

Senza Sordino

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Save the NEA II

John Sparks
ASOL

It was getting to be every year's business, almost irritating in its predictability: arts organizations had to save funding for the National Endowment for the Arts. Each year, some outrageous grant would get headlines, then the national arts organizations, including the American Symphony Orchestra League, would trudge up to Capitol Hill to make the case for continued funding, and the call would go out across the country to activate grassroots support for the agency.

Annual though it was, this exercise never seemed to get any easier. It was tough, and we had some close calls as each appropriation cycle came down to the wire—but that was a comparative piece of cake to what we face now. After 30 years, 100,000 grants (about .0003 percent of which might be considered controversial), and an extraordinary record of meeting its tax-funded mission, the NEA is in the deepest trouble of its life.

Beginning in December, ICSOM and ROPA joined with the American Symphony Orchestra League and other national arts and humanities organizations to wage a battle for the support of the American public and the votes of members of Congress. In addition to staff time and resources, individual musicians, trustees, donors, and other supporters of orchestras across the country have volunteered by writing letters, calling and faxing members of Congress and getting orchestra audiences to do the same.

Nearly forty national organizations have met regularly to share information and to carry a joint message to blunt the attack on federal funding for the arts and humanities. This coalition includes organizations representing the major arts disciplines and presenters,

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Lew Waldeck
ICSOM

In January, ICSOM commissioned me to design and implement a lobbying campaign in support of the National Endowment for the Arts. After discussion with Brad and Dave, I designed an action plan which included an information pack, us representative maps, specimen letters, an (800) phone number, and the first SFY newsletter. The SFY newsletter was a combination of specially written pieces and material from many diverse sources. Among the sources used were American Arts Alliance bulletins, Arts News Hotwire, several bulletins from freedom of expression groups, materials received from Senator Bill Bradley (D-NJ) and Representative Robert Toricelli (D-NY), as well as American Symphony Orchestra League legislative alerts, and much material posted on the AFM bulletin board by ROPA chair Andrew Brandt. The breadth of source material only scratches the surface of the activity taking place on behalf of the NEA. The mailing of the first information packet was followed by a phone call to each delegate and to each orchestra management, detailing the expectations of the campaign and seeking full cooperation. I later heard that managements helped with photocopying, mailing, and, in at least one case, by making phones available for the use of musicians wishing to call their House representatives on Arts Advocacy Day.

Three more SFY newsletters and one legislative bulletin followed in subsequent months, keeping ICSOM members up to date on lobbying activities. The response of the musicians, their families, and their friends was gratifying. A second round of phone calls produced enough information to project that approximately 7,000 letters and phone calls had been generated by the campaign.

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Mark Tully Massagli
AFM

Over 30 years ago, the AFM was in the forefront of the struggle to preserve our national cultural heritage by lobbying to create a 'National Endowment for the Arts.' Today, the fruits of that effort are evident in the growth of symphony orchestras, artists-in-residence and music-in-the-schools programs, as well as hundreds of other non-profit music organizations nationwide.

Unfortunately, the threat to these institutions is as great today as it was before the creation of the NEA. Since the beginning of the year we have asked our members again to join their union in lobbying to preserve the arts by preserving the NEA. Now, with the crucial budget votes expected for some time in the early summer, we must redouble our efforts.

We must urge our friends in both political parties and both Houses of Congress to support the National Endowment for the Arts. We must enlighten those legislators who are undecided on this issue about how the minimal federal monies applied to the NEA multiply the tax revenues returned to all levels of government, making the arts one of the soundest investments the government can make. We must also remind our legislators

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**1994-95 Revised Wage Chart of ICSOM Orchestras
compiled by Stephanie Tretick**

Orchestra	Weeks	Annual Minimum Salary	+Max Seniority (35-yr cap)	EMG	Pension		Average Services Weekly	Vacation Weeks	Relief Weeks
Atlanta	52	52,780	54,600	2,860	24,000		8	8	
Baltimore	52	56,420	60,580	none	19,500		8	8	
Boston	52	71,500	75,920	none	27,000		8	9	
Buffalo	37	27,241	28,536	1,639	13,680		8	3	
Chicago Lyric	23	31,050	32,137	none	8.5%	EPW	7-8	\$ bonus	none
Chicago	52	72,800	79,801	4,641	40,000		7.5	8	
Cincinnati	52	61,360	63,440	2,340	22,000		8	9	
Cleveland	52	67,600	73,840	none	27,000		8	9	
Colorado	37	21,645	22,940	1,110	5%	EPW/DCP	8	4	
Columbus	45	37,125	38,025	none	5-7%		8	3	
Dallas	52	54,340	56,160	4,160	23,040		8	8	
Detroit	44	58,240	60,000	2,000	24,000		8	2	winds
Florida Orch	36	22,500	23,760	180	5.5%	403(b)	8	3	none
Florida Phil	40	28,961	29,561	none	5%	EPW	8	3	none
Grant Park	10	9,230	9,599	none	9%	EPW	8	0	none
Hawaii	42	30,000	31,260	none			8	3	none
Houston	52	53,820	55,120	2,860	25,000		8	9	none
Indianapolis	52	48,100	51,220	none	28,800		8	8.5	8 services strings, 1st and 2nd wind
Kennedy Center	26.5	26,675	28,212	none	7%	EPW	11	4%	none
Los Angeles	52	70,200	74,360	2,000	31,500		8	9	1 week strings, 2nd winds/horn
Louisville	40	23,856	24,466	1,560	475/yr	EPW/403B	7	4	at least 9 services
Met Opera	52	67,808	67,808	none	50%		8	9	1 week
Milwaukee	42	41,790	43,182	none	24,000		8	5	2 floating plus 30 services (approx.)
Minnesota	52	64,220	65,780	1,420	30,000		8	8	6 maximum (on seniority) + 7 strings
National	52	59,280	69,680	none	25,000		8	9	1 extra week for strings
New Jersey	31	23,095	23,684	775	7.5%	EPW	7	2	none
NYC Ballet	30	36,880	39,505	none	11% of gross	EPW	6 perf	4	none
NYC Opera	25	25,000+		none	10%	EPW	5	4	none
New York	52	73,320	77,740	none	40,000		8	9	1 of 9 vacation weeks
North Carolina	46	33,350	34,270	none	8%	403(b)	8	4	4 services personal leave
Oregon	43	31,498	31,498	562	8%	EPW	7	2.5	none
Philadelphia	52	70,720	75,920	5,500	37,500		8	10	1 of 10 vacation weeks
Phoenix	34	18,826	20,050	none	0 in 94/95		8	2	none
Pittsburgh	52	63,960	67,080	none	25,000		8	10	none
Rochester	41	30,635	31,535	none	5%	DCP	8	4	none
St. Louis	52	58,240	60,320	none	28,000		8	9	1
St. Paul	36	42,226	43,376	1,200	'93 \$ amnt	403(b)	8	3	1
San Antonio	39	24,570	25,935	none	5%	EPW	7	3	none
San Diego	36	28,440	30,600	1,620	6.5%	private	8	2	none
SF Ballet		22,341	23,485	988	10%	EPW	6.5	10%	none
SF Opera	25	45,459	46,259	1,553	8.5%	EPW	6+reh	4	1 opera alternate season for strings
SF Symphony	52	70,330	74,230	1,560	28,000		8	10	3 floating
Syracuse	36	21,597	21,991	none	.004	private	7.5	4	some relief during opera weeks
Utah	52	35,152	36,452	none	8%	EPW/403(B)	8	9	3 additional unpaid weeks

Wage Chart Notes

Atlanta:	Seniority is in addition to overscale.
Boston:	At least 22 weeks are 5-day weeks.
Chicago SO:	EMG=Radio: 8.5% of scale times 39 weeks.
Cleveland:	Additional radio guarantee: 26 weeks @ 6%.
Detroit:	Additional relief: 2 svc's/year/5 years seniority (max 8 svc). EMG includes radio.
Florida Phil:	Salary includes annual travel bonus of \$750.
Grant Park:	Salary includes special services, health & welfare.
Kennedy Center:	Maximum possible seniority only \$58/wk as of 1/94. Season under two contracts; opera and ballet/musical.
Los Angeles:	Past retiree pension: \$103/106/110/month times years cap in place when originally retired.
Louisville:	Pension is \$250 AFM-EP + \$225 max match to mutual fund. Relief based on # of services played in previous season.
Met Opera:	Pension is 50% of wage during 1 of last 3 years service. Rehearsal scale for 30 weeks = \$36/hr.
Milwaukee:	Pension is \$50/month/years service, no max. Additional payment into TSA for radio broadcasts. Management is adding optional 43rd week to season this summer.
NYC Opera:	Base does not include rehearsal pay. Seniority equals 1 week salary times each 3 years of service; applies to members over 62 years old only.
New York Phil:	Each player receives at least \$1,040 overscale in addition to amounts in chart.
North Carolina:	4 weeks of summer season are included but are optional.
Philadelphia:	Pension is \$1250/yr of service, 30 year maximum 1993-96 + additional \$5,000 after 31 years service. String bonus of \$20/week.
SPCO:	1994-97 wages will reflect COLA, which cannot be computed in advance.
SF Opera:	Vacation is in addition to 25 season weeks.

NEA/ICSOM

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While this activity is important, we must realize that the fight has just begun. There are still the issues of reauthorization and funding to come. Some new legislators have promised, "we'll take care of it (i.e., kill the NEA) during authorization." This battle will go on for many months and it is important to fight every step of the way.

The NEA represents a small part of our orchestras' budgets, but the cachet of authenticity the grants give our institutions multiplies their value many times. There are still members of Congress supporting the Endowment, but they need to see the value of the difficult political position they have taken. Our letters and phone calls show them the number of concerned voters they can count on. Some in Congress have been strong and outspoken. Senator Frank Lautenberg (D-NJ) is among those staunchly supporting government funding of the arts. In a recent letter, he stated "I recognize the value of artistic expression within our culture and believe that the government should help foster that expression. Please be assured I will continue to support the highest possible funding levels for the NEA."

Contrast that with the views of Representative McCrery of Louisiana, who told Brandt that "if the proposal to balance the budget means cutting the NEA by 50%, then I'll vote for it. If the proposal to balance the budget means zeroing out the NEA, I'll vote for that."

It is these conflicting views that set the scene for reauthorization of the Endowment. Before that issue reaches the floor of Congress, we must move some more support to our side. Whether lobbying individually or in groups, with board members and management staff or without, there is much work to be done.

Waldeck, a past director of the Symphonic Services Division of the AFM, is the director of "Speak for Yourself."

CALL (900) 370-9000. This number, which has been set up by the American Arts Alliance with the support of the American Symphony Orchestra League, will send a mailgram supporting the NEA, the National Endowment for the Humanities, and the Institute of Museum Studies on your behalf. The charge for the call is \$1.99 per minute, billed to your phone. The call normally takes 3-4 minutes.

CALL the Cultural Advocacy Campaign Hotline at (800) 651-1575. The operator will send Western Union mailgrams to your Representative and your two Senators for \$9.50, which charge will also be billed to your phone.

WRITE your elected officials. Send your letters to:

The Honorable [name of Representative]
House of Representatives
Washington DC 20515-0001

The Honorable [name of Senator]
United States Senate
Washington DC 20510-0001

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such as the League, the American Association of Museums, and OPERA America, as well as those with smaller or more specialized constituencies.

From that effort grew the (800) number and (900) number call-in campaigns (which to date have yielded an estimated 30,000 mailgrams to Congress), donated advertising in newspapers around the country, scores of meetings with members of Congress and staff on Capitol Hill by representatives of the coalition, and materials for letter-writing by constituents to members of Congress.

Noting the existence of this effort, conservative NEA opponent Lynn Cheney (the former NEH chairman who now calls for the agency's dissolution) said, with typical exaggeration, "I have never seen a campaign like this in all the years I have been in Washington," suggesting that we somehow dwarf the banks, the auto manufacturers, senior citizens, and the gun lobby. She was saying, in effect, that arts organizations have mounted a furious, well-financed campaign that is "overwhelming"—implying that we amount to simply another powerful self-serving elite clinging to its government subsidy.

Well, I wish at least part of that were true—that we really had this huge machine, primed and rolling, persuasively lobbying Congress and the public to preserve these tiny little agencies. But as I look around the battle field (the offices, meeting rooms and hallways of Washington), the truth is that we are a tiny band of warriors indeed. There is no way we can match either the vituperation or the volume of the forces against us; nor can we ever get within spitting distance of the money needed to mount a thorough counterattack to the anti-NEA forces. Ms. Cheney's insinuation to the contrary, in terms of cash and other resources, we remain the David in this battle with a right-wing Goliath—a Goliath that is driven in part by an upheaval in American politics that is far larger than concerns about arts funding. (But remember, in that story, David won...)

Light at the End of the Tunnel?

Is our effort working? Have we made any headway toward preserving some federal commitment to the arts and humanities?

Yes and no. Yes, more people from more diverse interests than ever before have been galvanized to speak up for saving the NEA and its sister agency, the National Endowment for the Humanities. Yes, there were some members of Congress who were ready to write off these agencies completely a few months ago, but who now concede that saving them in some form is possible.

In other words, we have come a good distance since January, when, flush with their ascendancy to power after 40 years of Democratic control, the new House leadership made it seem as if the NEA and NEH were already as good as dead.

The more positive spin became apparent in February as the tenor of newspaper articles and editorials began to change. As NEA public affairs director Cheri Simon noted, the media inquiries became

less like, "How do you justify these obscene grants?" and more like, "Tell us more about what these programs have done in our community." And, as supporters of the NEA know well, that's the story America needs to hear. The NEA has been a resounding success in bringing the arts to more people than ever before. As our effort moved through February, it was apparent that this message was getting out, and some of the resistance was softening.

But now (and you knew this was coming) for the "no" part. We have put forth an effort that is, at least for us, unprecedented. There has been a great response from the arts communities; if this were the same annual battle we had to fight in the last few years, we would have essentially "won" by now. The problem is that the election in November changed everything—the goalposts has been moved, higher and farther away than ever before.

No, the agency is not saved yet, though the war is not over. What we would define as "real success", i.e. keeping the agencies essentially intact with only "minor" funding cuts, seems unlikely.

It is true that we have made enormous progress in thwarting the plan to terminate all funding immediately. As of this writing, termination at the end of FY 1995—midnight September 30—remains a real danger, but the dominant mood in the House of Representatives is to approve some sort of gradual phase-out of the agency with significant cuts and shifts along the way.

On May 10, a House committee approved a reauthorization bill that phases out the agencies in three years; in FY 1996, they would be funded at only 40 percent of their current funding, and this level would be decreased each year until total elimination occurs in FY 1999. To make matters worse, the House committee bill provides that during that time, 80 percent of that dwindling funding will be handed over to state government arts agencies—an immediate turning away from what the NEA has done best: giving direct grants to arts institutions and artists.

This bill may or may not make it off the House floor. There is a hard core of right-wing members, many of them in the freshman class of the House, who want nothing less than the outright death of these agencies. But there are many conservative and moderate Republicans who are more amenable to the phase-out (which they see as a compromise that is "friendly" to the arts), and together with the minority Democrats, and a handful of pro-NEA Republicans, they could produce the votes needed to keep these agencies alive a few more years, albeit in tattered form.

The Senate is our well of hope: a better bill, meaning no near-term phase-out and fewer reductions, may be possible there. By the time you read this, the Senate committee chaired by Sen. Nancy Kassebaum (R-KS) may have produced an NEA and NEH reauthorization bill that most arts groups can support. Then we head to a battle in the House-Senate conference committee to resolve differences between in the two bills this summer.

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NEA/ASOL*continued from page 4***Why We Fight**

So, in the weeks ahead, is it worth the battle—more letters, more calls, more of your time and mine? You bet it is.

Anticipating that question back in December, I wrote a memo for the League's government affairs committee that assessed the pros and cons of waging this battle, with my guesstimates for our success. It's premature now to judge how accurate that was, but so far the arguments made at that time seem to be holding up.

Among other things, I noted that we don't have any self-respecting choice but to fight for this agency. Even though NEA funding amounts to an average of three percent of orchestra revenue, it is a critical three percent, and the NEA makes possible much of the state and local funding that for many orchestras is just as, or even more, significant.

Besides, percentages can be misleading—just look at the actual dollars, and you can see the value of fighting for this funding. In FY 1994, the NEA directly granted orchestras more than \$8.4 million; indirectly, through NEA grants to state and local arts agencies, millions more were provided. From FY 1984 through FY 1995, the NEA has directly provided nearly \$134 million to American orchestras.

To get at the big picture, remember that, without NEA money, many state and local arts councils would cease to exist. In FY 1994, the total public sector funding (local, state and federal government sources) for orchestras came to \$46.4 million. Again, this is not the biggest area of funding for orchestras; earned income and private contributions provide far more. But how on earth is the orchestra community going to replace that \$46.4 million overnight?

Corporate giving seems to be topping off. With the wholesale devolution of many federal responsibilities to the states, localities, and the private sector, what are the prospects for hard-pressed state governments to approve continued appropriations to the arts, especially with the NEA incentive money gone? And with private donors besieged by more and more worthy causes seeking to fill the void left by the federal abdication of responsibility for anything that happens anywhere in this country, what are the prospects for orchestras in competition with those expanded demands on private philanthropy?

You get the picture: a federal role in the arts and humanities is worth fighting for, and fight we must. Today, our hope is that through a renewed round of letters and meetings from our field, including thousands of orchestra musicians, we can build the pressure for Congress to approve an NEA reauthorization (and then an appropriations bill) that does not set a termination date for the agency and does not prescribe disproportionate cuts in funding. Our efforts have been credible, and a viable federal commitment remains achievable—but grassroots remain the name of the game.

ICSOM, ROPA, and the League are working in partnership to play our part, but ultimately our best chances for success rest with the players, trustees, orchestra staffs, and audiences making their voices

heard. No calls to the Hill or letters from lobbyists will ever equal to a member of Congress the value of a short, personal note from each of you! It is simply not enough for your ICSOM delegate to send a letter on your behalf, any more than it is enough for the orchestra manager to send a letter on behalf of all the trustees or staff. When the individual trustees, donors, and musicians speak up, our prospects improve dramatically.

Let me give you a textbook example. For years, most Americans felt some form of gun control was appropriate, but most members of Congress voted the other way. The reason was that the much-touted (and feared) power of the National Rifle Association did not derive primarily from the money it brought to the battle, although that was important. The real strength of the NRA was the geographical dispersion and numbers of their members. The money in the hands of the NRA made Congress uncomfortable, but it was the NRA members in their districts that made them jump, even though the electorate overall was not with the NRA. Congressional sentiment on this issue began to change only when pro-gun control constituents began to make their voices heard.

America's orchestras can do the same—and there never has been a more propitious time than now.

Sparks is Director of Government Affairs for the American Symphony Orchestra League. Prior to joining the League in June 1992, he was a government affairs representative for two Washington public affairs firms and a press secretary for two members of Congress, and worked in several Congressional and Presidential election campaigns as well for the AFL-CIO in Florida as a political organizer. One self-described highlight: walking the picket line at the Kennedy Center in 1980.

The League's government affairs program monitors, analyzes and reports to member orchestras on legislative and regulatory issues affecting orchestras, such as public funding for the arts, taxes, education, postal rates for non-profits, and copyright issues.

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that the NEA brings music and the other arts to every community in this country.

Please make your voices heard. Call and write to your Senators and Representatives at their home offices. Whenever possible, visit with them when they are back in the district. Gather petitions from your audiences to demonstrate how important your contribution is to your community. And above all, let your Congressional delegation and your community know that preserving music and the arts is not about politics or political parties—it's about nourishing our American character and our American culture.

Massagli is the president of the American Federation of Musicians.

How to Cook an Editor and Other Letters

As the theme of the cover article of the August 1994 *Senza Sordino* correctly implies, it has been a rough year of negotiating for many orchestras around the country. Many of our colleagues have felt the economic crunch and it is doubtful that the situation will improve in the near future. ICSOM and the services it provides are valuable resources for the solidarity of our industry.

It is with this in mind that I must heartily protest your decision of including David Borque's editorial "How to Cook a Conductor" and the accompanying drawing by Karen Smith in *Senza Sordino*. I find this especially sickening as I am now, in my duties as Cleveland Orchestra committee treasurer, collecting money to send approximately \$4,000 in membership dues to ICSOM. Now is a time when we all need to work together, and this flagrant display of the "us against them" attitude which we should all try to conquer is clearly inappropriate.

I appreciate the hard work you do on behalf of our profession, but I believe that it would be put to better use if you would leave the locker room "humor" where it belongs and keep the theme of the newsletter more positive.

RICHARD KING

King is a member of The Cleveland Orchestra

Robert Levine replies:

In the interest of fairness, I should note that David Bourque didn't write this rather ancient chestnut, but simply uploaded it to the AFM BBS, while Karen Smith's drawing was contributed at my request.



A musician in an American orchestra usually sees a different conductor from week to week for the length of the orchestra's season. Each week, different demands are put on the musician. What is required of the musician depends on the repertoire of the week, on the performance sites, on the weather (its effects on instruments, bows and reeds), on the abilities and performances of colleagues, but above all on the musical ideas of the conductor of the week. Therefore, the skillful orchestral musician must not only be constantly striving to overcome the technical difficulties of playing his particular instrument, but must be able to adapt to the ideas of sound, phrasing, dynamics, articulation, and balance that the conductor of the week has brought with her.

On the other hand, after playing his instrument for many years, rehearsing and performing with scores of conductors, teaching and coaching excellent students, listening to recordings and live performances, making classical and commercial recordings, playing with chamber groups and orchestras outside his own group, and reading and thinking about music, a musician usually develops strong ideas of his own about music, its meaning, and its execution.

These two roles of the musician, the versatile, accommodating aide to the conductor, and the thoughtful, experienced player with

knowledge, ideas and musical needs of his own, sometimes come into conflict. In practice this conflict is resolved by deferring to the conductor's wishes. The inevitable frustration that remains is dealt with in different ways by different players. Some try to find satisfaction outside of work by teaching or playing with other groups. Others turn to hobbies or second jobs. Many become very occupied with external working conditions, length of coffee breaks, overtime pay, and other union contract matters. However, some players remain committed to reconciling the values that made them choose music as a profession with what actually happens when they come to work.

The frustration described above is rarely understood by conductors, managements, or artistic staffs. So when a musician raises questions about artistic matters, and the questions are dismissed as unnecessary nitpicking or petty complaints from bickering, temperamental artists, frustration remains unabated. Many players who follow this path eventually become discouraged and turn to one of the other pursuits listed above. This makes life easier for conductors and managers, but may be harmful to the product.

There is a huge reserve of knowledge among the players in any professional orchestra, and that reserve is rarely tapped and largely underestimated. The life, health, and diversity of our great art, the performance of classical orchestral music, may depend on whether a way can be found to tap that reserve.

CHARLES ULLERY

Ullery is a member of The Saint Paul Chamber Orchestra



I am writing in reference to the letter from Christine Perry which appeared in the August issue of *Senza Sordino*. While all aspects of this letter are worthy of consideration, of particular interest to me were the references to Board participation and the need for guidance in this area. While the Utah Symphony was not the first orchestra to gain Board representation, we were pioneers in this area. By 1990, utilizing an ongoing negotiating strategy which saw this as a priority, we had voting members on virtually every board committee. I personally campaigned vigorously for this, and spent four years on the Executive Committee (Small Board) and two years as a member of the Budget-Finance Committee (concurrently).

At the end of my tenure, I could honestly say that the Utah Symphony was in better shape before I started than when I finished as a board member. As musicians in the Utah Symphony, we now face some very serious problems. As musician board members, we saw these problems coming, watched them grow, and thought we knew the solutions, yet we were able to effect little change despite our best efforts. The irony is that as board members we take responsibility for situations over which we have little influence. We give the appearance of complicity, but in reality are powerless.

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In Memoriam Josef Gingold

Josef Gingold began his daily teaching schedule with his own practice time. Well before the arrival of the first student, Mr. Gingold was already ensconced in his studio, properly attired in jacket and tie, fondly saying good morning to his beloved Stradivarius violin in scales and arpeggios. One would arrive for the lesson and play the assignment; then through a smile Mr. Gingold would deliver that familiar comforting preamble to the rest of the hour: "Now then, my dear, let's work."

Though his teaching followed a classic school of violin pedagogy, Mr. Gingold did not put a stamp of uniformity on his students: they displayed a wide variety of playing styles and personalities. His master classes were populated by students of all levels and temperaments, and he was proud of them all. A first year student just learning vibrato was made to feel as important as the artist diploma candidate getting ready for an international competition.

Mr. Gingold displayed endearing old-fashioned propriety and was miraculously unsullied by daily trivialities. His overwhelming love of the art of music was a reproach to the petty politics of the music world: his honorable reticence instilled an air of polite ethics in all those around him. Long after the official course of lessons was over, many of us still phoned him often; just to hear his beloved sandy voice put the world back in perspective. We will miss that.

Josef Gingold taught by example, and his life served as the textbook for his students. His examples were sometimes given without explanation, just demonstrated, but they were revelations. He imparted his deep love of the violin and of music and life to a long line of students whose honor it is to pass it on again. Thank you, Papa G.

Stephanie Tretick
M.Mus. violin, IU Bloomington 1973-75



Photo by Jerry Mitchell

Under Funding Wood

The Pension Benefit Guaranty Corporation (PBGC), the agency which administers many of the provisions of ERISA (Pension Reform Act), has recently proposed a new regulation that would implement new requirements regarding "underfunded pension plans."

Under the regulation, most companies with pension plans that are less than ninety percent (90%) funded must provide an annual notification of that fact to all plan participants. It also provides for accelerated funding for such plans, increases premiums to PBGC for insurance to cover plans with large amounts of underfunding, and gives PBGC stronger enforcement tools to ensure compliance.

Although in the long run the accelerated funding requirements and increased premiums may have a greater impact, there is concern also that the notification of underfunding might unduly frighten musicians into believing that their orchestra is in greater fiscal danger than it really is.

The reality is that an enormous number of perfectly safe pension plans are less than 90% funded. While any underfunding is of some concern, and bears watching, it is no cause to panic.

Indeed, if you have not been keeping a collective eye on the rate of funding by your management, this notification ought to act as a reminder to do so. But just as with the infamous "FASBE 87" rules, which make the balance sheet look a bit worse than it really is, the notification of less than 90% funding should not, in and of itself, instill fear in our hearts.

If you have any questions about these new regulations, consult with local counsel/actuary or ICSOM counsel.

Leonard Leibowitz
ICSOM Counsel

Letters

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We are still facing many legal questions, such as balancing loyalties. Pro-labor legal opinions tell us that we have a fiduciary responsibility to report everything to those who we represent, namely the orchestra and the local union. Our Executive Committee tells us that to divulge sensitive information to those we represent is a violation of our responsibility as trustees of the organization. They have even threatened to meet secretly without us if they can't "trust" our confidentiality (which I have suspected they have done anyway).

I know that ICSOM's legal counsel is not in favor of this type of co-determination, and I obviously understand why, but I still believe in this concept. Common sense tells me that it is better to have some control over your destiny as an orchestra. With ICSOM as a forum, we can pool our collective resources and determine how to proceed.

LARRY ZALKIND
Zalkind is a member of the Utah Symphony

Newslets

The ICSOM Governing Board met once in March and once in April in Newark to discuss ongoing issues and the annual conference.



The American Symphony Orchestra League will hold its 50th annual conference from June 14-17 in Portland, Oregon. The theme of the conference will be "Your Orchestra, Your Community."



The managers of many of the major American orchestras will meet at the ASOL conference with consultant Ralph Craviso to discuss labor relations. Craviso is a former vice-president for personnel for Continental Airlines (under the infamous Frank Lorenzo) and was later vice-president for employee relations at American Airlines, a position he resigned in 1993.



The American Federation of Musicians will hold its biennial convention from June 19-21 in Las Vegas. Representing ICSOM will be Brad Buckley, Dave Angus, and Jim Clute, ICSOM chair, president, and member-at-large respectively. Several other ICSOM musicians will be attending in their capacities as local officers.



ICSOM will hold its annual conference from August 16-20 in Vail, Colorado. There will be more news about the conference in the next issue of *Senza Sordino*.

A number of musicians from ICSOM orchestras assembled in Washington DC on May 23-24, at the request of the AFM, to lobby their Congressional representatives on behalf of the "Digital Performance Right in Sound Recordings Act of 1995." This bill, which was introduced by Senators Dianne Feinstein (D-CA) and Orrin Hatch (R-UT), would expand copyright protections so that performers on sound recordings and the companies producing the recordings could receive royalties and licensing fees when such recordings are broadcast on digital subscription services (such as cable) and interactive digital services.



ICSOM continues to expand its Internet services. In addition to *DOS Orchestra*, ICSOM's more-or-less weekly newsletter about orchestras, ICSOM has also started an Internet mailing list for discussion by ICSOM musicians of matters of professional concern.

To subscribe to Orchestra-L, the ICSOM mailing list, send a message to: orchestra-l-request@icsom.org. To subscribe to *DOS Orchestra*, send an email message to: dos@icsom.org.

Those brave pioneers who subscribed to the original ICSOM mailing list a few months ago, and who survived the infamous "Night of the Thousand Bounced Messages," will be pleased to hear that the new list will be run by hand for a while. When the volume of messages becomes unmanageable, the list will then be moved, very carefully, to an automated site.

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