

Kevin Case

Kevin Case represents musicians and artists nationwide in labor and employment matters, including the drafting and negotiation of collective bargaining agreements (CBAs) and individual employment contracts on behalf of symphony and opera musicians. He has negotiated CBAs on behalf of the musicians of the Chicago Symphony, Pittsburgh Symphony, Milwaukee Symphony, Detroit Symphony, Dallas Symphony, Charlotte Symphony, Florida Orchestra, Chicago Lyric Opera, and the Grant Park Symphony (among others). In 2015, he was appointed General Counsel to the International Conference of Symphony and Opera Musicians (ICSOM).

Also a seasoned litigator, Mr. Case has broad-based experience advising clients in cases involving employment discrimination, employee discipline and discharge, non-competition and other restrictive covenants, and personal injury. He has litigated cases through arbitration and trial in both federal and state court, argued before the Seventh Circuit Court of Appeals and the Illinois Appellate Court, and conducted mediations in the Cook County courts as a certified mediator for the Center for Conflict Resolution in Chicago. He is a member of the Chicago Bar Association's Labor & Employment Law committee and Media & Entertainment Law committee, as well as the Employment Rights and Responsibilities Committee of the American Bar Association Section of Labor and Employment Law and the AFL-CIO Lawyers Coordinating Committee.

Kevin Case also brings to Case Arts Law LLC an unusual combination of successful careers in both music and law. Before going to law school, Mr. Case was a sought-after concert violinist and symphonic musician. A graduate of the Eastman School of Music, he held positions as concertmaster of the Memphis Symphony, the Grant Park Symphony, and the Dallas Opera, and performed regularly with the Chicago Symphony and the Chicago Lyric Opera. He advocated for musicians' rights during his playing career, serving as chairman of the Grant Park Symphony players' committee and delegate to ICSOM.

Prior to forming Case Arts Law LLC (and its predecessor firm Moen & Case LLP), Mr. Case was an attorney in the Chicago office of one of the country's top law firms, Jenner & Block LLP. There, Mr. Case handled a wide range of sophisticated and complex matters, including taking on some of the nation's largest banks, securities brokers, and hedge funds in matters where hundreds of millions of dollars were at stake. Before joining Jenner & Block, Mr. Case served as a law clerk for the Honorable Rebecca R. Pallmeyer of the United States District Court for the Northern District of Illinois, assisting the Court in resolving cases involving employment discrimination, securities fraud, patent infringement, civil rights, and labor law.

Mr. Case graduated with high honors from the Chicago-Kent College of Law, where he earned the school's Certificate in Litigation and Alternative Dispute Resolution, was inducted into the Order of the Coif as a result of graduating in the top four percent of his class, and served as Executive Articles Editor for the Chicago-Kent Law Review. He also holds a Certificate in Collective Bargaining Studies from Cornell University.

Mr. Case has written extensively about labor issues in symphony orchestras, in articles including *"Sustainability": No, That Word Does Not Mean What You Think It Means*; *"Right to Work": Is It Really About Workers' Rights?*; and *The Commoditization of Symphony Orchestra Musicians*. Mr. Case also authored two articles published in the Chicago-Kent Law Review: *Tanks in the Streets: SUVs, Design Defects, and Ultrahazardous Strict Liability*; and *"Lewd and Immoral": Nude Dancing, Sexual Expression, and the First Amendment*, which won the 2007 Burton Award for Legal Achievement.

Mr. Case still performs regularly in Chicago as a violinist with the top-flight ensemble Music of the Baroque, and as concertmaster of the Midwest Mozart Festival.

Nathan Kahn

Bio: Nathan Kahn is retired from the position of Negotiator for the Symphonic Services Division of the American Federation of Musicians, a position he held from 1988 to 2016. In that position, he negotiated, advised and assisted in the administration and negotiation of symphony orchestra contracts in the United States, and occasionally in foreign countries. He negotiated hundreds of collective bargaining agreements on behalf of Locals of the AFM, including 6 comprehensive first-time collective bargaining agreements, and provided varying levels of assistance in the administrations of collective bargaining agreements to over 250 different bargaining units, nationwide and abroad. Nathan has given lectures to students at colleges and conservatories across the US on the subjects of symphony orchestra career preparation, audition issues, and the role of the American Federations in those future careers. He also administrated the American Federation of Musicians Symphony Audition Complaint Hotline, assisting musicians internationally with difficulties they encounter in symphony orchestra auditions.

Nathan is retired from the string bass section of the Colorado Springs Philharmonic (formerly the Colorado Springs Symphony), performing there from 1991-2016. Previously he was the Principal Bassist of the Nashville Symphony Orchestra, and an active recording musician in Nashville, recording for such artists as Charlie Daniels, Roger Whittaker, Roy Clark, Sandi Patti, Dan Fogelberg, and many other recording,

television and film productions. He was a faculty member of Tennessee Technological University and for 15 years at the Sewanee Summer Music Center. Prior to coming to Nashville, he was Principal Bassist with the Tulsa Philharmonic Orchestra, and also served on the faculties of the University of Arkansas, the University of Tulsa, and Oral Roberts University. He has, among others also performed with the Memphis Symphony, Alabama Symphony Orchestra, Dayton Philharmonic Orchestra, Chattanooga Symphony and Opera Orchestra, Colorado Philharmonic Orchestra, and the Aspen Festival Orchestra.

Prior to coming to the American Federation of Musicians, he was Founder and is President Emeritus of Regional Orchestra Players' Association (ROPA).

He has written numerous articles for the International Musician and other national publications on musician and symphony orchestra related issues, and participated in national panels addressing a variety of problems related to these areas.

Nathan is a graduate of the University of Cincinnati College-Conservatory of Music, with a degree in Music Education.

Currently Nathan is a guest teacher in several school districts in the Colorado Springs area, and a tutor with the Colorado Springs Children's Literacy Project.

In his spare time Nathan is an avid hiker, enjoys cross-country skiing, bicycling, archeology and collecting pop music from foreign countries.

Alex Laing

Alex Laing began studying the clarinet at age 11 in his hometown of Silver Spring, MD.

In 2002 he joined the Phoenix Symphony as principal clarinet.

A longtime believer in community engaged music making, Alex recently started The Leading Tone, a non profit, after school music program. The project brings music instruction to kids who didn't have any and explores music as a context for youth development.

A graduate of Northwestern University, he received his master's degree in Orchestral Performance from the Manhattan School of Music, an artist's diploma from the Sweelinck Conservatorium Amsterdam and a certificate in non profit management from Arizona State University's Lodestar Center for Philanthropy and Nonprofit Innovation.

Alex is fortunate to have garnered a number of awards and honors during his career including fellowships from the Tanglewood Music Center, New World Symphony, Aspen Music Festival and the Detroit Symphony

Orchestra. He serves on the board of directors for the Arizona School for the Arts, on both the Artistic and Strategic Planning Committees for Gateways Music Festival and co-chairs the Institutional Readiness Committee for the League of American Orchestras' Diversity Forum. His occasional blog, SongWorking, can be found on ArtsJournal.

Heather Malyuk

Doctor Heather Malyuk is an audiologist and musician originally from northeast Ohio. Heather holds a degree in Music History & Literature from the University of Akron, and received her clinical doctorate in audiology from Kent State University. She currently directs the Musicians' Hearing Clinic at Sensaphonics, Inc. in Chicago, specializing in hearing protection and in-ear monitors for a diverse clientele of musicians, from well-known touring artists to local bands.

In addition to her full-time career in audiology, Heather is an internationally acclaimed fiddler and guitarist. She has toured, taught, and performed extensively, with a focus on old time Appalachian music. Currently a member of the group Glass Mountain, Heather has recorded and been featured on many studio albums, was recently recognized for her soundtrack performance on an Emmy Award-winning documentary, and gigs regularly.

Heather feels blessed to be able to combine her passions for music, science and health every day as an audiologist.

Alfonso M. Pollard

Alfonso M. Pollard currently serves as the Legislative-Political Director and Director of Diversity for the American Federation of Musicians of the United States and Canada. As a member of the union since 1971, Alfonso began his legislative career in 1995 helping to establish the AFM's first government affairs office in Washington, DC. He has served on international staff at the AFM as well as on the international staff of the Communications Workers of America where he did legislative work, served as the union's Political Director and was also the Director of CWA's Civil and Human Rights Department.

During his tenure in the instant position, Alfonso has successfully lobbied myriad legislative and regulatory issues including but not limited to performance rights, appropriations that include funding for the National Endowment for the Arts and Humanities, the Kennedy Center and the Corporation for Public Broadcasting. He has also lobbied aviation security, CITES regulations and legislation, pensions, healthcare, as well as musical instruments as carry-on baggage.

Alfonso holds a Bachelor of Music Degree from the Juilliard School and a Master of Music from the Catholic University of America in Washington, DC. He has performed professionally in Washington, DC and New York as a timpanist and percussionist with the Baltimore Opera Orchestra, the Filene Center Orchestra at Wolf Trap, the Annapolis Symphony, the National Symphony Orchestra, and the New York Philharmonic. He has considerable experience as a freelance performer and conductor with various professional and student groups in Washington, Virginia, Brasilia and Porto Alegre, Brazil, Spain, China and Hong Kong.

Shea Scruggs

Shea Scruggs is a consultant advising organizations on strategy and alignment. He works closely with senior leadership teams to help organizations craft stronger initiatives and build richer diversity, equity, and inclusion using innovative and structured frameworks. A former oboist, he has held positions with the Baltimore Symphony and San Francisco Opera. He has also held positions in the Private Bank at Credit Suisse and as Director of Music Admission and Assistant Dean at the Ithaca College School of Music, where he oversaw all admissions, summer, and preparatory programs. Scruggs holds a Master of Business Administration from Cornell University, completed the League of American Orchestras Essentials of Orchestra Management program, and is a graduate of Swarthmore College and the Curtis institute of Music, where he attended concurrently.

Lovie Smith-Wright is President of Local 65-699 of the American Federation of Musicians, Houston Texas, Secretary-Treasurer of the Southern Conference of the American Federation of Musicians, Chair of the American Federation of Musicians' Diversity Committee, and was appointed to the Board of Trustees for the American Federation of Musicians Employer's Pension Fund where she served from May 2006 until August 31, 2010,

In addition to being President of Local 65-699, she has been on the faculty at the University of St. Thomas since the fall 1980, and has been the Principal Percussionist for Theatre Under the Stars in Houston, Texas since 1984. As an active free-lance musician, she performs with various musical organizations including the Broadway Across America Series Orchestra, Houston Choral Society, Texas Master Chorale, and The Houston Latin American Philharmonic, where she also serves as orchestra contractor. Lovie was a member of the Wichita Symphony for seven years,

Principal Percussionist with the Houston Ballet Orchestra for five years and percussionist with the Houston Grand Opera Orchestra for twelve years.

Lovie earned a Bachelor of Music and Master of Music degrees in Percussion Performance from the Shepherd School of Music, Rice University. She was a full-tuition scholarship student at the Aspen Music Festival from 1977 to 1982 and the Grand Teton Music Festival in 1983 & 84.

World premiere performances include: "Sophia" by Ann K. Gebuhr in January 1994 and the 1981 Houston Ballet world premiere of Just By Chance choreographed by Daniel Jamison to the "Concertino for Marimba" by Paul Creston. She has toured and performed with such artists as Roger Williams (including the 1992 Autumn Leaves Tour), Tommy Tune, Sandy Duncan, Johnny Carson, Liberace, Lena Horne and many others. She has toured with and premiered various Broadway shows including "Mame" (starring Juliet Prowse), Disney's "Beauty and the Beast," Yeston & Koplitt's "Phantom," "Jekyll & Hyde," and many more.

Her solo appearances include the 1989 Soirees Musicales with the Wichita Symphony Orchestra in Wichita, Kansas, October 26, 1986 with the Clear Lake Symphony, Houston, Texas, the 1982 Peter Nero Pops concert in Chicago, and the Houston Symphony Orchestra in July 1977. In 1977, she tied for first prize in the Ima Hogg National Young Artist Concerto Competition sponsored by the Houston Symphony Society and won first prize in the percussion division of the Music Teachers National Association Concerto Competition.

Weston Sprott

Weston Sprott enjoys an exciting career that includes orchestral, chamber, and solo performances, as well as numerous educational and outreach efforts. He is Acting Principal Trombone of New York's [Metropolitan Opera Orchestra](#), of which he has been a member since 2005. He has been recognized as "an excellent trombonist" with a "sense of style and phrasing [that] takes a backseat to no one".

Sprott performs frequently with the Philadelphia Orchestra, recently held a position with the Zurich Opera/Philharmonia, and has appeared with numerous other major orchestras, including the New York Philharmonic, Atlanta Symphony, and Oslo Philharmonic. He previously held principal positions with the Pennsylvania Ballet Orchestra and the Delaware Symphony Orchestra. His chamber music and festival engagements include Festival Napa Valley, Classical Tahoe, Stellenbosch International Chamber Music Festival, PRIZM Ensemble, and numerous others.

As a soloist, Sprott has been featured regularly throughout the United States, Europe, South Africa, and Asia. He made his Carnegie solo debut performing Lars-Erik Larsson's Concertino for Trombone in 2007. Sprott's debut album, *Act I*, was released in 2010 and hailed by the *American Record Guide* as "an outstanding

recording” that “feels the emotion of every note and phrase”.

A dedicated and tireless teacher, Sprott maintains teaching studios at several New York area institutions. He currently heads the brass department at Mannes College and holds faculty positions at Bard College, Rutgers University, and Juilliard Pre-College. During the summer, he serves on the faculty of SICMF, PRIZM International Chamber Music Festival, Curtis Institute of Music’s Summerfest, and coaches National Youth Orchestra USA. He has previously held faculty positions at Juilliard's Music Advancement Program and Purchase College.

He recently appeared in Ben Niles’ documentary film *Some Kind of Spark*, which highlights the impact of music education in the lives of students as they attend [Juilliard’s Music Advancement Program](#). Other documentary film credits include *A Wayfarer’s Journey: Listening to Mahler*, and *Rittenhouse Square*. His thoughts are also quoted in *Rhythms of the Game*, a book by former New York Yankees star Bernie Williams. He also works regularly with organizations like [Play On Philly](#) and [Music Kitchen](#), and has sponsored educational opportunities and solicited instrument donations for disadvantaged students. His philanthropic spirit was recently recognized in an [article by the Wall Street Journal](#), and he was the recipient of the Atlanta Symphony Talent Development Program Aspire Award. Weston is an active as a speaker and collaborator for diversity and inclusion efforts in classical music.

Weston Sprott is an artist/clinician for the [Antoine Courtois](#) Instrument Company. He performs exclusively on Courtois trombones and plays the Legend AC420BHW "[New Yorker Model](#)" trombone. Performances and interviews with Mr. Sprott have been seen and heard on PBS' Great Performances, NPR's Performance Today, MSNBC, and Sirius Satellite Radio.