

Senza Sordino

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ICSOM Conference 2001

The 39th annual ICSOM Conference was held in San Diego the week of August 20th. The Conference was generously hosted by the San Diego Symphony musicians, whose former ICSOM delegate, Richard Levine, was omnipresent as Conference coordinator.

While the Conference had no overarching theme, the delegates spent considerable time on media issues in the wake of last year's negotiation and ratification of the new Internet Agreement and this year's negotiation of a new Audiovisual Agreement. This discussion was, in large measure, set into motion by the delegates' desire, clearly expressed last year in Louisville, to have the ICSOM Conference be a forum for the ratification process for the new agreement. Issues surrounding the upcoming Electronic Media Forum discussions about symphonic phono recording received a thorough and frank airing by the delegates, with the help of Brad Buckley, ICSOM Media Committee chair, and Debbie Newmark, SSD electronic media specialist.

ICSOM once again asserted its democratic nature with a hotly contested election for the Member-at-Large positions that were open this year. Nine candidates ran for the four positions. One incumbent Member-at-Large, Charles Schlueter (Boston Symphony), chose not to run for re-election. The other three

incumbents – Jay Blumenthal (New York City Ballet Orchestra) Mary Plaine (Baltimore Symphony), and Michael Moore (Atlanta Symphony) won re-election, and Fred Sautter (Oregon Symphony) was elected to the fourth position. But the final result was not determined until multiple ballots had been cast by the delegates over the course of the final day of the Conference.



ICSOM Musicians Respond to Terrorism

ICSOM orchestras and their musicians have proven the healing power of music in dozens of ways throughout the country during the past weeks since the terrorist attacks on the World Trade Center in New York and the Pentagon in Washington DC, and the downing of the hijacked airplane in Pennsylvania. In countless concert halls, city parks, schools, and other public places musicians became rescue workers of the soul. Our artistic mission is to bring beauty into the world and also to take pain out of it, to soothe shattered souls, to help people in sorrow enter a world that transcends their pain. Here are some examples of how our rescue work was done:

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September 17, 2001: I trust you have heard that **New York Philharmonic** is home. Late Saturday night the last of three Lufthansa flights brought back the final group of staff, crew and musicians.

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Undoubtedly the most popular Conference sessions were those run by ICSOM Counsel Len Leibowitz and his collaborator (and spouse) Peg Leibowitz on the role of the shop steward. For one day, they turned the Conference into a classroom—complete with texts—and demonstrated convincingly that a presentation on

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The four-night delay in Stuttgart was a time of uneasy waiting. Our tour sponsors, Volkswagen, Konzertdirection Hans Schmid, Blue Heart Tours, Inc., Lufthansa and our management staff kept us informed and well cared for. At an informational meeting great praise was given to our tour committee by management. Then, as praise was returned to management by Carol Webb, tour committee chair, an extended round of applause indicated our appreciation of management's heroic efforts on our behalf.

At another meeting an expression of support from the musicians of the National Symphony was read. The following words from the greeting touched us all very deeply:

“As Kennedy Center President Michael Kaiser said to our orchestra before a rehearsal on Wednesday, the work we do is not frivolous. It is essential. It is one of the most important and amazing expressions of the human spirit.”

We expect our opening night program Thursday to be changed to *Ein Deutsches Requiem*. I am certain that we are all eager to resume our lives performing great symphonic music.

Best regards to all,

L. William Kuyper
ICSOM Delegate, New York Philharmonic

An announcement from the New York Philharmonic office said, in part, “As advocates of peace and hope through the message of music, the entire New York Philharmonic Family—Chairman Paul B. Guenther and the Board of Directors, Music Director Kurt Masur, Executive Director Zarin Mehta, the Orchestra, and Administration—extends its deepest sympathies to those who have lost or are still searching for loved ones. Together with the people of all nations, our thoughts and prayers are with them.”

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The events of this week have been very tragic and hit the entire **New Jersey Symphony** family “close to home.” (About one-third of our orchestra members live in Manhattan). Management cancelled our Tuesday and Wednesday rehearsals, as well as our Opening Night Gala Thursday. We will, however, begin rehearsals this morning for a completely changed program designed, it appears, as a memorial and message of hope for the dead, missing, and injured victims of the terror attacks, and their families.

Many of the orchestra members have friends, relatives, and acquaintances who were victims of these terrorist acts. We would appreciate your thoughts and prayers as we try to come to grips with the events of the past few days.

Martin Andersen
violinist, New Jersey Symphony

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At the **San Francisco Opera**, before the curtain rose on Verdi's *Rigoletto*, company director Pamela Rosenberg, explaining the company's decision to go ahead with the performance, told the audience, “Those who perpetrated this evil should not have the satisfaction of bringing life in America to a halt.” ICSOM Delegate David Ridge added that she was overcome with emotion as she called for a moment of silence “in homage and in honor of those who have lost their lives and loved ones.” Conductor Marco Armiliato then led the Opera Orchestra in “God Bless America.”

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Here in **Minnesota**, we played our season-opening concerts this week, and began them, as we do every year, with the national anthem. Minnesotans are generally a reserved lot, and our audiences normally stand quietly while we do this, with a bold few murmuring the words along with the crashing cymbals and blaring brass. But this week, our concertgoers have been singing with such abandon that, on our weekly broadcast, the 2,500 unmiked voices could be heard over the air even louder than the miked orchestra. It is one of many small encouragements we have found in this week of suffering. Another came when four members of the orchestra formed an ad hoc string quartet and spent Friday's lunch hour playing quartets in the heart of downtown Minneapolis, a viola case open in front of the group to attract donations for the Red Cross. In less than 90 minutes, the case was overflowing with bills and checks totaling some \$1,300. A drop in the bucket compared to what's needed, of course, but an impressive tribute to the people of our state and our country, nonetheless.

Sam Bergman
violinist, Minnesota Orchestra

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In the wake of the despicable and cowardly acts perpetrated upon our country, our citizens and the citizens of our friends on September 11, 2001, I thought the members would be interested in an anecdote from Friday night's concert of **The Cleveland Orchestra**. Our opening winter concert featured only Mahler's *Symphony No. 5*. The program began with a moment of silence. However, after the concert was over and the applause ceased and as the members of the orchestra were preparing to leave the stage, a man in the audience began singing “God Bless America” in a rich and bellowing voice. For an instance everyone was stunned into pausing and then, spontaneously, the audience and members of the orchestra joined him in singing. It was exceptionally moving, inspiring and unprecedented in my 38 years in the orchestra.

In solidarity, as an American
and union member,

Richard Weiner
percussionist, The Cleveland
Orchestra

I am certain that after the dust of centuries has passed over our cities, we, too, will be remembered not for victories and defeats in battle or in politics, but for our contribution to the human spirit.

— John F. Kennedy

*Inscribed facing the Potomac River on the outer wall of the
Kennedy Center for the Performing Arts, Washington, DC.*



On the Saturday after the attack, we belatedly opened the **New York City Opera** season with a Saturday matinee of *Flying Dutchman*. Before we started the opera the curtain was up and about 400 members of the company were on stage, with the orchestra, as usual, in the pit. The flag was hung above the company and our Director, Paul Kellogg, made an excellent statement about the value of the arts and Mayor Giuliani's wish that we go back to work. After a moment of silence the cast and audience sang as we played the National Anthem. Ours was slow, not bombastic, and very moving. To look out at the audience singing in reverence and with many in tears, is something I will never forget. Peace.

Frank Morelli
bassoonist, NYC Opera



The **Atlanta Symphony's** opening gala began (as I'm sure virtually all American symphony concerts began this week) with the *Star Spangled Banner*. The audience drowned out the orchestra with the singing, and at the end applauded and waived small flags the ushers had given them for several minutes.

The final work on the program was Tchaikovsky's 6th. In my 33 years in the orchestra and perhaps 100 performances of that work, I've never heard it played with such emotion. At the end of the piece, Maestro Spano didn't put his arms completely down for perhaps two minutes. One could hear a pin drop. People left the stage, some hugging other players. It was an extraordinary evening.

Michael Moore, Atlanta Symphony tubist



As you probably know, Fort Worth is the home of American Airlines. They have been a strong sponsor of our symphony and other arts organizations with their cash and seat voucher contributions. American Airlines employees and crew are our neighbors, friends and patrons. To see the devastation at every level of the organization, not only suffering huge financial losses but having their crew murdered and airplanes used as weapons, was heartbreaking. The musicians of the **Fort Worth Symphony Orchestra** wanted to do something to show their gratitude, understanding and support.

One of our members found out about a small fund through the Allied Pilots Association benefitting families of victims of American Flights 11 and 77. We voted to take up a collection for this fund, and our normally "financially reserved" orchestra quickly donated \$2,760! My husband Kevin, our committee chairman, drove out to the the APA office intending to just leave the envelope with the receptionist. She insisted that he meet with an officer, who was surprised and very grateful for our support and generosity. He asked about the Fort Worth Symphony musicians and how we found out about the fund. Towards the end of the conversation he inquired, "You guys are Union, aren't you?" The brotherhood of community and shared loss was expanded at that moment.

Karen Hall
cellist, Fort Worth Symphony



September 19, 2001: I just got back from Lower Manhattan, where I played with a volunteer brass quintet for some of the rescue, fire and police department personnel and emergency crews. We played across the street from St. Paul's Chapel, one block away from the World Trade Center. Needless to say, security is very tight in the area. After the requisite I.D. checks (of course our bags and instruments were inspected thoroughly), we were escorted to the church. The minister there asked us to play outside, since many workers were inside resting. We selected a location across the street from the church so we would be out of the way of the many workers and trucks bringing in supplies. We played chorales and hymns, some classical arrangements and a couple of marches. Many workers and police officers stopped by and expressed their appreciation for the music. They're thanking us? They're the ones who regularly put their lives on the line and are working to help the city recover from the disaster. We were more than happy to volunteer our services and help in whatever small way we could. A couple of church volunteers commented that this was the first music they heard in the area since last week's attack. The music could be heard inside the church as well, and those inside reportedly enjoyed it.

Down the block could be seen the burned out shell of what was WTC 4 or 5 (I think), and the huge pile of rubble that was WTC 7. Of course, we didn't get any closer. The old cemetery alongside St. Paul's Chapel is completely covered with dust and debris. Upon closer inspection, we could make out burned pieces of paper, a piece of a business card, part of a phone book, part of a financial record book.

After playing for a couple of hours, we left with an appreciation of all the people there. Our instruments and cases are covered with dust and grit, and we'll return again to give what we can. Those people working at the disaster site are amazing, awesome Americans. God Bless America.

The next day Morris writes: We wanted to do what we could, and it sure felt insignificant. We felt like we should have been lifting buckets instead of playing. We were in awe of the kindness and generosity of those we saw around us. We were so amazed, speechless, really, that people came over to thank us, as if we were doing anything at all! At times it took every ounce of resolve to not burst into tears while playing a hymn, sensing the mass grave, the tomb only two blocks away, on a bright, beautiful September day, while the wind kicked up the dust and grit that used to be the WTC.

Morris Kainuma
former tubist, Honolulu Symphony
now free-lancing in New York City

All of the members of the brass quintet are members of Local 802 and frequent subs with ICSOM orchestras in New York. – Ed.





New York Musicians Provide Eyewitness Accounts of World Trade Center Attack

Jay Blumenthal: It has been a very trying day but thankfully my family and I are fine. My youngest daughter attends a new middle school about six blocks from the World Trade Center. I had just dropped her off at school and was headed to pick up school supplies just across the street from the World Trade Center. That's when I heard the very low-flying jet come in and then an explosion. It was a most horrific sight—a gaping hole in the upper half of one of the towers with smoke and fire coming out. There was very little panic but everyone was clearly stunned. I immediately headed back to the middle school. On my way back, the second plane hit the other tower. I took my daughter home to a safe place. I then went to retrieve my older daughter from her school. We live midtown but we have a clear view of the Trade Center. Billowing smoke has obscured the entire area in lower Manhattan. As you know, both towers and other trade center buildings have collapsed. The loss of life is staggering. Thank the good Lord, my family and I are alive and well.



Cindy Lewis: We're all fine here at 31st and 5th Avenue, but I witnessed the plane attack of the second World Trade building. I'm not sure if I will be able to forget that any time soon. I was in Hoboken to meet my symphony car pool for the first day back to work yesterday. We noticed that the North Tower was burning, but had no idea what had happened. Without warning and out of nowhere, a jet liner suddenly appeared and rammed into the South Tower. We saw it, not through the lens of a TV camera, but with our own eyes. At that point, we realized that we had just witnessed a terrorist attack. Reports about the Pentagon attack and rumors about the White House and Washington Mall blurted out over the radio in rapid succession. By the time we got to the parking lot of the New Jersey Performing Arts Center for our rehearsal, the World Trade Center was wounded and teetering, and so were we. We stood in total disbelief as we watched the first building collapse.

Needless to say, members of the orchestra who had made it to Newark before the tunnels were closed sat in stunned silence desperately trying to call home on useless cell phones. Pay phones were also useless. I was especially concerned because of our apartment building's close proximity to the Empire State Building. How many of New York's mighty monuments might have been targeted? No one knew. It's a helpless feeling when you can't communicate with your loved ones.

After our management announced that both rehearsals would be canceled, they told us that no traffic was being allowed into New York City. About 40% of the members of the New Jersey Symphony became instant refugees. I was fortunately adopted by a member of the orchestra, who actually lives in my neighborhood in NYC, who also has a home on the bay of Long Beach Island in New Jersey. We drove two hours to sit in the surreal calm, beauty, and silence of the New Jersey Shore.

Today, the refugees were allowed back home. Late this afternoon, I climbed on a New Jersey Transit train in Newark homeward bound. It was a frightful sight to look east out of the train window and not see the Twin Towers.

The next day: We are having bomb scares and evacuations in this neighborhood all over the place. Macy's, the main Post Office, Madison Square, Penn Station, Empire State Building (again), One Penn Plaza were all evacuated at different times. Subway service has been suspended below 42nd St. The police are taking every threat seriously. We were evacuated late last night from our building—told to leave everything and run for our lives. I don't recall ever being this afraid when I lived in Israel.



Tom Lee (via Andy Brandt): Tom Lee also told me that he first learned about the incident as he arrived at the AFM Pension Fund offices for what were supposed to be two days of meetings of the trustees. He discovered everybody looking out the Fund's office windows at the World Trade Center from their 30-something-floor view. Several of the employees saw the second airliner hit the Trade Tower and they continued to watch both of the towers collapse with all the attendant feelings of helplessness and horror. Several of the managers present at the meeting had friends with offices in that area, so trying to meet under those circumstances was impossible.

Tom Lee adds: It was a horrible experience. As you know we closed the Federation for the rest of the week. No one could concentrate because we were all glued to our TV sets unable to comprehend the enormity of what had taken place. Also, it was a time when people needed to be at home with their families or friends. The people in the city were shaken and frankly unsure of what next to expect. There were continuous bomb threats in the city after the Tuesday tragedy. Pension trustees Ed Ward, Hal Espinosa, Gene Frey, Melinda Wagner and David Schwartz were unable to get out of the city. Ed, Hal and Melinda finally rented a car and drove to Chicago. Hal then caught a plane out of Milwaukee on Sunday to Los Angeles. Melinda stopped off in Michigan to visit either relatives or friends. Gene Frey finally rented a car and drove home. I'm not sure how David finally made it out of town.



Florence Nelson: Yesterday was horrific. There is little else to say. We lived in a war zone. The only sound I heard were sirens, all day long, going back and forth between the downtown area and hospitals throughout the city. It is impossible for me to understand how so many innocent people have disappeared off this earth. The

"Voicings" graphic design and concept by Michael Gorman and Norman Foster (bass and clarinet, respectively, of the Honolulu Symphony)

(EYEWITNESS ACCOUNTS – continued from page 4)

rescuers can't find people under the rubble—thousands and thousands of people who just came to work, left their families for the day—and died.

It was horrid to sit in an office and listen to a fighter plane go back and forth over the city, watching for other planes. It was horrid to finally get home (New York closed the buildings AND closed all access out of the city, so there were zillions of people standing on the sidewalks with no place to go or any means by which to get there) and hear that a van filled with explosives had been pulled off the road within two miles of my house. Restaurants were closed because cooks can't get into the city to cook and prepare. Hotels were sold out by noon. AFM staff who tried to get home came back to the office because there were so many people on the streets that the slightest sound would set off hysterical screaming and running. I deemed that it was safer to stay in the office. When Janice and I finally did leave the office and walk over to the ferry, the only means open to us New Jersey residents to get home, we learned that there was an 8-to-10-hour wait (the line went from 38th street to 54th street). The best part of valor was to go back to Broadway, gather up the others in the office, and find a place to eat and drink until we were prepared to join the line. So far, I can't get a call into Queens to find out how Debbie and Sara got home.

By 9 p.m. we could get across the river and get home. At least we are home. And alive. And confused. And frightened about what may happen tomorrow and tomorrow. CNN just announced that there are three unexplained planes flying near Vancouver as I write this. It is just too much to comprehend.



Calgary Philharmonic Locked Out

Musicians with the Calgary Philharmonic Orchestra were locked out at midnight Saturday, October 7, shortly after they voted overwhelmingly to reject management's final contract offer, which included shortening the season from 41 to 38 weeks and cutting one position in the orchestra. It is the first labor dispute in the CPO's history.

"The Society put a gun to the musicians' heads," said Calgary Musicians Association president Mark Johnson. The CPO had announced a deficit last year of about \$650,000 on its \$7-million budget. Musicians agreed to take rollbacks totalling \$250,000 in a two-year deal, but that was still \$80,000 short of the board's expectations.

The Calgary Philharmonic musicians have set up their own website where you can find the latest news on the lockout at www.epomusicians.org.



Using the Web for Union Democracy

by Matt Noyes (excerpted from *Cyberunion Handbook: Transforming Labor Through Computer Technology* edited by Arthur Shostak; M.E. Sharpe, as published in the *Union Democracy Review*. Reprinted with permission.)

There is a second vice that plagues organizing which has thrived on-line: flaming. Free speech is ever an unruly thing. Like off-line meetings and conversations, rank-and-file lists and message boards are often the site of reckless accusations, base slanders, and even fighting words (It's easier to mouth off in cyberspace —less chance of getting punched out.)

It should be no surprise that unionists who have been denied a voice, treated with disdain and condescension, and had their rights violated and interests harmed, will, when finally provided a space for free expression, come out swearing and denouncing. Email exacerbates this effect by providing a medium that allows for easy expression, but hides the body language and intonation on which we all depend to show irony, sympathy, modesty, etc. The result can be a maelstrom of blistering attacks and counterattacks, that can, unfortunately, drive well-intentioned rank-and-filers away.

Some web masters address the problem by having a moderator. Others choose to weather the storm of unmoderated speech, providing disclaimers and, better yet, participating frequently in the discussion to keep it focused on real issues. Flaming is not the only way to derail discussion: rhetorical posturing, misinformation, bluffing, and just going on and on all accomplish the same end.

There is another, more fundamental, way in which free speech poses a problem and an opportunity. The struggle that union members sometimes wage to create democratic structures and a democratic culture blends into a struggle in which workers use democracy to advance their interests. Activists often neglect this difference between the two, treating union democracy as if it were just another way of describing their particular agenda.

As Herman Benson [Secretary-Treasurer, Association for Union Democracy] likes to point out, there is a difference between fighting for union democracy and using union democracy to fight.



The Editor's Report (and Ruminations) on the Conference

My summer travels started in early August, at the ROPA Conference in Cleveland, after which I spent my one-week vacation visiting friends and relatives in the Midwest. All too soon, on August 20, I was back at work, headed to San Diego for the ICSOM Conference.



On the airplane approaching San Diego I said to myself, as California's second-largest city came into view, that there is no excuse whatsoever for this large, sprawling, obviously wealthy city to have such trouble funding an orchestra. For all the beauty of this city, the distressed state of its orchestra is still an ugly blight. The same can be said of many a lovely subtropical city, including my own—Honolulu.

The ICSOM Conference started peacefully enough with a discussion of the Mellon Foundation's Orchestra Forum project. Musicians from San Francisco, St. Louis, Baltimore, Kansas City, and New Jersey shared experiences that to varying degrees have helped orchestras and managements work together. (Scheduled guest speaker Catherine Wichterman, program officer for performing arts at the Mellon Foundation, was unable to attend due to illness.)

The educational highlight of the Conference was the "Len and Peg Show," a team presentation by Lenny Leibowitz and his wife Peggy (daughter of Phil Sipser) on grievance and arbitration. Next to arbitration, nothing strikes fear into the hearts of most people like the specter of six hours of talking heads dissecting dry legalities. Miraculously, the Leibowitz Duo held the crowd spellbound the whole time, and even kept them willingly engaged through at least two periods of overtime.

A large dose of Conference excitement came when the election for Members-at-Large began. On Thursday night the nine nominees (for four positions) gave brief campaign speeches. I must confess that these verbal vignettes by ICSOM's rising stars have become my favorite part of the Conference. I invariably find a renewed respect for both the candidates and for ICSOM, having seen the organization anew through different pairs of eyes. A candidate could only be elected if s/he received a majority of votes cast. It took five ballots to finally fill the last of the four MAL positions.

But the major action, as predicted, came with the electronic media discussions, which had all the drama and intrigue of a theater piece. The cast of characters lined up like chessmen on the game board—one point of view was represented by Brad Buckley, Robert Levine, and Debbie Newmark, members of the union side of the Electronic Media Forum; another by Scott Weber of the Cleveland Orchestra and Rachel Goldstein of the Chicago Symphony, with Meredith Snow of the Los Angeles Philharmonic playing a supporting role. Jay Blumenthal of the NYC Ballet and the ICSOM Governing Board, Fred Sautter of the Oregon Symphony, and Len Leibowitz, ICSOM Counsel, led a group of mediator-peacemakers, shuttling between both camps to help draft a resolution that would meet the objectives of one side and also be acceptable to the other.

The rumble of media discontent had begun before the ICSOM Conference with the writing of open letters by the orchestra committee chairs of the Cleveland Orchestra and the Chicago Symphony, which were distributed to the ICSOM delegates at the Conference. The plot thickened in heated discussion at the Thursday night "town meeting" and reached climax on Saturday afternoon with more discussion, behind-the-scenes brokering, a short bout of parliamentary gymnastics, and finally the passage of the media resolution. (See page 11.) The ICSOM media resolution reads a little differently from similar ones passed at ROPA and OCSM, but the underlying message was the same: musicians want to play a larger and more direct role in formulating the national agreements under which they work.



When I got back home from San Diego, I found this in my mailbox, attached to a change-of-address notice for *Senza Sordino*:

Thank you for your work for ICSOM!
– George Goslee



"The Three Bruces" – left to right: Bruce Revesz (New York City Opera), Bruce Wittrig (Dallas Symphony), and Bruce Ridge (North Carolina Symphony)

Although I never actually studied with him, and we met face-to-face only once, from the beginnings of my development as a bassoonist in northeast Ohio through my college years at Oberlin, George Goslee of the Cleveland Orchestra was central to my notions about what a professional orchestral bassoonist was. His playing during my formative years, in both live performance and recordings, influenced me as much as that of any other professional bassoonist. Imagine my stunned humility, after the passage of more than 30 years, to be thanked by a man whom, without his knowing it, I owe an even greater measure of thanks. And George's note also reminded me how much ICSOM still means to the generation of musicians who founded it, and how important it is that we protect the legacy they left us.



ICSOM has been undergoing fundamental changes, quietly evolving, for several years, transitioning from a centralized oligarchical style of doing business to a more interactive group consensus process. The catalyst for this change is our increasing ability to engage in deep discussion over a wide geography on a day-to-day basis at low cost, thanks to email and Web communications. It is now easier for a broad cross-section of the membership to make their feelings directly known and harder for leaders to operate in isolation. The Internet, however, for all its value, can also be a dangerous place. (See "Using the Web for Union Democracy," page 5.) In light of these new communication tools, part of our evolution must include a redefinition of "representational democracy" as it applies to ICSOM.

Organizational culture changes slowly, but it does change. ICSOM as an organization is surely moving in a more inclusive, democratic direction, but as in any political organization, it will be the constituency—the ICSOM membership—that will determine how far and how fast we will go. The key is for all ICSOM orchestras to get involved—for all ICSOM delegates to come to the Conference completely informed of their orchestras' needs and positions so that meaningful, intelligent discussion among the delegates can take place on the floor of the Conference and behind the scenes. ICSOM's power as a progressive think-tank for orchestra musicians, sometimes kinetic but often only latent, is now being tested.

When the Electronic Media Forum fact-finding meetings are over, it will be the responsibility of the EMF to share the facts with ICSOM orchestra members. It will then be the responsibility of orchestras to provide direction to the negotiators in response to those facts. The EMF and ICSOM leadership need to hear from *all* of us if the spirit of activism shown by this summer's ICSOM Conference is to carry forward.

The threads of time, music, union, and artistic community that bind us all together are stronger than any of the issues that divide us. The disagreements that came to the fore at this year's ICSOM Conference, while painful, were also hopeful, as an expression of a dynamic living democracy. The people spoke.



The ICSOM Secretary appears to be doing a little unauthorized taping while packing up boxes at the end of the ICSOM Conference.

The 2001 ICSOM Conference Through Bleary Secretarial Eyes

The 39th Annual ICSOM Conference was held in San Diego, California and hosted by the San Diego Symphony. Richard Levine acted as Conference host. Media and a labor law workshops were the main Conference presentations. Media discussions began early, even before the first session was gavelled in by Robert Levine. Reports of unauthorized taping quickly circulated when members of ICSOM's Executive Committee were spotted secretly taping electric wires to the floor of the conference room. Rumors were also abounding that ICSOM President David Angus was seen tapping a live mic and saying, "One, Two. One, Two," without having first filed a contract with the San Diego local.

The Shop Steward/labor law primer presented by Lenny and Peggy Leibowitz was the highlight of the Conference. The success of their workshop demonstrates that even the driest of subjects, as labor law is, can be made interesting and understandable.

Media contracts were explained by Deborah Newmark, AFM/SSD EM Supervisor. Newmark also demonstrated SSD's new CD-ROM on her quadraphonic Windoz laptop [*Vrooom!*]. Not to be outdone, Robert Levine pulled his Mac Cube out and attempted to feed it an ICSOM CD-ROM. After much pushing of buttons, gnashing of teeth, and wiggling of cables, he finally gave up and tried to feed the ICSOM CD to the Newmark laptop. Of course, it worked perfectly, proving what we all knew anyway—that Windoz eats anything put in its path. [*This one Macincident aside, the ICSOM CD is quite readable by the Macintosh computer. – Ed.*]

Media discussions with Brad Buckley filled up most of the last day of the Conference. The Media Committee came away from the Conference charged with the responsibility of fact-finding and communicating the same to the field via a report. There were numerous resolutions presented at the Conference, recognizing the contributions of Phil Sipser, Florence Nelson, among others, media, the Calgary Philharmonic, et al. ... et al. ... et al.zzzz

*Lucinda-Lewis
ICSOM Secretary*

(ICSOM CONFERENCE 2001 – continued from page 1)

labor law can be entertaining as well as educational.

For the second year running, the Conference social event had a maritime theme—dinner on Mission Bay. With the help of Local 325, the delegates took over all three decks of the *William D. Evans*, a classic paddle wheel steamer, for a dinner cruise around Mission Bay. Transportation for the event—as well as for lunch breaks on



The *William D. Evans*, site of the ICSOM Conference mixer.

days with morning and evening sessions—was provided by a double-decker bus made available by the San Diego Symphony musicians.

Much other business was done by the delegates on the Conference's final day, including the passage of resolutions of support for the musicians of the Calgary Philharmonic (faced with a management bent on downsizing first and cooperating later) and the musicians of the Seaside Musical Theater Orchestra of Daytona Beach, fighting an intransigent management for the right to be represented by a union. The delegates voted to dedicate the 2001 Conference to the memory of Phil Sipser, while also approving the convening of a second Unity Conference in Ottawa for August 2002. The delegates authorized the Governing Board to design and implement a pilot project to collect and analyze data about orchestra managements and finances, so that the 2002 Conference could consider the costs and benefits of a fully implemented program.



The delegates also approved a resolution regarding the upcoming Electronic Media Forum discussions of symphonic phono recording.

The delegates also voted—in response to newly-elected AFM President Tom Lee's request for help raising money for TEMPO—to direct the Governing Board to investigate ways that “meaningful and effective” amounts of money for TEMPO could be raised from the members of ICSOM orchestras. With the traditional “showing of the green,” the delegates also contributed \$1,057.00 out of their own pockets for TEMPO.

Before the Conference's adjournment, the Governing Board presented former ICSOM Treasurer Florence Nelson with a plaque honoring her ascension to the position of AFM Secretary-Treasurer—the highest elected office that any piccolo player has ever achieved. It was a fitting end to a Conference that celebrated diversity of opinion, unity of purpose, seriousness of debate, and the desire of volunteer activists to serve.

Robert Levine
ICSOM Chair



ICSOM Conference Resolutions

Whereas, The Seaside Music Theater Orchestra of Daytona Beach, Florida is in the midst of a union organizing campaign; and
 Whereas, The management of the Seaside Music Theater has refused a third-party card count that would allow a rapid and accurate determination of the desires of the prospective bargaining unit; and
 Whereas, An NLRB election has been set for October 2001; therefore, be it
Resolved, That the delegates to the 2001 ICSOM Conference express their overwhelming support for the musicians of the Seaside Music Theater Orchestra and the Central Florida Musicians' Association, Local 389 AFM in their efforts to organize and work under a collective bargaining agreement.



Whereas, The Calgary Philharmonic Orchestra (CPO) is an OCSM orchestra that has historically maintained a high level of artistic excellence and fiscal health in an economically advantaged city; and
 Whereas, Despite the sudden appearance of a large operating deficit and a steep decline in ticket sales for the season just concluded, the CPO still has an accumulated deficit of less than 5% of its annual budget; and
 Whereas, The current CPO management has taken steps to place itself in a legal lockout position to enforce demands for heavy financial concessions from the musicians, including the downsizing of the orchestra by eliminating a position that is held by a full-time musician; therefore be it
Resolved, That ICSOM censure the management and board of the Calgary Philharmonic Orchestra for aggressively putting forward proposals that will do great harm to the organization and its musicians and that will violate the core principle of never terminating musicians by downsizing; and, be it further
Resolved, That ICSOM and its member organizations work with the AFM and OCSM/OMOSC to vigorously support the efforts of the musicians of the CPO and Local 547 to ward off these grave threats.



Whereas, There are no clear standards or guidelines for programs that provide internship opportunities for young musicians aspiring to careers as orchestra musicians to gain experience working with professional orchestras; and
 Whereas, Such internships in other industries can have the effect, whether intentional or not, of reducing employment for workers already in the industry; and
 Whereas, Such internship programs should never be used to replace musicians of ICSOM orchestras; therefore, be it
Resolved, That the delegates to the 2001 ICSOM Conference direct the ICSOM Chairperson to appoint a task force to propose suggested guidelines for such internship programs and report such guidelines to the Governing Board and to the delegates to the 2002 ICSOM Conference for their consideration.

[Following the Conference, the ICSOM Chair appointed a task force, pursuant to this resolution, composed of David Angus (ICSOM President), Michael Moore (Atlanta Symphony), Mary Plaine (Baltimore Symphony), Jay Bertolet (Florida Philharmonic), and Rachel Goldstein (Chicago Symphony).]

Whereas, Gino Raffaelli served as ICSOM's first treasurer, from 1963 until 1970; and
Whereas, Gino Raffaelli is now retiring from The Cleveland Orchestra after many years of service; therefore, be it
Resolved, That the ICSOM Governing Board and the delegates to the 2001 ICSOM Conference express their gratitude to Gino Raffaelli for his service to ICSOM; and, be it further
Resolved, That the ICSOM Governing Board and the delegates to the 2001 ICSOM Conference send congratulations and best wishes to Gino Raffaelli on the occasion of his retirement from The Cleveland Orchestra.

[Adopted by unanimous consent]



Whereas, The Mellon Foundation is sponsoring a series of fora to discuss matters which involve the conditions under which orchestral musicians work and live; and
 Whereas, No officers of the AFM or of the relevant Player Conferences have been invited to any of these meetings in the capacities as officers; and
 Whereas, Representatives of the AFM and the Player Conferences may have viewpoints important to these discussions; and
 Whereas, The AFM musicians involved, including the representatives of ICSOM and ROPA, have all designated the AFM and the Player Conferences to represent them in their dealings with employers; and
 Whereas, Musicians involved in the Mellon process have expressed a desire for such participation by representatives of the AFM and the Player Conferences; and
 Whereas, The role of the AFM and the Player Conferences is widely recognized as both critical and inevitable in the past and future development of the American symphonic industry and how musicians function within that industry; therefore, be it
Resolved, That the delegates to the 2001 ICSOM Conference direct the ICSOM Chairperson to work with the Mellon Foundation to include such representatives in the Mellon Process.



Whereas, The ICSOM Minority Scholarship Program was established to provide financial support for aspiring minority musicians; and
 Whereas, The Sphinx Competition identifies young, talented Afro-American and Latino musicians through a process of taped and live auditions; therefore, be it
Resolved, That the ICSOM Governing Board be authorized to enter into a pilot project with the Sphinx Competition to provide educational scholarships for competition winners, provided that the Governing Board is satisfied with the terms of any such project; and, be it further
Resolved, That the Governing Board ensure that one of the terms should be that ICSOM receive due credit for its support.



Whereas, Information is power; and
 Whereas, Members of ICSOM orchestras and their locals do not currently have easy access to much relevant information about their managements and about their orchestra's finances on a continuing basis, either because the information has not been collected or has not been analyzed in a useful and systematic way; therefore, be it
Resolved, That the delegates to the 2001 ICSOM Conference authorize the Governing Board to design and implement a pilot project to collect and analyze information about orchestra managements and finances; and be it further
Resolved, That the Governing Board bring the results of such a pilot project to the 2002 ICSOM Conference for consideration of whether or not a fully implemented project would be of value proportional to its cost to ICSOM.

Whereas, No individual has had a greater or more positive effect on the working lives of symphonic musicians in the United States and Canada than former ICSOM counsel I. Philip Sipser; and
Whereas, Phil Sipser trained, mentored, and inspired by example three generations of union activists, union staff, labor attorneys, and negotiators; and
Whereas, Phil Sipser died this year at the age of 82; therefore, be it
Resolved, That the delegates to the 2001 ICSOM Conference dedicate said Conference to the memory of this extraordinary man and great friend of working musicians.

[Adopted by unanimous consent]

(continued on page 11)

The International Conference of Symphony and Opera Musicians (ICSOM)

**Statement of Revenues & Expenses
For the Fiscal Year June 1, 1999 to May 31, 2000**

	GENERAL FUND	EMERGENCY RELIEF FUND	MEMORIAL AWARDS	TOTAL OF ALL FUNDS
Revenues				
Dues 99-00	124,612			124,612
Dues 98-99	14,331			14,331
Transfers from Other Funds	12,500		4,060	16,560
Repay GF - ERF (Simon)	4,415			4,415
Book Royalties	4,016			4,016
Refunds & Reimbursements	3,921			3,921
Directory Advertising Income	3,715			3,715
Interest Income	2,730	9,627	670	13,027
Senza Sordino Income	510			510
CD-Rom Sales	15			15
Total Revenues	170,765	9,627	4,730	185,122
Expenses				
Legal Expenses	29,000			29,000
ICSOM Conference Expenses	28,532			28,532
Senza Sordino (includes Emeritus)	11,189			11,189
Honoraria	10,500			10,500
ERF payment for Simon Fund	10,000			10,000
Telephone	8,905			8,905
Directories	7,732			7,732
Media Committee	5,973			5,973
Transfers to Other Funds	4,060	10,000	2,500	16,560
Office Equipment	2,717			2,717
AFM Convention	2,654			2,654
Special Projects	2,637			2,637
Scholarship Awards	2,500			2,500
Mid-Winter Governing Board Mtg	1,967			1,967
Duplication	1,735			1,735
Postage	1,668			1,668
Conductor Evaluations	1,592			1,592
Book Expenses	1,339			1,339
Income Replacement	1,647			1,647
Bonding Insurance	704			704
Subscriptions	697			697
Stationary & Supplies	654			654
Misc Transportation	597			597
Troubled Orchestras	590			590
Website	503			503
Email	475			475
Players/Presidents Council	426			426
Accounting Expenses	380			380
ROPA Conference	302			302
Good & Welfare	288			288
OCSM Conference	262			262
Bank Charges	185	9		194
Federation-related expenses	167			167
Total Expenses and Transfers	142,579	10,009	2,500	155,088
Excess of Revenues over Expenses	28,186	(382)	2,230	30,034

Changes in Fund Balances

Fund Balances, beginning of year	75,359	197,781	12,318	285,458
Income	170,765	9,627	4,730	185,122
Less Expenses	142,579	9	2,500	145,088
Fund Balances, end of year	103,544	207,400	14,549	325,492

Balance Sheet

For the Fiscal Year June 1, 1999 to May 31, 2000

	GENERAL FUND	EMERGENCY RELIEF FUND	MEMORIAL AWARDS	TOTAL OF ALL FUNDS
Assets				
Cash: checking	90,907			90,907
Investments		194,900	14,549	209,448
Prepaid Expenses	6,961			6,961
Dues Receivable	5,676			5,676
Loans Receivable		12,500		12,500
Total Assets	103,544	207,400	14,549	325,492
Liabilities & Fund Balances				
Total Liabilities	-	-	-	-
Fund Balance	103,544	207,400	14,549	325,492
Total Liabilities & Fund Balances	103,544	207,400	14,549	325,492

(RESOLUTIONS – continued from page 9)

✍ ✎

Whereas, The 2000 ICSOM Conference directed the Governing Board to bring the 2001 Conference a proposal for a second Unity Conference, to be held during the summer of 2002; and

Whereas, The Governing Board, in collaboration with the elected leadership of the Regional Orchestra Players' Association and the Organization of Canadian Symphony Musicians, has developed such a plan for a joint Conference to be held the week of August 12, 2002, in the Canadian capital city of Ottawa; and

Whereas, The delegates to both ROPA and OCSM have authorized their participation in such a Conference; therefore be it

Resolved, that the delegates to the 2001 ICSOM Conference authorize ICSOM's participation in said joint Unity Conference.

✍ ✎

Whereas, ICSOM will celebrate its 40th anniversary in 2002; and

Whereas, ICSOM has in its midst a Master Brewer; therefore, be it

Resolved, That ICSOM commission Master Brewer and Philadelphia Orchestra delegate Robert Grossman to brew a commemorative ICSOM 40th Anniversary Beer to be enjoyed at the 2002 ICSOM Conference, provided all legalities of the creation and transport of said beer can be met.

✍ ✎

Whereas, Working symphonic musicians in the United States are affected most profoundly by the actions or inaction of government; and

Whereas, In the political arena, access is power and money is access; therefore, be it

Resolved, That the ICSOM Conference direct the Governing Board, with the assistance of ICSOM counsel, to research ways that meaningful and effective sums of money for TEMPO could be raised on a voluntary basis from ICSOM member orchestras on a sustained basis.

✍ ✎

Whereas, The technique of "work hardening" has been shown to facilitate a musician's successful return to work following an injury; and

Whereas, Some orchestras have implemented work hardening policies; and

Whereas, A policy on work hardening was distributed at a recent Personnel Managers' Conference; therefore, be it

Resolved, That the delegates to the 2001 ICSOM Conference direct the Chairperson to appoint a Work Hardening Committee to collect existing work

hardening policies from orchestras and to develop a position on such policies for consideration by future ICSOM Conference.

[Pursuant to this resolution, the ICSOM Chair appointed a committee of Lucinda-Lewis (ICSOM Secretary), Fred Sautter (Oregon), Deborah Torch (San Antonio), Tom Morgan (San Diego), and Cathy Payne (San Francisco Symphony)]

✍ ✎

Whereas, We are opposed to the possibility of any departure from upfront payments which have constituted the basic foundation of compensation within the symphonic recording industry since 1944; and

Whereas, Both ROPA and OCSM/OMOSC have supported that position in resolutions passed unanimously at their 2001 Conferences; therefore be it

Resolved, That the ICSOM Media Committee is authorized to engage in a fact-finding process with the Electronic Media Forum as currently scheduled. At the conclusion of the fact-finding, the process will stop, and a written report will be prepared and sent out to the field. After a reasonable period of time for input from the field, it will be determined, based on such input, whether the process will proceed and in what bargaining format.

✍ ✎



AFM President Tom Lee meets with ICSOM Governing Board the day after the Conference.

Newslets

Elected to two-year terms as ICSOM Governing Board Members-at-Large: **Fred Sautter (Oregon)** **Mary Plaine (Baltimore)**, **Michael Moore (Atlanta)**, and **Jay Blumenthal (NYC Ballet)**

Elected to ICSOM membership: **The Fort Worth Symphony (ICSOM, now at 51 members, is just one card shy of a full deck.)**

Janice Galassi has been appointed Director of the SSD, succeeding **Florence Nelson**, who was elected Secretary-Treasurer of the AFM in June.

Congratulations, all!

For your own protection:
DO NOT DO DARK DATES!
DO NOT SIGN WAIVERS OF ANY KIND!
This applies especially to recorded work. If you are approached to work without a contract or asked to sign away your rights under a contract, get in touch with your local union or the AFM immediately.

“Unity 2” On Its Way

As a result of actions taken at the annual conferences of the Organization of Canadian Symphony Musicians (OCSM/OMOSC), the Regional Orchestra Players’ Association (ROPA), and the International Conference of Symphony and Opera Musicians (ICSOM) during August 2001, a joint meeting of the three Conferences has been scheduled for the week of August 12, 2002 in the Canadian capital city of Ottawa. The conference has the working title of “Unity 2.” Representatives of professional orchestras and musicians’ unions from other countries are also welcome to attend, and will be invited when detailed schedules and agenda are set.

A website has been established at www.unity2.org in order to make information available to all interested parties about the conference as they become available.

For more information, please contact Robert Levine, ICSOM Chair, at rtl@icsom.org or 414.352.3246.

Thank you, Rick Graef, Indianapolis Symphony ICSOM delegate, for most of the photographs (the good ones!) that grace this issue of Senza Sordino.

Senza Sordino is the official voice of ICSOM and reflects ICSOM policy. However, there are many topics discussed in *Senza Sordino* on which ICSOM has no official policy; the opinions thus expressed in *Senza Sordino* are those of the author(s) and not necessarily of ICSOM, its officers or members. Articles and letters expressing differing viewpoints are welcomed.

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A Conference of the American Federation of Musicians - AFL-CIO

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www.icsom.org

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