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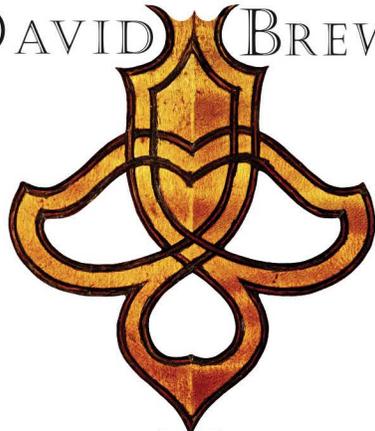
PUNCH BROTHERS

ALL ASHORE
A CREATIVE REFUGE
IN TURBULENT TIMES

STREAMING CONFERENCE EXAMINES
ECONOMICS OF LISTENING

MID-TERM ELECTION HIGHLIGHTS

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Photo: Josh Goleman

FEATURE STORY

PUNCH BROTHERS

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The Local 257 (Nashville, TN) quintet uses bluegrass instrumentation and blends genres to create a sound all its own. Punch Brothers (L to R) are: Gabe Witcher, Chris Eldridge, Chris Thile, Noam Pikelny, and Paul Kowert.

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THE PRESIDENT'S MESSAGE



Photo: Wayne Burak

Streaming: The Economy of Listening

Guest Column by Mike Huppe, President and CEO, SoundExchange

Below are excerpts from a keynote speech given by SoundExchange President and CEO Mike Huppe at the AFM-FIM International

Streaming Conference held in Burbank, California, October 2-3. SoundExchange (www.soundexchange.com) is the world's premier digital rights organization, and has distributed more than \$5 billion to recording artists and rights owners.

Thank you, AFM, and especially Ray Hair, for the invitation to spend time with you here today. I've been with SoundExchange for 12 years, and I've seen firsthand what the streaming revolution has done to our industry and how technology has changed our world.

Indeed, technology has wreaked havoc on our industry and on musicians. Many of you are earning less from your art. Companies have shrunk, consolidated, or disappeared altogether. And entire formats are withering. Over the last two decades, it's felt like a full-on battle for survival.

What caused the slide? New technology changed the way we consume music. Music sales went from albums to a la carte. Sales of vinyl, cassettes, and CDs declined. But the industry is rebounding.

What's spurred that growth? In many cases, it's the same thing that led to the initial decline: technology. At times it seems to be our nem-

esis, but now may be our ally. And nowhere is that more true than with streaming. Because with streaming—the thing you used to give away is now a key source of your income.

Streaming has changed what we call the economics of listening. Listening to music on the radio used to be promotional. You heard it for free, then bought it at a record store. Listening was a tool to drive sales. Now, listening is the ultimate commercial goal. The thing that used to be just promotion is now a critical revenue event. It's no longer about a credit card hitting the cash register. The critical activity is the music hitting a listener's eardrum. You have to capitalize on that act of listening and make sure you are properly compensated.

The record sales model has morphed into a streaming economy that revolves around how—or even whether—you get paid. It is now based on where a listener heard your music. How you, as an artist, participate in revenue is radically different depending on from what source the dollar enters the music ecosystem, whether through Spotify, Pandora, SiriusXM, YouTube, etc.

We at SoundExchange have had success getting artists a bigger share of the streaming economy. We've fought hard to get royalty rates up. SiriusXM satellite radio is a huge participant in the streaming economy—one of our biggest licensees. Last year, we successfully won an “overnight” increase of 41% in the rates they

pay for the recordings. And this follows a historic jump of nearly 500% over the past 15 years. Similarly, on the webcasting side, we've fought hard to get you paid more fairly for your work, with rate increases of up to 175% for the use of music over the past decade. That means more royalties in your pocket.

Equally interesting is what the streaming revolution has done to the way we interact with music. That interaction has dramatically changed over the past 10 years. From Alexa to SiriusXM in the car to turning on Spotify on a smartphone, music is a constant presence in our lives.

The streaming revolution has also changed the type of music we listen to. Under the old sales model, revenues were primarily driven by new releases. A decade ago, we were constantly fed new albums that dropped in any given week, and what their sales numbers were. The fuel for the industry was heavily dependent on releases less than 18 months old. Now it's no longer focused just on new releases. It's more about good and timely music, whether old or new. Catalog music has more impact in the streaming world.

Now that listening is the consuming event, that heavy dose of catalog listening means older music and more established musicians have the potential to participate even more in the streaming revolution. In the prior sales model, older releases and back catalog would often get stale in the record stores. If these catalog records even managed to stay in the shop, they were relegated to the back or special bins. Not so in the streaming revolution. Today, catalog music can be reborn on these new services. What's old can become new again.

The streaming revolution has also changed the music discovery process. In the old sales model, with limited sources for music and distribution, breaking new product was often top down. Radio was the primary way that most people heard new music, and our social response followed. It totally made sense. Today, music discovery and promotion is a bottom-up process based on social activity and mass behavior, not just on what the radio stations decide to play.

Technology—our old enemy—is helping the industry on its recovery. And the streaming revolution has altered all of our relationships with music. At first glance, this level of change

seems unprecedented, but perhaps it is not so unprecedented after all.

From the dawn of technology, the way we interact with music has continually changed. And, at each step of these transitions, we've had a battle over the economics of listening—perhaps no different from the battle we have today. It followed a pattern that I call our trend of engagement.

Think about it. A hundred years ago, the only way people heard music was live. You were forced to move your body (or at least your ears) to the venue where music was performed. From the beginning of time, that was the only way music was consumed. That was the center of the economics of listening.

If streaming changes are mind-blowing, imagine what our great-grandparents thought about the radio, which suddenly brought sound into their homes. They no longer had to walk to a venue; the music came to them. Radio started as a platform to broadcast live performances—an orchestra or a band playing in the radio station around a hanging microphone. But that only lasted so long.

Then in the '30s and '40s, records became mainstream, and the radio station owner realized that, instead of paying a band, you could drop a few quarters on this little black, vinyl disc and then play music all the time.

That changed the economics of listening. There were court cases to prevent records from being played on the radio, and some records were printed with the words “for home use only, not authorized for radio play.” Swapping records for artists standing around a studio mic was a huge disruption—and arguably had as big an impact as streaming does today.

Of course, records became 8-track tapes, then cassettes, then CDs. And each step of the way, it changed how we listened to music, how we engaged with it, what we paid for it, and how that money got spread among the players. Then, we got to the Internet and suddenly we could listen to all types of music, whenever we wanted, on demand, from all over the world. That changed the economics of listening again. But it was still tethered to the home.

Seventeen years ago, Apple changed that with the iPod and then again with the iPhone. Then we had thousands of songs at our fingertips no matter where we were, untethered from the home.



Photo: Brian Stewart

(L to R) At The Economy of Streaming Media conference are Local 47 (Los Angeles, CA) member and music director Rickey Minor, Local 47 President John Acosta, AFM President Ray Hair, SoundExchange President & CEO Michael Huppe.

Now, an iPod seems old-fashioned, because we are streaming music in real time on our phones. This is live, real-time access to the proverbial celestial jukebox. Adding to that, we have Alexa and other services that allow us to talk to our music! What used to be a one-way experience is now two-way.

Were these changes revolutionary, or simply evolutionary at each step? The streaming story is not a story of decline or failure. It is a story of something different. It's a story of evolution. Streaming seems like a huge, earth-shattering change to our profession. But there's another way to look at it. Perhaps we should think of it as part of the evolution of the industry and of you as creators. All of these changes that I just described seemed monumental in their day—as momentous as streaming seems today. But we managed to get through them.

And who here isn't a fan of evolution? After all, without evolution we wouldn't have opposable thumbs. And without opposable thumbs we wouldn't have Hendrix or Clapton or Yo-Yo Ma or Alicia Keys. So let's agree that evolution can be a good thing. If we are smart and adaptable in this time of drastic evolution, we'll figure it all out.

FEEDBACK

AFM Local 1000 (Nongeographic) recently sponsored a “Sexual Assault Prevalence: Myths, Facts, & Response” workshop presented the Maryland Coalition Against Sexual Assault (MCASA). It was chilling to learn that one in six women will be sexually assaulted in their lifetime and many never report their assault, for understandable and complex reasons. Recovery is a long and lonely path, and the memory and repercussions can haunt a survivor for a lifetime.

While many AFM members might feel this does not concern them, the workplace environment for many of us (e.g., clubs and bars) may present more risks than a typical workplace precisely because we are entertaining others who are out to have a good time.

Sexual assault laws and resources for survivors vary from state to state. We urge every AFM local to investigate your local laws and resources, and to offer training to your membership, if you have not already done so.

Local 1000 also passed a motion to develop a sexual harassment/assault policy that would apply to the “workplace” of the local, its members, and the executive board as they carry out the local's duties. We encourage all AFM members to learn about your local's policy.

All of us can benefit by knowing how to recognize harassment and assault and what to do when we encounter it ourselves or witness harassment or assault on others.

In solidarity,

Susan Lewis and Janet Stecher
Members of AFM Local 1000 (Nongeographic)

MARK YOUR CALENDARS

The 101st AFM Convention will be held June 17-20, 2019 at the Westgate Hotel & Casino; 3000 Paradise Road; Las Vegas, NV. Registration: Sunday, June 16, 2019.

À INSCRIRE À VOS AGENDAS

Le 101re Congrès de la FAM se tiendra 17 au 20 juin 2019 au Westgate Hotel & Casino; 3000 Paradise Road; Las Vegas, NV. Inscription : le dimanche 16 juin 2019.



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OFFICIAL REPORTS



Hurricane Relief Extended to Hurricanes Florence and Michael

by Jay Blumenthal, AFM International Secretary-Treasurer

The AFM International Executive Board (IEB) has extended hurricane relief assistance to both Hurricanes

Florence and Michael. If you were a member in good standing at the time of a loss as a result of a hurricane and continue to be a member in good standing, reside in a county FEMA has designated a major disaster area eligible for individual assistance, and incurred an uninsured loss as described in the Hurricane Relief Fund application, you may be eligible for assistance from the fund. Applications are available for download through the AFM website (AFM.org) under the Hurricane Relief “get help” link. After filling out an application, please follow the directions by submitting the application and all supporting documents to your local. If your local supports your application, they will forward the application and documents to the AFM for a determination. Any assistance will be made at the sole discretion of the AFM.

New AFM Emergency Relief Fund

Similarly, a new AFM Emergency Relief Fund has been created to assist members adversely affected by major disasters such as wildfires or tornadoes. Applying for this kind of assistance requires a different application (AFM Emergency Relief Fund application), which is also available for download by following the “get help” link on the AFM homepage. Please make sure you use the correct application for the type of assistance you need (hurricane application for hurricanes and emergency relief application for wildfires, tornadoes).

The AFM IEB provided temporary seed money (\$10,000) from the AFM General Fund to get the AFM Emergency Relief Fund started. However, continued assistance will require donations from our members. As we distribute assistance, Hurricane and Emergency Relief Fund balances will decline. Once all monies in the Hurricane Relief Fund have been distributed, we will close out the Hurricane Relief Fund and the AFM Emergency Relief Fund will provide assistance for all

types of disasters. Therefore, future donations should be made only to the AFM Emergency Relief Fund.

It is our hope that the same generosity our members demonstrated with the AFM Hurricane Relief Fund will now be extended to the AFM Emergency Relief Fund. Please note that donations are not tax deductible.

Recording Musicians Association

I recently attended the Recording Musicians Association (RMA) General Conference hosted by Local 802 (New York City). Ever-changing technology affects all of us working in the music industry but none more so than recording musicians. Digital distribution, satellite radio, video game music, and new media “direct to Internet” are just a few of the areas that are part of the changing landscape. It has become increasingly apparent that streaming is and will continue to be the predominant way recorded product is delivered to the consumer, at least for the foreseeable future.

Understanding how best to monetize this work for AFM members has been a focus of the current AFM administration. In an effort to educate the membership, the recent AFM/FIM Economy of Streaming Media Conference, held in Burbank, California, identified our best assumptions about where the music industry is headed and the challenges it presents. All this must be taken into account as we negotiate various agreements in film, sound recording, and video games. The RMA plays a crucial role throughout the negotiation process by identifying the issues that need to be addressed in negotiations and providing important rank-and-file participation at the bargaining table. I want to thank and congratulate RMA President Marc Sazer and the other re-elected or newly elected RMA officers. Working together, as we have been doing, helps to ensure a better outcome for all musicians.

Read more about the RMA Conference on page 6 and read SoundExchange President and CEO Mike Huppe's Streaming Conference keynote speech on page 2.



2019
AFM INTERNATIONAL
DIVERSITY
AWARDS

Deadline for the First Stage:
January 4, 2019

Deadline for Second Stage Finalists:
March 15, 2019

CHARLES MCDANIEL YOUTH AWARD
16 to 35 Years of Age

PRESIDENT'S AWARD FOR LOCALS

CHARLES WALTON DIVERSITY ADVOCATE AWARD

Find complete award information at: 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.



Is the Album Doomed?

by Alan Willaert, AFM Vice President from Canada

In a recent article by Tim Ingham for *Rolling Stone*, some startling statistics pointed to further erosion of the music model of the past, as consumption patterns continue to swing further toward single tracks. According to the Recording Industry Association of America (RIAA), album sales in the US for the first half of 2018 (including downloads, CDs, and vinyl) were down 25.8%, compared to a year earlier. If that trend holds for the full year, album sales will be half of what they were in 2015, or in terms of dollars, down by half a billion dollars compared to last year.

The CD album is bearing the brunt of this damage. After a comfortable 6.5% drop in sales in 2017, in the first half of 2018, revenues generated by the CD album in the US were slashed nearly in half—down 41.5% to \$246 million.

2018 will go down as a landmark year for the acceleration of the decline in physical album sales. Meanwhile, some of hip-hop's biggest names released hotly anticipated new LPs, but exclusively on digital services for the first week. Physical formats were made available only after the initial rush was over. This new approach speeds the demise of not only the CD, but also brick-and-mortar retailers.

Before we get too mired in what that ultimately means, it's interesting to note that this is not the case worldwide. In tech-savvy Japan, for instance, physical sales still account for 87%. It seems the Japanese, much like Canadians and Americans of yore, still want to feel the product in their hands, view the artwork, read the lyrics and other jacket information, and then display it prominently in their home. However, it's only

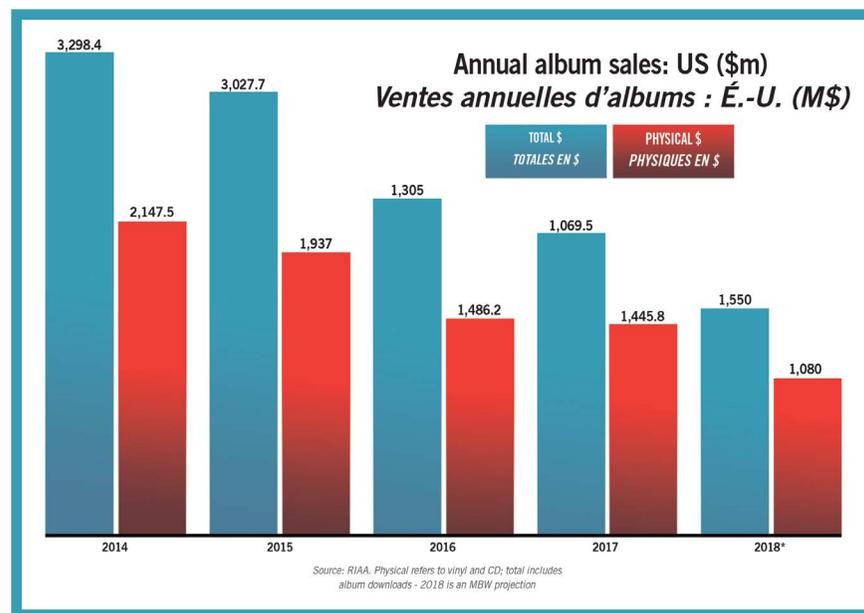
a matter of time before they too yield to the ease of playlists.

Another telling statistic lies within the release of Drake's album *Scorpion*, the hottest recording in the US this year, which is an astounding 25 tracks long. The lion's share of the streams on Spotify come from only three tracks. What does that mean? Is it possible that, as the indus-

try returns to the pre-Beatles era of track-led consumption, fans are being encouraged to develop a less-committed relationship with the artist? Has the industry, in its zeal to monetize streaming to the max, sacrificed something more valuable that it could have realized? And in their rush to rack up streams, have the artists forgotten about pacing an album, or creating a beginning to end experience, in favour of recording more "filler content"?

On October 13, the UK music business launched a nationwide campaign called National Album Day, as the major labels, independents, and music retailers, with radio coverage from the BBC, pushed to encourage album sales through public awareness. Incredibly, UK album sales *fell* slightly during that week, the strongest bellwether yet of what the music industry has done, in its collective, corporate-minded greed. It has turned the work of musical artists into virtual store-shelf trinkets, single-packet items stacked at the end of the aisle for immediate clearance.

At this time, I would like to extend best holiday wishes for peace, love, and solidarity to all our members and their families, from the entire staff of the Canadian Office. May 2019 be productive and prosperous for all of us in the labour movement.



L'album est-il condamné à disparaître?

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

Dans un récent article paru dans le magazine *Rolling Stone* cite des statistiques alarmantes sur l'érosion toujours plus marquée de l'ancien modèle de l'industrie musicale, les consommateurs se tournant de plus en plus vers l'achat de pistes individuelles. Selon la Recording Industry Association of America (RIAA), les ventes d'albums aux États-Unis ont reculé de 25,8 % pendant la première moitié de 2018, comparativement à la même période l'an dernier. Les chiffres tiennent compte des téléchargements ainsi que des ventes de CD et de disques vinyle. Si la tendance se maintient, les ventes totales d'albums pour 2018 seront deux fois moins élevées qu'en 2015. Il s'agirait d'un recul d'un demi-milliard de dollars par rapport à 2017.

Le CD est la principale victime de cette diminution des ventes. Après une légère baisse de 6,5% en 2017, les revenus générés par les CD ont pratiquement fondu de moitié aux États-Unis pendant la première moitié de 2018, en baisse de 41,5%, pour s'établir à 246 millions de dollars.

L'année 2018 marque un tournant dans l'accélération du déclin des ventes d'albums sur support physique. Parallèlement, certains des plus grands noms de la scène hip-hop ont lancé de nouveaux albums fortement attendus en ne les offrant qu'en format numérique pendant la première semaine. Les albums sur support physique n'ont été mis en circulation qu'une fois la folie initiale passée. Cette nouvelle approche ne fait qu'accélérer la mort annoncée du CD, mais aussi des détaillants qui ont pignon sur rue.

Avant d'examiner de plus près les conséquences de cette nouvelle réalité, il importe de souligner que cette tendance ne s'observe pas à l'échelle mondiale. Au Japon, pays pourtant très axé sur la technologie, les disques représentent encore 87 % des ventes d'albums. Il semble que les Japonais, comme les Canadiens et les Américains jadis, veulent tenir les albums entre leurs mains, en admirer les illustrations, y lire les paroles et autres renseignements puis les classer par ordre alphabétique dans leur bibliothèque. Cela dit, ce n'est qu'une question

de temps avant que les habitants du pays du Soleil levant ne succombent, eux aussi, au côté pratique des listes de lecture.

Une autre statistique révélatrice concerne la sortie de l'album *Scorpion* de Drake, l'enregistrement le plus *hot* de cette année aux États-Unis, qui comporte un étonnant 25 pistes. Or, la part du lion des diffusions en continu sur Spotify revient à seulement trois titres. Qu'est-ce que cela signifie? Est-ce possible qu'en même temps que l'industrie retourne à l'ère pré-Beatles de la consommation par piste, les fans soient encouragés à développer une relation moins forte avec l'artiste? Est-ce que l'industrie, dans son zèle pour monnayer au maximum la diffusion en continu, aurait sacrifié autre chose de plus précieux qu'elle aurait pu réaliser? Et dans la course pour cumuler les diffusions en continu, les artistes auraient-ils oublié de rythmer leurs albums de manière à créer une expérience globale, et plutôt enregistré davantage de contenu de « remplissage »?

Le 13 octobre, l'industrie de la musique du RU a lancé une campagne nationale intitulée National Album Day. Couverture radiophonique de la BBC à l'appui, les grandes maisons de disques, les indépendants et les détaillants ont fait de la sensibilisation du public, encourageant les gens à acheter des albums. Incroyablement, les ventes d'albums au RU ont *chuté* légèrement au cours de cette semaine-là, une illustration on ne peut plus claire de ce que les grands de l'industrie de la musique ont fait par leur avidité sans bornes. Ils ont transformé le travail d'artistes musiciens en babioles pour étagères de magasins virtuels, emballés individuellement et empilés au bout de la rangée pour liquidation immédiate.

En mon nom et au nom de tout le personnel du Bureau canadien, j'offre mes meilleurs vœux de paix, d'amour et de solidarité pour la période des fêtes à tous nos membres et à leurs familles. Que l'année 2019 soit productive et prospère pour nous tous au sein du mouvement syndical.



RMA General Conference Highlights

by Marc Sazer, President Recording Musicians Association and member of Locals 47 (Los Angeles, CA) and 802 (New York City)

The 2018 Recording Musicians Association (RMA) General Conference met November 2-3 at Local 802 in New York City. Delegates from New York, Nashville, and Los Angeles gathered to share reports, discuss issues, hear from local and AFM officers and staff, and hold elections.

This year a new generation of delegates attended, bringing together varied experiences and perspectives. New faces included Devin Malone of Local 257 (Nashville, TN) and Martin McClellan and Allison Allport of Local 47 (Los Angeles, CA). Our newly elected RMA Executive Board reflects this new generation of musicians: President Marc Sazer of Locals 47 and 802; First Vice President Danny Rader of Local 257; Second Vice President Roger Blanc of Local 802; Treasurer McClellan; Secretary Allport; Executive Officer Malone; Executive Officer Lara Wickes of Locals 7 (Orange County, CA), 47, and 308

(Santa Barbara, CA); AFM Convention Delegate Steve Dress of Local 47; and Alternate AFM Convention Delegate Malone.

On November 2, RMA hosted a forum open to all AFM musicians, titled "Musicians/Media/Union." The panel gave a PowerPoint presentation on the history of our current pay structure for streaming in live TV, film, and television film. A successful, wide-ranging round-table discussion with the attendees and panel followed the presentation. It ended as Local 802 meetings often do, with musicians leaving for work on Broadway shows and in concerts.

AFM Secretary-Treasurer Jay Blumenthal gave a comprehensive report on AFM finances, AFM negotiations, the status of the AFM office relocation, preparations for the 2019 AFM Convention, and other issues that affect us all. Local 802 President Tino Gagliardi welcomed the conference and described his history of involvement with negotiations both on Broadway and for national contracts, as well as his long participation in RMA.

Electronic Media Services Division Director Pat Varriale provided a comprehensive report on the status of negotiations and current media issues. He participated in discussions with the delegates as a valued team member throughout the conference. Local 802 Recording Supervisor John Painting helped us analyze wage and other data that is critical to our understanding of employment trends across the different contracts and cities.

AFM Rank-and-File Representative for Live TV Negotiations Jason Poss of Local 47 joined our conference as a guest and participated in our open forum. His broad knowledge of the history of negotiations, contract issues, and the real-life functions of our contracts greatly enriched our discussions.

One issue we discussed in some depth was the importance of touring to musicians' lives and finances. AFM Director of Organizing Michael Manley, who was previously AFM Touring/Theatre/Booking director, spent a very productive session with the delegates from each of the cities. He discussed the

different kinds of tours that travel across the continent on a regular basis and what strategies the AFM might employ to bring benefits, coverage, and predictability to at least some parts of this industry.

The conference reviewed reports prepared by the Film Musicians Secondary Markets Fund, the AFM & SAG-AFTRA Intellectual Property Rights Fund, and more. We walked our way through the pension fund website online, reviewing the professional and effective legislative advocacy resources available to all participants.

A new committee was formed to help musicians lobby US Congress on behalf of pension reform that will provide a lifeline to our pension fund. This is an effort we have discussed in the past, which we will all be ramping up.

RMA would like to express our deepest gratitude to the officers and staff of Local 802 for being such gracious hosts. We came away from NYC with a new and energized team—stay tuned; you'll be hearing more from us soon!

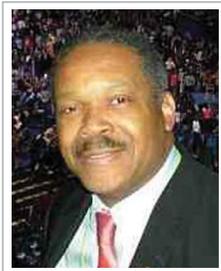
By now you probably know that here at Balu Musik, we have been making THE mutes for all brass instruments for the last sixteen years, but did you know that we are selling some awesome horns too? These include a high end Geyer style horn with slides bent from one piece tubing, one piece tail and first branch with no ferrule (a near impossible bend), and a tail and bell that took close to 30K of hand hammer strikes?

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LEGISLATIVE-POLITICAL UPDATE



Mid-Term Elections Upend Executive and Legislative Branch Single Party Governance, Women Triumph!

by Alfonso Pollard, AFM Legislative-Political Director and Diversity Director

On November 6, the American electorate voted to overturn single party governance within Congress. By the end of the evening, Republicans maintained control of the US Senate, picking up seats, while the Democrats took full control of the US House of Representatives, secured by a 39-seat pick up.

The balance of power in the House, as reported by Real Clear Politics (RCP) November 20, is 234 Democrats to 200 Republicans. RCP reports that the Senate remains in Republican control with a 52 to 47 margin of victory and one race still being decided. Of the 36 states and territories that held governor races, RCP results show 23 Democrats (a pickup of seven seats) to 27 Republicans (a loss of six seats).

The change in the House means that Democrats will control the speaker's gavel and will take control of vital committee chairmanships once Democratic leadership is voted in. AFL-CIO leadership, led by the AFL-CIO Political Department, tracked the progress of elections in all 50 state legislatures as well.

Women, People of Color, LGBT, and Immigrant Candidates Make History

For those seeking parity, the 2018 election offered hope for a government that reflects the society it serves. Groundbreaking firsts were abundant. During this cycle, 185 women Democrats and 52 Republican women ran for Congress. At least 125 women were elected. An analysis by the Center for American Women and Politics at Rutgers University reported that 35 first-time women members were elected to the House of Representatives, while 13 women were elected to the Senate. This includes the youngest person ever elected to US Congress, Alexandria Ocasio-Cortez (D-NY), 29, as well as two Muslim women, Ilhan Omar (D-MN) and Rashida Tlaib (D-MI) of Somali descent.

In addition, two Native American Representatives were elected: Sharice Davids (D-KS) of the Ho-Chunk Nation who identifies as

a lesbian and Deb Haaland (D-NM) of the Pueblo of Laguna tribe. Ayanna Pressley (D-MA) and Jahana Hayes (D-CT) are the first black women from their states elected to Congress. In the Senate, Marsha Blackburn (R-TN) and Kyrsten Sinema (D-AZ) are the first women senators from their states.

Election Statistics

AFL-CIO Director of Political/Electoral & Issue Mobilization Julie Greene gave a November 7 report on the outcome of the election, minus a few races that were still being counted.

Governor Races: Seven Democratic gains: Illinois, Kansas, Michigan, Maine, New Mexico, Nevada, and Wisconsin. Republicans held on in Alaska, Florida, Georgia, Iowa, New Hampshire, Ohio, and Oklahoma. All Democratic incumbents won.

Senate Races: Net two Democratic losses: four losses—Donnelly (IN), McCaskill (MO), Heitkamp (ND), and Nelson (FL), plus two gains—Rosen (NV) and Sinema (AZ).

House Races: 39 net Democratic gains thus far (42 gains and three losses). Five Congressional districts (CDs) remain outstanding. Overall, Democrats did best in the well-educated suburban districts, with some gains in blue-collar areas. They have not rebounded to pre-2016 levels, but did sweep the suburbs.

We unexpectedly picked up SC-1, the wealthy, well-educated suburbs where a Trump Republican defeated a moderate incumbent in the primary. The Republican gerrymander in Texas almost broke. We gained two CDs, and came close to gaining six more. In the one remaining race (GA-7) Republicans lead.

Gains: AZ-2, CA-10, CA-25, CA-39, CA-45, CA-48, CA-49, CO-6, FL-26, FL-27, GA-6, IL-6, IL-14, IA-1, IA-3, KS-3, ME-2, MI-8, MI-11, MN-2, MN-3, NJ-2, NJ-3, NJ-7, NJ-11, NM-2, NY-11, NY-19, NY-22, OK-5, PA-5, PA-6, PA-7, PA-17, SC-1, TX-7, TX-32, UT-4, VA-2, VA-7, VA-10, WA-8

Losses: MN-1, MN-8, PA-14 (All vulnerable Democratic incumbents won.)

State Legislation

- Chambers gained: NH House, NH Senate, ME Senate, MN House, NY Senate, CO Senate
- Super majorities gained: OR House, OR Senate
- Republican Supermajorities broken: NC House, NC Senate, MI Senate
- Trifectas gained: ME, NY, CO, NV, IL, NM
- Republican trifectas broken: WI, NH, KS

What Results Mean for Musicians

For the three major policy issues on Capitol Hill that impact our lives and work as musicians (pension reform, arts policy, and copyright/intellectual property), bipartisan House and Senate membership losses mark strategic changes as the House falls under Democratic control in January and the Senate remains under Republican control.

Pension Reform: At the end of the 2018 “lame duck” session, the Joint Select Committee on the Solvency of Multi-Employer Pension Plans loses retiring co-chair Senator Orrin Hatch (R-UT), as well as Senator Heidi Heitkamp (D-ND). On the House side, all members are returning.

Congressional Arts Caucus: Supports National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and Corporation for Public Broadcasting (CPB)—15 Democratic and Republican losses.

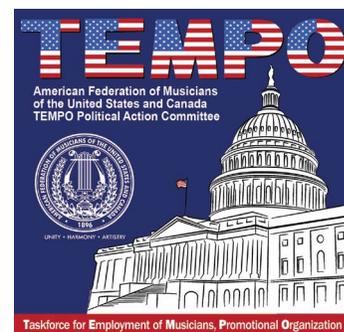
Senate Cultural Caucus: Supports NEA, NEH, and CPB—one loss, Hatch (retiring).

House Judiciary Committee: Performance rights legislation, Music Modernization Act (MMA) victory—11 members lost, including Chair Robert Goodlatte (R-VA).

Senate Judiciary Committee: MMA and future performance rights legislation loses Hatch and Jeff Flake (R-AZ).

As always, the AFM's work will continue, and in some instances, communications will intensify in order to meet the challenge of reaching new members. We look forward to your ongoing help in the new year.

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TASKFORCE FOR EMPLOYMENT OF MUSICIANS, PROMOTIONAL ORGANIZATION

Contributions to TEMPO, PCC, the AFM's separate segregated political fund are used to help Members of Congress who support AFM issues remain in public office. Contributions to TEMPO are NOT tax deductible. Your decision to give is strictly voluntary and is NOT a requirement of membership in the union.

For more information, please contact:

AFM Legislative Political Director
Alfonso Pollard
202-274-4756
apollard@afm.org

NEW RELEASES



John Legend *A Legendary Christmas*

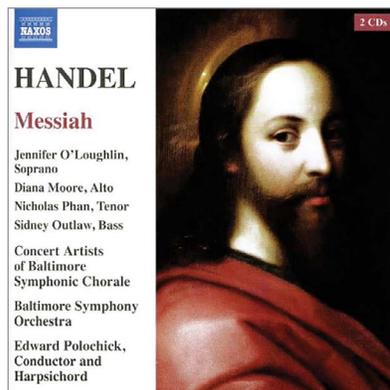
Released October 2018
Columbia

John Legend of Local 47 (Los Angeles, CA) released his first-ever holiday album, featuring eight holiday classics, such as “Silver Bells” and “The Christmas Song (Chestnuts Roasting on an Open Fire,” as well as six new holiday tunes. Legend expressed his excitement for *A Legendary Christmas* in an Instagram post, “I’ve been wanting to do this for a long time.”

The album includes strings, horns, and a trio of singers, including Sy Smith. Local 5 (Detroit, MI) member Stevie Wonder can also be heard on the album, playing harmonica on “What Christmas Means to Me” and Esperanza Spalding sings on “Have Yourself a Merry Little Christmas.”

A critically acclaimed, multi-platinum singer-songwriter, Legend has garnered 10 Grammy awards, an Academy Award, a Golden Globe, a Tony Award, and an Emmy Award, among others. He is the first African-American man to win an EGOT.

To promote the new album, Legend launched a 25-date tour around North America on November 15 in Clearwater, Florida, that ends December 30 in San Diego, California.



HANDEL *Messiah*

Jennifer O’Loughlin, Soprano
Diana Moore, Alto
Nicholas Phan, Tenor
Sidney Outlaw, Bass

Concert Artists of Baltimore
Symphonic Chorale
Baltimore Symphony Orchestra

Edward Polochick,
Conductor and Harpsichord

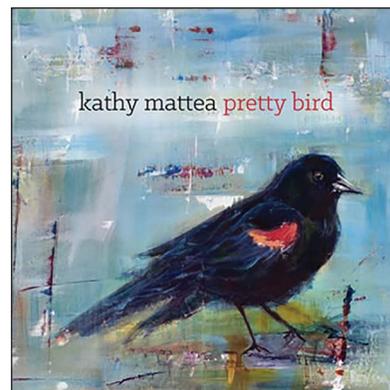
Concert Artists of Baltimore Symphonic Chorale / Baltimore Symphony Orchestra / Edward Polochick *Handel: Messiah*

Released September 2018
Naxos Records

This recording of the holiday Baroque classic features the Baltimore Symphony Orchestra, members of Local 40-543 (Baltimore, MD), the Concert Artists of Baltimore Symphonic Chorale, Soprano Jennifer O’Loughlin, Alto Diana Moore, Tenor Nicholas Phan, and Bass Sidney Outlaw.

The conductor is Edward Polochick, who founded Concert Artists of Baltimore in 1987. He is in his 20th season as music director of the Lincoln (NE) Symphony Orchestra, and has served on the conducting faculty of The Peabody Institute of the Johns Hopkins University since 1979.

Celebrated for its vivid choral writing and expressive density of solo arias, George Frideric Handel’s *Messiah* is considered one of the greatest choral masterpieces of the Western canon.

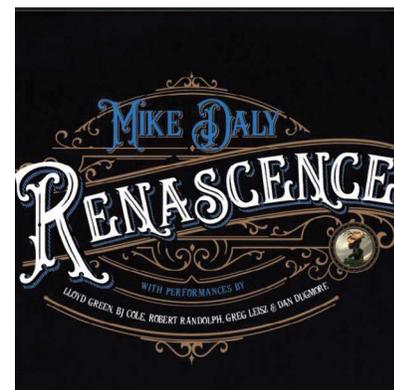


Kathy Mattea *Pretty Bird*

Released September 2018
Captain Potato

This is the first new album in six years for the Local 257 (Nashville, TN) member. Though Kathy Mattea has enjoyed two Grammy wins, four CMA Awards, four number one country singles, five gold albums, and a platinum greatest hits album, her continued career was in doubt when her voice began to change a few years ago. “The hardest thing was facing the question of whether I would still be able to sing well enough to enjoy it. That was the acid test for me, and I had to be willing to walk through a process that bumped me up against a very real possibility that, in the end, the answer might be no,” says Mattea.

She dug in with her vocal coach, and in the end, produced the most poignant album of her career. *Pretty Bird* is an acoustic collection of 12 songs—a number of powerful covers that chronicle her journey back to singing and a couple contributions from her husband, songwriter Jon Vezner. The title track comes from bluegrass singer-songwriter Hazel Dickens. Other tracks include “Chocolate on My Tongue” (Wood Brothers), “Ode to Billie Joe” (Bobbie Gentry), and “I Can’t Stand Up Alone” (Martha Carson).



Mike Daly *Renaissance*

Released June 2018
Mike Daly Music

Renaissance is defined as the revival of something that has been dormant. This is the third solo album from musician, songwriter, and producer Mike Daly of Local 257 (Nashville, TN). The multi-instrumentalist plays steel guitar, slide, dobro, Weissenborn, steel drum, and percussion on the release. Daly wrote six of the album’s nine tunes. He plays duets with some of the world’s best steel players, including Lloyd Green and Dan Dugmore of Local 257, Greg Leisz of Local 47 (Los Angeles, CA), Robert Randolph, and English musician B.J. Cole.

“These five special guests have been influential in the evolution of steel guitar and influential in my life,” says Daly. “I wanted to showcase them with music that is a part of the musical landscape right now. I didn’t want to make a country record, rather an instrumental record where everything happened to be played on steel.”

For example, 82-year-old Green, well known for his solo on Linda Ronstadt’s “Blue Bayou,” was playing something completely new on Daly’s “md.lgd.” “And he really enjoyed it,” says Daly.

This section of your *International Musician* recognizes the latest recording projects from AFM members. 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 dnewmark@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.

NEWS & NOTES

Music Lessons Unavailable to Lower Income Students

A recent study performed by the Musicians' Union (MU) in the UK found that families with a household income below £28,000 (around \$36,000) are half as likely to provide a child the opportunity to learn an instrument as families with a household income of £48,000 (\$61,600). Childhood interest is the same, so it is often only monetary reasons that prevent children from learning an instrument.

The children not learning instruments are also missing out on other positive effects. After their children began lessons, 47% of parents say they saw more confidence in their child, 42% say their child had better concentration, 35% reported happier children overall, and 30% showed higher levels of self-discipline and patience.

Studies have shown a similar disparity in underserved children in the US.

Fellowship Program Preps Diverse Musicians for America's Orchestras

In hope of bringing more musical opportunities to underserved communities, the Los Angeles Chamber Orchestra (LACO), the Inner City Youth Orchestra of Los Angeles (ICYOLA), and the University of California (USC) Thornton School of Music have come together to create the Los Angeles Orchestra Fellowship.

Launched in August, the program provides four string musicians looking to further or begin a musical performance career with a variety of opportunities. These opportunities include: training with LACO musicians, performing in a variety of concerts, teaching young musicians at ICYOLA, and pursuing a music certificate at USC.

This year's fellows, all Local 47 (Los Angeles, CA) members, are Bradley Parrimore, a recent Manhattan School of Music graduate; Sydney Adedamola, who recently graduated from USC; Ayrton Pisco, a violinist who first played with the Brasilia National Orchestra at age five; and Juan-Salvador Carrasco, who has performed in orchestras under Plácido Domingo and Local 802 (New York City) member Yo-Yo Ma. The four fellows live and perform together as a string quartet.

Stradivarius Lost for 35 Years Is Back in Service

In 1980, a Stradivarius violin was stolen out of the office of Roman Totenberg at the Longy School of Music in Cambridge, Massachusetts, and remained missing for 35 years. In 2015, the instrument was found when it was given to the FBI by the ex-wife of the thief.

Totenberg passed away in 2012, at age 101, so the instrument was returned to his daughters—Amy, Jill, and Nina—who had it restored. The sisters wanted to ensure the instrument would go into the hands of a musician, so it became part of a project called In Consortium, which provides high-quality instruments from investors to aspiring young musicians. Amy, Jill, and Nina looked on as Nathan Meltzer, a Juilliard violin student, received the instrument during a ceremony in early October at the Rare Violins offices in New York City.

Tim Atwood Honored for Career in Country Music

Tim Atwood, a member of Local 257 (Nashville, TN), was honored with both a Proclamation from the 18th Congressional District of Illinois and the City of Peoria. US Representative Darin LaHood and Peoria Mayor Jim Ardis honored Atwood with the award.

"I've spent 38 years of my life in Nashville, Tennessee, performing on the Grand Ole Opry," says Atwood. "Today I travel the country taking my music to the fans. But, no matter where I find myself, Illinois is in my heart, and Peoria will forever be my home. It was a great honor to be recognized by Mayor Ardis and Representative LaHood. I hope I make Peoria proud, because I'm proud to be from my hometown."

A 50-year country music veteran, Atwood began his career playing gospel music at age 13. He has toured with a variety of musicians including Mel Street, Lynn Anderson, and Jim Ed Brown. Before beginning a 38-year career backing musicians at the Grand Ole Opry, Atwood appeared on many television shows and broadcasts. His credits include *Late Night with David Letterman*, *Nashville on the Road*, *Opry Live*, *Hee Haw*, and features on CBS, NBC, and FOX national news.

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ORCHESTRA NEWS

Orchestre symphonique de Longueuil Approves Long-Term Contract / Entente de longue durée à l'Orchestre symphonique de Longueuil



The Orchestre symphonique de Longueuil (OSDL) negotiation committee and OSDL management, front (L to R): Local 406 (Montreal, PQ) President Luc Fortin and OSDL Board Chair Jean-Marc Léveillé; rear (L to R): Canadian Federation of the Musicians (CFM) Symphonic Services Division Director Bernard LeBlanc, musicians' negotiation committee chair Gaëtan Chénier, OSDL and OSDL Foundation CEO Denyse Thiffault, and former OSDL and OSDL Foundation CEO and Director Gilles Choquet.

Le comité de négociation et la direction de l'Orchestre symphonique de Longueuil (OSDL), 1^{re} rangée (de g. à d.): Luc Fortin, président et directeur général par intérim de la section 406 (Montréal, Qué.), et Jean-Marc Léveillé, président du conseil d'administration (CA) de l'OSDL; 2^e rangée (de g. à d.): Bernard LeBlanc, directeur de la Division des services symphoniques de la Fédération canadienne des musiciens, Gaëtan Chénier, président du comité de négociation des musiciens, Denyse Thiffault, directrice générale de l'OSDL et de sa Fondation, et Gilles Choquet, ancien directeur général et membre du CA de l'OSDL et de sa Fondation.

Orchestre symphonique de Longueuil (OSDL) in Quebec ratified a new contract at the end of October. The previous agreement for the musicians represented by Local 406 (Montreal, PQ) had expired in July 2017 and negotiations began in July 2018.

The agreement covers six seasons, including retroactive payments from the 2017-2018 season. Musicians will receive an average wage increase of 2% per year, including a lower scale for concerts and a higher scale for rehearsals. The number of guaranteed services also increases under this contract. Musicians agreed to allow use of archival recordings for promotional purposes.

“It was important in this agreement that the OSDL could improve its concert offerings while also improving working conditions for the musicians,” says Local 406 President Luc Fortin. “We salute the efforts of both parties in this negotiation and the work of Gaëtan Chénier, president of the musicians’ negotiation committee.”

Les musiciens de l'Orchestre symphonique de Longueuil, membres de la section locale 406 (Montréal, Qué.), ont ratifié une nouvelle entente collective à la fin d'octobre. L'entente précédente était échue depuis juillet 2017, et les négociations ont commencé en juillet 2018.

La nouvelle entente couvre six saisons et prévoit le versement d'une rétroactivité pour la saison 2017-2018. Les cachets – plus bas pour les concerts et plus élevés pour les répétitions – augmentent en moyenne de 2 % par année. Les musiciens ont consenti à l'utilisation des enregistrements d'archives à des fins de promotion.

« Il était important que cette entente permette à l'OSDL de bonifier son offre de concerts tout en améliorant les conditions de travail de ses musiciens » indique Luc Fortin, président de la section locale 406. « Nous saluons les efforts des deux parties dans cette négociation, et le travail de Gaëtan Chénier, président du comité de négociation des musiciens ».

Houston Symphony Orchestra Sees Significant Raises in Three-Year Contract

At the beginning of October, musicians of the Houston Symphony Orchestra (HSO) ratified a three-year contract that runs from October 7, 2018, through October 3, 2021. HSO musicians are represented by Local 65-699 (Houston, TX). HSO is a 52-week orchestra with an annual operating budget of \$33.9 million.

After holding salary at \$97,240 for the 2018-2019 season, musicians will receive raises of 4% and 4.1% in the following two seasons, respectively—bringing compensation to \$105,300 by the 2020-2021 season. Seniority pay will also increase under the new contract.

Orchestra size remains at 84 musicians, but the bargaining unit will increase to 85 in the 2020-2021 season, when the orchestra librarian will be added to the CBA. Also new under this agreement, parents will be able to take an additional two weeks of sick leave in the first six months following the birth or adoption of their child.

“We were able to achieve an agreement that propels the HSO forward to become one of the leading orchestras of the AFM,” says Local 65-699 President Lovie Smith-Wright.

Chicago Symphony Announces Strong Ticket Sales

At its annual meeting in October, the Chicago Symphony Orchestra (CSO) announced an increase in ticket revenue for the 2017-2018 season. At \$23.3 million, sales were \$1.1 million higher than the previous season. CSO boasted an 86% subscription renewal rate for its main series—a high rate within the industry.

The orchestra presented a total of 443 concerts and events throughout the season, selling out 63. That total includes 224 free community events, also up from the 2016-2017 season. CSO continues to reduce its deficit. It was close to breaking even for the 2018 fiscal year, reporting an operating deficit of \$900,000.

CSO musicians, represented by Local 10-208 (Chicago, IL) are negotiating a new contract. Their previous agreement expired September 16 and the two sides have agreed to a contract extension until spring 2019.

Kennedy Center and Washington National Opera Musicians Sign New Contract

In late September, musicians of the Washington National Opera and Kennedy Center Opera House Orchestras ratified three-year agreements retroactive to September 1, 2018. Musicians were previously performing under one-year agreements with the Washington National Opera and The Kennedy Center.

While there were slight raises with the agreements negotiated last season, musicians will see more substantial increases under this CBA. With pay raises in each year, combined salary will increase to \$74,241 by the 2020-2021 season, up from \$70,133. This covers seven weeks with the Kennedy Center Opera House and 342 work hours with the Washington National Opera. Orchestra size remains 61 musicians.

The tone at the bargaining table was collaborative in these latest negotiations; management did not seek to reduce the guarantees or propose salary cuts or freezes, as they had last year. The two sides compromised on the contribution rates to the multi-employer benefits fund. Among other miscellaneous CBA terms, it was agreed that all printed programs will now indicate that the musicians are represented by Local 161-710 (Washington, D.C.).

New Mexico Philharmonic Ratifies Five-Year Deal

Musicians of the New Mexico Philharmonic, members of Local 618 (Albuquerque), ratified a new five-year master agreement, effective 2017-2022. This agreement, the third CBA bargained for the organization created in 2011, was reached after 18 months of bargaining, two of which involved federal mediation.

The musicians accepted modest per service rate increases after a 2017-2018 wage freeze and agreed to increased attendance requirements. The musicians granted greater scheduling flexibility to allow the management and board four years to achieve and maintain financial stability. Musicians will no longer hold seats on the New Mexico Phil Board of Directors. However, the board agreed to take part in a free program from the Federal Mediation and Conciliation Service mediators to improve communications and relationships among New Mexico Phil musicians, management, and the board.

Musicians of the Vermont Symphony Orchestra Ratify First Union Contract



Vermont Symphony Orchestra Organizing/Negotiating Committee and Vermont Symphony Orchestra (VSO) management pose for a photograph following their successful negotiations.

(L to R) are Local 9-535 (Boston, MA) Vice President and Lead Negotiator Bob Couture, VSO Personnel Manager Eleanor Long, VSO Executive Director Ben Cadwallader, Negotiating/Organizing Committee Chair Nancy Dimock, and committee members Anne Janson, Hilary Hatch, Mark Emery, and Shelagh Abate. (Negotiating committee member and Organizing Committee Co-Chair Gabe Langfur is missing from photograph.)

Musicians of the Vermont Symphony Orchestra (VSO) voted overwhelmingly to ratify an agreement negotiated by a dedicated orchestra committee, represented by Local 9-535 (Boston, MA) and VSO management. This first VSO agreement was the result of an organizing process that included a National Labor Relations Board (NLRB) stipulated vote to recognize Local 9-535 as the bargaining representative, in cooperation with Local 171 (Springfield, MA), Greater Springfield, Berkshire County, and Vermont Musicians.

“We are pleased with the cooperation between Locals 9-535 and 171 and thank Local 171 President Richard Melikian and Local 9-535 President Pat Hollenbeck. Our work could be a model for other regional orchestras around the country that have not yet found a way to organize. All professional musicians should have the benefit of the kind of productive negotiations we shared with the VSO,” says Local 9-535 Vice President and Lead Negotiator Bob Couture.

“Local 171 was pleased to have been part of what I believe was perhaps the ‘first of a kind’ organizing effort between AFM locals in different jurisdictions representing the musicians of the Vermont Symphony Orchestra,” says Melikian. “We are confident that the cooperation in finalizing the agreement will greatly benefit the orchestra musicians and VSO.”

VSO’s home base is Burlington, Vermont, on the picturesque banks of Lake Champlain,

but its mission is to provide music to every corner of the state. It plays in concert halls, fields in small rural towns, as well as at Ben and Jerry’s Concerts on the Green in Burlington. With a strong statewide commitment to music education, VSO provides outreach to 20,000 Vermont students each year through its SymphonyKids program.

“The VSO was my first professional contract, and it’s been my privilege to play music with great friends in one of the most beautiful places in the world,” says VSO Organizing Co-Chair Gabe Langfur. “I am thrilled to see this commitment to institutional growth from all parties—musicians, management, and the VSO Board—through affiliation with the AFM.”

Though negotiations were complicated, as first contracts normally are, and took six months to complete, they were collaborative in every respect. The Organizing/Negotiating Committee was chaired by Nancy Dimock (VSO principal oboe) of Locals 9-535, 171, and 443 (Oneonta, NY) and included Shelagh Abate (principal horn) of Local 802 (New York City); Mark Emery (principal trumpet) of Local 9-535; Anne Janson (second flute) of Local 171; Hilary Hatch (violin) of Local 171; and Langfur (bass trombone) of Locals 9-535, 400 (Hartford-New Haven, CT), and 198-457 (Providence, RI).

“Unionization has been a topic of conversation for years but wasn’t under serious consideration until recently,” explains Hollen-

beck. “The path to joining the AFM became clear with new management in place. VSO Executive Director Ben Cadwallader and Orchestra Manager Eleanor Long became active participants in making this a reality.”

“This [agreement] is wonderful news for everyone at the VSO,” says Cadwallader. “When I shared this with our executive committee there were high-fives all around. I echo Bob’s kind sentiments about the personnel and process. When we began, I was ‘warned’ by many from within our industry and the private sector that union negotiations would be arduous, contentious, and divisive, yet nothing could be further from the truth. Even when we disagreed, I was consistently inspired by the pervasive kindness, optimism, and professionalism from everyone involved (in particular, from Bob and the musicians committee).”

“This process and the resulting contract have strengthened the VSO for decades to come, and I look forward to loudly offering a strong counter-argument next time I hear colleagues try to ‘warn’ anyone about negotiations and unionizing,” adds Cadwallader. “I look forward to our continued work together over the many years to come.”

With this agreement, the VSO, founded in 1934, becomes the newest AFM orchestra. Roster members will enjoy tenured status with solid job security—including peer review appeals as part of a nonrenewal process. There will be meaningful agency for the audition committee in the audition process.

A substitution policy will allow greater flexibility for members who are cobbling together complicated professional schedules. The VSO musicians will have sick pay and other personal leave advantages. There will be new section and assistant principal positions and all the musicians who perform with VSO will see significant wage increases.

“It was wonderful to be a part of a negotiation where we were able to discuss issues and find ways to move forward together,” says Dimock. “The musicians will benefit from a comprehensive contract, and we will ultimately have a stronger organization that will benefit the players, management, and community.”

Emery adds, “Players, management, and the AFM demonstrated care and concern for one another throughout.”

“I have had experience in first contract negotiations between nurses and their medical center, and it amazed me that this negotiation bore no resemblance to that prior adversarial and rancorous proceeding,” says Hatch. “It was clear from the start that VSO musicians and VSO management wanted to work together to produce a sound, fair contract. The VSO is a remarkable orchestra, and it was wonderful to see that harmony prevailed even in contract negotiations.”

Everyone agreed that it was AFM organizing and spirit of unity that brought the negotiation to a successful agreement to the benefit of all parties.

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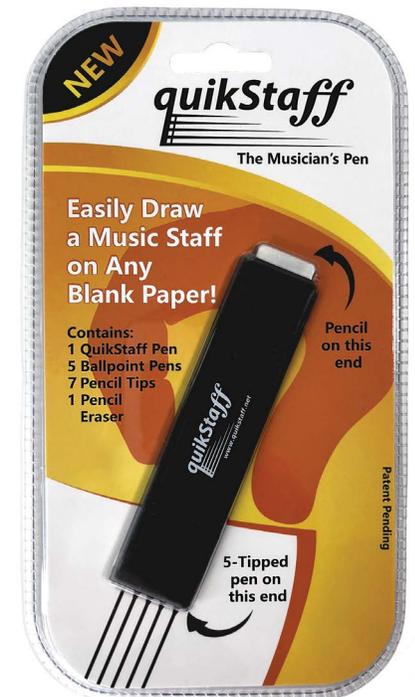
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GROWN UP MUSIC

It's been 12 years since the young band of virtuosic players known as Punch Brothers first gathered early in their careers. Together, they have grown up in the industry, developing a deeper, more mature sound as a quintet, while each of them expanded their multifaceted individual careers.

Today, each of the Local 257 (Nashville, TN) members remains steadfast in his dedication to Punch Brothers, which released its fifth studio album, *All Ashore*, in July. Their first self-produced album is a nine-movement suite of interconnected themes and stories.

PUNCH BROTHERS 12 YEARS LATER



Chris Eldridge says it's "huge" for career musicians to join together in union. Acting as spokesperson for the group he says, "As musicians, in the face of people more rich and powerful than we are, it's a big deal."

In 2006 mandolinist Chris Thile first gathered the group of like-minded 20-something instrumentalists—Eldridge (guitar), Gabe Witcher (fiddle), Noam Pikelný (banjo), and the band's original bassist Greg Garrison—specifically to complete his project coined *The Blind Leaving the Blind*.

"We started out working on this really ambitious piece of music together, and as time went on, we developed a voice as a band," says Eldridge. "When we all got into a room together it felt special." After changing names a few times, the quintet settled on Punch Brothers—inspired by Mark Twain's "A Literary Nightmare."

The Blind Leaving the Blind, Thile's four-movement, 40-minute suite for bluegrass instruments debuted in 2007 at Carnegie Hall. *Punch*, the group's first album on Nonesuch Records, featured the suite and other original songs from the quintet.

Four more albums, two EPs, and multiple tours have followed for the bluegrass-influenced group that defies genre definition. As the group has evolved, so has each of its members' solo careers. Garrison left after the first album and was replaced by the band's youngest member, Paul Kowert.

At the start, they were idealistic musicians who were already recognized instrumentalists. It's almost like the band grew up together as individuals, musicians, and friends, says Eldridge. "For such a long time the band was a core focus—everybody's life orbited around Punch Brothers. But now we all have other things going on—people are married and have kids."

"The music that we make and the language, rapport, and influences we've built on and developed together," says Eldridge. "It's been kind of a constant evolution to become better at recognizing our strengths and playing to them."

"Being in a band is much like being in a family or a relationship. We've spent thousands of hours playing music together and we've certainly grown together in that way—something like the way siblings can really sing together," Eldridge says. "The band is a real mutual admiration society. Everybody loves music so deeply and has their own musical personality that they bring to the stew of the band."

He describes Chris Thile, as "one of the most brilliant musicians on the planet. He has an incredible ability to mastermind the architecture of music." A mandolin prodigy, Thile co-founded the acoustic trio Nickel Creek as



Punch Brothers are (L to R): Gabe Witcher (fiddle), Chris Thile (mandolin), Paul Kowert (bass), Noam Pikelný (banjo), and Chris Eldridge (guitar).

a child. He made his first solo album at 13, following in the steps of progressive bluegrass players like Béla Fleck and Edgar Meyer, both members of Local 257. Thile was IBMA Mandolin Player of the Year in 2001, at age 20, and a MacArthur Fellow at 31.

In 2016 Thile took over hosting duties for *Live from Here* (formerly *A Prairie Home Companion*). He released *Thanks for Listening*, a collection of songs written for the program in 2017.

Fiddler Gabe Witcher performed in his family's band as a youngster. He first jammed with Thile after meeting as children at a bluegrass festival. He is an accomplished producer who took much of the lead in producing *All Ashore*. He also produced Grammy-nominated albums for Eldridge and Pikelný.

Paul Kowert records and tours with the Dave Rawlings Machine and released the album *Unless* with the band Hawktail in 2018. "Paul's an unbelievably incredible musician who can literally do anything that anyone can on the acoustic bass," says Eldridge. He says that Paul keeps Punch Brothers grounded. "He's pure in his sensibility of when music's good and when it's not."

"Noam [Pikelný] is so ingenious at coming up with incredible textures on his instrument," says Eldridge. "He can play so sensitively—like the world's most lyrical banjo player. He has such an intelligent and beautiful sense of curiosity about the instrument and an incredible work ethic." Noam's fourth album *Universal Favorite* (2017) was nominated for a Grammy and he was IBMA Banjo Player of the Year in 2014 and 2017.

Eldridge, whose first instrument was his voice, is the son of banjo player Ben Eldridge of The Seldom Scene and grew up at bluegrass festi-

vals. He played electric guitar from age nine and then moved to acoustic after discovering Tony Rice. His former band Stringdusters won three IBMA Awards following the album *Fork In the Road* (2007). *Mount Royal*, his 2017 album with Julian Lage, was nominated for a Grammy.

Eldridge is a member of the *Live from Here* house band. Too modest to discuss his own talent, the virtuosic player says he sees himself as a glue that helps keep Punch Brothers together.

With such a wide range of side projects going on, Eldridge admits it's harder these days to be Punch Brothers. "We just have to be deliberate about it. Now that we're older—adults in every sense of the word—and we weren't when the band started," he says families and work/life balance are the biggest complicating factors. "It's not full-time like when we were younger and I don't think it ever will be again. There's something beautiful about having new experiences—that's so important. And then we bring that back to the band."

For example, his work with Lage brought him back to improvising. "That project, in a way, couldn't have been further from what I do with Punch Brothers. I reconnected with being an improviser. Then when we came back to make the new record I had a new tool to play with," says Eldridge.

One thing that helps with scheduling, he explains, is that the Punch Brothers management team also manages many of their solo projects. "That's a really big deal. We are existing a couple years in the future; it's a lot of planning ahead," he says.

Known for their individual instrumental prowess, in recent years the quintet has focused on vocals, which Eldridge says is also its weakness.

"At the start we did a lot more chopsy, crazy playing. We don't have a lot to prove in that department anymore, so that kind of creates a space to work on other things. Singing is something we've been trying to get better at."

The group describes *All Ashore*, their fifth studio album, as a reflection of how the political landscape affects personal relationships, parenthood, and human interactions—a meditation on committed relationships. Thile describes the album as a complete thought, a single nine-movement piece of music.

Aside from *The Blind Leaving the Blind*, this was the first Punch Brothers album envisioned with a big picture concept and sequence, says Eldridge. "[We knew] this is where we want to start, this is where we want to be in the middle, and this is where we want to end."

He says they went into the recording session while some of the material was still rough. "In the past when we've gone in to record, the music's been pretty well locked down," he says, adding that the change, to a certain extent, served a purpose.

"There are certain times when we want the tape to be rolling the first time. There is magic the first time we play it right that we never get back. We were trying to leave space for that intangible magic to appear," he says. "But also on this record, with everybody's hectic lives, we didn't have as much time to prepare. We also left space to be able to go back and revise stuff."

The blueprint for *All Ashore* came from discussions the band had on tour. "The music really gets written collectively in a room with ideas coming from anybody within the band," he says. "Thile will start singing dummy lyrics—something he learned from the Jayhawks' Gary Louris." Real lyrics are added after the song is written.

"Thile does all the lyric writing. We joke that it's sort of like the United Nations where everybody gets veto power on the lyrical front," says Eldridge. "We won't let something out unless everybody is happy and that can be frustrating. There have been times where everybody is digging what's happening except one person. Usually we work on it until everybody is happy," he says and usually everyone agrees the new version is better. "That's one of the cool reasons to be in a band, as long as you're with people who you trust and respect, five heads are better than one."

Punch Brothers wound up the year with a November tour of Europe. They will be touring the US again in March 2019. "It's a lifer band; there's no doubt about it," says Eldridge. "I can't imagine anything ever being more important or sacred to us than Punch Brothers."

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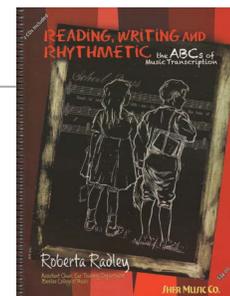
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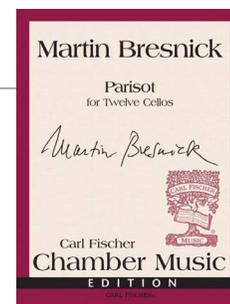
Reading, Writing, and Rhythmic: the ABCs of Music Transcription, by Roberta Radley, Sher Music Company, www.shermusic.com



MARTIN BRESNICK: PARISOT FOR TWELVE CELLOS

This unique orchestration is a bold addition to the cello repertoire. Martin Bresnick's *Parisot for Twelve Cellos* is a musical portrait of Bresnick's admired colleague Aldo Parisot of Local 400 (Hartford-New Haven, CT). Divided into three movements to be performed without pause, "Paradox," "Parallels," and "Paragon," represent attributes of the great cellist and teacher and reflect on Bresnick and Parisot's shared musical path.

Martin Bresnick: Parisot for Twelve Cellos, by Martin Bresnick, Carl Fischer, www.carlfischer.com.



... INTO THE BLUE FOR STRING QUARTET

Commissioned by the Trustees of the Saint-Gaudens Memorial and written in celebration of the Cornish Colony and Augustus Saint-Gaudens, the composition *... into the blue* captures elements of the landscape, artwork, and friendships memorialized at the National Historic site. Its three main sections—"between the daylight and your dreams," "imagined and immortal forms," and "playful badinage"—are connected by cello solos and performed as one continuous movement.

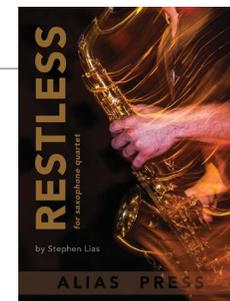
... into the blue for String Quartet, by Stephen Lias, Alias Press, www.presser.com.



RESTLESS FOR SAXOPHONE QUARTET

This rollicking four-minute piece for saxophone quartet is challenging, but not virtuosic, and has been performed by groups ranging from advanced high school players to professionals. It was written for the Red Stick Quartet, which describes the piece: "The outer sections are filled with a jazz-influenced rhythmic and harmonic language, while the middle section offers great lyricism. This piece features all four members equally and works wonderfully as a concert opener or closer!"

Restless for Saxophone Quartet, by Stephen Lias, Alias Press, www.presser.com.



TO YOUR HEALTH

In Sync with Your Instrument

An important yet often neglected component of performance is proper biomechanics. Technique, skill, and interpretation all contribute to a musician's professional potential, but the physical toll of holding an instrument and playing it for hours puts a strain on the musculoskeletal system. What's more, the stress can result in debilitating injury. According to Alexandra Türk-Espitalier, a flutist, physiotherapist, and researcher at the University of Music and Performing Arts Vienna, it's often when a musician reaches the point of physical discomfort that physical conditioning takes center stage.

In her book, *Musicians in Motion: 100 Exercises with and Without Instrument*, Türk-Espitalier compiled 100 exercises to correct misaligned playing posture and relieve playing-related pain and overuse syndrome. She has carefully designed a system of training and exercise, zeroing in on the source of the pain and addressing issues with exercise, strength training, and specific routines for different instruments.

Body Awareness, Breathing

According to Türk-Espitalier, who has worked with many orchestras and virtuoso solo performers in Europe, problems can be corrected, even for longtime professionals. Through an analysis of movement and posture with the instrument, a number of problems can be pinpointed: misalignment; muscle tone dysbalance; lack of flexibility, strength, and coordination; or faulty playing technique. She tailors specific relevant exercises for musicians to promote endurance, expression, and pain-free playing.

Instrumental technique correlates to body regions and awareness. Deep breathing and long airflow are directly related to the lower spine. Hip joints should be open and the torso stabilized with an upright pelvis. Big sound and fast articulation require a free neck, flexible eyes, free ears, and flexible lower jaw. For precise key touch you need light and long arms, wide chest and collarbone, and free and flexible shoulders.

Alignment and Exercise in Daily Life

Musicians are used to focusing on instrument-specific coordination, but practicing correct body alignment of joints and achieving muscle balance should extend to everyday activities. Türk-Espitalier notes that prevention should be designed according to strengths and weaknesses. To identify them, observe

others and get feedback from professionals. To achieve a holistic outlook on your music with and without your instrument—and above all, to prevent injury—incorporate a training schedule that includes physical conditioning.

It's a challenge, says Türk-Espitalier, for musicians to “dissolve” and replace old habits. “Faulty patterns have been practiced for many years and are, therefore, firmly embedded into movement, playing technique, and behavior. If basic movement patterns have to be relearned, I recommend a time when few concerts are scheduled.” Trying to resolve problems during a busy season can be difficult. She says, “Great care must be taken to ensure that a musician's quality of playing is not diminished and the player does not become frustrated.”

Her book is comprehensive, from causes and bad habits to warmup, cool down, and breathing. There are solutions for almost every problem. Structured according to areas of the body and the associated physiological stress factors, the routines are easy to follow. For flutists and violinists, there are shoulder and arm exercises. Tension in the forearms, hands, and wrist can be reduced effectively with massage—the palm of the hand, the thenar, and the hypothenar. For instance, with cellists, massaging the thenar muscles of the right hand is recommended. The exercises are suitable for professional and recreational musicians alike.

Younger musicians are more tuned into instrument-specific fitness regimens. Türk-Espitalier says, “In Germany, Switzerland, and Austria, music physiology is now even a mandatory subject at some music universities.” She explains that the younger generation of professional musicians is more familiar with the concept and uses the techniques to enhance their playing skills. She views musicphysiology as a critical component of performance—playing with ease and pain free in a competitive industry.

Türk-Espitalier has worked with individual members of most of the major orchestras in Germany and Austria (Vienna Philharmonic, Frankfurt Radio Symphony Orchestra, WDR Orchestra Cologne, and more). She has conducted orchestra-wide workshops throughout Germany.

Alexandra Türk-Espitalier, PhD, is a flutist, physiotherapist, researcher in music physiology, and lecturer at the University of Music and Performing Arts Frankfurt and at the University of Music and Performing Arts Vienna, where she is program leader of a postgraduate certificate course in music physiology.



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UPBEAT

Pianist Thrives in the Jazz World

Jazz and access to like-minded artists drew Jinjoo Yoo to New York City. The 29-year-old South Korean pianist enrolled in the Aaron Copland School of Music at Queens College in 2015, earning a master's degree in jazz performance in 2017. She observes, "The fact that New York is a hub for talented musicians from all over the world—it's something employers might take advantage of. I believe this is why artists need to gather and act together. Better conditions for artists will improve the quality of their work—jazz fans, the music industry, our society, and community will benefit."

Yoo first heard a live jazz trio when she was 17, an experience she says, "simply blew my mind! I thought, 'jazz is weird and I like it!'" She could relate to the way it seemed to describe the world—its joy, beauty, and pain. In South Korea, she studied sociology and economics, but joined the university's jazz band and found herself becoming increasingly immersed in the music.

"I still remember the first time I heard Bud Powell playing his tune 'Cleopatra's Dream.' His music got stuck in my head and I could not get rid of it. I bought a jazz harmony book and studied chords and voicings myself. The jazz lecture videos of legendary pianist Barry Harris [of Local 802] were tremendously helpful. I still remember the thrill when I finally met him in person in New York in 2015," she says.

Having a strong musical foundation prepared Yoo for the rigors of learning a new genre. As a youngster, she took part in piano competitions, but distinctly remembers it was not the classical music that thrilled her, rather the sound of the piano. "I always wanted to arrange or compose songs and improvise melodies over original songs. Unfortunately, nobody recommended that I learn jazz because nobody from my hometown knew about this music," she says.

"Learning jazz is like learning a language—a new vocabulary, idioms, grammar, and expressions that help me communicate with people," Yoo explains. Jazz greats Charlie Parker, Dexter



South Korean pianist Jinjoo Yoo, a member of Local 802 (New York City), moved to the Big Apple in 2015 to study jazz.

Photo: Jackson Notier

Gordon, and Billie Holiday became part of her vernacular. She devoured the piano stylings of Mary Lou Williams, Wynton Kelly, Teddy Wilson, Sonny Clark, Art Tatum, Jimmy Rowles, and Carmen McRae.

In New York, Yoo joined Local 802. As a student in South Korea, she worked with labor unions and non-governmental bodies. "My experience working with different organizations

and unions made me realize that it is very important to fight together for our common rights," she says. The Korea Musicians' Union, established in 2013, was officially registered as a labor union just last year. Yoo sees signs of major progress in the South Korean music industry, which has not historically fostered a culture of negotiation.

Now performing with seasoned players, she says, "I think finding the right people (colleagues, jazz authors, labels) to work with is very important. I was lucky to meet and get to know some incredible jazz artists who helped me to adjust to this city and enlightened me with their beautiful approach to the music."

Fellow musicians promoted her musical development, culminating in the 2018 release of her CD *I'm Curious*. She has toured in support of the album in the US and Europe. Last month she returned to South Korea to celebrate the album's release there. "It represents a search for the music I love and want to pursue," she says. "I believe that I am still in the middle of the journey." She will tour the UK next year with trumpeter Chris Hodgkins.

In 2016, Yoo was invited as a guest artist to perform for the Book and Jazz Concert hosted by Root Impact, a South Korea-based nonprofit active in the US in support of projects for greater social investment. The following year, she was selected as one of the finalists for the Baku Jazz Competition. Yoo credits her success to important lessons she learned watching other musicians: "They know how to put music before themselves. I try to be patient and honest in music, like them."

Of New York City, Yoo says, "This city always surprises me. Every night, somewhere in this city, great jazz music is happening. I think this is the 'jazz culture' that we are missing in [South] Korea. This culture is firmly rooted in American history that cannot really be imitated. It is amazing to listen to and talk to the greatest jazz musicians in this world right in front of you."

The Making of a Percussionist: Serendipity Led to Success

Drummer and percussionist Sean J. Kennedy first joined Local 45 (Lehigh Valley, PA) and later transferred to Local 341 (Norristown, PA). He says, "It was amazing how much networking was immediately available. Area musicians and the people I knew increased rapidly, just by joining the local." He adds, "What was most amazing, because I was in the union, it was almost like I had street cred instantly. The sense of camaraderie—I think that is what really thrilled me to be part of this group."

In his recent *TED Talk*, "Grooving with Serendipity," Kennedy explores the art of percussion through the lens of history. It's also a reflection on a journey of self-discovery, one he calls a series of "happy accidents," from being compelled to join his high school marching band and discovering the drums to meeting his heroes, like Liberty DeVitto

of Local 802 (New York City), with whom he wrote his first book.

An educator, bandleader, and composer, Kennedy cut his chops in recording sessions for the famous Allentown Band. He's led master classes and workshops in schools, universities, and jazz camps across the country and built a multifaceted career, working with marching bands and teaching at Montgomery County Community College in Philadelphia

Making art accessible to his students often means straddling the world of reading music and improvisation. For percussionists, in particular, Kennedy says, "It's about making it fit into the context of whatever act we're supporting. The same can be true with your education and learning the drum set, bass, or piano. I think to be successful you have to be able to do everything."

One of the challenges he faced when writing his book *I Used to Play Drums* with DeVitto, was developing a textbook for beginners and returning players that allowed them to learn technique as a more natural process. "You could leave the page and still make music." Throughout, he reminded students, "Listen to your recordings. Here's some notation—but listen."

Balancing these two worlds has been the key to success for Kennedy, who says, "The more adaptable you are, and the more creative you are, the more opportunities to make music—if you don't pigeonhole yourself." He emphasizes, "Just create; I'm trying to get everyone to that happy medium between reading and improvising, based on their specific needs."

Kennedy credits his teacher, drummer and percussionist Ray Deeley of Local 77 (Philadelphia, PA) for his own inspired

(Continued on page 19)

(Continued from page 18)

The Making of a Percussionist: Serendipity Led to Success

approach to teaching. When Kennedy talks about the history of The Beatles, he says he hopes it's a catalyst for students to mine YouTube or their parents' old record collection. "I think it was Duke Ellington who said, 'There are two kinds of music, good and bad.' So I break down those walls. I basically tell them there are no genres. You could listen to Bach and then put on Gershwin and they're all communicating in their own way."

He counts Deeley among his "heroes," along with John Williams of Locals 47 (Los Angeles, CA) and 9-535 (Boston, MA), Dave Brubeck, and Vince Guaraldi.

Kennedy's "Kaku, Kupala (Fear in Neutral Buoyancy)" original orchestral composition premiered at Carnegie Hall in 2016, performed by the 500-member Youth Philharmonic International Orchestra, conducted by Jose Luis Gomez. Kennedy went on to conduct the original choral piece "Lux Contritum (Broken Light)" with orchestral accompaniment, commissioned by The Archdiocese of Philadelphia, which debuted in 2017 at The Kimmel Center's Verizon Hall.

Two of his most popular jazz compositions, "Ashley & Juliet" and "Boogaloo Sub," will be included in the forthcoming *Real Philadelphia Book, Vol II*. Kennedy's other books

include *Camp Jam: Rock Solid Drum*, nominated as a 2011 Educational Drum Book of the Year in *Modern Drummer* magazine reader's poll and *Sixty Second Solos*, which won second runner up in the 2015 Drum-mies, *Drum!* magazine's readers poll award.

Kennedy has played with orchestras nationwide. He's performed with Italian operatic pop trio Il Volo, Roger Daltrey and members of The Who, The Strauss Symphony of America, Rocktopia Live, and Jerry Garcia Symphonic Celebrations with Warren Haynes. But, he says, "If I had a dream gig, it would be playing standards from the great American Song Book with a guy like Tony Bennett. A small group, a lot of interplay between the musicians, and room for personal expression."

To learn more about artists and innovators in the music industry, visit Kennedy's website and the podcast, *Backstage at The Enharmonic with Sean J. Kennedy*. Some of his guests include iconic drummer Hal Blaine of Local 47, The Philadelphia Orchestra Acting Associate Principal Bass Joseph Conyers of Local 77 (Philadelphia, PA), Atlanta Symphony Orchestra Bass Michael Kurth of Local 148-462 (Atlanta, GA), and big band leader Gordon Goodwin of Local 47.



You can see Local 341 (Norristown, PA) member Sean J. Kennedy's TED Talk at <https://youtu.be/Ku70874c3vg>.

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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.

TAPS

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

Local 3 (Indianapolis, IN)—Kirk M. Kuetemeier

Local 5 (Detroit, MI)—John Dana

Local 7 (Orange County, CA)—Kris Grayson Berry

Local 16-248 (Newark-Paterson, NJ)—Stan Gasior*

Local 20-623 (Denver, CO)—Virginia Bonvicini*

Local 30-73 (St. Paul-Minneapolis, MN)—Everett Goulet*, Maurice O. Turner*

Local 34-627 (Kansas City, MO)—Donald A. Accurso*

Local 101-473 (Dayton, OH)—Elmer M. Sloan*

Local 161-710 (Washington, DC)—Douglas Lawler

Local 189 (Stockton, CA)—Thomas Dutart

Local 247 (Victoria, BC)—Don Scott

Local 400 (Hartford-New Haven, CT)—Eric Dahlin

Local 802 (New York City)—Glen Daum, Gary

Decarlo*, McDonald Payne*, Robert A. Taylor, Harriet

Wingreen*

* 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. Please note, the *IM* does not print member obituaries, eulogies, or tributes.

CHANGES

Local 105 (Spokane, WA)—New Vice President Eugene Jablonsky

Local 123 (Richmond, VA)—New primary contact Administrative Assistant David Hartley

Local 186 (Waterbury, CT)—New President Joseph Spitzer, Cell: 203-559-5452, Email: jospitz@att.net, 10 Marsh Pond Lane, Monroe, CT 06468

Local 443 (Oneonta, NY)—New President Ruth Berry, Cell: 706-495-4455, Email: afmlocal443president@gmail.com; New Secretary-Treasurer, Daniel Hane

Local 518 (Kingston, ON)—New address 1326 Channelview Rd., Kingston K7L 4V1, Cell: 613-484-3554

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. Local officer changes are listed here each month.

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 candidate's 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.

CLASSIFIEDS



THE
PRESIDENT'S
OWN

UNITED STATES MARINE BAND
MARINE CHAMBER ORCHESTRA

COLONEL JASON K. FETTIG, DIRECTOR

ANNOUNCES OPENINGS FOR

SAXOPHONE: Dec. 10-11, 2018

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.

WWW.MARINEBAND.MARINES.MIL | FACEBOOK.COM/MARINEBAND | TWITTER.COM/MARINEBAND

For complete advertising specifications
visit internationalmusician.org

EMAIL: classifieds@afm.org PHONE: 315-422-0900, ext. 116

FAX: 315-422-3837

GIG LAB

Connecting you to the latest gear.

Introducing International Musician's Gig Lab email, where we hope to inspire creativity by showcasing gear that can improve your craft.

Promote your product or service with International Musician's newest marketing vehicle!

Discount ad packages for AFM members.

For More Info:
Karen Godgart
323.868.5416
kgodgart@afm.org

AUDITIONS



Microsoft

Microsoft Corporation currently has the following openings (job opportunities available at all levels, e.g., Principal, Senior and Lead levels).

Redmond, WA

Sr. Audio Designer: Research, design, develop, or test computer or computer-audio/sound related equipment.

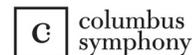
<https://jobs-microsoft.icims.com/jobs/11845/go/job>

Sound Designer: Responsible for sound design, asset authoring & implementation for console gaming platforms, adhering to creative vision set out by Audio Director whilst working inside technical limitations of modern gaming hardware.

<https://jobs-microsoft.icims.com/jobs/11877/job>

Multiple positions available. To view detailed job descriptions and minimum requirements, and to apply, visit the website address listed. EOE.

AUDITIONS



Rossen Milanov, Music Director

Announces an audition for the following vacancy:

SECTION CELLO

Auditions:

Prelims & Semis: March 11, 2019

Finals: March 12, 2019

Resume Deadline: January 7, 2019

2018-19: 26 Week Season, 2019-20: 27 Week Season, 2020-21: 28 Week Season

2018-19 Season Section Scale \$41,210 plus Health Insurance and Pension

Candidates must be invited to participate in the audition. All applicants will be notified of their invitation status following the application deadline. Applications received after the deadline may not be considered.

To audition, please send one-page resume AND accompanying \$100 deposit check to:

Columbus Symphony
Orchestra Personnel Manager
55 E. State Street, Columbus OH 43215 Or Email a pdf to:
auditions@columbussympphony.com

(deposit returned at audition, or if written cancellation is received by February 22, 2018)

For complete details, visit: columbussympphony.com/Auditions

The Columbus Symphony Audition Committees reserve the right to dismiss any candidate not meeting the highest professional standards at these auditions. Winning candidate must meet USCIS work eligibility requirements. The Columbus Symphony is an equal opportunity Employer.



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 (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.

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



Announces the following vacancies:

PRINCIPAL BASS

ASSISTANT PRINCIPAL BASS

Auditions: March 3, 4, 5 & 6 (if needed), 2019

Résumé/Application/Deposit deadline:
January 18, 2019

Please send a one-page résumé to:

Cassandra Mueller, Audition Coordinator
cmueller@njsymphony.org
New Jersey Symphony Orchestra
60 Park Place, Suite 900
Newark, NJ 07102

Repertoire and application form available at:
<http://www.njsymphony.org/Auditions>

Only the most highly qualified applicants will be considered for these positions. The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions. Candidates selected for a trial with the NJSO must be available for two of the following trial weeks:
3/19-3/24, 4/3-4/7, 4/23-4/28, 5/14-5/19, 6/4-6/9.

In the event a current member of the orchestra is selected for these positions, the next best qualified applicant may be offered the newly vacated positions.

The New Jersey Symphony Orchestra is an Equal Opportunity Employer that welcomes and values diversity, inclusion and equity in all forms.

AUDITIONS

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

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

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.

AUDITIONS

THE
CLEVELAND
ORCHESTRA

FRANZ WELSER-MÖST
MUSIC DIRECTOR

Announces auditions for the following vacancy:

BASS TROMBONE

Audition to be held on Monday, March 11, 2019
Deadline for applications is Monday, January 7, 2019

Please send a one-page resume by email to:
auditions@clevelandorchestra.com

Repertoire will be posted on our website:
www.clevelandorchestra.com

Only a limited number of highly qualified applicants will be invited to audition.

The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest professional standards of The Cleveland Orchestra.

Employment of successful candidate to begin on a mutually agreed upon date.

The Cleveland Orchestra is an equal opportunity employer.

FOR SALE

ALPHORNS, ALPHORN ACCESSORIES, and Alhorn music for all abilities. Alphorns available in multiple makes and price ranges. Contact: Tony Brazelton salzburgerecho@comcast.net
www.salzburgerecho.com

BASSOONS: Heckel 6K- Complete Mechanical Rebuild in Feb of 2014. Modernized to high 'E'. Current Service and Setup. \$33,000 Evans Bassoon Studio (914) 478-0946

BASSOON: Puchner Mod 5000 (23) 'Gentleman bell' - Virtually brand new. Additionally setup for average sized hands. Superb. \$27,000 Evans Bassoon Studio (914) 478-0946

BASSOON: Gebruder Monnig. Late model Diamant Pro, 'thick walled' w/1 piece 'gentleman' bell. \$12,000. Evans Bassoon Studio (914) 478-0946

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

CELLO: John Burdette 'Dom Moniagnana' model. \$35,000. Original owner and paperwork. 916-220-5193

FLUTE Serial #311 of approx. 600 hand-made by George Koregelos, open hole, B-foot, sterling silver, modified G for better high E. Barbara Euell (Goeuell@aol.com) \$3500 obo

PERCUSSION INSTRUMENTS - Mallets and Sticks, 55 year collection from three continents, All Symphony quality, A few one of a kind, Call 914-377-6032

VIOLIN BOWS, 2 by Voirin, excellent condition Los Angeles. Contact dviolin2@grandmadi.com

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.

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.

**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



Francesco Lecce-Chong, Music Director & Conductor
Auditions – January 27 and 28, 2019

January 27 at the University of Oregon School of Music and Dance
CONCERTMASTER \$180 per service, A-Contract

January 28 at the Hult Center for the Performing Arts
ASSISTANT PRINCIPAL 2ND VIOLIN \$132 per service, A-contract
SECTION VIOLIN* \$120 per service

*Two A-Contract First Violin positions and one B-Contract Second Violin position

The Eugene Symphony guarantees a minimum of 58 services for A-Contract musicians for the 2018/19 Season. B-Contract musicians are per service as needed.

Repertoire and more information at eugenesymphony.org
If vacancies are filled from within the orchestra, the resulting vacancy may be offered to a runner-up.

Submit resume and \$50 refundable audition deposit no later than 7 days in advance of audition to:
Lindsay Pearson, General Manager, 115 West 8th Ave. #115, Eugene, OR 97401
Audition deposit will be returned at the audition or by mail if cancellation is made no less than 7 days in advance.

AUDITIONS

THE FLORIDA ORCHESTRA

Michael Francis, Music Director
announces auditions for:

Principal Tuba (tenure track)

Audition date:

March 18, 19 & 20, 2019

Salary \$46,899

Resume deadline: February 18, 2019

Employment to begin fall 2019

or mutually agreed date



**THE FLORIDA
ORCHESTRA**

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



STÉPHANE DENÈVE, MUSIC DIRECTOR DESIGNATE ANNOUNCES AUDITIONS FOR THE FOLLOWING POSITION:

CELLO

TWO (2) ROTATING SECTION POSITIONS

Preliminary auditions:

Monday, January 21, 2019

Tuesday, January 22, 2019

Monday, February 11, 2019

Semi-final and final auditions:

Tuesday, February 12, 2019

Positions effective per mutual agreement of the St. Louis Symphony Orchestra and the winning candidate(s).

Audition details and repertoire lists will be available at www.slsso.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



STÉPHANE DENÈVE, MUSIC DIRECTOR DESIGNATE ANNOUNCES AUDITIONS FOR THE FOLLOWING POSITION:

VIOLA

FOUR (4) ROTATING SECTION POSITIONS

Preliminary auditions:

Sunday, January 13, 2019

Monday, January 14, 2019

Sunday, February 3, 2019

Semi-final and final auditions:

Monday, February 4, 2019

Position(s) effective per mutual agreement of the St. Louis Symphony Orchestra and the winning candidate(s).

Audition details and repertoire lists will be available at www.slsso.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

AUDITIONS


ROCHESTER PHILHARMONIC ORCHESTRA

Ward Stare, Music Director

Announces the following vacancies:
Section Viola (4th chair)

Audition: March 4, 2019

Resume deadline: January 7, 2019

employment to begin at winning candidate's earliest availability
2nd Flute/Piccolo

Audition: April 28-29, 2019

Resume deadline: February 15, 2019

employment to begin July 2019 or winning candidate's availability thereafter

 2019-20 base salary \$46,092.48 – 38 week season – 3 weeks vacation
 health and instrument insurance – 3.5% retirement contribution

 email one-page resume to **Craig Sutherland: auditions@rpo.org**
 repertoire and additional information: www.rpo.org/auditions
Should these positions be filled by a current member of the RPO, the resulting vacancies may be filled at this audition.

AUDITIONS

CENTRAL CITY OPERA

Pelham G. Pearce, Jr., General/Artistic Director | John Baril, Music Director

ANNOUNCES AUDITIONS FOR:

Concertmaster (ONE-YEAR)

Principal Viola (TENURE TRACK)

Assistant Principal Viola (TENURE TRACK)

Second Bassoon (TENURE TRACK)

Section Horn (TENURE TRACK)

Second Trumpet (TENURE TRACK)

Principal Tuba (TENURE TRACK)

2019 SEASON: JUNE 26 – AUGUST 6

 More info at centralcityopera.org

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.

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.

SERVICES

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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.

EDUCATION/TRAINING

CONDUCTING workshops, on-line lessons, coaching, Saito method textbook - Empower your gestures with precision and artistry - Wayne Toews admin@conductorschool.com 306.373.6408 www.conductorschool.com

 MINNESOTA  ORCHESTRA

Osmo Vänskä /// Music Director

Announces the following vacancy:
ROSEMARY AND DAVID GOOD FELLOWSHIP
A two-year program intended to enhance the orchestral careers of African American, Latino American and Native American musicians and to encourage greater diversity in the orchestral field.

 Fellowship includes performance opportunities with the Minnesota Orchestra
 Annual guarantee - \$40,000 with benefits

Live auditions and interviews will be held March 11, 2019

Domestic travel (or equivalent) and lodging provided for finalists

Application deadline: January 28, 2019
Employment will begin September 2019.

Auditions will be held for: violin, viola, cello, bassoon, contrabassoon, trumpet, horn, trombone, bass trombone and percussion

 Only highly qualified musicians should apply immediately by sending application and recording to: audition@mnorch.org

 Fellowship candidates must be able to work indefinitely in the United States without sponsorship. More information, application and repertoire requirements listed at minnesotaorchestra.org/good.

The Minnesota Orchestra is committed to building a diverse and inclusive organization that reflects the diversity of Minnesota. We encourage applicants from all racial, ethnic and religious backgrounds. The Minnesota Orchestra embraces its commitment to equal opportunity for all applicants, regardless of race, gender, religion, age, marital or veteran's status, national origin, disability, sexual orientation or any other basis prohibited by local, state or federal law.


KANSAS CITY SYMPHONY

Michael Stern, Music Director

Announces a full-time, tenure track vacancy for:

Assoc. Prin./2nd/E-flat Clarinet
Audition: Feb. 4-5, 2019

Application Deadline: December 14, 2018

Annual Compensation, incl. EMG (19-20): \$76,433

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@ksymphony.org
www.ksymphony.org

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

AFM
SYMPHONY
AUDITION
COMPLAINT
HOTLINE

330-322-2265

AUDITIONS



JoAnn Falletta, Music Director

Announces auditions for the following vacancy:

SECTION 2nd VIOLIN

Auditions to be held: March 25-26-27, 2019
Resume deadline: Postmarked by: February 11, 2019

Buffalo Philharmonic Orchestra information:

2018-19- season: \$1,263 weekly base salary (includes \$75 EMG per week)
40 week season
Health insurance plan with employee contribution
Pension contribution; Short and long term disability plans
Instrument insurance plan available for musicians

To request reservation information and additional details, send materials to:
Buffalo Philharmonic Orchestra
786 Delaware Avenue
Buffalo, NY 14209
ATTN: Personnel Manager or email to jcomisso@bpo.org

AUDITIONS



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS
Canada is our stage. Le Canada en scène.

CANADA'S NATIONAL ARTS CENTRE ORCHESTRA ALEXANDER SHELLEY, MUSIC DIRECTOR

Announces auditions for the following vacancy:

THIRD HORN

effective the 2019-2020 Season or earliest availability

National auditions will be held in Ottawa, March 26 & 27, 2019.

Candidates advancing from these auditions will be asked to return for a final round on April 15, 2019.
Travel assistance will be provided for the final round as needed.

National auditions are open to Canadian Citizens and Permanent Residents of Canada only.

Season: 46 weeks including concerts, broadcasts, opera, ballet, recordings, tours and 5 weeks paid vacation

Salary: Minimum scale, 2018-2019: \$1,988 per week

The members of the National Arts Centre Orchestra are Canadian members of the American Federation of Musicians.

Highly qualified applicants are asked to send a **ONE PAGE** resume by email (Word doc or pdf files only) to be received no later than **January 15, 2019** to:
auditions@nac-cna.ca

Please note: A refundable \$100.00 deposit will be required from those musicians invited to audition.

Information concerning audition requirements posted on NAC website
<http://www.nac-cna.ca/auditions> or please call
(613) 947-7000 ext. 342, fax (613) 947- 8623, or e-mail to the address above.



Otto Tausk, Music Director

Announces the following **National Auditions:**

SECTION BASS

Sunday, January 20, 2019
Application deadline: December 23, 2018

SECTION FIRST VIOLIN

Monday, January 21, 2019
Application deadline: December 23, 2018

PRINCIPAL HARP

Monday, March 18, 2019
Application deadline: February 18, 2019

Please email your **one-page** resume to:
auditions@vancouversymphony.ca
Please specify Section Bass,
Section First Violin, or Principal Harp in your email subject line.

Further information regarding the auditions will be emailed to applicants once their resumes are received.

www.vancouversymphony.ca



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

For questions, please email: auditions@pittsburghsymphony.org

THE PITTSBURGH SYMPHONY INC. IS
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AUDITIONS



Krzysztof Urbanski, Music Director
Jack Everly, Principal Pops Conductor
Announces auditions for the following position.

Principal 2nd Violin

All Rounds will be held on May 6 - 8, 2019

Highly qualified applicants for this position are encouraged to send a **one-page** typed or printed resume, which must be postmarked or emailed no later than Monday, March 11, 2019.

FOR REP LIST AND AUDITION DATES ONLY.
VISIT OUR WEBSITE WWW.INDIANAPOLISSYMPHONY.ORG

Resumes must be sent to the attention of:
Bekki Witherell Quinn, Audition Coordinator
Indianapolis Symphony Orchestra
32 E. Washington Street, Suite 600, Indianapolis, IN 46204
Fax: 317.262.1156 or Auditions@IndianapolisSymphony.org

If a member of the ISO wins this position, the subsequent vacancy that it creates may be offered to a qualified candidate.

Employment may begin as soon as the winner's availability and the ISO schedule allow.
Scale wages for the 2018/19 season are \$73,500 plus full medical benefits.

For more information, please see our webpage.

AN EQUAL OPPORTUNITY EMPLOYER

AUDITIONS



announces auditions for:

LIBRARIAN (Contract Position)

Dates: March 3-4, 2019 Prelims Test

5 years minimum experience

Resumés must be received by January 30, 2019

An at-home Prelims Test requiring a working knowledge of music prep, music notation software, and orchestral repertoire will be sent to qualified candidates.

Finals to be held in Los Angeles in May 2019.

Employment to commence based upon the winner's availability and Los Angeles Philharmonic schedule.

Please send your one-page resumé in PDF format to: AuditionsLibrary@LAPhil.org

Please include an email address and phone number on your resumé.
Correspondence will take place primarily by email.

The Los Angeles Philharmonic Association and the Artistic Liaison Committee reserve the right to dismiss immediately any candidate not meeting the highest professional standards.

LAPhil.com/auditions

The Los Angeles Philharmonic Association 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.

**LEONARD SLATKIN**

Music Director Laureate

Announces the following vacancy:

PRINCIPAL FLUTE

Preliminary & Semi-Final auditions: April 1 & 2, 2019

Finals held in Detroit: June 3, 2019

All auditions are held in Orchestra Hall in Detroit.

Application/resumé/deposit deadline: Feb. 11, 2019

Application & repertoire available at: www.dso.org/audition

Contact Information:

Auditions, Max M. & Marjorie S. Fisher Music Center
3711 Woodward Ave., Detroit, MI 48201

Email: audition@dso.org

Only the most highly qualified applicants will be considered for this position. The Audition Committee reserves the right to immediately dismiss any candidate not meeting the highest professional standards.

The DSO is an Equal Opportunity Employer.

Huntsville Symphony Orchestra

Gregory Vajda, Music Director

Announces the following vacancies:

Horn 3**Section Violin, Viola, and Bass**

Auditions: SUNDAY, January 20, 2019
Application deadline December 28, 2018

For complete details and how to apply please visit:
<http://www.hso.org/about/employment-and-auditions/>

Skip the paper issue

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

For AFM Information Systems support,
email: support@afm.org



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AUDITIONS

DES MOINES METRO OPERA

Recorded auditions are being held for the following positions:

SECTION CELLO (two core positions)
PRINCIPAL OBOE
PRINCIPAL BASSOON
SECTION SECOND TRUMPET (core position)
PRINCIPAL TIMPANI

Audition materials available beginning November 5, 2018

Audition application deadline January 10, 2019

For complete audition information, go to desmoinesmetroopera.org

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

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

UTAH SYMPHONY

CLASSICALLY CHARGED

THIERRY FISCHER, MUSIC DIRECTOR

announces the following vacancies for the 2019-20 season:

SECTION BASS

March 18, 2019 - Preliminary Round
March 19, 2019 - Semi-Final and Final Rounds
Resumes due by: February 1, 2019

PRINCIPAL HORN

March 24, 2019 - Preliminary Round
March 25, 2019 - Semi-Final and Final Rounds
Resumes due by: February 8, 2019

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

Andrew Williams, Orchestra Personnel Manager
Utah Symphony | Utah Opera
123 West South Temple
Salt Lake City, UT 84101-1496
Fax: 801.869.9026 / Email: auditions@usuo.org

NO PHONE CALLS, PLEASE

The Utah Symphony | Utah Opera is the parent company of the Utah Symphony, an equal opportunity employer with a 52-week season and a base salary of \$74,242 for the 2018-19 season.

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

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 11, 2019

Highly qualified candidates should send a one-page resume to 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



Jaap van Zweden Music Director

Announces the following vacancies:

ASSOCIATE PRINCIPAL FLUTE

Prelims: March 4, 8, 9, 18, 2019
Semis: March 24, 2019
Finals: March 25, 2019

Resumes must be received by Friday, December 21, 2018.

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

Please include the position you wish to apply for 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

The New York Philharmonic is an equal opportunity employer.

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For more information about our graduation rates, the median debt of students who completed the program, and other consumer information, please visit usa.sae.edu/accreditation. Financial Aid is available for those who qualify. SAE Institute of Technology – Nashville is authorized to operate by the Tennessee Higher Education Commission. This authorization must be renewed each year and is based on an evaluation by minimum standards concerning quality of education, ethical business practices, health, safety and fiscal responsibility. SAE Institute of Technology Nashville is accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC): 2101 Wilson Blvd., Suite 302, Arlington, VA 22201.

CANNONBALL

www.cannonballmusic.com



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