orchestras, theatres, chamber groups, bands and music festivals. The groups range in size from as few as 5 to as many as 105, with annual budgets of less than \$100 thousand to over \$80 million, per service rates of \$90 to \$400, and pension contributions from 0-14%. The terms of these CBAs range from 1-5 years, which is a particularly critical statistic given the time and effort that goes into each of the renegotiations. Fortunately, a stabilizing economy has meant that funding has become slightly more predictable, resulting in managements again becoming comfortable entering into longer-term agreements. For a few years, one-year agreements for groups living on the edge seemed to be the norm rather than the exception, which made for very busy weeks here.

Our "big three" ICSOM groups (SF Symphony, Opera and Ballet) are each mid-term in their agreements, having negotiated very acceptable contracts that keep pace on average with their peer groups in compensation and benefits, while maintaining solid if not progressive industry standards in their non-economic provisions. Parking for musicians and audiences in the SF Civic Center district is a perpetual problem of increasing severity that seems to have no solution in sight. Our city fathers haven't yet understood that riding

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Mary Ann Meltzer
Henry Mollicone
Barbara Riccardi

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Charles Athas
Herbert Fawcett
Daniel Hicks
Harry Higgins Sr.
Willis Kirk
Bryce Rohde
Jean White

Kathy Peck of Nonprofit Org H.E.A.R./HEARNET.COM
at Musicians Union Local 6

H.E.A.R. Workshop/Listen Smart

Monday April 25

2pm & 7pm



Award winning H.E.A.R. foundation pioneered and provides music conservation services for Symphony Players, Touring Artists, Bands, DJs, Sound Engineers, Staff/Crew, other Music Industry Professionals and their audiences since 1988. H.E.A.R. will be available to make Custom Ear Impressions for Musicians/Concert Earplugs and Custom In Ear Monitors - (CIEM) Ear Impressions, **and to discuss what you need to know to preserve your hearing for your career.**

Note: Your AFM-Local 6/Rate for Musicians Earplug/TRU Fit Price is: \$205 + tax.

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*Custom Musicians Earplugs/TRU Fit: Retail List Price: \$400 up. Earplugs come in custom colors and choice of one pair of filters. For custom ear impressions (only) for In Ear Monitors (\$75 pr) and other custom mold products are also available. Takes 12-15 min per each fitting for custom molding. The plugs come back from the Westone lab in 2 weeks unless you order a 3-day rush charge. H.E.A.R. takes all forms of payment and provides a 90-day guarantee for remakes and a one-year warranty for material defects. You can pick up your finished custom products by appt. at the HEAR office.

INFO: Kathy Peck, Executive Director
H.E.A.R.
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RSVP: Contact the Local 6 office to reserve your seat in either the 2pm or 7pm session.
415.575.0777

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SAN FRANCISCO, CA
PERMIT NO. 454

Musicians Union Local 6
116 Ninth Street
San Francisco, CA 94103

Musical News

Official Bulletin of
Musicians Union Local 6
American Federation of Musicians

Beth Zare, Editor
Alex Walsh, Managing Editor

The Musical News is published bi-monthly 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.

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Office Hours

Monday - Friday
10:00 am - 4:00 pm

Schedule

Holiday Schedule

Office Will Be Closed:

New Year's Day
Martin Luther King Jr. Day
Presidents' Day
Memorial Day
Independence Day
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
Christmas (and day after)

Meetings Schedule

General Membership

April 25, 2016 1:00 pm

Board Of Directors

Bi-weekly board meetings are open to the membership. Call for meeting schedules.

Dues

2016 Membership Dues

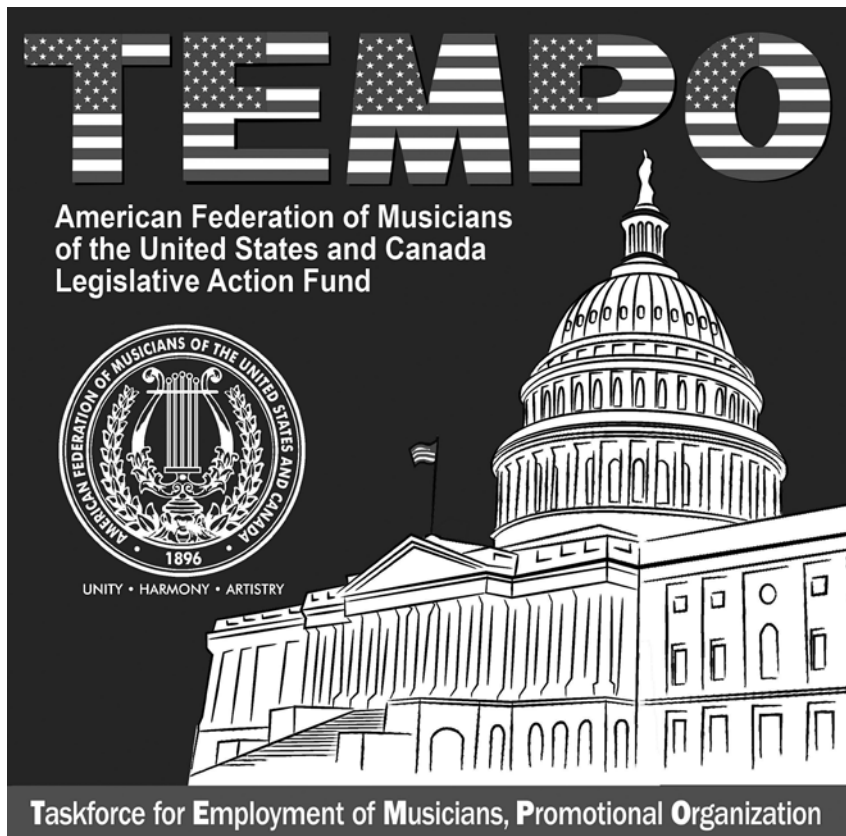
| | |
|-----------------------|-----------------|
| Regular Membership | \$52.50/Quarter |
| 35 Year Membership | \$38.50/Quarter |
| Life Membership | \$25.25/Quarter |
| 70/20 Year Membership | \$29.25/Quarter |
| Late Charge | \$5.00 |

Pay Your Dues,

Keep Your Benefits

If you have been suspended or dropped as a member of Local 6 for non-payment of dues, you have lost the following union benefits: death benefit, defense and contract guarantee fund payments, the International Musician, access to the Lester Petrillo Fund and other benefits that require membership in Local 6.

To avoid being suspended, members must pay their dues by the last day of each calendar quarter. Please remember, we do not bill for dues. But, we do print one or more of the following lists in each issue of the Musical News: Suspended, To Be Dropped, and/or Dropped. Also, Late Notices are sent each quarter to all suspended individuals prior to their being dropped, and a reminder is included in our quarterly e-newsletter.



Why Should You Become a Member of the AFM TEMPO Club?

With a \$1 dollar per week donation, the AFM can make a meaningful and significant contributions to our allies in Congress.

These donations will help to reelect our allies and keep musicians' issues on the agenda. Additionally, these funds will work to maintain a number of issues such as performance rights, the NEA, the pension system, and copyright enforcement.

AFM TEMPO CLUB PERSONAL BENEFITS

- Initial membership gift
- Special invitation to the annual AFM Legislative Political Conference in Washington, DC
- 10% discount on new TEMPO gear
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Make an online contribution to TEMPO on the AFM website, or send a check to:

The AFM TEMPO Fund
1501 Broadway, Suite 600
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AFM TEMPO may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Contributions to TEMPO are NOT tax deductible. Your decision to give is strictly voluntary and is NOT a requirement of membership in the union.

Recording Work

Local 6 is trying to stem the tide of non-union recording being done in our jurisdiction. Allowing such work to take place unchallenged can and will undermine our significant efforts to bring more union recording work to the Bay Area. Therefore, when receiving offers of recording work, all members should be sure to ask if it is being done under a union contract. Do not agree to offer your services for non-union recording projects. Members doing so are subject to board-imposed fines or expulsion. Think long-term, and think collectively!

Beneficiary Card

If you have any reason to believe that your beneficiary card needs to be updated, please contact Cheryl Fippen at 415-575-0777 ext. 307.

Reasons to update include death of a previously named beneficiary or changes in marital status and re-marriage. Many of the cards on file were completed 30 or 40 years ago. Your death benefit will be paid to the person named on your card- it's your responsibility to make sure it's up to date.

Your Trusted Servants...

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Hall Goff, Trustee
Steve Hanson, Trustee
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Forrest Byram, Director

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Lori Ponton Rodriguez - Treasury (x304)
Joe Rodriguez - Casuals (x306)
Cheryl Fippen - MPTF, Death Benefits (x307)
Alex Walsh - Member Services (x308)

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California Symphony - William Harvey
Carmel Bach Festival - Meg Eldridge
Festival Opera - Adrienne Duckworth
Fremont Symphony - Forrest Byram
Golden Gate Park Band - Mark Nemoyten
Lamplighters - William Harvey
Marin Symphony - Claudia Fountain
Midsummer Mozart - Kelleen Boyer
Monterey Symphony - Owen Miyoshi
New Century Chamber Orchestra -
Robin Bonnell
Oakland East Bay Symphony - Alicia Telford
Opera San Jose - Mary Hargrove
Philharmonia Baroque - Maria Caswell
SF Ballet Orchestra - rotating
SF Opera Center Orchestra - Diana Dorman
SF Opera - Thalia Moore
SF Symphony - rotating
San Jose Chamber Orchestra - Richard Worn
Santa Cruz County Symphony - Jo Gray
Santa Rosa Symphony - Bob Williams
Symphony Silicon Valley - Janet Witharm
West Bay Opera - Diane Ryan

EDITED FOR WEB

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Local 6 Grammys!

Two of the 2016 Grammy Award winning classical albums featured Local 6 musicians. A third album, that won Best Classical Compendium, featured a pipe organ by Schoenstein & Co., a Bay Area firm headed by Local 6 Life Member, Jack Bethards. The recording by the Nashville Symphony (Local 257) presented three compositions by Stephen Paulus including his Grand Concerto for organ and orchestra. The conductor is Giancarlo Guerrero and soloist, Nathan Laube, played the Schoenstein organ. The CD is Naxos 8.559740.



The three manual and pedal all-pipe organ with 47 stops and 64 ranks was built for the new Schermerhorn Symphony Hall in Nashville, in 2007. It was designed for the orchestra/organ repertoire and is unlike the normal church or concert organ. It concentrates on sounds that augment the orchestra rather than compete with it such as fundamental bass that reaches an octave below the orchestra's range and tonal colors not found among orchestral instruments. A key feature is compact design to promote efficient, accurate tuning and acoustical presence – qualities appreciated by orchestral musicians who expect pitch stability and rhythmical coordination. Another complaint about pipe organs (too loud, not loud enough) is answered by an effective expression system that allows a smooth crescendo from ppp to an fff that is produced by solid fundamental – not just high pitch brilliance.



"The Musicians of the San Francisco Ballet Orchestra are thrilled and honored to have been recognized with two awards (Best Classical Engineered Album and Best Classical Producer) in the 2016 GRAMMYS. Just like Recording Engineer Leslie Ann Jones said in her acceptance speech, it did "take a village" to produce the "Ask Your Mama" recording and we are very proud to have contributed to the record's success." -- Steve D'Amico, SF Ballet

David Krehbiel “A Charmed Life” by Beth Zare

“I have been so incredibly fortunate always being in the right place at the right time. The opportunities just fell in front of me and I somehow walked through the doors.”

Arthur David Krehbiel, better known as Dave to his friends, was the principal horn of the San Francisco Symphony from 1972 until he retired in 1998. He played under Seiji Ozawa, Edo de Waart, Herbert Blomstedt and Michael Tilson Thomas. He currently resides in Reedley, CA near Fresno where he and his wife Carol grow grapes on their 45-acre vineyard.



David Krehbiel (1973)

David Krehbiel was leaving Davies Hall in 1998 after just playing his final concert as principal horn of the San Francisco Symphony. He and good friend, principal trombonist, Mark Lawrence were approached by a woman who gushed, *‘That’s the greatest horn playing I have ever heard. It was fabulous, just wonderful.’* When Krehbiel thanked her she added, *‘When will you be moving from Montreal?’* She thought he was John Zirbel, Montreal’s principal horn who had just agreed to play in San Francisco after Krehbiel retired. *‘Mark and I just started laughing like crazy,’* says Krehbiel. *‘It was the perfect end to my career. Where had she been all those years that I had played? Evidently she showed up to hear Zirbel and thought I was him and pretty great. Oh, did we laugh.’*

In the beginning

David Krehbiel grew up in Reedley, California. His earliest memories of music come from the First Mennonite Church where his grandfather was the first pastor. His father sang in the choir and his mother played the organ. Music surrounded his upbringing and he has strong memories of falling asleep while Chopin wafted upstairs from his mother’s piano practicing. *‘I remember being absolutely moved by any kind of music. I felt it from a young age.’*



Sixteen year old Krehbiel at Interlochen (1953)

He was studying trumpet in the 8th grade when his parents took him to a concert of the Fresno State Orchestra. Instead of focusing on the trumpet player, he was mesmerized by the sound coming from hornist, Jim Winter. *‘I was overwhelmed by the sound of the horn. That is what attracted me to it.’* It wasn’t long before he switched to the horn and started studying with Jim Winter.

While attending Fresno State a new symphony was being formed. As luck would have it, his teacher was on sabbatical, so he was asked to be the first horn of the new Fresno Philharmonic. *‘That was scary as hell. I remember playing Pavane by Ravel and getting through it but fainting afterwards. The second horn player was holding me up. I guess I got so nervous that I just passed out.’*

After three years in Fresno, Jim Winter encouraged him to go to Northwestern to study with Philip Farkas, the principal horn of the Chicago Symphony.

Krehbiel is dyslectic so he didn’t study scales until he got to Northwestern. He learned in a different way. *‘I have always loved teaching, mainly because of how I struggled.’* He often played unmeasured etudes in his lessons and it was a negotiation. Philip Farkas had an idea of how the pieces should go and how they should be phrased. Krehbiel brought his own ideas to the pieces and tried to convince his teacher through his playing. *‘As a teacher myself, I have always liked that. To have a student who doesn’t accept my way but has ideas of their own and will negotiate. There is an interchange, not just me telling them what to do. That has always been important to me.’*

Achieving the perfect audition attitude

The teacher and student hit it off, and Farkas wanted Krehbiel to be his assistant in the Chicago Symphony. It was a different era when musicians could just be appointed to the orchestra without auditioning. Farkas didn’t want the responsibility on his shoulders so he asked the conductor, Fritz Reiner, to listen to Krehbiel. *‘I went to his apartment and was very intimidated. I knew that if I missed one note it would be over. Reiner looked like Bela Lugosi [Dracula 1931] and in his scratchy voice said, ‘Play Heldenleben.’’* Krehbiel attempted to play the first low note and it didn’t come out. It was a cold winter day and he hadn’t warmed up. At that point Krehbiel figured it was a lost cause so he achieved the perfect relaxed audition attitude.

Farkas had just published his book *The Art of French Horn Playing* and an autographed copy was on Reiner’s table. *‘Your teacher gave me this book,’ he grumbled. ‘You must loosen the ‘arm-bore-shoore’ (embouchure) for the low notes.’* Krehbiel continued the audition and the second time the low Bb spoke. He was totally relaxed. *‘I realized afterwards that Reiner probably thought I took direction well. He told me what to do and I fixed it. So they called and offered me the assistant job. I was elated for two days before*

the terror struck me. I knew I had to get serious about the horn.’ Up until then, he had good days and bad days. Farkas had said, *‘Don’t change a thing, kid. You won the job,’* but Krehbiel knew he would never survive if he didn’t learn to play consistently.

“A really good orchestra is like chamber music.”

Fritz Reiner was a big influence in his life. He had a tiny little beat and the attitude of a major general. When things in the orchestra got a little shaky he would simply quit conducting. He just stood there and instantly things would come together because the orchestra was forced to listen to each other; just like chamber music. *‘Today you see conductors flailing around because they are trained to flog us with the beat. Musicians at our level don’t need beats anymore. We just need to play chamber music.’*

Krehbiel learned early on how to lead by example. Other musicians will follow if they see the leader enjoying what they are doing. *‘You lead by who you are and how you play. You don’t need to tell anyone else what to do. That is a mistake a lot of people make.’* Bud Herseth (Principal Trumpet 1948-2001) was that leader in the Chicago. Sitting three feet from his bell was something Krehbiel will never forget. He led the entire orchestra and everyone followed him.



The Detroit Symphony Horn Section circa 1970 (left to right): Willard Darling, Charlie Weaver, Ed Sauve, David Krehbiel, Keith Vernon, Thomas Bacon

Arthur Fiedler came to Chicago to conduct Oberon which starts with a horn solo. It was to be performed on live television at WGN Tribune Towers. Farkas let the 22-year-old Krehbiel play it. It was Krehbiel’s first experience with Fiedler. During the short rehearsal before the performance Fiedler stopped in the middle of the horn solo and snarled, *‘No, your C# is flat.’* Krehbiel played it again and was interrupted. *‘No, you’re flat.’* Krehbiel had finally had it and played the C# REALLY SHARP in rehearsal. Even at his young age, Krehbiel somehow knew to honor his instinct, and play the phrase as he thought it should be. During the solo at the performance, he looked up and Fiedler was making faces and gestures about moving the pitch up. *‘I was so pissed off*

because this was on television. After the concert I found Farkas downstairs where he had watched the live broadcast. *‘Did you see what that guy did to me,’* I asked him. *‘Oh no kid, the camera was right on you. You were great. You looked great.’*

“The Union has changed dramatically in my lifetime.”

When Krehbiel worked for the Chicago Symphony he was making \$145 per week. There were no guarantees and no committees. He had no way to plan his life because schedules were posted one week at a time and Management constantly changed them. *‘There has been such a change in the union in my lifetime. I have benefited greatly because of the union.’* The members of the Chicago Symphony were responsible for starting Senza Sordino [ICSOM newsletter] and they were the first orchestra to have a committee.

While in Chicago, Krehbiel got to play with great conductors like Leopold Stokowski, George Szell, and others. Playing at that level was easier than he expected. *‘There is so much confidence all around you and people play in tune; everything works. I wasn’t nervous at all.’* Farkas left after Krehbiel’s second year and Krehbiel continued to play assistant for the next three years.

In 1962, he was appointed co-principal

with Frank Brough. *‘That worked out great for both of us. The orchestra manager told me that Conductor Fritz Reiner was very happy with the situation and we were going to be co-principals for the next season.’* Later Krehbiel found out that a principal had already been engaged for the next year. He couldn’t believe the manager had lied to his face.

This motivated him to find a principal job elsewhere. There were openings in Pittsburgh and Detroit at the time. He auditioned and won both jobs and chose to move to Detroit.

Paul Hindemith conducted one of Krehbiel’s last concerts with the Chicago Symphony, a runout in Milwaukee. Traveling back by train

gave Krehbiel the opportunity to seek out his idol to say a few last words to him. (This was a few months before Hindemith's death.) "I had already signed my contract to go to Detroit but I was still burnt about the orchestra manager lying to me." Krehbiel found Hindemith sitting at a table next to said manager. He wasn't going to stop but Hindemith called him over. *'What are your plans, young man?'* Krehbiel told him he was leaving the orchestra to play principal horn with the Detroit Symphony.

"Hindemith looked across the table at the manager who had lied to me and said, *'You're stupid. How could you let this man go?'* Hindemith lit into him on my behalf. Here was my hero defending me to my worst enemy and I had nothing to do with it. I couldn't have predicted a better scenario."

The practical joker

The first time Arthur Fiedler spotted David Krehbiel in the Detroit Symphony, he glowered. *'What are you doing here?'* The orchestra always played a medley of armed services songs at their pops concerts when Fiedler was conducting. Krehbiel got the idea to make paper airplanes and toss them during the Air Force Song (Off We Go into the Wild Blue Yonder). "The first year it was just me throwing a couple paper airplanes but everyone thought it was so funny they decided to join me the next year." By the third year there were so many people throwing planes that and hardly anyone was left playing. The fourth year, Krehbiel made a stiletto plane, which he had fine-tuned to fly directly over the podium. After most of the planes had cleared, he stood up, aimed and shot the plane right by Fiedler's head. It barely missed him before soaring into the audience. "Needless to say, we never played that piece again."

Krehbiel dreamt of returning to California. He had grown up in a small town and wasn't a city person. "The only reason I lived in big cities was to play in orchestras." After 9 years in Detroit, his opportunity finally came when Bill Sabatini, principal horn of the San Francisco Symphony (SFS) stepped down. Times had changed and conductors could no longer hire musicians without an audition. Candidates had to play for an audition committee. It had been a long time since Krehbiel had taken an audition. Concurrently the Boston Symphony had a principal horn opening, so he decided it would be good practice to audition for both. In Boston he tied with Charles (Chuck) Kavalovski and the Boston Symphony asked them each to return and play a week before they chose a winner.

In the meantime, SFS held their audition and it so happened that Chuck Kavalovski auditioned too. "I had a premonition that I was going to be the new first horn so when we were sitting backstage at the Opera House waiting for the results, I was shocked when they asked to talk to Chuck first." The Symphony contract required the winner of the audition to accept or deny the offer on the spot at the salary advertised. Kavalovski told them he was being considered for principal horn in the Boston Symphony therefore he couldn't accept. As he passed Krehbiel in the hall he said, "Why don't you just stay out of my life?" Krehbiel was shocked that Kavalovski hadn't taken the job.

When SFS made him the same offer he said, "Where do I sign?"

He and Kavalovski have since become good friends. "Chuck was one of those people that always had to do his routine and practice daily, whereas I could quit for a week and pick the horn right back up. I feel sorry for people who are married to the horn and have to carry it around wherever they go. I was never addicted to the horn; certainly never addicted to practicing. I was always interested in freedom from that."

San Francisco Symphony

Originally Krehbiel split the first horn book with Herman Dorfmann. "We used to flip a coin to see who would get to play which half. Hermann swore I had a two headed coin because I always got the juicy stuff."

One of Krehbiel's biggest fears was being asked to play something he hadn't looked at, like sight reading in some strange key. "Give me enough time and I could learn it. That's why it was a blessing when Bob Ward got into the orchestra. He could read anything, never had to take it home. He would just nail it at the first rehearsal. So it was a perfect match for me to have Bob there because he didn't mind playing all the modern stuff while I got to play the touchy Mozart pieces."

"I have been an adrenaline junkie my whole life. I would rather be scared to death than bored to death. I get bored pretty easily. I look back now and wonder how the hell did I do that?"

Seiji Ozawa was conducting Haydn Symphony #51 which has a high written F above the highest C. Krehbiel was trying to figure out how to get the note out. "I just couldn't play that high but I finally figured out that I could sing the note through the horn and it sounded like I played it." Right before the first rehearsal Ozawa came by the horn section and ask Krehbiel if he could play the high notes. "He was standing right next to me. I played the phrase and sang the high note and he smiled and said,



The San Francisco Symphony Horn Section circa 1997 (left to right): Robert Ward, Jonathan Ring, Bruce Roberts, Lori Westin, David Krehbiel

'Ah, very good.' So I sang it for every concert. Sure dumb luck that I was able to do it."

One of Krehbiel's scariest moments as a horn player was being in the percussion section. It was an open rehearsal with Ozawa conducting Berlioz's *Symphonie Fantastique* and a percussionist was missing. Krehbiel wasn't scheduled to play the horn so they asked if he would play the bells. "I enthusiastically agreed. Up until that point I thought those percussion guys had it easy. They just sit around and play one note." As Krehbiel waited for his big moment, he felt the pressure of everyone looking at him. "Ozawa gave me a great big cue and I played at the right time but it really changed my view of what those guys go through."

The pranks continue

Krehbiel's history with the accordion started when the SF City Council considered making it their official instrument. NBC news came to Davies Hall to interview symphony members about how they were taking this news. When asked, Krehbiel responded, "I am going to start a bumper sticker campaign: *Use an accordion, go to jail.* Furthermore the definition of a gentleman is someone who knows how to play the accordion but chooses not to." It didn't end there because

the news story got picked up across the country. Barbara Butler (trumpet) from Chicago saw the clip and hired an actor to call Krehbiel, claiming to be from the Wisconsin Accordion Anti-Defamation League. "Even my mother saw it and said *'Don't you know your uncles play the accordion?'*"

The accordion gag followed him beyond retirement. Krehbiel sat in on his replacement's audition, behind the screen and as a non-voting member. After a long day of listening to horn candidates, the last person was announced and proceeded to play the horn excerpts on the accordion. "Bob [Ward] and the guys really got me good."

His most memorable prank happened during a rehearsal of Stravinsky's *Fairy's Kiss*. At the end of rehearsal, Krehbiel stood up and called the trombones to task for being too loud. Principal trombonist, Mark Lawrence, tried to calm Krehbiel down but he was in on the joke. He had swapped out his instrument for one purchased at the flea market. "No, I am really upset. You are too loud," Krehbiel said. By now the violas was egging him on. He grabbed Lawrence's trombone and started a tug of war. "I threw it down on the floor and jumped on it and stormed off the stage to the cheers of the viola section. At least half the people thought it was for real. Funny thing is, afterwards when I would walk by someone backstage, they would clutch their instrument a little closer so I couldn't grab it. I was famous for that one. I acted out the perfect revenge dream."

"I don't know if it's in my DNA or being surrounded by music growing up, but I feel music on a different level. Music is a powerful tool to express things that you can't always touch and feel."

Krehbiel hears music in a different way now that he is not playing. He wonders how things are possible. It was much easier when he was playing. "My whole life has been about finding a way to play without stressing out; to make it easier and natural. I fearlessly walked through stuff that I couldn't possibly do now." He hasn't played for 18 years but still looks back at the opportunities that fell into his lap. "I have had a truly charmed life."



Beth Zare: I studied with Dave Krehbiel my senior year in high school. Davies Hall had just been built when my family moved to California. I got to listen to Dave in my formative years. Then I had the opportunity to play with the San Francisco Youth Orchestra during its inaugural season. That is when I started studying with Dave. What I remember most was when he said, "Don't practice too much. You don't want to be a horn geek."

Minutes

BOARD OF DIRECTORS MEETING – January 21, 2016

Meeting called to order at 10:32 by President Schoenbrun
Present: Zare, Byram, Cumings, Elliott, Gray, Hanson
Excused: Goff

The minutes of the meeting of January 7, 2016 were accepted as amended.

NEW MEMBERS:

Charles Chapman - drums, guitar, su-ling, basuri – 1/11/16
James Coyne – acoustic bass, electric bass – 1/11/16
Miika Gregg - violin – 1/11/16
Wil Hendricks – acoustic bass, electric bass, guitar – 1/11/16
Conrad Jones - trumpet – 1/11/16
Cordula Merks - violin – 1/11/16
Edward Noyes – saxophones – 1/11/16
Aromi Park - violin – 1/11/16
Timothy Smith - trombone, alto, bass trombone – 1/11/16
Jari Kalevi Suomalainen - violin, mandolin, vocals – 1/11/16
Karl Thomas Theobald - saxophones, flute, clarinet – 1/11/16

REINSTATED TO MEMBERSHIP:

Daniel Fabricant - acoustic bass, electric bass, guitar – 1/14/16
Lanzone, Emily – violin, piano – 1/20/16

GENERAL BUSINESS:

The following items were discussed:

- Proposed terms of a pre-hire collective bargaining agreement between Local 6 and ACT covering wages and working conditions for musicians to be employed for its production of Unfortunates which will appear at the Strand Theater from February 3rd thru April 10: M/S/C to approve.
- Proposed terms of a successor collective bargaining agreement (2-year term) between Local 6 and Marin Symphony: M/S/C to approve the agreement pending ratification of the musicians.
- Expenditures for the month of December, 2015: M/S/C to approve.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 1 death was reported in the month of December: M/S/C to continue to self-insure, with monthly Board oversight.
- From the Labor Archives and Research Center asking for a contribution in support of its ongoing efforts to preserve local union records, make accessible the labor history of the SF Bay Area, and provide education both to trade unionists and to students at SF State University. M/S/C to donate \$100.
- From the UFW requesting that we support its event by purchasing a program ad and/or dinner tickets: M/S/C to donate \$100 in lieu of attending the event.

REPORT OF OFFICERS:

Secretary-Treasurer Zare gave an analysis of accepting credit card payments and a summary of money donated in 2015.

Casual Job Reports

Listed are the casual leaders who have made work dues payments between 1/9/16 - 3/4/16 and the dates of the jobs. If any of your engagements are not listed, it is possible that the leader/contractor has not remitted either work dues or pension contributions on your behalf. In this case, please contact the union for assistance.

| | |
|----------|------------------------|
| 11/04/15 | Welch, Nicole |
| 11/28/15 | Lewis, Laurie |
| 11/30/15 | Summa, Terry |
| 12/06/15 | Richman, Jonathan |
| 12/06/15 | Through |
| 12/07/15 | San Francisco Symphony |
| 12/12/15 | Isaak, Chris |
| 12/13/15 | Isaak, Chris |
| 12/13/15 | Eulberg, Steven |
| 12/24/15 | San Francisco Symphony |
| 12/24/15 | Eulberg, Steven |
| 12/27/15 | Eulberg, Steven |
| 12/31/15 | San Francisco Symphony |
| 12/31/15 | Primus |
| 01/08/16 | Through |
| 01/13/16 | Tower of Power |
| 01/15/16 | Sanchez, Lisa |
| 01/19/16 | Through |
| 01/24/16 | Botti, Chris |
| 01/23/16 | Starlite Strings |
| 01/24/16 | Porter, Kevin |
| 01/28/16 | Hamilton, Charles |
| 01/30/16 | Wreede, Katrina |
| 01/30/16 | Isaak, Chris |
| 02/04/16 | Starlite Strings |
| 02/04/16 | Through |
| 02/07/16 | Kronos |
| 02/07/16 | Mars, Bruno |

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Symphony, Fairmont, Festival Opera, Monterey Symphony, New Century Chamber Orchestra, Oakland Symphony, Opera San Jose, SF Ballet, SF Opera, SF Symphony and Santa Cruz Symphony.

Information regarding the regional meeting, organizing targets and the COLA increase for 2015 (3.2%).

Director Gray gave a report on the MLK Labor Council Breakfast.

Meeting adjourned at 12:30 in memory of Rudolph E. Tapiro, David Bowie, Glenn Frey, and Mic Gillette
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – February 11, 2016

Meeting called to order at 10:32 by President Schoenbrun
Present: Zare, Byram, Cumings, Elliott, Hanson
Excused: Goff, Gray

The minutes of the meeting of January 21, 2016 were accepted.

NEW MEMBERS:

Georgianne Banker – bassoon – 2/11/16
Francois Regis Chanon - cello – 2/11/16
Cyril Deaconoff - composer, conductor, piano – 2/11/16
Kevin Kono – trumpet, flugelhorn – 2/11/16
Yi Zhou - violin – 2/11/16

REINSTATED TO MEMBERSHIP:

Joshua Michael Feltman - viola, piano, conductor – 1/27/16
Rufus David Olivier - bassoon, electric bass – 1/27/16
Alicia Michele Waite – horn – 2/9/16

GENERAL BUSINESS:

The following items were discussed:

- Proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and 1st Pres of Berkeley for an engagement taking place in March which uses 21 union musicians: M/S/C to approve.
- Proposed terms of a successor collective bargaining agreement (5-year term expiring June 2019) between Local 6 and Santa Rosa Symphony: M/S/C to approve the agreement, which has already been ratified by the musicians.
- Proposed terms of a successor collective bargaining agreement (1-year term expiring June 2016) between Local 6 and Woodminster: M/S/C to approve the agreement, which has already been ratified by the musicians.
- A request from Frank Martin for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.
- A request from Allen Schneider for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.
- A request from Tom Shader for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.
- A request from Richard Shuster for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

REPORT OF OFFICERS:

Secretary-Treasurer Zare gave a credit card report for the month of January.

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Symphony, Festival Opera, Marin Symphony, Menlo Park Pres., New Century Chamber Orchestra, Oakland Symphony, SF Ballet, SF Opera, SF Symphony and Santa Cruz Symphony.

Information regarding the regional meeting, organizing targets, Legislative Report Card and the upcoming AFM Convention (June 2016).

Meeting adjourned at 12:04 in memory of Helen Stross.
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – February 25, 2016

Meeting called to order at 10:37 by Vice President Cumings
Present: Zare, Byram, Elliott, Goff, Gray, Hanson, Schoenbrun (via phone)

The minutes of the meeting of February 11, 2016 were tabled until the next meeting.

NEW MEMBERS:

Christina Marie Bogiages - oboe, English horn, vocals – 2/25/16
Irene Fitzgerald-Cherry – violin, piano – 2/25/16
Neredith Kufchak – viola, violin – 2/25/16
Audra Loveland - horn, violin – 2/25/16
Richard Jeremy Needham - percussion, vocals, guitar – 2/25/16
Timothy Zieminski - violin – 2/25/16

REINSTATED TO MEMBERSHIP:

Laura Bach - violin – 2/12/16
Heidi Trefethen – acoustic bass, electric bass, horn – 2/12/16
Matthew Renzi – clarinet, bass clarinet, oboe, saxes – 2/12/16
Katie Kadarach – viola, violin – 2/18/16
Jonah Kim - cello – 2/18/16
Brian H Johnston – viola, violin – 2/24/16
Greg Zema – electric bass, drums, guitar, piano – 2/24/16

GENERAL BUSINESS:

The following items were discussed:

- Proposed terms of a successor, pre-hire collective bargaining agreement (3-year term) between Local 6 and Pocket Opera: M/S/C to approve pending ratification.
- Expenditures for the month of January, 2016: M/S/C to approve.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 3 deaths were reported in the month of January: M/S/C to continue to self-insure, with monthly Board oversight.
- From the SFLC requesting we purchase tickets to its Cesar E. Chavez breakfast: M/S/C to purchase up to three tickets at a cost of \$65 each to send Zare, Gray and Fisher.
- Request from ICSOM for support for a resolution to the convention regarding electronic balloting approval for CBA ratifications.

REPORT OF OFFICERS:

Secretary-Treasurer Zare gave a report on the Western Conference held in Reno, NV February 19-21, 2016.

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Symphony, Festival Opera, Marin Symphony, New Century Chamber Orchestra, SF Ballet, SF Opera, SF Symphony and Santa Cruz Symphony.

Information regarding the regional meeting, proposed bylaw changes and the upcoming AFM Convention (June 2016).

Director Goff reported on Opera Parallele.

Meeting adjourned at 12:28 in memory of Daniel Hicks, Harry Higgins Sr., Bryce Rohde, Herbert Fawcett, Willis Kirk, and Ann Hunt.
Submitted by Beth Zare, Secretary-Treasurer

Middle C, E-flat and G walk into a bar.

“Sorry,” the bartender says to the E-flat, “we don’t serve minors here.”

“I’ve got quite a few favourite Beatles albums. I like Revolver very much and I like Rubber Soul very much, but I’m very fond of Abbey Road. Probably because it’s the last album we made, and we kind of knew that.” -- George Martin

Members To Be Dropped (for non-payment of 4th quarter dues, updated through 3/22/16)

Austin, Arthur
Bedner, Alexander
Blumenstock, Elizabeth A
Chin, Jeffrey
Einem, Jolianne
Eyssallenne, Lydia

Fasman, Louis Adam
Foster-Dodson, Dawn
Gaudry, David
Govorchin, Peter
Harrington, William J
Hill, Graham

Laguana, Rose
Martin, 'Millie' Mildred
Matteri, Alan
Medina, Nito
Olson, Kenneth Earl
Park, Jason

Pingel, Scott
Pyszkowski, Jason
Rodriguey, James 'Jed'
Rzad, Paul
Salter, Jay Dewitt
Savell, Thomas C

Sherbundy, Jason Thomas
Smith, Rebecca
Tagorda, Leslie
Tellez, Nel
Therault, Eugene M
Tomkins, Tanya

Westin, Lori
Yoon, Cheonho
Young, Ondine
Zhang, Shenshen
Zingg, Drew

Members Dropped (for non-payment of 3rd quarter dues, updated through 3/22/16)

Avila, Karla R
Bourne, Matthew
Cann, David A

Cruz, Gabral
Hembree, Richard
Irvine, Erin

Keen, Caitlin
Kwon, KuWon Douglas
Massanari, Jeff

McFadden, Schuyler
Milani, Callan
Peterson, David Wright

Thomas, Richard
Wilkins, Rob
Wiseman, Case

Tempo / Coda Contributions (*\$10-20, **\$20-30, ***\$30-50, ****\$50 above)

Aird, Brooke
Anderson, Jeffrey
Angel, Eleanor
Baker, Margie ****
Bell, David ***
Biggs, Allen
Brown, Meredith
Bryson, Kent
Bryson, Melanie
Bucher, Keith
Buchwald, Marty *
Burgardt, John
Carlson, Shanna *
Cespedes, Howard

Davies, Andrew
Davis, Tracy
Dennis, Katie
Dorman, Diana *
Dyer, Tamara
Eldridge, Meg
Fobes, Clark
Galisatus, Michael ***
Goff, Hall **
Grant, John
Green, Keith
Green, Linda
Grodin, Lisa *
Gronningen, Ellen

Hadeishi, Joan
Hambelton, Patrice
Hansen, Robin
Hemphill, Tom **
Henry, Stephen
Hersch, John
Hoffman, Robert
Hunt, John ****
Hurwitz, Rachel
Johannessen, Kathleen
Juneau, Katy
Kadarauch, David
Keys, Ruth
King, Christina

Kopylovsky, Larisa
Kurnow, Bruce
Lancelle, Jon ***
Lane, Ruth
Levintow, Stephen
Ludena, Leslie
Manzo, Anthony
Mayforth, Robin
McCarty, Brian
McCorkle, Andrew
Mehocich, Dennie
Moore, James
Nikiforova, Emanuela
Parks, Gay Nell ***

Pesavento, Ellen
Reyna, Lyn
Rice, Carol
Rose, Tom
Severancek, Nanci*
Shelly, Jane
Shinohara, Beni
Silvestri, Gary
Sutton, Susan
Sykes, Gregory *
Taylor, David *
Taylor, Loretta *
Thielen, Karen Kirk
Thrupp, Gordon

Tobey, Marta
Tolling, Mads
Van Proosdy, Wilhelmina *
Veregg, Mark *
Vitcha, Carol
Wahrhaftig, Marc
Wishnia, David
Zimmerman, James **
Zimmerman, Karen

State of the Union *cont. from page 1*

a bicycle downtown from Marin with a double bass strapped to one's back is not an option -- and neither is walking several blocks on the outskirts of the Tenderloin late at night with a priceless instrument in tow.

Theatre groups seem to be holding their own in terms of total dollars earned annually by musicians, though we see productions in both the for- and non-profit sectors using increasingly dwindling instrumentations in the interest of saving a few bucks.

Our regional orchestras (the Monterey, Silicon Valley, Oakland, California and Santa Rosa Symphonies), smaller-budgeted "metropolitan" orchestras, and pit orchestras run the gamut from relative financial health to continuous crisis. In general the Union is having increased success in transitioning from recession-era "keep them alive" negotiations back to seeking reasonable contractual improvements that at least attempt to keep pace with an ever-rising cost of living, especially true in our region given housing costs. While orchestra boards continue to focus on reducing services as a means of controlling production costs, we are beginning to see a willingness to chance some schedule expansions, especially in non-traditional offerings that seek to "reinvent" the relevance of the orchestra in the community that it serves. Use of digital marketing to maintain a public presence continues to be a priority for most groups, and the Union is able to offer some very user-friendly AFM media agreements to accommodate those needs. While prospects with these CBA groups seem to be looking up, as we look to the future I expect some inevitable consolidation and failure of a few groups as they vie for the same donor dollars and have to contend with inherent difficulties of improving the earned income side of their revenues.

Organizing: We recognize that identifying and organizing new groups crucial to reinvigorating our Union and best serves the needs of our current and future members. To that end we've identified a number of organizing "targets" that we believe are ripe to have a more formal CBA relationship with the Union. Most of these employers already use a majority of Union musicians and vary in the degree to which they deviate from industry norms with respect to compensation and working conditions -- some to the point of clear exploitation. I expect that some employers will agree readily to negotiate, others will resist and require gentle persuasion. It is not in the best interests of a successful organizing campaign to announce who we're focused on at the moment, but expect to hear updates within the next few months.

The freelance, "casual employment" dilemma: I have previously written about the Union's virtual loss of this entire side of our industry as the result of catastrophic legal decisions in the late 1970s. We continue to face a situation in which employers of casual musicians in hotels, clubs, restaurants, bars, wineries, etc. simply will not enter into Union agreements promising musicians reasonable wages, working conditions and the possibility of growing a pension. To be fair, our own musician-leaders of these groups -- the *legal* employers of record, according to those legal decisions -- similarly shy away from using Union contracts, believing that their business would suffer as a result.

It is, as I labeled it, a dilemma. And just to wallow in the enormity of the problem for a moment, this is all exacerbated by forces even further out of our control: a burgeoning societal expectation that music is and should be free for the taking, the "do what you love" phenomenon which posits that the psychic income of playing music replaces the need for monetary compensation, and the fact that many "casual" musicians and the bands they form have no need or interest in being paid as professional musicians. They earn their money elsewhere and play music simply as a avocation, and in so doing actively displace musicians who seek to make a living.

We are formulating various approaches that involve alliances with under-represented communities of musicians, including the many disenfranchised indie and jazz musicians who work in San Francisco but can no longer afford to live here. We are encouraging research by city government on the impact of a poorly supported musician community on our culture and economy. We also are working towards putting CBAs in place with non-profit organizations who can then serve as umbrella employers in performance venues which employ musicians from a large roster. We welcome any creative ideas. And again, more to come.

Our Local 6 Board of Directors and Staff: It is so nice to be able to end this report on an especially positive note. Many if not most of you are likely unaware of the quality and dedication of our Board and staff. Having had the opportunity to learn about how other AFM Locals run, I can report that it is indeed a rarity to have a group of people such as ours who consistently demonstrate a proprietary interest in the well-being of our Union. And on the basis of that alone, I can proclaim the state of our Union to be strong and have confidence in a bright future ahead.



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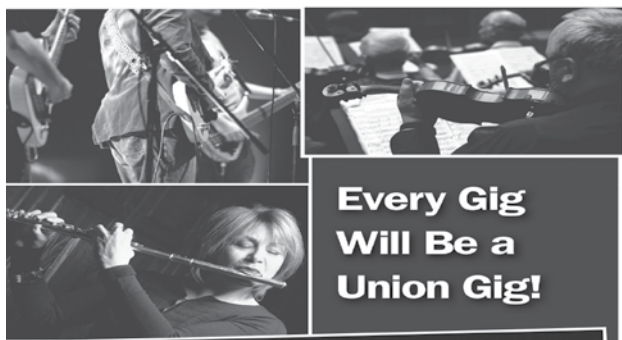
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alex@afm6.org



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Donato Cabrera, Music Director

Announces auditions for the following vacancies:
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Auditions will be held on
Monday, April 11, 2016

Highly qualified applicants should mail, email, or scan a one-page resume by March 21, 2016 addressed to:
Ellen Pesavento
Orchestra Personnel Manager
California Symphony
12 Circle Dr., Suite D
Tiburon, CA 94920
OR via email: epesavento@earthlink.net
(no phone calls please)

A refundable \$50 deposit will be required from those musicians invited to audition. The California Symphony is a per service orchestra. For additional information, current per service rates and audition repertoire, please visit our website: www.californiasymphony.org



David Lockington, Music Director
Announces auditions for the following vacancies:

PRINCIPAL CLARINET

Auditions will be held on:
Saturday, April 16, 2016

Interested applicants should submit resume and refundable deposit by April 2, 2016.
Please mail deposit to:
Audition Committee
Matthew Oshida, Orchestra Personnel Manager

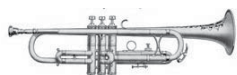
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Associate Concertmaster

Audition will be held in Oakland on
Tuesday, May 31, 2016
Deadline for applications is Monday, May 23, 2016

Principal Harp

Audition will be held in Oakland on
Sunday, June 19, 2016
Deadline for applications is Monday, June 13, 2016

Qualified applicants please send a concise resume and a \$25.00 deposit (refundable at time of audition) to:

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1440 Broadway, Suite #405
Oakland, CA 94612

Att: Carl Stanley, Orchestra Personnel Manager

A list of the audition repertoire and other relevant information will be mailed to the candidate upon the receipt and acceptance of the resume. No phone calls please. Further information will be posted on our web site at www.oaklandsymphony.org