

Allegro

March 2020 ● Volume 120, No. 3

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JAM SESSIONS ARE BACK AT LOCAL 802

Our bi-weekly jazz jam session is back at Local 802 from 6:30 p.m. to 9 p.m. Upcoming dates include March 9 and March 23. For more info, see www.jazzfoundation.org/monday-night-jam or contact Joe Petrucelli at the Jazz Foundation of America at (212) 245-3999, ext. 10, or Joe@JazzFoundation.org.

REDUCE YOUR RISKS!

Local 802 member Katherine Hannauer (pictured at right) and Nick Cerbone are presenting a series of free workshops at Local 802 about how to reduce your risk of developing repetitive strain and other injuries. Both are occupational therapy students at SUNY Downstate Medical Center. The workshops are open to all Local 802 members, and the final two dates are Friday, March 6 and Friday, March 13. RSVP's requested but not required – feel free just to show up! Send an e-mail to katherine.hannauer@downstate.edu to register or for more info.



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STRENGTHENING OUR UNION COMMUNITY IS OUR PRIORITY

PRESIDENT'S REPORT

ADAM KRAUTHAMER



Akrauthamer@Local802afm.org
(212) 245-4802, ext. 100

IN MID-FEBRUARY, my office sent out an e-mail blast to all members of Local 802 about a Josh Groban gig that was taking place at Radio City Music Hall. Here's what we sent out:

AFM members are advised that the Josh Groban show taking place at Radio City Music Hall on Feb. 14, 2020 is not currently covered under a union agreement.

It has been alleged that Steve Trudell/Trudell Orchestras, who is listed on the AFM International Unfair List, may be seeking out local musicians for these engagements.

(Mr. Trudell may be using other entities to hire for this gig under the names of Gina Corso/Jersey Gina, Karen Banos/Rittenhouse Music, or other subcontractors.)

Please be aware that at this time this is a non-union date with no contract protections for fair wages, health & welfare, pension, or other benefits that come with union contracts.

Local 802 has reached out to event producers, who so far have refused to guarantee that musicians hired for these performances will earn fair wages and benefits in line with industry standards.

As professional musicians, we must take a stand against taking jobs at sub-standard rates far below what we deserve. We not only cheat ourselves

by accepting such engagements, but we also cheat our colleagues by setting a precedent that it's acceptable to undervalue us and our work.

Even as we want to encourage our members to help us organize non-union jobs, I want to emphasize that no one should ever look down on musicians who are trying to survive and are forced into the unfair decision to take work that doesn't value their worth. Many of us have faced this exact scenario more times than we want to admit. It is a reality that over the last 30 years, the amount of work under union contracts – and our membership numbers – have greatly diminished. Decades of attempting to address the problem of non-union work by punishing, threatening or pressuring union members has been an abject failure and, one could argue, has made the problem even worse. The Josh Groban gig was a good example of ground zero where change must start to take place.

Decades ago, in a very different time for our industry, many rank-and-file 802 musicians fought and won advances across our industry. Many of these courageous musicians helped build this union and are still within our ranks today. Unfortunately, as our industry came under increasing pressure, we as a union lost touch with the collective engagement that helped fight and win so many of our important battles. This left generations of musicians disconnected from our union.

There is only one way for our union to get non-union work under a union contract: return to that tradition of community-wide collective engagement and action. We have seen it work. Just look at the solidarity and engagement behind the latest Broadway contract, the rally to support the Chicago Symphony Orchestra at Lincoln Center, and

the landslide union election victory DCINY orchestra musicians won last year when they organized (see page 6 for an update). Musicians had hard one-on-one conversations with each other and realized that the only way to improve their working conditions was by standing together as a union. This is the fight for our collective future as union musicians – a fight that every 802 musician must take up. Wherever we perform – Lincoln Center, musical theatre, TV bands, jazz clubs, recording studios, music schools, or anywhere else – we have the collective power to change our future for the better as a union.

WOMEN'S HISTORY MONTH

March is Women's History Month and we're honored that our cover story highlights eight musicians and their tips for women on Broadway. These interviews were initiated by Local 802 members Janna Graham and Mariana

Ramirez and I thank them for sharing these inspirational journeys. See page 14.

We're also happy to be publishing an update from Women of 802 (on page 5) as well as several other features:

● The New York Philharmonic is making history by commissioning 19 compositions written by women – the largest such commission ever done – in honor of the 100th anniversary of the 19th amendment, which granted women the legal right to vote. See page 9.

● On page 10, please enjoy a timely story about all-women groups in jazz, which features special shout-outs to Local 802 members Roxy Coss and Sherrie Maricle.

● We're honored to publish a guest commentary by Laura McQuade, the president and CEO of Planned Parenthood of Greater New York, to commemorate the 47th anniversary of Roe v. Wade. See page 33.

...plus much more! Enjoy this issue!

LOCAL 802 FORMS PENSION SUPPORT COMMITTEE

MISSION: To hear, and record in writing, members' stories about the impact of the pension reductions; to draw public attention to these real-life ramifications; to provide information to people who seek help in financial planning about resources available at Local 802, at the pension fund itself, and at the state and federal level; and to continue to develop relationships in government to impact future legislation.

AREAS OF FOCUS

1. Gathering personal stories of members (with their consent) pertaining to their pensions, how their future is impacted and what they plan to modify if reductions occur.
2. Formation of political action and press communiqués
3. AFM and 802 resources available to members
4. City, state and federal resources available to members
5. Providing speakers and seminars for members

VOLUNTEERS and INDIVIDUAL STORIES are needed. If interested in participating, please e-mail Lynne Cohen at lcohen@local802afm.org, Caryl Paisner at cpaisner@local802afm.org, or Andy Schwartz at aschwartz@local802afm.org. We have already heard from about a dozen volunteers and will be holding our first full meeting soon.

WOMEN OF 802

Small, tangible steps can lead towards

LARGER GOALS

BACKGROUND ART: MAGDA EHLERS FROM PEXELS

By THE WOMEN OF 802 COMMITTEE
Womenof802@Local802afm.org

I F YOU WERE to interview the few thousand women and women-identifying members at Local 802, the largest local of the AFM, you would have thousands of perspectives on what it is to be a musician in any given field, thousands of perspectives on the intersection of factors such as race, ethnicity, religious or philosophical belief systems, and any number of qualifiers added to the experience of gender. Given these innumerable permutations, the challenge remains — how to address inequities and inadequacies we all know to be true in the workplace and broadly through society?

Like our own experiences as musicians, it's important to address each issue with attention to detail, creativity, openness to new perspectives, and persistence. This was a winning formula for labor leaders, politicians, activists, and musicians who paved the way for all of us to move forward toward inclusivity.

The mission of Women of 802 is to

recognize and channel the power and leadership skills of the women-identifying members of 802 by promoting networking, fostering specific support, and increasing gender parity. All three pillars of this mission are essential to cultivating a fulfilling and equitable work environment. There is also no silver bullet to solve all possible issues in one fell swoop; instead, we must build piece by piece, with input from the larger community on issues and policies that directly affect the lives and well-being of members.

Among the many issues that affect women in the work place and personally, maternity and family concerns impact a significant portion. For those who choose to begin a family, concerns about balancing childcare and a career are paramount, and haven't been addressed effectively by federal law. The New York Paid Family Leave Act was a good start, but financial support is still dependent on individual employers, and the length of covered leave is short in comparison to other industrial countries.

The New York State Nursing Mothers

in the Workplace Act requires that employers maintain adequate environments for breastfeeding mothers to pump while at work to maintain an adequate milk supply. This includes a private room with a lock and a refrigerator in which to store milk. There are obvious logistical constraints in small theaters and freelance workspaces. Local 802 will now provide space within the building for nursing mothers to pump that meets the criteria outlined by state law. In the meantime, we will fight for workplace recognition and accommodation of new mothers and families. We hope that members who are working in the vicinity of 802 can take advantage of this space. We would also like to work with fellow unions to address bringing workplaces up to this standard.

We are also aiming to provide a series of workshops, free to all members who would like to attend, that can provide some tools that have historically been barriers to equity in the workplace. Some topics we're looking to cover are negotiating strategies, understanding contracts, and developing a small business

or nonprofit. Additionally, in keeping with our mission, we would like to offer a space for inclusion and support. We will be developing community events over the coming months, working with fellow committees across 802 to offer safe spaces for discussion and socializing.

The idea of "women," and gender more broadly, is not monolithic. It takes many individuals to contribute ideas about policy, in and out of the workplace, to shape our union into an inclusive environment. Ultimately, this enables us to do what we love most — work as performers, teaching artists, composers, arrangers, instrumentalists, electronic musicians — unencumbered by discrimination or lack of opportunity. Achieving these lofty goals will take real-world grit and determination, but as women and musicians before us have demonstrated, building upon small goals is the way to achieve larger, long-term gains.

Contact Women of 802 at:
WomenOf802@Local802afm.org



UNITED FOR A FAIR CONTRACT

DCINY musicians have been very busy since the last time we reported in *Allegro*. As many of you know, Distinguished Concerts International New York has been operating as a producer and presenter of music out of Carnegie Hall and Lincoln Center for 11 years. Last year, musicians came together to unionize with the support of Local 802, winning our National Labor Relations Board election with 89 percent of the vote on Aug. 16, 2019. Since then, the orchestra elected a representative negotiating committee, circulated a bargaining survey, and began negotiations in late November 2019. By the time this issue of *Allegro* goes to print, we will have completed three rounds of bargaining with management. Generally, our negotiations have revealed DCINY management's lack of knowledge for how professional musicians should be treated and compensated. The committee has spent more time than anticipated explaining the merits of industry standard practices regarding work rules, premium payments, and transparent hiring processes. Management has clearly stated that they have no desire to conform to industry standards when it comes to the treatment of its musicians. During our unionization campaign, we were grateful for the support of the larger 802 community, and we may need to call on 802 musicians for solidarity again as we continue to fight for a fair first contract. Follow us @DCINYOchestra on Facebook, Twitter and Instagram to stay updated on our negotiations and find out how you can support us.

—DCINY Orchestra Musicians

CENSUS 2020: Every New Yorker counted!

THE 2020 CENSUS is here! For various reasons, in past years a significant number of New Yorkers have not participated in the census. Without a complete count, our city's fair share of congressional representation is at stake, as are billions of dollars in federal funding for health, education, transportation, infrastructure such as bridges and tunnels, and many other programs that New Yorkers rely on.

Specifically for the arts community, the census has the potential to seriously impact the distribution of dollars from the federal cultural agencies. But population-based funding allocations also exist throughout the government, including

in the Departments of Education, Housing and Urban Development, Agriculture, and others, all of which also have pockets of funds that in part stream to the arts. Additionally, special government grants are given to areas with large populations of historically marginalized communities. If the census doesn't get an accurate count of these populations, then arts organizations engaged with those populations could be hindered in the amount of money they can get through government grants.

For all these reasons, it's critical that our members participate in the census, and that we as union members engage with our friends, family, and communities to make sure that every person is counted.

Beginning this month, you can respond to the census online, by phone or by mail. It's up to us to shape the future of our communities! Learn more at 2020CENSUS.GOV.

TEMPORARY CENSUS JOBS AVAILABLE

Looking for a part-time gig with flexible hours to supplement your income? Apply for a temporary census job! The Census Bureau will soon be launching a Census field operation, known as Nonresponse Follow-up. Census Takers will knock on doors to follow up with households who have not responded to the census questionnaire. The office positions, which are more limited, will be located in area cen-

sus offices. The role of these offices is to recruit, select, hire, train, manage, and pay all office and field staff who work within the designated boundaries of the geographic territory assigned to the office. The Census Bureau is in the process of opening 248 offices to support the 2020 Census. As these offices become ready for business, they are listed at: 2020census.gov/jobs/pay-and-locations. Applying for one of these jobs is simple. Visit **2020census.gov/jobs/how-to-apply** or call 855-JOB-2020 and select option 3 for more information. Most applications will remain active throughout the 2020 Census and may be considered as positions become available. Apply today!

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PHOTO MONTAGE VIA NYPHIL.ORG/PROJECT19

NY Phil unveils largest women-only commissioning initiative in history

'Project 19' commemorates the 100th anniversary of the 19th Amendment

ONE HUNDRED YEARS AGO, American women legally gained the right to vote with the ratification of the 19th Amendment. It was a much-needed victory, but only a partial one – poor women and women of color were still denied their voting rights through a variety of legal and illegal means. Nonetheless, the symbolic achievement is worth celebrating, even as we continue to battle disenfranchisement and voter suppression all the way to this day. In recognition of this ongoing struggle for justice, the New York Philharmonic introduces Project 19 – a multi-season initiative to commission and premiere 19 new works by 19 women composers – the largest women-only commissioning initiative in history.

Project 19 was born of the conviction that an orchestra can participate in conversations about social imperatives and even change the status quo. Through Project 19, the Philharmonic can mark a “tectonic shift in American culture,” said New York Philharmonic President and CEO Deborah Borda, by giving women

composers a platform and catalyzing representation in classical music and beyond.

Project 19 launched in February with the first six world premieres. The orchestra will premiere the next two commissions in May and June. Eleven more will follow in future seasons.

The 19 composers are Nina C. Young, Joan La Barbara, Nicole Lizée, Paola Prestini, Tania León, Ellen Reid, Olga Neuwirth, Sarah Kirkland Snider, Unsuk Chin, Mary Kouyoumdjian, Caroline Mallonee, Jessie Montgomery, Angélica Negrón, Maria Schneider, Caroline Shaw, Anna Thorvaldsdóttir, Joan Tower, Melinda Wagner and Du Yun.

In addition, Project 19 composers are mentoring female students in the New York Philharmonic Very Young Composers Program. And public school students at Kaufman Music Center's Special Music School High School are studying the music of all 19 of the commissioned composers, as well as the historical context of the 19th Amendment and its impact on music history.

In February, the Philharmonic's Project 19 presented “The Special Case of Steffy

Goldner,” a multimedia installation by artist Nives Widauer that examined the challenges women faced during the universal suffrage movement, focusing on the first woman to become a member of the Philharmonic, harpist Stephanie “Steffy” Goldner (1896–1962), among other pioneering women of the Philharmonic. Images of letters, recordings, home movies, and family memorabilia were projected onto the inside of the harp case she used for touring.

At Project 19 performances, members of the League of Women Voters of the City of New York will be on hand to provide voter registration services and discuss civic issues. League members will also answer questions about important voting issues of 2020: deadlines for registration, dates of the primaries and general election, and roll-out of the upcoming census.

More information on Project 19 is available at nyphil.org/project19

Jessie Montgomery (above) and Maria Schneider are two of the composers commissioned by the New York Philharmonic for its Project 19.



PHOTO: JIYANG CHEN



PHOTO: WHIT LANE

EQUAL ACCESS

Women in jazz come together

GUEST COMMENTARY

MONIKA HERZIG



Jazz pianist Monika Herzig, a member of AFM Local 3 (Indianapolis), is the head of the research committee for the Jazz Education Network. Her latest project "SHEROES" features the world's leading female jazz instrumentalists and was cited by *DownBeat* as one of the best releases of 2018. She is also the author of "David Baker: A Legacy in Music" and "Experiencing Chick Corea: A Listener's Companion." Upcoming tour info and videos can be found at www.monikaherzig.com.

MARCH IS Women's History Month and this year we are also celebrating the 100th anniversary of the women's suffrage movement. While female jazz performers are not a novelty anymore, they still make up only one fifth of the field. As an advocate and researcher, I'd like to share some of the hidden history that I've uncovered.

Throughout the history of jazz, female musicians had cut their teeth in vaudeville acts, carnivals and theaters but World War II enabled a period of drastically new working conditions for women. A shortage of workers and entertainers opened the doors to performance and touring opportunities.

Musicians and observers at the time remember the public perception of these groups as freakish, with comments such as "they play like men," and a general "look first, listen second" attitude. The



Monika Herzig's "SHEROES" project includes Rosa Avila (drums), Jennifer Vincent (bass), Reut Regev (trombone), Leni Stern (guitar), Jamie Baum (flute) and Monika Herzig (piano). The band just released its third recording, "Eternal Dance," on Savant Records. Not pictured are guest artists Lakecia Benjamin (alto saxophone), Akua Dixon (cello) and Mayra Casales (percussion).

emphasis on looks was a tough pill to swallow for members of female touring bands, but they were willing to do so in exchange for the opportunity to hone their skills and work as professional musicians. "It was my only way to get out on the road and perform," said saxophonist Roz Cohn, a member of the International Sweethearts of Rhythm, the most prominent of the all-female bands. "There was virtually no integration into male bands," Cohn remembers. (Local 802 member Carline Ray also played bass in the same group, which

traveled on many USO tours.)

Other notable ensembles from that era were Ada Leonard's All American Girls, Ina Rae Hutton and Her Melodears, Helen Lewis and her All-Girls Syncopaters, The Parisian Red Heads, Ivy Benson and her All Girl Orchestra, Clara De Vries and Her Jazz Ladies, Gloria Gaye and Her Glamour Girls Band, and Gracie Cole and Her Orchestra, to name just a few.

When women and men did play in the same groups, women were paid less, as trumpeter Laverne Wollerman remem-

bers: "When male sidemen were making \$125 to \$150 per week, we got \$50."

Obviously there was no shortage of capable female musicians, but as soon as men returned from the war, the male musicians reclaimed their jobs in the entertainment business. It took decades after the war for women to demand their rightful place in jazz and bring the issue to the public's attention.

In 1977, pianist Marian McPartland formed an all-female quintet to prove a point to Newport Jazz Festival promoter



The International Sweethearts of Rhythm, active during the 1940s, was the first integrated all-women's band in the United States. (Local 802 member Carline Ray played bass in the group.) Pictured above is the Sweethearts' trumpet section in 1944: Ray Carter, Johnnie May Stansbury, Toby Butler and Ernestine Tiny Davis.

George Wein, who had claimed that it wouldn't be possible to find a night's worth of female talent.

A few years later, two Kansas City women, Carol Comer and Dianne Gregg, challenged the lingering boys' club in jazz with the presentation of the Kansas City Women's Jazz Festival, which ran from 1978 to 1985.

Besides Marian McPartland, established jazz performers Mary Lou Williams, Mary Osborne, Dottie Dodgion, Betty Carter, Toshiko Akiyoshi, Melba Liston, Carol Kaye, Joanne Brackeen, Carmen McRae, Jane Ira Bloom, Carla Bley, Stacy Rowles, Dianne Reeves, Sheila Jordan and others began headlining next to emerging artists, competition winners and a new wave of all-female ensembles spearheaded by Bonnie Janovsky's and Ann Patterson's Maiden Voyage Big Band. Patterson remembers: "We wanted to change people's attitudes toward women musicians. Back then it was assumed a woman couldn't play as well as the guys. We knew that one good woman musician could change that kind of attitude. But if there were 17 of us, it would make more of a statement. We also wanted a place for women who wanted to be in a big band to play and get experience and exposure."

Even then, all-female groups were still viewed as a novelty, or an emerging field. But now, two decades into the 21st century, we're enjoying a new wave of all-female ensembles led by Renee Rosnes, Terri Lyne Carrington, Sherrie Maricle, Tia

Fuller, Ellen Rowe, Jane Bunnett, Mayra Casales and even pop superstars Beyonce and Adele. Providing much-needed role models and opportunities for free expression are still top arguments for forming these bonds

Another example of cutting-edge jazz advocacy for women is the We Have Voice collective. Fourteen female and non-binary instrumentalists and vocalists released a Code of Conduct, articulating what a more equitable workplace might look like and setting expectations for change. A member of the collective, Grammy-nominated saxophonist Tia Fuller, said, "I think slowly but surely we're doing the work and there is some shift happening. I especially see it with my students and the younger generation. That's something that's near and dear to my heart. I'm seeing the pain, psychological, physical, emotional pain that it's caused with women and sometimes men, too."

Terri Lyne Carrington, another member of the collective, was inspired to found the Berklee Institute for Jazz and Gender Justice. Similarly, the Women in Jazz Organization, under the leadership of saxophonist and Local 802 member Roxy Coss, has emerged as another important advocacy organization.

Research has made it clear by now that it's not biological factors but social and psychological factors that influence female participation in jazz. Hence, the role of contemporary all-female ensembles is to mitigate some of these factors.



Roxy Coss (left) and Terri Lyne Carrington are strong advocates for women in jazz.

All-female ensembles provide a support group and a safe space to create, experiment, and express. The need for such a space was confirmed in many interviews I've read and conducted as part of my research, especially the need to diminish the competitive nature in the usually male-dominated environments. Participation allows for musical growth and strengthening of self-esteem. This is also a mission of the increasingly frequent events like Jazz Girls Days, as well as all-female jazz camps.

The presentation of all-female groups helps change deeply rooted perceptions that associate femininity with weakness and less quality. Local 802 member Sherrie Maricle, leader of the DIVA Jazz Orchestra, shared the following story in a 2018 interview with documentary filmmaker Kay D. Ray: "When I was a kid, my fantasy was to play in the Woody Herman band. I loved that band so much and I still love it. I remember back in the day you would send a cassette tape. They sent the cassettes around blind. My friend who was playing bass in the band at the time said, 'Everybody thought your tape was great. But then they found out you were a woman and then they laughed and threw it away.'"

To combat this widespread sexism (and nepotism), activists demanded blind auditions in the classical world starting in the 1970s, with the result of a 30 percent increase of hiring female musicians in orchestras.

Stereotyping has also been shown to influence the actual performance of those who believe they are being stereotyped.

From my personal experience as a touring jazz pianist, I can attest that others frequently assume that I'm a vocalist and in need of expert backup. This happens when I meet new audiences, new presenters and new colleagues alike. Thus the pressure of having to prove superior capacities and perform beyond expectations is especially strong when women enter new situations. This adds psychological and social pressures that can interfere with the quality of the performance.

In a recent panel discussion at the 2019 Jazz Education Network Conference in Reno, Berkley High School Band Director and founder of Jazz Girls Day, Sarah Kline said:

"There is a certain very small percentage of women who can deal with the stereotype threat – and everything else. A lot of those 2 percent of women are sitting on this panel and are sitting among you. But...we need everyone's voice in community. We don't need 2 percent of women to break through; we don't need the big schools to get better at recruiting those 2 percent of women. We need education that reaches all of our women and all of our students – and all of our men too."

Ideally the issue of gender will soon be a moot point and all musicians will be judged just by their chops alone. But in order to reach this goal, all-female groups pave the way as a training ground, where they provide safe spaces and role models and mentors for our future generations.

For a longer version of this article that also includes all of the sources cited, e-mail the author at mherzig@indiana.edu.

VIEWS FROM THE BOARD

A PIONEERING WOMAN FOR LABOR RIGHTS

It's never been more important to remember the visionary work of Frances Perkins



PHOTO: WWW.LOC.GOV/RESOURCE/HEC.27059

Frances Perkins (1880-1965) was an American sociologist and worker-rights advocate who served as the U.S. Secretary of Labor from 1933 to 1945, the longest serving in that position, and the first woman appointed to the U.S. Cabinet. As a loyal supporter of her friend Franklin D. Roosevelt, she helped pull the labor movement into the New Deal coalition. She was one of only two original members of the Roosevelt cabinet to remain in office for his entire presidency.

[WIKIPEDIA]



**ELISE
FRAWLEY**

Elise Frawley is a violist and a member of the Local 802 Executive Board. She has been a member of Local 802 since 2011.

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"'Social justice' is more than a shibboleth with her; it has been the maxim of her life, and if it carry her far, no one can say that the need is not great."

— New York Times editorial, 1933

ON MARCH 25, 1911, Frances Perkins, then executive secretary of the New York City Consumers League, was enjoying tea with friends in Washington Square Park. At just 31 years old, her career accomplishments were already innumerable. She had established herself as a bonafide policy expert and leader for liberal social reform at a historic moment in labor organizing, and had already begun shaping municipal policies for the benefit of women and exploited workers. She had studied at Mt. Holyoke, Columbia College and the Wharton School at the

University of Pennsylvania, and had won a fellowship with the New York School of Philanthropy. A brief job as a teacher in Chicago years earlier led her to work with the poor and unemployed in settlement houses. There, she was introduced to accomplished social reform leaders of the day, including Jane Addams, Ellen Gates Starr and Grace Abbott. She learned about trade unionism and further solidified her commitment to social and labor justice.

She made her way back east through Philadelphia, where she accepted a position as general secretary of the Philadelphia Research and Protective Association, which worked against sex trafficking of immigrant girls and African-American women coming from the South. Finally, settling in New York City, she studied malnutrition of school-aged children in Hell's Kitchen.

Landing her job with the Consumers League fulfilled a years-long dream after working with a former mentor and activist, Florence Kelley. Perkins was often lobbying for social and labor reforms in Albany – limiting work for women and children in factories to 54 hours per week, regulating sanitary conditions in bakeries, enacting fire protection for factories, and taking part in other causes. This particular afternoon in March, however, would push her work beyond the scope of local law and inspire her to think on a vastly larger scale.

Washington Square Park, not unlike today, was a bustling community hub

that fateful Saturday. Children ran around the central fountain as old men were engrossed in chess games. Visitors strolled under the iconic arch. Without warning, the blare of fire engines cut through the balmy afternoon air. Horrified onlookers, including Perkins, turned their gaze to the northeast corner of the park, where out of a factory building, plumes of smoke billowed – and women jumped out of high floor windows to their deaths. Witnessing this horror transformed Perkins, and it became, in her words, “the day the New Deal was born.”

Out of the ashes of the Triangle Shirtwaist Factory fire, a strengthening labor movement emerged, particularly among women and immigrant workers. Perkins, in particular, heeded this calling in a way that was personal. Years of policy development and organizing on behalf of textile workers for safe working conditions had led to this moment. A Committee on Safety was immediately formed, with Perkins appointed as executive secretary, to research the tragedy and recommend preventative measures. She expanded the scope of policy reform to include sweeping changes in the way factories were operated and how the conditions within them affected workers and their families. She was an effective lobbyist, and her vision was adopted into New York state law, which became a model for other states and eventually the federal government. Thousands of female immigrant workers organized, with the politically skillful Perkins leading the charge in government. The decades-long dominance of unregulated industrialism was coming to a close. All of this before women had the right to vote.

Frances Perkins' crowning achievement, of course, was her work with President Roosevelt on the New Deal, a series of visionary and transformative laws that impact virtually every individual in the U.S. to this day. Their working relationship began when FDR served as governor of New York, where he appointed her to oversee the entire labor department as the state's industrial commissioner. She challenged then-president Hoover's assertion that, as the Great Depression deepened, employment was on the rise and economic recovery was in sight. This critique catapulted her to the national spotlight, her assessment supported by years of New York state labor statistics showing a deep decline in employment.

FDR's ascension to the presidency was thanks, in part, to Perkins'



PHOTO: WIKIPEDIA

Francis Perkins looks on as Franklin Roosevelt signs the bill creating the U.S. Employment Service on June 6, 1933

accomplishments in labor policy at the state level. She was appointed as his secretary of labor, the first woman to hold a cabinet position in the federal government. The policy goals she outlined for him turned out to be his legacy as president and the continued aspirations of politicians even today. She sought a 40-hour work week, demonstrating her ability to evolve in her thinking – having sought only years prior a 54-hour work week. She wanted to put an end to child labor, establish a minimum wage, create unemployment compensation and workers' compensation, route federal aid to states for unemployment relief, create a national pension for retirees, begin an effective federal employment service, and – last but not least – establish universal health insurance! These policies were referred to collectively as the New Deal.

The first 100 days of FDR's presidency in 1933 gave way to sweeping infrastructural development, thanks to Perkins' vision

Social security, workers' comp, and the 40-hour work week were all, in many ways, the brainchild of Frances Perkins. Her legacy is intact and her story deserves to be known, especially during Women's History Month

and guidance. Through a series of federal public works programs, Perkins led the government allocation of billions of federal dollars to employ close to two million people to build schools, roads, post offices and highways. Only a year later, in 1934, Perkins led the Committee on Economic Security, which led to the legislation known as the Social Security Act. A year later, it was signed into law. It included not only a guaranteed income for retirees, but unemployment compensation, workers' compensation and disability aid. She was also able to eliminate child labor from the vast majority of industries, freeing up children of working class families to invest in their education and grow beyond earning income for the family.

Her political wishlist was incomplete by the time she left her cabinet position, although it demonstrates she was nothing short of a visionary. Her dream of universal healthcare remains elusive, despite several politicians and administrations over the years attempting to legislate it into law. As World War II began and took precedence over domestic priorities, Perkins maintained her commitment to the rights of individuals, managing to thwart a program developed by FBI Director J. Edgar Hoover to fingerprint and keep a dossier on all U.S. citizens. She was particularly horrified by the internment of Japanese-Americans, two-thirds of whom were citizens, in the name of national security. Her life's work in labor rights and developing programs like the New Deal centered around the belief that government, at the federal and state level, should serve for the benefit of the individual.

She attracted political enemies, including conspiratorial congressmen who managed to subsume her in political mire. They created a scandal for her centered around Harry Bridges, who led a 1934 Longshoreman's strike on the West Coast. It was alleged that he identified as a Communist, in addition to being Australian, prompting an investigation by the Labor Department and the FBI to deport Bridges as an undesirable alien. The Labor Department under Perkins found no justifiable cause to follow through on deportation. This sparked outrage from members of Congress, who formed a special House Committee on Un-American Activities. The chairman, Martin Dies, called for Perkins' resignation, and a cascade of hate mail poured into the Labor Department. Through the six-month ordeal, Perkins managed to attend



PHOTO: WIKIPEDIA

Frances Perkins on the cover of Time magazine, Aug. 14, 1933

to business as usual, and maintained her position of allowing Bridges to remain in the country. The House Judiciary Committee ultimately ruled on the side of Perkins, although among certain factions of voters and the government, her image was forever tarnished.

Perkins served through both of FDR's terms until he died in April 1945. After she submitted her letter of resignation, President Truman asked her to serve as a representative to the International Labor Organization meeting in Paris. It was a long time coming for her. Over a decade earlier, she had convinced FDR and Congress to apply for membership to the ILO to solidify America's global commitment to workers' rights. It was one of the many actions that Perkins took over her career to prioritize labor and support unions.

The last two decades of her life were characteristically productive. She served as the commissioner of the Civil Service Commission, which advocated for separating one's private life from whether they were qualified to apply or be hired for a job. She lectured at the University of Illinois, and in the last few years of her life, was appointed as a faculty member at Cornell's School of Industrial and Labor Relations. She became a member of the Telluride Association at Cornell, being the first woman to live at the house dedicated to scholarly thought and advocacy. She died in May 1965 as she lived – committed to the rights of the people, inspired by the unique surroundings of the pro-labor environment of New York.

THE RHYTHM OF BROADWAY

In honor of Women's History Month, eight percussionists share their inspiring stories about playing on Broadway



ROSA AVILA

Thanks to Janna Graham and Mariana Ramirez for suggesting this story and reaching out to their colleagues with terrific questions. If you have your own story to share, please e-mail Allegro@Local802afm.org.

Tell us a little bit about your musical history and how it led you to Broadway.

Rosa Avila: I started playing drums at age 16 in Mexico and won entrance to my local conservatory of music. While I was still a student, I earned a chair in the Xalapa Symphony Orchestras in Veracruz, then moved to Mexico City to attend the Escuela Superior de Musica for a year. I next moved to Los Angeles to attend the Musicians Institute, where I studied with amazing teachers like Joe Porcaro, Ralph Humphrey, Casey Scheuerrell and Peter Erskine. Right after my studies there, I won a major gig with legendary singer Andy Williams, which lasted for many years. Because of that gig, I got to play with major artists like Ann-Margret, Petula Clark, Glen Campbell, Debby Boone and the Lennon Sisters. I moved to NYC in 2000, began freelancing while still touring a lot, and started my quest to play on Broadway. It took many years, but I finally got a shot when I played the show "Summer: The Donna Summer Musical." This past year, I was very fortunate to work on four Off Broadway shows. I am enjoying it a lot!

Elena Bonomo: I've been playing the drums since I was a kid, and I've always loved musical

theatre. My uncle is a percussionist and introduced me to the world of playing for shows. I used to sit in the pit with him and watch the orchestra play. I started taking drum lessons after my parents surprised me with my first drum set for Christmas, and I've been hooked ever since.

Janna Graham: I grew up in a musical and artistic family. My dad is a jazz pianist and singer/songwriter, and I started learning piano, percussion and drum set when I was 3. We would have lots of family jam sessions when my brother and I were growing up (and still today whenever I'm back in Atlanta). I studied classical percussion, jazz drum set and vibraphone in college. I had the chance to work with a Broadway music director during my last semester, and she offered me an Off Broadway show. I moved to NYC about three years ago and since then I've played three Off Broadway shows, subbed on one Broadway show, and now I have my first Broadway show. I am so grateful to be here. It definitely feels surreal...like all the time!

Jessie Linden: I grew up in the Cleveland community theatre scene. By high school, I had fallen in love with percussion and decided to pursue a career playing for Broadway shows instead of acting in them. Like most children, I knew very little, if anything, about the reality of doing this, but it was a dream and I chased it.

Mariana Ramirez: I grew up in Mexico City and studied classical percussion at the National Conservatory of Music. I played with the National Symphony of Mexico, Orquesta de Minería and Orchestra Carlos Chavez, among others. I also enjoyed playing contemporary music with chamber ensembles and traditional Mexican music. As I grew up in Mexico, I didn't know

much about Broadway. It wasn't until after a couple years after I moved to the states that I saw a production of "Lion King," and I was mesmerized. Then I started dreaming of playing on Broadway one day. That dream came true in 2018 when Javier Diaz asked me to sub on "Once on this Island." Since then, it's been a dream to play on different Broadway productions and have the opportunity to explore different music styles and combinations of percussion and drumset setups.

Chihiro Shibayama: I was born and raised in Yokohama, Japan. When I was 16, I moved to the U.S. to attend Interlochen (both the camp and the school itself), where I was able to imagine my future as a professional musician for the first time. My career as a professional musician started when I moved to NYC and attended Juilliard. Playing on Broadway was one of my dream jobs, but I didn't know how to get there. My first breakthrough was winning a Radio City Christmas Spectacular audition. That was my first union work out of school, and it's where I met so many great musicians who worked on Broadway. When I asked them how to enter the Broadway world, they suggested I reach out to Broadway percussionists and ask to sit in to watch them play. It took a bit of courage, but I cold-called almost all the percussionists for major Broadway shows. Everyone kindly responded and let me watch their show. I had no expectations it would lead to work, but then one of the percussionists contacted me. His show was closing and he asked if I would be interested in learning the show, even though I would only get the chance to play for a few shows before it closed. Of course, I jumped at the opportunity! I got such valuable experience in how to be a good sub on Broadway, how nerve-racking the first show feels, and how satisfying it feels after playing a great show.

Dena Tauriello: I spent nearly 20 years as a member of the rock band Antigone Rising and our opportunities ran the gamut. We toured relentlessly, including opening slots for the Rolling Stones, Aerosmith and the Allman Brothers. We signed a label deal with Lava/Atlantic and played numerous TV performances (Tonight Show, Today Show, VH1). We served as cultural ambassadors to Israel, Palestine and

Vietnam through the U.S. Embassy. Through these experiences, I was able to make connections and build a reputation as a seasoned pop/rock player, the exact skill set needed for my first show "Head Over Heels."

Yuri Yamashita: I majored in classical percussion at Juilliard and Mannes. I continue to study Latin and Brazilian percussion and sing bossa nova as a hobby. I have performed and worked in many genres, including classical, contemporary/new music, experimental, theatrical, Latin, Brazilian and pop. I've played with everyone from Duran Duran to the Metropolitan Opera, including the Munich Philharmonic, Santa Fe Opera, American Composers Orchestra, New Jersey Symphony, Alarm Will Sound, Bang On A Can's Asphalt Orchestra, Wordless Music Orchestra, Tan Dun, and Tyondai Braxton's Hive, to name a few, and I also performed a concerto as a percussion soloist with the Milwaukee Symphony Orchestra. But the way I got to Broadway was this: I was the principal timpanist of a small freelance orchestra here in NYC. One of the guest musicians who heard me play recommended me to his friend who had a percussion chair on a Broadway show. The book had a lot of timpani playing and he happened to have a spot for an extra sub. I'm very thankful for him giving me the opportunity to break into this business. From there, my network expanded. I subbed on over a dozen shows, and I'm currently playing percussion in "Tina: The Tina Turner Musical."

What is your favorite thing about playing on Broadway?

Rosa Avila: I love working in NYC and not having to tour much anymore – except when I want to! I've been touring since I was in my 20s and it feels like I paid my dues on the road so that now I can stay home and do this amazing work in town. Playing on Broadway is the best gig I could ever want. It requires a skill set that I have, it pays the bills, and I get to play amazing work with high-caliber

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ELENA BONOMO



JANNA GRAHAM

THE RHYTHM OF BROADWAY



JESSIE LINDEN



DENA TAURIELLO

FROM PAGE 15

musicians, the best of the best! And I get to live at home while doing it.

Elena Bonomo: I love playing for musical theatre because I've always loved playing all styles of music, and theatre is a great way to incorporate many different styles into one show. I love the process of creating parts with composers and choreographers and coming up with grooves that complement what's happening on stage. I also love the rush of being on stage and performing for new audiences every night.

Janna Graham: I love playing with a phenomenal 25-piece orchestra eight times a week. The music from "West Side Story" is some of my favorite music ever, so it's extra special. I also love being part of a gigantic show and hearing how the audience reacts a little differently each night. It's a super fun job! Sometimes it doesn't feel like a job at all. I love all of the people in the orchestra too.

Jessie Linden: I like how in live theatre, each show has thousands of designed details meant to be replicated day after day, but in each performance there are nuances within those details that – in combination with that show's audience – makes each one unique.

Mariana Ramirez: I love the diversity of styles and rhythms on Broadway. I also enjoy very much when the choreography is carefully coordinated with the percussion and drum parts, like Timoune's dance in "Once on This Island."

Chihiro Shibayama: I love knowing that I'm a part of a show that so many people will experience and remember. I also love getting to know fellow musicians. Playing the same music many times gives me the opportunity to strive for perfection. I enjoy that challenge.

Dena Tauriello: I love how it truly takes a village and how there are so many people working hard to make shows happen eight times a week. Being a part of that team is such a pleasure. There is a constant undercurrent of pressure to play within the context of so many moving parts and variables. I love that challenge.

Yuri Yamashita: I love being able to tweak my playing and try different sticks, mallets, drum heads and toys to make it better in every performance. I also enjoy building musical connections with other musicians in the band and learning from them. Because we play the same music every day, we can listen to details from various sections and instruments. I always notice something new. It's fun to hear how different musicians play the same book as well.

Do you have any suggestions or tips for women who want to play on Broadway?

Rosa Avila: Be consistent; a lot of theatre is about being consistent. Of course, always work on reading. Also, it's very important to know how to play with a conductor and a click track since most modern stuff is done that way. Be professional, bring good positive energy, be on time, do the job – and go home!

Elena Bonomo: Find mentors in the industry who are doing what you want to do and learn from them. Be the kindest and hardest working person out there.

Jessie Linden: Fortunately, more and more people are looking for you, so focus on yourself and don't let others' successes discourage you.

Janna Graham: Be as prepared as possible. Play musically. Keep your eyes on the music director as much as possible so you can lock in together. Be positive and friendly! Try not to complain – but also stand up for yourself if you're being treated unfairly. When you first move to NYC, take pretty much any gig, even if it doesn't pay well. It will be worth it because you'll meet lots of other musicians who might hire you or recommend you for gigs later on.

Mariana Ramirez: Be consistent, don't give up, be nice with everybody around you, work hard and be grateful.

Chihiro Shibayama: The bottom line for anyone who wants to play on

Broadway is to meet people who are already working in that scene. It's O.K. to reach out to people you don't know to build your network. Musicians on Broadway are hired by recommendation, not by audition. I also recommend that you strive to build a strong reputation as a great player who is easy to work with.

Dena Tauriello: I think it's no different than anyone trying to break into any field: work hard at your craft and be really good at what you do. Being humble and easy to be around will also go a really long way. Be punctual (which means be early), and be prepared. Set yourself up to be successful when hired to do a gig. Network with people in the industry while being respectful of their time.

Yuri Yamashita: It's important to be able to play different styles and genres – and it's also important not to be a difficult person to work with. As a sub, I learned the books based on minute details of how each music director conducted. It's also important to reply promptly, and communicate clearly with the person you are subbing for.

Tell us about the support you receive from the network of female musicians in NYC.

Rosa Avila: NYC is very special because it is home to the best musicians in the world. I get to work with a lot of amazing female musicians in several all-women bands. These bands are not about gimmick: these are very high-level musicians, female or not. I think we all support each other; we're all going through the same stuff trying to make a living.

Elena Bonomo: The support I've received from other female musicians in the industry has been incredible. There are so few of us that the community is super strong. I always get excited when I meet other female musicians (especially drummers) on a gig because it means I can add more people to my network! We are all here to empower each other and lift each other up, and it's super rewarding.

Janna Graham: I got my start here because of a few incredible women. I have to give a shout out to Mary-Mitchell

Campbell, Georgia Stitt and Meg Zervoulis. There are so many others too. There is an amazing community of female musicians here. We lift each other up and help each other in our careers and lives. Everyone must check out www.Maestra-Music.org. Their mission is to “provide support, visibility, and community for the women who make the music in the musical theatre industry.” Their website has a database of female musicians, plus resources and statistics on gender equality in the industry. Many female musicians have gotten work and made new connections through Maestra.

Jessie Linden: It's been wonderful to meet so many fantastic musicians in this community, as well as other folks working alongside us. One fond memory I have is from the first show I played at “Come From Away.” It marked the first time four women performed in the onstage band of eight! The whole cast and crew were very excited, and it certainly made for a very memorable first day. While I hope that one day soon, gender equity in Broadway pits isn't so rare, I appreciate how supportive they were that day, and still are!

Mariana Ramirez: I'm very grateful for the musicians' network in New York City – not only the female musicians. I got very good opportunities thanks to some of my male colleagues in addition to my female colleagues. I am very proud to see that female musicians are coming together to support each other, looking for a stronger voice and representation in the music world.

Chihiro Shibayama: I feel supported by seeing fellow female musicians' successes in NYC, including Broadway, TV shows, award shows and more. It means more young girls can see that women can be great professional musicians. This is especially powerful on traditionally male-dominated instruments such as drums, percussion and brass.

Dena Tauriello: As musicians, it's important to encourage and support each other, regardless of gender. That being said, I'm happy to see more female drummers and percussionists having opportunities in the Broadway community. I appreciate receiving calls to sub and try to reciprocate whenever possible. Sometimes schedules do not align; however, it's still nice to be considered.

Yuri Yamashita: I am grateful for every musician who trusted me and gave

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MARIANA RAMIREZ



CHIHITO SHIBAYAMA

PHOTO: CARLY ZAVALA

THE RHYTHM OF BROADWAY



YURI YAMASHITA

FROM PAGE 17

me the opportunities to play or sub. I see in very recent years that the network of female musicians is forming and getting stronger. But over a decade ago, when I started subbing on Broadway, there was no such network and I didn't think much about my gender or the various genders around me. My focus has been to become a good musician. But when I did have the opportunities to work with great musicians who happen to be women, they were very inspiring.

How can male musicians be allies to female musicians, in your opinion?

Rosa Avila: In my opinion, it shouldn't be about gender. I think removing the "female" in front of drummer would be a nice start. I get a little tired of being referred to as "female drummer" in town. Call me a drummer. It just so happens that I play drums for a living, and this has nothing to do with my gender. I think the younger generations are starting to not care about these labels, which is a good start. Every time I get approached by younger musicians, they call me a drummer, not a "female drummer." That's what I want to see more of. Playing music is not about gender and it never has been. In Mexico as a teenager, I dealt with the problem of being told, "Hey, you can't play drums – that's for boys." And my answer would always be, "Says who? How did this start? I don't think so!" This always made me want to play drums even more. It fueled me. I am happy that the next generation of musicians doesn't have to deal with that. It should be a thing of the past.

Elena Bonomo: We are all musicians. The goal is to not have a divide between male and female musicians, but to have everyone play together in the community and not have to think about gender. Because there are fewer women who are visible in the industry, men can help with the process of creating an equal

playing field by taking the initiative to hire more women. There are so many women who are capable of doing these jobs and are ready to go – they just need to be given the chance.

Janna Graham: Hire diverse groups of musicians! Be sure to listen. Help when you witness injustice.

Jessie Linden: I think we can all be allies to any underrepresented group by continuing to work towards more diversification in our community. Even though not everyone is always in a position to hire, we often have power in how we provide recommendations!

Mariana Ramirez: I think some male musicians are already allies to female musicians. Music is one of the few things that does not look for gender, race or any difference. Music brings people together and talent can open doors. I think the most important thing is to be able to have a community of musicians, regardless of gender, who support and respect each other and give opportunities to each other.

Chihiro Shibayama: In a professional environment, I want to feel like I'm a musician, not a "female" musician. I've been fortunate to have wonderful male colleagues who recommend me for work. When you are in a position to hire or recommend musicians, please remember your talented female colleagues. One time I was subbing on a Broadway show where the drummer and bassist were also female subs. We were all so excited because we know how rare that is. I hope that in the near future, we'll see this happening more. But for that to happen, we as female percussionists need to support one another.

Dena Tauriello: Allies are allies... that means being kind, supporting each other and offering a helping hand when possible. In the event I receive e-mails or calls from people to come watch the book or get coffee, I do my best to make the connection happen. My experience has been that the drumming community is inclusive and supportive.

Yuri Yamashita: In addition to being a good musician, I find the most important thing in this industry – or any industry – is being a good human being and supporting your colleagues.

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MEET MY MANAGER

Clara Schumann's surprising role in the career of Johannes Brahms

By **STYRA AVINS**
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CLARA SCHUMANN just celebrated her 200th birthday! Most people know her as the wife and muse of Robert Schumann, as one of the very great pianists of the 19th century, and the center of the emotion-ridden triangle comprising herself, her husband, and the unusually talented and unknown young composer who burst in on their lives on Oct. 1, 1853. There is more to her than that. She was a fine composer, whose songs and instrumental music are now at last getting the attention they deserve, and she played a central role in setting the format of the solo artist concert program that we enjoy today.

What this story is about, however, is something else: the role she played in fostering Johannes Brahms's musical career when it seemed threatened to founder, after the traumatic events following Schumann's attempt at suicide and Brahms's own emotional turmoil as he fell in love with her at the same time as reverencing her husband.

Even the scantiest biographical sketch of Brahms's life mentions the essay Robert Schumann wrote for the *Neue Zeitschrift für Musik*, shortly after the 20-year old crossed the Schumann threshold. "Neue Bahnen" announced in rather grandiose language: "He is come, a young blood by whose cradle graces and heroes kept watch. He is called Johannes Brahms...like Minerva, fully armed from the head of Jove."

Thrust abruptly into the spotlight, feted shortly afterwards in Leipzig when the leading music publishing house published his first four opuses forthwith, there is no doubt that Schumann's actions jump-started Brahms's career in a spectacular way.

Robert Schumann took yet another action perhaps even more important



Clara Schumann at about 30 years old; Johannes Brahms at 20

for Brahms in the long run: he wrote a letter to the young man's parents assuring them of their son's great talent, and enclosed a copy of "Neue Bahnen."

But such opulent praise has its price. It is the very rare Nobel laureate who goes on to do other great work having once received the prize: how does one follow it? Not only will colleagues judge, the laureate is aware that nothing in the future is likely to come up to the work that won the prize. Brahms was not unaware of his situation. Shortly after he wrote to Schumann anxiously,

"....The praise that you openly bestowed upon me will arouse such extraordinary expectations of my achievements by the public that I don't know how I can begin to fulfill them even somewhat. Above all else it induces in me the greatest caution in the choice of which pieces to publish."

Nevertheless, life was good; by Christmas, Brahms's first four opuses were in print, and he joyously returned home to his parents for the holidays. He soon began work on his Op. 8 trio, a glorious if extravagant work in its first version.

All that would soon change. Robert's suicide attempt in February and his

evident mental illness were unalloyed disasters. The Schumann household which had seemed such a haven to Brahms was now in turmoil and despair. Clara was devastated and pregnant. Brahms's reaction was to gather with friends and try every way he knew to help Clara. There was some energy left for composing; he did manage to finish the Trio, the Op. 9 Variations by Him on a Theme by Her, as he called it for a time, and the Ballades, Op. 10. But after that he struggled. For all intents and purposes his creative life had stalled. He experimented with fugues, some of the works we now know as WoOs (Works Without Opus). A few other works were eventually published, but primarily he was in battle with the two-piano sonata/symphony/piano concerto which would only emerge as his Piano Concerto Op. 15 several years later. At one point he even wrote to Clara that "he was written out." He kept his feet on the ground, so to speak, by essentially becoming a part of the Schumann household (although he did not live with them, contrary to many accounts) – helping to run it when Clara was away, including teaching the younger children

to read, cataloguing everything in Robert's library (many years later Clara told one of her daughters that Brahms knew every piece of paper in the Schumann library), studying all the scores there, studying early music, reading all leading important music treatises and teaching himself counterpoint, eventually in an exchange of exercises with his closest musical friend, Joseph Joachim. In 1854 Clara had even agreed, most exceptionally, to address him in the familiar "Du" form, the only man outside of her family to gain that privilege. There's no doubt her attention gave Brahms a sense of purpose in a time otherwise of great emotional turmoil. In this regard, however, Clara's help was incidental: she needed him as much as he needed her. This is the period which has attracted popular attention, but her most important help was something else. It was practical, directly related to his activities as a working musician. In the long run, it was at least as important for the future of Brahms's career as Robert's canon blast, and possibly more so.

Of immediate concern for Brahms was money. He had been trained for a

CONTINUED ON PAGE 35



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SOLIDARITY AT THE TABLE

Bargaining committees and union negotiators need to stay united

THE PRIMARY CONCEPT of unionism is solidarity, which is premised upon the principle that there is strength in numbers.

While it may be impossible for a single worker to effect workplace change, a cohesive group of workers acting together with one voice can. Time has proven that a unified group of employees is much greater than the sum of its parts. As long as its unity is unbroken, true workplace justice is a possibility. Conversely, if unity is fractured, that fracture can be exploited for the benefit of those seeking to exploit employees.

Unfortunately, there are many factors that may compromise solidarity within a union. Some factors may be interpersonal in nature and others may be based on political factors within the union or community. If these factors are allowed to overwhelm the underlying solidarity, a union's efforts will undoubtedly fail. The group will no longer function as a union.

Ironically, I have found that one of the greatest threats to solidarity can emanate from within a union's core internal structure. To put it more bluntly, there is an innate tension between a union and its own bargaining committees, which are made up of rank-and-file members. The fact that this is counter-intuitive makes it no less true. Sometimes a committee's bargaining goals and strategy are not congruent with the union's – and the seeds of conflict are sown. Sometimes bargaining committees desire independence from the union and its professional negotiators. Other times the union needs to actively guide negotiations in case other bargaining units' agreements could be compromised by poor bargaining results.



Harvey Mars is counsel to Local 802. Legal questions from members are welcome. E-mail them to HsmLaborLaw@HarveyMarsAttorney.com. Harvey Mars's previous articles in this series are archived at www.HarveyMarsAttorney.com. (Click on "Publications & Articles" from the top menu.) Nothing here or in previous articles should be construed as formal legal advice given in the context of an attorney-client relationship.

How this tension can be resolved is not an easy task. No simple solution exists. Oftentimes a union's constitution and bylaws contain procedures intended to mitigate this problem. For instance the Local 802 bylaws contain provisions that permit bargaining units (in limited circumstances) to employ and pay for their own negotiators. However, our bylaws also require oversight of bargaining committees by the Executive Board. Therefore, it's entirely possible that an agreement achieved by a bargaining committee is rejected by the union's governing body. This is a result no one wants. Thus Executive Board involvement in the negotiation process is essential.

Ultimately, committees must be mindful of the fact that the union as an

organization is the certified exclusive bargaining representative of its members. The union has the primary obligation to negotiate agreements. The union – not the bargaining committee – bears the legal responsibility to fully and fairly represent its members. The union is the entity that will ultimately approve and sign the agreement.

On the other hand, members of the negotiating committee are rank-and-file members of the bargaining unit. They are the ones who must work under the negotiated agreement, and they are the ones in the best position to know what workplace terms should be implemented, eliminated or modified. Bargaining committees and their parent unions must understand and appreciate the symbiotic co-dependent relationship that they share.

Committees cannot bargain with-

out the input and involvement of the union, and a union cannot adequately represent its members in negotiations without the involvement of bargaining unit employees. Active communication is a key to maintaining a healthy relationship between both. Neither can lose sight of their ultimate objective: the negotiation of a collective bargaining agreement that provides beneficial economic and workplace advancements. Certainly this is the foundation for common ground between the two.

While it may seem difficult at times, unions and bargaining committees must find a way to yield to the other and find a proper balance that permits their equal co-existence. As Abraham Lincoln aptly noted, a house divided cannot stand. This is even truer for internal union relations and collective bargaining.





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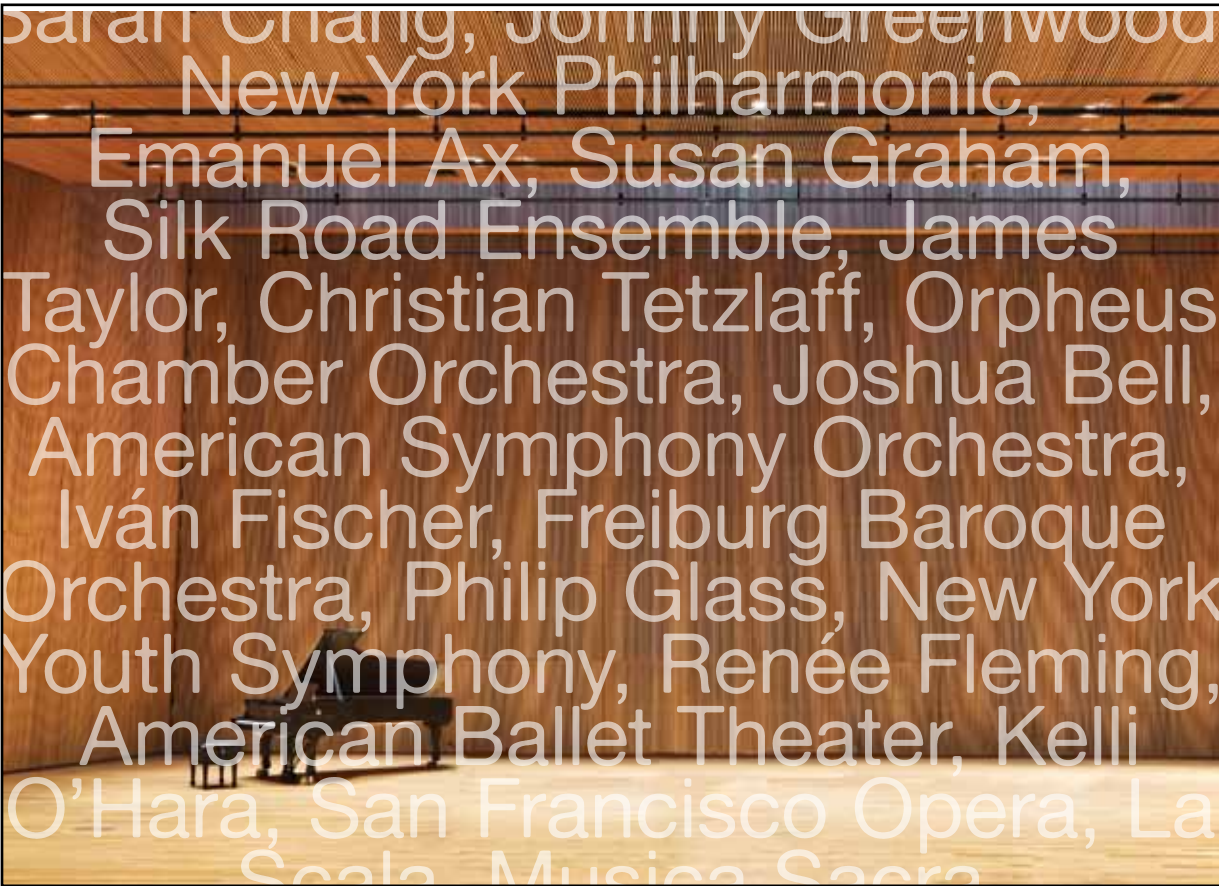
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EMPOWERING THEATRE MUSICIANS

DO YOU PLAY ON BROADWAY?
If yes, then the Theatre Committee is your committee! Our meetings are open to all Broadway musicians, including subs. If you have any business or concerns you wish to be discussed, contact us at **BroadwayTheatreCommittee@gmail.com**. The committee meets every other Wednesday at 5:15 p.m. at Local 802. Our meetings in March will be on March 4 and March 18.

Bringing the Broadway community together

It is a golden age for the Broadway musical. Ticket sales are at all-time highs, and exciting new and original theatre works are being produced that continue to push the envelope of the art form. Any given day of the week, theatregoers have an incredibly wide range of shows they can choose to see, representing many different musical genres and styles. It is this musical diversity that makes the Broadway community unique. It is rare to see such a varied community of musicians who each have particular specialties and different personal journeys as can be found on Broadway. Considering this variety and how the Broadway community consists of different bands and orchestras each performing in different theatres all across town, one might wonder how we operate as a cohesive and organized community? For many decades, the Broadway Theatre Committee has been the vehicle by which Broadway musicians have come together and drawn upon our community's collective breadth of knowledge and diverse perspectives.

More specifically, the Broadway Theatre Committee is the rank-and-file players' committee that we are entitled to form under both Local 802 and AFM bylaws. Recognized as such, the Theatre Committee serves as the liaison between Broadway musicians and Local 802 leadership and staff. It is through the Theatre Committee that we strive to ensure that all Broadway musicians have a voice, and can lean on and learn from their fellow community members.

Whether you have been playing on Broadway for decades or months, whether you are a chair holder or a sub-



stitute, your perspective as a Broadway musician is always welcomed and valued in the Broadway Theatre Committee.

Meetings

At Theatre Committee meetings, we work together to address the needs of Broadway musicians, and strive to inform members about important news and developments. We rely on the collective knowledge of our members as well as support from Local 802 staff and leadership.

Some recent topics that have been on our agendas include:

- Health and safety concerns.
- Special situations requests.
- The state of our pension fund.
- Understanding new provisions of the Broadway contract.

Additionally, during our new "Contract Q&A" meeting segment, we make space for members to ask questions and learn about our Broadway contract.

Representing Broadway musicians

One important responsibility of the Theatre Committee is to elect a negotiating committee to represent Broadway musicians during contract negotiations. In matters such as these, all Broadway orchestras vote through their elected delegates. Each orchestra is entitled to two primary delegates and one alternate delegate to represent their orchestra. Broadway musicians who are not chair

holders can also achieve delegate status by attending at least 12 out of 24 Theatre Committee meetings.

An important service the Theatre Committee has provided is maintaining the website **www.BroadwayMusicians.com**. The site highlights Broadway orchestras by providing names, bios, headshots and links to personal websites of orchestra members. Thanks to the generous efforts of Theatre Committee member Justin Vance, who has volunteered countless hours helping build and maintain this site, it has become an invaluable source of publicity and branding for the Broadway community. According to Squarespace Analytics, our site received 141,730 page views, and 27,029 unique visitors in 2019 alone!

E-mail **broadwaymusicianswebsite@gmail.com** with any information you would like to have included on the website.

Theatre Committee at your fingertips

The Theatre Committee has developed a deep infrastructure of digital tools and resources that members can access from all Theatre Committee e-mails. Our Theatre Committee Google Drive is becoming a one-stop shop for many resources that are useful to Broadway musicians. By simply clicking the Theatre Committee Google Drive link in any Theatre Committee e-mail, you can access:

- Theatre Committee meeting minutes
- Theatre Committee delegates list
- Theatre Committee bylaws, Local 802 bylaws and AFM bylaws
- The Broadway contract
- Broadway-related Local 802 staff directory
- Meeting handouts (which can be viewed digitally during meetings)

Additionally, the Theatre Committee has now established a dedicated Slack Workspace, which enables Theatre Committee members and subcommittees to work and communicate remotely in a private and secure manner.

All of these digital resources can be accessed directly from your mobile device. To join the Theatre Committee e-mail list or Slack Workspace, e-mail **BroadwayTheatreCommittee@gmail.com**.

Get involved

There are many ways Broadway musicians can participate in the Theatre Committee. If you sign up for our e-mail list, you will receive our meeting notices, and can also find our Active Member Checklist, which includes:

- Keeping up with the latest Theatre Committee meeting minutes.
- Making sure your show has proper delegate representation.
- Making sure your show's page on BroadwayMusicians.com is up to date.

The Theatre Committee leadership looks forward to continuing to serve our members. Please always feel free to communicate with us about your needs as a Broadway musician and committee member. When we keep open lines of communication with each other, it is amazing what we can achieve.

Sincerely,

Tom Monkell, chair
tmonkell@gmail.com

Jan Mullen, vice-chair
janmullen@aol.com



PHOTO: WALTER KARLING

STAMFORD FOREVER!

With loyal musicians, a strong committee and a dedicated management, the future of the Stamford Symphony looks **brighter than it's ever been**

By **PETER WEITZNER**
weitzner@earthlink.net

I T SEEMS THAT an orchestra is just like a farm. The practice of running a farm can be like riding a roller coaster. Some years the weather doesn't cooperate. In other years, fields must be left barren to replenish the soil. Such is the continuum we've found in the Stamford Symphony Orchestra, where I serve as the de facto chair of

the orchestra committee. While other arts institutions are shutting their doors every other week, the Stamford Symphony has weathered many storms over the last couple of generations that seem to defy all the odds. I've been pondering how this can be so, and although I don't have a definitive answer, I think I have some ideas.

The Stamford Symphony is a long-running organization that has morphed from a community orchestra in the

1970s to what is now billed as "the best regional orchestra between New York and Boston." What started as a labor of love – with Skitch Henderson as its first conductor – was steered by Roger Nierenberg in the 1980s into a completely professional orchestra. Musicians are covered by a Local 802 contract, and many of us have deep roots in this organization and have been playing together for over 40 years. In fact, many of us have been colleagues since our

conservatory days, which extend back even further. When not appearing with the Stamford Symphony, our members can also be found playing in any number of New York's finest performing groups -- the Metropolitan Opera, New York Philharmonic, New Jersey Symphony, Orchestra of St. Luke's, American Symphony, Mostly Mozart, New York Pops, NY City Ballet and countless Broadway shows. Many of us have substantial chamber music credits, including



the Lark Quartet and American Brass Quintet. Some of us serve as artistic directors of chamber music series and festivals. We teach at Juilliard, Mannes, Columbia, the School for Strings and many other institutions. But although we have so much on our collective plates, we always bend over backwards to ensure that we show up for Stamford Symphony functions.

The orchestra has been blessed with strong continuity, not only in rostered musicians but also in management, staff and board members. Our personnel manager, violist Adria Benjamin, has been a stalwart presence who's helped maintain the artistic quality and congeniality of our members over many years.

It was only three years ago that we were interviewing for a new CEO. Barbara Soroca had held that position for an incredibly spectacular 39 years! Barbara turned over the reins to our current CEO, Russell Jones, after an exhaustive search that included a team of both board members and musicians. This search for a new CEO was happening at the exact same time that we were also in search of a new music director to succeed Eckart Preu, who had held the position for the past 12 years!



Our new CEO was as an orchestral administrator in the U.K. in a past life and served as an important development officer at the New York Philharmonic for five years. He has expertise in major gifts, personal and planned giving, as well as patron services, and has been a gift to the orchestra since Barbara handed him the baton. Russell demonstrates great enthusiasm and excitement in his commitment to growing the orchestra and his boundless and infectious energy has managed to get us out of a short downward spiral of financial losses. The future looks bright.

Our board, chaired by the indefatigable Alan McIntyre, has also been instrumental in our ability to maintain our financial and artistic success. It is composed of genuinely interested and active members, some of whom also serve at the League of American Orchestras as board members or directors. The recent search for a new music director took at least a season longer than expected and the search committee was extremely patient and collaborative in helping us find the right person for the job. Board members and musicians saw eye-to-eye during much of the process. With Russell Jones at the helm, the first hurdle was finding a music director who would satisfy and inspire the musicians of the orchestra. Our patience finally bore fruit when we all agreed to welcome Michael Stern, who officially begins his tenure next season!

When I first joined the musicians' committee around 12 years ago, I was thrust immediately into contract negotiations with management. We were already deep into a recession, and corporate funding had steadily begun to dry up drastically. At first I was reluctant to join the committee because the then-current CEO and conductor both wanted me to run. I was wary of their intentions and feared they thought they could try to manipulate me. I began to attend board meetings as a representative of the musicians and soon became the first contact between the musicians' committee and management. That first negotiation I was involved in lasted one and a half years, since symphony management had hired a powerful union-busting lawyer to run their side of the table. We had one memorable meeting that lasted until two or three in the morning as the lawyer attempted to strip away the current contract and



return to conditions beginning four years prior to that. That year and a half provided a great training ground for our committee as we developed a wonderful working camaraderie (remember, we were already friends and great colleagues) and each of us grew into our roles as committee members.

We finally completed that four-year deal and we agreed to a first-year wage freeze. (But we made the "wage freeze" retroactive -- since that season had already passed!) I asked the CEO whether we could do the next negotiation without a lawyer and she agreed, as it had been a traumatic experience for her as well. My years of attending board meetings paid off as our mutual respect for each other blossomed. Our next contract was decided in an hour and a half -- instead of a year and a half -- and no lawyers were needed at the table!

Over the years, we've benefited from the likes of the Emerson Quartet, Sarah Chang, Wynton Marsalis and others who were generous enough to perform benefit concerts to help us raise much-needed funds. We're looking forward to seeing what new development ideas Russell has up his sleeve. Partnering with a professional fundraising consultancy and the addition of Michael Stern seem like some great steps in the right direction!

I am so honored to serve on the committee with my incredibly thoughtful and intelligent colleagues,



Sue Lorentsen, Lois Martin, Laura Bald and Lisa Tipton. Over the years we've gathered an enormous amount of information pertaining to other regional orchestras as well as the Stamford community itself. Local 802 has been instrumental in helping us maintain our artistic and professional integrity over the years. When threatened that we were just another can of beans by Stamford's experiment with a union-busting lawyer, we were sustained by Local 802's concert department, which helped us hold onto our self-respect and professional demeanor.

It's no accident that the Stamford Symphony is not only thriving but stands to make great strides in the near future. The self-respect and professionalism that permeate our artistic performance also flow through our ever-growing personal relationships with our audiences, management and board members. Here's hoping that other orchestras will follow our lead and create meaningful relationships with all of their stakeholders. Then we can follow Leonard Bernstein's direction and "make music more intensely, more beautifully, more devotedly than ever before."

Bassist Peter Weitzner has been a member of Local 802 since 1975. Musicians in the Stamford Symphony recently opened their new season. Allegro photographer Walter Karling was granted access to a rehearsal and took the photos on these pages. More photos from this session at www.local802afm.org/allegro/articles/stamford-december-2019





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GIVING BACK TO THE COMMUNITY

This winter, Local 802 members Kyle Hoyt, Joshua Zarbo, Sita Chay, Kyra Sims and David White participated in a day of service on MLK Day, where they got the chance to mentor aspiring young high school musicians. Here's what they had to say...



SITA CHAY: “It was a meaningful experience for me and I was so thrilled to see fellow members of Local 802! I got to connect with young, curious, passionate minds who remind me how precious raw dreams are, and how pure aspiration plays an imperative role throughout the career.”



KYLE HOYT: “I always love to serve on MLK Day to try and honor Dr. King’s legacy of serving our fellow citizens. Coupling helping the younger generation of musicians and this day was a rare opportunity for service that I could not pass up.”

KYRA SIMS: “I decided to mentor because I wish that I had had more musicians in my life growing up who looked like me. My mom is a doctor, so in some ways I always knew I could grow up to do anything I wanted, but it did take me



a long time to really take myself seriously as a hornist. If someone who looked like me had come to my school playing the French horn and took the time to mentor me – wow, who knows how much faster I would have developed as a musician! I’m very fortunate to be where I am now, and am so happy to pass along the knowledge I’ve gained on the journey.”

DAVID WHITE: “I know how incredibly important people taking time to offer guidance and advice to me as a young musician was. So I jump at any chance I have to pay that forward. It’s encouraging to see so many kids engaged and asking such intelligent and insightful questions. The future is in good hands.”

JOSHUA ZARBO: “In the spirit of MLK, mentoring is an opportunity to hear from a younger generation, listen to them express their dreams, and provide encouragement and guidance to help them make their dreams a reality.”



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NOTES FROM THE FIELD

WHY MUSICIANS NEED UNION STEWARDS

By LEO GERTNER

Lgertner@local802afm.org

WHAT GOOD IS A CONTRACT if you can't enforce it? One of the great benefits that comes with having a union is the protection of collective bargaining agreements. But arguably what's even more important is the ability to enforce them and other workplace fairness standards. That's where union stewards come in. A union steward is a fellow worker who either volunteers or is chosen by their coworkers to represent the union at work. The first line of defense against contract violations, arbitrary and abusive treatment, unsafe conditions, and other problems at work is a union steward.

Local 802 has identified the lack of a comprehensive steward program as an obstacle to strengthening our union. We need stewards to make sure our contracts are being enforced and to educate other members about the many benefits of being a member of a union and 802 specifically. That's why we're in the process of developing a program to sign up members as stewards in their workplaces and train them on the rights and responsibilities of stewards.

We're also developing tools, including a comprehensive steward manual that will include information on legal rights and organizing tools stewards can use to increase our effectiveness at 802 workplaces. We must ensure that we have leaders at every show, orchestra pit, and classroom who understand our contracts and are available to help fellow 802 members as soon as problems arise.

Who do stewards do?

Stewards are our frontline leaders and representatives, solving problems at work and making sure everyone knows their rights. Stewards are knowledgeable about the union and its contracts, making sure that new members are introduced to the union. When musicians have concerns, a steward's job is to listen and investigate incidents. Stewards



have the right to information from the employer when investigating union issues. If a problem cannot be resolved directly with the supervisor, stewards can request a grievance meeting or contact their assigned Local 802 business representative to escalate the issue. When members are faced with a disciplinary action, they have rights to have a union steward present in the room with them. (This is called your Weingarten right, named after a 1975 Supreme Court decision.) Stewards also organize meetings to check in with coworkers and organize for union priorities, like contract campaigns for fellow musicians.

The equality principle

You might ask, how can stewards do their job if they need at times to confront their own employer? Don't they risk being retaliated against? The law not only makes it illegal to treat stewards differently from other workers, it boosts stewards'

status when dealing with the employer on union matters, including when it requires representation of union members. When acting as a steward, a union member is legally equal to a boss! As the National Labor Relations Board has written, "The relationship at a grievance meeting is not a 'master-servant' relationship but a relationship between company advocates on one side and union advocates on the other side, engaged as equal opposing parties in litigation." The Board has also said, "Some profanity and even defiance must be tolerated during confrontations over contractual rights."

But the equality principle doesn't only apply during grievances. Labor lawyer Robert Schwartz advises that it also applies when a steward "argues a contract matter, attempts to resolve a problem, investigates a complaint, requests information, presents a grievance, disputes a decision affecting the bargaining unit, or leads a union protest."

Responsibility

Being a steward is an important job that requires one to be responsive and fair to coworkers, while also learning when to be diplomatic with the employer and when to escalate. Stewards must report violations of the contract and law when they see them. They must also become familiar with employer policies and past practices to be able to argue over terms and conditions at work. Stewards should attend union-sponsored trainings whenever possible and stay informed about what the union is doing throughout the industry. It is an important job that requires seriousness and a respect for the standards thousands of union musicians have fought for in the past. A strong steward program is a critical building block to a more vibrant, inclusive, and strong Local 802 and labor movement. We hope you will consider becoming a steward. Please contact me at Lgertner@Local802afm.org or (212) 245-4802, ext. 108.

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LET'S KEEP ABORTION SAFE AND LEGAL

On the 47th anniversary of Roe v. Wade, we must remain vigilant

GUEST COMMENTARY

**LAURA
MCQUADE**



Laura McQuade is the president and CEO of Planned Parenthood of Greater New York

MARCH IS Women's History Month, and this year is also the 47th anniversary of Roe v. Wade, the landmark Supreme Court decision granting women the constitutional protection to access abortion. On this monumental anniversary, it is clear that the right to sexual and reproductive health care is under siege by the Trump-Pence administration and capricious politicians. Right now, more than 300 state bills aim to restrict abortion access and 25 bans are in effect across the country. These extreme attacks have one goal in mind – to challenge Roe v. Wade or render it meaningless by blocking access to care.

Here in New York, however, we are leading the way to ensure access to abor-

tion care regardless of what happens at the federal level. One year ago, New York became the first state to enshrine the protections of Roe v. Wade in its state law when we boldly passed the Reproductive Health Act. This ignited several other states to pass similar progressive policies that protect abortion access and prioritize sexual and reproductive health care.

As we commemorate the 47th anniversary of Roe v. Wade, we know that access to abortion is on the line like never before. Extremist politicians have shown us they will stop at nothing to ban abortion and punish patients for accessing basic health care. We won't stand for this – not now, not ever.

Here in New York, we showed the country what's possible when we come together to protect and expand access to sexual and reproductive health care. The Reproductive Health Act makes abortion safe, legal and accessible in New York even if Roe is overturned nationally. Planned Parenthood of Greater New York is whole-heartedly committed to being a resource for all New Yorkers and people across the country who need access to the full range of family planning services – including abortion care.

This month, the Supreme Court will

hear June Medical Services v. Gee. This is the first abortion case the Supreme Court will hear since President Trump handpicked conservative Justices Gorsuch and Kavanaugh to sit on the bench. Their decision could render protections under Roe meaningless. Dismantling Roe contradicts the desire of most Americans. Nearly 8 in 10 Americans do not want to see Roe overturned.

Access to abortion is a fundamental issue of economic justice and opportunity. A recent analysis from the Turnaway Study published in Social Science & Medicine found that most people are primarily relieved after having an abortion; and five years later, almost all people still believe it was the right decision for them.

Since 1916, Planned Parenthood has been an advocate for and provider of sexual and reproductive health services and education for New Yorkers. Providing more than 100,000 patient visits annually, our health care centers in Manhattan, Brooklyn, the Bronx, Queens and Staten Island offer sexual and reproductive health services, including gynecological care, birth control, cancer screening, pregnancy testing, abortion, testing and treatment for sexually transmitted infections, HIV prevention,

testing and counseling, transgender hormone therapy and vasectomy. Through a threefold mission of clinical services, education, and advocacy, we bring better health and more fulfilling lives to each new generation of New Yorkers. As a voice for reproductive freedom, we support legislation and policies to ensure that all New Yorkers will have access to the full range of reproductive health care services and information.

Planned Parenthood of Greater New York remains committed to our mission of building a world where all people have access to the health care and education they need so that they can build the families and futures they want and deserve. The work of our compassionate and highly skilled health center staff makes this possible, and ensures the communities we serve get the best care possible, every day – no matter what.

Laura McQuade is the president and CEO of Planned Parenthood of Greater New York. The opinions of guest commentaries in Allegro do not necessarily reflect the opinions of the staff, members or officers of Local 802. To submit a guest commentary or a letter to the editor, send an e-mail to Allegro@Local802afm.org.

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MEET MY MANAGER

Clara Schumann's surprising role in the career of Johannes Brahms

FROM PAGE 20

career as a virtuoso pianist, but resisted giving concerts, much to the distress of his parents. So in 1855, in the course of one of her tours, Clara stopped off in Hamburg and spent a day and night at the Brahms family home. During that visit, she came to an understanding with his parents: she agreed to help him resurrect his career as a pianist, and the parents agreed to cease sending reproachful letters about the time he was “wasting” composing music. “I have resolved to play more often this winter,” he was soon writing to one of the Hamburg conductors, while confessing “it costs me some effort to overcome my trepidation...”

During the next months, he performed in Danzig, Bremen, Hamburg, Leipzig, Kiel, Altona, Göttingen, and Cologne, sometimes in concerts Clara had arranged. By Christmas he could send money home for the Christmas goose, and later 50 Thaler for his father's 50th birthday.

Clara also encouraged him and kept up his morale, buying him books he longed for (Plutarch's “Lives,” for example).

In addition she encouraged him to teach, as she did throughout her life. She sent him some of her own students, notably Fräulein Laura von Meysenbug, sister of the Hofmarschall at the Court of Lippe-Detmold, a tiny duchy between Hanover and Dortmund. It was a connection that would soon prove extremely important, as it led to Brahms's first real job. For three months of the year for the next three years (1857-1859), he was contracted to give piano lessons to the Princess Frederike, play at court for the Prince, and conduct the amateur Choral Society. The salary for three months provided him with sufficient funds for the rest of the year, particularly since, now back in Detmold, Laura von Meysenbug continued as his student and a considerable number of other women in Detmold followed suit.



Above, the Paris salon of the singer Pauline Garcia-Viardot ,circa 1853. At the time, concerts commonly took place in the homes of the wealthy.

In 1858, Clara attended the trial run of Brahms's First Piano Concerto. A letter to her half-brother, Woldemar Bargiel, exudes satisfaction: “I think you must be pleased to hear that the rehearsal came off splendidly...The whole thing is wondrous, rich, deeply felt, and such unity withal. Johannes was blissful...I wish you could have seen his blessed happiness...”

By the time Brahms left Detmold, his creative powers had returned. Ready for publication were the two Serenades, the Four Songs for Women, Harp and Horns, the First Piano Concerto Op. 15, Ave Maria Op. 12, Psalm 13 Op. 27, the Begräbnisgesang Op. 12, Songs and Romances Op. 14, the First String Sextet, Five Songs for Soprano and Piano Op. 19, and Three Duets for Soprano and Alto Op. 20. Six of them were accepted for print that year.

Clara was clearly pleased she had done her job.

But had she? Writing music is only the beginning, after all; publishing and get-

ting performances also count. Here too Clara was of enormous help.

Let's step back in time and look at the public music scene in Europe during the time Brahms grew up and first came to the notice of the Schumanns.

There was no music industry as we know it, no concert agents, almost no artist concert series. Most concerts were “benefit concerts” arranged by the concert giver, rather than recitals. They took place in private places, often in the salons of the wealthy (see illustration on this page). Such concerts included assisting artists of more or less fame, and a program of miscellaneous items: the usual constellation included a vocal element, solo piano operatic paraphrases à la Liszt, Thalberg, or Henri Herz (1803-1888), what we call salon music. There might be one serious sonata or duet. Clara performed in such concerts, as did Brahms at his first concerts from his 14th year (but recall his Bach Fugue at 15 years, the first concert of his own). Franz Liszt was the first superstar to

dare to program a Beethoven sonata, and under the influence of her husband Robert, Clara herself programmed works of Scarlatti, Mendelssohn (after his death on every one of her concerts), Chopin, Schumann, Beethoven, even on programs with assisting artists, and even when it was still considered a dubious, courageous, or foolish practice. Brahms didn't need to be convinced to follow suit. Clara's point of view must surely have reinforced his inclinations and after 1853, the date of his meeting with the Schumanns, he never programmed salon music again.

Clara knew how to arrange her concert tours. Early in life her father had required her help in arranging her tours otherwise organized by him. That meant writing letters, making travel arrangements, finding and renting performance spaces, deciding on programs and printing them, as well as printing and distributing tickets. At age 19, as Clara Wieck, now Royal and Imperial Chamber Virtuoso, she organized an extensive tour to Paris not only without her father's aid but without his blessing, and with vituperative endeavors to malign her and cause the tour to fail. A few months later she returned home from that tour having made her name in Paris. Brahms observed her many times as she made such arrangements, and learned from her.

Clara also taught him how to invest money, and coached him in the necessity and art of letter writing, an essential tool of the time.

THE KEY TO success in a musical career was not first prize in a competition, or a MacArthur Genius award, but contacts with aristocrats, influential people and potential patrons. Brahms was remarkably lacking. He grew up in the Free and Hanseatic City of Hamburg, an independent republic and proud of

CONTINUED ON PAGE 37



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MEET MY MANAGER

Clara Schumann's surprising role in the career of Johannes Brahms

FROM PAGE 35

it. There was no aristocracy. There was commerce – Hamburg was the largest port in German lands, and one of the largest commercial ports anywhere. It was Lutheran, utilitarian, given to hard work, plain facades, and plain speaking. It had no nobility to patronize the arts, no powerful clerical presence which required a steady supply of music and musicians. Instead, it had a large burgher class, people who were used to the idea of making money. True, there was music – a Singing Society and the Philharmonic Orchestra (a pick-up orchestra without a set roster of musicians). Without patronage to keep these groups solvent, they became above all vehicles for the presentation of commercially appealing visiting virtuosi: Franz Liszt, Clara Wieck Schumann, Jenny Lind, Joseph Joachim.

The development of public music performance (as opposed to private performance in aristocratic venues) had been stimulated by the rise of the middle class in London, Paris, and then Vienna, for whom music was an acceptable method of upward mobility. A fluid boundary developed between the aristocracy and wealthy middle class, where personal contacts were the sine qua non of a thriving solo concert career, usually meaning, people of wealth, friends and patrons with large salons. Brahms had no such contacts, but Clara had all the contacts one could wish for, and she used them for him. Since her teen years she had been introduced to leading artists – Goethe, Cherubini, Dumas, Heine. Now she was in contact with the Princess Anna von Hesse, a Prussian princess well known for her musical interests. Clara arranged for Brahms to dedicate his Piano Quintet to the Princess in return for which the princess gave him the autograph of Mozart's G Minor Symphony #40, a document he cherished for the remainder of his life. Clara led him to wealthy students such

as Laura von Meysenbug from Detmold, Julie von Asten, and Clara Wittgenstein in Vienna. When Brahms made his first trip to Vienna he came armed with introductions by Clara to the Wittgensteins and the von Asten families, who in turn led him to the most influential musical figures in Vienna. Within six weeks of arrival, Brahms had, with a splash, made a name for himself.

Many of Brahms's most important and enduring friendships were struck up in Clara's home. He met composer and conductor Ferdinand Hiller through Clara, and Julius Stockhausen through Hiller – both musicians became important colleagues of Brahms. Hiller, conductor of the Gurzenich Orchestra in Cologne, was the first to program the D Major Serenade outside of Brahms circle, the composition brought to his attention by Clara, who carried the music with her when she was invited to concertize in Cologne. Brahms's professional relationship with Hiller would persist for decades. Stockhausen, the pioneering singer and teacher of Lieder, quickly became one of Brahms's major recital partners and remained a life-long colleague. Brahms's friendship with Hermann Levi was initiated by Clara, who had met the young conductor and pianist in Baden-Baden when he had just arrived in Karlsruhe to take up his position as First Kapellmeister of the Court Orchestra. She immediately introduced them to each other. Although later broken off by Brahms, his friendship with Levi was one of the most fruitful and important of his life. Pauline García Viardot was another connection made through Clara – her fashionable home in Baden-Baden was open to him during all the summers he was resident there, and she sang the premiere of the Alto Rhapsody.

Approaches to publishers on Brahms's behalf are yet another aspect of Clara's direct aid. Breitkopf & Härtel published the Piano Trio Op. 8 at her urging,



IMAGE BY FRANZ VON LENBACH VIA WIKIPEDIA

which they did with some hesitation. Convincing N. Simrock to publish the Op. 17 Four Songs for Women's Chorus, 2 Horns and Harp was harder work, but she accomplished that as well.

Perhaps the most remarkable example of her work on Brahms's behalf is the history of his arrangement of a Gavotte by Gluck, written in 1868 for Clara to use. Published in 1871, Clara acted as Brahms's agent in negotiations with the publisher Bartholf Senff in Leipzig. While on tour in England, she then sold the English publication rights to Novello, sent the contract to Brahms in English, and told him where and how to sign it. Played in more than 40 of her concerts, it was republished in numerous other editions, and became one of Brahms's most popular pieces during his lifetime thanks to Clara's many elegant performances of it.

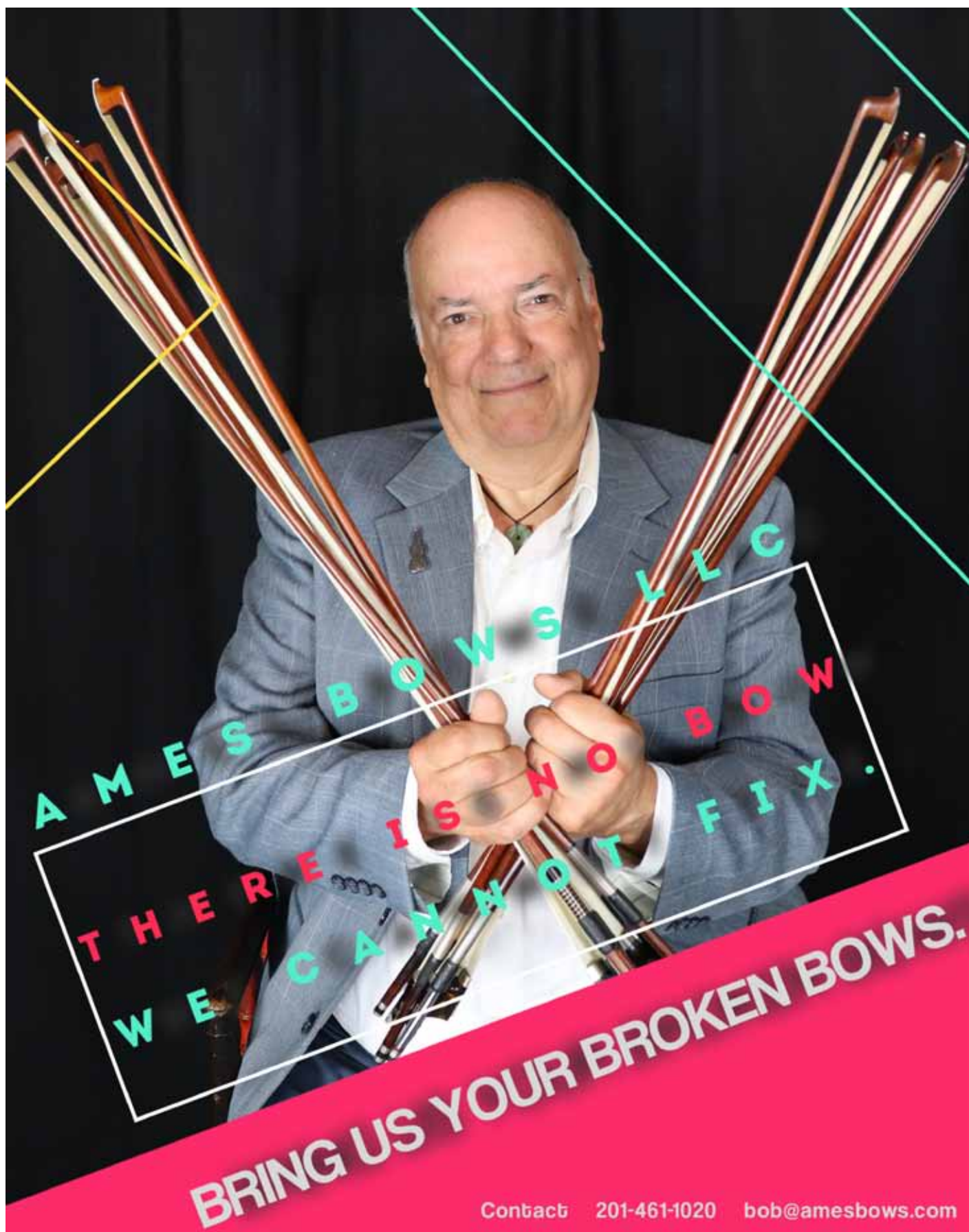
Missing in this account is the advice and moral support Brahms asked of Clara when he sent so many of his compositions to her before publication: the focus here is rather the practical life of

a composer, which Clara helped him develop. But with the increased interest in Clara Schumann as composer, there are now considerable discussions about the high quality and skill of her own compositions, revealing why Brahms had so much faith in her judgment.

One more example of Clara's aid to Brahms remains: the large number of his works she premiered. They were eighteen in all, including one of his most pianistically demanding, the Handel Variations Op. 24. Her efforts began in 1854 with two movements of his third Piano Sonata and continued until 1888, when she gave the first performance of his third Violin/Piano Sonata Op. 108. The list includes the famous Lullaby, the Liebeslieder Waltzes (with Brahms playing the other piano part), the Op. 39 Waltzes, the two-piano version of the Piano Quintet Op. 34b, and all four books of his Hungarian Dances. It was she who introduced Brahms's music to Vienna in 1856. The list is stunning witness of Clara's determination and unique ability to promote the "other" genius in her life.

There is a well-worn saying: "Behind every great man there stands a woman." In the case of Brahms, however, the woman stood not behind him, but steadfastly at his side, and sometimes well in front of him.

Styra Avins has been a member of Local 802 since 1961. She is the author of "Johannes Brahms: Life and Letters" (Oxford University Press, 1997/2001) as well as many articles and book chapters concerning Brahms's life, his correspondence with members of his circle, and the performance of his music. She wrote the entry for Brahms in the "Oxford Companion to Music." As a cellist, she has played with the Seoul Symphony, the American Symphony, the New York City Opera Orchestra, the Queens Symphony, and many chamber groups.



A photograph of a middle-aged man with a receding hairline, smiling at the camera. He is wearing a light blue blazer over a white collared shirt and a dark necklace with a green pendant. He is holding several violins and bows, with the bows fanned out behind him. The background is dark. Overlaid on the image is the text "AMES BOWS LLC" in large, stylized letters. Below this, a white rectangular box contains the text "THERE IS NO BOW WE CANNOT FIX." in red and green letters. At the bottom, a red diagonal banner contains the text "BRING US YOUR BROKEN BOWS." in white. In the bottom right corner, contact information is provided.

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EVEN THOUGH I'M an eternal optimist, I know that mistakes are inevitable. Live musical events often happen in less than ideal conditions. There are many factors involved that can result in random accidents and unforced musical errors.

Accidents are unwelcome events that happen due to external circumstances in the physical world. They just happen. However, many musical mistakes in live performances and recording sessions can be anticipated and hopefully prevented. Prevention requires a better understanding of these unforced errors and exploring potential ways to diminish them.

Some of the mistakes that musicians make on stage or in a recording session are not accidents. These mishaps are created consciously or unconsciously by individual performers, and what they do, or fail to do, in the time leading up to the performance. A lack of readiness, confidence, focus, emotional stability – and especially a lack of personal power – will cause you to create mistakes in reality. For example, you might entertain thoughts about the worst possible scenarios long before you show up to the gig. These

potential errors will more likely happen when thought about beforehand.

So what takes your personal power away? Many things, including fear, doubting yourself, not trusting your talents/training/abilities, negative thinking, feeling helpless, or claiming that things are out of your control. Those ideas argue against your own personal power and ability to make the right things happen. Arguing against your capabilities will negatively affect your inner drive, self-confidence, and perceived competence to accomplish the things that you need to do to be successful.

You can strengthen your personal power by being accountable for all of your thoughts, beliefs, emotions, actions, and results. Taking full responsibility for all of these things is not easy. It takes a paradigm shift from thinking that many things are out of your control to believing that you are solely responsible for bringing your conscious intentions into reality.

Choose to focus on doing your best regardless of external circumstances, or anyone else around you. Realize that your real power does not come from outside of yourself, but from within. It is fueled by a strong desire for excellence, with confidence in yourself beyond any doubt.

Decide that you are going to take full responsibility on a daily and continuing basis for everything that you have control over. Focus on the specific activities, projects, tasks, thoughts, beliefs, and behaviors that will lead to performing your best. These include



PHOTO: WILSON DA VIA PEXELS.COM

your physical and mental practice habits, your daily routine, are well as diet, exercise, sleep, and rest.

Once you become accountable for everything under your control, you can stop looking for excuses or someone to blame for your mistakes. When you're willing to acknowledge your role in making mistakes, you will make less of them. Imagine ahead of time just the way that you intend the performance to go. Create it flawlessly in your mind first then realize it in reality.

When you're speaking to friends or colleagues about the upcoming event, use only optimistic language. Don't even joke about anything other than doing your best. Commit ahead of time to being responsible for everything that will be under your control at the event, and accept the rest. Arrive at the venue early. Get ready. Focus on performing your best. Trust yourself, as well as your talent, training, and experience. Once you start, keep your mind in the continuing present moment and on the music.

Dr. Don Greene, a peak performance psychologist, has taught his comprehensive approach to peak performance mastery at Juilliard, Colburn School, New World Symphony, Los Angeles Opera Young Artists Program, Vail Ski School, Perlman Music Program, and the U.S. Olympic Training Center. During his 32-year career, he has coached more than 1,000 performers to win professional auditions and has guided countless solo performers to successful careers. Some of the performing artists with whom Dr. Greene has worked have won jobs with the Metropolitan Opera Orchestra, Concertgebouw Orchestra, New York Philharmonic, Chicago Symphony, San Francisco Opera, Montreal Symphony, Pittsburgh Symphony, National Symphony, Cincinnati Symphony, Pacific Northwest Ballet, and the Dance Theatre of Harlem, to name just a few. Of the Olympic track and field athletes he worked with up until and through the 2016 games in Rio, 14 won medals, including five gold. Dr. Greene has authored ten books including "Audition Success," "Fight Your Fear & Win," "Performance Success," and most recently "College Prep for Musicians." In 2017, Dr. Greene was named a TED Educator and collaborated with musician Dr. Annie Bosler to produce the TED-Ed talk "How to practice effectively...for just about anything." The video went viral and received over 25 million views across Facebook and YouTube. For more information, visit winningonstage.com, winninginsports.com and collegetprepformusicians.com.

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REQUIEM

JIMMY HEATH

THE JAZZ SAXOPHONIST Jimmy Heath, 93, a member of Local 802 since 1959, died on Jan. 19. Mr. Heath was long recognized as a brilliant instrumentalist and a magnificent composer and arranger. Mr. Heath was the middle brother of the legendary Heath Brothers, who included bassist Percy and drummer Albert (Tootie). Jimmy Heath performed with nearly all the jazz greats of the past 50 years, including Dizzy Gillespie and Miles Davis. One of Mr. Heath's earliest big bands in Philadelphia included John Coltrane, Benny Golson, Specs Wright, Cal Massey, Johnny Coles, Ray Bryant and Nelson Boyd. Charlie Parker and Max Roach sat in on one occasion. In 1948 at the age of 21, Mr. Heath performed at the first international jazz festival in Paris with Howard McGhee, sharing the stage with Coleman Hawkins, Slam Stewart and Erroll Garner. Mr. Heath performed on more than 100 record albums, including 12 as a leader. He wrote more than 125 compositions, many of which have become jazz standards. He also composed seven suites and two string quartets. For more than a decade, he served as a professor of music at the Aaron Copland School of Music at Queens College, where he premiered his first symphonic work, "Three Ears," under the baton of Maurice Peress. Mr. Heath also taught at the New School, Jazzmobile, Housatonic College, and the City College of New York, and conducted workshops and clinics around the world. He is survived by his wife Mona, daughter Roslyn, son James Mtume, brother Tootie, grandson Fa Mtume, six additional grandchildren, and seven great-grandchildren. Mr. Heath's musical life was much too rich to condense into this small space. For much more, see www.jimmyheath.com (where this text first appeared in a longer format). Musicians who have stories about playing with Mr. Heath can e-mail them to Allegro@Local802afm.org for possible publication.

CLAUDIO RODITI

CLAUDIO RODITI, 73, a trumpeter, flugelhornist and composer, and a member of Local 802 since 1977, died on Jan. 17. Mr. Roditi was known best for integrating post-bop elements and Brazilian rhythmic concepts, which he did with power and lyricism. This versatility kept him consistently in demand as a performer, recording artist and teacher. Born in Rio de Janeiro, Mr. Roditi started studying music as a young boy and by the age of 20 was named a finalist at the International Jazz Competition in Vienna. There, he met his idol Art Farmer, who encouraged him to follow his dream to play jazz professionally. Mr. Roditi next moved to Boston to study at Berklee and then began a busy career in NYC, playing and recording with Charlie Rouse, Herbie Mann, Paquito D'Rivera, Joe Henderson, Horace Silver, Tito Puente and McCoy Tyner, among others. Beginning in 1989, Mr. Roditi toured for five years as a member of Dizzy Gillespie's United Nation Orchestra and later joined the Dizzy Gillespie All-Star Big Band, a tribute group. He also led his own bands, toured worldwide, and recorded over 20 albums. He taught extensively, including at the Lionel Hampton School of Music and the Amsterdam Conservatory of Music in the Netherlands. Mr. Roditi is survived by his wife Kristen. Text above edited from Mr. Roditi's entry at www.musicartsmanagement.com.

PETER SERKIN

PETER SERKIN, 72, a pianist and a member of Local 802 since 1978, died on Feb. 1. Mr. Serkin was admired equally for his performance of established repertoire and as a consummate interpreter of contemporary music. His music-making demonstrated keen understanding of the masterworks of Bach as well as an exceptional grasp of diverse musical styles, ranging from Stravinsky to Messiaen, Tōru Takemitsu and Oliver Knussen. Mr.

Serkin performed with the world's major orchestras and collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, and the Budapest, Guarneri, Orion, Shanghai, and Dover String Quartets, among others. He was a founding member of the TASHI Quartet, with violinist Ida Kavafian, cellist Fred Sherr, and clarinetist Richard Stoltzman. An eloquent and persuasive advocate for the music of the 20th and 21st centuries, Mr. Serkin championed the work of Schoenberg, Webern, Berg, Stravinsky, Stefan Wolpe, Messiaen, and gave world premieres of works by Luciano Berio, Hans Werner Henze, Alexander Goehr, Leon Kirchner, Oliver Knussen and Charles Wuorinen. He gave the world premiere performances of Lieberman's three piano concertos, Takemitsu's "riverrun" with the Los Angeles Philharmonic, and Wuorinen's Piano Concerto No. 4 with the Boston Symphony Orchestra. His extensive discography ranged from a recording featuring six Mozart piano concertos, awarded the Deutsche Schallplattenpreis and acclaimed by Stereo Review as Best Recording of the Year, to the complete keyboard works of Schoenberg. Mr. Serkin taught at Mannes, Juilliard, Bard and Tanglewood. He is survived by his children Karina, Maya, Elena, Stefan and William, brother John, sisters Elizabeth, Judith and Marguerite, and two grandchildren. Obituary information from www.kirshbaumassociates.com and the New York Times.

WE ALSO REMEMBER . . .

George R. Berardinelli, trumpet
Vic Carlton, saxophone
Roy Haskins, bass
Paula Kabnick, bass
Lyle Mays, piano*
 (*a tribute will appear in the next issue)

To report the death of a member, call (212) 245-4802, ext. 128. E-mail obituaries to Allegro@Local802afm.org



Jimmy Heath

PHOTO VIA WWW.JIMMYHEATH.COM



Claudio Roditi

PHOTO VIA WWW.MUSICARTSMANAGEMENT.COM



Peter Serkin

PHOTO VIA WWW.KIRSHBAUMASSOCIATES.COM

WHY WE JOINED THE UNION

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COLLEEN RUDDY



ALEJANDRO SENIOR



AVIGAIL MALACHI

I JOINED LOCAL 802 to be part of a larger network of great musicians and to be able to perform in union productions here. I would love to be involved in more touring opportunities of all different styles – but in general I’m looking forward to playing music with old and new friends. One of my favorite gigs was with The Who at Fenway Park. It was so much fun, and I really enjoy being part of productions that have a rock or pop side to them. I started playing the bass at the age of 10 after realizing that I could play the theme from “Jaws” on the upright bass. I thought it was the coolest thing ever (and still do). I went on to achieve awards in high school, and began playing electric bass in jazz bands and combos as well. I then studied at Carnegie Mellon and Boston University. It was a privilege to learn in environments where musical theatre thrived and at places that encouraged students to think outside the box. I have always loved playing differ-

ent styles of music. I’ve been involved in chamber music, orchestras, cinematic touring performances such as “Star Wars in Concert,” jazz, rock and country bands, musical theatre productions, and I have played electric bass on stage for an episode of NBC’s “The Voice.” Music impacts the world around us in so many ways and it also mirrors aspects of life. The resonance of the sound is what was first important to me, but then as things have evolved, I began to realize the other ways that music benefits people. Resonance is found everywhere, and the opportunity to experience resonance is truly a gift. In addition to performing live and working on recording goals, I teach privately and also work with students who are blind or visually impaired.

Colleen Ruddy
colleenruddy@gmail.com

I JOINED LOCAL 802 because I wanted to be a part of a larger arts community and

have access to a supportive network of talented musicians. I have decided to dedicate my career to both music and theatre, and I’ve taken several different paths since coming to New York. I recently stepped down from my position as the program administrator for the NYU Steinhardt vocal performance program to pursue a career as a freelance pianist and music director. Since leaving NYU, I’ve worked for several theatres and organizations as well as multiple youth theatres and training programs. My favorite recent gig was at Transcendence Theatre Company in Sonoma, California, where I music directed their “Fantastical Family Night.” Transcendence has such an incredible community of talented individuals and loving sponsors and I’ve had a great time making music there for the past four years. I’m so excited to serve as music supervisor for their upcoming summer season. I attended the University of Miami’s Frost

School of Music and earned my degree in music education for piano and voice. I focused mostly on musical theatre and ended up music directing all throughout college. I live for contemporary grooves and am discovering my love for pop/rock-infused musicals and repertoire. Music makes me alive and I get so excited about it. I’m constantly geeking out about castings, new musicals, cast recordings, music directors, and Instagram takeovers by my favorite musical theatre stars and creative teams. I’m looking to learn more and serve this community of music, theatre, and art as best as I can.

Alejandro Senior
alejandroseniormusic@gmail.com

I RE-JOINED LOCAL 802 last year after I was offered an opportunity to join the Off Broadway production of “Fiddler on the Roof in Yiddish” on Stage 42. I’m so glad that I had the privilege to

WHY WE JOINED THE UNION

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NAPOLEON REVELS-BEY



NICOLE PATRICK

be part of this unique production. It was an exceptional experience with an outstanding cast and orchestra. I also enjoyed playing the Off Off Broadway show “Tango + Tango” at the Thalia Spanish Theatre in Queens along with Latin Grammy winner Raul Jaurena and other star tango musicians, singers and dancers. My musical goal in NYC is to play music to as many audiences as possible and keep being an integral part of the music community. I studied classical clarinet performance in Jerusalem and moved to NYC to earn my master’s degree at Mannes. I lead my own klezmer band called 12th Night Klezmer, and I’m a resident artist with the nonprofit organization “Music Talks,” which produces cross-genre music to audiences of all ages in the tri-state area. I believe music can help change the world for the better and I do my best delivering this message especially when I teach young musicians. My main teaching gigs are cur-

rently at the Abraham Joshua Heschel School and the Spence School in NYC.

Avigail Malachi
avigail.malachi@gmail.com

I FIRST JOINED THE union when I was 16 and recently renewed my membership in Local 802. I see music as part of my soul’s journey, and my ongoing musical goal is to make the best contribution to the arts that I can. I’m a drummer and percussionist who has enjoyed a lifelong career, playing everything from Broadway to performances with Aretha Franklin. I studied with Warren Smith and Bernard Purdie, and at SUNY College at Old Westbury. I founded Nassau Performing Arts, where I serve as a teaching artist, and I also created my own company, Revels-Bey Music.

Napoleon Revels-Bey
mail@revels-bey.com

I JOINED LOCAL 802 after getting some work opportunities through the union.

I hope to continue meeting wonderful people and making music with the support of the union. I recently returned from a three-week artist residency in Melbourne, Australia, with an experimental trio called Chaos Hands (visual projections, electronics and drums). The time and space were such a luxury, but I’m thankful to return to this inspiring city. I grew up in Miami and then relocated to Ann Arbor, where I studied percussion and jazz at the University of Michigan. It was there that I began to explore collaborating with dancers and multimedia artists, both of which inform a lot of my current work.

Nicole Patrick
npatrick94@gmail.com



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EXECUTIVE BOARD MINUTES

Monday, January 14, 2020

MEETING CALLED TO order at 11:12 am by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Davis, Donovan, Frawley, Hoyt, Kainuma, Paisner, Shankin.

Minutes of January 6, 2020 reviewed.

It was moved and seconded to approve the minutes of January 6, 2020 as corrected.

Discussion held.

Motion carried unanimously.

President Krauthamer presented requests from three members for leaves of absence from Broadway shows.

It was moved and seconded to approve the leaves of absence as submitted.

Discussion held.

Motion carried unanimously.

Krauthamer reported on matters pertaining to the off-Broadway production of Emojiland.

Discussion held.

Krauthamer reported on an upcoming AFM meeting on the topic of streaming to be held in Los Angeles.

Discussion held.

Krauthamer reported on his attendance at AFM Sound Recording Labor Agreement negotiations.

Discussion held.

Krauthamer reviewed the Executive Board meeting of January 6, 2020 held with representatives of Indie Musicians Caucus.

Discussion held.

Krauthamer reported that Local 802 will interview internship candidates from CUNY.

Discussion held.

Executive Board member Axelrod present at 11:45.

Krauthamer reported on planning for the 401(k).

Discussion held.

Krauthamer reported on the DCINY negotiations.

Discussion held.

Krauthamer reported on the Local 802 organizational goals for 2020.

Discussion held.

Krauthamer reported on board subcommittees and assigned committee members.

Discussion held.

Krauthamer reported on plans for performance reviews to be rolled out in 2020.

Discussion held.

Krauthamer reported on organizing efforts at the local.

Discussion held.

Krauthamer reported on the plans for the social engagement team and announced that the team would meet with the board next week.

Discussion held.

Board recessed at 12:50.

Board reconvened at 1:12. Executive Board member Cohen joins via telephone.

Krauthamer reported on budgetary matters.

Recording Vice President Schwartz reported on the recording department budget.

Discussion held.

Schwartz presented a request from the Local 802 Broadway Show Bowling Team to have the local cover payment of the Spring season fee of \$90.

It was moved and seconded to approve for payment the Bowling Team fee of \$90, payable to BC/EFA.

Discussion held.

Motion carried unanimously.

Schwartz presented a quote from Sterling Forms for the printing of a

2020-21 membership directory.

Discussion held.

Financial Vice President Fisher reported the salary increase for non-bargaining unit employees, set at 1.74%.

Discussion held.

Cohen discussed the reopening of the Club Room.

Discussion held.

Meeting adjourned at 2:32.

Tuesday, January 21, 2020

Meeting called to order at 11:16 am by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Donovan, Frawley, Hoyt, Paisner, Shankin.

Minutes of January 14, 2020 reviewed.

It was moved and seconded to approve the minutes of January 14, 2020 as corrected.

Discussion held.

Motion carried unanimously.

President Krauthamer presented requests from two members for leaves of absence from Broadway shows.

It was moved and seconded to approve the leaves of absence as submitted.

Discussion held.

Motion carried unanimously.

Krauthamer presented an invoice in the amount of \$200 from Jewish Labor Committee (JLC) for membership

renewal.

It was moved and seconded to approve for payment the JLC membership renewal as submitted.

Discussion held.

Motion carried unanimously.

Krauthamer presented an invoice in the amount of \$16,650.83 from Cushman & Wakefield for real estate brokerage services.

It was moved and seconded to approve for payment the invoice from Cushman & Wakefield as submitted.

Discussion held.

Motion carried unanimously.

Krauthamer presented a retainer agreement for legal services from Kevin Case of Case Arts Law LLC pertaining to negotiations with Local 802 and New York City Ballet.

Executive Board member Davis present at 11:27.

Executive Board member Cohen present at 11:28.

It was moved and seconded to approve the retainer agreement with Case Arts Law LLC as submitted.

Discussion held.

Motion carried unanimously.

Personnel Director Mejia present.

Mejia reported on a performance review process.

Discussion held.

Mejia excused.

Krauthamer reported on board subcommittees.

Discussion held.

CONTINUED ON PAGE 46

Jonathan Tunick recalls Buster Williams' lush sound

MUSICIANS' VOICE

E-mail letters to Allegro@
Local802afm.org or write to Allegro,
Local 802, 322 West 48th Street, New
York, NY 10036. Letters must be no
more than 300 words.

THANKS SO MUCH for Peter Zimmerman's interview with Buster Williams in the February issue of Allegro. I would like to add to the list of Buster's many accomplishments the year or so that he spent as a member of the orchestra for the original Broadway production of Stephen Sondheim's "Company." I remember with pleasure his lush sound, propulsive time and the good times we had during the Boston tryouts.

— Jonathan Tunick



EXECUTIVE BOARD MINUTES

FROM PAGE 45

Krauthamer reported on the opportunity for AFM-EPF participant comment on the Fund's application under MPRA.

Discussion held.

Krauthamer reported he would meet with the committees of New York Philharmonic and New York City Ballet next week.

Discussion held.

Krauthamer reported on a voluntary adjustment to the salary of Managing Director Kantor.

Discussion held.

Krauthamer reported on matters pertaining to compensation for legal counsel.

Discussion held.

Krauthamer reported on plans for training sessions for the Executive Board and committees.

Discussion held.

Krauthamer reported on the status of negotiations between Local 802 and DCINY for a first collective bargaining agreement and appointed Executive Board member Davis as board liaison to the negotiating committee.

Discussion held.

Board recessed at 12:52.

Board reconvened at 1:05.

Members Schroeder, Reza, Vance and Pecoraro of the Social Engagement Team present. Member Monkell present via Skype.

The team presented an overview of its work.

Discussion held.

Schroeder, Reza, Vance, Pecoraro and Monkell excused.

Board recessed at 1:56.

Board reconvened at 2:08.

Financial Vice President Fisher reported on matters pertaining to American Symphony Orchestra.

Discussion held.

Fisher reported on matters pertaining to an archival recording by Riverside Symphony.

Discussion held.

Fisher reported on negotiations between Local 802 and Mostly Mozart Festival for a successor collective bargaining agreement.

Discussion held.

Fisher reported on negotiations between Local 802 and American Ballet Theater for a successor collective bargaining agreement.

Discussion held.

Fisher reported on her attendance at a meeting NYC Central Labor Council.

Discussion held.

Recording Vice President Schwartz presented a proposal for scale wages pertaining to a benefit performance to be produced by Voices for the Voiceless at Town Hall on February 6, 2020.

It was moved and seconded to approve the scale wages.

Discussion held.

Motion carried unanimously.

Schwartz submitted quotes for a printing of the Local 802 membership directory.

Discussion held.

Schwartz presented an overview of budgeting, organization and workflow in the Recording Department.

Executive Board member Cohen excused at 2:53.

Discussion held.

Executive Board member Frawley reported on matters pertaining to member communication.

Discussion held.

Meeting adjourned at 3:34.

Tuesday, January 28, 2020

Meeting called to order at 11:15 am by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Cohen, Donovan, Frawley, Hoyt, Kainuma, Paisner, Shankin.

Minutes of January 21, 2020 reviewed.

It was moved and seconded to approve the minutes of January 21, 2020 as corrected.

Discussion held.

Motion carried unanimously.

President Krauthamer presented requests from four members for leaves of absence from Broadway shows.

It was moved and seconded to approve the leaves of absence as submitted.

Discussion held.

Motion carried unanimously.

President Krauthamer presented invoices for legal services from Spivak Lipton LLP.

It was moved and seconded to approve for payment an invoice

from Spivak Lipton in the amount of \$2,681.25 for professional legal services pertaining to the establishment of the 401(k) plan.

Discussion held.

Motion carried unanimously.

It was moved and seconded to approve for payment an invoice from Spivak Lipton in the amount of \$5,775 for professional legal services in the month of December 2019.

Discussion held.

Motion carried unanimously.

Krauthamer reported on the status of negotiations between Local 802 and DCINY.

Discussion held.

Director of Field Services Gertner and Organizer Paulina present.

Gertner and Paulina presented a report on DCINY negotiations.

Financial Vice President Fisher excused at 12 noon.

Discussion held.

Fisher present at 12:14.

Gertner and Paulina excused.

Board recessed at 1 pm.

Board reconvened at 1:14.

Krauthamer reported that negotiations between Local 802 and Not-for-Profit theatrical employers will resume on February 7, 2020.

Discussion held.

Krauthamer reported on his recent meeting with the orchestra committee of New York City Ballet.

Discussion held.

Krauthamer reported on the status of the club room assessment.

Discussion held.

Krauthamer called the meeting into executive session at 1:17.

Krauthamer called the meeting out of executive session at 1:36.

Discussion held.

Krauthamer reported on matters pertaining to the 2020 Local 802 budget.

Discussion held.

Krauthamer presented a request for a special situation from the producer of the Broadway production of Six at the Brooks Atkinson Theater.

Discussion held.

Executive Board member Frawley discussed proposals brought to the board by Social Engagement Committee.

Discussion held.

Board recessed at 2:20.

Board reconvened at 2:29.

Executive Board member Axelrod requested information on the status of a potential AFM-EPF trustees meeting with the membership.

Discussion held.

Axelrod requested information on the progress of the Emerging Artist Project grant winner.

Schwartz reported on the work under contract performed by Roxy Coss Quintet and read a message of appreciation from member Coss.

Discussion held.

Schwartz reported on the progress of planned improvements to the Club Room and Room B.

Discussion held.

Axelrod and Krauthamer excused at 2:59. Fisher assumed chair.

Fisher presented a successor collective bargaining agreement between Local 802 and Victor Herbert Renaissance Project Live!, Inc.

Executive Board member Hoyt excused at 3:03.

It was moved and seconded to approve the agreement with Victor Herbert Renaissance Project Live!, Inc. as submitted.

Discussion held.

Motion carried unanimously.

Fisher announced a date of June 17, 2020 for the next membership meeting.

Discussion held.

Fisher excused at 3:15. Recording Vice President Schwartz assumed the chair.

Schwartz reported on his meeting with a representative of Hank Lane Music to negotiate a settlement of a grievance.

Discussion held.

Schwartz reported on the status of negotiations for a successor collective bargaining agreement between Local 802 and Apollo Theater covering the Amateur Night at the Apollo band.

Discussion held.

Schwartz reported that a tenured ensemble had been given its notice by The Sahara Plaza and on the response of Local 802 to the employer.

Discussion held.

Krauthamer and Fisher present at 3:28. Krauthamer assumed the chair.

Schwartz reported on plans for a unified member services model on the second floor and for improvements to the processing of data and checks in the Recording Department.

Discussion held.
Meeting adjourned at 3:32.

Tuesday, February 4, 2020

Meeting called to order at 11:14 am by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Cohen, Davis, Donovan, Frawley, Kainuma, Paisner, Shankin.

Minutes of January 28, 2020 reviewed. It was moved and seconded to approve the minutes of January 28, 2020 as corrected.

Discussion held.
Motion carried unanimously.
President Krauthamer distributed LM-2 forms to board members.
Discussion held.

Krauthamer presented a request from a member for a leave of absence from a Broadway show.

It was moved and seconded to approve the leave of absence as submitted.

Discussion held.
Motion carried unanimously.
Krauthamer presented an offer of a discount from Manhattan Plaza Health Club to be added to the Member Resource Center listings.

Discussion held.
Krauthamer reported on upgrades to the club room.

Discussion held.
It was moved and seconded to approve \$5,260.45 for the purchase and installation of theatrical lighting to the club room.

Discussion held.
Motion carried unanimously.
Krauthamer reported on the process of booking rehearsals in the club room.

Discussion held.
Krauthamer reported on the agenda for the membership meeting of February 26, 2020.

Discussion held.
Krauthamer reported that he will be meeting with the Not-for-Profit theatrical employers on Friday and will meet with the member bargaining committee today.

Discussion held.
Krauthamer reported that he would be meeting today with the orchestra committee of New York Philharmonic.

Discussion held.
Krauthamer reported on a meeting with member Roxy Coss.

Discussion held.
Krauthamer discussed proposals

received by the board from the Social Engagement Team.

Discussion held.
Board recessed at 12:10.
Board reconvened at 12:16.

Krauthamer reported on a meeting of the board's Politics Subcommittee with consultant Chris Carroll pertaining to the development of a political program at Local 802.

Discussion held.
Director of IT Mosher present.
Mosher presented proposals for modernizing technology at the local.
Executive Board member Cohen excused at 1:01.

Discussion held.
Cohen present at 1:11.
Mosher excused.
Executive Board member Davis reported on her attendance at negotiations between Local 802 and DCINY.

Discussion held.
Board recessed and Krauthamer excused at 2:18.

Board reconvened and Financial Vice President Fisher assumed the chair at 2:34.

Fisher reported on the status of negotiations between Local 802 and Mostly Mozart Festival for a successor collective bargaining agreement.

Discussion held.
Fisher reported that she had met with musicians of American Symphony Orchestra, American Classical Orchestra and Riverside Symphony and planned to meet with musicians of Little Orchestra Society.

Discussion held.
Fisher presented a booklet containing information from NYCOSH.

Discussion held.
Recording Vice President Schwartz reported on his and Fisher's participation in a meeting of the board of Art Workers Resource Center.

Discussion held.
Cohen presented a draft mission statement of the board's Pension Subcommittee.

Discussion held.
Cohen excused at 3:05.
Executive Board member Frawley reported on the NYS Nursing Mothers in the Workplace Act.

Discussion held.
Executive Board members Axelrod and Shankin excused at 3:14.

Meeting adjourned at 3:22.



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Elizabeth Arce (trombone)
Marta Bagratuni (cello)
Brad Bailey (drums)
George A. Berry (trombone)
Lasse Bjerknaes-Jacobsen (trumpet)
Christopher Bonner (cello)
Tom Burns (drums)
Roger E. Butterley (guitar)
Sean P. Cameron (piano)
Rosanne Cash (guitar)
Andy Clausen (trombone)
Sylvie Courvoisier (piano)
Francisco Dipre (trumpet)

Robert Edwards (trombone)
Jed Feder (drums)
Sean P. Fitzgerald (guitar)
Mary Gatchell (piano)
Kimberly A. Hayes (guitar)
Curtis Holtgreffe (saxophone)
Raul Ignacio Rios Morales (trumpet)
Buffi Jacobs (cello)
Alex Jeun (trombone)
Marybeth Kern (saxophone)
Sooyun Kim (flute)
Joel Lambdin (violin)
Chi-Ching Lin (percussion)
Roger Marsh (guitar)

Matthew R Meckes (piano)
Ilana R Mercer (viola)
Mark Miller (trombone)
Sam P. Minaie (bass)
Aiden Moore (electric bass)
Ashlyn Olson (violin)
Todd Walter Olson (piano)
Daniel Piering (cello)
Troy Luther Rinker Jr (bass)
Hernan Jay Rodriguez-Sierra (saxophone)
Jonathan Saraga (trumpet)
Frank Saverino (piano)
Kathleen A. Scarborough (violin)
Julia Schade (piano)

Sara Serpa (vocalist)
Catherine T. Sheridan (trumpet)
Viola C. Smith (drums)
Leslie Strait (flute)
Katelan Terrell (piano)
Renato Thoms (latin percussion)
Jeff Turlik (guitar)
Jesse C. Vargas (keyboards)
Fay Victor (vocalist)
Kenny Wang (viola)
Shay Wetzer (drums)
Matthew Wolfe (guitar)
Reginald Young (electric bass)

Local 802's Resource Center contains **curated links and information that guide members to entrepreneurship opportunities and social services.**

START HERE:
www.Local802afm.org/resource-center

● Contact information for the musicians on this page (and for any member of Local 802) can be found in our electronic membership directory. Start at **<http://info.Local802afm.org>** and log in, then click on the DIRECTORY button from the top menu.

● All new and readmitted members of Local 802 are eligible to be interviewed in Allegro in our "Why We Joined the Union" column (see page 42). If you want to participate, send an e-mail to **Allegro@Local802afm.org**.

● The next orientation session for new members of Local 802 is Wednesday, March 11 at 5 p.m. in the Executive Board Room on the fifth floor of Local 802 at 322 West 48th Street. For more information, contact Shane Gasteyer at (212) 245-4802, ext. 143 or **Sgasteyer@Local802afm.org**. To join Local 802, start at **www.Local802afm.org/join-today**.

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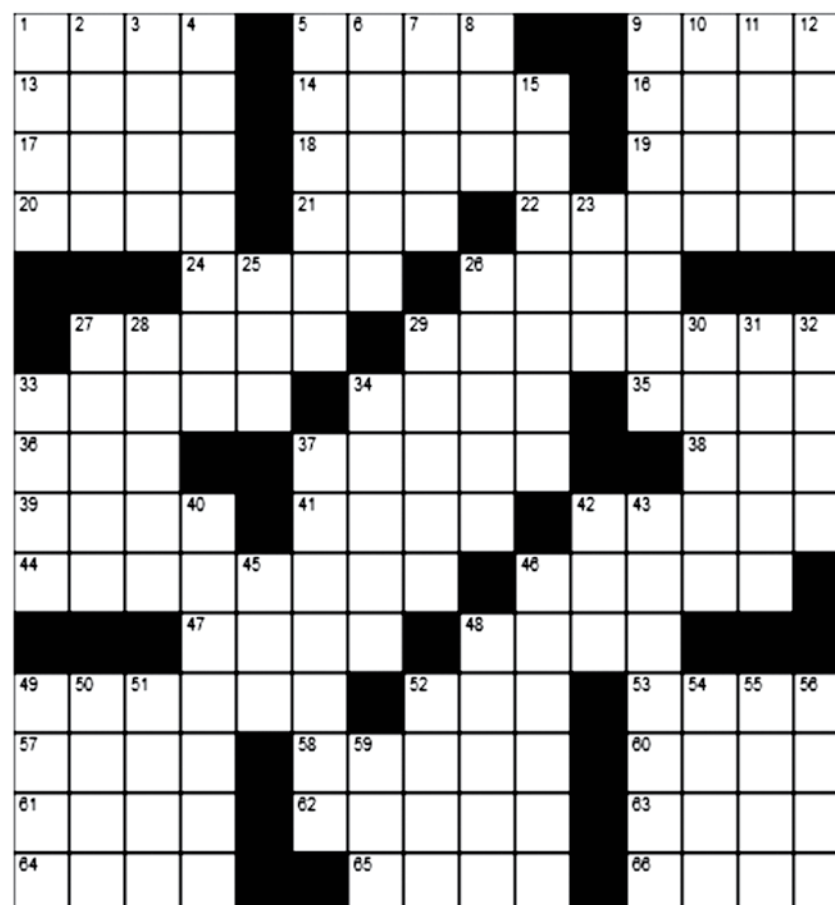
EDITED BY BILL CROW

ACROSS

- 1 Beginning of the 49th State
- 5 Bear up there
- 9 U of U athletes
- 13 "Goldberg Variations" composer
- 14 "___ Piece" (Bill Evans)
- 16 Swabbies
- 17 Reverb
- 18 Many of them are civil
- 19 Narrow cut
- 20 Sound of Music animal
- 21 "___ Bass Hit"
- 22 Brings out
- 24 Shipbuilding timber
- 26 Dweeb
- 27 Like some bears and icecaps
- 29 Like the guy who buys a round for the band
- 33 Lustful deity
- 34 "David Copperfield" wife
- 35 Neighbor of Sask.
- 36 Tatum
- 37 Senate duty after impeachment
- 38 Skid row woe
- 39 Will of "The Waltons"
- 41 "___ She Sweet"
- 42 Turns on the waterworks
- 44 Incoming
- 46 Less outgoing
- 47 Tyler's successor
- 48 Go postal
- 49 Ring combo
- 52 Loss leader?
- 53 Instrument carrier
- 57 Actress Moore
- 58 Summarize
- 60 Minerals
- 61 "Ars Amatoria" poet
- 62 Brazilian street dance
- 63 Torn and Taylor
- 64 Network of nerves
- 65 SAT e.g.
- 66 Record ___

DOWN

- 1 In the sack
- 2 Ornamental fabric
- 3 Problem with the back or heart
- 4 Anon
- 5 Heavy metal output
- 6 Sign up again
- 7 Saltimbocca seasoning
- 8 Essen exclamation
- 9 As above, Claudius
- 10 Baby powder
- 11 HOMES part
- 12 Fast fliers
- 15 Everlasting
- 23 Kick the bucket
- 25 Important musical ability
- 26 Act the pied piper
- 27 Cheese ___ (skinflint)
- 28 Sleek swimmer
- 29 "Hello, I must be ___" (Groucho)
- 30 Blast from the past
- 31 "___ Chaos" (Gerry Mulligan closer)
- 32 Sara Vaughan nickname
- 33 "The Forsythe ___"
- 34 "Byas a ___" (Don Byas composition)
- 37 Harold Fox and Mel Lewis
- 40 Swimmer's fear
- 42 Chinese tea
- 43 It opens your parachute
- 45 Marriage Pledge
- 46 Be short with
- 48 Runs through
- 49 Scent
- 50 Campbell of "Scream"
- 51 Send forth
- 52 Pinnacle
- 54 Met solo
- 55 Equinox mo.
- 56 "___ quam videri" (North Carolina's motto)
- 59 "You Are What You ___" (John Simon/Peter Yarrow 1968 movie)



NAME THAT TUNE

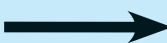
HINT: Classic folk hit from 1970, now a summer camp standard



ANSWER: "The Circle Game" (Joni Mitchell)

For answers, see www.Local802afm.org/Allegro

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The Band Room

BACK IN THE 1940'S, there was a club on Times Square called the Zanzibar. It featured headliners like Nat Cole and Louis Jordan. At the time, I was serving in the Army, based in Maryland, and got the chance to visit New York on a three day pass. I didn't go to the Zanzibar because it was too expensive. But a New York friend of mine had gone there once when the Duke Ellington band was in residence. He told me that they had Duke's piano on a platform which, during the opening number, was slowly lowered from an opening in the ceiling to the bandstand with cables at the four corners. Two winches operated the cables. On the night my friend was there, one of the winches failed, but the other continued to lower its two cables. The piano and Duke's piano bench were attached to the platform, so there was no danger of them sliding off, but the whole thing was at a steep angle when they finally got the winch stopped.

My friend said that Duke never lost his aplomb. He just hooked one foot around a leg of his piano bench, continued to smile at the audience, and continued playing while the stagehands solved the problem, gradually righted the platform, and lowered Duke successfully to the bandstand. The guys in the band had continued playing, as if nothing unusual was happening.



On Facebook, Terry Gibbs told this story about the late Jack Sheldon:

When Terry had his Dream Band in California in the late 1950s, he said the band was so much fun that nobody ever took off. But on a pair of one-nighters that he booked opposite Miles Davis's sextet, trumpeter Stu Williamson couldn't make it. So, on the advice of his alto player Joe Maini, Terry hired Sheldon. Jack was nervous on the first gig, which was on a bandstand set up on the pitcher's mound in a ballpark in Tucson, Arizona. He was sitting at the end of the trumpet section next to Al Porcino, Ray Triscari and Conte Candoli, three of the best in the business. And he was a little unsure of his sight-reading ability. On about the third number, a wind came up and blew Jack's music off the stand onto the ground. Jack jumped down and continued playing his part where it

had landed. The wind blew the music a little farther along, and Jack followed it, continuing to play. Terry said, "By the time I cut the band off at the end, I swear Jack was playing his part from center field!" That was the beginning of a long relationship that Terry had with a fine trumpet player who was also a very funny guy.

Saxophonist Kirby Tassos's uncle John wanted to be an opera singer, but to pay the rent he worked as a cameraman at NBC. In the 1940s, one of his first jobs was to film the NBC orchestra under Toscanini. When Toscanini discovered that his cameraman was an aspiring opera singer, he asked Kirby's uncle John to sing something for him. After he sang, Toscanini said, "What a talent! He sings in all keys at once!"

Scott Robinson was playing at the Jazz on the Mountain Festival up at Mohonk Mountain House. There was a dinner hosted by WBGO, and Amy Niles was saying a few words on the microphone about "having all these incredible musicians... and each one more amazing than the last!" Cornet player Kirk Knuffke, seated next to Scott, leaned over and said, "That's why I'm always late!"

My friend the late Jack Segal, the songwriter, told me this story long ago. When he and his first wife, Lillian, decided to get married, they flew to Maryland where it could be done quickly. On their return to New York, Lillian called her mother to give her the good news. Her mother didn't say a word about the marriage. "You flew!" she cried. "Why didn't you tell me? I would have worried!"

Peter Zimmerman told me he once saw Frank Foster leading a quartet in a jazz club. Between sets, Peter told Frank that the most exciting music he ever heard was Frank's big band, "The Loud Minority," playing John Coltrane's "Giant Steps," with Frank wailing a solo over the horn sections. Peter asked him if he would play that tune on the next set. Frank began the set by announcing that someone had requested that he play the most difficult song in the whole jazz repertoire. Peter said, "The rhythm section started in, Frank stepped up, and the first note he played was a 'wrong' note, after which he took a pretty darn good solo. I never found out whether he played that first note deliberately as a joke on the 'requester.' He had a great sense of humor, so I wouldn't put it past him!"



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TRIANGLE SHIRTWAIST FIRE

109th anniversary

The Triangle Shirtwaist Fire was the largest industrial disaster in the history of New York City. Most of the victims were immigrant women. The fire led to legislation requiring improved factory safety standards and helped spur the growth of the ILGWU textile workers' union. **This year's commemoration will be on Wednesday, March 25 from 11:30 a.m. to 1 p.m. at the corner of Washington Place and Greene Street, the site of the original building. For more information, see www.RememberTheTriangleFire.org.**

JUNE 2020 MEMBERSHIP MEETING WEDNESDAY, JUNE 17 @ 5 P.M.

The meeting will take place here at Local 802
(322 West 48th Street, between Eighth and Ninth Ave.)

Admission to meeting by paid-up membership card only

