

# Senza Sordino

Official Publication of the International Conference of Symphony and Opera Musicians

VOLUME 51 NO. 2

Online Edition

June 2013

## Saint Paul Settles

by Leslie Shank, *The Saint Paul Chamber Orchestra*

On April 29, 2013, after 17 months of negotiations, the musicians of The Saint Paul Chamber Orchestra ratified a “return to work” agreement, effective April 30 through June 30, 2013, and a three-year agreement spanning July 1, 2013, through June 30, 2016. This ratification came after a 191-day lockout during which the musicians received no salary or benefits. It was the first work stoppage in the history of The Saint Paul Chamber Orchestra.

In the spring of 2011, management communicated to the musicians its then current and future dire financial projections for the organization. When our negotiations began in December 2011, management stated that musician givebacks of \$1.5 million would be needed in each year of a three-year agreement to “align our fixed expenses with our predictable, sustainable revenue.” Their “vision for a vibrant future” included “achieving financial goals while maintaining the artistic excellence of the orchestra.” In order to achieve these financial goals, their initial proposals included draconian cuts in base salary. They offered no vision as to how they would sustain artistic vibrancy with that extremely low salary offer.

To further complicate the process, President and Managing Director Sarah Lutman resigned on March 1, 2012. Dobson West, the chair of the SPCO board, was appointed interim president by the board. A search committee was formed to find Ms. Lutman’s replacement, but little progress was made before the decision was made by the SPCO Society to halt the search process while negotiations were ongoing. After our contract ratification, the search committee announced the appointment of Bruce Coppock, president and CEO of The Saint Paul Chamber Orchestra from 1999 to 2008. A formal search never occurred.

The Society did not present the union with a concrete proposal until April 2012, after a hiatus due to scheduling conflicts. Management’s first proposal was for a two-tiered orchestra with cuts in wages of between 56% and 67%. That offer included: varying numbers of guaranteed weeks for different positions, base salaries ranging from \$27,000 to \$32,000, no overscale except for principals, no paid vacation, half salary for weeks of chamber music, and the same level of benefits as the staff.

By September, they were still proposing a two-tiered pay structure, now with new hires to be paid a base salary of \$50,000 and musicians currently in the orchestra to receive an additional “overscale” of \$12,500. Their mantra continued to be that they needed to get the “fixed costs in line with the sustainable revenues,” and their proposal was another way to achieve this. In addition, the Society wanted to have the right to eliminate any position in the orchestra with six months’ notice and \$100,000 severance pay.

The CBA expired on September 30, 2012, and the orchestra continued to play concerts while the committee worked hard to come to an agreement, offering \$1 million in concessions over the course of a three-year agreement. On October 17, the Society advised the union that they would need to start cancelling concerts because they felt that the economic offers from the union were not low enough to allow them to sustain the organization. On October 21, the musicians of the SPCO were locked out. On October 31, the musicians unanimously rejected the Society’s “voting offer.”

In addition, in separate negotiations, the Society proposed electronic media provisions that were not acceptable to the American Federation of Musicians. No progress was made until March and April of 2013, even though the Society had been presented with the idea of signing the Integrated Media Agreement approximately one year earlier.

Starting in December 2012, the musicians of the SPCO presented three different self-produced concerts. The first was an all-Mozart program with former music director Pinchas Zukerman. The second included two performances of the Messiah with former music director Hugh Wolff. Finally, an uncondacted program of Italian Baroque concertos featured soloists from within the orchestra.

Off-the-record talks began in January to see if a play and talk agreement could be accomplished. On February 8, the union was given

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## Chairperson's Report by Bruce Ridge



### Microcosms of the Great Divide

In a time when we all are confronted with a daily onslaught of pessimism, some good news could be found in the release of the *BCA* (Business Committee for the Arts) *National Survey of Business Support for the Arts*, conducted by our friends at Americans for the Arts. The survey, which can be obtained at [www.artsusa.org/information\\_services/arts\\_and\\_business\\_partnerships/resources/survey.asp](http://www.artsusa.org/information_services/arts_and_business_partnerships/resources/survey.asp), found that arts contributions continue to recover from the depths of the recession.

From 2009 to 2012, corporate giving to the arts increased by 18%, and the number of businesses that give to the arts increased from 28% to 41%. The median contribution is also the largest it has been in six years, and 17% of the businesses that support the arts expect their giving to increase in the next year. Still, within our field, there remains great resistance from many managers and boards to the idea that recovery for our orchestras can even be contemplated, and the refrain "our community cannot support a great symphony orchestra" is repeated thoughtlessly in city after city.

Peter Pastreich was recently quoted in the *New York Times* saying: "If I dropped in on the United States from Mars and heard, 'What a disaster!', what would I see?...Every little town has an orchestra.... There are so many places with really dynamic stuff going on. The trouble does not reflect itself in the concert hall. This is an amazingly vibrant musical life."

So why is there so much resistance to discussing the fundraising potential for our orchestras? As I travel, I can't help but feel that our organizations are microcosms of the great divide that has engulfed our nation in the past decade.

I certainly don't mean to suggest that this great divide is necessarily new. After all, any reading of American political history reveals personal assaults from campaigns in the 1800s that make the mechanizations of today's media attacks seem almost quaint. But what is different is that the chasm has now been widened and deepened by unchallenged media platforms where people are making money (and lots of it) to capitalize on the differences we feel as humans.

We live in a political world where people are expected to choose sides and labels. We are "conservative" or we are "liberal." Entire cable networks are devoted to advancing the conservative or liberal ideology under the guise of "news." Well-paid pundits and spokespersons are dispatched with the directive to remain unconvinced by any alternate argument, unmoved by any opponent's logic, and un-swayed by any notion that solutions can sometimes be found in compromise.

Never heard in these so-called debates on Fox News or MSNBC (or others) is the phrase "that's interesting, I never thought about it like (continued on page 3—see *CHAIRPERSON'S REPORT*)"



INTERNATIONAL CONFERENCE OF  
SYMPHONY AND OPERA MUSICIANS

A Player Conference of the  
American Federation of Musicians of the  
United States and Canada, AFL-CIO

[www.icsom.org](http://www.icsom.org)

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Atlanta Symphony Orchestra  
Baltimore Symphony Orchestra  
Boston Symphony Orchestra  
Buffalo Philharmonic Orchestra  
Charlotte Symphony Orchestra  
Chicago Lyric Opera Orchestra  
Chicago Symphony Orchestra  
Cincinnati Symphony Orchestra  
The Cleveland Orchestra  
Colorado Symphony Orchestra  
Columbus Symphony Orchestra  
Dallas Symphony Orchestra  
Detroit Symphony Orchestra  
Florida Orchestra  
Fort Worth Symphony Orchestra  
Grant Park Symphony Orchestra  
Honolulu Symphony Orchestra  
Houston Symphony Orchestra  
Indianapolis Symphony Orchestra  
Jacksonville Symphony Orchestra  
Kansas City Symphony  
Kennedy Center Opera House Orchestra  
Los Angeles Philharmonic  
Louisville Orchestra  
Metropolitan Opera Orchestra  
Milwaukee Symphony Orchestra  
Minnesota Orchestra  
Nashville Symphony Orchestra  
National Symphony Orchestra  
New Jersey Symphony Orchestra  
New York City Ballet Orchestra  
New York City Opera Orchestra  
New York Philharmonic  
North Carolina Symphony  
Oregon Symphony Orchestra  
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Saint Louis Symphony Orchestra  
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**Subscriptions:** \$10 per year, payable to *Senza Sordino*, c/o Michael Moore, Treasurer, 953 Rosedale Road NE, Atlanta, GA 30306. Report delivery-related problems to Richard Levine, Editor, 2045 Oriole St., San Diego, CA 92114.

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## Chairperson's Report

(continued from page 2)

that before”—even though learning from each other is one of the essential experiences of life. The polarizing views can loosely be described as representing a largely wealthy, older, and right-leaning class which stands in contrast to a largely underpaid, younger, and left-leaning working class.

The chasm grows through the daily messages of inflexible ideology, and the nation suffers as a result.

Our orchestras are also pervasively experiencing this disconnect in our internal relationships. Our organizations are run by boards who are largely (not entirely) wealthy, older and right-leaning, and those boards depend on the work of a largely (not entirely) underpaid, left-leaning working class. And of course, that working class is unionized, and in many cases the wealthier class is anti-union by political philosophy.

So as the divide has grown in our nation, it has been magnified within our organizations, tiny as they are when compared to great networks or corporations. As a result, in some cases the seemingly inherent and different ideologies of the boards that support our orchestras and the musicians without whom orchestras would have no means of existence have created dysfunctional microcosms of the great divide.

How does an organization bridge such a chasm? What accounts for the many orchestras that have done remarkably well since the economic downturn, demonstrating that orchestras have proven time and time again to be resilient? Why would a board cling to the notion that fundraising is impossible in this climate even though such a viewpoint requires dismissing the success of other arts organizations?

The answer surely lies in leadership. In our organizations, the fulcrum between the divide must be a manager who can bring people together through charisma, skill, and intelligence. A manager must resist exploiting and deepening the differences of opinions found within the organizations they seek to lead.

So much ink and time is spent on the notion of a “new business model” for our field, but some basic aspects of any successful business are being ignored in the discussion. A successful business knows to protect its “brand” at all costs, and activities that are not central to its mission can only be supported through the strength and recognition of that brand.

For orchestras, our business “brand” is the “product” on stage. Should that brand not be protected through investment, then all other outreach activities are being built on quicksand.

Recently a managerial leader stated in the *New York Times*: “Success today is not limited to the quality of execution. The things that represent quality today are much more varied, more democratic, more inclusive. Orchestras have to be more innovative, experimental and creative, more advanced in the ways they use technology.”

While it is certainly hard to argue with the obvious need for our orchestras to enter the 21st century in our understanding of the opportunities technology presents when it comes to marketing and fundraising, I think it is a mistake to de-emphasize the importance of “quality of execution.” Indeed, that is the “brand” without which our organizations have no foundation to build upon, whether that means building educational outreach, or a new lobby.

In the new BCA National Survey, a very relevant fact should be noted and contemplated by all who seek to support arts institutions. Nearly 6 in 10 of the businesses that give to the arts stated that the arts must show a proven need before they will increase their contribution. That is critical. I have said before that people, and businesses, will give to organizations that inspire them, but they will not give to organizations that question their own sustainability. Fundraising, like so many other things, is dependent on inspiration. It is also apparent that it depends on the ability to articulate need. Our field is failing both tests.

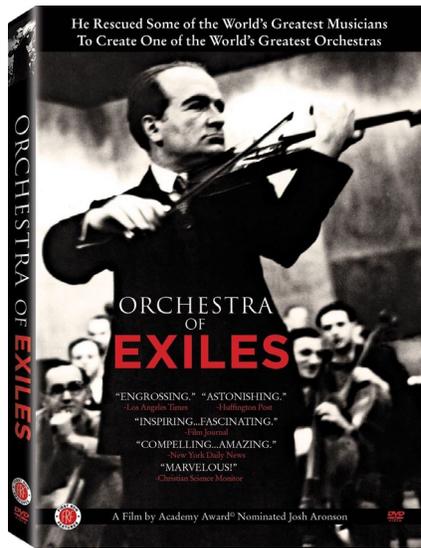
The messages in our glossy brochures too often conflict with the messages in our inky newspapers. The negativity is soul-crushing, and it is also contribution-killing. We must, as a field, find a way to articulate that not only can our orchestras be saved, but there are reasons to save them. It is through inspiration that we can bridge the great divide.



ICSOM Chairperson Bruce Ridge and House Minority Leader Nancy Pelosi at a non-partisan Congressional event celebrating the Rock and Roll Hall of Fame and its music education program.

## Orchestra of Exiles

*A Review of the Documentary, by Bruce Ridge*



### *Orchestra of Exiles* (2012)

Director Josh Aronson

Aronson Films Production, 85 minutes

[www.pbs.org/wnet/orchestra-of-exiles](http://www.pbs.org/wnet/orchestra-of-exiles)

(also available from other sources, including Amazon and Netflix)

In 1993, Steven Spielberg brought the heroism of Oskar Schindler to the attention of the world through an Oscar-winning film that educated a generation about Schindler's efforts to save the lives of over 1,200 Jews from the Holocaust.

*Orchestra of Exiles* tells the account of another astonishingly brave person, the violinist Bronislaw Huberman, who saved the lives of as many as 1,000 of the greatest musicians of Europe during the rise of Nazism in the 1930s through the creation of the Palestine Symphony.

The film tells the story of Huberman's meteoric rise as an eminent soloist, even performing the Brahms's concerto in front of the composer himself. But such success was also a heavy burden for the politically thoughtful and humanitarian-minded prodigy. With a prophetic wisdom, he was able to see a future that many musicians did not, and he understood that Nazism was not a passing phase. He knew the only chance of survival was escape.

At a great sacrifice to his own career, he devoted all of his resources to creating the Palestine Symphony, raising funds by staging exhausting recital tours that capitalized on his fame. At the same time, he was auditioning the greatest Jewish musicians of the orchestras of Europe and enticing them to move to Palestine.

As a soloist, Huberman's greatest success had come in Berlin, but as Hitler gained power throughout the early 1930s, Huberman refused the pleas of Berlin Philharmonic music director Wilhelm Furtwangler to return. Huberman was joined by others who took a stand against Nazism, most notably Arturo Toscanini (at the time the most famous musician in the world).

Furtwangler insisted he opposed the Nazis, yet he continued to conduct for Hitler, hoping to preserve his great orchestra and save his beloved musicians. But gradually, the Jewish musicians of the Berlin Philharmonic disappeared as Hitler gained more power and Goebbels gained control as propaganda minister.

Many Jewish musicians stayed in Germany, performing in the *Jüdischer Kulturbund* where Jews were permitted to perform for other Jews. Many thought the *Kulturbund* would save them, but eventually it was outlawed, and many of these artists were murdered in the Holocaust.

Huberman's great dream of a world class orchestra in Palestine saved many other musicians. The Palestine Symphony, which would be renamed the Israel Philharmonic upon the creation of the state of Israel, played its premiere concert in 1936. Toscanini himself led the first performances, conducting Brahms Second Symphony (which had been pre-rehearsed by William Steinberg, later to become music director of the Boston Symphony.)

The Palestine Symphony was much more than just an orchestra; it was the salvation of human life and the preservation of a culture. By touring widely, and through a close association with Leonard Bernstein, the Israel Philharmonic became one of the most famous orchestras in the world.

But it was the vision of one great man that built this orchestra out of sand, and his sacrifices were overwhelming. On an exhausting concert tour of America to raise money for the new orchestra, his beloved Stradivarius was stolen from the dressing room at Carnegie Hall. He would never see the violin again, and it would not be returned to the world for 50 years. The Huberman Stradivarius is now played by Joshua Bell.

This film serves to remind musicians of the effect our music can have in the world. At a time when we spend so much of our day resisting a seemingly endless onslaught of negativity that tries our souls as we fight for inspiration, the story of Huberman and the founding of the Palestine Symphony should be more well-known. Huberman overcame seemingly insurmountable obstacles, including the dehumanization of an entire people, to achieve a dream by believing in humanity.

*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.

## Saint Paul

(continued from page 1)

a proposal that would give minor increases in salary to new hires, starting at \$50,000, with current musicians receiving \$12,500 in overscale, or an alternative one-tier pay structure in which all musicians would receive \$56,000, \$57,000, and \$58,000. The musicians found neither of these offers acceptable, given that our salary had been \$73,232 during the 2011–2012 season, which was already a lower rate due to a contract reopener. The salary rate for 2011–2012 was supposed to have been \$78,223 during the 2011–2012 season, and musicians were paid this rate at the beginning of the 2012–2013 season until October 21. This offer showed some improvement, but nothing that the committee felt the musicians would accept.

In March, Mayor Chris Coleman of Saint Paul became involved in negotiations at the request of Brad Eggen, president of Local 30-73. The mayor suggested that he would try to get the Society to make significant improvements in their proposal in exchange for the musicians' negotiating committee's agreeing to submit their proposal for a vote. On March 18, the musicians' committee received a revised proposal, which included an increase in their previous offer from \$56,000, \$57,000, and \$58,000 to \$60,000 for all three years.

The musicians' negotiating committee and the management met with the mayor one full day to work on some difficult issues, including artistic review and substitute pay. When management sent its version of what had been accomplished at the mayor's office to our committee, there were discrepancies between that version and what we felt we had agreed to. The agreement between the mayor and the musicians' committee had been that the managements' contract language proposal needed to reflect the outline management submitted to the mayor. The musicians' negotiating committee submitted a list of discrepancies to the mayor, but Mayor Coleman did not get them resolved.

At the mayor's insistence the negotiating committee held a meeting on April 1 to conduct a non-binding, non-ratification vote to determine whether we were getting closer to a proposal that the musicians could live with. It was overwhelmingly rejected.

The mayor worked more to improve the areas that were of concern, but only minor changes were made to the management's proposal. Again, the musicians were asked by the mayor to vote. On April 17, the musicians' negotiating committee received an email from President Dobson West stating that the deadline to vote on their recent proposal was Monday, April 22. This was the first we had heard of this deadline, and the committee agreed to present the proposal to the musicians only after seeing the exact language that the Society was proposing. Our committee received this language on April 18.

Because it was difficult to achieve a quorum needed for a ratification vote, the only date to meet before the April 22 deadline was April 20. These time constraints gave our committee little time to correct the problems found with the language in the newest proposal.

During the April 20 meeting, the musicians voted to approve a mailed paper ballot vote, which would ensure that all musicians would be able to vote in a manner consistent with AFM voting rules. This allowed for more negotiations to occur on April 21 and 22, and as a result the committee was able to strongly recommend ratification. The musicians gave up another week of pay as voting by mail meant that management's deadline of April 22 could not be met.

On April 29, the ballots were counted, and the Agreement was ratified. The lockout officially ended on April 30, with rehearsals beginning on May 7. After more than six months without salary or benefits, with the possibility of the remainder of the 2012–2013 season being cancelled and the 2013–2014 season in jeopardy, and with the improvements that had been negotiated on April 21 and 22, the musicians felt that the best path to saving the SPCO was to ratify this regressive agreement and to hope for a better future.

As of June 11th, 10 musicians have accepted a special retirement package offered to musicians aged 55 and older that was part of our settlement. Additionally, our principal clarinet retired in September 2012, and we also have vacancies from before the lockout (principal cello, principal viola, and principal horn). Our principal second violin, Kyu Young Kim, won a position in the New York Philharmonic but decided to stay with The Saint Paul Chamber Orchestra after management offered him the position of senior director of artistic planning—the first time that position has been filled by a musician in the orchestra. He will also retain his position as principal second.

Now we begin the arduous task of rebuilding the orchestra back up to 28 positions. It will be up to our "Instrumentation Committee," a new committee composed of musicians, management, and two other people selected by the president, Bruce Coppock, to decide which positions should be filled first and when to schedule the auditions. It will take years to rebuild ourselves into an orchestra that will again make ties with our community.

### Tom Hall's History of ICSOM

published in 2002 as  
*ICSOM: The First Forty Years of the  
International Conference of Symphony and Opera Musicians*

### Has Been Updated

It now includes 10 more years  
and is available for free download in the  
Reference-History section of the  
ICSOM website ([icsom.org](http://icsom.org))

## Orchestra Newslets

At the beginning of April, musicians and management of the **Jacksonville Symphony Orchestra** reached agreement on a new two-year contract. The musicians' negotiating committee supplied the details that follow.

After unilaterally declaring an impasse in September 2012, management imposed a 20% reduction in base salaries and reduced the season from 37 to 33 weeks. The musicians filed a bad faith bargaining unfair labor practice charge challenging the legality of that imposition. The National Labor Relations Board began investigating the charge. Harvey S. Mars' timely posting on ICSOM's Orchestra-L, noting that the facts of the charge resembled those of a case he had been involved in that was resolved in favor of the employees, eventually led to his volunteering to assist in preparing the Jacksonville case. After a thorough investigation that required many hours of evidentiary interviews of the negotiating committee, the NLRB agreed that the evidence justified prosecuting the case and issued a formal complaint against the JSA. The impending trial date, set for late spring, played an important role in the JSA's agreeing to resume negotiations.

The negotiating committee is deeply indebted both to Harvey Mars for his involvement as well as for the Herculean efforts of Liza Hirsch Medina, whom the local secured to represent the musicians in negotiations that extended for months beyond her initial commitment. The new agreement splits the difference between the musicians' previous contract and terms imposed by the Association, putting base salary at \$35,700 and calling for a 35-week season. The terms of the new contract are retroactive to the beginning of the season and continue for one additional season. Just shy of one year's worth of negotiations, upon contract ratification the local dropped its NLRB charge. The musicians are hopeful that a new era of collaboration has been launched now that their management

has hired Henry Fogel for an extended consultancy "to provide guidance to the organization as a whole, at least for the duration of the Master Agreement through the establishment of its successor... [and] to help the JSA increase and improve both its revenue and fundraising capabilities and its overall fiscal management, as well as to explore thoroughly the organizational culture of the JSA in accordance with discussions of the parties during the first week of the consultancy," which began in December.



On April 1, ICSOM Chair Bruce Ridge visited the **Atlanta Symphony Orchestra** (ASO) at the request of the Players' Association (ASOPA). According to ICSOM treasurer and ASO delegate Michael Moore, it was a very busy time, starting with work that he and Bruce did with ICSOM videographer Tim Redman on edits for the 50th anniversary ICSOM Conference video. *[Editor's Note: The video documentary and trailer are now available on the ICSOM channel of Youtube (ICSOMOrchestras) as well as on the ICSOM website, www.icsom.org.]* There were also dinner and breakfast meetings with the ASOPA committee to discuss all manner of issues, both common to the field and unique to the ASO. ASOPA's brilliant PR expert, Randy Whatley, also joined the discussions. Bruce also met with the ASO CEO Stanley Romanstein and with ArtsATL journalist Mark Gresham (whose article about the visit can be found at [www.artsatl.com/2013/04/qa-national-labor-chair-bruce-ridge-atlanta-visit-future-aso](http://www.artsatl.com/2013/04/qa-national-labor-chair-bruce-ridge-atlanta-visit-future-aso)). Subsequently, Bruce met with the entire orchestra, inspiring all. Bruce left Atlanta to visit with the Alabama Symphony but returned to hear an ASO concert of new American music, including two premieres (one by a bass player in the orchestra, Michael Kurth). It was a very productive visit, and long overdue. Moore says that the ASO has taken several



Photo © Stu Rosner, 2013. All rights reserved.

Members of the Boston Symphony who participated in the Boston Marathon pose on stage at Symphony Hall, wearing their running uniforms to pay tribute to the victims of the horrific bombings at the Marathon finish line on April 15.



ICSOM Chairperson Bruce Ridge meets with officers of the Atlanta Federation of Musicians, Local 148-462. Pictured are (right to left) President John Head, Secretary Christina Caterino, and Bruce.

of Bruce's suggestions to heart, including greeting patrons before concerts, and that he expects the visit to have a lasting impact. Musicians there are looking forward to Bruce's next visit and hope that, in part thanks to him and ICSOM, the ASO will see a better future by that time.



According to delegate Emily Freudigman, the **San Antonio Symphony** has filled the position left vacant by the departure of former president and CEO Jack Fishman last fall. The SAS didn't need to look far away to find Jack Downey, its new president and CEO. After retiring from the Air Force after a 26-year career, Downey has already developed a successful track record with San Antonio area non-profits. He first entered the nonprofit world in 1992 as the executive director of Christian Senior Services and then moved to the Children's Shelter, where he grew the agency's budget from \$300,000 to \$15 million. He departed as the shelter's president and CEO in 2008 to join the Briscoe Western Art Museum as its executive director. The search to fill the position was conducted by a six-member committee consisting of four board members and two musicians.



ICSOM Chairperson Bruce Ridge went to Birmingham April 3 to visit with the **Alabama Symphony Orchestra**. Alabama delegate Kevin Kozak says that over three days Bruce met with the orchestra committee, local AFM leadership, management, and the musicians of the orchestra. He even found time to attend a morning rehearsal and the Coffee Concert that followed.

During a lunchtime meeting with the musicians, Bruce shared his experiences as ICSOM chair and gave a heartening and encouraging talk about the state of the industry and the importance of musicians' shared endeavor. He gave some very good advice on "breaking the fourth wall" (the figurative wall between orchestra and audience). A lively question and answer session followed. Bruce was warmly received by the musicians, and his visit was much appreciated by all concerned.



After close to a year, the egregious lockout of the musicians of the **Minnesota Orchestra** continues—as does ICSOM's *Call to Action* in support of the affected musicians. During the crisis musicians have continually demonstrated that we will stand together in unity through such hardship. Many orchestras have donated generously, and recently several orchestras have given historic amounts. The musicians of the **San Francisco Symphony** produced a benefit concert dedicated to musicians in both the Minnesota Orchestra and

the Saint Paul Chamber Orchestra. The musicians of the **Philadelphia Orchestra** donated an entire concert fee, which is believed to be the largest gift ever given from the musicians of one orchestra to another. Musicians from the **National Symphony** and **The Cleveland Orchestra** have made very large monetary contributions. The musicians of the **St. Louis Symphony** donated the personal fees they earned from a concert they performed at the League of American Orchestra's conference, which was held in St. Louis this year. Many other orchestras, too numerous to mention, have also made crucial donations to the cause. Information about the continuing ICSOM *Call to Action* to assist the locked-out musicians of the Minnesota Orchestra can be found on the ICSOM website ([www.icsom.org](http://www.icsom.org)).



**Nashville Symphony** announced a settlement with banks that eliminates all of its obligations to commercial lenders and saves Schermerhorn Symphony Center (owned by and home to the Nashville Symphony) from the auction block. Of the \$123.5 million raised to build Schermerhorn Symphony Center, \$102 million was financed with variable rate revenue bonds. Those bonds were guaranteed by a letter of credit from a group of banks fronted by Bank of America, issued in 2004. Since then, Nashville Symphony's endowment has sustained significant losses—not only from the market crash of 2008 but also from the 2010 flood, which forced the orchestra out of their hall for eight months.

For the past two seasons the Nashville Symphony Association (NSA) has worked with consultants to identify additional income streams, but on March 15, 2013, it informed the bank group that the letter of credit would not be renewed. The banks paid full value to bondholders, and negotiations continued over the orchestra's obligations. In June, Bank of America announced  
(continued on page 11—see NASHVILLE)

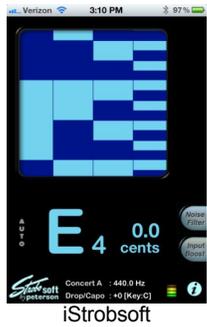


Photo by Mary Plaine  
ICSOM Chairperson Bruce Ridge meets with the musicians of the Baltimore Symphony at Meyerhoff Hall on June 12.

## Technology Corner

*by Michael Moore, ICSOM Treasurer*

One of the most amazing aspects of the present age is the ability to carry useful tools for concert preparation and teaching in our pockets. In this article I'll introduce but a few of the best of the current crop, with emphasis on inexpensive mobile applications ("apps") for IOS devices (iPhone, iPad and iPod Touch).

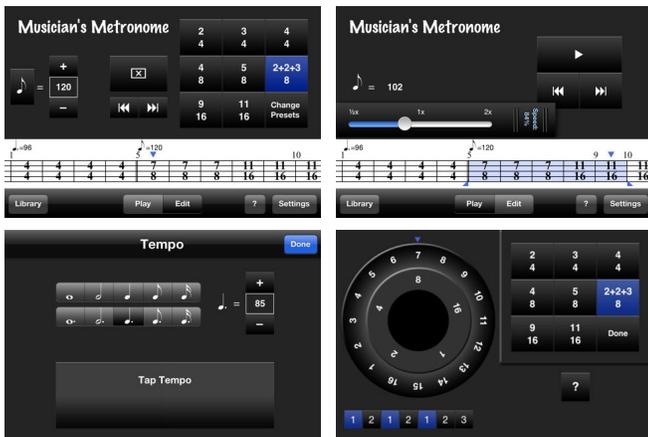


Need a full-featured tuner? I recommend two apps that utilize the iPhone's excellent built-in microphone. Peterson, one of the leading names in professional tuners, offers **iStroboSoft** (on the left). As the name implies, this is a full-featured, very accurate strobe tuner (also available as an iPad app). Another, fun approach is the **TotalEnergy Tuner** by Sonosaurus (below). A Swiss Army knife of sorts, the app includes a moderately fancy metronome, drones, two temperaments, and the ability to record among other colorful interface details and levels.



Four different faces of TotalEnergy Tuner

As far as dedicated metronome apps, the Apple App Store contains hundreds. The hardest part is finding the really useful ones, and the best way to search for them is by name. My personal favorite is **Musician's Metronome** by Stefan van den Oord.



Four views of Stefan van den Oord's Musician's Metronome.

This ingenious app allows us to program complex contemporary scores with shifting meters and subdivisions quickly and easily. Everything is customizable, down to the pitches and intensities of each beat and sub-beat. Practice loops are easy to set up, tempi can vary by bar, and an entire piece can be sped up or slowed down

globally. To top it all off, each piece can be saved and shared with others who have the app. (A rough Android counterpart is called **Metronome Orchestra** by GeoActio.)

Another useful metronomic tool is **Accelerando Metronomo** by Sean Luciw. As the name implies, this one will allow you to gradually practice difficult passages faster and faster until tempo is reached. You can take 45 minutes or one minute—it's up to you. Sounds are very customizable. This tool allows more concentration on the music rather than on constant metronome setting changes.



Accelerando Metronomo

Finally, another jack-of-all-trades app is **Practice Center** by Gil Estes (iPad only). This is fun to use, especially while teaching, as it boasts five simultaneous screens, one each for timer/stopwatch, full-featured metronome with drum loops, drone center with intervals, audio recorder that can email recordings, and, the pièce de résistance, a recordable video screen. Having all of that available at once is very useful indeed.



Practice Center

There are many other apps that are useful in our preparation and teaching, including those that can record and share high-quality audio (such as **Recorder** by Retronyms, on the right), and ones that can change tempi and/or pitch (such as **Jam Player** by Positive Grid, below). Don't forget that you can also carry virtually your whole music library on your iPad with an app such as **forScore** by MGS Development.



Recorder



Jam Player

I recommend taking the time to browse the App Store and to read tips for other tools, both for music and a myriad of other pursuits. The creativity of app developers is unlimited, and we are the beneficiaries.

## Hawai'i State Helps Symphony with Funding

*by Steve Flanter, Hawai'i Symphony Orchestra*

After a challenging year without an orchestral season in Hawai'i, plans for a 12-week Hawai'i Symphony Orchestra season starting this October are being finalized, and a staff is being reassembled.

It was a hopeful time for the musicians of the new Hawai'i Symphony Orchestra in March 2012, when the organization played its first season after the Honolulu Symphony Orchestra was silenced in October 2009. The community and audience response to the concerts was enthusiastic. In spite of a very small office staff and a short lead time for planning a season (there had not even been time to create a season brochure), ticket sales for the shortened 16-week season exceeded budget projections. President Steven Monder (formerly the long-time executive director of the Cincinnati Symphony) performed a minor miracle in making the first season successful. As the season ended, a lot of excitement for the orchestra had been generated in the community. It seemed an excellent time to capitalize on the momentum and to plan the next season.

However, due to a number of causes, the season ended with a deficit. Concerned with having another season with a deficit, and reporting widespread skepticism from local business leaders, the HSO board decided that it wouldn't be financially responsible to commit to having a second season unless a significant portion of the contributed revenue budgeted for the season, around \$2 million, was raised in advance. This was a challenging task, since it would clearly be very difficult to try to raise funds without being able to assure potential donors that there would even be another season. As the autumn of 2012 began, no one was sure if or when the orchestra would return. Unfortunately, the Hawai'i community was about to see the orchestra go dark for yet another season.

Thankfully, Steven Monder was still committed to seeing the organization succeed. He was able to convince board leadership that the organization could not raise money without offering concerts to the public. In November the board held a meeting to explore the possibility of a 16-week season beginning in the fall of 2013. Although the board at first seemed encouraged by the projected numbers in the proposed scenario, upon further consideration, they lacked confidence that the necessary funds would be raised. Mr. Monder, HSO artistic advisor JoAnn Falletta, orchestra committee chair James Moffitt, board representative Stephen Dinion, and union president Brien Matson continued to encourage the board chair and its members to not give up hope, but instead to continue to search for a solution.

A possible way to move forward appeared when, in early 2013, a board member approached Hawai'i's governor to see if there might be state funding to help get the orchestra back on its feet. The governor suggested that the organization apply for a grant-in-aid to cover the potential deficit. The HSO submitted a grant request for \$900,000 from the State of Hawai'i. In March,

board members began visiting legislators in an impressive and successful campaign to lobby for the funds. The reaction from all the legislators was positive, and there was clearly a desire to help.

Meanwhile, Mr. Monder stressed that, if there was to be any possibility of a successful 2012–2013 season, they needed to begin planning for the possible Fall season immediately. As a first step, the HSO requested that the union reopen the CBA, which guaranteed a 30-week 2012–2013 season. Due to the Board's concern about risking another deficit, this was to be a master agreement with unprecedented flexibility built in. Length of season was to be tied to the amount of money received from the state. If the state gave nothing, there would be a 6-week season starting in the fall of 2013; if the state gave the entire \$900,000, there would be a 16-week season instead. Additionally, the CBA would spell out what would happen if the state granted an amount between \$0 and \$900,000 as well. At the beginning of May, the Legislative session ended and the HSO was awarded a grant-in-aid of \$450,000. According to the newly renegotiated CBA, this triggered a scenario in which the HSO would perform a 12-week 2012–2013 season.

Throughout this process, the HSO musicians, led by James Moffitt, and Local 677, led by Brien Matson, have shown tremendous flexibility in trying to make this situation work, and have worked tirelessly to encourage, support, and expand board leadership. While the original 3-year CBA called for 30-week seasons each year, the contracted weeks for the first season were reduced to 16, the second season never happened, and the third season will include only 12 weeks. The musicians have tried to do everything possible to cooperate with the new management and board. Almost every request by management has been allowed, and no grievances have been filed, because no one wants to see this orchestra fail. While some musicians have been forced to leave the islands to find other work, musician leadership has continued to work hard to maintain contact with all musicians of the orchestra—even those scattered across the globe—through regular orchestra meetings, email updates, and conference calls for those musicians not in town.

The musicians would like to gratefully acknowledge a number of people whose dedication and commitment have been extraordinary. Attorney Barbara Jaccoma joined our team this year and has contributed critical advice and expertise to us during a difficult time, even as she is still getting to know us and our peculiar situation. She has done so with brilliance and relish. HSO Artistic Advisor JoAnn Falletta has continued to believe in the successful future of an orchestra in Hawai'i and has been an inspirational leader and a tremendous resource. We could not have made it to this point without ICSOM Chairperson Bruce Ridge, the ICSOM Governing Board, and the musicians of the other member orchestras who have always been true friends to the musicians of the Honolulu Symphony Orchestra

*(continued on page 11—see HAWAI'I)*

## The American Symphonic Advocacy Project (ASAP) Update

by *Mark Lindsay, Chairman, ASAP*

It has been a real pleasure for me to advocate for symphonic musicians as chair of the ASAP board. I have the added pleasure of being in a position to lobby and educate Congress and the executive branch of the United States federal government on the virtues and advantages of support for symphonic musicians. Since we last had an opportunity to speak, I have met with over 50 members of Congress and several members of the Obama administration, to discuss the important role that symphonic musicians play in the fabric of our society. In fact, we have been able to take it one step further: we are identifying several specific projects that we can pursue together in the interest of symphonic music and the American people.

Additionally, I have also met with a number of mayors and governors to discuss the importance of symphonic musicians to their respective communities. From Honolulu to Charlotte, Minneapolis to Miami, I have had the distinct honor to advocate for you and your important work. I can say without a doubt that I've been well received, and able to make progress in each one of these jurisdictions. One thing is clear: we have a great deal of work to do. It is very much apparent that the identity of symphonic music is principally controlled by symphony "brands" in the minds of most politicians. Management finds this convenient, while individual musicians, who so often get subsumed into the anonymity of these brand names, find that their individual personalities and talents disappear into the whole. While it is a challenging process to change this point of view, both in the minds of the public and of management, I am confident that our continued and persistent efforts will yield significant individualized benefits, community by community.

### Mission Statement

#### The American Symphonic Advocacy Project

- **Promote the Value of Symphonic Music:** The mission of the American Symphonic Advocacy Project, or ASAP, is to promote the value of symphonic music through engagement with the political leadership of the nation, and to promote a cohesive relationship with citizens and the lives of the communities that we serve.
- **Public Policy Advocacy:** ASAP is designed to effectively communicate the importance of symphonic music to stakeholders, including thought leaders; federal, state, and local government; the business community; and American families across the nation.
- **Economic Policy Advocacy:** ASAP provides access to programs, services, publications, and resources that enhance the quality of symphonic musical activities.
- **Connect Symphonic Musicians with Communities:** ASAP fosters a cohesive professional community through enhanced communication with the citizens in the communities that we serve, and in the nation and the world as a whole.
- **Service to our Communities:** ASAP advocates for the promotion of an expanded role for symphonic music programs through service

to our communities by offering effective programs that promote the benefits of symphonic music through education, performance, community engagement, and entertainment.

**Promoting the Value of Symphonic Music:** As part of the mission of ASAP, we will seek to raise money and gain support to enhance the programs and activities of ASAP and its objectives. We believe that the development of a strong and comprehensive relationship with supporters of symphonic music and other arts programs is critical to the success of our mission. An economic connection will play a central role in allowing the American Symphonic Advocacy Project to support local symphonies and other service organizations with common objectives.

We have a comprehensive national board made up of musicians, and private sector supporters of symphonic music. One needs only to look at the prominent and central institutions that symphonic music represents in our communities to see that it is a symbol of progress, success and livability across the nation.

**Public Policy Advocacy:** We promote the value of symphonic music through engagement with the political leadership of the nation, and promote a cohesive relationship with citizens and the economic lives of the communities that we serve.

We believe that symphonic music serves an important and historic role in the progress of this country, and not just within the symphony halls of our city centers and in our schools, but also in major events in the history of our nation: during holidays and celebrations, on the battlefield and in times of national mourning. It seems fitting that symphonic music, so important to our nation's history, should increase its collective efforts to serve our nation. Through its programs and advocacy, ASAP will seek to support the communities it has always supported. And also through ASAP we will become more visible, we will be more active, and we will engage in more areas to serve our communities and our nation.

Public policy advocacy is a critical part of shaping the future of our nation. We believe that ASAP has a key role to play in educating, collaborating and supporting our public policymakers as they consider issues that have an impact on the availability and strength of symphonic music in the lives of Americans.

**Economic Policy Advocacy:** In every community across the nation, orchestras and their musicians are symbols of progress, success and livability. We believe that ASAP can play an important role in advocating sensible private policies that not only support symphonic music but also support the economic lives of our cities, states and nation. Through ASAP, the economic impact of symphonic music can be enhanced and can play a major role in the economic development of our cities, and in the personal development of our children and our citizens, fostering tourism, education and pride both local and national.

ASAP will work to provide access to programs, services, publications, and resources that inform the practice of quality symphonic musical activities in addition to the direct connection between symphonic music and the economic lives of the communities that we serve.

**Connect Symphonic Musicians with Communities:** ASAP is designed to create a cohesive professional community through enhanced communication with the citizens in the communities that we serve and the nation and world as a whole. While communities generally do recognize the great institutions of symphonic music in their communities, not all recognize that without musicians these institutions would only be buildings. ASAP believes that the heart of symphonic music rests with the musicians themselves. These musicians are educators, artists and members of vibrant communities. Without in any way diminishing the scope of their artistry, ASAP plans to engage these musicians in a process of collaboration in support of the communities they serve.

**Service to one's community** has been recognized as one of the most valued of all community virtues. ASAP plans to support, organize and advocate to create and increase effective community service programs that link the symphonic music experience to the lives of citizens in their communities. We plan to do this through performances, educational programs and other forms of participation in the daily life of our nation that demonstrate the connection between symphonic musicians and their fellow citizens.

Musicians already fulfill a major role in the communities in which they live and work, and the American Symphonic Advocacy Project believes we can help to enhance, celebrate and to expand that role in support of the communities we depend upon. Throughout this engagement our objective will be to develop a deeper and more profound artistic and community connection that we believe will improve the lives of all.

I very much look forward to working with each of you. I always appreciate hearing your views so we can incorporate them into our efforts as we go forward. Please feel free to provide me with any feedback or direction that you believe will be helpful. I look forward to seeing you in Kansas City at the ICSOM Conference in August where we plan to unveil specific details of our new initiatives.

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## Hawai'i

*(continued from page 9)*

and, now, the Hawai'i Symphony Orchestra. Finally, none of this could have happened without President Steven Monder. He has been involved in this saga since 2010 and has always tried to steer things in a good direction. He has worked tirelessly to make this orchestra succeed and has done it in a way that shows respect and care for all involved.

One of the most important reasons that we haven't given up is the public. Throughout this difficult situation, the public has continued to insist that there be a professional orchestra here, and they haven't stopped believing in that mission. With that in mind, the musicians continue to work closely with the board, management, and community supporters as best we can to help bring professional orchestral music back to the people of Hawai'i for the long term. While we have often had to adjust expectations, and the future remains tenuous, we hope that our collective efforts will lead to demonstrable success in this coming season and for many more to come.

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## Nashville

*(continued from page 8)*

it would foreclose on the hall and put it up for auction on June 28. The settlement, reached days before that deadline, provides for a lump-sum payment to the banks, which will then write off their losses on the rest. While this has reduced NSA's debt-service payments, the restructuring includes a \$20 million loan agreement with a realty company owned by Martha Ingram, Nashville's greatest arts patron and friend of the Nashville Symphony.

NSA has appointed one of its former consultants, a forensic accountant, to serve as interim COO. Cost cutting measures have been announced since his arrival, including plans to accept bids for running the hall's restaurant, café, and catering, and the laying off of staff, including nearly 20 catering and food employees and the NSO's long-time personnel manager. It is in this environment that the musicians of the Nashville Symphony are negotiating their contract, which expires on July 31.

**2013 ICSOM Conference**

**August 21–24, 2013**

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