

JANUARY 2019

international

# MUSICIAN



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS UNITED STATES AND CANADA

## Shooter Jennings

SONGWRITER AND  
PRODUCER TURNS  
A PAGE TO COUNTRY

BACKUP MUSICIANS SOLD SHORT  
AT TOURING VENUES

AFM CONTRACTS MAXIMIZE  
INCOME FROM RECORDINGS

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## FEATURE STORY 12

### SHOOTER JENNINGS

The Local 47 (Los Angeles, CA) member has built a reputation as both a producer and solo performer. His latest album, *Shooter*, adopts the style of classic 1970s-1980s country music.

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### INTERNATIONAL MUSICIAN

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# THE PRESIDENT'S MESSAGE



Photo: Wayne Burak

## Live Concert Venues and Media Rights: Are Musicians Sold Short?

by Ray Hair, AFM International President

When we consider fair wages and working conditions for musicians working roadshows, the Federation's Pamphlet B and Short Engagement Tour Agreements (SET) are the gold standard. Pamphlet B establishes fair conditions for musicians on the road in touring theatrical musicals, where the shows are booked for a given number of weeks. The SET contract was structured to cover tours where most engagements are one-nighters or run for less than a week.

In addition to providing fair wages for all services and protections from unauthorized recording, Federation touring agreements also provide fair per diem and lodging coverage, plus pension and health benefits.

Pamphlet B and SET terms apply only to musicians traveling with the show. They do not establish terms for local musicians engaged to augment musicians traveling with the tour. In certain local jurisdictions, however, Pamphlet B does require and regulate the hiring of local musicians performing with the travelers.

The Pamphlet B model of engaging local and traveling musicians together on the road had its origins with one of the oldest North American roadshows—Ringling Brothers and Barnum & Bailey Circus, the Greatest Show on Earth.

The Federation's Ringling agreement (also applied to now-defunct ice skating tours such as Ice Capades, Holiday on Ice, and Ice Follies) covered wages and conditions for musicians traveling with the circus. It also guaranteed that local musicians were hired to accompany traveling circus musicians in each performance location.

A unique feature of the circus agreement was that it provided a three-tiered scale applicable to local musicians based on the size of the metropolitan area where the show was to be performed. The circus and the Federation would classify performance locations as "A," "B," or "C" cities (primary, secondary, or tertiary markets), with shows in "A" cities paying the most. For example, Dallas was an "A" city, Fort Worth was a "B" city, and Waco was a "C" city. For each stop along the way,

local musicians were selected and engaged by local contractors, and approved by the circus bandleader. Local contractors were needed because they knew the circus band staffing requirements and could arrange the best local talent for the show.

And while the Federation continues its legacy of progressive agreements for musicians working theatrical roadshows, protections for local musicians performing with touring artists in local venues are under attack.

Today, as global entertainment companies consolidate equity interests, ticket points of sale, and booking rights in concert venues in major metropolitan areas across North America, the Federation, our locals, and our members are being squeezed by promoters that have chosen to work with non-union "national contractors." These promoters treat local musicians unfairly and refuse union contracts for backup musicians when big-name touring artists ride into town. Some of these contractors have been placed on the Federation's International Unfair List, shown on page 22 in the Take Note section of this issue.

Here's how the game works. A big concert venue in a major city is controlled by a huge multinational entertainment company. That same company happens to control concert venues in a number of other cities. The company has booked a string of dates for a high-grossing artist to play the company's venues in major cities. The artist's rider includes a requirement that the promoter provide a backup orchestra to accompany the act. Instead of the venue manager contacting a local union contractor to obtain local musicians under appropriate conditions, the entertainment company controlling the venues sometimes aligns itself with non-union "national contractors" who seek to line their pockets at musicians' expense. Either directly or through non-union subs, these unscrupulous employers attempt to engage local musicians under unreasonable, substandard, and unacceptable rates of pay and working conditions.

The Federation has received numerous complaints from musicians who accepted such engagements. They were required to travel hundreds of miles at their own ex-

pense, without per diem or reimbursement for fuel, receiving no benefits—not even the social welfare benefits statutorily prescribed by state and federal laws. Despite sharing the stage with featured acts, musicians on these gigs were not permitted to share the catered meals backstage. In one recent incident, a "national contractor" confronted a woman in a physically threatening manner because she sought to enforce the terms of her contract.

I was dismayed when I encountered one of these so-called national contractors in Dallas a few years ago at a show that was expected to generate more than \$1 million in gross gate receipts for venue and artist. The contractor was attempting to undercut local scales in a 20,000-seat arena and had also hired foreign students without proper work authorization. This contractor used racial epithets and offensive language with me after backup orchestra musicians demanded appropriate payment and pension benefits for their services.

As concert promoters and venue operators merge into national and international conglomerates and enter the video space as media companies, the idea of converting live concerts into live streaming events and content for promotion and sale has gained serious traction. It also creates a new rub between the venue, musicians, and their union. All AFM live engagement contracts prohibit unauthorized recording or reproduction unless covered by an appropriate AFM media agreement. Under AFM contracts, you can't create media from a live gig without paying the musicians who perform.

You can bet that these greedy, self-serving national contractors are hustling to deliver backup ensembles and orchestras with free media rights included as an incentive to entertainment companies that want to live-stream concerts and control the content on a buyout basis. It's the same old story. We make all the music, but the rich folks upstairs want to make all the money.

The Federation has begun an intensive investigation into the unethical, predatory practices of live concert promoters, venues, their agents, and contractors. I'll have more to report as we respond aggressively to reports of unfair treatment by those who engage musicians for concert venue tours.

## FEEDBACK

I read with interest AFM Secretary-Treasurer Jay Blumenthal's November column about the decision to remain at 1501 Broadway. I don't see a lot of talk about tradition in the *IM*, perhaps it's time to fix that. The usual reasons for membership in the AFM revolve around money. That's fine, but ignores the unique relationship professional musicians and entertainers have with American culture. 1501 Broadway is a magical address, mostly for the reasons stated in the article, but also the litany of the people who worked the Paramount Theater.

We, as professional musicians and members of the AFM, are part of a tribe of talented people who have brought happiness to millions of people across the world. I take pride in being part of that tribe, even though my place is not nearly as significant as the performers who graced the stage at 1501 Broadway. My union card is my passport into that world.

I'm proud my union will continue to occupy space in a house where the ghosts of the greats still matter. Possibly when important decisions are being made, the spirits of some of those people are listening and tapping shoulders. I picture Jack Benny approving this decision. Thanks to the AFM leaders who work for musicians every day.

Paul Penta  
Member of Local 9-535 (Boston, MA)

With reference to Secretary-Treasurer Jay Blumenthal's article in the November *International Musician*, as much as we all may have been looking forward to the AFM owning its own building in lower Manhattan, I confess a moment of pleasant relief knowing that you will stay in old familiar quarters at 1501 Broadway.

However, as you undertake the move from the 6th to the 9th floor, I thought you might like know about a US Postal Service delivery confirmation slip from 10 years ago. (Actually it's a delivery non-confirmation slip.)

According to the message, which I received December 2008 from the USPS, there is "no such street" as Broadway in New York City. I think we should all watch out. It may yet turn out that there is no such building as #1501!

In the profound hope that one New York postal person got it wrong, I'll extend my congratulations on the planned move. If I ever get to New York, and if Broadway and the building actually exist, I may just take you up on the offer of a tour of the new 9th floor quarters.

George Zuckerman  
Local 145 (Vancouver, BC)

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# OFFICIAL REPORTS



## Looking Back on 2018 and Ready for an Exciting 2019

by Jay Blumenthal, AFM International Secretary-Treasurer

As 2018 comes to a close and we begin a new year, it's an appropriate time to reflect on the past year and plan for what will be coming in 2019. All in all, 2018 was not as financially robust as 2017, but I am predicting the year will end with a comfortable surplus for the AFM. Of course, actual numbers will not be known until our auditors complete their work in April.

There were some unusual expenses during 2018. Our attempt to purchase office space required us to perform due diligence to see if we were going to fit in the new space. This required engaging an architect to do what is called a "test fit." We also hired a real estate attorney to represent us in negotiating the terms of the sale and inspectors to test for the presence of asbestos, etc.

As you know, the purchase did not work out. However, negotiations for a lease at 1501 Broadway were concluded successfully. We are currently moving forward with the buildout of the 9th floor. Leasing generated expenses, some of which will be accounted

for in 2018 and the remainder in 2019. We look forward to moving into the fresh new office space in 2019.

The Arts, Entertainment and Music Industry (AEMI) unions, under the umbrella of the Department for Professional Employees (DPE) at the AFL-CIO, has been very supportive of our efforts to build a relationship with the US Citizenship and Immigration Services (USCIS). The AFM, along with other entertainment unions, provides consultation letters for foreign artists desiring to perform or tour in the US.

On March 15, 2018, DPE set up a meeting with USCIS Director L. Francis Cissna, providing an opportunity for the entertainment union leaders to meet the new director, ask questions, offer suggestions, and in so doing, further develop our relationship with the USCIS. The meeting resulted in some positive procedural changes that improve the USCIS's ability to identify fraudulent consultation letters. Unions play a crucial role in the visa application process. We are best able to determine if performers are making a legitimate application and are coming to share their unique artistry, rather than providing generic foreign labor

that undercuts our prevailing standards.

We continue to work with DPE on various other issues such as full funding of National Endowment for the Arts and National Endowment for the Humanities.

The AFM attended quarterly National Music Council (NMC) meetings throughout 2018. The NMC provides "... a forum for the free discussion of this country's national music affairs and problems. It was founded in 1940 to act as a clearinghouse for the joint opinion and decision of its members and to work to strengthen the importance of music in our life and culture." Organizations represented either on NMC's board of directors or as members at-large include the AFM, along with BMI, SESAC, NAFME, MTNA, NAMM, SGA, RIAA, CMA, and others. Important topics affecting AFM members include performance rights and copyright.

The #MeToo movement raised awareness of how wide-spread sexual harassment has become in general and exposed particularly shocking stories in the entertainment industry. The AFM has revised its sexual harassment policy to comport with federal and state laws. Also, we have educated AFM staff

about our revised sexual harassment policy and have made it crystal clear that the AFM will not tolerate sexual harassment among our staff members.

Year two of officer education workshops took place adjacent to the various AFM regional conferences and the LCC/PCC meeting during 2018. The program has been adjusted to reflect what was learned from the prior year's post-workshop survey responses. The workshops continue to receive praise from attendees.

The AFM and the International Federation of Musicians (FIM) held an international conference entitled "The Economy of Streaming Media" in Burbank, California, October 2-3, 2018 (see October 2018 *IM* President's Message). The conference was well attended with participation by representatives from countries around the world, including Japan and India. Speakers and panelists consisted of music industry "movers and shakers" who are in a position to provide insight into the future of streaming.

2018 has been an interesting and fulfilling year for the AFM and I expect this will continue into 2019 as well.



# 2019

## AFM INTERNATIONAL DIVERSITY AWARDS

**Deadline for the First Stage:  
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**CHARLES MCDANIEL YOUTH AWARD  
16 to 35 Years of Age**

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Find complete award information at: [AFM.org/awards](http://AFM.org/awards)

Awards to be given at the AFM 2019 Convention  
Each award winner is selected from a variety of criteria

### **AFM DIVERSITY COMMITTEE MISSION STATEMENT:**

To reflect the diversity of our musical community and further the mission of the AFM, the Diversity Committee with the assistance of the IEB, seeks to better represent our members, increase membership and raise the level of participation by all through affirmative means. This will be accomplished by educational outreach, recruitment, officer training and increased leadership opportunities at all levels. The American Federation of Musicians of the United States and Canada is committed to creating an inclusive environment where diversity will be valued and celebrated; and where members, leadership, rank-and-file and staff will be inspired to contribute to the growth of the Federation. We envision our organization as one where the leadership reflects and affirms the diversity of our membership.



## Maximize Your Income from Recordings

by Alan Willaert, AFM Vice President from Canada

I am pleased to report that the General Agreement for Commercial Announcements (Canada) has been ratified. While there have been some delays in editing, I expect printing and distribution to take place shortly. I would like to thank Local 149 (Toronto, ON) Executive Director Michael Murray, rank-and-file members Chris Tait, Jane Heath, and Nicola Treadgold of Local 149, as well as Director of Administration Susan Whitfield and Electronic Media Supervisor Dan Calabrese from the Canadian Office for their diligence, patience, and foresight. Without these folks, such an excellent result would not have been possible.

A recent report out of the United Kingdom indicated that the music industry is losing \$2.65 billion per year due to improper licensing by small businesses. Globally, the amount is certainly much higher.

The study, conducted by Nielsen Music and published via licencing service Soundtrack Your Brand, found that small businesses, such as shops, restaurants, or public venues, were only correctly licensed 17% of the time. The other 83% do not properly obtain a “public performance” licence, but rather incorrectly believe that personal music accounts, through services such as Spotify or Apple Music, can

be used for background music in a business setting.

Interviews were conducted with approximately 5,000 businesses in the UK, US, Sweden, Spain, Italy, France, and Germany. The results estimate that 21.3 million of the world's 29.4 million businesses use consumer music services. An average of \$8.33 per month is lost from each business that circumvents proper licensing. In addition, if they are using a free version of the streaming service, then musicians, songwriters, composers, and labels are all losing more than \$100 million per month.

The report elaborates that the average person is quite aware that they cannot use their Netflix account, for instance, to open a cinema. Yet, while music has similar copyright restrictions, there seems to be almost no hesitation to access and share music. Whether this is a behaviour learned in the Napster era, or a general feeling of entitlement, it's clear the music industry has failed in proper messaging. Moreover, copyright laws in general, when it comes to music, are widely ignored and seldom policed.

As if that wasn't a serious enough blow to the potential income for musicians, the streaming services themselves are still under fire for what is generally deemed an unfair method of distribution. We all know the stories of the stars who lament they were paid \$10 for 100,000 streams. Well, it's worse for lesser-known

musicians or back catalogue.

According to *Rolling Stone*, for Spotify alone, the monthly active user base has risen to 191 million, with 87 million of those being subscribers, representing an increase of 1,300% since 2013. For musicians, it's still pennies rolling out the front end of a big machine, where billions are flowing into the back end. The debate, however, is shifting from *how much* musicians are paid to *how* they are paid.

Along with other streaming services, Spotify currently pays rights holders on a simple pro rata model. In other words, they pool the money available for distribution and divide it based on the track popularity. Using the intensely streamed Canadian artist Drake as an example, in a month when his songs account for 2% of all streams, 2% of all distributable revenue will go to Drake. Is this fair? Well, maybe not.

As an alternate example, if a premium subscriber paying \$9.99/month was to listen to nothing but another Canadian artist such as The Weeknd, the distributable amount (approximately \$6.99) would be dumped into the pot, of which 2% goes to Drake. If a user-centric model were employed rather than the pro rata model, in this particular case, all of the \$6.99 would go to The Weeknd. The subscriber would also know that he is supporting the artist of his choice, as opposed to lining the pockets of mega-stars.

A real-world study with stats provided by Spotify found that songs streamed by the top 0.4% of artists would garner them 9.9% of the money. In the user-centric model, that 0.4% of artists would gather 5.6% of the total booty. The 4.3% difference would go to the remaining 99.6% of the artists. Succinctly, this system favours artists with a smaller number of streams, and is considered more equitable.

While there are other arguments that attempt to demonstrate that the difference is not so staggering, it's certainly clear that the current model isn't working. It is one of the reasons why our recording musicians have to tour and sell merchandise to make ends meet; recording sales (i.e., streaming) aren't paying.

As I have said before, the music industry is complicated. Musicians must take advantage of all revenue streams in order to survive—don't count on just your songwriter royalties and publishing and don't count on just Neighbouring Rights. Your statutory payments afforded through copyright law are only half of the puzzle. By filing contracts on your recordings, you take advantage of what the AFM has negotiated through *contract law*. Pension, the Special Payments Fund, and in particular, money earned through new use, significantly add to the total amount available. Find out from your local how to participate and cash in. It's the right thing and the smart thing to do.

## Maximiser les revenus liés aux enregistrements

par Alan Willaert, vice-président de la FAM pour le Canada

J'ai le plaisir de vous annoncer que l'Entente générale pour les messages publicitaires (Canada) a été ratifiée. Bien qu'il y ait eu des délais dans le travail d'édition, je m'attends à ce que son impression et distribution s'effectuent sous peu. J'aimerais remercier le directeur exécutif de la section locale 149 (Toronto, Ont.), Michael Murray, et les membres de la section 149 Chris Tait, Jane Heath et Nicola Treadgold, de même que Susan Whitfield, directrice de l'administration, et Dan Calabrese, superviseur des médias électroniques au Bureau canadien, de leur assiduité, de leur patience et de leur prévoyance. Sans la participation de toutes ces personnes, nous n'aurions pas obtenu un résultat aussi excellent.

Un rapport récent au Royaume-Uni (RU) indique que l'industrie de la musique perd 2,65 milliards de dollars par année en raison de l'utilisation inappropriée des licences dans les petits commerces. Globalement, ce montant

est certainement beaucoup plus élevé.

L'analyse, réalisée par Nielsen Music et publiée par l'entremise du service de licences Soundtrack Your Brand, a permis de constater que les petits commerces tels que les boutiques, les restaurants ou les lieux publics ne détiennent la licence appropriée pour leurs activités que dans 17 % des cas. Les autres 83 % ne s'occupent pas d'obtenir une licence « d'exécution publique », croyant erronément qu'ils peuvent utiliser leurs comptes personnels de services tels que Spotify ou Apple Music pour diffuser de la musique de fond dans un contexte commercial.

Les interviews ont été menées auprès d'environ 5000 commerces au RU, en Suède, en Espagne, en Italie, France et Allemagne. Selon les résultats, on évalue que 21,3 millions des 29,4 millions de commerces dans le monde utilisent les services musicaux réservés aux

consommateurs, autrement dit les particuliers. En moyenne, 8,33 dollars sont perdus chaque mois pour chaque commerce qui n'obtient pas une licence appropriée. De plus, s'ils utilisent une version gratuite du service de diffusion en continu, les musiciens, compositeurs et auteurs-compositeurs perdent tous plus de 100 millions de dollars par mois.

Le rapport indique que la plupart des gens savent pertinemment qu'ils ne peuvent utiliser leur compte Netflix pour ouvrir un cinéma. Pourtant, les œuvres musicales sont consultées et partagées sans aucune hésitation, bien qu'elles soient soumises aux mêmes restrictions liées au droit d'auteur que les œuvres télévisuelles et cinématographiques. Qu'il s'agisse d'un comportement hérité de l'ère Napster ou d'un sentiment général de droit acquis, il apparaît évident que l'industrie musicale n'a pas réussi à communiquer efficacement son message. Par ailleurs, les lois relatives au droit

d'auteur sont largement ignorées et rarement appliquées lorsqu'il est question de musique.

Comme si cela ne suffisait pas à amputer gravement les revenus potentiels des musiciens, les services de diffusion en continu sont fortement critiqués en raison de leur méthode de répartition des revenus, jugée peu équitable. Nous avons tous entendu des vedettes de la chanson se plaindre d'avoir été payées 10 \$ pour 10 000 écoutes. La situation est pire dans le cas des musiciens moins connus ou des chansons qui ne figurent plus au palmarès.

Selon le magazine *Rolling Stone*, le nombre mensuel d'utilisateurs actifs atteint 191 millions pour Spotify seulement. De ce nombre, 87 millions sont abonnés au service, ce qui représente une hausse de 1 300% par rapport à 2013. Malgré cela, les musiciens doivent encore se contenter de miettes, alors que les services de

(suite à la page 6)

## Maximiser les revenus liés aux enregistrements

(suite de la page 5)

diffusion empochent des milliards de dollars. Cela dit, le débat ne porte plus tellement sur le *montant* versé aux musiciens, mais plutôt sur la *méthode de calcul*.

Spotify et les autres services de diffusion en continu versent des dividendes aux détenteurs de droit d'auteur selon un modèle simple de calcul au pro rata. En d'autres mots, ils prennent le total des revenus à répartir et le divisent selon la popularité des pièces. Prenons l'exemple de Drake, un artiste canadien très écouté sur les différentes plateformes. Si, pendant un mois donné, ses chansons représentent deux pour cent de toutes les écoutes, il recevra deux pour cent des revenus à répartir. Est-ce équitable? Pas tout à fait.

Autre exemple : si un abonné qui paie 9,99 \$ par mois écoute uniquement un autre artiste canadien, comme The Weeknd, le montant à répartir (environ 6,99 \$) serait versé dans la cagnotte, dont deux pour cent iraient à Drake. Si la méthode de calcul au pro rata était remplacée par un modèle fondé sur l'utilisateur, The Weeknd recevrait l'intégralité des 6,99 \$. L'abonné saurait également qu'il appuie l'artiste de son choix au lieu de garnir les poches des mégavedettes.

Une étude de cas réel réalisée à partir de statistiques fournies par Spotify a révélé que 0,4 % des artistes reçoivent 9,9 % des revenus. Selon un modèle fondé sur l'utilisateur, ces mêmes artistes recevraient 5,6 % des revenus. La

différence, soit 4,3 %, serait versée aux 99,6 % restant. En termes simples, ce système favoriserait les artistes qui cumulent un moins grand nombre de diffusions et est jugé plus équitable.

Bien que certains aient tenté de démontrer que la différence entre les deux méthodes de calcul n'est pas aussi flagrante, le fait est que le modèle actuel ne fonctionne pas. C'est une des raisons pour lesquelles nos musiciens doivent faire des tournées et vendre de la marchandise pour joindre les deux bouts : les ventes d'enregistrements (c'est-à-dire la diffusion en continu) ne leur rapportent pas assez.

Comme je l'ai déjà dit, l'industrie musicale n'a rien de simple. Pour survivre, les musiciens doivent tirer parti de toutes les sources de revenus possibles. Ne misez pas uniquement sur vos redevances de compositeur, vos revenus de publication ou vos droits connexes. Les paiements auxquels vous avez droit au titre de la *Loi sur le droit d'auteur* ne sont qu'une partie du casse-tête. En soumettant vos enregistrements à des ententes contractuelles, vous profitez des avantages que l'AFM a négociés en vertu du *droit contractuel*. Les prestations de retraite, le fond des paiements spéciaux et, surtout, les revenus découlant d'une nouvelle utilisation viennent gonfler considérablement le montant total. Informez-vous auprès de votre section locale pour savoir comment participer et toucher des revenus. C'est la bonne chose à faire.

## Bits and Pieces—Still Working on the Jigsaw Puzzle!

by Tina Morrison, AFM IEB Member and President Local 105 (Spokane, WA)



I've been learning about apprentice programs in the building trades. These are union worker funded programs that provide wages through on-the-job training paired with classes and certifications. Each trade has its own idiosyncrasies, but a common factor is that working union members pay into the apprentice program from which they benefited, creating a long-running cycle to sustain their trades.

Musician education often includes mentoring, usually through private teachers and professors. The focus is primarily on music making, not necessarily musical work, which requires an income component. Some of our larger music schools, institutions, and conservatories may provide music business classes, but there are few "earn as you learn" opportunities. The primary difference with the trades, of course, is job availability and the belief that certain aspects of becoming a professional musician can't be taught—the talent mystique.

There's been an educational push towards science, technology, engineering, and math (STEM). Drawing lines between the dots, this implies that the jobs of the future will be in technology. The theory is that educational investment should go into ensuring that businesses will have workers and that students receiving an education should expect to find a job. The primary issue is the disparity between jobs and jobs that provide a living wage, which is where unions make the difference.

Business has done well at convincing our government bodies and their constituents that public funding should be used to provide them with workers educated to benefit their businesses, allowing them to profit from our collective investment. Seriously, if you start turning over rocks, you'll be surprised at the levels of corporate welfare. Unions provide the only meaningful counterbalance, but our potential for success relies on our numbers and organized participation of our members.

In the building trades, the apprentices grow to become journeymen. Investing in the future of their trade is just part of their ecosystem. We have similar paths available

to us in our AFM contracts, but only if we make use of them. We can strengthen our own peculiar ecosystem by building solidarity in our workplaces and requiring the use of union contracts.

I strongly encourage musicians in every segment of our industry to become educated about our contracts that cover a wide variety of musical work. If you are a teacher, expand your scope to include the business of music—live and recorded—along with technique and interpretation. If you are successful in your community, find opportunities to pass along your knowledge and experience. The responsibility of "each one teach one" should become ingrained and help us build our collective strength.

We should also consider getting more involved in the push from STEM to STEAM, which adds the arts as a critical part of our education systems. Beyond learning how to be efficient worker bees, we need to reinforce empathy and compassion, as well as creative thought, as integral to our collective well-being. We need allies to help push back against the business concepts of "return on investment" and "revenue generation" being applied to our nonprofit music organizations.

If you believe in the concepts of individual responsibility and accountability, then consider getting more involved with your local and the union movement. Through collective action, we can have a meaningful voice in creating sustainable business models that allow musicians appropriate compensation for live performance and develop additional income streams. Musical product has increasing value but musicians will only receive their fair share if we are successful in counterbalancing the entities that profit from our work. This will take organizing and solidarity. Thank you for your work!

On another note, Women's Marches are being organized for January 19 in communities throughout the US and Canada. The AFL-CIO MLK Civil and Human Rights Conference will be held in Washington, DC, January 18-21. Also consider participating in MLK, Jr., activities in your own city. Labor and civil rights: two movements—one goal!



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## Accelerating the MPTF Mission for 2019

by Dan Beck, Music Performance Trust Fund Trustee

The new year presents an opportunity for AFM locals and the Music Performance Trust Fund (MPTF) to begin to regrow our programs across

North America and increase our impact on communities. We are in a position to expand our support to performing musicians who influence the cultural fiber that is so vital in every community.

The Trust Fund has survived two decades of slow and painful decreases to our annual grant budgets. Many locals that once actively participated in creating MPTF events now have new leadership that has never experienced our resources. While many locals have continued to enjoy our allocations, many are now relearning about opportunities that are readily available.

The MPTF is adjusting to the new avenue of revenue growth made possible through streaming royalties. We can now collaborate with AFM membership to create new, dynamic events. These events are a source of supplemental income for musicians. They also stimulate the impact of the AFM, its members, as well as the MPTF, upon the social fiber of the arts in cities and towns across the US and Canada.

We have begun to get aggressive in our efforts to put more funding on the streets. Along with continuing to fund current educational programs at 50%, we have offered 100% funding for new, creative, need-based school programs. With this special allocation, we hope to emphasize and prioritize locals who have not been recent MPTF recipients. Although we originally budgeted this additional fund to the tune of \$100,000 for the 2018-2019 fiscal year, we are happy to report we have now extended it to \$150,000.

We have also raised our participation level to 50% across the board for all other events, including parks, festivals, and other free public events. We believe this level of commitment will provide greater leverage to stimulate proactive involvement from local community sponsors.

Some locals wish to maintain our 30% commitments where local sponsors are already assured. This will help those locals stretch their MPTF allocations most effectively. Additionally, the MPTF has recently offered increased support for new Jazz Appreciation Month events for this coming April. This is on a first come, first serve basis.

The key to our growth is not simply opening up the faucet. We want to expand the use of our funds to create the best quality new programs possible. If our funds seed more participation from other organizations for higher profile events, then everyone wins.

We encourage you to send in photos that demonstrate the impact of MPTF events. When people are informed and see high quality events, new impetus and participation can happen. We have new momentum. Leverage our help to engage your community.



**Musicians bring music and music experiences to students through the Music Performance Trust Fund's Educational Initiative program.**



**Interested in seeking MPTF help with your community-based project?**

The easiest way to apply for a grant is to seek the assistance of an officer or representative from the AFM local in your geographic area. They are often experienced in the Music Performance Trust Fund application process and can also be helpful in planning and organizing your event.

For more information about the Music Performance Trust Fund visit our website: [musicpf.org](http://musicpf.org).

# NEWS & NOTES

## Russian Director Under House Arrest Directs Remotely in Switzerland

Kirill Serebrennikov, a leading stage and film director in Russia, is directing a production of Mozart's *Così fan tutte* from 1,400 miles away. Under house arrest since 2017 on embezzlement charges, Serebrennikov has been furtively working on the production and sending videos to the Zurich-based cast and crew through his lawyer.

An outspoken critic of the government, Serebrennikov has taken part in antigovernment protests in support of Russia's LGBT community. His much-publicized arrest is largely seen as a political stunt by Moscow to discourage others from criticizing the government. He is allowed a computer but no access to the Internet. Serebrennikov can only converse with his lawyer who is the conduit for recorded rehearsals from Zurich, which Serebrennikov reviews and critiques.

"We chose this unusual path to support an artist in trouble," states Zurich Opera Artistic Director Andreas Homoki. "It's an extraordinary situation for us all," says conductor Cornelius Meister. "But we all know that we have the opportunity to be part of something that people will talk about for years to come."

On November 4, the show premiered at the Opernhaus Zurich.

## Music Pirating Still Common Among One-Third of World's Population

A customer insight report from the International Federation of the Phonographic Industry (IFPI) found that 38% of consumers are still obtaining music illegally. Based on a study conducted by the IFPI in which they surveyed 16 to 64-year-olds in 18 countries, the top three forms of copyright infringement are stream-ripping (32%), downloads through cyberlockers or P2P (23%), and search engine findings (17%).

Why are consumers still pirating music? According to the IFPI study, stream-rippers are pirating music because they want to listen to music offline without having to pay for a premium subscription. As technology advances, pirating music will remain a common way for consumers to acquire music.

A study at University of Nevada Las Vegas, under direction of psychology researcher Joanne Ullman, tested 220 undergraduate college students' reactions to a variety of words, phrases, and symbols. The study found that possible government surveillance and threats towards privacy were just as effective as large fines, and pairing the two was exceedingly effective. Ullman hopes that this study provides options to help fight music piracy and educate the public about it.



Each holiday season, Baltimore area AFL-CIO unions donate money to buy food and toys for our brothers and sisters who have fallen on hard times. Volunteers from various locals gathered at Baltimore Metropolitan Council December 17 to assemble 230 boxes of food to be distributed to both union and community members who are in need. It is amazing to see how well the volunteers work together, without direction, to make short work of this massive undertaking. (L to R) Local 40-543 (Baltimore, MD) volunteers Susan Benac (Annapolis Symphony Orchestra) and Lisa Steltenpohl (Baltimore Symphony Orchestra).

## 2019 Convention General Information: Per Diem & Hotel Allowance, Rules for Resolutions, Candidate Statements, Certificate of Recognition, and Memorial Service

The 101st Convention of the American Federation of Musicians will be held in Las Vegas, Nevada, beginning Monday, June 17, and concluding Thursday, June 20.

The Westgate Hotel & Casino (3000 Paradise Road; Las Vegas) will serve as both the official headquarters and the site of the convention's business sessions. Delegate registration will be Sunday, June 16, 3:00 p.m. to 6:00 p.m., and Monday, June 17, 8:00 a.m. to 11:00 a.m.

Please note, local delegate entitlement will be based upon the number of members reported by the local as of December 31 immediately preceding the convention. [see: Article 17; Section 4 (a),(b),(c),(d)]

### Convention Per Diem and Hotel Allowance

The per diem allowance and the hotel allowance for one delegate from each local, from each players' conference, for each diversity delegate from locals merged in accordance with the AFM's civil rights policy, and for committee members required to attend prior to the first convention session are paid from the Federation's funds. The per diem allowance shall be \$50 for each full or fraction of a day during which the convention is in official session and the delegate attends, and for one day of travel to the convention city. The period for which hotel accommodations are paid consists of each day the convention is in official session and the delegate attends, plus one day for delegates designated above.

There will be general hotel reservation information available to local officers and delegates prior to the June 2019 AFM convention. Please be reminded, delegates shall be responsible for: (1) providing necessary credit card information to the Westgate Hotel at the time of reservation; (2) payment of your hotel bill at the conclusion of your stay.

Following the convention, those delegates whose accommodations are to be paid by the AFM will be required to submit a copy of their hotel bill to the AFM for appropriate reimbursement.

### How to Introduce Resolutions

Delegates, locals, or conferences wishing to introduce resolutions for consideration during the convention must forward same in writing to the office of the AFM Secretary-Treasurer, postmarked or electronically transmitted no later than March 1. All electronically transmitted resolutions must also be submitted by mail, postmarked no later than the next business day. Resolutions must bear the signatures of all sponsoring delegates, or the signatures of authorized officers of sponsoring locals or conferences.

In order to expedite their preparation, resolutions submitted must be typed and double-spaced. The local number of the proponent(s) should be indicated under the signature (hand signed and printed). In accordance with Article 18, Section 4(b) of the AFM Bylaws, any resolution or measure to amend the provisions of the AFM Bylaws

shall be cast in the following form for presentation to the convention:

(1) Language and punctuation to be deleted from an existing provision shall be set forth in full and enclosed by square brackets and the deleted material shall be struck through, as [—]. This requirement shall not apply to a proposal to repeal an entire section, which may be done simply by specific reference. A resolution prepared on a typewriter on which square brackets are not available may use double parentheses as a substitute for the square brackets.

(2) New words added to an existing provision shall be underlined.

(3) The deletions shall precede the new matter; e.g., "...in the sum of [\$50] \$100."

(4) Entire new sections need not have all words underlined but shall be preceded by the designation NEW SECTION, in upper case followed by a period and the designation underlined, including the period.

### Notice to Candidates Seeking International Office

In accordance with Article 19, Section 2 of the AFM Bylaws: "Candidates seeking election to any international office may forward to the AFM Secretary-Treasurer, postmarked or electronically transmitted not later than April 1 of the convention year, a statement certifying their intention of seeking election for the particular office and a campaign statement that shall not exceed 100 words. All electronically transmitted resumes must also be submitted by mail, postmarked no later than the next business day. The AFM Secretary-Treasurer shall publish the names and campaign statements received from candidates in the *International Musician* prior to the convention."

### Recognition to AFM Delegates

The AFM will award a Certificate of Recognition to those delegates who have served as convention delegates for a minimum of 25 years, when the delegate's local requests such recognition.

Locals should submit the names of eligible delegates to the AFM Secretary-Treasurer no later than April 1, stating the number of conventions attended. Please advise if the recipient(s) is to be mailed the certificate or if it is to be presented at the convention.

Names of delegates honored for the first time will be printed in the *International Musician*.

### Memorial Service

The Federation recognizes former delegates who have died since the last AFM Convention during the Memorial Service. Names of deceased delegates should be mailed to the AFM Secretary-Treasurer's office no later than June 1. Please indicate that the individual's name should be included in the Memorial Service.

# TO YOUR HEALTH

## Musician's Dystonia Symptoms and Treatment

Dystonia is a neurological movement disorder that occurs when the brain sends incorrect information to the muscles. It is characterized by failed or involuntary muscle contractions and movements. Focal dystonias affect specific parts of the body—neck, eyes, face, vocal cords, hands, and feet.

Scientists have not been able to determine an exact cause for focal dystonia. It seems to be related in some way to repetitive motions because it occurs most frequently in musicians who have intensely practiced their instruments over a number of years. It is often focused in the body part where the most complex movement patterns are performed. There is a genetic predisposition in only about 5% of cases.

Focal hand dystonia is strikingly more common in musicians than other groups of professionals that require intricate hand movements—dentists, surgeons, writers. According to the Dystonia Medical Research Foundation, 1%-2% of professional musicians are affected by dystonia, though many may be undiagnosed. At first, they may perceive symptoms as faulty technique or insufficient preparation. Dystonia may even be misdiagnosed as a psychological condition.

Instrumentalists with dystonia commonly exhibit symptoms in the following ways:

- Pianists: right hand, 4th and 5th fingers
- String players: left hand
- Guitarists: either hand, 3rd finger of right hand
- Percussionists: either hand
- Woodwinds: either hand, face, mouth
- Brass players: corners of mouth, jaw

By far, the two most common types of focal dystonia affecting musicians are embouchure dystonia and hand dystonia.

### Focal Hand Dystonia

Focal hand dystonia typically manifests as loss of muscular control in highly practiced movements and can also be accompanied by tremors. Initial symptoms include subtle loss of control in difficult passages, lack of precision, involuntary curling or sticking of fingers, and involuntary flexion of the

bowing thumb. The problem is almost always painless and task specific. For example, with doublers it may only occur on one particular instrument, but not the other. It may also be sensitive to sensory input with some pianists reporting symptoms only when playing on ivory keys (not plastic).

### Embouchure Dystonia

This type of dystonia is most common in brass and woodwind players. It may affect muscles of the mouth, face, jaw, and tongue. Symptoms may be subtle at first—air leaks at the corners of the mouth and tremors (sometimes worse in higher registers) or involuntary and abnormal contractions of the face muscles.

### Treatment

There is currently no cure for dystonia, so the focus is on treatment. Sometimes anticholinergic drugs that affect the transmission of messages from the brain to the muscles can help. Botulinum toxin injections can compel the body to create new programs by blocking nerve impulses to contracting muscles. They work by temporarily weakening the muscles so the spasm is reduced and therefore are a better choice for hand dystonia than embouchure dystonia.

The ultimate goal of treatment is to establish new sensory motor programs to accomplish the tasks that have become challenging. Altering posture or key positions could help. Sensory tricks, like playing while wearing a latex glove or stimulation applied to affected areas, can lessen symptoms. Sensory re-education attempts to reverse the changes in the cortex that have caused the dystonia through repetitive exercises and/or visualization.

In sensory motor retuning (constraint induced movement therapy) nonaffected fingers are immobilized in a splint while performing repetitive coordination exercises. This may facilitate freer, more independent movement patterns from a dystonic finger.

*Dystonia can be a symptom of other serious conditions. If you are experiencing uncontrolled muscle movement or contractions see your doctor as soon as possible. For more information on musician's dystonia visit the Dystonia Medical Research Foundation ([www.dystonia-foundation.org/musicians](http://www.dystonia-foundation.org/musicians)).*

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# ORCHESTRA NEWS

## Baltimore Symphony Musicians Fight for Their Orchestra

by Mary Plaine, Secretary-Treasurer of Local 40-543 (Baltimore, MD)

Although Baltimore Symphony Orchestra (BSO) management made noises about early negotiations during the 2017-2018 season, they chose instead to invite the musicians, members of Local 40-543 (Baltimore, MD), to participate in a strategic planning process. When the content of the plan suddenly took a sharp turn, the musicians objected strongly to the report's new focus on financial stability and the lack of any substantive discussions of the orchestra complement, currently experiencing more than 20 vacancies. The report has now apparently been secretly adopted by the BSO's board of trustees, behind the backs of the musicians.

Management had requested a bargaining date in late June but then canceled it with a 24-hour notice. An informal exploratory meeting between the two sides in July yielded no positive results. The August vacation, along with a tour to Great Britain, prevented any real negotiations until September 6—three days before the contract was due to expire. At this session, management proposed an extension until January 15. The musicians offered a slightly different four-month extension, with restoration of the complement to the agreed upon 83 full-time positions. Musicians then also offered to discuss a long-term progressive deal. Management said no.

BSO musicians began their new season without a formal extension in place. The

musicians continued to show up for work and distributed leaflets prior to their concerts, alerting patrons to the fact that the orchestra was working without a contract and asking supporters to follow the musicians on their social media sites.

When BSO musicians sat down at the bargaining table October 30 for only their second negotiating meeting (the first since their contract expired September 9), they were walked through a complete rewriting of their collective bargaining agreement by management's lawyer. When the union asked to see a "red-line" copy of the proposal, they were handed a 77-page document on which every single page had a change.

This October 30 "shock and awe" proposal included reducing the musicians' 52-week contract to 40 (including four paid vacation weeks) with the remaining 12 weeks paid at a rate equivalent to the State of Maryland's

unemployment benefit. At minimum, this represents a 17% cut in wages. The proposal also includes the elimination of the summer season, guaranteed relief services, management's contribution into a 401a retirement account, and all language pertaining to touring.

Management also proposed adjusting run-out language to give it greater scheduling flexibility, reducing personal leave services, and doubling the number of nine-service weeks,

along with changes to medical insurance, sick leave, and maternity pay. And although management is telling the public that the changes will not affect their concert experience, classical subscription programs would be reduced from 24 to 18.

Subsequent to the October 30 proposal, the musicians accepted the September 6 extension.

The musicians have found tremendous support in a group of donors who have written a strongly worded open letter to the board. *The Baltimore Sun* has published letters in support of management's position written by the BSO board chair ("We Need to Secure the Orchestra's Future") and the grand-daughter of the man after whom the BSO concert hall is named ("Time Has Come for Baltimore to Make Hard Choices"). It has also published letters in support of the musicians' position, by BSO Players' Committee Co-Chairs Greg Mulligan and Brian Prechtl ("BSO Management Underval-


ues Musicians") and another by ICSOM Chair Meredith Snow and President Paul Austin ("BSO Fundraising: a Challenge but Feasible").

BSO management claims it has lost \$16 million in 10 years. The musicians counter that, while the orchestra's budget grew by 46%, the musicians' share of those costs rose less than 7%. The union believes that management has done a good job of raising endowment funds, while starving the institution of operating revenue.

BSO management's proposal would put the burden of saving money squarely on the backs of the musicians, literally. Musicians would pay, not only with reduced wages and benefits, but with more work crammed into fewer weeks, with less access to time off. Not only do the musicians fear losing their world-class status and losing existing players and potential new players to ensembles with stronger contracts, they will have to contend with having fewer full-time players on stage due to increased injuries.

The next scheduled bargaining date is January 7. The extension is due to expire January 15.

**The Baltimore Symphony Musicians**  
would like to welcome you back for the  
102<sup>nd</sup> season of the BSO



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The musicians would like you to know that we are playing  
**without a contract.**

Our previous contract **expired on September 9.**

We will continue to bargain **in good faith** and hope the  
management of the BSO will do likewise.



Photo: Michael Lisicky

**Baltimore Symphony Musicians, members of Local 40-543, play a pre-concert pop-up in the Strathmore Hall lobby to raise awareness. This photo was taken after management took away their music stands, explaining that they were not authorized to use them because it was not a BSO-sanctioned event.**



Photo: Mary Plaine

**Brian Prechtl and Melissa Hooper of Local 40-543 distribute flyers and buttons in the lobby of the Joseph Meyerhoff Symphony Hall prior to opening subscription concerts in September.**

## San Francisco Symphony Sees Raises in New Contract

In mid-November, musicians of the San Francisco Symphony approved a new four-year CBA ahead of schedule. The contract maintains the symphony's position as one of the top paid orchestras in the US. Weekly base salary, previously \$3,200, increases to \$3,263 under the new agreement. Base salary will increase again to \$3,570 in the final six months of the contract.

Among other changes, musicians will share in contributing to health insurance premiums beginning in the second year of the contract, retirement benefits will increase, and the symphony will transition from a housing loan program to a housing shared equity program. Management has characterized the contract as an investment in the future of the symphony.

The San Francisco Symphony musicians are "pleased to ratify a new collective bargaining agreement that reaffirms our place among the top orchestras of the world," says David Gaudry of Local 6 (San Francisco, CA), chair of the Musicians' Negotiating Committee.

## NY Phil/Shanghai Symphony Extend Partnership

The New York Philharmonic and Shanghai Symphony Orchestra will extend their partnership—known as the Shanghai Orchestra Academy and Partnership—for four years, through the summer of 2022. The New York Philharmonic will tour to China annually and the orchestra's musicians, members of Local 802 (New York City) will teach at the Shanghai Orchestra Academy (SOA) four times per season. In addition, SOA students may be selected by audition to travel to New York City to participate in the New York Philharmonic's Zarin Mehta Fellowship Program, a weeklong immersion into the lives of orchestra musicians.

The Shanghai Orchestra Academy and Partnership, established in 2014, is a two-year post-graduate program designed to address the need for advanced orchestral training in China. Highlights have included New York Philharmonic performances at Shanghai's MISA festival; master classes, private lessons and chamber music coaching with New York Philharmonic musicians; side-by-side rehearsals and performances; Very Young Composers workshops and performances; Young People's Concerts; and a free outdoor concert by the New York Philharmonic Principal Brass Quintet.

## Sphinx Program to Empower Arts Leadership

Empowered by a \$1.5 million grant from The John S. and James L. Knight Foundation, the Detroit-based Sphinx Organization is launching a new initiative, Sphinx LEAD (Leaders in Excellence, Arts & Diversity), to inspire and cultivate minority arts leaders.

In Sphinx LEAD's first two-year term, beginning January 2019, it will serve 10 Black and Latinx arts leaders who are looking to advance their personal and professional growth in order to impact their communities and the arts field as a whole. Each Sphinx LEAD participant will design a growth plan, receive ongoing personalized coaching and mentorship, and attend leadership retreats hosted by major cultural organizations.

## Pittsburgh Symphony Honors Synagogue Shooting Victims

On November 27, the Pittsburgh Symphony Orchestra (PSO), members of Local 60-471 (Pittsburgh, PA), performed "A Concert for Peace and Unity" in honor of the victims of the Tree of Life synagogue shooting in Pittsburgh. The concert was broadcast December 11 on PBS.

The orchestra was joined by violinist Itzhak Perlman of Local 802 (New York City) and the Mendelssohn Choir of Pittsburgh. All artists donated their services for this meaningful community concert. Contributions were collected to support the Jewish Federation's "Our Victims of Terror Fund" and the "Injured Officers Fund."

## St. Paul Chamber Orchestra Reports Balanced Budget

St. Paul Chamber Orchestra reported ending its 2017-2018 year in the black, with a surplus of \$153,000. Attracting younger audiences has been a big focus for the orchestra in the past few years, offering school and college students free tickets since 2016. About 10% more young people attended concerts this year than the year before. Unique households attending concerts also hit a record high in the fiscal year ending 2018.

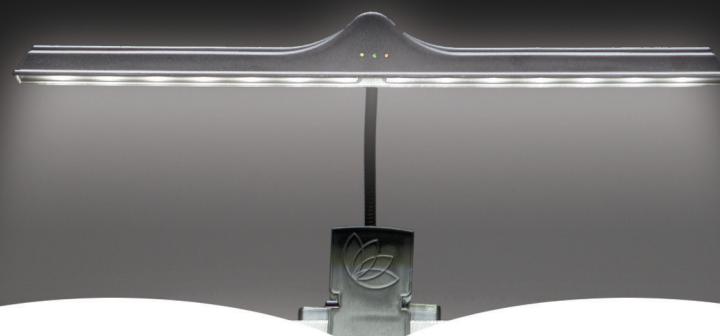
About 61.4% of SPCO's income came from donations, with individual contributions reaching an all-time high. SPCO musicians are members of Local 30-73 (St. Paul-Minneapolis, MN).

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# Shooter Jennings

Child of 1980s  
Rock Culture  
Comes Home  
to Country

## Shooter Jennings' career is accentuated by shifts in style and retro flashbacks that eventually led to his latest album, *Shooter*. An homage to 1970s-1980s country music, he returns to work with Grammy-winning co-producer and Local 257 (Nashville, TN) member Dave Cobb who produced Jennings' early albums.

Of the appropriately self-titled album, he says, "It just felt like, out of all of the records, it was the center, kind of the most simplistic version of the music I make—and it's like turning a page." From his start growing up in Nashville to seeking fame and fortune as a rock star in LA, he's come full circle to the first music he ever heard.

Promos for the new album, like many of the Local 47 (Los Angeles, CA) member's projects, are punctuated by references to pop culture from the 1980s. "Hey Shooter" variety show promo videos introduce songs with skits that mimic scenes from *Hee Haw* and close with a parody of the Freedom Rock commercials.

"I love embracing my childhood," he says. "I love being an MTV kid, a He-Man kid, and a GI Joe kid; I love being a first-generation Nintendo kid. The culture of the late '80s and early '90s is just in my blood."

Born in 1979 to country music legends Waylon Jennings and Jessi Colter, Shooter says, "I had great parents; my mom and dad were very close and I had a fun childhood. We traveled all the time." He recalls spending time on the road with the families of The Highwaymen, legends Willie Nelson of Local 433 (Austin, TX), Kris Kristofferson of Local 257, and Johnny Cash.

"As I got older, it really became apparent how lucky I was, especially when I started my first band," he says. "My parents never pushed me in that direction, but they were supportive of whatever I wanted to do. And as I get older, new reasons to feel fortunate pop up, even in raising my own kids."

Having parents who were seasoned musicians also meant Jennings' eyes were open to the possible pitfalls of the industry. As soon as he decided he wanted to pursue a career in music, Jennings joined Local 257 (Nashville, TN).

"I was very aware of the struggles [my father] went through and his journey with record labels and Nashville. He had overcome so much. When I was young, I remember him saying, 'Have a lawyer, a manager, and an accountant and make sure they are not friends' and other tidbits of knowledge. I was pretty hyper-aware of how it all worked, but I had to go through it myself to understand what he was saying."

That journey began with Shooter leaving for LA at age 20. "You either went to New York or LA, if you wanted to play rock and roll back then. A lot of my favorite musicians were here—I was a big fan of Marilyn Manson, Nine Inch Nails, Guns N' Roses, Rage Against the Machine, Tool, and Danzig," he says.

"It seemed like there was something bigger, grander, and more

wild in LA. Nashville felt very small to me and I wasn't into country music," he says. "I wanted to come out here, find a girlfriend, and play rock and roll; I had all these crazy dreams."

"In retrospect, when I came out here, I was just like everybody else. I wasn't Waylon's kid because nobody really cared. I had to find my own way," he says. "I remember my dad saying that he was worried. 'You are a big fish in a little pond here in Nashville; you're going to be a small fish in a big pond in LA,' he said. And he was right, but it was exactly what I needed."

In LA, Shooter launched the rock band Stargunn, and over the next three years built a loyal following. Local 47 member Tom Morello of Rage Against the Machine became a friend and mentor. "He started coming to our shows," says Jennings.

"I remember talking to him when my band wanted me to fire our manager," says Jennings. "I didn't want to let the manager go because I loved the guy. The band thought we should get some superstar manager. Tom gave me an analogy: 'Rock and roll is like a hotel and it kind of doesn't matter what floor you are on.' He said, 'You just need to find people you can trust.'" Morello also helped Jennings with songwriting and arranging and produced the band's early EPs.

In 2003, Stargunn broke up and Jennings embarked on a solo career. "There was a point in time where I couldn't write anything and [at the time] I didn't understand that it was because the environment wasn't correct," he says. "I had to continue to evolve and change and find my happy medium—somewhere in between rock and roll, songwriting, and country. I needed to be surrounded by people that could execute those ideas. Ever since then, I've never had writer's block."

In 2005, he released his debut solo album, *Put the "O" Back in Country* with Universal and its hit single "4th of July." *Electric Rodeo* (2006) and *The Wolf* (2007) followed. The compilation *Bad Magick: The Best of Shooter Jennings and the .357's* was Jennings' last release before he left Universal.

He founded his own Black Country Rock Records label and released a drastically different project in 2010. The dystopian concept rock album *Black Ribbons* (2010) included dialogue and narration by writer Stephen King. The next two albums—*Family Man* (2012) and *The Other Life* (2013)—returned to a country sound. *Countach (For Giorgio)* (2016) was a nod to the 1980s film compositions and electronica of Giorgio Moroder.

A self-proclaimed studio nerd, Jennings has always greatly preferred production to stage. "I was attracted to the studio from a very young age. I loved going in when my dad was recording,"

he says. "I love to sit in my room and make stuff and work with people in the studio. That's where I really light up."

"The concept of performing in front of people gave me massive anxiety and still does to this day. Being on the road is like creating a painting and then you make 50 other copies of it. It's not exactly the most inspiring thing to do," he says. "But, I enjoy it and I've been doing it a long time and there are great, fun, experimental moments. I understand that it makes fans happy and I dig that part of it."

Given his attraction to the studio, it's not surprising that Jennings has developed a very successful parallel career as a producer. He teamed up with old friend Dave Cobb to produce Brandi Carlile's 2018 release *By the Way, I Forgive You*, which was nominated for six Grammys this year.

It was after working together on Carlile's album that Jennings decided to make *Shooter* with Cobb. "We really learned how to do this together back in the day. He's the kind of old friend where I might not see him for a long time, but then we get in a room together and it's like no time has passed—and that's how we are musically as well. We had a great time making this record," says Jennings.

He marvels at the advances in recording that have made the process so much simpler. "I'm somebody who loves to work with older gear in the studio, but nowadays you can zoom through so many tasks. Protools even has a plug-in that rides the vocals for you," he says. "It's wild what you can do with just a laptop."

New technology also makes it simpler to put people at ease in the studio, reminding artists they can redo it 100 times if necessary. Adding vocals is sometimes the most nerve-wracking part, he says. "I prefer to do all the vocals later, or I'll even send them home to cut vocals on their own time. I remind them that they have time to take it slow, but not to over-think it. When you settle on it, commit to it, and move on."

"I've got a bunch of records that I'm producing for 2019. A Duff McKagan [Guns N' Roses] record that we've worked on all year is going to come out. It's an awesome record and totally not what people expect from him," says Jennings who is also working with Carlile to produce a new Tanya Tucker album.

Whether he is creating his next album or producing another artist's release, it is clear that Shooter Jennings is heavily influenced by his happy upbringing as the son of two country music icons.

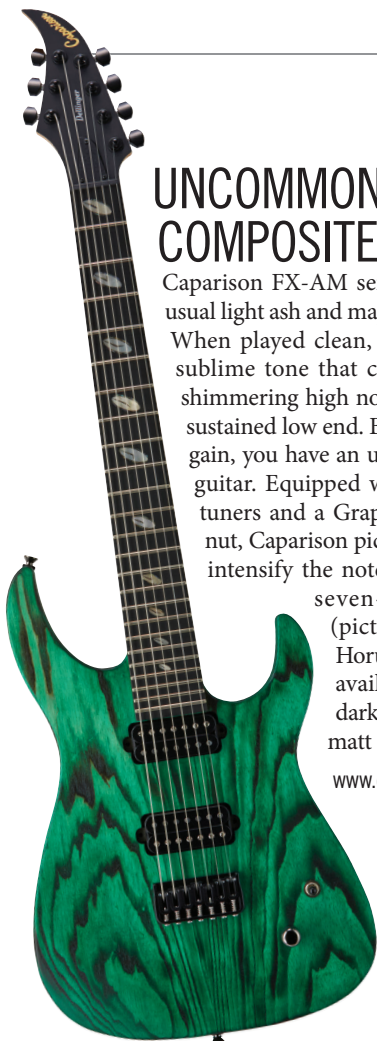


# COOL TOOLS

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Peavey Electronics MAX bass amps provide excellent portability and flexibility in a durable and functional design. Angled baffles let players direct sound to their ears. While the low end is omnidirectional, the transient is directional, meaning players can hear themselves clearly. Other features include bass-specific chromatic tuner, external speaker, EFX loop, and ultra-quiet DI output that connects with PA systems. Models include MAX 100 (10-inch woofer, 100 watts), MAX 150 (12-inch woofer, 150 watts), MAX 250 (15-inch woofer, high-end tweeter, 250 watts), and MAX 208 (two 8-inch woofers, 150 watts).

[www.peavey.com](http://www.peavey.com)



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Caparison FX-AM series guitars have unusual light ash and maple composite bodies. When played clean, they give sweet and sublime tone that chimes with a bright shimmering high note and a focused and sustained low end. But, if you turn up the gain, you have an uncompromising rock guitar. Equipped with Hipshot locking tuners and a Graph Tech Black TUSQ nut, Caparison pickups help define and intensify the notes. All three models: seven-string Dellinger 7 (pictured) and six-string Horus or Dellinger II—are available in three colors: dark blue, black, and green matt finishes.

[www.caparisonguitars.com](http://www.caparisonguitars.com)



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Tascam TH-07 headphones are designed to duplicate the audio quality of high-end near field monitors. They are tuned for full but natural bass, flat mid-range, and clear high end. Employing custom 50 mm drivers, TH-07 headphones are suitable for mixing and monitoring—any audio task demanding outstanding quality. They offer wide 10 Hz to 30 kHz frequency response and sensitivity of 100 dB +/- 3 dB. TH-07s are also built for comfort, even when wearing eyeglasses, plus provide premium isolation. Ear cups can be rotated and angled. They come with both long and short cables with gold-plated connectors.

[www.tascam.com](http://www.tascam.com)



## CYMBALS ON ICE

The TRX Cymbal Company's ICE series cymbals feature a micro-lathed surface, medium-heavy weight, and a highly-polished "diamond" finish resulting in clean, bright, sparkling tone. The handcrafted Turkish cymbals offer the power and projection that modern music demands, yet are highly musical. They come in rides, hi-hats, crashes, splashes, Chinas, and lightning effects models.

[www.trxcymbals.com](http://www.trxcymbals.com)



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The Other World Computing Drive Dock will enhance your creative flow by providing an easy solution for accessing bare SATA drives, hot swap, and reading multiple drives simultaneously, or booting from bare drives. Compatible with PCs and Macs, it provides two drive bays for 2.5-inch or 3.5-inch hard drives and SSDs and USB-C connectivity at speeds up to 98 MB/second. Drive Dock delivers speed and convenience to audio (or video) content pros who work with multiple bare drives on big projects.

[www.macsales.com](http://www.macsales.com)





## GROOVY TOOL

The GrooveTech Drum Multi-Tool provides 14 tools in one unit. Conveniently folded into the case are professional quality drum key, four and five-inch metric wrenches, slotted and Phillips screwdrivers, and a stainless steel ruler. All are made to precision tolerances using a heat treated S2 alloy. No more fumbling around for loose tools. Multi-Tool does it all!

[www.cruztools.com](http://www.cruztools.com)



## MODELING MAGIC

The Gigboard guitar FX processor from HeadRush delivers versatile, realistic, and responsive amplifier, cabinet, microphone, and FX models, from warm vintage amp tone with natural tube drive to the heaviest djent sound. It features an intuitive seven-inch display and a built-in 20-minute looper. It has a durable road-ready steel chassis and color assignable LED strips for each of the four footswitches in hands-free mode. Its integrated USB interface records and re-amps audio on Mac or PC, provides back up, and allows download of exclusive Artist rigs. Pro Tools | First recording software is included.

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## DIAL UP DRUMS

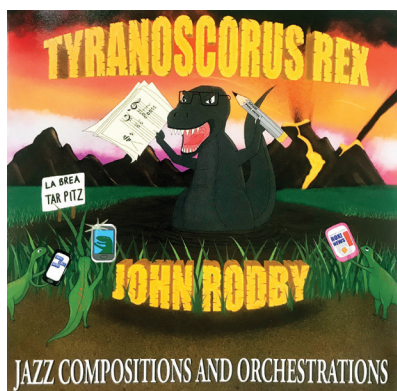
Simmons D25 25-watt electronic drum amplifier provides an ultra-portable drum sound system. Eight-inch woofer and two-inch tweeter deliver clean, undistorted sound across the 20 Hz to 20 kHz frequency range. Slanted cabinet design directs sound toward the player. In addition to quarter-inch main drum input with volume, DA25 provides a TRS stereo auxiliary input to allow practice to music from an external source. Specially dimpled volume and EQ knobs let drummers easily make adjustments with their sticks.

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# NEW RELEASES

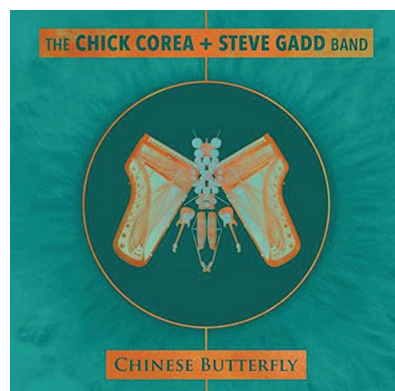


## John Rodby *Tyranoscorus Rex*

Penfield Music

Local 47 (Los Angeles, CA) member John Rodby makes reference to his aversion to the use of computers in composition and orchestration with the title *Tyranoscorus Rex*. “The project is a lifelong dream of mine to write jazz for a large orchestra,” he says. Describing the release he says it has components you don’t hear much of anymore: “counterpoint, harmonic voice leading, orchestral color, dynamics, ensemble playing, no sequencing, and absolutely superb playing by 38 of Los Angeles’s best musicians.”

Most of Rodby’s career has been in television and film. He was musical director for Dinah Shore for 26 years. He has worked as keyboardist-arranger for many well-known musicians, including Frank Sinatra and Liza Minnelli. The CD can be ordered by sending \$18.50, which includes postage and handling, to John L. Rodby, 5351 Penfield Ave., Woodland Hills, California 91364-3536.



## The Chick Corea & Steve Gadd Band *Chinese Butterfly*

Concord Jazz

The bond between Local 802 (New York City) members Chick Corea and Steve Gadd goes back more than 50 years. The two-disc album *Chinese Butterfly* is a result of the two musicians’ long-held desire to work together more intensely.

“Whenever Chick and I bump into each other, we’re always talking about playing music together,” Gadd says. “After many years of saying that, we finally put some time aside.” The resulting recording uses their shared history of innovation as a launching pad to push into new territory with funk, intimate lyrical excursions, and Spanish-hearted improvisations in jazz.

Collaborators on the album include Benin-born Local 802 guitarist and vocalist Lionel Loueke, Local 802 saxophonist and flutist Steve Wilson, Cuban bassist Carlitos Del Puerto, and Venezuelan percussionist Luisito Quintero.



## *The Band's Visit: Original Broadway Cast Recording*

Ghostlight Records

The award-winning Broadway musical *The Band's Visit* is based on a 2007 Israeli film of the same name. It tells the story of a group of Egyptian musicians, the Alexandria Ceremonial Police Orchestra, who come to Israel to perform and end up getting stuck overnight in the wrong town. In this very “boring” and isolated desert town, they encounter and interact with various townspeople and play music to pass the time.

This original Broadway cast recording features Local 802 (New York City) musicians Andrea Grody (conductor/keyboard), Jeff Theiss (associate conductor/keyboard 2), George Abud (violin/oud), Alexandra Eckhardt (electric/acoustic bass), Ossama Farouk (darbouka/riq), Philip Mayer (drums/Arabic percussion), Sam Sadigursky (clarinet/saxophone/flute), Harvey Valdes (oud/guitar), and Garo Yellin (cello).



## Tom Brunner *The Final Cluck (20 Years of Elvis Chicken)*

Pee Pee Records

Local 41 (Johnstown, PA) member Tom Brunner isn’t kidding when he says “Weird Band Alert!” He wears a chicken head onstage while performing television show theme songs such as “Hawaii 5-0” on a Suzuki Q-Chord synth-guitar, and squawks occasionally. *The Final Cluck* contains 27 tunes, from “Turkey Bells” to “Coconut Island of Love.”

Brunner says performing with a rubber chicken head on is something he’s still working on perfecting. “I do a 40-minute set, and after about 25 minutes it starts to get really hot and heavy in there,” says Brunner, who has also been known to do somersaults in his very unique and unpredictable show.

## Want to see your recording listed here?

This section of your *International Musician* recognizes the latest recording projects from AFM members in good standing. We invite you to submit your next project to be listed here. In order to qualify, your project must be covered under an AFM agreement. For more information on how to make sure your indie or studio project is covered under an AFM agreement please contact AFM Electronic Media Services Division. For US projects contact Director Pat Varriale: (212)869-1330 (X234 or X233)/pvarriale@afm.org and for Canadian projects contact Electronic Media Supervisor Daniel Calabrese: 1(800)463-6333 X224 or dcalabrese@afm.org.

For projects involving symphony, opera, ballet, or chamber orchestras with collective bargaining agreements, please contact AFM Director of Symphonic Electronic Media Debbie Newmark at (917)229-0225 or dneumark@afm.org.

### To submit a recording, please send the following:

- 1) Name of the recording
- 2) Brief description (or press release) of the project.
- 3) Optional artwork (high resolution album cover or artist photo)

Please send these submissions directly to the *IM* editor Cherie Yurco at cyurco@afm.org. Once we have verified that the work is signatory to an AFM agreement, we will schedule it to be listed here. We hope this will create interest and recognition for your work among your peers.

Questions? Contact Cherie Yurco by email or call (315)422-4488 X113.

# RESOURCES

## KLEZMER DUETS: VIOLIN & ACCORDION

This book with text and notes in English, French, and German contains 10 intermediate, traditional klezmer pieces arranged for violin and accordion by klezmer specialists Deborah Strauss (violin) and Alan Bern (accordion). The pair includes invaluable notes on phrasing and articulation for each instrument, which are given equal importance in the pieces.

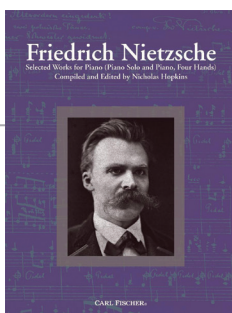
*Klezmer Duets: Violin & Accordion* by Deborah Strauss and Alan Bern, Universal Edition, [www.universaledition.com](http://www.universaledition.com)



## FRIEDRICH NIETZSCHE: SELECTED WORKS FOR PIANO (PIANO SOLO AND PIANO, FOUR HANDS)

Though largely self-taught, Friedrich Nietzsche had a remarkable talent for improvisation. As a teenager, he studied theory and composed voraciously. Friendship with Richard Wagner influenced his later work. This collection, prepared from Nietzsche's manuscripts, includes 19 pieces for piano, which he composed from 1857 to 1874. Also included is an essay explaining the composer's unique reconciliation of the disciplines of philosophy and music.

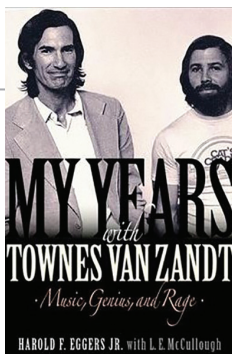
*Friedrich Nietzsche: Selected Works for Piano (Piano Solo and Piano, Four Hands)*, compiled and edited by Nicholas Hopkins, Carl Fischer, [www.carlfischer.com](http://www.carlfischer.com).



## MY YEARS WITH TOWNES VAN ZANDT: MUSIC, GENIUS, AND RAGE

The book's author, Harold Eggers, Jr., was Townes Van Zandt's road manager and producer for more than 20 years. A year before Van Zandt died at age 52, Eggers started working with the musician on his autobiography. Van Zandt revealed his life, music, creativity, demons, and inner soul in detail to Eggers, saying, "the most important thing is to tell the truth, no matter what. I want everyone to feel my pain. Let all the ghosts and demons have their say. That's what I've done my whole life." This is the book Van Zandt asked Eggers to write.

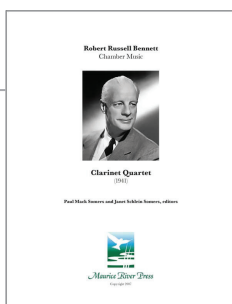
*My Years with Townes Van Zandt: Music, Genius, and Rage*, by Harold F. Eggers, Jr., with L. E. McCullough, Backbeat Books, [www.backbeatbooks.com](http://www.backbeatbooks.com)



## ROBERT RUSSELL BENNETT CHAMBER MUSIC

For seven decades, New York City composer Robert Russell Bennett orchestrated and composed a long list of concert works, including work on some 300 Broadway and London productions. This series—*Water Music* (1937), *Clarinet Quartet* (1941), *Six Souvenirs* (1948), *String Quartet* (1956)—is dedicated to Bennett's unpublished works.

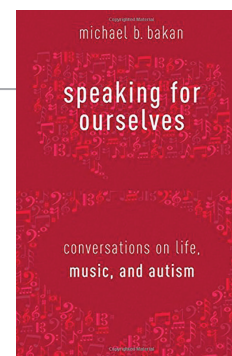
*Robert Russell Bennett Chamber Music*, edited by Janet Schlein Somers and Paul Mack Somers, Maurice River Press, [mauricriverpress.com](http://mauricriverpress.com).



## SPEAKING FOR OURSELVES: CONVERSATIONS ON LIFE, MUSIC, AND AUTISM

When ethnomusicologist Michael Bakan saw the transformative effect of music on a young relative with Asperger's syndrome, he created a music-and-play project for children on the autism spectrum. These included the Music-Play Project (2005-2009) and Artism Ensemble (2011-2013). In this book, he continues to explore the link between autism and musical talents and affinities, delivering a powerful statement on neurodiversity and autistic self-advocacy through 10 conversations with people aged seven to 47.

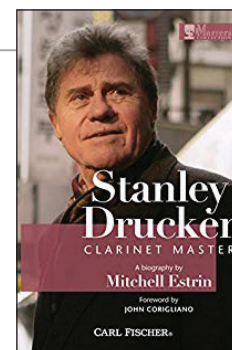
*Speaking for Ourselves: Conversations on Life, Music, and Autism*, by Michael B. Bakan, Oxford University Press, [www.oup.com/us](http://www.oup.com/us).



## STANLEY DRUCKER CLARINET MASTER

Stanley Drucker of Local 802 (New York City), who retired from the New York Philharmonic in 2009, is recognized by Guinness World Records for the longest career as a clarinetist. For 61 years, he has performed and collaborated with virtually every major conductor and concert artist of his time. In this biography, written by fellow clarinetist and Local 802 member Mitchell Estrin, his fascinating story is told for the first time.

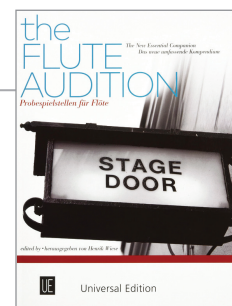
*Stanley Drucker: Clarinet Master*, by Mitchell Estrin, Carl Fischer, [www.carlfischer.com](http://www.carlfischer.com).



## THE FLUTE AUDITION: THE NEW ESSENTIAL COMPANION

Compiled by internationally renowned orchestral and solo flutist Henrik Wiese, this collection of orchestral excerpts was created to help young musicians everywhere in their preparation for auditions. He sourced repertoire lists from job advertisements past and present and referred to other audition lists to pull together audition repertoire for opera houses, symphonies, or chamber orchestras. Wiese also looks into practical matters like page turns and metronome markings in this book with text in English, German, and French.

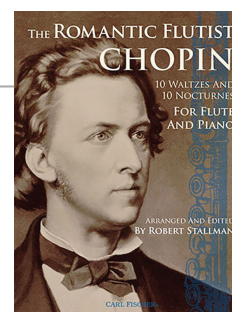
*The Flute Audition: The New Essential Companion*, edited by Henrik Wiese, Universal Edition, [www.universaledition.com](http://www.universaledition.com).



## THE ROMANTIC FLUTIST CHOPIN: 10 WALTZES AND 10 NOCTURNES FOR FLUTE AND PIANO

Drawing on the piano music of Frédéric Chopin, flutist Robert Stallman has created a unique compilation of 20 waltzes and nocturnes arranged for flute and piano. These pieces for enjoyment, inspiration, study, and performance, invite flutists to enter Chopin's poetic and expressive world.

*The Romantic Flutist Chopin: 10 Waltzes and 10 Nocturnes for Flute and Piano*, arranged and edited by Robert Stallman, Carl Fischer, [www.carlfischer.com](http://www.carlfischer.com).



# UPBEAT

## Canada's Sharon and Bram Bid Adieu to Touring

Local 149 (Toronto, ON) members and children's music duo Sharon Hampson and Bram Morrison will take to the road one last time before officially retiring from touring in 2019. As a trio, Sharon, Lois & Bram (with the late musician Lois Lilienstein) was celebrated family entertainment across North America since 1978. They produced numerous recordings, songbooks, six national TV specials, and the long-running *The Elephant Show* and *Skinnamarink* children's television shows.

The pair will not bow out completely. They are working on new recordings and a *Skinnamarink* book is scheduled for release next fall. A sold-out September 2018 benefit concert brought them back to Toronto's Young People's Theatre, where they performed their first show 40 years ago.

"We ended up doing seven shows there," says Hampson, adding, "It was a grand way for us to kind of kick off this last go-around. To perform there with the Toronto Symphony Orchestra was beyond thrilling."

Having joined the union in 1951, Hampson is a lifetime member. She says, "They protected us. We worked really hard, but our union looked after us to make sure that we weren't taken advantage of, that we were paid appropriately. I also come from a union family, so I grew up singing 'There once was a union maid.' So, unions are in my bones and I believe in the value of them." Morrison, also a lifetime member, adds, "It's been an absolute necessity."

The duo has been releasing some of her late husband Joe Hampson's songs. He was a member of the Canadian band the Travellers and penned 1960s songs, including the anti-war song, "Talk About Peace." Sharon and Bram also recorded a new version of their hugely popular theme song, "Skinnamarink." "It really expands the message of the song to one of diversity for all kinds of people in all kinds of places," Hampson adds.

Sharon, Lois & Bram were once ranked by *TV Guide* among the top performers for children (second only to Fred Rogers of *Mister Rogers' Neighborhood*). Album sales, which have surpassed three million copies worldwide, have earned gold and platinum records and three Juno Awards. Concerts at Toronto's historic Massey Hall led to engagements at Broadway's Palace Theater, Lincoln Center, Carnegie Hall, and in 1994, the White House. For their achievements in music, they were inducted into The Order of Canada in 2002.



**Children's performers Local 149 (Toronto, ON) musicians Sharon Hampson and Bram Morrison began performing together as the trio Sharon, Lois & Bram (with the late Lois Lilienstein) in 1978. Having brought entertainment to several generations of young people, they are winding down their touring career but will continue to release new recordings.**

The trio first met while working for the Toronto-based Music for Children program in public libraries through Mariposa, an extension of the Mariposa Music Festival. While Hampson and Morrison had known each other from the 1960s when they performed at folk festivals, Lilienstein was a classically trained pianist from Chicago. The three quickly bonded, and in 1978, they recorded "One Elephant, Deux Éléphants," the now iconic song that earned them their first of many gold records.

The album of the same name, says Hampson, was their inaugural release. "Elephants are strong and gentle. They're very family oriented and it's a bilingual country, so it seemed perfect."

"[Lilienstein] was an American songbook jazz baby and she brought that influence—the show tunes from Broadway, the jazzy approach. We incorporated both folk and jazz. It set us apart from other people doing similar things. We had a broader mixture," adds Morrison.

Hampson says, "Lois was an extremely creative person. She had a million ideas and there was no self-consciousness about her. She had a pure love for children and loved doing music for them. It was fun collaborating with her." Lilienstein, one of few Americans to be awarded the Order of Canada, retired from the group in 1999, and since then it's been known as Sharon and Bram.

The nostalgia component is strong. Nowadays, Sharon and Bram's audience consists of parents who grew up on their music and TV shows. "In great part, they are the audience and they bring very young children. I'm happy to know that the music is still in their hearts and they want their children to have it," she says.

Interestingly, Morrison notes that while much of children's free time is screen-based, when kids attend their concerts and do not have access to devices, they're exactly like kids three generations ago. "One thing that works to our advantage—when you're three years old and hear 'She'll Be Coming 'Round the Mountain,'

it's a new song. There are certain standards that keep getting sung again and again."

Every concert is a singalong for the audience, children and parents alike. "Every kid receives it [the music] in his or her own way," Hampson says. "Some kids are up there doing it and others are quiet and absorbing it and it'll come out sometime later." She encourages parents to "let it come to them."

Over the years, the group has supported many programs in Canada and the US, such as school breakfasts for learning, promoting inoculations for children, and internationally as Goodwill Ambassadors for UNICEF in North and South America, for which they received the Danny Kaye Humanitarian Award. Morrison supports Amistad Canada, a Mexico-based charity for whom he's performed fundraisers in San Miguel. Reminiscing on his folk days, he says, "I'm happy to raise money and do concerts with just my guitar and an audience."

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## In Mike Daly's *Renascence*, the Spotlight Is on the Steel

In his new CD, *Renascence*, Mike Daly showcases the range of the steel guitar with original tracks featuring artists who unearth sounds that are decidedly nontraditional—and not country.

Featured on the CD is one of steel's most recognized session players, 82-year-old Lloyd Green of Local 257 (Nashville, TN), who has been in the forefront of the steel guitar since the mid-sixties. Daly of Local 257 (Nashville, TN) says, "He was the first person who helped me get started with the record; he got the whole ball rolling. I wanted to present players who not only play in the country music world, but who had transcended country music with their approach." Known for his work with Paul McCartney and Henry Mancini, Green is recognized in Nashville and on the international stage. "He can play outside of a country song," Daly says.

Enlisting top steel players, including the pre-eminent and ever-experimental British artist B.J. Cole, Daly easily crosses genres. He wrote and chose songs with each artist in mind. His collaborations with Dan Dugmore (Local 257) on Stevie Ray Vaughan's "Lenny" and with Greg Leisz, of Local 7 (Orange County, CA), on "Ry," suggest he chose judiciously.

Storyed steel guitar player Robert Randolph also appears on the album. Daly says, "I was fortunate that everyone came on board with a very good spirit. Robert Randolph is a perfect example of taking steel guitar and presenting it in his own voice and on a platform that is not country." Randolph's fusion of rock, funk, and rhythm and blues has made him a jam band favorite and, Daly says, for this record, "He was a big piece of the puzzle."

Green and Randolph, who met in Nashville, are two steel players from different generations who approach the instrument in the same way: an individual voice that is not country. Daly says, "It was a musical voice that happened to be played on the steel guitar. Green knew he had something special and encouraged Randolph, barely out of his teens, to cultivate it. Daly says, "Green said, 'Don't pay attention to detractors.'"

While it graces country songs with its plaintive, ethereal twang, the steel is perhaps a less celebrated instrument. With this record, Daly compels listeners to move beyond standard instrumentation. There is no electric guitar, just bass, drums, piano, and organ. He explains, "All the textures were somehow created on the acoustic instruments. That was the goal. I wanted to create all that on the steel to show

people that there is a lot of depth, a lot of palates, and a lot of color."

Daly credits his engineer Michael Webb of Local 257 for mixing the album and playing B-3, piano, and an accordion track on "Dimming of the Day."

For the last nine years, Daly has been lending his unique sound on the pedal steel to Travis Tritt. He has also worked for two decades as musical director for Hank Williams, Jr. Between the two gigs for these Local 257 members, Daly ends up doing about 100 shows a year out on the road.

Currently, he is home in Nashville Sunday through Thursday. For session work, he alternates on the pedal steel, slide guitar, Dobro, and Weissenborn (a hollow neck acoustic lap steel guitar introduced in the early 20th century). On the weekends, he says, "I climb on a bus, I go somewhere and play. It's kind of the best of both worlds."

Daly grew up around Cleveland, Ohio, and played piano throughout high school. In 1973 the radio stations were brimming with country rock. Though he was a piano player, he was drawn to the sound of Duane Allman and Little Feat's Lowell George on the steel and slide guitar. "I just went out and bought a steel when I was 18 years old. In a couple of years people started calling me. I learned a lot on the bandstand. I just bought a steel for my love of the sound and then I just kept at it." Daly gravitated to players like virtuoso Rusty Young from Poco and "Sneaky Pete" Kleinow, who embraced more diversity and experimentation.

One of the players to whom Daly paid close attention was David Lindley of Local 47 who played fiddle, guitar, slide guitar, and steel guitar. Daly says, "I hardly ever say pedal steel guitar because I consider it all one family, whether it has pedals or not, whether it's an acoustic instrument or an electric instrument. To me, if you're putting a bar on it, it's a steel guitar."

Daly joined the union, and from 1975 to 1987 enjoyed great success playing to college crowds around Cleveland. One by one, though, those venues closed. He says, "We would play Baldwin Wallace University, Kent State. We played downtown Cleveland, below the Agora [Theater]. We had a circuit. A lot of it was built around colleges, and when they raised the legal drinking age, a lot of those establishments closed up—and with it a vital, live music scene as well."

He relocated to Nashville and joined Local 257, doing sessions and TV shows, and eventually playing the Grand Ole Opry. "I wanted to be a professional musician, and part of that was being in the union and benefiting from being part of a collective that was looking out for each other. You receive a substantial, respectful amount of money for your talent and your time," he says.

For the occasional lesson, Daly uses his background in piano to illustrate how music is played on pedal steel. He says, "The steel is somewhat abstract, but I try to simplify it and make [students] visualize what that pedal does, just like a piano chord. Within a chord, this is what this pedal does. It's taking the fifth of a chord and moving it to a sixth. You can see the relationship between the notes within a chord, within an inversion."

Recalling a performance back in 2007, when Daly joined *CMT Giants*, honoring Hank Williams, Jr., he says, "Someone took a picture of me. I'm standing between Steven Tyler and Buddy Guy [of Local 10-208 (Chicago, IL)]. I never could have dreamed of that living in Cleveland."

Daly is looking forward to spending less time on the road next year when he'll be playing exclusively for Hank Williams, Jr. Playing more sessions, clubs, showcasing the steel, and in general, he says, being a part of the vibrant scene in his adopted hometown.



Steel guitarist Mike Daly of Local 257 (Nashville, TN) splits his time between playing with Local 257 members Travis Tritt and Hank Williams, Jr.

If you would like to recommend an AFM member to be profiled in the *International Musician*, please write to Cherie Yurco, Managing Editor, at [cyrco@afm.org](mailto:cyrco@afm.org).

## Multi-Card Member Rebates

Effective January 1, 2019, members who belonged to three or more AFM Locals throughout 2018 can petition the AFM Secretary-Treasurer for a "rebate equal to the per capita dues received by the Federation" for that member's membership in each AFM Local in excess of two. (Members pay their Federation per capita dues as a portion of their local annual dues. The local forwards the member's per capita dues to the Federation. Only the Federation's portion of the annual dues will be rebated).

According to Article 9, Section 16, of the AFM Bylaws, the rebate is only available to members who held simultaneous memberships in three or more locals for the full calendar year. No rebates are available to members who held membership in fewer than three locals. The rebate will only be given for membership in the third local (and each additional local above three, if any). Members will not be given rebates for dual membership.

Under the rebate program, membership in a base of two locals must be established in order for a member to qualify for a rebate. The AFM Secretary-Treasurer's Office has determined that a musician's membership in his or her "home local" and the subsequent local of longest tenure shall be designated as the two base locals. The Secretary-Treasurer's Office will then rebate the appropriate per capita dues for membership in the third local and any other local(s) beyond three to which a member belonged for the entire 2018 calendar year. The amount rebated will be determined by the amount of per capita dues the member paid for AFM membership in a third local and any other locals beyond three.

To petition for a Multi-Card Member Rebate, members should fill out the form below and return it to the AFM Secretary-Treasurer's Office together with copies of all their paid-up 2018 membership cards, receipts of canceled checks for annual dues from all locals, OR a letter from each local stating that the petitioner was a member in good standing of the local for all of 2018.

No rebates will be issued until the AFM Secretary-Treasurer's Office verifies that petitioning members held continuous membership in three or more locals for the full prior year of 2018.

No rebates will be issued until after March 1, 2019.

### PETITION FOR 2018 MULTI-CARD REBATE

Regular Members - \$66; Life Members - \$50; Inactive Life Members - \$44

Article 5, Section 47(a) & 47(b) of AFM Bylaws

Under the terms of Article 9, Section 16, of AFM Bylaws, I am hereby requesting a rebate of 2018 per capita dues paid to the Federation.

Name: \_\_\_\_\_  
(FIRST) (LAST)

Social Security or Social Insurance Number:  
\_\_\_\_\_

I belonged to the following locals for the entire 2018 calendar year:

Local: \_\_\_\_\_ Local: \_\_\_\_\_  
(NUMBER) (NUMBER)

Local: \_\_\_\_\_ Local: \_\_\_\_\_  
(NUMBER) (NUMBER)

Local: \_\_\_\_\_ Local: \_\_\_\_\_  
(NUMBER) (NUMBER)

Please include with this petition copies of all paid-up 2018 membership cards, receipts of canceled checks for annual dues from all locals, or a letter from each local stating that you were a member in good standing of the local for all of 2018. Allow six to eight weeks to process your rebate.

Return to: American Federation of Musicians; Secretary-Treasurer's Office; Multi-Card Rebate Program; 1501 Broadway, Suite 600; New York, NY 10036  
**Attention: Diane DePiro**

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# TAKE NOTE

## UNFAIR LIST POLICY & PROCEDURES

To make the AFM's International Unfair List an even more effective way to support musicians during primary labor disputes, the AFM International Executive Board revised the policy and procedures for placing and maintaining employers on the International Unfair List. As a result, the AFM's International Unfair List will be published in its entirety in the *International Musician* on a monthly basis, so that members may be aware of all employers maintained on the International Unfair List.

### Placements

Under the terms of this policy, a primary labor

dispute must exist between the union and the employer at the time of placement on the International Unfair List.

Such disputes may include, but are not limited to:

- 1) Lawful strikes in support of the union's bargaining demands and/or demands for union recognition;
- 2) Employer-initiated lockouts of musicians represented by the AFM or any of its locals;
- 3) Union protests against employer unfair labor practices.

An employer that is openly anti-union but is

not the subject of concerted activity by the union will not be placed on the International Unfair List.

An employer placed on the International Unfair List will remain on the list only as long as a primary labor dispute exists, and the local provides written evidence of ongoing concerted activity against the employer.

The Federation will publish the names of employers that are removed from the International Unfair List at the time of removal.

### Members' Responsibilities

Members shall not render musical services

for organizations, establishments, or people who have been placed on the International Unfair List, or for their principals. Any member who violates this rule shall be subject to penalties in accordance with Article 11, Section 13 of the AFM Bylaws.

In addition, according to Article 13, Section 4 of the AFM Bylaws, "Before accepting any Traveling Engagement, members shall be responsible to ascertain that the organization, establishment, or person for whom they propose to render musical services has not been placed on the International Unfair List."

## International Unfair List

**CANADA: The Western Canadian Music Alliance** Executive Director **Robyn Stewart** and Board Members: **Sean McManus, Carly Klassen, Christine Rogerson, Scott Johnson, Jason Smith, David Whitlock, Kim Winnicky, and Michael Dawson**; 1-118 Sherbrook Street; Winnipeg, MB R3C 284—Placed at the request of the Vice President from Canada

**CALIFORNIA: Benjamin Mitchell, President Kaleidoscope Chamber Orchestra of Los Angeles**; P.O. Box 251801; Los Angeles, CA 90025—Placed at the request of Local 47 (Los Angeles, CA)

**Cinema Scoring; c/o Erin Collins**; Attn: SESAC Los Angeles; 2150 Colorado Ave. Ste. 150, Santa Monica, CA 90404—Placed at the request of Local 47 (Los Angeles, CA)

**Cypress Pops Orchestra**; PO Box 434; Cypress, CA 90630—Placed at the request of Local 7 (Orange County, CA)

**Jennifer Walton; Collective Media Guild**; 3553 Atlantic Ave. Ste. B; Long Beach, CA 90807-5607—Placed at the request of Local 47 (Los Angeles, CA)

**MASSACHUSETTS: Video Game Orchestra**; PO Box 230247; Boston, MA 02123—Placed by the Federation

**Shota Nakama**; PO Box 230247; Boston, MA 02123—Placed by the Federation

**MICHIGAN: Steve Trudell, dba Steve Trudell Entertainment, LLC; Steve Trudell Music, LLC; Trudell & Associates, LLC;** and **Your Generation in Concert, LLC**; 328 Four Seasons Dr., Lake Orion, MI 48360—Placed at the request of Locals 1 (Cincinnati, OH), 2-197 (St. Louis, MO), 3 (Indianapolis, IN), 4 (Cleveland, OH), 9-535 (Boston, MA), 10-208 (Chicago, IL), 20-263 (Denver, CO), 34-627 (Kansas City, MO), 40-543 (Baltimore, MA), 47 (Los Angeles, CA), 60-471 (Pittsburgh, PA), 65-699 (Houston, TX), 66 (Rochester, NY), 72-147 (Dallas-Ft. Worth, TX), 77 (Philadelphia, PA), 92 (Buffalo, NY), 126 (Lynn, MA), 148-462 (Atlanta, GA), 161-710 (Washington, DC), 174-496 (New Orleans, LA), 285-403 (New London, CT), 400 (Hartford-New Haven, CT), 444 (Jacksonville, FL), 506 (Saratoga Springs, NY), 586 (Phoenix, AZ), 655 (Miami, FL), 802 (New York City)

**NEW YORK: Ted Magder**; Vice Dean for Academic Affairs **NYU Steinhardt School of Culture, Education, and Human Development**; 82 Washington Sq. E., 4th Floor; New York, NY 10003—Placed at request of Local 802 (New York City)

**James Quinn; Hoboken Productions, Inc.**; 57 Colonial Ave.; Warwick, NY 10990—Placed at the request of Local 369 (Las Vegas, NV)

**Joe McGinty; Carousel Studio**; 61 Greenpoint Ave.; Brooklyn, NY 11222—Placed at the request of Local 802 (New York City)

**PENNSYLVANIA: Karen Banos; Rittenhouse Music**; 214 Richmond St.; Philadelphia, PA 19125—Placed at the request of Local 9-535 (Boston, MA)

**RHODE ISLAND: Paul Van Anglen**, President **Newport Contemporary Arts, Inc., Newport Contemporary Music Series**, 67 Lawton Ave.; Tiverton, RI 02878—Placed at the request of Local 198-457 (Providence, RI)

**TENNESSEE: Steve Schnur; Electronic Arts**; 209 Redwood Shores Pkwy., Redwood City, CA 94065—Placed at the request of Local 257 (Nashville, TN)

**Alan Umstead; Nashville Music Scoring**, 920 Stuart Ln., Brentwood, TN 37027—Placed at the request of Local 47 (Los Angeles, CA)

**TEXAS: Dallas Bach Society**; PO Box 140201; Dallas, TX 75214—Placed at the request of Local 72-147 (Dallas-Fort Worth, TX)

**The Dallas Pops Orchestra**; PO Box 1811; Allen, TX 75013—Placed at the request of Local 72-147 (Dallas-Fort Worth, TX)

☛ In support of other AFL-CIO entertainment unions, please also check the American Federation of Television and Radio Artists (AFTRA), Actor's Equity Association, American Guild of Musical Artists (AGMA), and American Guild of Variety Artists (AGVA) "Do Not Work" notices before accepting work.



# Revised Notice to Musicians Employed Under US Collective Bargaining Agreements

Sections 8(a)(3) and 8(b)(2) of the National Labor Relations Act permit unions in non “right to work” states to enter into collective bargaining agreements with employers that require employees, as a condition of employment, either to join the union (and thereby enjoy the full rights and benefits of membership) or to pay fees to the union (and thereby satisfy a financial obligation to the union without enjoying the full rights and benefits of membership). That requirement serves the legitimate purpose of ensuring that each employee who benefits from union representation pays a fair share of the cost of that representation. The goal of such “union security provisions” is to eliminate “free riders” who benefit from the union contract without contributing to the union’s cost of negotiating, administering, and enforcing that contract.

Where a collective bargaining agreement requires an employee to either join the union or to pay fees to the union, the fees charged to nonmembers are generally identical to the amount of union dues and initiation fees charged to union members. In a 1988 court case, *Communications Workers of America v. Beck*, the United States Supreme Court held that a nonmember has the right to object to paying any portion of the fee that will be expended on activities unrelated to collective bargaining, contract administration, or grievance adjustment. All nonmember fee payers are required to pay the portion of the fee that will support expenditures germane to the collective bargaining process, including, but not limited to negotiations, contract administration, grievance adjustment, meetings with employer and union representatives, legislative matters affecting the working conditions of employees in various industries in which musicians function, and internal union administration and litigation related to the above activities. Nonmember fee payers who object to doing so have the right not to pay the portion of the fee that will be expended on other, “nonchargeable” activities, including expenditures made for political purposes, for general community services, or for members-only benefits. In order to reduce the fee they pay to the union, objectors must follow the procedure described here.

The so-called Beck rights described above apply only to nonmembers—individuals who have resigned from the union or who have never joined. Under federal labor law, every person has the right to join and support a labor union, to refuse to join a labor union, and to resign from union membership at any time. However, only union members have the following valuable rights, among others: the right to attend local union meetings and speak out at such meetings on any and all issues affecting the local, the AFM, and its members; the right to participate in the formulation of union policy; the right to influence the nature of the local’s activities and the direction of its future; the right to nominate and vote for candidates for local office and to run for office; the right to participate in the negotiation process for new or successor collective bargaining agreements; the right to participate in contract ratification votes and strike votes; the right to nominate and vote for delegates to the AFM Convention; and the right to participate in a wide variety of benefit plans offered to union members, including the Union Privilege benefits programs, the AFM Symphony-Opera Orchestra Strike Fund, the AFM Theater Defense Fund, and the ROPA Emergency Relief Fund.

## Objection Procedure

Any nonmember who pays fees to the union pursuant to a union security provision in a collective bargaining agreement has the right to object to any portion of the fee that will be expended on activities unrelated to collective bargaining, contract administration, or grievance adjustment. Fees (like union dues) paid by musicians to AFM locals consist of various parts. All member and nonmember fee payers contribute a per capita amount to the local, which the local, in turn, pays to the AFM. They also pay an annual fee that is retained by the local. In addition, musicians may pay a percentage of their earnings (work dues). The exact percentage, and whether it is ultimately payable to the local or to the Federation, depends on the collective bargaining agreement, and the type of work involved. Based on an analysis of the Federation’s 2017 expenditures, in excess of 86.84% of the Federation’s expenditures were for chargeable activities such as collective bargaining, contract administration, or grievance handling. The percentage of local expenditures that are chargeable typically is higher (and the percentage of local expenditures that are nonchargeable typically is lower).

The objection must be in written form, signed by the objector, and sent to the local union(s) where the objector would have paid his or her dues had he or she been a member. The local(s) will forward a copy to AFM International Secretary-Treasurer Jay Blumenthal; American Federation of Musicians; 1501 Broadway, Suite 600; New York, NY 10036. The objection must contain the objector’s name and address, and must identify the collective bargaining agreement(s) under which the objector works and the local(s) to which the objector pays fees.

The objection must be postmarked between February 1 and February 28, or within 30 days of the objector’s becoming a nonmember of the union, or the objector first being required to pay fees to the union.

Each local union will determine the amount of the reduced fee and the amount, if any, of prepaid fees to be refunded to the objector, except that the Federation will determine the reduction and refund applicable to any prepayment of Federation per capita. The reduction will be accompanied by an explanation of how the reduction amount was determined. Any objector who disagrees with the reduction amount can file an appeal. The appeal procedure will be provided to objectors together with the reduction check. The appeal must be in writing and state the basis for the challenge. Appeals will be decided by an impartial arbitrator appointed by the American Arbitration Association through its Rules for Impartial Determination of Union Fees.

The local and/or the Federation, as appropriate, will provide further information to an objector regarding the reduction of any work dues.

—Further information regarding the objection procedure can be obtained by writing to: International Secretary-Treasurer Jay Blumenthal; American Federation of Musicians; 1501 Broadway, Suite 600; New York, NY 10036. This notice is not applicable to musicians who are not required to pay union fees as a term or condition of employment under a collective bargaining agreement.

## TAPS

**Local 1 (Cincinnati, OH)**—Jerald E. Robinson\*

**Local 6 (San Francisco, CA)**—Paul Avril

**Local 9-535 (Boston, MA)**—Margie Roman Vecchio\*

**Local 56 (Grand Rapids, MI)**—Thomas Clement, James Niblock

**Local 65-699 (Houston, TX)**—Luther Rada, Herbert “Herb” L. Remington\*, Richard Rozelle, Aubrey Tucker\*, Harold “Hal” R. Woolery, Jr.\*

**Local 72-147 (Dallas-Ft. Worth, TX)**—Kurt DeKuehn\*, Heidi Itashiki, Timothy J. Jones, Ronnie Martin\*, Jeffrey Taylor,

**Local 77 (Philadelphia, PA)**—Theodore “Ted” Heger\*

**Local 171 (Springfield, MA)**—Raymond Kinsella\*, Stanley Kopec\*

**Local 228 (Kalamazoo, MI)**—Tomio Anderson

**LOCAL 257 (Nashville, TN)**—Billy J. Amonette, John Sheppard Maddox, Jr., William Burt Poe, Jr.

**Local 542 (Flint, MI)**—Karl Caster

**Local 802 (New York City)**—Kevin Bryan, Roy Anthony Hargrove, Don Keeks\*, Brooks Tillotson\*, Chuck Wilson

*\* Indicates Life Member*

Taps listing must be submitted by the local (separate from roster updates). Send a request using the format above to: [taps@afm.org](mailto:taps@afm.org). Please note, the *IM* does not print member obituaries, eulogies, or tributes.

## CHANGES

**Local 298 (Niagara Region, ON)**—New address: 8234 Lamont Ave., Niagara Falls, ON, Canada L2G 6V8

**Local 362-691 (Huntington, WV)**—Acting Secretary-Treasurer Jonathan Bradley New Email: [jonhorn34@gmail.com](mailto:jonhorn34@gmail.com)

**Local 802 (New York City)**—New President Adam Krauthamer, New Financial Vice President Karen Fisher

Members and officers can access a monthly update to the *List of Locals* online at <http://members.afm.org/member/library/> in the Miscellaneous folder. Information changes, such as new local officers, addresses, and phone/fax numbers are updated monthly. Officers should send information changes/updates to [ofcrchg@afm.org](mailto:ofcrchg@afm.org). Local officer changes are listed here each month.

# CLASSIFIEDS

## CLASSIFIED AUDITION ADVERTISING POLICY

All audition ads from US or Canadian symphony orchestras to be printed in the *International Musician* must be covered by an AFM collective bargaining agreement. Auditions are advertised monthly in the *International Musician*. As a service to members, they are also posted on the AFM.org website.

Orchestra management must submit the ad information and contract size to the *International Musician* office by the 10th of the month prior to the month to be published (i.e., June 10 for the July issue). The *IM* will e-mail back a formatted proof of how the ad will appear when published.

All symphonic audition ads must be approved by the AFM local that has jurisdiction over the orchestra. It is the responsibility of the orchestra to forward the formatted ad to their AFM local president/secretary-treasurer for approval. If there are any issues/problems with the position advertised or the language in the ad, it's up to the local officers and the orchestra management to resolve the conflict before the ad will be published in the *International Musician*.

The *IM* must receive confirmation/approval from the AFM local that the ad is approved prior to its publication. (Military, training/educational, and foreign orchestras are exempt from this approval policy.)

Any audition deposit, meant to ensure a candidate's appearance at an audition, must be fully refundable upon the candidates' appearance or timely cancellation. The AFM.org website has an Audition Date Scheduler feature to help orchestra management avoid scheduling conflicts with other orchestras. Please contact AFM Symphonic Services Division Contract Administrator, Communications and Data Coordinator Laurence Hofmann at lhofmann@afm.org to gain access.

The *International Musician* will do its best to accommodate ads submitted after a given deadline as long as there is space available. If you have any questions regarding deadlines or availability of space, contact classifieds@afm.org. All advertisements are subject to acceptance by the publisher. The publisher will not accept advertisements that are illegal, discriminatory, defamatory, or an infringement on a third party's rights. The *International Musician* has the right to refuse or edit any ad copy deemed inappropriate or offensive. For more information and a schedule of *IM* deadlines and publication dates, contact: classifieds@afm.org.

## Skip the paper issue

while staying up to date at **AFM.org**



For AFM Information Systems support, email: [support@afm.org](mailto:support@afm.org)

The *International Musician* is available on the first of each month in the member's section at afm.org. Your Local reports all address changes to the Federation, which insures uninterrupted delivery of the *IM*. The sooner you tell your local you're moving, the faster your address is changed, especially now that many locals report address changes via the Internet. Members who are suspended for non-payment of dues in any local they belong to aren't entitled to receive the *IM*, even if they're in good standing in another local. Receiving the *IM* is a membership benefit and, as with all union benefits, it isn't extended to musicians who don't pay their dues.

## AUDITIONS

# THE PRESIDENT'S OWN

UNITED STATES MARINE BAND  
MARINE CHAMBER ORCHESTRA

COLONEL JASON K. FETTIG, DIRECTOR

ANNOUNCES OPENINGS FOR

**TRUMPET/CORNET:** Jan. 14-15, 2019

**PERCUSSION:** Jan. 28-29, 2019

SALARY AND BENEFITS

- Starting Salary: \$62,000 - \$67,000
- 30 days paid vacation per year
- Medical and dental, medical care for immediate family
- Post 9/11 GI Bill education benefits
- Commissary/exchange privileges, on site fitness center

ABOUT THE JOB

Members perform chamber orchestra and concert band repertoire in public concerts and provide music for many official ceremonies at the White House and in the Washington, DC, metro area, as well as offer several educational outreach programs and perform on a 30-day concert tour across the country once each year.

Established in 1798, the Marine Band is America's oldest continuously active professional music organization and has the mission to provide music for the President of the United States and the Commandant of the Marine Corps.

ENLISTMENT IN THE U.S. MARINE CORPS

- Initial 4 year enlistment for duty with the Marine Band only
- Pass medical/aptitude tests; meet age/weight restrictions
- Exempt from recruit training
- Appointed to the rank of Staff Sergeant/E-6 upon enlistment

*The U.S. Marine Band is an Equal Opportunity Employer*

FOR AN APPLICATION AND TO LEARN MORE

Contact the Marine Band Operations Office at  
(202) 433-5714 or [marineband.operations@usmc.mil](mailto:marineband.operations@usmc.mil).

[WWW.MARINEBAND.MARINES.MIL](http://WWW.MARINEBAND.MARINES.MIL) | [FACEBOOK.COM/MARINEBAND](https://FACEBOOK.COM/MARINEBAND) | [TWITTER.COM/MARINEBAND](https://TWITTER.COM/MARINEBAND)

## AUDITIONS

## Wisconsin Chamber Orchestra

Andrew Sewell, Music Director

Announces the following vacancy:  
Section Bass (1 position)Auditions will be held on Saturday, February 23, 2019  
Resumes should be received by Friday, January 31, 2019Highly qualified candidates should send a one-page resume to [auditions@wcoconcerts.org](mailto:auditions@wcoconcerts.org)Wisconsin Chamber Orchestra  
Attn: Personnel Manager  
321 East Main Street  
Madison, WI 53703

Employment will begin as soon as possible after audition

Section Scale for 2018-2019 season: \$135.36 per rehearsal, \$168.13 per concert  
2018-2019 Minimum service guarantee – 56  
Mileage and per diem offered as specified in current collective bargaining agreement

## AUDITIONS

Announces the following  
permanent, tenure-track  
vacancy:

## Principal Clarinet

Auditions: March 31 and April 1, 2019  
Employment to begin September 20192018-2019 Weekly Salary (39 week Season) - \$1,480.27 plus health, instrument and disability insurance  
Please submit your one-page PDF resume through the Jacksonville Symphony's website before  
midnight, Sunday, February 10, 2019[www.jaxsymphony.org](http://www.jaxsymphony.org)Questions: [auditions@jaxsymphony.org](mailto:auditions@jaxsymphony.org)

AN EQUAL OPPORTUNITY EMPLOYER

*The audition committee reserves the right to dismiss immediately any candidates not meeting the highest artistic standards. The winning candidate will be required to present proof of his/her legal eligibility to work in the United States.*

## FOR SALE

## 1893 STEINWAY UPRIGHT PIANO

Magnolia wood with birdseye detail.  
Fully restored. Originally ordered by  
the founder of the Equitable Insurance  
Company as a wedding gift for his  
daughter. Provenance validating authen-  
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'Mechanical Rebuild' in Feb of 2014.  
Modernized to high 'E'. Current Ser-  
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Studio (914) 478-0946**BASSOON:** Puchner Mod 5000 (23)  
'Gentleman bell' - Virtually brand new.  
Additionally setup. Superb. \$27,000  
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CONTEMPORARY POP/ROCK/TOP 40 MALE VOCALIST & KEYBOARD

## POP/ ROCK MALE VOCALIST | Max Impact

Audition date: By Invitation

## KEYBOARD | Max Impact

Audition dates: March 19, 2019

Resume &amp; MP3/CD due: February 11, 2019

Annual Starting Salary  
\$61,557 - \$67,461Full Military Benefits  
30 Days VacationFull medical and  
dental benefitsPost 9-11 GI Bill for  
college up to \$80,000Four-year minimum  
enlistment requiredMaximum age at time  
of enlistment is 39

~ All auditions held in Washington, D.C. ~

For application requirements and audition repertoire, visit our website.

[www.music.af.mil/careers](http://www.music.af.mil/careers)

## BOSTON SYMPHONY ORCHESTRA

ANDRIS NELSONS MUSIC DIRECTOR  
BERNARD HAITINK CONDUCTOR EMERITUS  
SEIJI OZAWA MUSIC DIRECTOR LAUREATE  
THOMAS ADÈS ARTISTIC PARTNER

## BOSTON POPS ORCHESTRA

KEITH LOCKHART CONDUCTOR

ANNOUNCES THE FOLLOWING AUDITION:

## SECTION DOUBLE BASS

Résumés due on or before: February 20, 2019

Preliminary Audition: April 22, 2019

Semi-Final and Final Auditions: April 23, 2019

Employment will begin as soon as a winner's availability and the Boston Symphony  
Orchestra schedule allow.Highly qualified applicants: Please send a one-page résumé in Word or PDF format,  
including email address and telephone number, to:[auditions@bso.org](mailto:auditions@bso.org) (highly preferred)

OR

Kristie Chan, Orchestra Personnel Administrator

Symphony Hall • 301 Massachusetts Avenue • Boston, MA 02115

CDs may be required to supplement résumé, but please do not send at this time. Further  
information will be emailed soon after the résumé deadline. Repertoire will also be posted  
at that time on the BSO website, [www.bso.org](http://www.bso.org).*The Audition Committee of the Boston Symphony Orchestra reserves the right to dismiss  
immediately any candidate not meeting the highest professional standards at these auditions.*

EQUAL OPPORTUNITY EMPLOYER • BSO.ORG

**BASSOON:** Gebruder Monnig. Late  
model Diamant Pro, 'thick walled' w/1  
piece 'gentleman' bell. \$12,000. Evans  
Bassoon Studio (914) 478-0946For complete  
advertising  
specifications  
visit  
[internationalmusician.  
org](http://internationalmusician.org)EMAIL: [classifieds@afm.org](mailto:classifieds@afm.org)PHONE: 315-422-0900,  
ext. 116

FAX: 315-422-3837

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Next Edition:  
February 19th, 2019.

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For more information  
or to reserve your space,  
please contact:  
**Karen Godgart**  
M: 323-868-5416  
O: 315-422-3837 X 101  
kgodgart@afm.org

## AUDITIONS

### NORTH CAROLINA SYMPHONY

Grant Llewellyn, Music Director

We seek highly qualified musicians to fill the following position:

#### BASS TROMBONE

Preliminary Auditions | **May 18 and 19, 2019** | Raleigh, NC

Semifinal/Final Auditions | **May 20, 2019** | Raleigh, NC

Resumes must be received by February 15, 2019

Rates are currently being negotiated for the 2019/20 season. The current 2018/19 season is 39.5 weeks with a minimum section salary of \$1,445.95 /week (\$57,115/annual). An optional 18-service summer season is available and paid at the position per-service rate. Benefits include 9% retirement contribution plus medical, life and instrument insurance. Employment to commence during the 2019/20 season subject to winning candidate's availability.

To apply, please visit [www.ncsymphony.org/auditions](http://www.ncsymphony.org/auditions). **Only a limited number of highly qualified applicants will be invited to audition. No phone calls or emails, please.**

## AUDITIONS



Lawrence Loh, Music Director

Auditions on Sunday,  
March 24, 2019  
Charleston, WV

#### Assistant Concertmaster & Principal 2nd Violin Section Violin & Viola

Employment will begin September 2019.  
The 2018-2019 section rate is \$110.29 per service. Principal Second Violin and Assistant Concertmaster rates are \$143.39. The West Virginia Symphony Orchestra offers hotel, per diem and mileage with cap.

Send resume to Personnel, WVSO, PO Box 2292, Charleston, WV 25328 or email resume to [personnel@wvsymphony.org](mailto:personnel@wvsymphony.org).  
Deadline to apply is February 28, 2019. More details are available at [wvsymphony.org/auditions](http://wvsymphony.org/auditions).

Equal Opportunity Employer



### AIMS Festival Orchestra

Graz, Austria  
July 2 - August 11, 2019

Conductors include : Lukas Beikircher and Marzio Conti

The AIMS Festival Orchestra performs concerts of operatic and symphonic literature in Graz and other venues in Austria.

Learn more at [www.AIMSGRAZ.com](http://www.AIMSGRAZ.com)

#### Live audition cities & dates

Ann Arbor MI • Sunday, February 24

Baltimore MD • Thursday, March 7

Boca Raton FL • Sunday, February 3

Boston MA • Friday, March 8

Chicago/Evanston IL • Friday, February 1

Cleveland OH • Saturday, February 2

Los Angeles CA • Saturday, March 9

New York NY • Friday, February 15

Philadelphia PA • Friday, February 22

Rochester NY • Saturday, February 16

**Video recorded auditions are accepted**

Sarah Halley, General Director

AMERICAN INSTITUTE OF MUSICAL STUDIES

### MINNESOTA ORCHESTRA

Osmo Vänskä /// Music Director

Announces the following vacancy:

#### ASSOCIATE PRINCIPAL BASS

Auditions will be held **June 6-10, 2019**

Resume receipt deadline: **March 1, 2019**

Preliminary audition recordings may be required and will be due April 1.

Should the position be filled by a member of the Minnesota Orchestra's Bass Section, the resulting vacancy may be offered.

Employment will begin as soon as the winner's availability and the Minnesota Orchestra schedule allow.

Only highly qualified musicians should apply immediately by sending a brief one-page resume to:

Email: [audition@mnorch.org](mailto:audition@mnorch.org)

or

Orchestra Personnel - Assoc. Princ. Bass Audition  
Minnesota Orchestral Association  
1111 Nicollet Mall, Minneapolis, MN 55403

Repertoire and further information will be provided upon receipt of a resume.

The Minnesota Orchestra is an Equal Opportunity/Affirmative Action Employer.  
The Minnesota Orchestra is proud to be a partner orchestra of the National Alliance for Audition Support

## AUDITIONS



Announces the following vacancy:

**ASSISTANT PRINCIPAL DOUBLE BASS**  
(One full-time, tenure track position available)

Auditions: May 12-14, 2019  
Resumes due: February 1, 2019

Employment for this position is available starting in September 2019.

If the position is won by a current orchestra member, the runner-up may be offered the resulting vacancy.

The 2019-2020 season is 37 weeks including an optional Summer Season (currently 4 weeks).  
The 19-20 minimum weekly salary for this position is \$1,220.51.

Current benefits include three weeks' paid vacation, employee Medical/Dental/Life Insurance with payroll deduction equivalent to 10% of total plan individual monthly premium, Instrument Insurance, and 8.72% employer contribution to AFM/Employer's Pension plan.

Highly qualified applicants please send a one-page resume to:

**Charlotte Symphony – Orchestra Personnel Manager**  
128 S. Tryon Street, Suite 350  
Charlotte, NC 28202  
or fax 704-972-2012

or email: [auditions@charlottesymphony.org](mailto:auditions@charlottesymphony.org)

Please put "Assistant Principal Double Bass" in the subject of your email.

Audition information, including repertoire, will be posted online at [www.charlottesymphony.org](http://www.charlottesymphony.org). No telephone calls please.

The Charlotte Symphony Orchestra is an Equal Opportunity Employer.  
Minorities are encouraged to apply.

## AUDITIONS



**CHICAGO SYMPHONY ORCHESTRA**

RICCARDO MUTI, Zell Music Director

Announces auditions for:

**ASSISTANT PRINCIPAL BASS**

Effective Immediately

The best qualified applicant will be accepted even if not immediately available. Preliminary auditions are held behind a screen. Immediate notification of acceptance or rejection is given at all auditions.

**NOTE: ONLY HIGHLY QUALIFIED APPLICANTS SHOULD APPLY**

The Audition Committee of the Chicago Symphony Orchestra reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

Preliminary auditions for ASSISTANT PRINCIPAL BASS scheduled for April, 2019

Final auditions tentatively scheduled for April 29, 2019

Application materials must be received by March 3, 2019

Applicants should send a **brief one-page resume**, including **Name, Address, Phone number, E-mail address, and Instrument to:**

Email: [auditions@csso.org](mailto:auditions@csso.org)

Auditions Coordinator  
Chicago Symphony Orchestra  
220 South Michigan Avenue  
Chicago, Illinois 60604

Phone: 312/294-3271

Fax: 312/294-3272

[www.csso.org/cssoauditions](http://www.csso.org/cssoauditions)

Optional cds may be submitted for pre-preliminary auditions. Further information on cd requirements, audition dates, and repertoire lists will be sent upon receipt of resume.

**DO NOT SEND CD WITH RESUME**

The Chicago Symphony Orchestra is an Equal Opportunity Employer

## FOR SALE

**BASSOON:** Weisberg "No-Flick" system. Latest iteration mounted on an affordable rebuilt original Ernst Riedl bassoon. Very rare opportunity to explore the system. Please call the shop for more information. Sorry, local trials only. \$11,000. Evans Bassoon Studio (914) 478-0946

**CONTRABASSOON:** Mollenhauer, Lindsey Model #6xx ca. 1975. Auxiliary high vent, right hand aux. Eb, and pinky F#. Complete rebuild. Evans Bassoon Studio (914) 478-0946

**CELLO BOW** by J. Bouvin, well-maintained, nicely balanced for \$2,600. Contact Karen at 413-527-3832 or at [kperry.wilson@charter.net](mailto:kperry.wilson@charter.net).

**PERCUSSION INSTRUMENTS,** Mallets and Sticks, 55 year collection from three continents. All Symphony quality. A few one of a kind. Call 941-377-6032

**STEINWAY MODEL K** "Professional" tall case upright. Black ebony. Excellent condition. Lightly used by adult beginner. Serial #495117. Concert stool included. Fairfield County, Ct. \$14,900 or best offer. 917-692-2800.

**THE FLORIDA ORCHESTRA**

Michael Francis, Music Director  
announces auditions for:

**Principal Tuba** (tenure track)

**Audition date:**

**May 20 & 21, 2019**

**Salary \$46,899**

Résumé deadline: April 21, 2019

Employment to begin fall 2019

or mutually agreed upon date

The Florida Orchestra serves the Tampa Bay area.

**2019-20 season is 32 weeks**

**Benefits:** Medical and instrument insurance; 6.54% contribution to AFM/Employer Pension Fund

Highly qualified candidates should send a one-page resume to:  
[auditions@floridaorchestra.org](mailto:auditions@floridaorchestra.org)



**STAY IN TOUCH WITH THE IM**



The *International Musician* is available on the first of each month in the member's section at [afm.org](http://afm.org).

Your Local reports all address changes to the Federation, which insures uninterrupted delivery of the IM. The sooner you tell your local you're moving, the faster your address is changed, especially now that many locals report address changes online.

**AUDITIONS**



**DES MOINES SYMPHONY**  
JOSEPH GIUNTA, MUSIC DIRECTOR & CONDUCTOR  
 THE LINDA AND TOM KOEHN ENDOWED CHAIR

ANNOUNCES THE FOLLOWING TENURE-TRACK  
 AUDITIONS FOR THE 2019-20 SEASON:

**PRINCIPAL TRUMPET**

Tue Apr 23, 2019

2018-19 Principal Scale \$166.92 Per Service  
 67 Services Scheduled in 2018-19 (55  
 Guaranteed Services)

**BASS TROMBONE**

Mon Apr 29, 2019

2018-19 Section Scale \$115.16 Per Service  
 67 Services Scheduled in 2018-19 (55  
 Guaranteed Services)

**RESUME DEADLINE:**

Mon Apr 9, 2019

**FURTHER AUDITION INFORMATION:**

[dmsymphony.org/about/auditions-jobs/](http://dmsymphony.org/about/auditions-jobs/)

**AUDITIONS**

**\*Attention Musicians\***



The  
**GARLAND**  
 Symphony  
 Orchestra



Las Colinas Symphony Orchestra



Symphony  
 Arlington

The Las Colinas Symphony Orchestra and associate  
 symphonies will be holding auditions for the  
 following positions:

**Principal & 2nd Bassoon**  
**January 30, 2019**

**Principal Oboe**  
**February 4, 2019**

**Principal Trumpet**  
**February 6, 2019**

Salary of \$7000.00  
 (with the possibility of bonus)

For additional information or to schedule your audition,  
 Call the Las Colinas Symphony Orchestra office at  
 972-252-4800 or email [ops@lascolinassymphony.org](mailto:ops@lascolinassymphony.org).

Las Colinas Symphony Orchestra  
 P.O. Box 141446  
 Irving, TX 75014  
 P: 972-252-4800  
 F: 972-252-4877  
 Email: [ops@LasColinasSymphony.org](mailto:ops@LasColinasSymphony.org)  
 Web: [www.LasColinasSymphony.org](http://www.LasColinasSymphony.org)

**AUDITIONS**



**KANSAS CITY  
 SYMPHONY**

Michael Stern, Music Director

Announces a full-time, tenure track vacancy for:

**Utility Flute/Piccolo**

**Audition: April 8-9, 2019**

Application Deadline: March 1, 2019

Annual Compensation, incl. EMG (19-20): \$66,749

**Audition times will be assigned upon receipt of both a résumé and a deposit of \$100 (returned at the audition or if cancellation is received by one week prior). No repertoire will be given over the phone. The Audition Committee of the Kansas City Symphony reserves the right to dismiss immediately any candidate not meeting the highest standards.**

Send all résumés and correspondence to:

**Elizabeth Fairfield, Assistant Personnel Manager**

**Kansas City Symphony**

**1703 Wyandotte St., Suite 200, Kansas City, MO 64108-1207**

[efairfield@kcsymphony.org](mailto:efairfield@kcsymphony.org)

[www.kcsymphony.org](http://www.kcsymphony.org)

The Kansas City Symphony is an Equal Opportunity / Affirmative Action  
 Employer



**ORCHESTRE  
 SYMPHONIQUE  
 DE MONTRÉAL**

**THE ORCHESTRE  
 SYMPHONIQUE  
 DE MONTRÉAL**

AND

**KENT NAGANO,  
 MUSIC DIRECTOR**

announce the  
 following audition:

**1<sup>st</sup> Assistant,  
 first violin**

The international  
 audition will be held on  
**Friday, March 1st, 2019**

Employment to begin:  
 as soon as possible

Highly-qualified applicants  
 are asked to send us a  
**one-page resume** by

email at

[knadeau@osm.ca](mailto:knadeau@osm.ca)

before

**Friday, January 18, 2019.**



**GUSTAVO DUDAMEL**  
 MUSIC & ARTISTIC DIRECTOR

Announces auditions for:

**PRINCIPAL OBOE**

Preliminary Round: May 13-14, 2019

Semifinal Round: May 14, 2019

Final Round: May 15, 2019

Résumés must be received by March 1, 2019

Auditions will be held in Los Angeles.  
 Employment to commence based upon the winner's availability and  
 Los Angeles Philharmonic schedule.

Please e-mail or mail a one-page résumé (Word or PDF format) including  
 name, email address, phone number, and instrument to: [Auditions@LAPhil.org](mailto:Auditions@LAPhil.org)

Attn: Orchestra Personnel - Principal Oboe Audition  
 Los Angeles Philharmonic  
 151 South Grand Avenue  
 Los Angeles, CA 90012

*Please note that correspondence will take place primarily by e-mail.*

Repertoire information will not be given over the telephone.  
 Résumés by fax will not be accepted.

Please visit our website for more information: [www.LAPhil.com/auditions](http://www.LAPhil.com/auditions)

The Los Angeles Philharmonic Auditions and Renewals Committee reserves the  
 right to dismiss immediately any candidate not meeting the highest  
 professional standards at these auditions.

The Los Angeles Philharmonic Association is an equal opportunity employer.



**National Symphony Orchestra**  
 The Kennedy Center

**Gianandrea Noseda**  
 Music Director

Announces auditions for

**Section Cello**

Email a one-page resume (Word or pdf) to  
[nsoauditions@kennedy-center.org](mailto:nsoauditions@kennedy-center.org),  
 and please put "Cello Audition" in the subject line.  
 Preliminary rounds are April 19-20, 2019, semis  
 and finals are on April 22.

Application deadline is February 1, 2019.

[www.kennedy-center.org/nso/MTM/Auditions](http://www.kennedy-center.org/nso/MTM/Auditions)

## AUDITIONS



## Auditions Announcement

Application Deadline: January 18, 2019

February 5, 2019  
Assistant Principal Cello &  
Section Cello

February 10, 2019  
Principal Keyboard

For all Applications send: One-page Resume, Cover Letter, \$40 application fee to: Peoria Symphony Orchestra 101 State Street Peoria, IL 61602

Michelle Seibert, Operations Coordinator | Additional Information:  
PSOperations@peoriasymphony.org | peoriasymphony.org/contact/auditions/

## AUDITIONS

## NEW CENTURY CHAMBER ORCHESTRA

Daniel Hope, Music Director

New Century announces auditions for the following vacancy:

## PRINCIPAL CELLO (Tenure-track)

Runner up may be offered a Section Cello (Tenure-track) position.

Auditions will be held **February 2-3, 2019**.

New Century is a conductorless chamber orchestra based in San Francisco led by internationally renowned violinist Daniel Hope.

To be considered and to receive audition information and repertoire list, please send a résumé detailing education and relevant musical experience to:

**New Century Chamber Orchestra; Attn: David Taylor, Director of Artistic Planning**  
1668 Bush Street, San Francisco, CA 94109

or via email to: [auditions@ncco.org](mailto:auditions@ncco.org)Résumés must be received by **Friday, January 4, 2019**.

Please do not send video or audio material. No phone calls, please.

For more information go to: [www.ncco.org/auditions](http://www.ncco.org/auditions)

## WANTED TO BUY

**HIGH PRICES PAID FOR YOUR CDs, Records & DVD's— Classical, Jazz (BlueNote, Prestige, Riverside, Mosaic, Etc.), Rock & more. No Collection Too Large! Fast payment since 1980. Princeton Record Exchange, LPs@prex.com, 609-921-0881.**

**WANTED:** Looking to buy nice Italian or English bass. Please call 480-278-6123

**RECORDS TOP DOLLAR—**For 1950s and 1960s jazz LPs. Labels such as Bluenote, Prestige, Riverside, New Jazz, etc. Travel to buy collections. Jerry (801) 277-7100.

## EDUCATION/TRAINING

**CONDUCTING** workshops, online lessons, coaching, Saito method textbook - Empower your gestures with precision and artistry - Wayne Toews admin@conductorschool.com 306.373.6408 <http://www.conductorschool.com>

## SERVICES

**AUDIO RESTORATION & MASTERING—**Preserve vinyl recordings, cassettes, reel-to-reel, DAT, ADAT and multitrack old analog tape formats to digital. We can surgically repair, and re-master your media. Info@BlueRidgeRecording.com 4 8 4 - 9 5 1 - 1 4 2 0 [www.BlueRidgeRecording.com](http://www.BlueRidgeRecording.com)

**SHIPPING YOUR PIANO—** with Lone Wolf Trucking is a "grand" idea! An independent, long-distance mover specializing in coast-to-coast residential relocation. 1-800-982-9505 Alamogordo, New Mexico. ICC MC-256289. [www.lonewolftrucking.com](http://www.lonewolftrucking.com)



PITTSBURGH SYMPHONY ORCHESTRA  
MANFRED HONECK, MUSIC DIRECTOR  
Announces the following audition:

**EQT Orchestra Training Program for African American Musicians Fellowship**

INTERVIEWS AND LIVE AUDITIONS TO BE HELD  
APRIL 8, 2019

Please submit an application and prescreening recording by  
**Monday, February 11, 2019**

Fellowship begins September 2, 2019

*The EQT Orchestra Training Program for African American Musicians is a two-year program designed to enable one young musician to dedicate themselves to the pursuit of an orchestral career. The Fellow will be immersed in the working environment of the PSO, and will receive support for further studies and auditions.*

For further details and to apply for this fellowship, please visit:  
[www.pittsburghsymphony.org/auditions](http://www.pittsburghsymphony.org/auditions)

For questions, please email: [auditions@pittsburghsymphony.org](mailto:auditions@pittsburghsymphony.org)

THE PITTSBURGH SYMPHONY INC. IS  
AN EQUAL OPPORTUNITY EMPLOYER



PITTSBURGH SYMPHONY ORCHESTRA  
MANFRED HONECK, MUSIC DIRECTOR  
Announces the following vacancy:

**PRINCIPAL ENGLISH HORN / UTILITY OBOE**

PRELIMINARY AND SEMI-FINAL AUDITIONS TO BE HELD  
MARCH 18-19, 2019

FINAL AUDITIONS TO BE HELD  
MARCH 23, 2019

Employment begins September 3, 2019, or per the mutual agreement of the PSO and the winning candidate

Please complete the online application form by  
**Tuesday, January 22, 2019**

For further details and to apply for this position, please visit:  
[www.pittsburghsymphony.org/auditions](http://www.pittsburghsymphony.org/auditions)

For questions, please email: [auditions@pittsburghsymphony.org](mailto:auditions@pittsburghsymphony.org)

Taped excerpts may be requested at the discretion of the Audition Committee.

THE PITTSBURGH SYMPHONY INC. IS  
AN EQUAL OPPORTUNITY EMPLOYER

**AFM MEMBERS SEEKING EMPLOYMENT:**

The American Federation of Musicians does not have agreements with FOREIGN ORCHESTRAS and

Cruise Lines advertising vacancies in the *International Musician*.

Therefore, members are advised that the employment in these or any other orchestras outside the jurisdiction of the Federation should only be accepted after proper research.



Otto Tausk, Music Director

Announces the following **National Audition:**

**PRINCIPAL HARP**

Monday, March 18, 2019

Application deadline: February 18, 2019

Please email your **one-page** resume to:

**[auditions@vancouverSymphony.ca](mailto:auditions@vancouverSymphony.ca)**

Please specify Principal Harp in your email subject line.

**AUDITIONS**



**Announces Auditions  
for the 2019-2020 Season  
Tuesday, March 12, 2019**  
Principal Cello  
Section Cello  
Principal Timpani  
Visit [ipomusic.org](http://ipomusic.org)  
for more information

**AUDITIONS**

**Grant Park Music Festival Orchestra (Chicago, IL)**  
Carlos Kalmar, Artistic Director & Principal Conductor

**Announces the following vacancies beginning with the 2019 season:**

ASSISTANT PRINCIPAL OBOE/ENGLISH HORN  
PRINCIPAL CLARINET  
SECOND CLARINET  
THIRD CHAIR FIRST VIOLIN (one year)  
SECTION VIOLIN  
SECTION CELLO

The Grant Park Orchestra season is currently scheduled to begin June 11 and run through August 17, 2019.

2018 regular weekly salary was \$1,533.80 plus a generous benefits package. 2019 compensation is subject to negotiations.

Audition dates will be scheduled for March and April 2019. Please check [www.grantparkmusicfestival.com](http://www.grantparkmusicfestival.com) for exact dates and application procedures.

Repertoire will not be given over the phone.  
**Only highly qualified applicants should apply.**

- The audition committee of the Grant Park Orchestra reserves the right to immediately dismiss any candidate not meeting professional standards.
- Should an advertised position be offered to a current member of the Grant Park Orchestra, the resulting vacancy may be offered to the next most qualified candidate.
- The winning candidate must be legally eligible to accept work with the Grant Park Orchestra at time of audition. The orchestra reserves the right to refuse to audition candidates who are unable to demonstrate legal eligibility to work.

**Paid Fellowship Opportunity:**

Grant Park Music Festival's **Project Inclusion String Fellowship** provides an opportunity for string players from diverse backgrounds historically underrepresented in the orchestral field. Four 2019 Fellowships are available: Violin (2), Viola, Cello.

**Learn more and apply online at: [gpmf.org/auditions](http://gpmf.org/auditions)**

**AUDITIONS**



**Alabama  
Symphony  
Orchestra**

**Carlos Izcaray,  
Music Director**

An ICSOM Orchestra, announces the following auditions:

**Principal Viola**

**Audition Date: March 19, 2019**

Salary: \$52,562.80

Start date: To be mutually determined.

Resume and deposit postmark deadline: February 9, 2019.

*If the audition is won by a current member of the Alabama Symphony, the vacated position may be offered to the runner-up.*

**Section Second Violin One-Year,  
may become tenure track**

**Audition Date: March 18, 2019**

Salary: \$43,084.40

Start date: September 2019.

Resume and deposit postmark deadline: February 9, 2019.

The Alabama Symphony Season is 40 weeks long, September 3 through June 7. It includes 3 paid vacation weeks. Benefits include 100% individual medical insurance, disability, instrument insurance, and pension contribution to AFM-EPF.

Visit <http://www.alabamasymphony.org/auditions.htm> for repertoire lists and additional audition information.

Qualified applicants please submit a one-page resume including name, instrument, email address, and phone number, and a deposit check for \$50.00 to:

ATTN: Principal Viola or Violin Audition  
Alabama Symphony Orchestra  
3621 Sixth Avenue South  
Birmingham, AL 35222

Please direct any questions to Seth Nobel: [snobel@alabamasymphony.org](mailto:snobel@alabamasymphony.org)

The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest artistic standards. The winning candidate will be required to show proof of U.S. citizenship or eligibility to work in the U.S.

**AFM  
SYMPHONY  
AUDITION  
COMPLAINT  
HOTLINE**

**330-322-2265**



**SAN FRANCISCO BALLET**  
HELGI TOMASSON, ARTISTIC DIRECTOR

**SAN FRANCISCO BALLET ORCHESTRA**

**Martin West, Music Director**

Announces the following tenure track vacancies starting December 1, 2019 or candidate's earliest availability.

**Section Violin I & II (3 positions)**

(Actual positions to be determined pending internal auditions.)

Auditions are scheduled for **April 9-11, 2019.**

2019-20 Minimum Compensation Guarantee for these positions: **\$61,336**, which includes Vacation Pay and EMG/Special Projects Guarantee.

Full season is December - early May.

Benefits include: 14.17% AFM-EPF pension, sick/personal leave; paid medical, dental and instrument insurance; paid parking.

To apply please email a one-page resume (preferred) to

[tdavis@sfballet.org](mailto:tdavis@sfballet.org)

Or mail to:

Tracy Davis - Section Violin Auditions

San Francisco Ballet

455 Franklin St.

San Francisco, CA 94102

*Applications must be received by February 15, 2019*



**ASSISTANT LIBRARIAN**

SCREENING INTERVIEWS TO BE HELD  
BY PHONE & EMAIL IN EARLY MARCH 2019

LIVE AUDITIONS TO BE HELD  
APRIL 1-2, 2019

FINALISTS MAY BE ASKED FOR ADDITIONAL  
LIVE INTERVIEWS BETWEEN MAY 8-17, 2019

Employment begins per the mutual agreement of the PSO and the winning candidate, but no later than September 3, 2019. This position is included in the orchestra's bargaining unit.

Two (2) years minimum experience desired.

The deadline to apply is  
**Monday, February 18, 2019**

Please send your one-page resumé in PDF format to  
[LibrarianAudition@pittsburghsymphony.org](mailto:LibrarianAudition@pittsburghsymphony.org)

For further details, please visit:  
[www.pittsburghsymphony.org/auditions](http://www.pittsburghsymphony.org/auditions)

THE PITTSBURGH SYMPHONY INC. IS  
AN EQUAL OPPORTUNITY EMPLOYER



**AUDITIONS**

**Aram Demirjian, Music Director**  
Announces the following opening:

**THIRD CLARINET/BASS CLARINET**

Auditions will be on Monday, February 11, 2019.

For repertoire list and information about this position please visit the Knoxville Symphony website at:  
[www.knoxvillesymphony.com](http://www.knoxvillesymphony.com)

**Please send resumes to:**  
Mark Tucker, Personnel Manager, Knoxville Symphony Orchestra  
[mtucker@knoxvillesymphony.com](mailto:mtucker@knoxvillesymphony.com)  
P.O. Box 360, Knoxville, TN 37901-0360

The Audition Committee reserves the right to dismiss immediately any candidate not meeting professional standards at this audition.

**AUDITIONS****HARTFORD SYMPHONY ORCHESTRA**

Carolyn Kuan, Music Director

Announces auditions for the following vacancies commencing in the 2018-19 season:

**THIRD/BASS TROMBONE**  
(PERMANENT BASIC POSITION AND SUBLIST)  
Audition Date: Monday, February 18, 2019

2018-19 Basic annual salary is \$15,386.00, with a minimum 98 guaranteed services. 38-week winter and 5-week summer seasons. All salary pro-rated based on start date.

For deadlines and further information, please email:

**[auditions@hartfordsymphony.org](mailto:auditions@hartfordsymphony.org)**

Highly qualified musicians should apply with a one-page professional resume and refundable \$50 deposit check (no money orders please) to:

**Audition Manager, Hartford Symphony Orchestra**  
**166 Capitol Ave., Hartford, CT 06106**

The Audition Committee will not consider applications without a deposit check, and reserves the right to extend invitations on the basis of resume. ALL candidates must be prepared to show proof of citizenship or eligibility to work in the United States at the time of audition. Audition procedures and repertoire lists may be found at [www.hartfordsymphony.org/auditions](http://www.hartfordsymphony.org/auditions); and will be sent upon receipt of completed application. Management contributes an amount equal to 5.45% of each musician's salary to AFM/EPF.

*No phone calls or tapes, please.*

The HSO is an equal opportunity employer.



**Jaap van Zweden** Music Director

Announces the following vacancy:

**ENGLISH HORN**

Prelims: March 20, 22, 2019

Semis: April 1, 2019

Finals: April 2, 2019

Resumes must be received by Thursday, January 31, 2019.

Please send your one-page resume in Word or PDF format to:

**[auditions@nyphil.org](mailto:auditions@nyphil.org)**

Please include English Horn in the email subject line.

*The New York Philharmonic Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.*

Please visit our website at [www.nyphil.org/auditions](http://www.nyphil.org/auditions)

The New York Philharmonic is an equal opportunity employer.



STÉPHANE DENÈVE, MUSIC DIRECTOR DESIGNATE

ANNOUNCES AUDITIONS FOR THE FOLLOWING POSITION:

**DOUBLE BASS**

**ONE (1) ASSOCIATE PRINCIPAL POSITION**  
**TWO (2) ROTATING SECTION POSITIONS**

Position effective September 2, 2019 or per the mutual agreement of the St. Louis Symphony Orchestra and the winning candidate(s).

**Preliminary auditions:**

**Monday, April 1, 2019**

**Monday, April 15, 2019**

**Sunday, May 5, 2019**

**Semi-final and final auditions:**

**Monday, May 6, 2019**

Audition details and repertoire lists will

be available at [www.slso.org/auditions](http://www.slso.org/auditions)

No repertoire will be given over the phone or via email. The audition committee of the St. Louis Symphony Orchestra reserves the right to immediately dismiss any candidates not meeting the highest professional standards.

*Equal Opportunity Employer*

## AFM MEMBERS SEEKING EMPLOYMENT:

The American Federation of Musicians does not have agreements with FOREIGN ORCHESTRAS and Cruise Lines advertising vacancies in the *International Musician*. Therefore, members are advised that the employment in these or any other orchestras outside the jurisdiction of the Federation should only be accepted after proper research.

**AUDITIONS**

**PALM BEACH OPERA**

Palm Beach Opera Orchestra  
David Stern, Chief Conductor

Announces the following tenure-track position:

**PRINCIPAL BASSOON**

March 25, 2019

Please send a one-page resume to:

Palm Beach Opera Orchestra  
Attn: Scott Guzielek,  
Director of Artistic Operations  
1800 S. Australian Avenue, Suite 301,  
West Palm Beach, FL 33409

No repertoire given over the phone.

**AUDITIONS**

• PRINCETON SYMPHONY ORCHESTRA  
ROSSEN MILANOV, MUSIC DIRECTOR

Announces auditions for the following vacancies:

**SECTION VIOLIN (2 positions): March 18, 2019**

**PRINCIPAL CLARINET: March 19, 2019**

Please visit [princetonsymphony.org](http://princetonsymphony.org)  
for general audition information,  
including resume deadline and required repertoire.

**AUDITIONS**



Announces the following vacancies for the 2019-20 season:

**2<sup>nd</sup> Flute**

Preliminary Audition: Monday, March 11<sup>th</sup>, 2019  
Final Audition: Tuesday, March 12<sup>th</sup>, 2019

**Concertmaster**

Audition: Monday, March 25<sup>th</sup> and Tuesday, March 26<sup>th</sup>, 2019

Minimum salary for the 2019/20 season is \$106,436.20  
(52 weeks)

Only highly qualified applicants should send  
a one-page resume by mail or e-mail to:

Rachel Kilgore, Assistant Orchestra Personnel Manager  
Cincinnati Symphony Orchestra  
1241 Elm Street  
Cincinnati, Ohio 45202  
E-mail: [RKilgore@cincinnati-symphony.org](mailto:RKilgore@cincinnati-symphony.org)

**DEADLINE FOR RECEIVING RESUMES:  
MONDAY, FEBRUARY 4<sup>th</sup>, 2019**

The Audition Committee reserves the right to dismiss immediately any  
candidate not meeting the highest professional standards of this audition.  
*The Cincinnati Symphony Orchestra is an Equal Opportunity Employer striving to find  
candidates who are underrepresented in our orchestra.*



**ORCHESTRE SYMPHONIQUE DE MONTRÉAL**

**THE ORCHESTRE SYMPHONIQUE DE MONTRÉAL**

AND

**KENT NAGANO, MUSIC DIRECTOR**  
announce the following audition:

**Principal Horn**

The international audition will be held on  
**Friday, February 22, 2019**

Employment to begin:  
as soon as possible

Highly-qualified applicants are asked to send us a

**one-page resume** by email at

[knadeau@osm.ca](mailto:knadeau@osm.ca)

before

**Friday, January 11, 2019.**

**DALLAS SYMPHONY**

The Dallas Symphony Orchestra announces a vacancy for:

**SECTION BASS**

Positions begins September 1, 2019

Auditions to be held in Dallas:  
Monday, March 25, 2019 (Preliminary/Semi-Finals)  
Tuesday, March 26, 2019 (Preliminary/Semi-Finals)  
Wednesday, March 27, 2019 (Finals)

Deadline for resumes by email (preferred) or  
letter is Thursday January 31, 2019.

Audition materials/information will be available in early  
January and posted on the DSO website:  
[www.mydso.com](http://www.mydso.com)

Please e-mail (or mail) a one-page resume including name,  
address, email address, phone number and instrument to:

[auditions@dalsym.com](mailto:auditions@dalsym.com)

Scott Walzel, Director of Orchestra Personnel and Engagement  
Dallas Symphony Orchestra  
2301 Flora, Suite 300  
Dallas, TX 75201  
214-871-4009 office/cell

The audition committee of the Dallas Symphony reserves the right to dismiss  
immediately any candidate not meeting the highest standards.



205-8<sup>th</sup> Ave. S.E. 2<sup>nd</sup> Floor Calgary, AB T2G 0K9 403-571-0270  
Rune Bergmann, Music Director

**Assistant Principal Horn 3**

**International Auditions** will be held **March 16th, 2019.** The  
successful applicant will commence in September 2019. The salary for this position is  
\$57,832.00,(40 week season) plus a 10% pension contribution, and a comprehensive health  
care plan. For further information, including the repertoire list, please refer to:  
<http://www.calgaryphil.com/auditions>

Please-mail a one-page resume to:  
Michael Thomson, Orchestra Personnel Manager  
E-mail: [auditions@calgaryphil.com](mailto:auditions@calgaryphil.com) with **Horn 3** in the subject. The CPO reserves  
the right to screen candidates by resumes and/or requesting an audio recording  
**Deadline for applications is Feb 15th**

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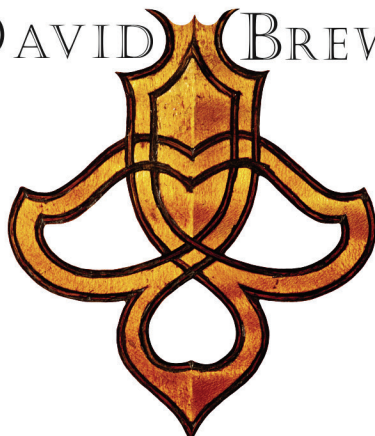


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