

Senza Sordino

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Taking the Music to the People

by Jennifer Cline, National Symphony

When I first joined the National Symphony Orchestra, one of my first questions was where we were going on my first tour. I don't remember quite what I was expecting, but I genuinely thought I had heard wrong when the reply was Montana and Wyoming. Sure enough, those were the only places the orchestra traveled that year, but my initial disappointment over not being whisked away to the great musical capitals of Europe, or even to Carnegie Hall, was quickly forgotten once my American Residency experience began. Since the program's inception, the NSO has visited Maine, Louisiana, Alaska, Montana, Wyoming, Arizona, Alabama, Mississippi, Vermont, Oklahoma, South Dakota, North Dakota, and Tennessee. Already, considerations are underway for next year's adventure, as the hundreds of pieces of the jigsaw puzzle begin to come together.

The major events of all our residencies are full orchestra concerts, just like any other tour. (These concerts occur as often in high school gymnasiums or college auditoriums as in beautiful halls in larger cities, however, and the full orchestra concerts are frequently educational shows in the morning.) But, unlike other tours, these events are just the beginning. The vast majority of our activities across any given state involve smaller groups reaching places and people that the whole orchestra could not possibly get to, for a total of well over a hundred events over the course of the residency.

There are several categories of community outreach that occur in a typical NSO residency. There are formal chamber music concerts and in-school ensembles doing the same type of outreach the orchestra does as a whole, but in smaller ways. There are clinics, master classes, and coachings with individual members of the symphony. There are lectures, panels, Alexander Technique classes, and often a few "artistic exchanges," which feature local groups of alternate musical styles sitting down with a few inquisitive classical musicians and just seeing what happens. Anything creative that anyone can think of to bring together NSO members and interested community members is fair game.

For the NSO members, all this brings an interesting freedom of opportunity. It's a chance to play a chamber concert more than once after all that rehearsing, or to play a sonata that might be part of an upcoming recital. It's a chance to work with colleagues and friends with whom you don't ordinarily perform, and to play pieces that it might be hard to find the time to work through for a concert at home. For instance, the four of us that joined the orchestra in that Montana year somehow came up with a program for violin, viola, and two basses. We even coerced a colleague who is a wonderful composer into arranging the state song for that ensemble as an encore.

Often, the activities that end up being the most rewarding are a bit challenging and unexpected. Groups visit hospitals and schools for the deaf and mentally challenged. There are visits to extremely rural communities, and the resulting experience is as much an exchange of knowledge of lifestyle and the human condition from them to us as of musical knowledge from us to them. And then there are the receptions, everywhere and all the time, whether extravagant gestures of Southern hospitality or simple heartfelt presentations of milk and cookies after a concert for kindergartners. In general, we gain a depth of access to the people and culture of a state in ways one never could if merely visiting for a vacation or touring the major cities.

One of the aspects of the American Residencies that is most appreciated by the NSO musicians is the chance, but not the obligation, to participate in these outreach activities. You can be as busy or as free as you want, with the obvious exception of the full orchestra concerts. There are musicians who have several musical obligations every day, and there are others that you never see except at concerts, and the colleagues you never see are often the ones that look forward to the residencies the most.

Every different destination has its own attractions. There was the special bus trip to Glacier National Park for the orchestra before the park was even open to the public for the season. There was the trip to Graceland this April. South Dakota was a haven for the die-hard campers of the orchestra, even when it was well below zero. If the weather is nice, you can't find the golfers from the orchestra unless you're on the golf course yourself, and the tennis courts of every local university are always commandeered if the musicians that are aficionados can possibly arrange it. Amidst all this, in almost every town, there are unexpected old school friends in hotel lobbies or backstage, catching up with one orchestra member or another.

Of course, you don't know which friends might turn up until you know what the next state will be. The criteria for choosing a state are so diverse

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Chairperson's Report

Jan Gippo



These last few months have proven to be quite exciting, and have been very positive for ICSOM and for symphony musicians in general. On May 24, the AFM and the management side of the Health Committee met in Chicago. For the first time, the two sides have agreed to begin looking at the feasibility of a national health plan for orchestras. I spoke with the International Executive Board of the AFM and reported on the meeting. They agreed that, if the survey looks promising, they would help fund the official feasibility study needed to determine the true cost and savings of a national plan. Obviously, for such a plan to be successful, it must meet the needs of all orchestra musicians and managements, so we are proceeding quite carefully. [Editor's Note: for much more on this subject, see Brian Rood's President's Report on the next page.]

June 7 found me in New York at the Futures Subcommittee meeting, where we discussed our proposals for improving the operations and service of the AFM. Later in the month the entire Futures Committee will see all the proposals and will then make recommendations to the IEB. I believe some of the proposals are very creative and will improve the overall administration of bylaws and services.

From June 8–10, I and several other members of the ICSOM Governing Board were in Pittsburgh for the annual convention of the American Symphony Orchestra League (ASOL). ICSOM and ROPA were both given time to address the entire convention, an audience of some four thousand people. I was then involved in a panel discussion focusing on The Saint Paul Chamber Orchestra's new contract. SPCO Executive Director Bruce Coppock and board chairman Lowell Noteboom were there, as was SPCO violinist Tom Kornacker. They made a PowerPoint presentation on the first year of the now-famous contract, and the panel asked questions specific to the concerns that various members of the orchestral community have about some of the provisions. Questions focused on how the no-music-director system will work, and whether guest conductors will agree to perform under those conditions. Questions about musicians' "duty of fair representation" were asked, and Bruce and Tom responded by laying out the relevant provisions in the contract and the general understanding that guides the process. As you will read below, the 2004 ICSOM Conference will also be exploring this issue.

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As you might have read on Media-L, a new ruling by the SoundExchange Governing Board, which collects license fees from satellite radio services and cable music channels, among other digital broadcasters, has established that orchestra musicians, not their employers, are entitled to "featured performer" royalties. This marks the first time in history that orchestral musicians will get royalty money for the work that they do. Our thanks to Patricia Polach of Bredhoff and Kaiser, who was the lead attorney in the case, and to George Cohen, AFM General Counsel, for their hard work and convincing arguments. The panel that listened to the case voted 18–0 in favor of musicians. A great victory!

The 2004 ICSOM Conference looks to be one of the most informative meetings in our organizational history. There will be a panel discussion on musicians' roles in orchestra governance. This panel will include members of The Saint Paul Chamber Orchestra, two musicians who have studied European orchestras and have some conclusions to share, and three musicians who have had struggles and successes in their

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President's Report Brian Rood



2004 is proving to be a particularly challenging year for many ICSOM orchestras. Alabama, Atlanta, Baltimore, Chicago, Chicago Lyric, Charlotte, Cincinnati, Cleveland, Colorado, Columbus, Dallas, Detroit, Florida, Honolulu, Jacksonville, Kansas City, Minnesota, National, New York Philharmonic, Philadelphia, Puerto Rico, Rochester, San Francisco Ballet, San Francisco Opera, Utah, and Virginia are either negotiating new contracts or have recently

concluded negotiations. While plans for a much-reduced 2004-05 season are underway in San Antonio, our colleagues in the Florida Philharmonic have been devastated by the lack of progress there. According to ICSOM delegate Jay Bertolet, roughly one-third of the musicians have left the area to pursue other jobs in and out of the orchestra business, one-third have remained but are looking for work in a different field, and one-third are trying to eke out a living by freelancing and teaching. The demise of the Florida Philharmonic is even more difficult to understand when one considers that Miami-Ft. Lauderdale is currently the 12th-largest metropolitan area in the United States and still growing.

Typically, the onset of a major negotiation cycle ushers in the usual talk of deficits, declining available resources and, ultimately, questions about the role of the union. What is particularly disturbing this time around, however, is the increased clamor to undermine our collectively bargaining ability. Allegations that "the union" is to blame for our orchestras' problems are unfair at best, and deliberately misleading at worst.

The *Oxford English Dictionary* defines the word "union" as "the action or fact of uniting or being united" and "a club, society, or association formed by people with a common interest or purpose, especially a trade union." ICSOM is organized and operates exclusively for the promotion of the welfare and betterment of the orchestral performer. To this end, ICSOM represents, promotes, protects and advocates for the interests of orchestras and their future, current, and retired musicians.

Musicians are being asked with disturbing regularity, both informally and at the negotiating table, "Why do you need the union anymore?" and "Wouldn't you be better off without the union?" Our boards, executive directors, and sometimes we musicians need to keep in mind that the "union" is the working musicians of our 52 orchestras. To imply that "the union is the trouble" and "an impediment to the survival of our orchestras" is to insult each and every ICSOM musician that has chosen an orchestral career as their vocation and attempts to make a livable wage doing so. It is worth repeating a point stated before: the standard of living we enjoy now is due largely to the extraordinary solidarity of our colleagues during the past forty years. They were successful not only because of their passion and commitment, but because they understood that true power is possible through collective action, that an orchestra that stands united is an exponentially more powerful and successful force to be reckoned with than one divided.

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Treasurer's Report Michael Moore



As the fiscal year draws to a close, we can see the good that the recent dues increase has provided.

Dues collection was up enough for us to increase the Emergency Reserve Fund and still meet all of our obligations. One orchestra paid the ERF back \$5,000, and another borrowed \$10,000. The combination of all this activity, plus interest earned, gives us \$230,476 to work with. An orchestra with an acute need may borrow up to 15% of this amount, currently expected to be \$34,571 (exact amount calculated as of July 1). As the current loan is repaid and another \$8,146 (\$2 per capita) is deposited next year, the maximum loan amount should be approximately \$37,293. That extra \$2,722 could keep a musician from losing his home.

The major remaining big-ticket items that will need to be paid for before next year's dues start coming in are the annual conference (\$23,892 in 2003) and the directory (\$14,513).

As you can read in the other officers' reports, ICSOM has been especially proactive this year in numerous critical areas. To that end, ICSOM has spent \$32,119 on travel so far this fiscal year (with one month to go), up some \$4,000 from last year.

The balances as of June 5 of all our accounts are as follows:

AG Edwards Emergency Relief Fund (ERF)	\$230,476.73
AG Edwards General (ready reserves)	\$67,022.70
AG Edwards Mendolson (Sphinx scholarship endowment)	\$30,747.53
Chairman's SouthTrust account	\$3,276.21
Secretary's SouthTrust account	\$2,114.70
Senza Sordino account	\$5,395.20
SouthTrust General account (main working account)	\$33,243.53
Total of all accounts:	\$372,276.60

A complete and detailed Treasurer's Report for the fiscal year ending June 30 will be available at the Salt Lake City Conference.

Chairperson's Report (continued from page 2)

own orchestras. We have invited Bruce Coppock to a panel discussion of the SPCO contract, and Lowell Noteboom and Lenny Leibowitz will debate the legalities surrounding the contract. The conference will also feature a workshop with Paul McCarthy on collective bargaining skills, and Lenny will elaborate on his column in the previous issue of *Senza Sordino* on orchestra committee service and the duty of fair representation. Another discussion sure to hit some hot button issues will be entitled *Countering the Structural Deficit Argument*, led by Governing Board member-at-large Richard Levine of the San Diego Symphony.

I look forward to seeing as many of you as possible in Salt Lake City!

Secretary's Report

Laura Ross



As I write this article, summer is nearly upon us and settlement information is trickling in as many ICSOM orchestras negotiate and ratify their agreements. This year there have been some orchestras which reached a tentative settlement months ago, but only recently ratified the final contract language. There are many negotiations occurring in the next few months, and I wish all those hard-working negotiating committees the best of luck. I look forward to receiving your settlement information in the upcoming months, especially since I seem to have more than my usual amount of free time this summer, thanks to two ruptured disks in my neck and a pinched nerve in my right arm. Even as I recover from surgery and attempt to play again, life goes on at a very rapid pace.

In my dual role as ICSOM Secretary and as a convention delegate for my local, I attend a number of meetings. In late March, I was invited as a local officer to attend the AFM's advanced officer education conference. It was very informative and included a look at the history of the AFM, the labor movement, changes to the arts and entertainment industries, and the rise of rank-and-file participation. A number of other participants at this conference also serve in dual capacities as player conference and local officers.

To digress for a moment, I'd like to reinforce the importance of knowing what is going on in your local by serving on the executive board and, even more importantly, as a convention delegate. Some AFM members were unhappy with the outcome of last summer's AFM convention, when dues and assessments were increased. Many people don't seem to understand how important the bi-annual convention is. It is where all decisions affecting the bylaws and dues are made. It is not the International Executive Board (IEB) who make these decisions, it is delegates from across the U.S. and Canada. Bylaw changes can be submitted for consideration before each convention by any AFM member in good standing, not just the IEB. Had there been more symphony, recording and theater musicians serving as convention delegates, the outcome might have been different. I would encourage everyone to consider running for local positions.

In early June, members of the Governing Board met in Pittsburgh with members of the Mellon-sponsored "Elephant Taskforce" to discuss that group's work on the business strategies of American orchestras. Brian Rood and Henry Peyrebrune have been serving on the taskforce as representatives of their respective orchestras' musicians. In mid-June, I attended the Southern Conference of Locals in Ft. Lauderdale as my local's convention delegate. Every local is required to belong to a Locals Conference, which meets once a year (similar to an abbreviated version of our ICSOM conference.)

Recently, my main focus has been preparing the conference mailing for the delegates, additional orchestra members, AFM officers and staff, and guests who will make their way to Salt Lake City this August. It's a pretty daunting task putting together a conference, especially since Tom Hall, our esteemed conference coordinator for many years, is handing the reins over

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President's Report

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Healthcare Taskforce

On May 24, ICSOM hosted a meeting at the Sofitel O'Hare in Chicago to discuss a national healthcare plan for ICSOM/ROPA orchestras. Despite heavy rains and nearby tornados on Sunday night, all of the participants arrived safely for the meeting. This taskforce was a reconstitution of the partnership established in 2002 between the major managers, AFM, ICSOM, and ROPA. Union participants included AFM President Tom Lee, AFM Secretary-Treasurer Florence Nelson, IEB Member and Chicago Local President Ed Ward, ICSOM Chairman Jan Gippo, ROPA President Barbara Zmich, ROPA Member-at-Large Barb Downs, AFM Counsel Anne Mayerson, ICSOM Counsel Leonard Leibowitz, and myself. Representatives for the major managers included San Francisco Symphony Executive Director Brent Assink, Pittsburgh Symphony Executive Director Larry Tamburri, Atlanta Symphony General Manager John Sparrows, North Carolina Executive Director David Worters, as well as Judy Elders from the St. Louis Symphony, Jim Robinson from the San Francisco Symphony and Peg Zaminda from the Philadelphia Orchestra.

Consultants from the Mercer Human Resource Group, based out of Boston and Washington D.C., gave a detailed presentation on marketplace trends, and showed that health care costs are projected to rise 13.7% nationally for 2004. Their projections also indicated that increases in health care would likely continue at this rate for the next two to three years. If so, the gross costs of our orchestras' individual health care plans will likely double in approximately 5-6 years. Such sobering projections did not come as a surprise to the group assembled.

Much of our discussion focused on possible potential savings, the pros and cons of a self-insured plan versus a fully insured one, regional cost differences, and legal hurdles. Such legal hurdles include the Employee Retirement Income Security Act (ERISA) as well as state regulations that cover plans with unrelated employers—known as "multiple employer welfare arrangements" or MEWAs. There are, however, arrangements meeting specific federal standards for collectively bargained plans that would be exempt from MEWA laws. The key words here are "collectively bargained": 75% of all participants in such a plan must be covered by the collective bargaining agreements establishing the plan in order to be provided an exemption to MEWA rules.

The consensus of the taskforce assembled in Chicago was that the best possibility for a national health care plan would be a self-funded plan exempt from MEWA laws. The "fly in the ointment," however, is that such a plan would need to include coverage for both musicians and the staff in our orchestras in order to make fiscal sense. When factoring in staff, who do not collectively bargain, early estimates indicate that we may have only 60% union participants, and a 75% minimum is needed. It was agreed that a more thorough and comprehensive analysis of union and non-union employee numbers was needed before a decision could be reached to jointly undertake a feasibility study. A subcommittee was formed to carry out this analysis in a timely manner. The findings and any future recommendations will be reported during the ICSOM Conference in August as well as in upcoming issues of *Senza Sordino*.

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How to Hire a Boss **by Bruce Ridge, North Carolina Symphony**

The North Carolina Symphony's three-year international music director search came to a successful conclusion in January with the announcement that Grant Llewellyn, who is also artistic director of Boston's Handel & Haydn Society, would become the fifth music director in the orchestra's 72-year history.

The announcement followed what was designed to be the most inclusive search that could be run by a symphony orchestra. All of the constituencies involved in our orchestra had a voice in this process, including the musicians, the staff, the board, and our audiences. We believe that this process and its result has the entire community involved with and excited about the future of our orchestra. The press has been supportive throughout the entire search, and our announcement was carried in newspapers from Kansas City to Wales, with unprecedented coverage for the orchestra locally in all of the region's major papers and on numerous web sites.

Our process began with a clause, negotiated into our contract, describing the structure of a search committee. The eight-member committee would be comprised of four representatives from the management and board and four musicians from the orchestra. The four musicians would be elected by a secret ballot vote of the orchestra, and the chair of the committee would be appointed by the Society's board chairperson.

Robert Doherty, our board chair at the time, asked me to chair the search committee in the summer of 2001. We believe that this marked just the second time that a musician from within the orchestra has chaired such a search in an ICSOM orchestra, San Antonio having been the first.

The eight-member committee (consisting of musicians Robert Anderson, Michael Cyzewski, Elizabeth Lunsford, and myself, as well as President and CEO David Chambless Worters, General Manager Scott Freck, Board member Edward Woolner, and Chancellor James Moeser of the University of North Carolina at Chapel Hill) then embarked on a thorough research process. The research began after we created a profile of the person we were hoping to find. This profile was developed by surveying the orchestra, the staff, and the board, and by soliciting audience suggestions. We investigated well over 200 conductors, gradually narrowing the field to a group of twelve who would be invited to appear in Meymandi Concert Hall in Raleigh. We established one rule: that we would need to see a conductor at least twice before we made a decision.

With input from everyone involved with the organization, from musician surveys to audience responses, we arrived at a list of four finalists, but after Maestro Llewellyn's return appearance in November of 2003, it was clear to us that we had found our next music director. The Board unanimously accepted the equally unanimous recommendation of the search committee, and Mr. Llewellyn's appointment was announced to much acclaim throughout the region.

A remarkable level of open communication existed between all of these constituencies throughout the search process. Our management was always open to the involvement of the musicians, and the relationship

between the orchestra and the board has been strengthened in a very authentic way. We all believe that this strengthened relationship will help the organization achieve its shared goals for the future, both in artistic achievement and community service.

The North Carolina Symphony is a unique orchestra in the sense that we serve a large community throughout a large state. As we travel around this community, we are always introduced as "Your North Carolina Symphony." Our audiences feel a sense of ownership, and there is a renewed excitement about their orchestra these days. This announcement follows the opening of our beautiful new home, Meymandi Concert Hall, and the Regency Park Amphitheatre, which serves as our home for Summerfest. With a unified and strong group of musicians, an ambitious management, and now with our new music director, we are all looking forward to a very exciting time for the North Carolina Symphony.

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

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Governing Board Moves

On a personal note, I would like to extend my deepest appreciation to two Governing Board members stepping down after the ICSOM Conference. Member-at-Large Paul Ganson is retiring from the Detroit Symphony after many years of music making and dedicated committee service. Paul's gentle charm, grace, sage wisdom, and warm demeanor will be greatly missed. Current and future musicians have Paul to thank for, amongst other things, leading efforts to save Detroit's Orchestra Hall from the wrecking ball and making it the home of the DSO again.

Senza Sordino Editor Sam Bergman has continued the long tradition of exemplary journalistic prowess we have come to expect from the newsletter, while adding his personal touch to great effect. Sam's extensive knowledge of the issues we all face, as well his thoughtfulness, candor, and teamwork, will be greatly missed.

Best wishes for a happy and safe summer. I look forward to seeing many of you in Salt Lake City at the ICSOM Conference.

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. All reports in this column were accurate as this issue went to press.

In recent weeks, the music directors of two major ICSOM orchestras had their contracts extended, under very different circumstances. Lorin Maazel received a two-year extension on his original deal with the **New York Philharmonic**, which will keep him in the Big Apple through the 2008–09 season. The extension came only a few months after the Philharmonic musicians had officially communicated to the board their satisfaction with having Maazel, who has absorbed more than a few shots from the local media, at the helm. The public announcement of the extension was somewhat diluted by a simultaneous announcement that three guest conductors—Alan Gilbert, David Robertson, and Riccardo Muti—have each been signed to conduct several weeks per season over the next three years. The press reaction to the two-pronged announcement was to characterize the guest conductors as competitors in a three-man contest to succeed Maazel in 2009. Officials at the Philharmonic contradicted that interpretation, but *New York Times* critic Anthony Tommassini wrote that the announcement “looks like a public relations move dressed up as an artistic policy.” ICSOM delegate Ken Mirkin tells *Senza* that while Gilbert and Robertson are clearly conductors whom one would expect to be on the Phil’s short list when the time comes to search for a new music director, and Muti is a conductor who is always welcome in New York, “it would be a bit premature to characterize this as a horse race.”

Meanwhile, the musicians of the **Philadelphia Orchestra** were surprised to learn in June that music director Christoph Eschenbach had also received a two-year contract extension, which will take him through the 2007–08 season, without any opportunity for musician input into the decision. Orchestra board chairman Richard Smoot reportedly offered the extension without consulting either the musicians or the full board, prompting a letter of protest from the musicians stating that they are “deeply disappointed and disturbed to receive your announcement...As the renewal of the Music Director’s contract did not need to be acted upon until August 31, 2004, there was no need to act without full consultation. This is no small matter. As the professionals creating the music every day, we should be involved in such important decisions about the artistic leadership and direction of the institution.”

Only two years removed from fiscal crisis, the **Saint Louis Symphony Orchestra** met the fundraising targets for a \$40 million challenge grant six months early, and boosted its endowment to \$90 million. More than 10,000 pledges were made to the challenge campaign in 54 months, according to the *St. Louis Business Journal*. The orchestra isn’t planning to stop there, either, saying that a \$150 million endowment is necessary to secure the future of the ensemble at its current high level.

The upcoming opening of the new Jay Pritzker Pavilion is already paying big dividends for the **Grant Park Symphony Orchestra**. The festival has doubled its membership from last summer, and has actually had to stop

accepting membership applications temporarily, until the transition to the new facility is complete in late July. The new facility seats 4,000, a jump of 2,500 from the old Harris Theater, and 3,100 members are already signed up for the 2004 season.

New York City Opera’s bid to move to Ground Zero was denied in June by New York officials. The company had hoped to anchor the group of arts organizations which will be headquartered at the new complex being planned for the World Trade Center site, but city and state leaders chose several smaller organizations to be the main tenants instead. NYC Opera is continuing to search for a new home after decades at Lincoln Center.

The **New Jersey Symphony Orchestra** unexpectedly found itself at the center of a legal firestorm in late April, when philanthropist Herbert Axelrod, who had sold the NJSO a large collection of old Italian instruments at a significant discount in 2003, fled the country to evade a host of tax evasion charges. Orchestra officials cooperated fully with the FBI, and law enforcement made it clear that the NJSO was not a target of the investigation. However, several members of the Senate Finance Committee have reacted to the charges by questioning the way in which donors report the value of their gifts to cultural institutions. The instruments sold to the NJSO for \$18 million had been valued at \$50 million by the Smithsonian Institution, allowing Axelrod to take a \$32 million tax break. Axelrod was eventually arrested in mid-June on a fugitive warrant by German police, and will be extradited to the U.S. for trial.

In early June, the **Buffalo Philharmonic Orchestra** made a triumphant return to Carnegie Hall under music director Joanne Falletta. The trip was a pet project of orchestra CEO Larry Ribits, who accompanied the ensemble to New York City, and hosted a party for the musicians after the performance. But only days after the orchestra returned home, Ribits was apparently fired by the Philharmonic’s board leadership. The official word from the board was that Ribits had resigned for personal reasons, but Mark Jones, president of AFM Local 92, has publicly questioned that stance in the *Buffalo News*, pointing out that Ribits left with only days remaining in the BPO’s season. According to sources within the BPO, the musicians were informed of Ribits’s departure by a delegation of board members in a hastily called orchestra meeting on the morning of June 9. Musicians were reportedly “stunned” by the announcement.

The **Jacksonville Symphony Orchestra** has rebounded from years of deficits with an 18% bump in single ticket sales and a 23% rise in donations for the current season. The orchestra’s endowment also grew at a rate of 10%, and now stands at about \$11 million. The increased revenue allowed the JSO to balance its budget for the first time in several years.

Honolulu Symphony Orchestra music director Samuel Wong will step down from his position in Hawaii at the conclusion of his current contract, which runs through the 2004–05 season. Wong will remain as conductor laureate in Honolulu through 2007, and plans to help create an Institute of Music and Healing. The orchestra was informed of Wong’s departure by HSO president Stephen Bloom at the final rehearsal of its season.

(continued on page 8—see BACKSTAGE ROUNDUP)

Remembering an ICSOM Pioneer

Editor's Note: In April, we received word of the death of former ICSOM chair Irving J. Segall of Philadelphia. Irv was a violist with the Philadelphia Orchestra from 1963 to 1994, and also logged time with the old WCAU Radio Orchestra and the Baltimore Symphony. According to his son Ira, some of his favorite musical memories came from his freelance performances with the likes of Frank Sinatra, Dean Martin, and Jerry Lewis.

As ICSOM chair, Irv helped lay the foundation of the movement to establish the fair rights and salaries that many of us in American orchestras enjoy today. He also served as a peer review panelist for the National Endowment for the Arts and as chairman of the Members' Committee of the Philadelphia Orchestra. He was 82 when he lost his fight with brain cancer. What follows are remembrances of Irv's life and work from two of the men who worked most closely with him at ICSOM.

ICSOM Chairman Emeritus Fred Zenone A True Leader

It is a privilege to have known Irving Segall, as a musician and colleague, as a mentor, and as a friend. In 1974, Irv succeeded Ralph Mendelson as chairman of the International Conference of Symphony and Opera Musicians and became the last long-tenured chairman of the generation of ICSOM founders, holding the position until 1980.

As a founder and as a mentor, Irv took great care to instruct all of us at ICSOM in the history and charge the founders represented. He was a strong leader, driven largely by two core values in regard to symphony, opera, and ballet musicians: that orchestra musicians were the best agents to represent themselves in collective bargaining, and that we would rise to an influence within the American Federation of Musicians commensurate with our financial support of the union and our collective importance as members. Thirty years ago, when Irving became chairman, neither of those conditions was assured as a matter of common practice. Progress toward these goals was beginning to be evident, but Irving brought his full dignity and passion to the effort, and orchestras achieved a new and elevated level of influence within their locals and in their relationship with the AFM. The right of ratification became common practice under Irv's leadership, as did the power and influence needed for musicians to be central to the local collective bargaining process. Musician participation in the AFM's national negotiations with the producers of electronic media also came about during his chairmanship.

During Irv's tenure, the National Endowment for the Arts was relatively new as the government agency disbursing financial support to orchestras, and its existence became a significant aid in the solicitation of private

"matching" contributions for arts organizations. The NEA made its grant decisions through a deliberative process of peer panels of orchestra managers. ICSOM was determined to have a voice in that process, and Irving served as the first ICSOM representative on those panels. It was another indication of progress toward amplifying the voice of orchestra musicians.

Irving found artistic fulfillment as a violist in his beloved Philadelphia Orchestra. Because he just had to play, he played as a substitute even after his retirement. But even after leaving the orchestra, and through his ongoing health problems, Irving was always in touch with the progress of the musicians' voice through ICSOM. Our lives are better because Irving Segall was among us. He will be remembered as a strong and dedicated leader and his aspirations for symphony, opera, and ballet musicians live because of his vigor and passion.



ICSOM Counsel Len Leibowitz I remember Irving

He was the tallest violist I ever saw. He looked like a slightly overweight Ichabod Crane, and he spoke with that funny Philadelphia accent—you know the one, where the city to the south is pronounced "Balteemore".

But he was one smart string player. And he was devoted. He was devoted to his family, his colleagues in the Philadelphia Orchestra, and to symphony, opera, and ballet musicians everywhere. Mostly, he was devoted to justice. He had a very strong sense of what was "the right thing to do." He could be very funny. And if you were funny, his laughter would fill the room.

He was always either a member or the chair of the Orchestra Committee. He was a long-time ICSOM delegate from his orchestra, and he was one of an incredibly long line of incredibly talented and dedicated chairs of ICSOM. The length of his time in office was somewhere between Ralph Mendelson's and Fred Zenone's—Tom Hall could tell you exactly where.

My favorite recollection of him is when we were having a bite to eat late one night, after we had just settled a contract in Philadelphia. As we were quietly munching on sandwiches, he looked up and said, "I never thought I would see the day that I would be earning \$20,000 a year just for playing the viola."

I hadn't seen or heard from him for some years, but a couple of weeks before he died, he called to ask if he could come into Manhattan and have lunch with me. I said, "Just call the day before you're coming." He never called. I wish we could have had lunch.

Music to the People

(continued from page 1)

that there is no standard procedure. Most important is the community's need and desire for performing arts support. After hall expenses are met, proceeds from all residency activities go to the state and local organizations for the arts and education in the arts. This largesse is made possible because of grants that the NSO has received over the years that underwrite the cost of the program. Much of the selection process also has to do with scheduling, both for organizations in the prospective state—taking into consideration school spring breaks, graduations, arts center openings, and such—and our obligations in the D.C. area.

So it turns out that my original question hasn't changed after all these years. I've just become a bit more indoctrinated into the culture of the National Symphony. I still ask where we're going on tour every year, but now I'm not surprised when the answer might be Kansas, or West Virginia or, dare I dream to hear someday, Hawaii.

Secretary's Report

(continued from page 4)

to Lynn Rosen (Utah Symphony ICSOM delegate) and the Governing Board. Tom took care of us last year, and his guidance was without parallel. As Tom steps away from serving ICSOM in a formal capacity, I would like to thank him for the rich historical perspective he shared with us. He helped us become better officers. We will lose yet another great historian at the end of August, as Member-at-Large Paul Ganson retires from the Detroit Symphony. Paul's history with ICSOM has been incredibly valuable to the Governing Board.

Just as ICSOM's history is important to remember, orchestra members need to understand and remember their own orchestra's development and

history. In every orchestra there are members who have the historical perspective and scars from fighting for better wages and working conditions. There are some who have had a taste of the battle and others who know nothing but the better conditions they work under today, yet we must always remember where we came from. Many important lessons were learned as we stood together and fought for our rights. There are some managers and boards out there that would do anything, make any kind of threat, and even go so far as to destroy an orchestra in order to squeeze concessions out of musicians. There are other orchestra leaders out there who "get it," but the shameful and short-sighted actions of many working today makes it ever more important that we stand together and demand accountability.

Backstage Roundup

(continued from page 6)

The **San Francisco Symphony** is the star of a new PBS series entitled *Keeping Score*, part of an unprecedented \$20 million project which aims to explore classical music in an in-depth manner which has become all but unheard of in our modern pop-culture-soaked world. The program, which features SFS music director Michael Tilson Thomas discussing and explaining works of music which are later performed in full by the orchestra, was inspired by Leonard Bernstein's classic young people's broadcast series with the New York Philharmonic. PBS stations across the country are carrying the series in prime time this summer as part of the *Great Performances* series. A companion radio series produced by Minnesota Public Radio, which also partnered with the SFS on the Peabody-winning *American Mavericks* series, will begin next year, and an online component is already up and running at www.keeping_score.org.

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