



Tuesday
Wednesday
Thursday
10 to 12:30
Phone
(757) 622-8095

OFFICIAL BULLETIN
OF LOCAL 125
AMERICAN
FEDERATION OF
MUSICIANS
Affiliated with
A. F. L. - C. I. O.

NOVEMBER 2024

GENERAL MEMBERSHIP MEETING

Tuesday, November 19th @ 7:30 PM

Join us at the Union Hall or via Zoom

Click this link to join Zoom meeting

<https://us06web.zoom.us/j/81483358877?pwd=oJctjcFfW9Wj1tEg73oEllsuChHUKV.1>

Meeting ID: 814 8335 8877

Passcode: 573745

MEETING AGENDA:

**Final vote on Price List changes
&**

**Nominations for all Officers and Executive Board members
(2 year term starting 1-1-2025)**

To be eligible to hold office in Local 125:

- ♦ a member must maintain uninterrupted membership in the Local for a period of one year prior to the date of the nomination meeting.
- ♦ a member must have attended at least two (2) general membership meetings in a calendar year.
- ♦ In the event you can not attend the meeting on 11/19, you must have a hard copy letter of acceptance in the Local 125 office before the nomination meeting.
- ♦ Someone in attendance must be present to nominate you from the floor.

President's Message...

Warm Greetings, Members of Local 125

Having just finished my first membership drive as president I can honestly say it was a huge success. I especially enjoyed reaching out and connecting with people. Welcome to all of our new members, some of whom are featured in this issue, some will be featured in issues to come.

My message is short this time around because my ICSOM report is so very long. I was fortunate to attend the ICSOM (International Conference of Symphony and Opera Musicians) conference held this summer in Portland, Oregon. It was energizing and hopeful to be surrounded by orchestra musicians from all over the country.

Please attend the General Membership Meeting on **November 19, at 7:30** by zoom or in person at the union hall. Snacks and beverages always! We tend to have a lot of fun at our General Membership meetings.

In Solidarity,
Joanne



The AFM mission statement:

- ♦ **We can live and work in dignity;**
- ♦ **Our work will be fulfilling and compensated fairly;**
- ♦ **We will have a meaningful voice in decisions that affect us;**
- ♦ **We will have the opportunity to develop our talents and skills;**
- ♦ **Our collective voice and power will be realized in a democratic and progressive union;**
- ♦ **We can oppose the forces of exploitation through our union solidarity.**

PROPOSED CHANGES TO PRICE LIST

PROPOSAL 1:

MISCELLANEOUS EXTRAS ALL VENUES

ONSTAGE or BACKSTAGE PERFORMING: \$15

Per performance per musician, as long as concert/pit black is the attire, and no special tasks are required. Special tasks, like speaking lines or choreography must be negotiated with the contractor.

PROPOSAL 2:

COSTUME FEE: \$15

Per musician, per service, who is required to wear a costume instead of or in addition to the standard dress black. Fittings for costumes outside of scheduled rehearsal times will be paid as rehearsal scale in 15-minute increments.

PROPOSAL 3:

MEMORIZATION: \$25

If music is required to be performed by memory, each musician shall receive an additional \$25 per 15 minutes or fraction of music, per service.

PROPOSAL 4:

III MAJOR VENUE

TRAVELING BROADWAY SHOWS, OTHER TOURING NATIONAL SHOWS AT

Midi keyboard premium 25%

Concertmaster 25%

Lead Trumpet 25%

Parking, if not supplied by venue \$10 per day

PROPOSAL 5:

XII COLA

Time Period & Wages:

This wage book takes effect January 1, 2025 and will be in effect until December 31, 2025. In October of each year, wages will increase by Cost-of-Living-Adjustment (COLA) as published by the Social Security Administration. Wages increase to the rounded dollar for the next calendar year. Cartage will remain the same until the wage book is opened again. All wages are minimums and prices may be higher depending on the venue, time of year, etc.

PROPOSAL 6:

I MISCELLANEOUS ENGAGEMENTS

Change “Solo Performer” rate to \$300 (currently \$200)

PROPOSAL 7:

\$25 premium will be added for Streaming.

2nd Reading & final vote @ November 19th General Membership meeting

Meet our new members...

FANNY POINTET

Swiss violinist, Fanny Pointet, is the Assistant Concertmaster of the Virginia Symphony Orchestra. Outside of the United States, Fanny performs with various ensembles including Schleswig Holstein Festival Orchestra, Orchestre de Chambre de Fribourg, and Wiener Sinfonie Orchester. She has also held principal positions as Concertmaster of the Berlin Opera Academy and Principal Second Violin of the Webern Symphony Orchester in Vienna. Fanny has performed alongside world-renowned conductors and soloists such as Kirill Petrenko, Lang Lang, Steven Isserlis, Krystof Urbanski and Christoph Eschenbach.

Fanny regularly is featured as a soloist with various orchestras around Europe such as Ensemble Symphonique Neuchâtelois, Orchestre de Chambre de La Chaux-de-Fonds, and Orchestre du Conservatoire de musique de Neuchâtel. She is a two-time winner of the Henryk Szering Prize (2017 and 2019), and has won the Swiss Youth Music Competition and the Prix d'Excellence du Lions Club Neuchâtel-Rives et Vallées.

Fanny started playing violin at the age of five. She received her Bachelor's degree from the Geneva University of Music, and her Master's degree from the prestigious University of Music and Performing Arts in Vienna under the tutelage of Rainer Kuchl, former Concertmaster of the Vienna Philharmonic. An equally avid pianist, Fanny started lessons at the age of eight, obtained a non-professional certificate with distinction. She studied with Sibylla Joedicke at the University of Music and Performing Arts in Vienna.



CHRIS BRYDGE



I am a freelance bassist, educator, composer and band leader who has been performing in and around the greater Tidewater area of Virginia since 1994. I earned my bachelors degree in Music Education from Old Dominion University in August 2000. I taught in the Virginia public school system as an orchestra director for thirteen years and as an adjunct jazz bass professor at William and Mary College and Christopher Newport University.

For over 20 years I have had the pleasure of being a member of the Virginia Symphony Jazz Orchestra, Roy Muth Big Band and Eddie Williams Quartet. You can also find me performing with my own ensembles, Left of Center, the Chris Brydge Trio/Quartet, Liz Terrell Quartet and as part of the bass and voice duo of Liz & Brydge.

Some folks I have had the honor to share the stage and perform with are Sheila Jordan, John Abercrombie, Steve Wilson, Joe Locke, Frank Foster, Carmen Bradford, Karrin Allyson, Rene Marie, Dominique Eade, Melanie Charles, Alan Parker, Justin Kauflin, Daniel Clarke, John D'Earth, Hod O'Brien, Stephanie Nakasian, Freda Payne, Lorna Luft, Debbie Boone, Shirley Jones, Bernadette Peters and many other international jazz and pop artists.

ALEXANDER ANTONIO



Alexander Antonio is a Violist who graduated from the Cleveland Institute of Music with a Bachelor's Degree in Music Performance summa cum laude for Viola 2023 studying with Jeffery Irvine and Lynne Ramsey. Before coming to Cleveland Institute of Music, he had years of experience playing in string ensembles dating back to his youth in middle through high school orchestras, chamber ensembles, and solo work. He has been in principal positions in the Bay Youth Symphony Orchestra, Hampton Roads Chamber Players, Governor's School for the Arts Orchestra, Senior Regional Orchestra of Virginia, All-State Orchestra of Virginia along with being the Concerto Competition winner for Bay Youth Symphony Orchestra in 2018 and Honorable Mention for Governor's School Orchestra. At Cleveland Institute of Music, he has played in chamber and community recitals with multiple groups in a string quintet, piano quintet, and string quartet around the Cleveland area on top of holding assistant principal and principal chair for the orchestra. He has also collaborated and played in concert with conductors such as Andrew Grams, JoAnn Falletta, Marin Alsop, and Michael Tilson Thomas. He was also a National Orchestral Institute Fellow for the year 2022. He has had the opportunity to tour Japan, record for Windborn Music of Queen, and record for Naxos Recording Label in collaboration with JoAnn Falletta. He is currently a section Violist for the Virginia Symphony Orchestra.

2024 ICSOM REPORT by Joanne White

The ICSOM conference was held in Portland, OR August 21-24. The conference had an overarching theme addressing workplace culture. The opening remarks by president Keith Carrick of the Utah Symphony laid out what we would be asked to think about. What is our orchestra culture? Solidarity must equal inclusion. Everyone should have a voice in meetings - no bullying. End the practice of individually negotiated salaries. Take a look at how we handle the tenure process. Put an end to auto advancing audition candidates. Then - is our rank and file on board with these changes? Are we as teachers making a good example to our students? It was a powerful message that was received with thunderous applause. The following report highlights the discussions and lectures I found most interesting and impactful.

AFM President, Tino Gagliardi addressed the conference. He discussed the fully staffed organization and pointed out the healthy pension fund and many regional theater contracts. Pointed to AI as being the biggest concern to studio/commercial musicians.

Keith Carrick gave advice to right to work union presidents. He advised persistence. Wear people down but also say "I'm here for you and will fight for you no matter what." Point out that every non union member is subsidized by their union colleagues.

In terms of sexual misconduct in orchestras - the attitude that it only matters how well we play is gone. Or needs to be gone. How you treat others is at least as important as how you play. Title VII states it is the employer's responsibility to provide a safe workplace free of unlawful harassment and discrimination. The union's role is difficult because we are historically uncomfortable saying - this person should be fired. Sexual assault is clearly illegal. But sexual harassment, a hostile work environment, quid pro quo behavior, off duty misconduct need to be addressed.

When an employee is accused of bad behavior there must be an investigation into whether there is just cause for discipline. Has the employee been given fair notice that the conduct they engaged in was prohibited? Was there a full and fair investigation? Was the employee disciplined? Did the punishment fit the crime? Is the employer consistent in applying discipline?

ICSOM continued...

The union may demand that management look into an accusation. The union should be available to the accused and the accuser. The union may investigate if they feel management didn't handle a situation well. However, once you file a grievance you have taken a side. He advised that the OC should have no role in these situations. The union should be the primary operator.

Rochelle Skolnick gave a presentation about musicians with disabilities. The disabilities can range from hearing loss to mobility issues. There are protections for us under the ADA. If a musician requires reasonable accommodation, an adjustment to the job can be made to help the individual such as help carrying their instrument, an extra stand light, a ramp. An employer does not need to accommodate if doing so would cause undue hardship, meaning, the cost of the adjustment is too great. The union should be part of this process. Employers may ask for medical information when the disability isn't obvious.

From there Rochelle turned to the topic of Artistic discipline which can arise from disabilities or age. Follow the process laid out in your CBA. Musicians should have the opportunity to fix problems. They should receive specific feedback. She stressed that it is never our role as union advocates to sit in judgment on the playing of our colleagues. Our role is to ensure that each musician receive all the protections under the contract. Do not vocalize judgement of colleagues.

Mark Brenner from labor Notes gave a seminar in Organizing your orchestra. What are the steps to getting your orchestra unified and where to start. The first steps are connecting with people and listening with patience. We learned the many steps to take before you arrive at a strike. Start with a survey, pins or leaflets. Greet patrons prior to concerts. Have a moment of silence before a performance. Build the heat so that by the time you need to decide whether or not to strike you know the group will act as one. Of course, a strike doesn't have to be the destination.

In Labor News:

The Kitchener Waterloo Symphony formed their own board and are getting back to work after having been dissolved last fall. They had their bankruptcy annulled, and a successful go fund me. Their OC mobilized people, they got training in how to talk to the press. The point was made that now it is more important to have connections in the community rather than a good relationship with your board.

Eastern Music Festival is fighting for a union contract. Go to emffacultyartist.com to sign their petition. Students were a huge help in their efforts. They connected with the community before concerts. They staged a 5 minute silence before one of their concerts. Fantastic organizing. We'll see what happens.

Jessica Schmidt gave a talk called Building Belonging in Orchestra Settings. Belonging being the next step in terms of Diversity, Equity, and Inclusion. Building Belonging for EVERYONE in your orchestra. What happens when belonging is not a focus? - it can lead to racism, sexism, shaming people with disabilities, trans phobia. Understanding power for the good it can do and the bad.

The most powerful seminar was on our last day. The class was entitled Laying the Groundwork for Sexual Misconduct Prevention and Response. RAINN consulting group let the class. They are the organization that founded and operate the national sexual assault hotline. They spoke to four aspects of prevention and response:

Understanding the complexity of sexual misconduct - We learned about the broad range of sexual misconduct ranging from assault and rape to micro aggressions such as subtle insults and invalidations.

The impacts of sexual misconduct - on the victim and the institution (if the institution handles it badly).

Trauma-informed communication - how to communicate with a victim. Being an empathic listener. Sometimes no response is needed.

Community Solidarity and bystander intervention - discouraging victim blaming, supporting survivors, being an active bystander - if you see something try to intervene.

It was a powerful week of learning. I wish more of us could go. Three former VSO members were in attendance representing their orchestras - Andy Gott, Zach Galatis, and Megan Prokes. It was good to hear from other orchestras who face similar issues to us. The next conference will be in Cleveland, August 2025.

Secretary/Treasurer's Notes...



NEW MEMBERS:

Nicolas Gonzalez—Trombone
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Christopher Brydge—Double Bass
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Nate Kinnison—Sax, Flute, Recorder,
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Hirofumi Tanaka—French Horn
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John Vitale—Trumpet
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Alexander Antonio—Viola, Guitar
Drums, Bass
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Fanny Pointet—Violin, Piano
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Haley Schricker—Violin
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down the right hand side.**