

The American Federation of Musicians, Local 104  
October thru December 2015

# Segue



## President's Message

Hello everyone,

I think all of us are saddened to see all the ongoing death and destruction that is taking place around the world. It seems that there isn't a week that goes by where we don't hear of some mass murder, genocide, school shooting, or other atrocity, both around the globe, and in our own backyard. Violence seems to be continually on the increase; the dynamics of the world are certainly changing, and not for the better.

In the meantime we all keep plugging away at trying to remain upbeat, and to live and enjoy life. Therefore today's message will focus a lot on what good things are happening in our profession.

From the pen of AFM president Ray Hair on November 18: New Line Productions, Inc. (New Line Cinema) has become the latest film studio to sign a contract with our union. New Line Cinema signed onto AFM's Basic Theatrical Motion Picture Agreement that sets wages, working conditions, healthcare and pension contributions for musicians working in film recording, sidelining and music preparation.

*Billboard* reported the US Department of Justice has shut down the US-based music piracy site Sharebeast.com and sister site albumjams.com.

In orchestra news it's mostly good: the Chicago Symphony, the Birmingham Philharmonic, the Philadelphia Orchestra, and the St. Paul Chamber Orchestra have all ratified new contracts of varying lengths. The bad: The Fort Wayne Philharmonic opened its 2015-2016 season without a contract, and since 2013 has been playing a reduced season that resulted in a 17.5% pay cut for core members.

Here's a question for you. What makes a successful freelance musician? Here are some of the tips I have gleaned from listening to others, as well as my thoughts as a long-time freelancer.

Know the music, no one wants to wait while you try to learn on the

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Doug Craig  
1928-2015

run. This seems obvious, but may not be to some who are new to the “game.” Collegiality. Be friendly and pleasant, in your performance relationships. Avoid that cologne you like to wear. Save it for when you aren’t performing. Observe and learn from those who have more experience. If you are the experienced one remember that it took you some time to learn the ropes, so be willing to help out less experienced colleagues.

Are you a woodwind player? The more instruments you play, the better your chances of getting that great gig.

Are you a string player? Remember that you often work in a section where others play the same part. Good section ensemble leads to good group ensemble.

Thank the contractor for the gig. He or she could have hired someone else...

Leave the phone in your pocket or purse. Last, but not least, leave your ego at the door.

Well my friends, that’s about it for this time.

Remember that we are only as strong as you let us be, and we are here to help. If you are having a problem collecting wages for performing, or have some other union-related music job concern, let us know. Dave, Krista, or I can probably steer you in the right direction to get the problem cleared up. Be sure you have a union contract to assure that the AFM can help you. Do you have concerns, or ideas to make the local function more effectively? Contact us. We want to know what’s on your mind regarding music and AFM matters.

In solidarity,



Mike Palumbo



Tad Calcara, Doug Craig back row  
Erich Graf and Robert Stephenson  
front row.



Ricklen Nobis and  
Patrick Zwick

There will be a General and Executive Board Meeting scheduled for **February 1st, 2016 at 5:15 pm in the offices of AFM, Local 104.**

We will be voting on the new Wage Scales for Local 104 among other items.

## Members

### New members

Rodrigo Betancourth  
4197 South 1300 East  
Salt Lake City, Utah 84124  
rodbetaleon@hotmail.com  
801-831-9733 Violin

Samuel Elliot  
73 "F" Street, #14  
Salt Lake City, Utah 84103  
samuelcelliot@gmail.com  
206-393-8537 Tenor Trombone, Alto Trombone

Andrea Kristine Hughes  
642 Skyview Circle  
North Salt Lake, Utah 84054  
801-597-7543, akhughes34@gmail.com  
Violin

Jonathan K. Kahananui  
221 E Crestone Ave. #D  
Salt Lake City, Utah 84115  
385-215-6831 amati1588@live.com  
Violin, Viola

Leslie Ricards  
842 N. American Beauty Dr.  
Salt Lake City, Utah 84116  
743-649-4736 leslierichards@gmail.com  
Viola

### Information Changes

Sharon Mitchell -  
2860 East Hillsden Drive  
Salt Lake City, Utah 84117

Kristiana Sandberg has had her name changed to Kristiana Henderson.

### Resigned in good standing

Zachary Guiles  
Elina Lev



Eugene Foster (left) playing flutes in the Flute Shop of Chris Linschoten (right) in Salt Lake City, Utah circa 1956.



Lynn Rosen and Yuki MacQueen at the Utah Symphony Halloween Carnival 2015



**Doug Craig**

## Douglas B. Craig 1928—2015

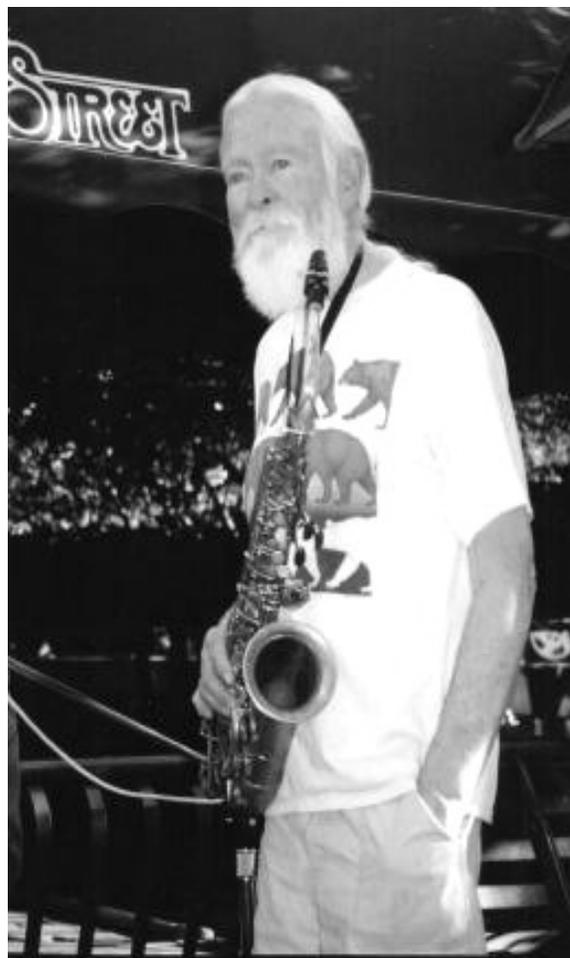
12/14/1928 to 11/01/2015

The worlds of classical and jazz music in Utah have lost one of their own, Douglas B. Craig, a principal Bassoonist with the Utah Symphony for over fifty years who also played with Tad Calcara's New Deal Swing Band. He passed on the first of November, 2015. Doug was born in Los Angeles on December 14th, 1928. He spent his early years playing clarinet before taking up the bassoon at age 17 with Don Christlieb, a noted musician, and later Norman Herzberg. Doug's formal education began in 1946 at Occidental College and then Arts and Master of Music degrees from the University of Utah. Prior to joining the Utah Symphony in 1952 Doug performed military service in the Far East playing in the Woodwind Quintet of the Armed Forces Radio Service. Later years found him teaching and performing at the University of Utah and in many Salt Lake City schools. Doug can be heard on all of the Mahler, Tchalkovsky and Sibelius recordings made by Maurice Abravanel and the Utah Symphony. Doug was an avid hiker and lover of nature. He championed many causes for the poor and disadvantaged by participating in marches and protests. He was known to have chased steam locomotives up and down Ogden Canyon, hanging outside a car window while someone else drove. His opinions were quite honest and open and those that understood him were pleased to have a loyal and exceptional friend.

Doug will be remembered and missed dearly by his friends and extended family Lisa, Bonnie, Dean, Dusty, Kim, Wendy, Marj, Spencer R., Barbara J., Tad, Tom Pat, Jan, and Lee. See you bassoon!

Published in the Salt Lake Tribune on November 22nd, 2015

I knew Doug as an executive board member of Local 104 for many years.—Dave Sharp



Doug Craig



Tad Calcara and Doug Craig  
Utah Symphony

## Joseph Silverstein

When Joseph Silverstein stepped off the Utah Symphony conductor's podium at the end of a 15-year run, The Salt Lake Tribune called the man a true maestro.

"Maestro is a word that has been cheapened by popular culture, but among the artists who perform classical music, it is an honorific bestowed only rarely and out of profound respect," the 1998 editorial reads. "In the history of the Utah Symphony, two men have been worthy of that title. One was the late Maurice Abravanel, the other is Joseph Silverstein."

Silverstein, one of the world's most revered violinists and former music director of the Utah Symphony, died Sunday after a heart attack. He was 83.

"Above and beyond being just an incredible musician and perhaps the greatest concertmaster ever, he was a very, very humane person," said Gerald Elias, who knew Silverstein for more than 40 years. The maestro was his violin teacher at Yale University, his colleague at both the Boston Symphony and Utah Symphony, and his dear friend.

The man, by the accounts of his friends, was a massive intellect, an extraordinary musician and a generous soul.

At the age of 23, Silverstein's dream came true. Despite never finishing high school (though he went on to earn several honorary doctorates), Silverstein joined the Boston Symphony, and ascended from last chair in the second violin section to concertmaster in 1962, then assistant conductor in 1971. During his tenure, he became one of the most famous concertmasters of the 20th century.

"He was someone who made the making of music on the violin a guilty pleasure," said Ralph Matson, the Utah Symphony's concertmaster, who also knew Silverstein since Yale. "For him to find an hour with a violin and nothing to do but practice was the equivalent of finding half a beautiful cake in the kitchen and you just couldn't treat yourself to it. It was that kind of delight in music-making. It was quite contagious."

When Silverstein came to Utah in 1983 to lead its symphony, he found an orchestra dispirited by the troubled leadership of the last conductor. But Silverstein took the helm and restored professional respect for the man on the podium.

"The music was never about himself, as it is with many conductors and violinists," Elias said. It's almost impossible for a great conductor not to have a big ego; that's part of what makes them great, Elias noted. But with Silverstein, "it was always about the music. In that regard, he was very humble. ... He always took a backseat to the composer. That was always his primary concern. That really was communicated to the musicians."

As conductor, he refined the orchestra's string sound virtually from the time he stepped on the podium. As interpreter, his insights into the German classics — Haydn and Mozart in particular — were high points, and he broadened the orchestra's repertoire as well as its season, according to the 1998 Tribune editorial.

"The lure of playing with him and trying to transcend yourself was too tempting," said Barbara Scowcroft, a member of his orchestra. "He was a magnet. You couldn't resist."

As a world-class violin soloist, Silverstein thrilled Utahns in a second role, and his meticulously shaped performances of concertos and chamber music are treasured memories for audiences. The crown of his achievements as a violinist was his extraordinary tone, Matson said. "He was able to color things with just a sheen of beauty that was remarkable."

His memory for music was astonishing, too. Eugene Watanabe, co-founder of the "Gifted Music School", began his violin lessons with Silverstein when he was 13. In the maestro's home on Salt Lake's east bench, Watanabe heard him play almost the entire violin repertoire without sheet music. He was like a computer, Watanabe recalled.

"He would downplay that quite a bit," Matson added. But it was quite remarkable. "In lessons or chamber music coachings, the amount of music that he had at his fingerprints was astounding. I've never encountered anything like it."

Watanabe was just one of countless young musicians Silverstein counseled and encouraged. He supported Scowcroft when she conducted the Utah Youth Orchestra, at a time when not everyone liked the idea of a woman on the podium. He even came to the youth orchestra's practices at the crack of dawn on Saturdays, a giant cup of coffee in hand, after conducting the night before.





Mark Davidson  
Utah Symphony



Walter Haman—USO Cellist



Tad Calcara and  
The New Deal Swing



Members of the Utah Symphony—  
Veronica Kulig, Claudia Norton,  
Nick Norton, Michael Pape, Karen  
Wyatt, and Travis Petersen.



**Mercedes Smith of the  
Utah Symphony Orchestra**



**Larry Zalkind and friends**



**Kathryn Eberle, Conrad Tao and Hannah  
Stuart at the Utah Symphony**

Find your pension information online  
at: **[www.afm-epf.org](http://www.afm-epf.org)**

Log in or sign in to review your current contributions and benefits, along with projected benefits for a future retirement date. It's easy.



**Whedbee 2005 Violin  
for Sale**

Lynn Rosen has a violin for  
sale contact her at:

Email would be great and  
also text (801)484-4054.

[musicbox@xmission.com](mailto:musicbox@xmission.com)

**AFM Local 104**

515 East 2261 South, Suite L  
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# Segue

PLACE  
STAMP  
HERE

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Stan Seale



Daron Bradford



Caitlyn Valovick-Moore  
with the Contra Bass Flute