



PITTSBURGH MUSICIAN

OFFICIAL JOURNAL OF LOCAL 60-471, AFM
PITTSBURGH MUSICIANS' UNION

1ST QUARTER 2025
You are the union!

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Overture

By George Clewer
President/Secretary

First, allow me to welcome everyone to year 2025! Hard to believe that we celebrated the Millennium 25 years ago. Wow! What they say about time is spot on!

It is another new year and the only resolutions that I've made are to practice more and work as hard as I can to find more cost effective measures in the office. I really do want to be a good saxophonist when I grow up (LOL) and the Local needs all the TLC it can get! As the years pass, it seems a greater challenge to keep the Local on solid ground. One thing that really helps out is creating new CBA's. We are looking forward to renewing one that kind of got away during the pandemic. Opera Theater of Pittsburgh, now known as Pittsburgh Festival Opera, disappeared from our radar back in 2020 and only resurfaced recently under new leadership. Having spoken with Marianne Cornetti, who now heads up that company, it seems clear that we will have an agreement in place at some point in the not too distance future. In the meantime, PFO put on a dazzling concert performance of Adriana Lecouveau in September which we wrote of in the last journal. It paid Concert and Show scale with all the trimmings so nothing to complain about there. Once again, the 50 piece plus orchestra was contracted by **Jeff Mangone** and was truly outstanding.

Again, wishing you all the very best and have a great 2025! Enjoy the rest of the newsletter.

George

MEMBERSHIP DUES ARE DUE

REG. DUES FOR THE YEAR 2025 ARE \$180.00. IF PAID IN JANUARY THEY ARE DISCOUNTED TO **\$175.00**

HONORARY LIFE DUES ARE **\$100.00** FOR THE YEAR.

REG. DUES PER QUARTER ARE **\$45.00**

HON. LIFE DUES PER QUARTER ARE **\$25.00**



GENERAL MEMBERSHIP MEETING
MONDAY, FEBRUARY 3, 2025
GAETANOS RESTAURANT ON BANKSVILLE

7:00PM
7:30PM
8:15PM

SOCIAL
DINNER
BUSINESS MEETING

AGENDA

APPROVE OCTOBER MINUTES
PRESIDENT'S REPORT
OPEN DISCUSSION

*Please call 412-855-5137 or e-mail
president@afmpittsburgh.com for dinner reservations
by Wednesday, January 29th*

SEE PAGE 2 FOR IMPORTANT MPTF INFO!
PLEASE SEE PAGES 3 AND 4 FOR A STATE
OF THE LOCAL UPDATE.

'BURGSOUNDS

RCBB CBA

We did manage to negotiate a successor agreement for the River City Brass Band this past October. We were fortunate to have the services of our legal counsel **Kevin Case** for this one as this particular CBA has been a bit troublesome over the years. I certainly wish to give much credit and my heartfelt thanks to the outstanding brass band committee featuring committee chair **Ross Cohen**, along with **Abby Lannan**, **Michael Dingfelder**, and **Hakeem Bilal** for their diligence throughout the entire process. We ended

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up with a two year agreement offering 3% per year versus the initial 1 year proposal at 0% offered by RCBB management. There are increases in services though not as great as we were hoping for along with bonuses for principal and Ass. Principal positions who perform a certain number of services to be paid at the end of the season. Any of these musicians who perform 90% of the services that count toward the service guarantee will receive a \$3,500 bonus. Any of those musicians who perform 80% of the services that count toward the service guarantee will receive a \$1000 bonus. This is a replacement, of sorts, for the retainers that these musicians once had but were suspended for a time. There are other improvements as well including a requirement for at least two separate dressing rooms for each service when on the road. Not too outlandish of a request! All in all, a much better deal than what we have seen as of late with that band. Again my thanks to an outstanding committee and, of course, to **Kevin Case** who has proven himself indispensable during negotiations for many of our contracts. We will be back at the table in two years, again with Kevin, looking for more good stuff. You can count on it!

MPTF GUIDELINES

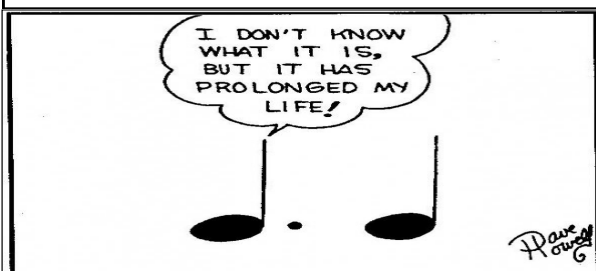
As mentioned in the last newsletter, we have had such an overwhelming response to the MPTF program that we have had to take a second look at how the Local deals with who is awarded these gigs, how many each leader will receive, and the percentage of co-sponsorship. Was that a run-on sentence? Probably. Anyway, we are still pondering this just a bit. We do not need a definite answer today but will need one soon so here is where we are at this point in time. **First, let me reiterate that Dan Beck, MPTF Trustee has indicated that the 50/50 split between the Fund and the co-sponsor is traditional and what MPTF was built on. MPTF is encouraging Locals to adhere to this 50/50 policy for all types of MPTF projects regardless of the type of venue where the gig takes place. This means that educational concerts may utilize the 50/50 policy just as any community or senior facility project does. In fact we are encouraged to use this formula when booking all MPTF projects, even those in JAM months or Black History Months. Let me further point out that, after checking in with MPTF's Samantha Ramos, I now am aware that some Locals not only don't utilize the 100% allocation, but in fact use as little as 25% from MPTF with 75% contributed by the co-sponsor on certain projects. Let me again emphasize that there now exists no 100% funding mandate on the part of MPTF for any type project. The determining factor for a Local's co-sponsorship percentage is based solely on the dollars available to that Local. Essentially,**



a Local has total control over the co-sponsor percentage used. Having written the preceding, we will still make an effort to apply for 100% funding in some instances, just not as many as before. Any 100% funding on the part of MPTF is solely at the discretion of the MPTF administrator in each individual Local. Big Bands eat up quite a few dollars and big bands funded at 100% eat up twice as many dollars depriving other groups the opportunity to apply for the dollars that are no longer available. For our purposes here, we define a big band as any swing type ensemble of 10 or more musicians. It is the thinking here that we can fund one big band performance at 100% and perhaps one more at 50% funding per leader. What this suggests is that any big band leader who would like MPTF funded performances will need to encourage co-sponsors to come up with some dollars. As to how many projects one leader can qualify for, it seems that 8-10 might be a good number for solo, duo, and trio gigs with perhaps fewer for quartets or larger ensembles. Yet to be determined. Again, we are separating big bands from smaller groups. Most groups other than big bands seem to range in size from solo performances to as many as 5 or 6 musicians. There are tough decisions to be made but are necessary to the MPTF funding process. Another issue to consider is that the funds from MPTF have most likely plateaued meaning that there may not be an increase in our allocation for the next fiscal year as we have seen in the past. This from MPTF. All the more reason to be particularly careful with how we spend those dollars that we do receive. An e-mail will be sent to all previous leaders of MPTF gigs with everything laid out in detail and also posted on our website. **Please do not forget that all MPTF funded projects require a 5% work dues deduction from each player to be submitted to the Local by the leader using a Pittsburgh Musicians' Union Engagement Report.** The 2nd quarter newsletter published at the beginning of April will have all the finalized details. Those details may differ very little from what you are reading on this page. The new fiscal year for MPTF begins on May 1. I'm looking forward to a fruitful new MPTF season with more musicians involved as

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WHEELING SYMPHONY AUDITION NOTICE FOR PRINCIPAL TROMBONE AND TIMPANI PLEASE SEE THE COMPLETE AUDITION NOTICE ANNOUNCEMENT IN THIS NEWSLETTER.



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both leaders and sidemen. If, you may have any questions regarding any of the above, please call me at 412-855-5137 or e-mail me at president@afmpittsburgh.com.

TOSCA

I was in attendance for Pittsburgh Opera's season opening production of Tosca on a Friday night this past October. Tosca is an opera in three acts by Giacomo Puccini to an Italian Libretto by Luigi Illica and Giuseppe Giacosa. I guess those names leave little doubt as to the national origin of this opera! Tosca is based on a dramatic play, La Tosca, set in Rome in June of 1800 with the Kingdom of Naples' control of Rome threatened by Napoleon's invasion of Italy. Puccini saw this play when it was touring Italy in 1889 and obtained the rights to turn the play into an opera in 1895. The aforementioned Luigi Illica actually advised Puccini against the project because he didn't believe that the play could be adapted to a musical form. Long story short, Puccini wrote the music and history shows that Tosca is one of Puccini's greatest works. As is usually the case, there is much love, murder, and mayhem from beginning to end. What better way to spend a Friday evening in Pittsburgh! As always, the orchestra under the baton of Maestro Antony Walker was excellent. Really pretty much my main reason for being there although I truly enjoy the entire production including staging and, yes, the singing which seems to turn some folks off to the art form. As I always say, why not come to a performance of Pittsburgh Opera and decide for yourself if it is right for you? Kick the tires. Take it for a test drive. This regional opera orchestra is truly outstanding and provides reason enough to be in attendance. Maybe I'll see you at the next one.

OCTOBER GENERAL MEMBERSHIP MEETING

Local 60-471 held its October meeting at Gaetano's Banquet Hall once again. We had a smaller attendance for this one as expected due to the month earlier OLD TIMERS PARTY. There is quite a bit of overlap in attendance between the party and our General Meetings. Anyway, we had a nice get together of about 20 members with good food and a short business meeting. We approved the minutes for the May General Membership Meeting and had a brief discussion regarding the Local's CBA's. About half of these agreements were up for renegotiation in 2024. We touched on the settled PSO agreement along with River City Brass which was still in process at the time. Pittsburgh Musical Theater was another CBA that we had negotiated a successor agreement to earlier in the summer as well. Pittsburgh Ballet Theater and Latshaw Productions would come a bit later. By the way, we feel that the Local did quite well with both the PSO and River City Brass agreements with both showing solid progress. The PMT agreement showed the greatest monetary gain ever for that contract. Not too shabby! A discussion took place regarding the Local's social media presence and other means of getting the word out about the Local and what we do. We do have,

what I believe to be, a first rate website. That gives us a presence on the internet that is quite helpful to members and non-members alike. **Brandon McLean** suggested making a donation to WQED-FM and getting on-air mention in so doing. Executive Board member **Stephanie Tretick** suggested placing ads in the PSO programs as well as other programs where we have CBA's. There were a lot of excellent suggestions along these lines and we do solicit any and all ideas from our members to follow up on. As an aside, we will continue to look for alternate venues to hold meetings and parties. Having just written that, I do want to state that Gaetano's has been a good venue for our functions and that we are only looking for alternate locations to switch things up now and again. We will certainly keep you posted if a change is forthcoming. What did Yogi Berra say? "It's difficult to make any predictions, especially about the future!" I would invite you to attend a meeting, especially if you haven't been to one in a while or perhaps never. It is a good way to keep up with the "goings on" here in Local 60-471. Coming to a meeting will certainly keep you a bit more "in the loop" and more fully engaged with the Local.

PITTSBURGH BALLET THEATER

As mentioned elsewhere in this journal, Pittsburgh Ballet Theater, PBT, was also due a negotiation for a successor agreement. This was accomplished with one bargaining session at the table along with some e-mail follow-ups. This past October. One of the Orchestra Committee's objectives was to get the scale above the Concert and Show Scale rate of the Local. This was accomplished along with some other perks such as student matinees paying the regular performance rate vs. a lower one. There is also an increase in audition pay for those on that committee for any given audition. There is now cartage pay for those with larger instruments such as percussion and harp. A great deal of attention was given to the electronic media aspects of the CBA with some language being quite outdated and some expressly forbidden by the Integrated Media Agreement which the PBT is a signatory to. There is really nothing more challenging at times than dealing with recording, streaming, and the general business of electronic media. All in all, this agreement is a very good deal for all. My thanks to the committee including Committee Chair **Andy Kohn, Cindy Anderson, Rochelle Agnew, Jennifer Madge, and Paula Tuttle**.

DON'T LOOK NOW BUT...

From time to time we like to do a look back and evaluate just how Local 60-471 is doing from an economic as well as a contractual standpoint. We do this in both good times and bad. As mentioned elsewhere in this journal, our contract negotiations have been going extremely well. We have seen gains in the 3-4% range in every CBA that we have negotiated with few exceptions. This has been a recurring theme over the years, again with few exceptions. Obviously the PSO CBA has taken hits over the years and espe-

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cially during our strike year when we were forced to settle for a 7% decrease in wages. (You may recall that management had asked the musicians to take a 25% pay reduction. No way that would happen!!) That, of course, has come back in the years since and we now have a new 3 year agreement calling for a 12.5% increase over that time span. Couple that with the Electronic Media Guarantee of \$2070.00 per musician up from the old rate of \$1000.00 of a few years ago under the Integrated Media Agreement and our scale there will be higher than it's ever been. I truly feel a renewed sense of optimism on the part of management and the Union that we will continue to see better days moving forward down at the "Hall". **Here is a caveat. What we accomplished this last negotiation, we must repeat the next time!** The Pittsburgh Musical Theater (PMT) CBA took a quantum leap forward with an approximate gain of just under 6% per year over 3 years. This represents the biggest pay increase ever there or just about anywhere else! Our current Pittsburgh Playhouse agreement witnessed a 4% per year increase over a 4 year deal and we got the very same numbers at Pittsburgh Public Theater. That's 16% over 4 years for both of those contracts. All in all, the Local is seeing positive movement on all of its CBA's with no apparent trouble spots at this time.

I would like to point out once again that our legal counsel for the past 10 years has been **Kevin Case** who has an impressive musical background having served as concertmaster of the Grant Park Orchestra of Chicago as well as similar positions elsewhere. Kevin is a graduate of the Eastman School of Music. As to his legal resume, Kevin has negotiated CBA's for The Cleveland Orchestra, Pittsburgh Symphony, Chicago Symphony, Milwaukee Symphony, Detroit Symphony, Dallas Symphony, Baltimore Symphony, Atlanta Symphony, New York City Ballet, Chicago Lyric Opera, etc. Since 2015, he has served as General Counsel to the International Conference of Symphony and Opera Musicians (ICSOM). Need I say more? Kevin has been an integral part of many of our negotiations, some behind the scenes, and lead negotiator with our PSO and RCBB agreements. We don't believe there is anyone comparable to Kevin in the industry and we hope to utilize his services for many years to come. As an aside, Kevin comes with a much less expensive price tag than did our previous legal counsel which makes him quite the bargain!

As to our financial position, at the time of this writing, we have just over **\$820,000.00** between our Harvest and Vanguard accounts along with our checking account. I really do not recall our Local ever having much more in liq-

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uid assets than at the present time! Our overall cash flow is better than it's been since before the pandemic which kicked everyone's butt! As an aside, we are constantly monitoring all of our investments with the help of Financial Advisory Committee member **Hal Weiss** who advises us on when to move money and where to move it to gain the most income from our holdings. Hal, who works in the investment business, has been invaluable to us over his many years of service on the FAC. Thanks Hal! (Let me point out that the Local was forced to redeem some dollars from Vanguard to help cover legal expenses which were quite high this year due to both the RCBB and PSO negotiations. This is not unusual but generally involves only interest dollars and not principal.)

Add to all this that the **Music Performance Trust Fund** is seeing more projects on the books than at anytime since the 1970's. So far, 65 projects this fiscal year and we are seeing scale wages of over \$60,000.00 shared by musicians in the work place. In general, I would classify our Local as very stable at this point in time. My thanks to our outstanding **Executive Board** and again our **orchestra committees** for their continued dedication and hard work for the Local! However, we must never become complacent as to our money or our contractual obligations. As we know from past experience, change is inevitable. Let us continue to work hard with all so that any change is change for the better for all of us. Thanks for reading!

CONGRATULATIONS

Local 60-471 wishes to congratulate two of our longtime members for a job well-done. Both **Mary Beth Malek** and **Jack Dilanni** have recently retired from the Pittsburgh Opera and Pittsburgh Ballet Orchestras after many decades of excellent service. As principal clarinet for both orchestras, Mary Beth has graced the musical pits and stages of Pittsburgh with a tone and fluidity of playing that most could only hope to attain! Jack has served as longtime principal timpanist for both orchestras and done so with impec-



"My plan is to keep practicing until I get really good so I can totally disappoint my parents when I quit."

cable technique and taste. To both Mary Beth and Jack, Local 60-471 extends our congratulations and best wishes for continued success in whatever endeavors you partake of. **BRAVO!!**

PSO

The Pittsburgh Symphony put on a great concert in early November of last year featuring a saxophonist of all things! Of course, as a saxophonist myself, I say WHY NOT! Steven Banks is a classical saxophonist of some repute who has been on the musical scene for a relatively short time but has made quite a name for himself. Rick Perdian of Seen and Heard International was quoted thusly, "one senses that Banks has the potential to be one of the transformational musicians of the 21st century." Imagine that! A saxophonist! In 2022 he was awarded the prestigious Avery Fisher Career grant and was a chosen artist for WQXR's Artist Propulsion Lab. Banks has appeared with The Cleveland Orchestra, Montreal Symphony, Utah Symphony, Mostly Mozart Festival Orchestra, and the Colorado Symphony. He serves as Saxophone and Chamber Music Faculty and Artist-in-Residence at the Cleveland Institute of Music. He was previously Assistant professor of Saxophone at both Ithaca College and the Baldwin Wallace Conservatory, and held the Jackie McLean Fellowship at the University of Hartford. When I came along many years ago there were a relatively small number of classical saxophonists such as Donald Sinta, Fred Hemke, Bobby Black, and Sigvard Rascher. Now there are countless excellent saxophonists in the classical field. I would consider Steven Banks to be among the very best of them. He chose Henri Tomasi's Concerto for Alto Saxophone which is also a PSO premiere. Also on the program were some Strauss pieces including Overture to Die Fledermaus and Leichter Blut (Light of Heart) and Puccini's Intermezzo from Act III of Manon Lescaut. As mentioned here in this journal many times, the Pittsburgh Symphony is one of the leading symphony orchestras in the world. They perform in our own backyard many months of the year minus touring and some vacation time during part of the summer. If you do not get to at least one performance a year to hear this magnificent orchestra, shame on you! Why not take in a concert then grab a bite to eat in town or how about Primantis in the Strip! It makes for a great evening away from the TV and other diversions that most of us could do without. Hope to see you there soon!



REMINDER

Please remember that our next General Membership meeting will be held on Monday, February 3, at Gaetanos on Banksville. Please call for dinner reservations on or before Wednesday, January 29. As always, there will be a nice buffet dinner and free beer, wine, and soft drinks. Really hope to see you there to support Local 60-471. Remember, you are all we've got!!

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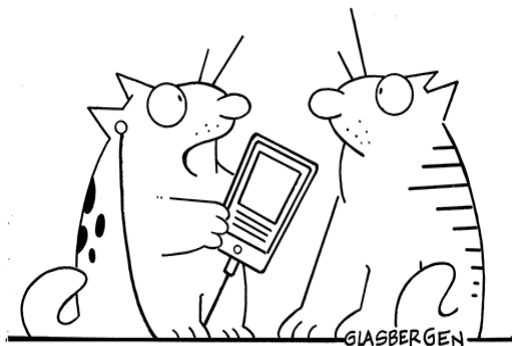
AFM INSURANCE

I do wish to point out that the AFM has entered into an agreement with a new insurance carrier. The AFM and Hub International are partnering to offer customized policies that include, General Liability, Auto/Home, Equipment, and Business Owner's Insurance. For more info, please visit AFM.org/insurance-products or simply go to afm.org, sign in and you will find a link for these insurance products. This insurance is available for AFM Members only.

PITTSBURGH OPERA

In early November I took in a production of an "adulterous doubleheader" according to Pittsburgh Opera. The two productions were *Cavalleria Rusticana* and *Pagliacci*. As always, there was much murder, mayhem, and adultery involved, and as I always say, what better way to spend a Tuesday night! Anyway, the orchestra was, once again, outstanding and, as always, was greatly appreciated by the large crowd in attendance. When Maestro Antony Walker acknowledges the opera orchestra during the post performance bows, it actually sends chills up my spine. I'm so very proud to represent these outstanding musicians! As to the operas, *Cavalleria rusticana* was composed by Pietro Mascagni and premiered at the Teatro Costanzi in Rome, Italy in the year 1890. Interestingly, in 1888 the Milanese music publisher Edoardo Sonzogno announced a competition open to all young Italian composers who had not previously had an opera performed. They were to write a one-act opera to be judged by a panel of five prominent critics and composers. The three best would be chosen to be performed in Rome at Sonzogno's expense. Long story short, the opera was submitted along with seventy-two others and was selected as one of the three winners. *Pagliacci*, which is the better known work, received mixed reviews when it premiered in 1892 at the Teatro Dal Verme in Milan, Italy. The conductor is a familiar name to most all who follow music at

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"Cat Stevens doesn't sound anything like a cat —
neither do Kitty Wells or the Pussycat Dolls!"

all, a fellow by the name of Arturo Toscanini. The UK premiere took place at the royal Opera House, Covent Garden, conducted by Luigi Mancinelli. The US premiere followed a month later at the Grand Opera House in New York conducted by Gustav Hinrichs. This was a fun night out for me and will be for you if you take in a future performance of the Pittsburgh Opera. Hope to see you soon at the Benedum!

BARNES & NOBLE

Recently, Barnes & Noble workers represented by the Retail, Wholesale and Department Store Union-UFCW and other labor allies rallied at the book retailer's flagship store in New York City to demand an inaugural contract before the end of 2024. Workers at three union storefronts in the city organized between 2023 and 2024, but have yet to be given a fair deal by the company, which is bargaining with each location separately. Members of the Barnes & Noble Union have faced continuous safety issues while management has dragged its feet in negotiations, including work place harassment. Staff have also pointed to concerns about low pay, unpredictable scheduling practices, a lack of structure when it comes to job duties, tasks at work and more. We will continue to map the progress made by these workers.

LOCAL 4 CLEVELAND

I found it most interesting to read in the IM that the faculty of the Cleveland Institute of Music (CIM) voted to approve the Cleveland Federation of Musicians, Local 4 as their exclusive bargaining agent. This was held under the rules and regulations of the National Labor Relations Board which we utilized here some 20 years ago for an election. The election was held off-site over multiple days. One hundred and six music teachers were mutually agreed upon by both parties as being eligible to vote. The election was certified by the NLRB on October 7 of this past year. The bargaining unit includes all full-time and regular part-time faculty employees. Excluded are all deans, associate deans, guest instructors, etc. I would invite you to read the full account on page 8 of the November issue of the International Musician.

RATIFICATION VOTES

As you all surely know, when a contract between the PMU and an employer is negotiated, it must be accepted by the bargaining unit. This is done by way of a ratification vote. In the old days, we conducted these ratification votes through the use of a ballot box. Actually shoe boxes made excellent ballot boxes. Just tape the lid shut and cut a slot in the top! Voila!! However, most such votes are now conducted utilizing an electronic platform of which there are a few. Our method of choice here in our Local is Election Buddy. Not being familiar with the program, I looked around for someone who could help the Local with this and up popped none other than **Cindy Anderson**! When I informed Cindy that I had no experience with Election Buddy, she said that she would take a look at it. I think it was an hour later that she told me she was good to go. Since then Cindy has been

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**Pittsburgh Musicians Union
General Membership Meeting
2/5/24
Called to order 8:20 pm
Gaetano's Restaurant**

Pledge of Allegiance lead by President/Secretary Clewer.

Role call was lead by President/Secretary Clewer.

Executive Board -All board members were present except for Tom Evans.

Minutes were read from last general meeting by Vice President Yalch. There was a motion to accept by Bob Breen and seconded by Ron Spang- Motion carried unanimous.

Deaths-Their were no deaths to report.

Presidents Report-President Clewer listed the ways the Executive board has saved money for the local-Saved \$6000.00 in postage and printing fees for the newsletter and a big rent reduction. We also saved money by using attorney Kevin Case. George also complimented the board on these positive achievements. .

MPTF- Provided \$60,000.00 in wages for our members.

Good Of The Union-Stephanie Tretick complimented George on his newsletter.

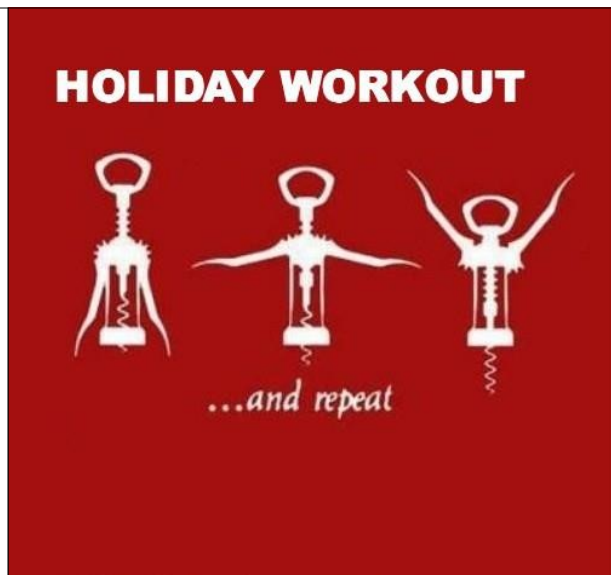
A motion to adjourn was made by Al Wrubleski and seconded by Bob Breen. Motion carried-unanimous.

**Meeting Adjourned 8:40 pm
Respectfully submitted by Andy Yalch -Vice President**

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running our Election Buddy ratification votes. I'm sure that she has done at least six or seven of them over the past several years or so and I can't thank her enough for the great help she has been. THANK YOU CINDY!!

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**Pittsburgh Musicians Union
General Membership Meeting
5/6/24
Called to order 8:13 pm
Geatano's Restaurant**

Pledge of Allegiance lead by President/Secretary Clewer.

Role call was lead by President/Secretary Clewer.

Executive Board -All board members were present except for Joe Herndon.

Minutes were read from last general meeting by Vice President Yalch. There was a motion to accept by Sasha Shapiro and seconded by Ron Spang- Motion carried unanimous.

Deaths-Their was one deaths to report. A moment of silence was held for Frank Ostrowski.

Presidents Report-President Clewer reported that Contract negotiations for a new PSO-CBA were on going. Stephanie Tretick said that all board members appreciated president Clewer for attending all negotiation meetings.

Pittsburgh Musical Theatre-CBA negotiations are ongoing.

Pittsburgh Festival Opera-CBA negotiations are ongoing.

Eastern Conference-Elliot Ratliff provided a summary of subjects covered in the conference. Some areas discussed were ethnic diversity and gender identity. Ways to recruit young new members were also discussed. Elliot is the Vice President of Eastern Conference and the membership thanked him for his participation.

MPTF- Provided \$65,000.00 in scale wages for our members.

A motion to adjourn was made by Marybeth Schotting and seconded by Al Wrublesky. Motion carried-unanimous.

**Meeting Adjourned 9:03 pm
Respectfully submitted by Andy Yalch -Vice President**

SAG-AFTRA

SAG-AFTRA announced that after nearly two years of negotiations, workers at two Pittsburgh radio stations have voted to ratify their first contract. Radio hosts, music directors, reporters, editors, digital content staff and other staff at WESA-FM and WYEP-FM first organized in 2022. The new agreement includes across-the -board raises, more time off, preserves telework flexibility, expands the parental leave policy and more. There are 27 workers who are represented by SAG-AFTRA at WESA and WYEP.

MORE NUMBERS

Interesting that while the median U.S. worker compensation rose between 1979 and 2019 at a 13.7% rate, the productivity of said workers rose by 59.7%. This from the AFI-CIO's Daily Brief. Here's another number. It was 1961 when the Allegheny-Fayette Central Labor Council was issued its charter. The Central Labor Council has been of

great help to so many workers in various fields including music over the years. I well remember the late Labor Council President **Jack Shea** walking the picket line with us during the PSO musicians strike against the PSI roughly 8 years ago. We were also provided a meeting place in town. When we stick together and work together for the betterment of all, we win!

Let me end the newsletter with a further wish for a wonderful 2025 from all of us involved with the PMU. It's our wish for the new year that all of our members enjoy much love, health, and happiness!

HAPPY NEW YEAR FROM US TO YOU!
George, Miriam, Stephanie, MaryBeth,
Andy, Tom, Joe and Elliott

**Pittsburgh Musicians Union
Executive Board Meeting
8/5/24
Called to order 3:02 pm
Via Zoom Internet**

Attendance-Joe Herndon was absent. All other board members were present.

Minutes read from previous meeting. Motion to accept as amended by Tom Evans and seconded by Stephanie Tretick. Motion carried-unanimous.

Financial statements were reviewed.

**New Members-There were 7 new members
Kayla M. Burggraf-07/24/2024, Flute, Piccolo
Sean Elliott-07/15/2024, Violin, Viola
Molly Flanagan-07/15/2024, French Horn
Claire N. Gallagher-07/26/2024, Violin, Viola
Melissa Hernandez-08/05/2024, Violin
Conrad Jones-07/26/2024, Trumpet
Andrew Symington-07/15/2024, French Horn**

Resignations-There were three resignation. Motion to accept with regrets by Stephanie Tretick, and seconded by Tom Evans. Motion carried unanimous.

**Jami J. Bale-effective June 30, 2024
Gabrielle R. Faetini-effective December 31, 2023
Mark W. Huggins-effective March 31, 2024**

**Reinstatement
Samantha Nelson**

Deaths-There was one death. A moment of silence was held for Tony Luccetti

PSO-Contract negotiations are ongoing.

Pittsburgh Opera-Violin chair auditions are on hold.

Pittsburgh Festival Opera-We will more than likely negotiate a new CBA shortly.

General Meeting-The next general meeting will be held at Gaetanos Restaurant on 10/7/24 at 6 pm.

Motion to adjourn-Andy Yalch and seconded by Elliot Ratliff- Motion carried-unanimous

Meeting adjourned 3:21 pm

Next meeting 9/16/24- 3:00 pm

Respectfully submitted by Andy Yalch-Vice President

**“Your eyes won’t believe what your mind can’t conceive.” ~ Lyrics from the Ronnie Laws’ tune
“Always There”**

**Pittsburgh Musicians Union
Executive Board Meeting
9/16/24
Called to order 3:05 pm
Via Zoom Internet**

Attendance-All board members were present.

Minutes read from previous meeting. Motion to accept as amended by Joe Herndon and seconded by Stephanie Tretick. Motion carried-unanimous.

Financial statements were reviewed.

New Members-There was 1 new member. Motion to accept by Stephanie Tretick and seconded by Tom Evans. Motion carried unanimous.

Resignations-There were no resignations to report.

Deaths-There were no deaths to report

**PSO-A new PSO-CBA was negotiated with considerable gains for our members.
12.5 % over 3 years.**

Pittsburgh Opera-Violin chair must be picked by end of October or another audition will be held.

Pittsburgh Festival Opera-Continuing work on new CBA..

Ballet Theater Orchestra-No meetings are scheduled yet.

River City Brass-Negotiations are ongoing.

MPTF-President Clewer stated what a success the program is and how it has provided over \$65000.00 in wages to our members.

Old Timers Party-Party was held at Gaetanos Restaurant on Monday October 7th. Everyone attending gave positive reviews.

Motion to adjourn by Joe Herndon and seconded by MaryBeth Schotting- Motion carried-unanimous

Meeting adjourned 3:44 pm

Next meeting 10/21/24-2:00 pm

Respectfully submitted by Andy Yalch-Vice President

**Pittsburgh Musicians Union
Executive Board Meeting
10/21/24
Called to order 2:09 pm
Via Zoom Internet**

Attendance-All board members were present.

Minutes read from previous meeting. Motion to accept as amended by Elliot Ratliff and seconded by Stephanie Tretick. Motion carried-unanimous.

Financial statements were reviewed.

New Members-There were 5 new members. Motion to accept by Tom Evans and seconded by Stephanie Tretick. Motion carried unanimous.

Rachel M. McGuire-10/15/2024, Viola

Jonathan R. Moser-10/15/2024, Violin, Viola, Conductor

Mary A. Moser-1-/15/2024, Violin

Gloria A. Wide (Student)-10/15/2024, Viola

Landon P. Young (Student)-10/15/2024

Reinstatements-There were 3 reinstatements. Motion to accept by Andy Yalch and seconded by Stephanie Tretick. Motion carried unanimous.

Perry J. Gatch, III

Dylan M. Moffitt

Sandro Leal-Santiesteban

Resignations-There were 5 resignations. Motion to accept with regrets by Joe Herndon and seconded by Elliot Ratliff. Motion carried unanimous.

Scott Anderson-effective September 30, 2024

Kayla M. Burggraf-effective September 30, 2024

Daniel Davisson-effective December 31. 2024

Joyce E. Kral-effective December 31, 2023

Bruce F. Lazier-effective September 30, 2024

Deaths-There were no deaths to report.

New CBA's- Negotiations for RCBB, Latshaw Productions, and Pittsburgh Ballet Theater are ongoing.

Kevin Case-Kevin attended our last general meeting and loved it! He loves our old school style and fellowship.

Good of the local-Stephanie Tretick congratulated George Clewer for the achievement of new CBA'S.

Motion to adjourn by Elliot Ratliff and seconded by Stephanie Tretick- Motion carried-unanimous

Meeting adjourned 2:41 pm

Next meeting 11/1924-6:0 pm

Respectfully submitted by Andy Yalch-Vice President

**Pittsburgh Musicians Union
Executive Board Meeting
11/19/24
Called to order 6:06 pm
Via Zoom Internet**

Attendance-All board members were present.

Minutes read from previous meeting. Motion to accept as amended by Joe Herndon and seconded by Stephanie Tretick. Motion carried-unanimous.

Financial statements were reviewed.

New Members-There were 5 new members. Motion to accept by Tom Evans and seconded by MaryBeth Schotting. Motion carried unanimous.

**Simon Cummings-11/19/2024, Cello
George L/ Hillstrom-11/19/2024, String Bass
Ross C. Jarrell (Student) -11/19/2024, Timpani
Emerson P. Miller-11/19/2024, French Horn
James A. O'Malley Gorbea (Student)-11/19/2024, Guitar, Elec. Guitar, Banjo, Arr, Composer**

**Resignations-There was 1 resignation. Motion to accept with regrets by Andy Yalch and seconded by Elliot Ratliff. Motion carried unanimous.
Matthew D. Simpson-effective June 30, 2024**

Deaths-There were no deaths to report

RCBB-A new CBA has been negotiated. Contract was ratified.

Pittsburgh Ballet- New contract is still in negotiations.

Pittsburgh Festival Opera-Continuing work on new CBA..

Latshaw Productions-New contract is still in negotiations.

Promoting Local-We are researching placing adds in programs represented by Local CBA's.

Motion to adjourn by Tom Evans and seconded by Joe Herndon- Motion carried-unanimous

Meeting adjourned 6:35 pm

Next meeting 12/16/24-2:00 pm

Respectfully submitted by Andy Yalch, Vice-President.



Audition Announcement for Principal Trombone and Principal Timpani

John Devlin, music director, and the **Wheeling Symphony Orchestra** are excited to announce the following openings for musicians beginning immediately:

Wednesday, January 29, 2025
Principal Trombone

Wednesday, February 5, 2025
Principal Timpani

Principal Trombone auditions will be held at
St. Matthew's Episcopal Church in Wheeling WV on January 29, 2025.
Please plan for 9:00 am as the earliest arrival time.

To apply for Principal Trombone, please complete the Audition Information form here,
including a one page .pdf resume: <https://forms.gle/24ZFkeQJReE3uqZf7>
Repertoire is here: [2024-25 Principal Trombone Audition Repertoire with Excerpts](#)

Principal Timpani auditions will be held at
The Capitol Theatre in Wheeling WV on February 5, 2025.
Please plan for 9:00 am as the earliest arrival time.

To apply for Principal Timpani, please complete the Audition Information form here,
including a one page .pdf resume: <https://forms.gle/5wt4fRAVCxWGpnW98>
Repertoire is here: [2024-25 Principal Timpani Repertoire with Excerpts](#)

All rounds of the audition will be held behind the screen, including finals.

Questions? Email rdriscoll@wheelingsymphony.com

Trombone audition application deadline: January 10, 2025
Timpani audition application deadline: January 10, 2025

About WSO. The Wheeling Symphony Orchestra is celebrating our landmark 95th Anniversary by featuring “Your Community in Concert.” The showcasing of local talent is front and center in our Masterworks series as we celebrate the artistry of our own WSO musicians as soloists, perform selections from our 1929 inaugural season, and pay tribute to historic musical figures from Wheeling, such as soprano, Eleanor Steber, conductor Everett Lee, and saxophonist Chu Berry. We are also excited for the newly created WSO Community Choir to make its debut and to premiere two new works by American composers. Our Pops series will truly include something for everyone: Broadway favorites, show-stopping hits of R&B and Soul, and continuing our popular film series, *Harry Potter and the Chamber of Secrets*. Our success can be attributed directly to our outstanding musicians.

Artistic vision. Three artistic principles guide WSO: to highlight living American artists of all backgrounds, to create dynamic and relevant concert formats, and to promote the creativity of our musicians. We value musicians who play at the highest level and embrace the ability to connect with our organization, patrons and community.

About our season. Our season consists of a seven-concert subscription season, special-event concerts, plus two week-long tours. Pay is per-service and competitive, with travel stipend and hotel stays included. We are a union orchestra.

Equal Opportunity Employer. The Wheeling Symphony Orchestra is proud to support The National Alliance of Audition Support (NAAS) as an Orchestra Partner. NAAS is an unprecedented national initiative to increase diversity in American orchestras. It will do so by offering Black and Latinx musicians a customized combination of mentoring, audition preparation, financial support, and audition reviews. Learn more at www.auditionalliance.org.

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of the Pittsburgh Musicians' Union.

George A. Clewer.....Editor

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