

Senza Sordino

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Once more unto the breach, Detroit, once more!

by Joseph Goldman, Detroit Symphony Orchestra

Last July, almost halfway through a four-year contract, our board and management suddenly and unexpectedly informed us that the Detroit Symphony Orchestra was facing an immediate financial crisis and would run out of cash two months later, at the beginning of October 2003. We were told that the projected deficit for the 2002/2003 season was approximately \$2.5 million and that the 2003/2004 season would have an even larger deficit. Because of the financing terms for a \$60 million addition to our hall, also scheduled to open in October, they could not borrow any additional funds to alleviate the cash crunch unless they convinced the banks that we would have a balanced budget for the 2003–2004 season. The musicians were asked to elect a negotiating committee and agree to reopen the current contract. (Only three months earlier, the management had reported to the Finance Committee that the current season would have a manageable deficit of a few hundred thousand dollars and that they were still working on the following year's budget.)

The DSO musicians have a considerable amount of experience in concessionary bargaining, having twice before successfully followed Leonard Leibowitz's principles in 1989 and 1993. Our immediate response to management's request was to retain an accountant to verify the corporation's financial records prior to consideration of electing a negotiating committee. In the meantime, the musicians suggested to the board that we begin working on a long-range plan. We proposed a planning process in which the board and musicians would have equal representation and votes, with the corporation paying for all expenses. Following the two times we had previously agreed to concessionary contracts, management had invited us to participate in long-range planning. In the first instance, our inclusion was minimal, and in the second instance, we were much more involved, although not on an equal footing with our board and management.

As the long-range planning process began, the board members wanted to concentrate on convincing us of the dire financial circumstances of the

organization and to stress that cutting expenses, particularly musician compensation, was the only solution. As successful business leaders, they also saw bankruptcy as a viable option for resolving our financial problems. The musician representatives insisted on discussing board and management decisions that we believed were the primary cause of our current problems. The main areas of our concern were the recent management reorganization that led to a dismal showing in 2003 at the Meadow Brook Festival, our summer home, and the lack of adequate planning to recoup the investment and added expenses of the addition to Orchestra Hall. (Typically, a new or greatly refurbished hall will result in increased ticket sales of between 10 and 15%. Prior to the management reorganization, our classical subscription sales had been increasing. Afterward, we were looking at approximately a 5% sales decline.) The musician members of the long-range planning committee also suggested that we engage an expert planning consultant.

Although very little measurable progress was made, the discussions proceeded in an open and honest fashion. Eventually, the board members agreed to hire a consultant, and Peter Pastreich, who had been recommended by Leonard Leibowitz, was brought on board. Mr. Pastreich, who is well known both as a successful manager of the San Francisco and Saint Louis orchestras and a tough negotiator, was an unconventional choice, but he was able to quickly gain the respect of both sides as someone who would be fair, and who had the knowledge and experience to help us.

The corporation paid the October 9th payroll, but continued to issue dire warnings that each paycheck might be our last. The orchestra elected a negotiating committee on November 2, following our accountant's confirmation of the corporation's financial situation. We agreed to voluntary discussions with a target date of January 19 for conclusion.

The next month was a frenzy of activity as we surveyed the orchestra and interviewed attorneys. ICSOM Chair Jan Gippo was able to visit us to offer his advice and encouragement. Following the recommendation of the negotiating committee, the DSO musicians selected Leonard Leibowitz as our negotiating counsel. During this same time, our board chairman resigned, and the board elected James Nicholson to replace him.

Our first negotiating session on November 25 ended abruptly when the board and management representatives walked out after we told them that their request for \$3 million in concessions over a single year was too much. Later, both sides agreed to add the role of mediator to Peter Pastreich's responsibilities, and he called the two sides together for a second meeting, which was uneventful.

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Chairperson's Report

Jan Gippo



This has been quite a busy time for ICSOM and the AFM, especially concerning electronic media. George Cohen led the Sound Recording Labor Agreement (SRLA) Digital Distribution negotiations, with the recording industry bringing representatives to the table from Sony, EMI, BMG, and Universal. These negotiations are difficult because neither party knows for sure what the public is going to want to buy in the future. Some of the distribution options being considered are interactive subscription services, "a la carte" digital downloads, limited or nonpermanent downloads, and permanent downloads. Each, of course, has a production cost, but each also earns money for the recording companies. The skill of the negotiator is to know how much to ask for the musicians who created the music. This negotiation was for non-symphonic work, but the ICSOM Media Committee is very interested in the outcome, because we will then enter into our own negotiations for digital downloading, and set rates for the symphonic product.

The next negotiation was the Symphony, Opera, or Ballet Audio-Visual Agreement (known as SOBAV, or simply the AV agreement), and it was also handled by George Cohen, with the management side being led by Joe Kluger of the Philadelphia Orchestra, along with representatives from the orchestras of Cleveland, San Francisco, Chicago, Houston, Nashville and the Metropolitan Opera. The Media Committee had a great deal of input into these talks, and our suggestions were noted on a proposal that was sent to the managers. They responded by accepting or rejecting each of our proposals, and that is where the sit-down negotiations began. When all was said and done, however, the only new proposal accepted by the managers was a 2% across-the-board increase for next year. The managers then asked for a task force of AFM representatives, ICSOM Media Committee members, and managers to discuss all aspects of the AV agreement. We look forward to these meetings, and will keep you posted.

Aside from media concerns, ICSOM has been pursuing many of the initiatives that we started on last year. As you will read in the President's Report, the Health Committee is now ready to start a feasibility study on national health insurance for all symphony orchestras. This is the furthest we have ever come to a solution for the rising costs of medical coverage, and managements and the AFM are in agreement that we must look into this possibility, even though the study will be expensive. I must caution, however, that the complexities of this study and the myriad concerns for all orchestras still make this endeavor only a possibility. We are very far from a solution, and at the end of all our study, we may find that there is none. Those of us working on the problem are optimistic, but it would be unfair to have anything more than vague expectations at this time.

Leslie Shank, of the St. Paul Chamber Orchestra, is now heading the Legislative Committee. She has started some projects and she and the committee need your help. If you can, please devote some time to looking into this committee's work. It is going to be one of the most influential voices of ICSOM, and all of us will benefit. You don't have to be a delegate to help. Anyone in the symphonic community can call Leslie and join in the committee's work. I am hoping for a groundswell of volunteers. We need to inform Congress about our needs, and to make them understand the musical tradition we are helping to continue.

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A Conference of the American Federation of Musicians, AFL—CIO

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President's Report Brian Rood



Since 1976, ICSOM has been involved in programs that provide assistance to minority musicians, notably the Music Assistance Fund (MAF), established by the New York Philharmonic in 1965. The program later came under the supervision of the American Symphony Orchestra League, and in 2002 the League and the Sphinx Organization created a partnership to establish what is now the Sphinx Music Assistance Fund.

ICSOM joined this partnership in 2002 to provide scholarship awards to the senior semi-finalist winners of the annual Sphinx Competition. These awards, in the amount of \$500 each, may be used only for music education expenses during the 2003-2004 year, including school tuition, private lessons, summer music school expenses, and acquisition and maintenance of a primary string instrument.

At the 7th annual Sphinx Competition, held February 19-22, 2004 in Ann Arbor and Detroit, Michigan, ICSOM Governing Board Member-at-Large Paul Ganson represented ICSOM and reported that "it was a great and gala affair, with a sumptuous reception following the concert." During the competition, the following senior semi-finalist ICSOM scholarship recipients were announced:

Joseph Conyers—Second Place
Instrument: Double Bass
Age: 22
Teacher: Harold Robinson
Home: Philadelphia, PA
Credits: Solo appearances with Alabama, Flagstaff, Savannah Symphonies and Savannah Civic Orchestra. Recipient of Aspen fellowship, current student at Curtis Institute of Music.

Mariana Green—Third Place
Instrument: Violin
Age: 25
Teacher: Ann Setzer & Ida Kavafian
Home: Bronx, NY
Credits: Solo appearances with the Boston Symphony, Boston Pops, Symphony Pro Musica, Civic Symphony and the Cape Ann Symphony. Graduate of the Juilliard School, current student at Mannes School of Music.

Christopher Jenkins
Instrument: Viola
Age: 24
Teacher: Martha Katz
Home: New York, NY
Credits: Semi-finalist of the Fischhoff Chamber Music Competition, solo appearance with Harvard Summer Orchestra. Current student at Manhattan School of Music.

Shelby Latin
Instrument: Violin
Age: 22
Teacher: Paul Biss
Home: Bloomington, IN
Credits: Gold & bronze double medalist of the ACT-SO Competition, Winner of the Rockford Mayor's Art Award, solo appearances with Beloit-Janesville Symphony, recipient of Rockford, IL Mayor's Award.

Treasurer's Report Michael Moore

The balances of our accounts are:

AG Edwards ERF:	\$217,030.02
AG Edwards Mendolson:	\$30,763.17
AG Edwards General:	\$79,645.54
SouthTrust General:	\$49,383.65
Chairman's Account:	\$2,094.45
Secretary's Account:	\$2,576.40
Senza Sordino Account:	\$5,264.31
Total funds in all accounts:	\$386,757.54



To the best of my knowledge, all our bills are current, and we should have enough funds to operate effectively through this calendar year. All dues have been paid, with the exception of one orchestra which made prior arrangements and two that are not in a position to pay them at all. I'm happy to report that no orchestra was required to pay the penalty for late payment, although a couple came close. We have two outstanding ERF loans, one of which is due to be repaid by the time you read this. After all anticipated dues are collected, \$8,156 will be transferred from the AG Edwards General Account to the ERF account, as per the new bylaw.

We are expecting fairly high expenses for this year's ICSOM Conference, and small unanticipated expenses constantly come along; but thanks to your voting in our modest dues increase, ICSOM should remain solvent with a modest cushion for such expenses.

AFM EMPLOYMENT OPPORTUNITY Symphonic Services Director

The AFM International Office is looking for an individual to work full-time as the Director of the Symphonic Services Division (SSD). SSD provides support for thousands of AFM orchestra musicians and their Locals.

Applicants should have a bachelor's degree, significant experience in labor relations, excellent written and verbal communication skills, knowledge of symphonic matters, and familiarity with collective bargaining. Knowledge of labor law and Department of Labor regulations preferred but not required.

Send cover letter and resume to:

AFM Headquarters
Attn: Sara Honen
1501 Broadway, Suite 600
New York, NY 10036

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Secretary's Report

Laura Ross



It was my great honor to represent ICSOM at the memorial service celebrating the life of Lew Waldeck, the first AFM Symphonic Services Division supervisor from 1983–95, on February 6 in Leonia, NJ. [Editor's Note: a transcript of Laura Ross's comments from the service are included in

our story on Lew's passing.] I wanted to say a few words about the extraordinary impact this man had on the many lives of those I observed at the moving tribute to this larger-than-life legend.

There were so many familiar faces from so many places, but a few stood out from Lew's past: his New York City Opera Orchestra colleague and the woman who replaced him when he retired as SSD supervisor in 1995, AFM Secretary-Treasurer Florence Nelson; the only person who actually knew where Lew was during his tenure with SSD, former AFM staffer Kim Wysocki; former NYC Opera ICSOM delegate Bruce Rezvez; Lynn Johnson, who came from San Diego and was hired by Lew in 1984; two other Waldeck employees, Nathan Kahn and Ellen McGlone, who came from Colorado Springs and Pittsburgh, respectively; Karen Schnackenberg from Dallas; Lew's friend and colleague David Sternbach, who was officiator of the celebration, and Marsha Schweitzer, who came from Honolulu to deliver the eulogy. So many people with so many connections and stories to tell about the "best hugger in the world."

Many of the wonderful tributes to Lew which were posted on Orchestra-L were read during the service, and a special reading of Shel Silverstein's *The Giving Tree* was also included. The tiny room was overflowing with people and many, including Len Leibowitz and Jay Blumenthal, were forced to stand in the door and hallway during the entire 2-hour celebration. Mary Waldeck and her sister both spoke, and two heartbreaking tributes by a family friend and a former ABT dancer had everyone in tears. It was a privilege to be included.

Nathan Kahn recently sent me an article written about Lew that talked about how his philosophy of life was formed at an early age. He told E.L. Cully, "Everyone helped everyone else. It never occurred to me that there was any option. When you saw something wrong, the idea was that you should do something about it." Lew gave us the knowledge and courage to use our power for the betterment of ourselves and of our industry. Lew blessed us, but he too was blessed with a wonderful family and friends who will remember him forever. He is gone, but his impact on our industry is without parallel. We have so much to be grateful for, and I hope that ICSOM and perhaps the other orchestra conferences can find some fitting way to honor Lew Waldeck in perpetuity.

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.

President's Report

(continued from page 3)

Stephanie Matthews

Instrument: Violin

Age: 22

Teacher: Paul Biss

Home: Bloomington, IN

Credits: Winner of the National Symphony Orchestra Young Soloists Competition, Sigmond Effron Competition, Cogen Competition. Solo appearances with Takoma Park Symphony Orchestra and the Washington Symphony Orchestra.

Kaila Potts (1st Place Senior Laureate)

Instrument: Viola

Age: 23

Teachers: Masao Kawasaki & Catharine Carroll

Home: Cincinnati, OH

Credits: 1st Place Winner of the Geraldine B. Gee International Viola Competition, 3rd prize Clara Baur Scholarship Competition and first prize Ennio Bolonini Scholarship Competition, co-principal viola Kentucky Symphony Orchestra.

Mary Ann Ramos

Instrument: Cello

Age: 21

Teachers: Larry Lesser

Home: Boston, MA

Credits: Soloist with Gateway Festival Orchestra, Alton Symphony, and Kirkwood Symphony. State Winner of the Missouri Music Teacher's Competition and MTNA Competition.

Dorothy White

Instrument: Viola

Age: 23

Teacher: Masao Kawasaki & Catharine Carroll

Home: Cincinnati, OH

Credits: 2nd Place winner of the Gee Viola Competition, principal positions in Cincinnati Symphony Youth Orchestra and Cincinnati Junior Strings, member of the Ohio Regional Orchestra.

Health Insurance Taskforce

In late May, ICSOM will host a meeting of representatives from the AFM, ROPA and the major orchestra managers to continue our investigation into the feasibility of a collectively bargained national health care plan for AFM orchestras. ICSOM/ROPA orchestras might be able to realize significant savings if we consolidated the purchasing and delivery of health benefits under one plan. These savings would come from leveraging the economies of scale available to groups of 2,000 employees and larger. Groups of this size pay significantly lower administration, risk and profit charges than groups of 100–150 employees. In addition, they are typically underwritten with significantly reduced margin, because their claims experience is 100% credible.

Some of the issues to be discussed by the group include regional cost differences; legal, logistical and administrative concerns; and plan design. This taskforce will eventually determine whether a national healthcare plan can be created to provide benefits at cost savings sufficient to warrant participation by ICSOM/ROPA orchestras. We will keep you posted.

A Layperson's Guide to the Duty of Fair Representation or, How to Survive Orchestra Committee Service Len (and Peg) Leibowitz, ICSOM Counsel

In this holiday season, in addition to the annual overdose of Nutcrackers and Messiahs, there is often the requisite election of the Orchestra Committee and/or the Negotiating Committee. Once elected, the Committee acts as the agent of the union, and therefore all of the rights and obligations of the union apply to the Committee.

Before one embarks on this joyous task, it may be helpful to have some notion of the legal responsibilities involved. Many of those responsibilities are embodied in the legal doctrine known as the Duty of Fair Representation (“DFR”). But first, a disclaimer: the doctrine is complex, intricate, and, despite its sixty-year history, still in flux. This article is merely a brief introduction, some history, and some general descriptions of what DFR is, and what it is not.

Legal Standards

DFR arises not from any statute or legislative mandate but from a uniquely American concept of labor law — the exclusivity of the union’s representation of the bargaining unit. Unlike many European countries, in which various groups of employees in a single bargaining unit may be represented by different unions, when a majority of American employees in an appropriate bargaining unit select a union to represent them, that union has the exclusive right and obligation to represent all members of the unit, whether they voted for this union or not. In 1944, in a case arising under the Railway Labor Act, *Steele v. Louisville & Nashville RR*, the U.S. Supreme Court held that such exclusive representational rights must be exercised in the interest of and on behalf of all those represented by the union “without hostile discrimination, fairly, impartially, and in good faith.”

In 1956, the Supreme Court held that the same Duty of Fair Representation imposed by the Railway Labor Act was also required by the National Labor Relations Act. And, in 1962, the NLRB decided that a violation of DFR also constituted an unfair labor practice as well as a cause of action under federal law. Thus, an employee has the choice of filing a charge with the NLRB or suing in federal court if he/she believes he/she is the victim of a breach of the duty. DFR applies to all aspects of representation, including negotiations, grievance handling, arbitration, etc. An employer who knowingly participates in the breach by the union is also liable for damages.

It should be noted that the union is permitted “a wide range of reasonableness” in the exercise of its judgment on behalf of the unit it represents, “subject always to complete good faith and honesty of purpose” (*Ford Motor Co. v. Huffman*, 345 U.S. 330 (1953)). In that regard, the union is not barred from making decisions and/or agreements which may have unfavorable effects on some members of the bargaining unit, who cannot all have identical interests or equal qualifications. Differences within any group—and certainly orchestras are no exception—are bound to arise, and the complete satisfaction of all who are represented is quite unlikely.

In 1967, the Supreme Court decided the landmark case of *Vaca v. Sipes*, 386 U.S. 171, in which it held that a breach of DFR occurs when the union’s conduct is “arbitrary, discriminatory, or in bad faith.” Notice that those adjectives are set forth in the disjunctive — that is, all three need not be

descriptive of the conduct; one will suffice. But Justice Byron White, writing for the Court, opined that there was no “substantial danger to the individual employee if his statutory agent is given the contractual power honestly and in good faith to settle grievances short of arbitration.” It is this statement, and the holding of the *Ford Motor Co.* case, which results in the conclusion that, although every employee has the right to file a grievance, every grievant does not have the absolute right to have his or her grievance taken to arbitration. Justice White explained that adoption of such a principle would substantially undermine the collective bargaining relationship between the union and the employer, for it would destroy the employer’s confidence in the union’s authority and very likely overburden the arbitration process to the point of rendering it inoperable.

In 1976, the Court decided *Hines v. Anchor Motor Freight*, 424 U.S. 554, in which it held that a breach occurs when the union handles a grievance in a “perfunctory” or “grossly negligent” manner. In that case, the union failed to interview obviously important witnesses who could have substantiated the discharged but innocent grievant’s version of the facts. Thus, not only does the union have the obligation to pursue a meritorious grievance, it must also pursue it with due diligence.

Finally, although there have been a few recent cases which seem to hold otherwise, the weight of authority continues to be that mere negligence (e.g., failing to file a grievance within the time set forth in the contract, or late submission to arbitration, without malice or purposeful intention) does not rise to the level of a breach of the duty. However, in 1979, the Second Circuit Court of Appeals in New York held that “at least in negotiating and implementing a contract, a union may breach the statutory duty by arbitrary or irrational conduct, even in the absence of bad faith or hostility in the form of ill will or common law malice” (*Ryan v. New York Printing Pressman’s Union*, 500 F.2nd 451).

Practical Implications

How can a committee avoid “arbitrary, discriminatory, bad faith,” or perfunctory behavior, so as to protect the Union from DFR liability? Remember, the NLRB or federal court will review the Union’s conduct in grievance handling, arbitration and negotiations and should not second-guess the union on the merits of the grievance or the issue(s) in negotiations. It may be helpful to define these legal standards in plain English. “Arbitrary” means without a rational basis: that is, without reasons. “Discrimination” means unequal treatment of some sort, without a reason, or in violation of a statutory protection.

Thus, committees should be sure that they have legitimate and justifiable reasons for their decisions. Committees should be well-informed about issues in grievances and negotiations by gathering as much information as possible. A thorough investigation of all the facts, and a full discussion by committee members will go a long way towards keeping your decision-making free of DFR liability. Please call, visit, phone, fax or e-mail me with any questions or concerns your committee may have on this subject.

Backstage Roundup

Sam Bergman

Items in this column are culled from a variety of media sources, and expanded with the input and assistance of ICSOM delegates from around the country. Readers who wish a more timely and complete picture of the news regarding orchestras may avail themselves of several online resources, beginning with ICSOM's own *Orchestra-L*, an email service which can be joined by sending a request to orchestra-l-subscribe@topica.com. Other available online resources for music news include *ArtsJournal* (www.artsjournal.com), *Andante* (www.andante.com), and Google News (a link can be found at www.icsom.org), all of which are updated several times a day. [Disclosure notice: Senza Sordino's editor is also an employee of *ArtsJournal*.] All reports in this column were accurate as this issue went to press.

The 2004 Grammy Awards were handed out on March 8, and two ICSOM orchestras earned honors. The **San Francisco Symphony's** self-released recording of Mahler's 3rd Symphony and the song cycle *Kindertotenlieder* (Michael Tilson Thomas, conductor) was awarded the Grammy for Best Classical Album, beating out another recording of the same symphony by the Vienna Philharmonic. (The VPO was awarded the prize for Best Orchestral Performance.) And the **Minnesota Orchestra's** world premiere recording of the song cycle *Casa Guidi*, with Frederica von Stade (Eiji Oue, conductor), netted Best Classical Contemporary Composition for composer Dominick Argento.

It was late February when **Chicago Symphony Orchestra** music director Daniel Barenboim announced that he would step down from the post when his contract expires in 2006. Press accounts of the announcement cited rumors of disputes between Barenboim and the CSO's management and board over the "non-artistic" side of his directorship. Barenboim acknowledged in the *Chicago Tribune* that, "with age, I get less interested and less patient with managerial and administrative problems. I have neither the energy nor the time to fulfill [those non-musical responsibilities]." CSO musicians held a meeting to consider a vote on a resolution asking Barenboim to stay, but after discussion, no vote was taken.

North of the border, the musicians of the **Toronto Symphony Orchestra**, which was in dire financial straits as recently as 2001, won an 11% pay raise and a two-week extension of their season in contract negotiations which concluded a full five months before deadline. The raise goes a long way towards restoring the 15% wage cut the musicians suffered in 2001, when the TSO nearly filed for bankruptcy.

In other Canadian news, American conductor Kent Nagano was announced as the new music director of the **Montreal Symphony Orchestra**, replacing Charles Dutoit, who resigned over a year ago amid controversy over his handling of MSO personnel matters.

In February, the **Fort Worth Symphony Orchestra** announced the hiring of 45-year-old Katherine Akos as its new president and CEO, effective April 1. Akos, a violinist and daughter of former **Chicago Symphony Orchestra** assistant concertmaster Francis Akos, had previously been

serving as the chief fundraiser for the Graduate Theological Union in Berkeley. She has also served as a development officer at the San Francisco Conservatory. Akos joins a strong symphonic organization: the FWSO has a \$23 million endowment and finished the 2002-03 season with a surplus of nearly \$300,000.

At least two ICSOM orchestras have responded to financial concerns by asking soloists and conductors to accept a reduction in their usual fees and salaries. The **Minnesota Orchestra** has negotiated a reduction in fees with most of its soloists and conductors scheduled to appear as part of the orchestra's 2004 Sommerfest. Minnesota's summer music director Andrew Litton accepted the first reduction, and encouraged other guests to do the same, as the ensemble struggles to balance its budget for the first time in five years.

The **Philadelphia Orchestra** announced in February that its music director, Christoph Eschenbach, would be taking a 10% pay cut for the coming 2004-05 season, and the orchestra was asking that all its guest conductors and soloists do the same. In addition, Philadelphia board members were asked to increase their annual contributions by 10%, all staff members earning more than \$60,000 per year were asked to take a week of unpaid vacation, and the orchestra's musicians agreed to explore either an individual or collective contribution to the ongoing fundraising effort. In other news from Broad Street, the Annenberg Foundation followed up a \$50 million donation to the Philadelphia Orchestra's endowment with an additional \$15 million gift to the Academy of Music, which is owned by the orchestra and operated by the Kimmel Center for the Performing Arts. The gift will quadruple the size of the Academy's endowment (which is maintained separately from the orchestra's endowment), and while "the orchestra will not benefit directly from the new Academy money, it does give it some financial relief," according to the *Philadelphia Inquirer*. The orchestra's management was relieved enough to vote a 10% pay raise for president Joseph Kluger in March, a move which was sharply questioned by some local writers. Orchestra management pointed out that, even with the rise to \$285,000 per year, Kluger still makes less than half of what several of his counterparts at other orchestras pull down.

The musicians of the **Atlanta Symphony Orchestra** ratified a new three-year agreement on February 21. The settlement, negotiated with the counsel of Susan Martin representing Local 148-462, came six months early, and included deferment of a scheduled raise in the current agreement. Approaching the end of a four year contract which raised pay 25%, a thorough, ongoing examination of financial records and forecasts showed the need for some moderation. The musicians chose to offer the 18-month freeze in return for long-term improvements in pension, seniority, and working conditions. This, along with the institution of a MERP (Medical Expense Reimbursement Plan), also preserved most of the existing health insurance plan without resorting to premium sharing. Plans are also continuing for a new hall in Atlanta, designed by Santiago Calatrava, with acoustics by Kirkegaard & Associates.

Playing in the Snow **by Sam Bergman, Minnesota Orchestra violist**

Editor's Note: Throughout the Minnesota Orchestra's recent European tour, I had the opportunity to author an online weblog for ArtsJournal.com providing a behind-the-scenes look at all the preparation, toil, and fun that go into taking a major orchestra on the road. The tour's final concert took place February 26 in Lahti, Finland, a small city which has been the musical home of Minnesota music director Osmo Vänskä for the past two decades. What follows is a compressed version of my account of that concert. The full blog can be found at <http://www.artsjournal.com/roadtrip>.

There are those who would say that it's foolhardy to schedule back-to-back concerts in Scotland and Finland, that the odds of everything going right with the travel, the cargo, the instrument trunks, the two-hour time change, and the weather are just too slim. These cynics are unquestionably right, and we needed every ounce of good luck we could get today for our concert in Lahti to come off as planned.

We didn't get many ounces. On a day with only one single hour of built-in leeway time, we encountered lengthy security delays while leaving Glasgow, had our plane return to the gate for engine repair shortly after taxiing, stood in line at Finnish customs for more than a half-hour, and were faced with a 100-KM bus ride through a driving snowstorm before finally arriving in Lahti exactly 75 minutes before our 7:30PM concert.

We rolled into the parking lot of Lahti's beautifully constructed lakeside concert hall, the Sibeliusstalo, having somehow worked out a plan to get the show off on time without skipping our scheduled touch-up rehearsal. The hall staff, along with a small army of local print, radio, and television reporters, were waiting for us outside in the snow, pointing the way into a large conference room just off the lobby, where a sumptuous buffet, the first food many of us had seen all day, awaited us. Our advance crew had done yeomen's work, rigging the entire building with the handwritten signs on pink index cards without which we would be lost in the catacombs of every new hall. By my watch, we were now a full hour behind schedule, but no one was complaining.

At 6.55PM, I slipped into my chair just as the tuning A sounded, the first time I had held my instrument since Glasgow, 20 hours earlier. The 15-minute rehearsal had the feel of a beat-the-clock competition, but we managed to hit spots in each of the three pieces on the program: Aaron Jay Kernis's *Color Wheel*; the Tchaikovsky violin concerto with soloist Joshua Bell; and a suite of movements from Prokofiev's *Romeo & Juliet*. Our encores for the evening numbered a mind-boggling five, and we had special reason for wanting to get through all of them. The last encore was a traditional Finnish polka which Osmo had himself arranged just for this tour, and he had told us that, when we played it in Lahti, the audience would go out of their minds.

At 7.28PM, stagehand Dave McKoskey strode through the stage left wing, calling "Onstage, please, ladies and gentlemen! Bergman, you too." I gave him a smirk, and took my place. A minute or two later, the audience settled, a door opened, and Osmo Vänskä strode onto the stage. I'll admit, I expected a bigger crowd reaction to his appearance. But Osmo is no

showman, and this was an audience that had known him for 18 years. They applauded him respectfully and warmly, but there were no whoops or cheers. The applause ceased the moment he turned towards us, and with a vicious stab of the baton, *Color Wheel* was underway.

The Kernis is not an easy way to begin a concert, either for an orchestra or an audience, but we were playing with a fire which I hadn't seen since the first days of the tour, and the audience seemed to trust Osmo enough to come along for the ride. The piece dipped and rolled for 25 minutes before racing to a dead stop on a high glissando in the strings, by which time I could feel beads of sweat rolling down my cheeks.

Next up was the Tchaikovsky, and Josh Bell seemed to have caught some of the excitement as well. When we ripped through the final chord, a chorus of cheers came up from the crowd.

On Josh's third curtain call, a bouquet of flowers followed him out from the wing. This had happened at nearly every tour stop, and we've all seen it a thousand times: a backstage worker, usually a attractive young lady, strides out to present the bouquet, and accepts a peck on the cheek from the soloist. Only in this case, the presenter was a man. Not just a man, but a large, burly gentleman with an aggressive-looking beard and the general air of a weightlifter. Josh, hearing the bouquet approaching, turned for the embrace, saw who he was about to lean into, and just managed to stifle a laugh. He accepted the bouquet graciously, then turned to the viola section to make a face at co-principal Richard Marshall, who was encouraging him to give the guy a kiss.

Back onstage after intermission, the Prokofiev sizzled. It wasn't our cleanest performance of the tour by a long shot, but despite our fatigue, this performance had the air of a football team driving for the goal line with the clock down under two minutes. When Osmo quietly closed his fist behind his chest to signal the final cutoff, I held my breath, waiting for the reaction. There was a full five seconds of silence, and then, the room erupted. The look on Osmo's face was one of pure pride, and he brought us to our feet with a flourish. We stood, looking out into the faces of the people whose conductor we had appropriated, and marveled at what had been accomplished in this city. Twenty years before, Lahti had been a struggling timber town with a decent but small local orchestra playing in a run-down building. Tonight, a major American orchestra stood in one of the world's great concert halls in that same town, stood where the members of the now-internationally-renowned Sinfonia Lahti stand every week, and not a single person on the stage would have wanted to be anywhere else.

After five curtain calls, we made quick work of the first three encores on our list. The audience was clearly happy to see where this unannounced portion of the program was leading, but when the final pizzicato of the Mozkowski *Serenata* sounded, and Osmo walked offstage, someone backstage mistakenly brought the house lights up and the stage lights down, the universal signal for the audience to leave, and the clapping rapidly began to die out. This was the moment when the Minnesota Orchestra did

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Pittsburgh and the Pope **by Penny Anderson Brill, Pittsburgh Symphony violist**

On January 20, 2004, the Pittsburgh Symphony Orchestra performed at the Vatican for Pope John Paul II and an audience of more than 7,500 people, the first time an American orchestra had ever played at the Vatican for a pope. The program featured Mahler's *Symphony #2 (Resurrection)* as well as the world premiere of John Harbison's choral work *Abraham*, with members of the Mendelssohn Choir of Pittsburgh, the London Philharmonic Choir, the Krakov Philharmonic Choir, and the Ankara (Turkey) Polyphonic Choir. The Knights of Columbus generously provided over \$500,000 for our trip.

The concert was intended to promote the commitment to peaceful co-existence amongst all "children of Abraham," whether Muslim, Christian or Jew. Prominent leaders of all three faiths shared in the musical experience, sitting side by side. What began as a Catholic-based event for the Pope became an event which galvanized a broad spectrum of our community. It was an idea which captured international attention and resonated with thousands of people around the world.

Because of the concert's cultural relevance and symbolic significance, the event received widespread international coverage, with the major networks as well as international TV stations carrying news of or broadcasting the event. The concert even has its own website: <http://www.papal-concert-of-reconciliation.com>.

The Pittsburgh media carried daily stories about us for a week after we returned from Rome. In addition, our local public television station, WQED, carried stories about the trip once a week from the end of January until April, with a 3 ½-hour special entitled "Reports from the Vatican" airing April 7.

I would like to share with you some thoughts of the orchestra members who took part in this historic concert:

"It was an honor to be invited to play such an event. An orchestra such as ours truly represents the very concept of peace that the Pope was trying to convey: our orchestra is made up of a hundred people of very different backgrounds, religions, races and ages all working together." -*bassist Jeff Grubbs*

"I can think of no better way to create advocates for our organization than through this type of event. Clearly this is now a strong connection for many Pittsburghers who may have otherwise never given the orchestra a second thought." -*violinist Jeremy Black*

"I had a lump in my throat and tears in my eyes as we played the ending of the Mahler, imagining what life could be like if the power of the music could overcome the bitterness and hatred of centuries of strife between these religious groups. May peace, shalom and salaam be reached as soon as possible!" -*violinist Linda Fischer*

People who traveled with us felt they had the experience of a lifetime and could not wait to share their experiences with friends back home. Now, we must follow up on this event in order to continue to draw in new people

who have become interested in the PSO as a result of our concert. As violist Paul Silver put it, "The awareness and pride that the city has in us will not generate increased attendance unless it is continuously reinforced." If we continue to find ways of resonating with widely shared concerns of our community, we significantly change the perception of what we do, we are valued in new ways, and we dramatically widen our base of support.



Snow

(continued from page 7)

something which would have gotten us ripped to shreds by the press in, say, New York, but which not one of us will ever regret. Knowing how badly Osmo wanted to play the polka for his hometown crowd, we began stamping our feet, exhorting the audience to keep their applause going. The crowd was undoubtedly taken aback, but they were agreeable sorts, and so Osmo took the stage once more, and we raced through encore #4. This time, the applause swelled on its own, and in short order, Osmo reappeared, grinned mischievously at the orchestra, and pointed at principal oboe Basil Reeve, who played what sounds for all the world like a tuning A for the orchestra. Another flip of the baton, and the strings began several bars of what sounds, actually, a lot like tuning—sawing away at open strings—before the first violins crept out of the mass of sound with a rising sixteenth-note line that builds to a climax, and then jumps downward into Osmo's polka.

The audience roared with laughter, and immediately began enthusiastically clapping along in time. In the difficult middle section, the crowd clapped faster, egging us on. And when we reached the last line of the piece, where the music stops dead, and the clarinet plays a soft cuckoo call before the orchestra buries him in a fortissimo resolution, the roomful of Finns hooted and cackled and cheered like nothing we'd ever heard. I must confess, I felt tears come to my eyes as Osmo brought us to our feet, and I was far from the only one.

Orchestras don't often get the chance to really bring a tour to a rousing conclusion—the final concert is usually in just one more randomly selected city, and has little to distinguish it from all the others on the trip. But in Lahti, the energy that was mustered was something I'd never experienced in a professional orchestra, and something I'll never forget. Whether the sheaf of glowing reviews and breathless feature articles we garnered on our trip will translate into renewed success at home, I have no idea. But after three exhilarating weeks on the road, I can say one thing with absolute conviction:

I am a musician in the Minnesota Orchestra. And there is nothing in this world that I'd rather be.

Detroit

(continued from page 1)

At our third session, ten days later, two major breakthroughs occurred: our President/Executive Director resigned effective immediately, and the board announced that they had decided to raise an additional \$2 million within thirty days, instead of continuing to pursue an increase in our line of credit. The board proposed cuts in the current contract year that were substantially smaller than in their previous proposals. These included lay-off weeks and a reduction in the number of musicians. We made a counterproposal to add a year to the existing agreement with a \$100 weekly increase in scale (5.6%), along with improvements in working conditions. Mr. Nicholson agreed to consider our proposition of adding a “spring-back” or recovery year.

The musicians cancelled our next negotiating session, scheduled for December 19, following word from the board that they would not agree to add

Leibowitz's Principles of Concessionary Bargaining

- Verifiable need
 - Equal sacrifice
 - Non-economic improvements
 - Commitment to recovery
-

an additional year to our contract. It was our deeply held conviction that accepting concessions without an eventual return to our traditional place within the top ten salary rank of American orchestras would jeopardize the future of our ensemble.

On December 22, the orchestra began what should have been a two-week paid vacation, with negotiations in limbo. Four days later, Mr. Nicholson sent a letter stating that the DSO would be unable to meet the December 31 payroll, and we immediately filed a grievance. A few days later, we received a mediator's proposal via e-mail which, while not yet formally confirming anything, hinted that the board might be willing to agree to add an additional contract year.

On December 31, the Detroit Symphony Orchestra had the first payless payday in its history. Discussions, mediated by Peter Pastreich, continued by telephone and e-mail, and by January 5 we had reached agreement on all but one issue. The musicians had agreed to temporarily reduce the complement of the orchestra by four for the current season (there being four currently open positions in the string section), gradually returning to our full complement of 96 musicians plus 2 librarians at the beginning of the next contract. However, our agreement was contingent on the drafting of a comprehensive policy regarding the hiring of substitute musicians, to which the board was vehemently opposed. A stalemate ensued, with the board insisting that the agreed-upon changes would be acceptable to the rank-and-file musicians without the policy on substitutes, and our negotiating committee insisting that they would not.

The orchestra returned to work on January 6, although the musicians still had not been paid. An orchestra meeting was held, during which we took the unusual step of distributing a draft of a Memorandum of Agreement, including a detailed description of all of the changes that had been agreed to, as well as the unresolved issue concerning subs. The dispute over what was acceptable to the orchestra was quickly resolved by a unanimous vote

of the musicians rejecting the board's offer. Within a few hours the committee was invited back to the table and, five days later, the orchestra overwhelmingly ratified an agreement which included a comprehensive policy on substitutes.

The details of our settlement are in our settlement bulletin, but in a nutshell, we agreed to 3 layoff weeks this year (a reduction of 5.7% in annual salary), 2 layoff weeks next year (a reduction of 3.8%), and a return to 52 paid weeks with a \$100 weekly increase (5.6%) in the third (added) year, bringing scale to \$1,900 by the end of the contract. Also included in the new agreement are significant improvements in working conditions.

We are extremely grateful to Leonard Leibowitz for his many years of counsel and leadership, and to Peter Pastreich for his assistance and his ability to demonstrate conclusively to our board and management that a declaration of bankruptcy will essentially doom any symphony orchestra. He continues to assist with long-range planning and the search for a new Executive Director. While there are still many obstacles to overcome before our recovery becomes a reality, we are moving in the right direction. We believe that the bold steps taken by our new Chairman, along with the continued assistance of Peter Pastreich, bode well for the future of the Detroit Symphony Orchestra.



Chairman's Report

(continued from page 2)

The 2004 ICSOM Conference schedule has been set and we will have some very interesting guests. As you have read at the beginning of this report, electronic media is very much at the forefront of the AFM agenda. We will have Patricia Polach of Bredhoff & Kaiser join us to explain digital downloading, SRLA, and anything else you want to know about media issues. We will have a panel of musicians talking about musician involvement in traditionally managerial tasks such as conductor selection, board financial committees, and management hires and dismissals. Members of the panel will include representatives from St. Paul, Detroit, North Carolina and a special presentation from Robert Wagner and Tina Ward on musician involvement in European orchestras. We will also have an entire morning with Paul McCarthy on collective bargaining skills, and a workshop by Len Leibowitz on the Duty of Fair Representation. [Editor's Note: This is also the subject of Len's column in this issue of Senza Sordino.] My thanks to Lynn Rosen for all of her hard work on conference coordination in Salt Lake City. I hope to see all the delegates, as well as any member of any orchestra that wants to come and learn. We welcome you all.

Finally, my congratulations to Brian Rood and Jessica Nance on the birth of their gorgeous baby, Grace Isabel.

Remembering Lew

Editor's Note: What follows is a sampling of the tributes to union activist, hellraiser, baseball fan, and longtime ICSOM friend Lew Waldeck, as read at his memorial service earlier this year. Lew's death occurred as the February issue of Senza was going to press, and while we had time to insert a remembrance from Len Leibowitz, the Governing Board agreed that a single article simply could not do justice to Lew's legacy. In the days and weeks following his death, Orchestra-L was swamped with remembrances of Lew from musicians and labor activists nationwide. The orchestral community has lost a truly special friend, but it is clear that his legacy will live on in the hearts and minds of the thousands of musicians whose lives he touched. Senza Sordino wishes to thank AFM negotiator Nathan Kahn for providing the text of these tributes.

ICSOM Secretary Laura Ross:

When I heard that Lew had passed away, it was at the end of a really bad day. After a few moments to reflect on what Lew meant to me and to our industry, I wrote a tribute to him on ICSOM's online service, Orchestra-L. Erika [Lew's daughter] has asked that I read it to you.

A great giant in the industry has departed.

Lew Waldeck was our mentor, our friend, our greatest defender and our father. He taught us how to stand up for our rights, to learn how to outthink those guys across the table who thought they were smarter than us (they weren't.) He taught us how to take care of ourselves, and to show that our actions had consequences good and bad, depending upon how we took care of business. For the rest of my life there will always be those "pearls of wisdom" he would impart that will remain with me—"an orchestra gets the committee it deserves" and my personal favorite, "if you have to know now, the answer is *NO*."

He was the ultimate character in his Hawaiian shirts, with his tales of his days in the New York City Opera pit.

The last time I saw him was at our Carnegie Hall concert in 2000 when he came to hear "his kids" play. He was one of the main reasons that I became an orchestra advocate and I am forever grateful for all he did for our industry. He made us what we are today.

Lew has departed us, but for all of us, his children, we are the great legacy he has left behind.

In many ways I am envious of those who had closer relationships with Lew than me. Yet after reading comments by other orchestra leaders, I realize how lucky I was, because I *had* the privilege of knowing Lew, as a mentor and as a friend. My connection with Lew was not from ICSOM, though in many ways ICSOM was responsible for Lew's presence in our lives as orchestra musicians. ICSOM saw the great need for assistance at the Federation level to help advise and teach symphonic musicians to take charge of their lives and to learn how to be savvy negotiators and committee members. No one but Lew could have fit that bill and I am forever grateful for his knowledge, good nature and love.

My first glimpse of Lew was at a meeting with the Nashville Symphony in 1985 while we were on strike. Lew helped us negotiate a contract that allowed us to move away from metropolitan orchestra status to a regional

professional orchestra. He was there with his "Dog and Pony" workshop in 1987 and to hold our hand in 1988 when things went so badly that our orchestra filed for bankruptcy. But the real Lew I finally got to see was that summer of 1988 at the ROPA conference in Nashville. I was hooked. It was like sitting at the foot of the Buddha waiting for the "pearls of wisdom" to be imparted.

Here was this big man with a Hawaiian shirt and scruffy beard talking about how to run committees and then *showing us how*. Lew's greatest gift was his dynamic ability to teach. Each year from 1988 until his retirement, I looked forward to the best part of each conference—the workshops by Lew Waldeck. One of my favorite memories was a mock orchestra committee meeting set up by Lew. Management had told the orchestra committee that if they didn't accept an immediate cut in salary, they would file for bankruptcy, even though the contract had over a year to go before expiration. Our "committee" met over lunch to prepare, and when we had to report to the "orchestra," we told them all we had already done—gotten financials from management to prove their reasoning, contacted SSD, contacted the Local, etc. When we were done, Lew was beaming because we'd done everything right – just as he'd taught us. We were thrilled.

Nothing ever made me prouder than to see his pleasure. Those of us who knew him in this capacity were forever grateful not only for his knowledge freely given, but for his work training those who would come after him. Nothing brings a smile to my face faster than hearing Nathan standing in the back of a room answer that what an orchestra has is "*POWAH*" just like Lew would have said it.

So many of the people I hold most dear as friends and colleagues were directly influenced by Lew, and we were so lucky. Indirectly, Lew's influence is seen everywhere in our industry today. He will not be forgotten. This summer's ICSOM conference will be dedicated to his memory, and already discussions are in progress to find a fitting way to permanently memorialize Lew Waldeck's contributions to symphonic musicians throughout the United States and Canada.

Former SSD staffperson Wayne King:

I first met Lew Waldeck in 1985. He was looking for someone to computerize the AFM Symphony Dept. using the then-new IBM PC. He asked Barry Kornfeld to announce this at a computer club that met at Local 802, and I applied for the job. Until then, computers had been a hobby with me and I had had no formal computer training. As he told me much later, he was more impressed with me than those he'd interviewed with computer degrees (and the attitude to go with them.) Lew was more impressed by who you were and what he sensed you were capable of.

I worked with Lew for years, and he was not just my boss: he was a good friend. As a strong supporter of the labor movement, I was very much in tune with Lew's belief that the musicians' union was there to serve the needs of the musicians. He told me once that when he started working for the union, he was told he had to wear a tie. He expected a union to have a blue collar attitude, and he proceeded to go out and buy a pound of ties from a thrift store. For years the "ugly tie collection" hung in his office. After he retired, I was given custody of the tie collection and still have it.

Remembering Lew

(continued from page 10)

In 1992 I was allowed to move to Colorado Springs to work from the Symphony Department satellite office there. I learned years later that Lew had actually put his job on the line in insisting that I be allowed to do this. I am grateful to him for making it possible for me to turn my hobby into a career and for this amazing thing he did so that I could move to Colorado—a move that has been very good for my life. I am also grateful just to have known him.

There's much I'd like to say, but no time. I will only say that Lew was a wonderful, warm and caring person. He had a big presence and it's hard to imagine that he can be gone. I will miss him.

Linda Patterson, former Supervisor, AFM SSD (Canada):

I first met Lew when he came to Naples, Florida, where I was playing in the orchestra. I was Orchestra Committee/Organizing Committee Chair, and Lew had come to help us become AFM-certified. What I learned about Lew in Naples (who until then was known to me by reputation only) was why he was then a living legend, and precisely why he now will never be forgotten. He not only gave us the support that we needed to continue on our path of organizational work, but actually got right in there with us to physically *do* the work necessary. I remember the committee meeting in my apartment, and Lew collating the paperwork to be passed out to the orchestra members. I learned then that great leaders such as Lew are in the trenches. I learned that great leaders such as Lew care about the welfare of other living creatures as much or more than their own well-being.

And I learned that Lew had a heart of gold—a heart for the people. My wish and belief is that Lew will always live in our hearts and minds, always remembered as a warm and caring individual who made a difference in the lives of thousands of people.

Nathan Kahn, Negotiator, AFM Symphonic Services Division

"And then there are the sane and well-adjusted like you and I."

That was the punch line in Lew's "Dog and Pony" show when he would describe the various constituencies that make up an orchestra, which included:

- Principal players
- Tutti players
- Older players
- Younger players
- People who constantly want to debate "principle"
- Those who want to avoid conflict at any cost
- Those who want conflict at any cost

Lew taught that understanding and accepting the various constituencies in an orchestra was one of the first steps in organizing an orchestra toward achieving its common goals. His understanding of group human behavior was deep, but it was always laced with a gentle sense of humor.

I first met Lew at the first ROPA Conference in 1984 in Columbus, Ohio. All of us who were in attendance hungered for knowledge and the skills for gaining some control over our lives in our workplace, educating our colleagues, our local unions, etc. He reminded us of childhood stories like

"The Little Engine that Could"; how everyone putting aside their differences, pulling together and working for the common good got the little train over the mountain top. That was collective action, a principle that was not necessarily indigenous to our American culture. We all left that conference with Lew's incredible energy and optimism.

Lew trained and inspired several generations of symphony orchestra activists across this country during his 13 years as director of the AFM Symphonic Services Division. He did this through hundreds of presentations of his "Dog and Pony Show" to orchestras across the country, as chief negotiator for hundreds of contract negotiations, and in trouble-shooting orchestra relationship problems as committees, locals, and musicians sought to overcome their differences. If you called for Lew, the answer was usually "he's on the phone or on a plane," but he always got back to you.

He introduced and brought to our negotiation processes an intellect and sophistication that is perhaps without parallel in other unions. Beyond "**POWAH!**" was detailed professional analysis of orchestra finances, networks with labor, community or anyone who could further the cause of the musicians, sophisticated political and public relations campaigns, etc. I remember reading comments from an orchestra manager who feared the musicians bringing in Lew Waldeck—not so much for fear of a strike, but because of fear of the level of preparation and sophistication Lew, the committee and the union brought to the negotiations.

While I think we all have our favorite Waldeck sayings, perhaps the one that had the most impact on me was that "when unions become paternalistic to their members, they are no better than their managements who do likewise." Over the years there were numerous contract settlements and decisions of membership, which Lew strongly disagreed with, but supported nonetheless, because that is what the membership wanted. The principles of union democracy were at the core of everything Lew did and believed in. While others sought to avoid controversy and debate, Lew welcomed and encouraged it. A union where all points of view are considered is a union that serves its membership.

To have worked for Lew Waldeck was an unparalleled honor and inspiration in my life. Not a day goes by where some saying or philosophy of Lew doesn't guide me through some professional or personal difficulty.

What is so unfortunate is the number of symphony musicians today who never knew Lew, or if they did, may have forgotten lessons learned from him. We must take whatever steps necessary to keep the legacy of Lew Waldeck alive, and pass it on to future symphonic generations.

I am remembering you, Lew, with tears, laughter, and undying gratitude for all that have done for our profession, and for myself personally. You mobilized and advanced the symphonic workplace in a manner such that it was to the amazement and envy of all in the labor movement. You gave me the chance to work in the field that I so deeply believed in, challenged and inspired me in all the work that I did with you, and had faith in me, even on those occasions when I lost faith in myself.

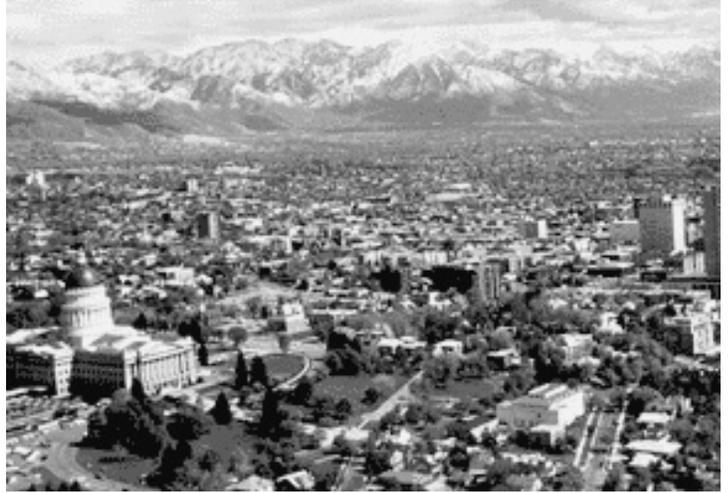
As you used to say, Lew, "If you have to know now, the answer is ~~No!~~ **YES!**" Yes, we love you, yes, we miss you very much, and yes, we will never forget you.

Conference Reminder

The 2004 ICSOM Conference will be held from August 18 to August 21 at the Wyndham Salt Lake City in Salt Lake City, Utah.

Rooms will be available at the conference rate of \$85 single/double and \$95 triple/quad from Monday, August 16 through Monday, August 23.

The 2004 Conference will be dedicated to the memory of Lew Waldeck, former tubist and ICSOM delegate with the New York City Opera Orchestra and Director Emeritus of the Symphonic Services Division of the AFM.



Senza Sordino

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