

Senza Sordino

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ICSOM Conference 1993: No Picnic in Park City

It was perhaps the first ICSOM Conference blessed with its own on-site metaphor. Right outside the back door of the Resort Center in Park City was an Alpine Slide, a concrete chute down the mountainside which presented the intrepid ICSOM delegate with the choice of a rapid downward slide under some measure of control or losing control and making a mess of sled and rider by the side of the chute. Those delegates from orchestras faced with this year's demand du jour, the 15% concession, felt uncomfortably at home attempting to negotiate the downward slide while remaining in one piece. All that was missing was an Alpine Slide Onlookers League. Perhaps it is a good harbinger for the future that no ICSOM delegate actually wiped out, at least on the Alpine Slide (there were reportedly some close calls at the barbecue restaurant in town).

It was a tribute to the spirit of the delegates and the orchestras they represent, as well as to the ICSOM Governing Board and Conference Coordinator Tom Hall, that the grim news from some of the ICSOM orchestras negotiating or renegotiating this year did not actually set the tone of the conference. Chairman Brad Buckley delivered an address, *ICSOM, The ASOL and Orchestras in Crisis*, describing the role of the American Symphony Orchestra League and the current spate of negative publicity about the orchestra field stemming largely from the ASOL's two most recent reports, the Wolf Report and *Americanizing the American Orchestra*.

Richard Hackman and Erin Lehman of Harvard University presented a paper entitled *Mobility and Leadership in American and European Orchestras*, which summarized a multi-year study comparing American and European orchestras and which came to some fascinating conclusions. Unlike most presentations of research papers in the social sciences, it was also a wonderful performance. Marion Godfrey, of the Pew Charitable Trusts, gave a speech on the view from the funding community, the increasingly active role foundations are taking in making cultural experiences more broadly available, and the dilemmas caused by that new role (*Foundation Trilogy*, page 7). Bill Roehl delivered an inspiring address on orchestra organizing, and Len Leibowitz once again presented his ever-popular workshop on negotiations, this year focusing on "The Role of the Committee in Negotiations."

Elected by acclamation for two-year terms were the incumbent members-at-large: Charles Schlueter (Boston Symphony), James Clute (Minnesota Orchestra), Michael Moore (Atlanta Symphony),

and Stephanie Tretick (Pittsburgh Symphony). Deborah Torch, who had served for eight years as editor of *Senza Sordino*, submitted her resignation in order to pursue projects to follow her first venture into publishing (Richard Norris, M.D. *The Musician's Survival Manual: A Guide to Preventing and Treating Injuries in Instrumentalists*. San Antonio: ICSOM). Chairman Buckley presented her with a plaque honoring her years of service to ICSOM. Robert Levine (Milwaukee Symphony) was elected to fill the remaining year of her term.

The Conference passed resolutions

- denouncing attempts by various managements to pit one orchestra against another, as in Washington D.C. between the Kennedy Center Opera Orchestra and the National Symphony, in Minnesota between the Minnesota Opera Orchestra and The Saint Paul Chamber Orchestra, and in Florida between the Miami City Ballet Orchestra and the Boca Pops Orchestra, and urging the American Federation of Musicians (AFM) and its locals and members to repel any such attempts;
- urging the delegates to the next AFM Convention to recruit and elect women and minorities to the International Executive Board (IEB);
- urging the IEB to direct the AFM Symphonic Services Division (SSD) to create a complete collective bargaining agreement database readable on-line by February 1, 1994;

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Text by Robert Levine
Photos by David Garrett

ICSOM, the ASOL, and Orchestras in Crisis

Address to the Conference by Bradford D. Buckley, ICSOM Chairperson

Most members of ICSOM orchestras have at least some awareness of the existence of the American Symphony Orchestra League (ASOL), but, until the past two years, were not very conscious of its activities. Since 1992, however, the League has vastly increased its public profile with the release of two highly controversial documents, *The Financial Condition of Symphony Orchestras*, which was released during the ASOL Convention of June 1992, and *Americanizing the American Orchestra*, released in June 1993. These two reports, the result of an ASOL project called "The American Orchestra: An Initiative for Change," have received widespread publicity both within the field and in the national media. The reports propose such massive changes in the way American symphony orchestras operate that they demand the full attention of ICSOM, its member orchestras, and the thousands of ICSOM musicians who will be most affected by such changes.

Before I comment on the reports themselves, though, I would like to provide some background on the League and its activities, as well as provide some history regarding ICSOM's non-involvement in the making of the two reports discussed above. The American Symphony Orchestra League describes itself as "founded in 1942 and chartered by Congress in 1962. (It) is the national service organization for symphony orchestras and symphony orchestra personnel – conductors, managers, trustees, musicians, and volunteers." The institutional structure of the League is much like that of professional orchestras, with a volunteer board supervising a paid staff. The League is funded by dues paid by individual and institutional members, including its member orchestras, revenue from its annual convention, grants from the National Endowment for the Arts (NEA), and contributions solicited from individuals, corporations, and foundations. Orchestras with budgets of between \$125,000 and \$4,125,000 pay dues of 0.2% of their total expenses, with a cap of \$4,125. Orchestras with larger budgets pay dues of 0.1% of their total expenses, with a cap of \$16,500. The ASOL received a grant of \$185,000 from the NEA for fiscal year 1994. By comparison, the largest grant made to an orchestra by the NEA that fiscal year was \$243,000.

The League provides a variety of services to symphony orchestras, most of which seem to be directed at administrators and trustees. For example, the League collects and publishes financial statistics on orchestras, but only began sharing this data with orchestra musicians in 1992. The League offers an extensive list of publications relating to volunteers and orchestra staff. One such publication, *The Trustees' Role in Labor Relations*, states that "coping with labor relations in symphony orchestras has been more difficult, more expensive, and more time-consuming than ever before... This

is due in large part to the increasingly prominent role played by the national musicians' union, the American Federation of Musicians." It goes on to state that "what has evolved, then, is the union on a national scale casting its net over a much larger group of orchestras than ever before and pressing its demands more aggressively, in terms both of the breadth of the issues it wants covered by contract and the additional costs it wants the orchestra to absorb. This militancy has taken its financial toll on many orchestras." It then speaks wistfully of the days when "orchestra agreements had frequently been accomplished by a management meeting or two with a committee of the orchestra's musicians and then confirmed with a handshake." This is a document that should be read by all negotiating committees and indeed all orchestra musicians who want to know how the people on the other side of the negotiating table are encouraged to view them and their union.

Another League function is to provide legal advice to orchestras. Recently the law firm retained by the ASOL issued an advisory opinion that orchestra musicians would not be covered by the new federal Family Leave Act, recently passed by the Congress and signed into law by President Clinton, on the grounds that orchestra musicians were not full-time employees under the language of the Act.

One service that many musicians believe that the ASOL **has** provided to the field is the assessment team, known colloquially as the "SWAT Team," which can be brought in to provide expert recommendations to help the boards and staffs of troubled orchestras. This concept actually originated at liaison meetings held between ICSOM and orchestra managers.

Although the League states in its own literature that it provides services to "conductors, managers, trustees, musicians, and volunteers," ICSOM has had trouble identifying the services that the ASOL provides to musicians. However, it certainly would be helpful to musicians and the field as a whole if the League provided the leadership and vision that could enable orchestras to survive and flourish. Let's examine what the League is doing in this regard.

Two years ago the League embarked on a project called "The American Orchestra: An Initiative for Change." This ongoing project is funded by the Andrew W. Mellon Foundation, the Pew Charitable Trust, the Ford Foundation, the Rockefeller Foundation, and the National Endowment for the Arts.

The first phase of this project was a report compiled by the Wolf Organization from financial statistics provided by the League.

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Crisis

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Entitled *The Financial Condition of Symphony Orchestras*, it purported to demonstrate that American symphony orchestras have financial problems and called for a “new paradigm.” This report was presented at the 1992 League convention, as were responses by Deborah Borda, Managing Director of the New York Philharmonic, John McClaugherty, President of the West Virginia Symphony Orchestra, and Peter Pastreich, Executive Director of the San Francisco Symphony Orchestra. No orchestra musician or organization representing musicians was asked to respond. The League’s release of this report created a storm of negative press about symphony orchestras nationwide, ranging from articles entitled “Here Come a Fleet of Titanics” to cartoons showing a dinosaur skeleton holding a tuba.

The second phase of this project consisted of the League convening so-called “Issue Forums” on “Cultural Diversity,” “The Relationship of Musicians and the Orchestra Institution,” “The Concertgoing Experience,” “The Orchestra as Music Educator,” “The Changing Nature of Volunteerism,” and “Developing Orchestra Leadership.” Noticeably absent was a forum on the competence and education of orchestra staffs. Each of these forums would then submit a report to the ASOL National Task Force Steering Committee, which was charged with the oversight, direction, and preparation of a document encompassing all these reports. In November of 1992, Deborah Borda, Henry Fogel, Executive Director of the Chicago Symphony Orchestra, and Neil Williams, a member of the ASOL Board of Directors, met in Chicago with ROPA President Diane Merrill and ICSOM President Dave Angus, Chairman Emeritus Fred Zenone and Chairman Brad Buckley to discuss how to structure a forum on the relationship of musicians to the orchestra institution. During the course of a five hour meeting we reached agreement on the following points:

- the forum would be jointly convened by ICSOM, ROPA, and the Orchestra Manager Liaison committees;
- a facilitator would be jointly agreed upon;
- a subcommittee would meet in advance to frame issues so that participants would have a working paper in hand with sufficient time to prepare for the forum;
- ICSOM and ROPA would present a list of participants from their membership, the managers and League would come up with a list of manager and board member attendees, and we would jointly agree on other participants;

- the report of this Issue Forum, unlike the other Issue Forum reports, would **not** be rewritten by the League National Task Force Steering Committee;
- funding would not be provided by the League.

Around the end of February I received a copy of a letter from Neil Williams dated January 20 (the original letter had apparently been lost in the mail). In this letter, Mr. Williams informed me that the League had a schedule to meet, and, as alternate funding could not be arranged in time to meet that schedule, the League intended to convene an issue forum on the relationship of musicians to the orchestra institution on March 28-29. He further stated that he welcomed my personal participation as well as my suggestions for other participants. I replied that ICSOM would be unable to participate, as the schedule did not leave time to frame issues and make written materials available in advance to the participants. I also reiterated ICSOM’s position that suspicion of the League would cause many orchestra musicians to question the credibility of any conclusions reached by a project funded by the League. Subsequent events have confirmed the validity of our concerns and the wisdom of our decision not to participate in the Issue Forum.

The ASOL National Task Force released a document entitled *Americanizing the American Orchestra* in time for the 1993 ASOL convention. The document states that “the seven chapters of this report reflect the deliberations of 156 people who participated as members of the National Task Force for The American Orchestra: An Initiative for Change.” Since ICSOM was not represented at any of the issue forums, I cannot comment on the accuracy of this statement, although musicians who were present proposed many corrections to the draft documents, only some of which were incorporated into the final version. I can comment on the accuracy of statements like the one made on page three of the report, which states that “while flourishing throughout 150 years of dramatic change in the United States, American orchestras have remained close to their European roots, and held fast to the missions and organizational structures shaped by their founders.” This is an astonishing statement when one considers that American orchestras have not always flourished, that our organizational structure has changed substantially in the last few decades, and that the governance, operations, and funding of American orchestras have always been radically different from European orchestras.

As the next phase of “The American Orchestra: An Initiative for Change” project, the League is proposing to secure funding to

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Bruce Wade Remembered

Bruce LaRue Wade, a violinist with the Baltimore Symphony Orchestra, died May 4, 1993, from complications due to AIDS. Bruce played his last concerts with the orchestra in December of 1992. Bruce had also performed with two other ICSOM orchestras. He played professionally with the Grant Park Symphony for nine summers and with the Milwaukee Symphony Orchestra during the 1972-73 season. In the summer of 1973 he auditioned successfully for the Baltimore Symphony Orchestra, where he completed his twentieth season this year.

Bruce began studying the violin with Marilyn Garner, who retired recently from the Seattle Symphony. He also studied with Harry Nordstrom, formerly with the Minnesota Orchestra, David Moll of the Chicago Symphony Orchestra, and Samuel Thaviu, former concertmaster of the Pittsburgh Symphony Orchestra.

For almost two decades, Bruce gave generously of his time to assist with all BSO auditions. He was the person who helped the candidates while on stage, sincerely trying to make them feel both welcomed and as comfortable as possible.

Bruce had an enormous knowledge of recordings and a vast knowledge of the orchestral repertoire. His passion for music was limitless. He was a constant inspiration to us all. He was totally dedicated to his craft, and always gave 100% during concerts, both physically and emotionally. During his last weeks, friends kept a radio turned on by his bedside so that he could continue to listen to music until the very end.

David Zinman, Music Director of the BSO, said of Bruce, "music and the orchestra were his whole life. His death is an irreplaceable loss to the orchestra." Craig Richmond, a violinist with the BSO, said that Bruce was "the total orchestral violinist. Bruce lived, ate, and drank music. He could never get enough." Violist Jeffrey Stewart spoke for the entire BSO organization when he said "the orchestra was Bruce's family, and we all loved him."

Both as a piccoloist fortunate to play next to Bruce, and as a person lucky enough to call Bruce my dear friend, I shall always miss him.

Laurie Sokoloff
Baltimore Symphony

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implement the highly experimental and systemic changes recommended in *Americanizing the American Orchestra*. This is disturbing not only because ICSOM, as well as many influential critics of the arts in America, find the recommended changes to be profoundly wrong-headed, but because the ASOL, for the first time, is now putting itself forward as a conduit for funding our orchestras. What does the League bring to the party?

The League brings leadership and vision that has provided the field with a service organization that:

- cannot interpret the data it collects;
- requires substantial payments from our institutions while raising funds from the same sources in competition with our institutions;
- demonstrates an amazing lack of understanding about the concerns of performing artists;
- has started a project which is supposed to address critical issues facing the orchestral field today, but which has created a torrent of negative press about symphony orchestras and a document with a jingoistic title that creates the erroneous impression that American symphony orchestras are non-American, racist, elitist organizations, subject to continuous and unrelenting labor strife, which present concerts for ever-diminishing audiences.

We and our member orchestras need to disassociate ourselves from this report, while simultaneously stating that we are willing to participate in intelligent and intellectually robust attempts to define institutional partnerships, in helping provide the public with accurate information about our orchestras, and in supporting a constructive examination of the role our art has in our culture.

Orchestra musicians are not the only ones distancing themselves from the League's negative and flawed attempts to address issues in our field. Edward Rothstein, chief music critic for the *New York Times*, ended a long article on *Americanizing the American Orchestra* that appeared on July 11 in the *Times* by simply stating "this report is a disgrace." Perhaps the most fitting epitaph on the efforts of the ASOL comes from the conservative critic Samuel Lipman in an article entitled *Who's killing our orchestras?* in *The New Criterion* of September 1993. Referring to Rothstein's article, he wrote "... so great is this disgrace that it provides ample grounds for the dissolution of the American Symphony Orchestra League. The League clearly does not have in mind either the interests of our beloved symphony orchestras and their audiences or the future of great music. One recalls the words of Leopold Amery (quoting Cromwell) to Neville Chamberlain in 1940 that brought Churchill to the prime ministership: 'You have sat too long here for any good you have been doing. Depart, I say, and let us have done with you. In the name of God, go!'" — Ed.

The Three Editeers

Senza Sordino editors past and present: (left to right) Tom Hall (1982–86) Debbie Torch (1986–93) Robert Levine (1993–



Photo by Zambo

25 symphonies doomed to die

By Delos Smith

NEW YORK – (UPI) – Among events forecast for the 1970's you can now include the demise of the some 25 symphony orchestras maintained in middle-size American cities out of civic pride in local culture.

The forecaster was a research organization without aesthetic commitments and interested only in monetary outgo and income and other telltale statistics. Its conclusion was that in the '70's local philanthropy will no longer be able to meet inevitably mounting deficits.

The forecast was a projection from detailed studies of income-outgo of nine orchestras, those in Atlanta, Baltimore, Dallas, Houston, Kansas City, Louisville, Minneapolis, Pittsburgh, and Seattle, by the Midwest Research Institute of Kansas City.

Its study indicated \$1 million a year was the most any orchestra could expect to raise in subsidizing funds from all sources and even this figure is "optimistic." By projecting the rate of deficit increases during the 1960's into the 1970's the statisticians arrived at their conclusion of doom.

It specifically set the demise of the Atlanta and Houston symphonies for the early '70's, that of the Baltimore and Dallas orchestras for the mid '70's, and of the Seattle Symphony for the late '70's.

Shortages of money also caused Dartmouth College and Stanford University to cancel their summer music festivals this year.

The orchestras have one alternative to "going out of business," the report said. That is to "reshape" – either by reducing the size of orchestras from 100 to 90 musicians or by shortening seasons. Either would be extremely difficult.

"In past years, as long as the musicians were underpaid and the service income was nearly equal to cost, the economical anachronism of the large symphony orchestras remained hidden," the report said.

"Now, in an age of near socialism, with musicians unionized and asking for proper compensation in return for skilled services, the economic crisis of the symphony orchestra is becoming painfully evident."

Symphony orchestras, the report said, have "become frozen in shape and structure, ceasing to evolve. Consequently the American symphony orchestra has become an unwieldy and inflexible bureaucratic and financial nightmare."

In "Pollyanna-like fashion" they're "still hoping for a light in the wilderness." Further grants from the Ford Foundation, for instance. These grants will "hardly register in the widening gap between income and expenses," the report said.

The idea of two cities sharing one orchestra is not likely to be workable, it found. Nor is that of "community arts funds." It considered hope for federal government subsidies to be a vain one, in view of the "overwhelming social and economic problems" with which government must cope.

The study was made for the Kansas City Performing Arts Foundation which undertakes to support, among other civic cultural endeavors, the Kansas City Philharmonic. Its crisis is immediate. By shortening its current season it met pay demands of musicians but this postponed the showdown until next season when musicians will expect to be employed for a longer season at the same or increased pay.

The study did not include the orchestras in the largest cities – those in Boston, New York, Philadelphia, and Chicago. But it "presumed that an analysis of these orchestras would show a similar picture with respect to performance income and cost."

(1970)

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Letters to the Editor

Dear Ms. Torch:

There appears a prominently displayed editorial comment in the June 1993 issue of *Senza Sordino* which I find at least puzzling and at most unconscionable and outrageous.

I would appreciate hearing from you concerning the exact meaning of the statement "that his (Robert Levine, Milwaukee Symphony Orchestra ICSOM Delegate) resume includes having played in six different ICSOM orchestras is best explained by the fact that he is a violist."

Many of my colleagues in the Philadelphia Orchestra viola section and I have only played in this one ICSOM orchestra since before ICSOM. Many of us were instrumental in the establishment and maintenance of ICSOM. As the Associate Principal of our section,

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I have a certain amount of exposure to the applicants for positions in our section, and as seldom as there are openings here, have never had the impression that violists are any more transient than those belonging to any other instrumental group. Nor would I suggest in print that any other section is subject to such characterization, even were I to hold such an opinion, which I of course do.

Viola jokes have become as commonplace in our little esoteric society as ethnic and racial jokes are prevalent out there in the real world. They are initially funny but remain destructive and reliably expose the covert hostility of the teller. I believe that such excremental dropping has no place in *Senza Sordino*, the "Official Publication of the International Conference of Symphony and Opera Musicians."

My request for a response to this letter is not merely rhetoric. I offer you a challenge not only to answer me, but to respond publicly in the next issue of this publication. The membership of ICSOM includes more than 550 professional violists, many of whom will be interested to read your response.

JAMES FAWCETT
Philadelphia Orchestra

Robert Levine replies:

I thought it only fair to write the requested response to this letter myself. Although the small blurb about me in the June 1993 issue of *Senza Sordino* was written in the third person, it was written by me and not Debbie Torch.

I am truly sorry that I touched a nerve with this little editorial aside, especially with my colleagues in the Philadelphia viola section.

There is no orchestra, and no viola section, that I hold in higher regard than theirs. The comment was frankly just my light-hearted (and perhaps light-headed) solution to the problem of having to explain my professional credentials without seeming to boast of them. I did not go on to state, as I could have, that I had served as principal of three of the six ICSOM orchestras in which I have played (Oklahoma City, The Saint Paul Chamber Orchestra, and now Milwaukee), nor that I have also been a member of a string quartet of major stature, the Orford Quartet. I hope it is now appropriate to give more details of my professional career, given that I will be editing *Senza Sordino* this season.

I have always suspected that viola jokes stem more from envy than hostility. In the orchestras in which I have played, the viola section is generally the most harmonious section, the one most populated by reasonable human beings, and the one with the sanest attitude towards the job, as well as being one of the strongest sections musically. If I have now jumped from the frying pan into the fire, I should say that this is meant as no offense to my non-violist colleagues. I do know that, on those occasions when I tell a viola joke or laugh at one, I am not motivated by animus towards the instrument or towards those who play it. My only feelings towards the viola are gratitude for the success it has brought me and frustration that I will never play as well as Pinky Zukerman.

We don't tell viola jokes much in Milwaukee any more. We are far too busy desperately trying to fight off the ASOL Death Star that seems to have suddenly appeared in our skies. I would suggest that any orchestra not currently looking down the barrel of that orchestral doomsday machine spend more energy preparing to deal with its inevitable appearance in their skies and less energy worrying about peripheral issues such as this.



Photo by Zambo

ICSOM Governing Board

- Stephanie Tretick*
- Michael Moore*
- James Clute*
- Lucinda-Lewis*
- Charles Schlueter*
- Brad Buckley*
- Robert Levine*
- Shin Moriya*
- David Angus*
- (Mr. Moriya, from the Musicians' Union of Japan, was a guest of the Conference)*

The Foundation Trilogy: Patronage, Philanthropy, and the Modern Arts Funder

“When Brad Buckley invited me to speak at this conference, he asked me to talk about what foundation arts funders are thinking about these days,” said Marion Godfrey of the Pew Memorial Trusts in her address to the ICSOM Conference. She continued by saying “the Pew Trusts share with almost all other national arts funders... a strong interest in strengthening links between cultural organizations and the communities they serve, and a particular concern that the resources of cultural organizations be as accessible as possible to as many members of the community as possible.”

Historically, she stated, foundations were likely to support the major cultural institutions in their communities without requiring much more than “that they continue to be the good stewards of canonical art.” More recently, foundations have begun to focus far more on the goal of making cultural experiences more broadly available. This change, she said, “represents a profound change in philosophy both about the role of the arts in our society and about the role of philanthropy in relation to the arts.” She went on to state “funders... find themselves in a paradoxical situation as a result of this change; the type of grantmaking that is suitable to, and truly supportive of, the creation and the preservation of art is not particularly effective in making sure that that art is widely available. Conversely, the kind of grantmaking that seeks to induce cultural organizations to broaden their reach is not necessarily helpful to the art itself. Because this type of grantmaking is essentially corrective in its point of view, it implies that art itself is something that needs to be corrected, or alternatively that it is a role of art itself to correct things that are wrong with our society.”

She illustrated this paradox by describing an evening she had recently spent at “the outdoor home of a major orchestra,” when she found herself sitting behind two couples who, except for one of the gentlemen, spent their entire evening reading or snoozing. “If this music was as transcendent as I experienced it, why was it not interesting to those privileged and presumably knowledgeable folks who sat next to me in the good seats? And what about those behind us on the lawn? Were **they** sleeping?” (*And you thought the mosquitoes made that impossible- Ed.*) “Were they reading or chatting, and was there anything wrong if they were? Were they listening? And what should I, as a grantmaker, be doing to make sure that more people, especially young people, come and listen?” She described this as a twentieth-century question that probably was not one that disturbed the sleep of those princes and dukes that paid for the creation and performance of music before the modern era. She said “it is also the kind of question that motivated the ASOL to create a Task Force... that led to *Americanizing the American Orchestra*, and that motivated a number of national trusts, including the Pew Charitable Trusts, to provide funding for it. It is the kind

of question that points up the distinction... between patronage and philanthropy.” Patronage “is a closed system” that “establishes a relationship between patron, artist, and artwork. This relationship is often... manifested in support for a cultural institution that produces or presents the art works of interest to the patron... Public audiences have frequently benefited from this arrangement, but serving the public has not necessarily been a priority of the patronage system.” Philanthropy, by contrast, “looks outward and seeks to promote the well-being of people or communities... dispensing their funds in the public trust, philanthropies have increasingly sought to discharge their meliorative responsibilities in ways that will provide the greatest good to the greatest number.”

She described the dilemma of the arts funder as being caught between the fact that the arts are one of the things that do work in our society and the fact that there are things wrong with the “cultural delivery systems” that do need to be fixed, as evidenced by the growing deficit problems of performing arts groups and the shrinking access to organized cultural experiences for children. She said that her twelve years as a theater staffer had taught her that “the voices of artists are to be valued, listened to with great respect, and supported generously,” but that she remained troubled by the question of the foundation’s role “in making sure that the message of the arts is widely disseminated,” and the extent to which foundations should try to restructure the arts organizations to make that happen. “Herein lies the dilemma: should funders support the things that are great about orchestras, or should they fund the things that need to be fixed?”

She went on to deliver the bad news: that a recent study of arts funding by the Foundation Center suggested that, within overall arts funding, support for orchestras will remain static or decline. She said that there is a perception among grantmakers and grantees alike that orchestras “are the best funded of all types of arts organizations.” She said as well that there is a perception that larger, more established arts organizations receive more than their share of the pie at the expense of newer and smaller organizations and programs. She stated that the fact that grant dollars for the arts are unlikely to increase soon “puts additional pressure on grantmakers to increase the effectiveness and productivity of their grantmaking. At the same time, we must recognize that there are limits to the ability of philanthropy to effect systems change of any kind, including change in the behavior or structure of cultural systems. The most delicate part of our dilemma is finding ways of being active, not passive, supporters of both what is good in art and what needs to be changed in the systems that support art, without becoming arrogant in our belief that it is we, the foundations, that make change happen.”

No Picnic

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- protesting the discontinuation of the toll-free line to the AFM SSD electronic bulletin board, and urging the reinstatement of this service;
- formally requesting the AFM President and the IEB to relax the payment requirements for civic and community promotional material to the extent of permitting individual orchestras to decide by majority vote whether to accept either a lower payment or no payment at all for the use of the sounds and likenesses of the orchestra in such civic promotional audio and/or visual material;
- strenuously urging the President and/or IEB to take any and all measures provided in the AFM Constitution and Bylaws to see to it that the Executive Board of Local 802, AFM, enforce the union security clause of the New York City Ballet Orchestra's collective bargaining agreement;
- in response to the threatened cancellation of the Utah Symphony's upcoming season in the second year of a five-year collective bargaining agreement, urging the Board and management of the Utah Symphony to expend all possible efforts to fulfill their obligation as prescribed by, and agreed to in, the collective bargaining agreement;
- urging the approximately one-third of the membership of the Utah Symphony who do not belong to the AFM to recognize the

need for solidarity with their colleagues in the orchestra and elsewhere and join the AFM forthwith;

- directing that ICSOM not hold its annual convention in a state or city which has a law limiting the civil rights of any person.

It is a measure of how far ICSOM has come in 31 years that no delegate even felt the need to move to declare the Conference a no-smoking zone; the handful of smokers in attendance dutifully stepped outside into the clean mountain air to light up without being asked.

On the last night of the Conference, many of the delegates once again rode the Alpine Slide, and this delegate at least took heart from the other part of the metaphor; not only the fast and frightening ride down under the bright lights, but also the slow ride up the mountain under an incredible night sky, gently swaying in the breeze. One is as real, and as possible, as the other.

Fill it up

ICSOM Secretary Lucinda-Lewis frugally refueling her computer at the self-serve pump. "After all," she said, "I know it doesn't need any oil."



Photo by Zambo

ICSOM Governing Board

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ICSOM Orchestras

Alabama Symphony Orchestra Atlanta Symphony Orchestra Baltimore Symphony Orchestra Boston Symphony Orchestra Buffalo Philharmonic Orchestra Chicago Lyric Opera Orchestra Chicago Symphony Orchestra Cincinnati Symphony Orchestra Cleveland Orchestra Columbus Symphony Orchestra Colorado Symphony	Dallas Symphony Orchestra Detroit Symphony Orchestra Florida Orchestra Florida Philharmonic Orchestra Grant Park Symphony Orchestra Honolulu Symphony Orchestra Houston Symphony Orchestra Indianapolis Symphony Orchestra Kennedy Center Orchestra Los Angeles Philharmonic Louisville Orchestra	Metropolitan Opera Orchestra Milwaukee Symphony Orchestra Minnesota Orchestra National Symphony Orchestra New Jersey Symphony Orchestra New York City Ballet Orchestra New York City Opera Orchestra New York Philharmonic North Carolina Symphony Oregon Symphony Orchestra Philadelphia Orchestra	Phoenix Symphony Orchestra Pittsburgh Symphony Orchestra Rochester Philharmonic Orchestra Saint Louis Symphony Orchestra Saint Paul Chamber Orchestra San Antonio Symphony San Diego Symphony Orchestra San Francisco Ballet Orchestra San Francisco Opera Orchestra San Francisco Symphony Orchestra Syracuse Symphony Orchestra Utah Symphony Orchestra
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