

Senza Sordino

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Colorado Symphony Orchestra Formed Musicians Face Mile-High Challenges

Major news coverage in Denver and around the country has dubbed us "Colorado's do-it-yourself orchestra," "populist," "revolutionary," "Colorado's born-again symphony," "the people's orchestra," and more. Our impresario, rock-promoter Barry Fey, has been heralded "Denver's unlikely godfather of classical music."

Eight weeks after the board of directors refused the musicians' request to dissolve the Denver Symphony Association, the DSA filed for bankruptcy Chapter 11 reorganization. Major creditors, which include the musicians, are owed over \$4 million.

The musicians decided they would have to organize and produce a new orchestra immediately—against the advice of supporting citizens, who felt we would need another year to create a board and support system. The musicians believed that within a year, we could lose half of our players; it was now or never.

Barry Fey came to the musicians with an offer: "You give me the band and I'll sell it." The new orchestra's debut was set for October 27 in a Denver sports arena. That evening, long lines of ticket-buyers snaked through the parking lot; backstage, Denver's Mayor Pena urged delaying the starting time to accommodate the huge crowd. Fey (attending his first symphony concert!) paced nervously in anticipation of the orchestra's first appearance on stage in seven months. Over 12,000 enthusiastic supporters cheered and joyously greeted the musicians, who performed classics, pops, and several works with the large CSO chorus.

Since that auspicious beginning, however, the CSO has faced a number of challenges. Subscription concerts presented initially were not well attended, partly because our 14,000 brochures had not yet been mailed. Other problems have come from our ticket-selling firm, which requires cash for tickets sold at the hall, thus inconveniencing patrons. We are addressing these problems and have already noted substantial improvement in attendance.

A contract between Fey and the musicians is being developed: he is the impresario and the musicians run the orchestra artistically and managerially. Fey receives 15% and the musicians receive 85% of what remains after expenses.

65 of our 81 regular players have remained with the new orchestra. (In order to perform as an 84-member orchestra, we have temporarily hired extra players.) Salary is based on the amount players would have earned under the DSO contract. However, regular players share the risk of a pro-rata reduction in salary if our 85% after expenses cannot sustain a full payroll. Reductions have

become necessary, and we hope to pay back the lost amounts retroactively. Although musicians currently receive no benefits, we are investigating whether the pension can be transferred to the CSO. Musicians are insuring their own instruments as well as those instruments on loan from the DSA.

The 30-week season is slated to include classical, pops, youth concerts, and some runouts. Planning is proceeding for a summer season as well.

The CSO is incorporated as a non-profit organization. Bylaws have been approved by the tenured orchestra players, who are the members of the corporation. The board of directors, currently seven musicians, will be augmented by members from the community. The process for identifying potential board members is in place. Musicians will be a majority on the board. In addition, the membership has elected a committee to mediate grievances and special problems which might arise between the board and individual musicians. Richard Totusek, a member of the AFM international executive board, was assigned by AFM president Marty Emerson to work with the musicians to develop a collective bargaining agreement with Local 20-623.

Committee structure is the backbone of our enterprise, with more than 40 musicians participating in governance, artistic product, education, special events, and volunteer staffing of the office. The former DSO orchestra committee represents the musicians and has been involved in all areas of organization.

The CSO musicians are deeply grateful to our ICSOM colleagues for their generous donations and letters of support. We have received an enormous amount of pro bono aid from a major Denver law firm and an acting general manager, as well as design work for the brochure, free office space next to the symphony hall, and much more. We could not have accomplished this project without the massive help we have received from so many people.

Although our endeavor is incredibly challenging, we fervently hope it will succeed. Many of the former DSO support groups have offered to fund-raise for the new orchestra, and we have also received the encouragement of public officials. The players have proved by their solidarity and cooperation that they are willing to take the risk involved. There is a formidable fund-raising task ahead of us, but so far, we have paid our bills.

Melanie Burrell, ICSOM President
Katherine White, ICSOM Delegate

Settlement Summaries

Florida Orchestra (Tampa): One-year agreement ratified May 25, 1989. Season remains 38 weeks. Wages (were \$473) go to \$500 + \$5 EMG. Local radio broadcast scale increases to 2% of weekly minimum per broadcast. Pension established with management contributing 1% of player's weekly salary into individual 403 (B) annuities. Management's contribution increases 1% per year through 1993. Audition procedure to allow all applicants a live audition. Significant improvements in sick leave, paid personal leave, and parental leave; workload reduction; improved holidays; and health insurance contributions for part-time players. Transfer of Assets clause: management is to continue to increase the scope of the orchestra's activities, but in the event of financial failure leading to a cessation of operations, the assets of the orchestra must be turned over to a non-profit organization which must meet with the approval of the orchestra.

San Antonio: Ratified a reopened contract May 30, 1989. 1987-90 contract remains in effect for length of season (39 weeks); wages (were \$575/600) will be \$565 + \$10 EMG/ 590 + 10. Pension (was \$16/month/year of service) goes to \$20. AFM rate to be paid for all broadcasts except 13 classical subscription concerts paid under EMG, which must be sold for broadcast by April 30, 1990, or EMG reverts to salary. New transfer of assets clause similar to that for Florida Orchestra; if clause activated, a management and musician team (names were specified) will advise the orchestra's board.

Metropolitan Opera Orchestra: 3-year agreement reached in July 1989, one year before current contract expires. Wages (were \$1013) will be \$1074—1128—1195. Increases in radio broadcast rate, rehearsal pay, and cost of living adjustment. Pension calculated as a percentage of salary, multiplying years of service by 7/4 (was 5/3). 4 weeks additional time off replaces former supplemental unemployment benefits. Maternity leave instituted.

North Carolina: ratified a 3-year agreement August 1, 1989. Season (was 40 weeks + 7 optional) will be 47 weeks, + 3 optional weeks by third year. Wages (were \$591) will be \$623—656—689. Pension (was 6% Society contribution) will be 7%—7.5—8. Improvements in vacation, sick leave, travel, per diem. Size of orchestra now specified in contract and increasing. Progressive

non-renewal language [see box].

Detroit: the final year of the previous agreement is now the first year of a newly negotiated 4-year agreement ratified August 9, 1989. Givebacks occurred in salary, length of season, vacation, and workload. Wages were \$940 in 1988-89 and were to have climbed to \$1060 in 89-90; they will be \$958/988/1048—1048/1098—1113/1138—1158/1210. Season (was 52 weeks) will be 48—48—49—52. Vacation (was 8 weeks) will be 6—6—7—8. Pension (\$20,000) increases to \$25,000 in the fourth year. The number of 5-day work weeks is reduced. All successful auditioners must pass a physical and mental examination prior to being offered employment.

Atlanta: 3-year agreement ratified September 6, 1989. Wages (were \$755 + \$75 EMG) go to \$795—840—875/925, all + \$75 EMG. Pension (was \$16,000) will be \$17,000—19,000—22,000. Life insurance increased from \$50,000 to \$75,000. Orchestra must be at least 95 musicians. Extra players receive \$15 over union scale for each service, and raises in each contract year; improved procedures for hiring extras. Minority/affirmative action task force formed. Employee Assistance Program instituted. Greater musician input on auditions.

Indianapolis: 3-year agreement ratified September 7, 1989. Wages (were \$710) will be \$725/740—755/775—790/810. In third year, seniority pay will increase from \$1/week/year of service to \$2, and pension will increase from \$40/month/year of service to \$54. Improved benefits in areas of health, life, and instrument insurance.

Syracuse: ratified 3-year agreement on September 23, 1989. Wages (were \$552) are frozen for the first two years with a reopener for the second year if the Symphony's revenues are \$5.3 million or more. All compensation will be raised to a maximum of 5% in the third year. Transfer of assets clause provides that if the

Syracuse Symphony can no longer function, all assets except the endowment would be distributed to the musicians.

Summaries for Boston, Buffalo, San Diego, Cleveland, New York City Opera, New Jersey, and New York City Ballet will be reported in the next issue.

N. Carolina's Non-Renewal Language

North Carolina Symphony's non-renewal clause spells out a conciliation process in order to resolve alleged performance deficiencies in tenured musicians. Notice of non-renewal allows the musician three options.

1. The musician may appeal, in which case a 5-vote decision of the 7-member Appeals Committee is binding; fewer than 5 votes moves the decision to a new committee, whose vote, even if 4-3, is binding.

2. The musician may resign and receive severance pay, which is calculated on years of service from 60% (for 2-6 years) to 100% for 10 years.

3. The musician may leave for a full season at 50% pay and full benefits in order to study and practice. After the leave, if the music director is not satisfied with the musician's performance, the musician may request a decision from a panel of 2 musicians, 2 trustees, and a playing personnel manager from another ICOSM orchestra chosen by the orchestra committee and executive director. A majority vote of the panel is binding.

Conciliation/non-renewal can occur for musical reasons only, and may not be initiated in the first or last year of a music director's tenure. There may not be more than one notice of conciliation/non-renewal per season.

Legislative Action Committee

A legislative action committee was formed at the 1989 ICSOM conference to inform ICSOM orchestras about federal and state legislation concerning labor and the arts. Committee members are Carolyn Parks, chairman (Kennedy Center, ICSOM member-at-large); David Angus (Rochester, ICSOM member-at-large); Robert Blatt (National); Lucinda-Lewis (New Jersey); Mark Schubert (Honolulu); and Sandra Schwarcz (N. Carolina). The committee will consult with organizations such as the American Arts Alliance, AFL-CIO, and others, and will coordinate lobbying by ICSOM orchestras.

The first official project of this committee is a letter campaign to urge senators and representatives to co-sponsor the Live-PALRA legislation. [See adjoining article.] Materials are being sent to each ICSOM delegate.

Orchestra musicians should support this legislation to show solidarity with our colleagues in the single-engagement field. Extending the full protection of union membership to these musicians is in everyone's best interest. Bargaining collectively with an employer for wages, benefits, grievance procedures, and union security are among the rights that we currently take for granted. With the passage of Live-PALRA, these rights will be given to all segments of our industry and will result in increased union membership and a broader financial base for the AFM.

Everyone is encouraged to participate in this lobbying effort. We must demonstrate to our representatives that symphony, opera, and ballet musicians are united in support of the rights of all musicians.

Carolyn Parks
ICSOM Governing Board Member-at-large

Calling on Congress

One fringe benefit of playing in the National Symphony Orchestra is that the U.S. Capitol switchboard is a local phone call away. By dialing (202) 224-3121, I can call the office of any senator or U.S. representative. I have occasionally done so with gratifying results. Usually, a very polite legislative aide is willing to listen to my point of view on a particular issue and explain the legislator's position. (Sometimes, they candidly admit that he or she doesn't yet have one!) Of course, the legislators who represent my state or district are the most interested in my views, and often follow up by letter.

This activity needn't be limited to Washingtonians. All members of Congress have offices in their home districts, and senators also have home offices in their states, some with 800 numbers. They are really glad to hear what their constituents think, so do contact them. It's fun to call them up and tell them, "I want you to do this!"

Robert Blatt
National Symphony ICSOM Delegate

What Live-PALRA Means (Legally)

Because of the short-term and transitory nature of their work, and because of court decisions which have found them to be independent contractors rather than employees, many non-orchestra musicians have never been able to avail themselves of the statutory right to be represented in collective bargaining by a union of their choice. Live-PALRA would give those musicians and other performers the opportunity to be classified as employees and would entitle them to the protection of the National Labor Relations Act.

The statutory definition of "employer" would include "any person who is the purchaser of musical performance services, regardless of whether the performer of such services is an independent contractor, employer, or employee of an employer."

The statutory definition of "employee" would include "any individual who is engaged to perform musical services" (other than an employer of persons performing musical services or an independent contractor).

Because most musicians who work in hotels, lounges, night-clubs, etc., rarely stay on for 30 days or more, the Act would be amended to permit unions to negotiate union security clauses which would require musicians to join the union after only 7 days of employment.

The proposed amendments would permit the union and the employer to enter into "pre-hire agreements," collective bargaining agreements which cover employees who have not yet been hired, but will be.

Finally, Live-PALRA would exempt certain persons or entities from protection against secondary boycotts. Affected would be "leaders, contractors, recording artists, purchasers of entertainment or music, promoters, producers, or persons similarly engaged or involved in an integrated production of performances of any kind in the entertainment industry."

Except for the new definitions of employer and employee, these amendments are virtually the same as those currently enjoyed by employees in the construction and garment industries. Those industries have long received special treatment for the same reasons that musicians should, i.e., the short-term and transitory nature of employment, and the integrated production process.

Len Leibowitz
ICSOM Legal Counsel

As We Go To Press

An article in the November 13 *Washington Post* noted that Leonard Bernstein refused to accept the National Medal of Arts because the NEA cancelled a \$10,000 grant for an art exhibit about AIDS.

January 15, 1990 is the deadline for mailing *Senza Sordino* cartoon contest entries to the editor. Entries should be black and white, hand-drawn, and not previously published. Artists must be current or retired professional musicians. Winning entries will be published in *Senza*.

Reach Out and Touch Someone

Part I of this series [Senza Sordino June/August 1989] described the experiences of black musicians in the ICSOM orchestras. This article will examine outreach programs.

As orchestras and other arts institutions have become increasingly reliant on government and public support, there has been more sensitivity to the importance of relating our institutions to populations other than those with white skin or "blue" blood. One example of this sensitivity is the outreach programs which have been implemented as orchestras attempt to achieve better racial balance in hiring practices and integrated attendance at concerts.

In general, outreach programs address training, education, or audience development. The programs are not always well-received, and success is often hard to measure. Some sample programs and the reactions they have generated offer an idea of the difficulties involved in integrating our orchestras and audiences.

Outreach Programs: 3 Models

The Music Assistance Fund

Originally, the Music Assistance Fund (MAF) was established in 1965 by the New York Philharmonic and funded by Mrs. David Rockefeller in order to assist talented black musicians who could not afford advanced training in music. Eventually, the MAF expanded to include the orchestra fellowship program (MAFOF), which allows advanced black instrumentalists to apprentice with a participating orchestra. Since 1976, every ICSOM conference has included a report on the MAFOF program, from the fund's executive director when possible.

Last season, there were MAF fellows in the Boston Symphony, the New York Philharmonic, and the Atlanta Symphony. The program operates in major orchestras only. Fellows receive the same wage as their professional colleagues, with \$2500 per month paid by the MAF, and the host orchestra paying the balance. Since its inception in 1976, about 27 people have gone through the program, of which 7 now have full-time positions in orchestras, several are free-lancers, and some are regular substitutes with major orchestras. MAF executive director Daniel Windham cautioned against applying traditional criteria when evaluating the success of the program. "I consider it a success when a fellow still plays the instrument or hopes for a position, because there are more reasons to put the instrument down than there are to keep going. In that context, the MAFOF program has a 100% success rate."

The MAFOF program is controversial in that some blacks interpret it as showing that blacks need a crutch to get an orchestra job. Players cited backlash from white musicians and conductors who assume the fellow has a foot in the door as far as getting a permanent position. Bill Terry, Vice-President for Education at the Detroit Symphony, observed, "Some black musicians who've been in orchestras a while and won their chairs through auditions don't want the pool tainted by the MAFOF people."

Windham commented, "The only reason to be a fellow is to get a better opportunity to win an audition. I think people who look at it as a stigma are missing the point. The fellowship program is as important to an orchestra as it is to an individual. It is an opportunity to try and change an orchestra's perception of and

response to the underrepresentation of blacks in that ensemble. At the Arden House conference in 1988, I asked if the program would be better if we opened it up to everyone, not just blacks. The conference responded that it would be better, because people would be selected on merit, not on the basis of race. I pointed out that they (blacks) already are selected on merit! It's an interesting example of how some blacks view themselves."

Bill Terry wishes the fellowship program would broaden to include regional orchestras. "Not everybody should be starting at the majors. There's a greater likelihood of getting a regional position, especially after a year or two of fellowship there, than a major one. The attitude that the only worthwhile career is in the top five or ten orchestras is unrealistic."

Windham's rationale for placing fellows in only major orchestras is to give as intense a playing experience as possible with the best conductors and soloists and changing repertoire. He feels that having played in a major orchestra increases the credibility and clout of players when they audition.

The MAF administers a scholarship program with a budget of about \$160,000. The scholarship program is now available to young children, and a large portion of the budget is spent on pre-college training, schools, and summer programs. The MAF also makes instrument loans at 5%.

The STEP program in Boston

The String Training Educational Program for Minorities (STEP) is sponsored by the Boston Symphony, New England Conservatory, Greater Boston Youth Symphony Orchestras, and Boston University. The program has been in place since 1982 and currently serves about 20 students. It is limited to strings because there are more job opportunities than for woodwind or brass instruments. The \$150,000 annual budget includes money for instruments, lessons, and concert tickets.

When STEP was founded, the board told administrator Prentice Pilot to find children who had never played an instrument but displayed natural talent; Pilot convinced the board that to make best use of funding, he should find children already pursuing music. Later, the Focus Program was added for 7- and 8-year-olds. Those who do well in the Focus Program are auditioned for STEP.

One 16-year-old participant in the program was a finalist in an international competition. The first graduates of the program are now in college and have done very well in music. Several students have enrolled at New England Conservatory, and one STEP graduate is enrolled in the Master's program at BU.

Most lessons, ensembles, and theory classes take place at NEC. Participation demands a big commitment from parents, who spend 4-5 hours at the conservatory each Saturday.

Pilot explained, "We want parents to take kids to concerts, to make sure music is a part of their environment. Right now, the parents are involved because of their kids. I'd like to see the parents involved on their own and have this a natural part of the kids' environment. That will happen as kids go through the STEP program and have their own families. Because her mother was a

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classical pianist, my wife [Ann Hobson Pilot, BSO harpist] was introduced to music at a very early age and took to it like a duck to water! There's no doubt in my mind that black children can do very well in classical music. The only problem is that classical music is not really a part of their immediate environment."

Pilot emphasized that having teachers who are able to relate to the students is vital to an outreach program, regardless of whether the teachers are black. "It's nice to have some black role models, of course, but if you don't, that shouldn't stop the program from happening."

The Alabama Symphony Outreach Program

The city of Birmingham is 55% black; schools there are 85% black. The educational division of this orchestra oversees youth orchestras and lessons. Musicians teach in three major black churches in Birmingham. The Symphony Association pays teachers in an outreach program for third grade and up. Some, but not all, teachers are orchestra members.

Orchestra musicians have voted to adopt a school this year. Plans under consideration include having rehearsals there; having an essay contest, the winner of which gets to conduct a piece at a youth concert; having some students sit on stage with orchestra members; and coordinating music presentations with the school curriculum.

The orchestra's managing director, Ed Wolfe, figures that annual expenditure on outreach to the black community includes \$50,000 for an enrichment program, \$25,000 for a church schools program, and \$50,000 for additional concerts. (The institution's total budget is \$4 million.) Wolfe estimates the outreach programs pay for themselves from revenue they generate.

About one-third of the outdoor pops concerts take place in parks in black communities. Attendance so far has not been good but is building.

This season, the orchestra will bring two classics and two pops programs to the largest black church in Birmingham. Neighborhood Night concerts will designate a particular neighborhood to receive very low-priced tickets, with the city providing bus service to the concert. This season there will be a sing-along Messiah at a black church.

Wolfe noted that the Alabama Symphony is currently developing a special marketing approach targeting the black churches, the power base of Birmingham's black community. However, he commented that coming up with a series of separate programs for the black community seems to maintain segregation, as if to underscore that the community is "different."

Wolfe feels the lack of black audience is due not to ticket prices, but to perception of the orchestra as a white institution, a perception which it is up to orchestras to change. "First the black community needs to find out if you're sincere or just taking advantage of them. If you had the history of slavery, carpetbagging, and so on that the black people have, would you trust somebody who says 'I wanna help you?'"

Wolfe wants to have a registry of black players, and would like the music director to work with any who are interested in audition-

ing. He indicates he would consider creating a string position for a qualified black player, and would also welcome having a MAFOF fellow.

Other Solutions

The San Francisco Symphony doesn't present special programs for "minority" audiences, but tries to build and diversify the audience for regular programs, and has found that non-white staff members have been invaluable in opening doors to other communities. The Detroit Symphony has a docent program through which students in inner city high schools are brought to subscription concerts over a portion of the school year. The interest and good behavior of the students has eroded some prejudice in the audience, which has reacted very positively to the presence of the students at concerts. Both Detroit and San Francisco have found highly qualified administrative staff by vigorous recruiting and announcement of positions. Cleveland Orchestra cellist Donald White described encouraging results from a program which incorporates special events featuring black performers and composers into the CO's regular subscription series. A Community Music Project in Cleveland targets audience development, with the hope that appreciation for symphony music will eventually filter down through families of the audience.

While everyone seems to think outreach is a worthwhile goal, there are lessons to be learned in how orchestras might be more effective without alienating the very people they are trying to attract.

Atlanta Symphony trombonist Stephen Wilson stressed, "We shouldn't turn things inside out to suit one group of people; it's not fair to others. Giving special concerts for blacks does more harm than good in the long run, because the institution is saying, 'You're not smart enough to understand what we normally do, so we have to give you something special.'"

Wilson feels that a large part of the black community could be reached in churches and schools, and suggests augmenting high school band rehearsals with coaching, sectionals, and invitations to symphony rehearsals. He worries that most full-time symphony musicians could not assume this extra time commitment, and doubts that managements would be able to include it for service credit in the regular work schedule. Wilson recommends bringing students into a community orchestra or other ensemble where they could play right next to professionals, because he thinks the students need mentors and need to see someone actually playing up close. Wilson points out, "Not everyone will choose classical music, and you can't make people come to concerts. But it's important to give everyone an equal opportunity."

Atlanta Symphony executive director Tom Bacchetti stated, "This is an issue with which we all need to come to grips, but very few of us have any idea how to do that without altering the fabric of the symphony orchestra, and it may take that. If there are enough institutions that take it upon themselves to address the issue, then collectively the institutions can have an effect on social structure. We live in one of the most ethnically heterogenous countries in the world. We need to be careful not to confuse equality of opportunity with equality of result. There have got to be some things that we can do now, that don't have to wait until the next generation. Children who start studying music now need 15-20 years before they will be ready to start playing in a symphony orchestra."

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Bacchetti cited the hiring of extra musicians and continuation of MAFOF as two opportunities for current action.

Many interviewed expressed a conflict between short-term and long-term solutions. A major frustration is that outreach takes about 20 years (one generation) to achieve meaningful results. The long-term educational models neglect the present generation of black musicians. It is easy to point the finger at school systems, etc., and thereby avoid doing anything. The short-term solutions—changing hiring practices and implementing training programs such as the MAFOF—don't build adequately for the future.

As part of a long-term project to increase black participation in orchestras, the American Symphony Orchestra League hired Bill Terry to research what initiatives orchestras had taken in training, audience development, and education over a 20-year period. The study showed a fair amount of activity, but poor results, probably from lack of funding, time, or staff commitment. Terry also evaluated current programs for education/training, recruitment, conducting, and the early identification of talent, and compiled a listing of black musicians and their employment. His findings and a series of models based on various local solutions will eventually be available from the League.

If we can change the perception that the orchestra is a white institution, maybe we can achieve not only integration of the races which play and attend concerts, but integration of the music into the everyday lives of people. The progress, and perhaps even survival, of our institutions demands nothing less.

Debbie Torch
Senza Sordino Editor

John Palanchian, former ICSOM Treasurer, Dies

John Palanchian, former ICSOM treasurer, died in Englewood, New Jersey, on December 2, 1989, at the age of 56. He had been battling cancer for more than two years. A violinist with the New York City Opera from 1962 to 1983, John was a founder of that orchestra's committee and its chairman for many years. He served as NYCO ICSOM delegate from 1971 to 1977, and he also served for many years on ICSOM's media committee. He was ICSOM treasurer from 1972 to 1983. In 1983, John left his posts in the NYCO and in ICSOM upon becoming vice-president of New York's AFM Local 802, an office he held until his death.

A summary of John's positions and dates of service is inadequate to define his contribution to his profession. Perhaps more meaningful are the ways he is remembered by colleagues and friends. Henry Shaw, former editor of *Senza Sordino* and a founding member of ICSOM, remembers John as "a bulldog, a guy with a lot of backbone, a man who rolled up his sleeves, who said what he thought. He was completely dedicated to the ICSOM cause."

Melanie Burrell, ICSOM president, characterized John as "a fighting tiger, a powerfully persuasive person whose creative energy was directed with great impact toward improving musicians' lives. One does not forget a John Palanchian."

Brad Buckley, ICSOM chairperson, remembers John as a special friend, very committed to the ICSOM cause, and a person who will be missed, especially by those who knew him from his work for ICSOM.

A memorial service was held at the offices of Local 802 on December 18; Melanie Burrell attended for ICSOM. ICSOM extends sympathy to John's mother Enid, his wife Gloria, and his two sons Mark and Derek.

ICSOM Governing Board

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ICSOM Orchestras

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