

# Senza Sordino

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## An Uneasy Settlement in Chicago

by Stephen Lester

The Chicago Symphony Orchestra recently concluded negotiations that had extended beyond the expiration of the former collective bargaining agreement. A settlement was reached and ratified on November 6, narrowly averting a strike.

We had expected this negotiation to be difficult. For three years the orchestra had endured meetings at which William Strong, the chairman of the Chicago Symphony Orchestra Association, painted gloomy pictures of the Association's finances. After years of financial and marketing mismanagement that left many trustees angry and audiences drifting away, a new Association president, Deborah Card, was hired last season. Daniel Barenboim's tenure as music director was publicly and awkwardly ended without a successor having been chosen. The media had continually questioned the validity of classical music and symphony orchestras and had portrayed musicians as spoiled, lazy, and greedy.

The first negotiating session began with yet another speech by the Association chairman and continued with the presentation of management proposals to reduce our benefits by \$2.75 million per year for each of three years. Management's non-economic proposals sought to turn the clock back 40 years, with over 100 items designed to gut our contract's provisions on working conditions, union and committee representation, and job security.

We knew that we could challenge the trustee's financial assumptions. The chairman's presentations were riddled with inaccuracies and over-generalizations. With the help of financial analyst Ron Bauers we acquired a more accurate understanding of the Association's situation. Reading articles by ICSOM's own Leonard Leibowitz, Richard Levine, and Henry Peyrebrune, we learned about the myth of the "structural deficit." We realized that, while the Association did have short-term problems with working capital and cash flow, it also had a very strong balance sheet

showing revenues that more than cover musician expenses. Although ticket sales have slowly declined, revenue remains strong; at the same time, musician costs account for less than one third of the budget.

Over the last decade, especially since the expensive renovation of Orchestra Hall, trustees and management have become less interested in presenting concerts than in undertaking special projects and in advancing social and political agendas. Activities essential to our artistic growth and audience development have been reduced or eliminated. We now do little or no media work. We play fewer youth concerts. Our in-school ensemble program, which used to reach 20,000 students and seniors each year, has been severely cut back, as has our chamber music series. The Association's "business model" has set new and unusual goals for a symphony orchestra. One goal is to modify or re-create an orchestral institution so that it not only gives symphony concerts but does many more things, some musical (presenting non-classical music) and some not (establishing experimental educational programs not involving musicians). These activities were taking place under the Chicago Symphony Orchestra name and were diluting our activities and image, creating audience ambivalence and apathy, and engendering huge increases in staff, budgets, and expenses.

When the easy money of the 1990s disappeared and the trustees realized that the Association could not afford these projects, cutbacks were inevitable. Rather than eliminate the failing activities and initiatives selectively, they decided to cut all programs equally and to force the musicians to shoulder a disproportionate share of the pain. This strategy was reflected in the proposals they put forth in negotiations. We had already seen our non-guaranteed income shrink significantly, resulting in lowered compensation of around 10% in each of the last three years. Under the new proposals, there would be a further reduction in benefits of approximately \$25,000 for each musician for each of the next three years, as well as a permanent reduction in the size of the orchestra. This while maintaining a staff that remains larger than the orchestra!

To justify its financial demands, management used a ten-year projection that predicted huge budget shortfalls. Based loosely on a model developed by the Mellon Foundation, this tool was useful in describing the dangers of poor management but was otherwise meaningless. Other economic facts which came to light revealed that there were, in anticipation of these negotiations, several actions coordinated by management and trustees designed to make our financial situation appear worse than it actually was.

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## Chairperson's Report

Jan Gippo



It was my honor and pleasure to represent ICSOM in a ceremony at Boston's Symphony Hall commemorating George Zazofsky's contributions to orchestral life. Among his other accomplishments, George was a founder and the first chairman of ICSOM. We were gathered to dedicate a plaque as a lasting memorial to him.

While we should recognize that ICSOM must always strive to serve the current needs of orchestral musicians, it does give perspective to remember the road that those before us have paved. With that in mind, I'd like to devote the rest of this column to allow the condensed words of George's daughter, Erika Zazofsky Goldberg, as spoken at the ceremony, to jog our collective consciousness.

"Professionally, he joined the BSO under Serge Koussevitzky when he was 24 years old. A year after he joined the orchestra, he joined the BSO's union committee and eventually became the head of the BSO committee. He, along with others on the committee, achieved significant gains, including vast improvements in health benefits. Ultimately, he and his colleagues on the committee established a rapport and dialogue with the trustees and the management of the orchestra that was admired and envied by other orchestras. It was his goal that management and the public view the musicians as professional workers. He used to voice frustration at the popular phrase that musicians 'played' while other occupations 'worked.'

"One story I remember in particular was when my dad first approached management for an increase in salary. Their reaction was, 'That's a lot of money you're asking for,' to which his response was, 'You didn't give up your childhood to practice.'

"In fact, the 1960 census ranked musicians and music teachers 40th in the annual income among 49 professions listed, earning an average of \$4,757 annually. In 1962, most musicians in major orchestras were employed little more than six months annually at a yearly salary that was barely a living wage, under \$5,000!

"In 1962, ICSOM was born and Boston was one of the first orchestras in America to ratify its bylaws. My father was one of its founders and indeed its first chairperson. He played a major role in shaping the orchestral labor movement at a time in America's history when this was often difficult, and sometimes downright scary!

"But in 1969, a momentous event occurred: the AFM, fearing dual unionism and dilution of its authority, granted ICSOM official status. And a long and tireless dream was realized when the AFM created a full-time symphony department, now the Symphonic Services Division—this was in 1982. And by 1989, the AFM completed this marriage by incorporating into its bylaws an amendment to give ICSOM representation at AFM conventions.

"This marriage of organizations had been especially gratifying to my dad, whose dream it was to not only create this new entity, but to see this marriage

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## President's Report

Brian Rood



The 2004–05 fall season began on a somber note for our ICSOM orchestras that were encountering formidable challenges at the table. Opening concerts, usually filled with great excitement and anticipation, were hampered by exceptionally difficult and contentious negotiations, the likes of which many of us have never seen before.

All eyes in the orchestral world were on the events unfolding in Chicago, Cleveland, New York, Philadelphia, and elsewhere as musicians struggled to reach accord. Although each city and orchestra had their own set of issues to work through, there was an unusually pervasive theme to this round of negotiations. Salient similarities could be seen as managements and boards across the country spoke of “structural deficits” and the need for musicians to “share the pain.” Committees received financial reports from their managements and boards threatening imminent doom if musicians did not “step up to the table.” Also unusual was the number of similar proposals that would have effectively gutted contracts, rolling back essential working conditions gained through decades of hard work and unified resolve.

With the assistance of SSD Executive Director Laura Brownell, I organized five conference calls for the Chicago, Cleveland, National Symphony, New York Philharmonic, and Philadelphia negotiating committees. These calls were often late at night, often after long hours of negotiation, and sometimes after performances as well. These calls saw participation from committee chairpersons, local presidents, attorneys, and full committees.

Given the nature of negotiations, I feared there might be some hesitation to share sensitive information with other committees. This proved not to be the case. Our discussions were remarkably open and candid. Committee chairs were concerned not only with their own negotiations but also with the impact of proposals on other orchestras.

Wages, pensions, and health insurance were the focus of many calls. We spent a great deal of time, however, dealing with proposals that would undermine the ability of orchestras to perform at the high artistic standards our music directors, boards, managements, and audiences have come to expect. Proposals to reduce orchestra complements, to do away with service count provisions, and to institute new scheduling schemes were, in many ways, more unsettling than the uncharacteristically low wage and benefit proposals.

With the unprecedented voracity and determination shown in the attacks on several orchestras, the settlements might have been much worse. The negotiating committees, local presidents, attorneys, and, most of all, rank-and-file musicians deserve our collective appreciation. Their grit, resolve, and expertise not only preserved our standard of living but, more importantly, staved off the draconian proposals that would have greatly impeded the artistic successes of several of the world's finest orchestras.

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## Secretary's Report

Laura Ross



The 2004–05 season has, so far, been filled with the usual tasks, writing a conference report for the *International Musician* (which was expanded in the previous *Senza Sordino*), applying changes to the bylaws following the conference and mailing out updated versions, forwarding those changes

and all resolutions passed at the 2004 conference to the editor for inclusion in the first *Senza* issue, completing the 2004 conference minutes (which were mailed out a few weeks ago), and attending the mid-winter governing board meeting. I have also been involved in legislative committee activities as we deal with congressional and AFM convention issues. And, of course, I am also very involved in the media discussions.

We've had a busy beginning of the season with some of our largest orchestras negotiating from day to day. Many have been quick to send me their bulletin information, but I still await information from some orchestras who have settled.

Our mid-winter meeting in Atlanta in January was very productive, and we received some good input from conference evaluation sheets as well as additional e-mails from attendees. Ideas are always welcome.

Putting on another hat, as a member of the ICSOM Legislative Committee, I like to point out that this committee has two major tasks ahead of it this year. Leslie Shank from the Saint Paul Chamber Orchestra and Nancy Stutsman from the Kennedy Center Orchestra chair this committee that must address possible changes to the AFM bylaws at the 2005 AFM Convention in July as well as deal with issues in Washington. This committee is one of ICSOM's most important committees, and I urge you to offer whatever assistance you can if your orchestra is contacted.

One concern I have is that, while I am personally saddened by the November election results, I also know we must find ways to work with our all of our senators and representatives and with the White House to forward issues that are of great importance to us. Sadly, many Republicans have not been willing to listen to our issues in the past because unions generally (but not always) support Democratic candidates. Regardless of which candidates the AFM or any union has supported in the past, we cannot and must not be marginalized by that attitude and must find ways to build coalitions with others.

I don't say this lightly. There is one issue that has been of great concern to me in my multiple roles as Secretary of ICSOM, as a member of the ICSOM Legislative Committee, as an officer of my local, and as a participant in the AFM-EPF: the extension of the amortization schedule of multi-employer pension funds. Last April, on the heels of tax day, the House approved this very extension for single-employer pension funds. Unfortunately, the House and the President, who threatened to veto the bill if multi-employer funds were included, stated they would never allow provisions for multi-employer funds. There was a short battle in the Senate but the threat of a veto and harm to all pension funds caused them to vote in favor of the single-employer extension.

(continued on page 4—see SECRETARY'S REPORT)

## **Member-at-Large Report** **Lynn Rosen**

The 2004–05 season marks the Indianapolis Symphony's 75th anniversary. There have been many activities to celebrate the occasion, including a local half-hour PBS special and a new book about the orchestra's history entitled *Crescendo* (advertised in the *International Musician*).

Indianapolis has just ended a CEO search that included musician involvement. Replacing the retiring CEO, Richard Hoffert, will be Simon Crookall. He's coming from the Royal Scottish National Orchestra in Glasgow.

Utah Symphony musicians are currently "playing and talking" while negotiations continue. Musicians and the union strongly advocated that management hire an independent consultant to evaluate all aspects of the organization, including the musicians' contract. This has been done and the evaluation is ongoing.

Ticket sales are lower than in the past, and fundraising revenues are below expectations; expenses (mostly our salaries) are within the budget. Musicians are expressing great concern over the long-range direction—both artistic and fiscal—of the Utah Symphony since it merged with the Utah Opera.

If negotiations conclude successfully by April 2005, the Utah Symphony will embark on an 18-day European tour to Germany, Austria, and Slovenia. We eagerly await both events.

The Phoenix Symphony has completed a search for a new music director, announcing Michael Christie as its choice to start in 2005–06. The 30-year-old has just ended a three-year term as music director of the Queensland Symphony of Australia, where he will continue to serve as principal guest conductor. He served as an associate conductor of the Helsinki Philharmonic for three years and, since 2000, as music director of the Colorado Music Festival.

Greg Falkenstein, co-chair of the musicians' committee, was a member of the search committee, which unanimously recommended Christie. Orchestra musicians, elected by their colleagues, made up the majority of that committee. Greg noted that there were other strong candidates but that Christie "most closely fit the profile that we had painstakingly developed." "Not only is he an exciting, talented conductor, but he has demonstrated the vision necessary to take our orchestra to the next level," Greg said.

Dallas Symphony is currently enjoying the fruits of a new five-year contract. Single-ticket sales are on the rise; the endowment is hovering around \$90 million; and the DSO has just released two CDs (Beethoven's 9th, commemorating the 15th anniversary of the DSO's home, the Meyerson Symphony Center, and Rachmaninoff piano concertos with Stephen Hough).

ICSOM delegate James Nickel commented on some innovative theme programming and community connections, including a collaboration between the DSO and the Six Floor Museum in a performance of Bernstein's *Mass* and a new chamber music series at the Nasher Sculpture Center.

There are also incredible innovations displayed on the symphony's three websites: [www.dallassymphony.com](http://www.dallassymphony.com), [www.dsodiscover.com](http://www.dsodiscover.com), and

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## **Secretary's Report**

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What kind of thinking is that? Especially since multi-employer pension funds benefit employers as well, since they don't have to worry as much (though the managers are concerned) about adequate funding levels. The costs to maintain a pension fund with so many different employers contributing to the fund is much lower too.

With the exception of a handful of ICSOM orchestras, most of our orchestras have either been participants in the AFM-EPF for years or have frozen their previous pension funds and moved to the AFM-EPF. This is of vital concern to all our members.

As a 45-year-old with at least 20 years to go before I can collect pension at the highest level, I am concerned about Social Security (and the potential lack thereof). We must all take this seriously.

I have already spoken to a few of our AFM trustees who are also very concerned about receiving this extension. Their concerns were stated in the most recent *Pension Notes*. I have also spoken to AFM Legislative Director Hal Ponder about when we might begin to work on this issue. He believes we can start educating Congress as early as January.

We need your participation when we begin our letter writing campaigns to Congress. We also need to build a coalition with our managers, possibly through ASOL, as well as our board members. Many of these people have great influence (and even personal connections to our state representatives), and with their help we may be successful in changing the attitude we saw in Washington DC last April.

We'll find out soon enough how willing the Republicans are to work with Democrats and the millions who did not vote for them. Regardless, we need to head this off at the pass to protect our future and those of our colleague now and in the future.

## **President's Report**

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Committee chairs told me that the communication that occurred in those ICSOM calls was "invaluable and essential to our success" and "an integral tool in defending our orchestra's core values." Also expressed was the adage that "orchestra memberships continue to nurture this new spirit of collaboration not only during negotiation periods but also as day-to-day issues arise."

I close this column with the following quote from Lew Waldeck. In 1983 Lew became the first director of the Symphonic Services Division. Regrettably, January 26 marked the first anniversary of his passing.

*There is no end  
To our imagination  
When we are confronted  
With the improbable.*

## **Legislative Committee Report**

### **Leslie Shank**

The Legislative Committee held a conference call meeting on December 13, 2004. In attendance were Leslie Ludena (San Francisco Opera), Hal Ponder (AFM Legislative Director), Helen Reich (Milwaukee), Laura Ross (Nashville), Leslie Shank (Saint Paul Chamber Orchestra), and Nancy Stutsman (Kennedy Center Orchestra). Hal Ponder started the meeting by detailing what our challenges in Congress will be this session.

Copyright legislation dealing with piracy will be reintroduced. Although similar legislation did not pass last session, it now has more bipartisan support. The overtime pay issue will come up again and is already being worked on by the AFL-CIO. We need to deal with the issue of media concentration now that consolidation has been made easier. This has led to less airtime for many types of music, forcing some artists to perform for free in exchange for playtime. Another important topic for all of us is airline carry-on luggage. Hal Ponder and Eric Beers are currently working with twelve major carriers to change their policies so that the measurement of musical instruments would be in linear inches rather than in cubic inches. Delta has recently changed their policy to allow for linear inches, however their limit needs to be increased.

Our first consideration for this legislative session, however, is likely to be pension reform. The Republicans are very likely to have a new bill in February. Our challenge will be to get multi-employer pension relief into that bill, something that we aimed for last session but were unable to accomplish. We all agreed that, in addition to fighting off negative attacks against multi-employer funds (the true purpose of which is union busting), we need to enlist our boards and managements to write to our senators and representatives, since multi-employer pension relief is beneficial to the employers as well as to the employees.

We will also be active in organizing resolutions and bylaw language for the national AFM convention in July. We will need volunteers to help us keep track of AFM board members/officers who are members of ICSOM orchestras.

Hal also mentioned that Arts Advocacy Day, in Washington, would be March 15th this year. There will be workshops and preparation on the 14th, and the 15th will be used for lobbying. Last year's topics included NEA funding and Canadian musician visas.

Finally, the committee strongly urges anyone who is interested in helping with these important national issues to please join us on this committee. I think we can all agree that we can gain strength in numbers and from a unity of efforts. If you are interested, please e-mail me at minnfiddler@visi.com.

*Leslie Shank is a violinist with The Saint Paul Chamber Orchestra. Leslie and Nancy Stutsman (Kennedy Center Orchestra) are co-chairs of ICSOM's Legislative Committee.*

## **Chairperson's Report**

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of services occur. And this is why I am especially pleased and proud to welcome the participation at this ceremony of the AFM.

"It is noteworthy that before ICSOM, only one orchestra, Boston, participated directly in the negotiation of its own contract. No orchestras had the opportunity to approve contracts negotiated for them by union representatives who, being ill-informed about symphony orchestra matters, concluded agreements that incorporated token salary increases and minimal improvements in working conditions. No orchestra could hire its own attorney to participate in these negotiations. Today, most orchestras have bargaining representation and may form committees, elect their own officers, and conduct their own affairs. AFM bylaws allow orchestras to retain legal counsel of choice, and contract ratification became a part of Federation bylaws in 1983.

"My father's dream has indeed been realized! He once wrote: 'If the word "Philharmonic" means "brotherhood," the word "symphony" means "in union." ' If you don't have that, you don't have anything. Today, I am pleased to report we not only have a union, a marriage; we have a marriage of unions! And for that my family wishes to thank you all for sharing this dream with us."

## **MAL Report**

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www.dsokids.com. The DSO Kids site contains resources for both teachers and students, including photos and in-depth bios of musicians, and even a *Who Am I?* quiz that asks students to identify orchestra musicians.

One final item: Dallas is still searching for a new music director, as Andrew Litton's tenure ends in 2006.

After eight months of bargaining, Minnesota Orchestra musicians ratified a three-year contract the day after Thanksgiving. The new agreement contains a first-year salary freeze (the second consecutive contract to have such a freeze) and other concessions that will save \$1.2 million in musician costs over last year. Improvements were made in areas including touring, paternity leave, scheduling, and seniority pay.

The Los Angeles Philharmonic celebrates its twentieth consecutive season of visits by its current music director, Esa-Pekka Salonen. A special concert in November included a tribute video for the occasion.

*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.

## Chicago Settlement

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These included lowering the goal to be raised for the annual fund, lowering ticket prices, failing to contribute anything to the pension fund over a seven-year period (necessitating huge payments into the fund in the next several years), and lowering the draw on the endowment to the minimum of 5%. All of these actions had a huge effect on revenues and expenses, giving the budget for this year and next especially large deficits. The purpose of this strategy was to make the situation look as bad as possible.

Management has also attempted to undermine our union representation, to divide the orchestra, and to control all information and discussion in the media and the community about the orchestra and classical music. The new Association president started meeting with members of the orchestra privately, ostensibly seeking their input while promoting her own ideas. The Association leadership worked in concert with boards of other orchestras that were negotiating contracts, and proposals put to these orchestras were strikingly similar in language and substance. The degree of communication was unprecedented. There was a unified attempt to push most of the major orchestras down by reducing benefits and weakening working conditions.

In response to this situation, we were fortunate to have an experienced negotiating team, supremely capable legal counsel, and the support of Local 10–208, the AFM, and ICSOM. Most important was the overwhelming support of the orchestra. We had lively orchestra meetings during which many questions were asked and answered. There was considerable e-mail discussion in which our negotiations were examined and critiqued. All of this brought us together in great solidarity.

We were willing to look at the Association's problems and work to help solve them, but we also sought commitment from the trustees that the CSO would remain world-class. We realized that we would need to help the Association dig itself out of the hole into which they put themselves. Even though we had only a handful of negotiating proposals, we were willing to be flexible as long as our basic working conditions and fundamental benefit structure remained intact.

However, in this negotiation the trustees sought to impose unusually severe measures and seemed to be inviting a strike. Negotiations took place with minimal progress. Because a great gulf still existed between the Association and the Union after five months of negotiation, a mediator was engaged in October. Retired federal judge Abner Mikva proved to be both determined and understanding. He was extremely adept at grasping complex issues and very skillful in fashioning mutually acceptable compromises. Without his efforts we would probably be walking a picket line right now.

We realized that a strike might have serious long-term effects, including a catastrophic impact on future revenues. A strike might have changed the Chicago Symphony Orchestra for decades, even permanently. We strongly

believed that a work stoppage was a last resort, one to be avoided—but not at all costs. We were ready to strike if necessary, and picket signs were printed and picket captains appointed in early November. Our view has always been that a strike can be avoided only if both sides believe it can occur, and that one is apt to occur when one side erroneously believes the other will back down. We believe that both sides must have been aware of the enormity of the consequences of a strike, and this contributed in no small measure to reaching a settlement.

In the end, we accepted a back-loaded wage package: the first year has a wage freeze, but our scale at the end of the three-year term will be competitive with our peer orchestras. Our pension remains at \$63,000, but management has agreed to guarantee a \$70,000 retirement benefit and to make that figure the basis for determining future pensions. To preserve the quality of our medical insurance, we agreed to contribute a small amount toward premiums. Finally, the Association may leave up to five positions vacated by attrition unfilled, but, at the end of the contract, our orchestra size remains officially at 111. We were also successful in keeping out of our collective bargaining agreement any media provisions that violate AFM contracts or agreements.

It would be nice to say that all is well and that we expect the future to be harmonious and successful. That is unfortunately not the case. There is no question that the Association wishes to continue to change the orchestra in ways that will make our artistic mission more difficult and less relevant. The orchestra is suffering because of misguided beliefs, anti-musician attitudes, and poor management.

We call upon our management and trustees to listen to musicians, to work with the musicians through their elected representatives, and to give up transparent efforts to divide and conquer the orchestra. We call upon them to listen to audiences about the sort of programming concertgoers want. We call upon them to stop spending time, money, and emotional resources trying to dismantle a great cultural establishment and instead to assume a positive attitude and to promote and expand our orchestra's presence in society aggressively. Of course this would cost money, but "controlling costs" by smearing the reputation of musicians, by collusion among organizations, and by openly doubting the future of classical music can only be damaging to all of us. Ultimately, our entire society will suffer. Across the nation, symphony orchestras have never had better musicians, better playing, and better concerts. Can the same be said for organizational leadership?

*Stephen Lester, a member of the Chicago Symphony Orchestra negotiating team, is chairman of the Chicago Symphony Orchestra Members Committee and an ICSOM Governing Board member-at-large. Other members of the negotiating team were Roger Cline, Donald Koss, Samuel Magad, and David Sanders. Local 10–208 was represented by President Ed Ward, Tom Beranek, Gary Matts, Louise Thorson, and union attorney Michael C. Greenfield.*

## Zazofsky et al

by Leonard Leibowitz

As each speaker at the plaque-hanging ceremony in the Cahners-Cabot Room of Boston's Symphony Hall recounted memories of George Zazofsky, the founder of ICSOM, my mind began filling up with names—names I hadn't thought about for some time.

Tom Hall was introduced by Jan Gippo as the "grand old man" of ICSOM, and Tom and I both smiled. "Grand" is certainly an apt description of Tom, but "old" is a relative term. When Tom announced that he became involved with ICSOM in 1982, it sounded to me as if he were a Johnny-come-lately. In 1982 I was attending my twelfth ICSOM conference since my first one in Seattle in 1971. Unlike Tom and most of the other attendees at the ceremony (except, of course, for George's family and some former BSO members), I had actually met George Zazofsky. But he was no longer active in ICSOM when I met him, so it was other names that began floating past my mind's eye.

The folks I remembered were, like George, courageous, committed, and often angry. In 1971, Ralph Mendelsohn from the New York Philharmonic was the chair. If he ever smiled, I never witnessed it. Although he was less active by 1972, I was privileged to know and happy to see again at this year's conference Sam Denov, the successor to George as Chair. While I no longer remember all the offices they held, I remember Dave Smiley from the San Francisco Symphony; Vance Beach, Editor of *Senza Sordino* from the Los Angeles Philharmonic; Bob Maisel, Secretary of ICSOM from St. Louis; and Melanie Burrell from the Denver Symphony, who after serving ICSOM in several capacities would later become the first and only woman to be elected chair. Soon there was Brad Buckley and John Palanchian, followed closely by Fred Zenone and Florence Nelson—giants all. Nancy Griffin

from Seattle, and Carolyn Parks from the Kennedy Center Opera House Orchestra were joined by Irv Segall from Philadelphia and *Senza Sordino* Editor Henry Shaw from Cincinnati.

Although by 1971, ICSOM had been awarded conference status by the AFM, the charge of "dual unionism" lingered amongst some AFM officials and many local union officers. And that was only one of the struggles to be fought on the local union level.

I cannot go on from here without reporting one of the most significant events in ICSOM's history—the engagement of I. Philip Sipser as counsel in 1969. It was Sipser who advised and negotiated the terms of the merger of ICSOM and the AFM. Part of that transaction was the creation of the AFM Symphony Strike Fund.

The battlefield in the early '70s was at the local union level. Incredibly, the struggles included simply being present at the bargaining table, having negotiation counsel, and even having the right of ratification! During the term of AFM President Vic Fuentealba, who appointed Lew Waldeck to head the newly-created Symphonic Services Division, the relationship between ICSOM and the Federation improved in the '80s to the point of actually affecting the relationships on the local level.

Today it is difficult to imagine how those fundamental rights were so long denied to symphony, opera, and ballet musicians. For those of us who remember, and for some of the people that made it happen, it is remarkable to realize how far ICSOM, ROPA, OCSM and the other player conferences have come. For the most part, today's struggles are being waged by a united union fully supporting the efforts of working musicians. George, and maybe even Ralph, would have smiled.



**Musicians and others gathered in Boston to honor George Zazofsky. Left to right: Barbara Owens, Mark Volpe, Lawrence Wolfe, Erika Zazofsky Goldberg, Tom Hall, Tom Lee, Jan Gippo, Leonard Leibowitz, Brian Rood, Fenwick Smith, and Laura Brownell.**

# New York Philharmonic Settlement

by Dawn Hannay

Negotiations for our latest agreement began with some degree of trepidation. Our last negotiations concluded in 1998 with a six-year deal, which at that time was a ground-breaking achievement. As most orchestras now know all too well, the economic climate has changed substantially during the intervening years, especially since 9/11. All the other top orchestras had negotiated since 1998, so we were no longer in the lead financially. The Society was facing a \$4 million deficit, and, like many other pension plans around the country, ours was substantially underfunded due to the drop in the stock market. Both our management and music director had changed since 1998, and we had little sense of our new leadership's negotiating style.

We assembled the strongest and most experienced committee possible. Fiona Simon, Ken Mirkin, Newton Mansfield, and I had all worked on previous contract committees, and Jim Markey proved to be an invaluable new addition. Also on our team were David Lennon, the new president of Local 802; Bruce Simon, a brilliant attorney; and Bill Moriarity, the Local's former president and AFM official, who temporarily came out of retirement to assist.

We were determined from the start to keep the bargaining as simple, straightforward, and cooperative as possible. After polling the orchestra, we decided to begin with touring conditions. This was a neglected area of our contract, and we felt that we could all work together on it with minimal acrimony in order to get a sense of how things were likely to go later in the process.

Our initial set of proposals was submitted in February of 2004. It was the end of May before we received a response. Despite the delay, we quickly reached a successful conclusion to the touring issues, with improvements in runout language, per diems, maximum days of touring, and days of break after tours, to give a few examples. This success was encouraging, but due to a busy out-of-town summer schedule we were unable to tackle the more substantive and problematic areas until after our return to New York in September—a mere two weeks before the expiration of our agreement.

As we had anticipated, the pension was the most difficult issue. There was an underfunding of \$8 million caused both by the downturn in the market and by a failure of the previous management to make adequate contributions (contrary to the urging of the actuaries). Further, there was a projected shortfall of an additional \$10 million during the term of the contract. We were informed in August 2004 that, although the board had approved a transfer of \$10 million from the endowment to stabilize the fund, we would need additional contributions of approximately \$8 million during the term of the contract simply to maintain current benefit levels. Our professionals, after reviewing the fund, agreed with management's assessment.

While we did not receive the same volume of draconian proposals faced by our colleagues in Chicago, Philadelphia, and Cleveland, our management and board of directors were adamant in their determination to freeze

the pension benefit and to implement a wage freeze in the first year of the contract. As in 1998, they also proposed contributions from the musicians toward health-care costs—this time despite 3% premium reductions in each of the past two years. While it was a relief that we were not facing actual cuts, we were determined that we would not recommend a package without salary and pension benefits that would keep us competitive in the years to come.

Over a period of weeks we had numerous meetings at which the atmosphere was professional but unproductive. More progress was made in off-the-record meetings; then, with a timely strike-authorization vote from the orchestra, we finally began to edge towards an agreement. A deadline for an October tour to Asia also gave us needed leverage to get things moving.

A crucial breakthrough was a creative and innovative idea from Bill Moriarity and Bruce Simon, which we all agreed upon. We proposed not only that any pension increase during this contract (anticipated in the third year) be fully retroactive, but also that whatever increases are negotiated in the next contract be retroactive for everyone retiring during this contract. Barring any unforeseen changes to IRS regulations, the pension plan will be fully stabilized by then, enabling us to focus on negotiating higher benefit levels.

Savings in health-care costs were accomplished through relatively small changes in co-payments and out-of-pocket contributions. We avoided major contributions to our health plan by convincing management to bank those savings toward future increases. We just received the good news that the increase in premiums will be much less than projected, making it virtually certain that enough funds will be banked to avoid any need for musician contributions during this contract.

The impasse over the proposed wage freeze was resolved by dividing the increases into six-month increments. This saved the Society money while still providing modest raises. We also negotiated long-overdue improvements in benefits such as instrument, life, and long-term disability insurance.

The orchestra approved the new agreement nearly unanimously just before our Asian tour. While the final product is far short of what we might have wished for, we feel grateful that in the current climate we were able to hold steady at the forefront of American orchestras. We hope that our moderate success in staving off major cuts will be of assistance to our colleagues around the country, and we were distressed to learn of the current situation in St. Louis. We wish everyone well, and hope that we can all work together for a return to peace and prosperity for the entire arts community.

*Dawn Hannay has been a violist in the New York Philharmonic since 1979. She has served on numerous committees for the past 20 years and has led the musicians' negotiating committees for the past three negotiations.*

## Should National Symphonic Media Agreements Be Abandoned?

by Douglas Fisher

For many years there has been tension between individual orchestras and the AFM on issues related to electronic media. The issues are numerous and complex. After thinking about these issues over a long period of time, I have concluded that they can be boiled down to this one basic question: Should national symphonic media agreements be abandoned?

All of us know that, today, the orchestral recording market internationally is a mere shadow of what it once was. Unless there is a new revolution in technology equal to the introduction of the Compact Disc, or unless there is a cultural shift internationally in musical preferences, the market will not be revived. In spite of this fact, media exposure remains a vital necessity to those orchestras whose fame and relatively good fortunes are, in large part, due to the critical acclaim (not volume of sales) achieved through their media activity. The Cleveland Orchestra and the Philadelphia Orchestra, along with many others, are known worldwide primarily because of their recordings and broadcasts. Such international recognition makes it far easier for them to build and sustain local support in the form of ticket sales and contributions.

In general, for decades smaller orchestras have wanted to negotiate their own media agreements because most of them cannot afford the rates called for in the national agreements. At the same time, larger orchestras have wanted to uphold and maintain national agreements in part because those agreements protect against the real danger of direct competition among orchestras, which would inevitably result in a "race to the bottom" with regard to pay scales.

Given the above facts, it is somewhat understandable but also quite ironic that the members of the Cleveland and Philadelphia orchestras agreed to accept contractual terms that directly undercut existing national media scales and thus directly violate AFM bylaws—with the blessings of the AFM locals that represent them and perhaps some national officers.

Our nationally elected AFM officers are duty bound to enforce those bylaws. As such, they are required to investigate and if necessary, punish any

and all members and local officers in both cities who may be responsible. In reality though, because these two cities possess a great deal of political power at AFM conventions, any national officer who wishes to be smoothly re-elected will likely take no action against those members or local officers whatsoever.

So where does this leave us? Officially we are required by AFM bylaws to uphold the national media agreements, which the AFM has negotiated on our behalf at great expense. In reality, it has been recently demonstrated that locals can in fact negotiate their own media agreements without fear of reprisal by our nationally elected AFM officers.

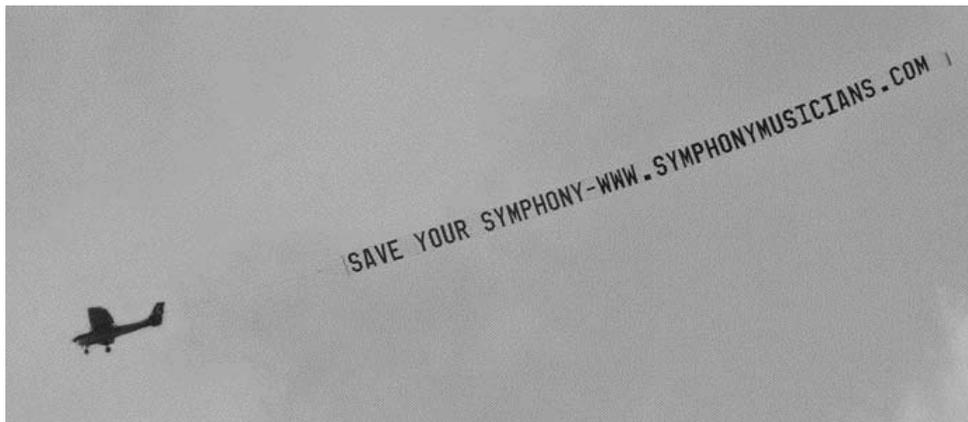
Has the time come for AFM bylaws to reflect reality? Should every orchestra be permitted to negotiate its own media agreements as Cleveland and Philadelphia did?

These are critical questions that must be answered. When some orchestras are passively allowed this freedom while others uphold the bylaws, serious divisions are the result.

Regardless of whether you favor national media agreements or locally negotiated agreements, we must together agree on which way to go and have the strength and courage to uphold and enforce our collective decision, regardless of political considerations. If we fail to deal with this one basic question, the divisions between orchestras and the AFM will deepen with potentially disastrous results.

*Douglas Fisher is a bassoonist with the Columbus Symphony Orchestra and President of the Central Ohio Federation of Musicians, Local 103 AFM.*

*[Editor's Note: The above letter was submitted for publication well before the media summit that took place in Chicago on February 21, 2005. When it became apparent that this issue would be delayed, the letter was published on Orchestra-L in advance of the media summit, where it prompted thought and discussion. Expect to read more about the media summit in the next issue of Senza Sordino.]*



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## Notice to Orchestras That Participate in the AFM-EPF

In 2004, employers and locals were notified by the AFM-EPF (the Fund) that the IRS established a new regulation that went into effect January 1, 2004. This regulation stipulates that the Fund, as a multi-employer pension fund, is required to give participants at least 15 days' advance written notice before any change that will "significantly reduce future benefit accruals." This means that if your orchestra negotiates a reduction in wages and/or pension contribution to the Fund, the Fund must be notified as soon as possible concerning these changes so they can notify all the affected participants.

If your orchestra concludes negotiations prior to the expiration of your CBA, the bargaining parties must contact the Fund as soon as possible following agreement. This way the Fund can determine whether a notice is required and, if it is, the Fund can prepare and send a timely notice to the affected participants. Specifically, the Fund requires that this notice be provided sufficiently in advance of the effective date of the change to allow the Fund to provide affected participants with at least 15 days' advance written notice of the change.

If your CBA has expired but your orchestra continues to negotiate, the Fund will continue to accept pension contributions on your behalf until the Fund

either is notified of the terms of the renewed agreement or receives notice that the bargaining parties have bargained to impasse. Normally, when an agreement expires, the Fund will hold all payments in escrow until a signed agreement allows these monies to be credited to the individual musician accounts. (The Fund should always be notified when your orchestra is preparing to negotiate.)

If your orchestra is negotiating under the second set of circumstances (the CBA has expired), and they negotiate reductions in wages and/or pension benefits that are retroactive, this does not entitle the employer to obtain a refund or credit against future contributions for "overpayments" due to these retroactive changes. Employers have always been prohibited from unilaterally taking credits against future contributions to recoup overpayments. Reductions in pension payments may only occur after the CBA has been ratified, the Fund is notified of the changes and the affected participants have been advised by written notice from the Fund at least 15 days in advance of the effective date of the change.

If you have any question about these new procedures, please contact the Fund office at (212) 284-1277 or (800) 833-8065, ext. 1277.

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# Senza Sordino

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## High Noon at the Not-So-OK Corral

by Chris Woehr

*The following tale is a dramatization of recent life in a certain midwestern orchestra. Names have been changed to protect the innocent from lawsuits. Barely.*

March 1, 2005. Dawn in the dusty town of St. Louee Gulch. As the sun rises slowly over a wasted musical community, bits of light glance off rusted hopes, dented dreams, shattered illusions. A lonely bird, pipin' fragments of a once great melody, mourns quietly over broken bodies scattered 'bout the silent streets, carnage from one of the more bitterly fought battles in recent musical labor history.

The inhabitants awake dazed 'n battered, preparin' to head back to work for the first time in two long months. The joy of music makin' which made their workplace so special for so many years, now seems as far away as the burnin' orb pitilessly illuminatin' the wreckage of their once bustlin' orchestra. Most stumble out, wonderin' what the hell has happened, and why?

For many, the sadness is swept away by seethin' waves of anger. How did the despicable Rattams Gang git control of their unsuspectin' town? What's the Gang's long range plan? Will there be anyone left musically alive? Finally and most importantly, how can we get rid of these sons of —es?

This whole sorry midwestern tale probably had its roots some 10 years earlier. The orchestra was pretty much saddled up 'n ridin', with tours, recordings, many different concert series, a purty full compliment a' players, cattle drives to Carnegie Hall, and the general spirit that what any other orchestra could do, St. Louis could do, maybe even a little better. It

was quick on the draw, if a little wild in the aim, and it was seen as a time of growth and prosperity. There were minor grumblings 'bout a deficit, but the financial mule of the Symphony seemed to shamble along from year to year without too much snortin'.

As the saloon doors of staff did their inevitable swing, a new outfit of administrative, marketing, and financial hands began cleanin' out the stables of their predecessors. The Fiscal Experts suddenly started shoutin': "Stampede! Help! The Endowment's runnin' away! Stop it! Ever'body, stop what you're doin' and help, for gosh sakes!"

And so everyone did. The contract was hauled out and skinned, the staff herd was cut in half, the orchestra was cut down, the season and the pay were put on starvation rations. In the general atmosphere of panic and emergency, a spirit of mutual interest prevailed in trying to pull the orchestra ranch through this crisis. A solemn promise by the sheriff, to bring the orchestra back to full acreage once the endowment was back in the saddle, kept the orchestra's hopes up through the tough times. The orchestra continued to git smaller as people hung up their spurs or jumped to different outfits. But it was bidin' its time, with its spirit and idealism largely intact.

This was only a few months after that fateful day in December of 2000 when Dandy Aylor stepped up onto the stage with a \$40 million bag of gold, announcin' it was the Symphony's if'n it could match it. You could hardly hear yerself pizzicato with the hullabaloo that erupted. "Gold! Gold! I've discovered gold!" Everyone ran around plum loco 'n starry eyed, staggerin' from one press conference ta the next. So now, finally, with imminent financial doom staring them in the face, did everyone get down to work raising a serious endowment. There were just a couple a' lil' hitches. The annual operatin' budget and the season were cut by about 25%, and a banker guy who was brought in as a financial sheriff, Andy Rattams, took over the whole joint. A few orchestra hands wondered why nobody ever went to jail for the accountin' hanky panky. But whoever they were, they were long gone into the sunset. So everyone just tightened their belts 'n got down to work.

As it turned out, Sheriff Rattams had a real different management style than the other hombres who'd passed through. What he said went. A spirit of mutual cooperation and interest meant you did what he said. Period. Might as well shoot yerself in the haid as try 'n convince Rattams to change his plan. He began pourin' ever' last cent down that deep endowment well, and the big Aylor grant was matched six whole months early. A bunch

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## Chairperson's Report

Jan Gippo



We are living in a time of great change for our profession. We have fought hard throughout the years to be heard and respected as true stakeholders in the institutions we are affiliated with. My hope is that the initiatives listed below are substantive steps toward a shared vision of all the parties, based on mutual respect of all the constituencies—and that the entire process will see those constituencies speak with equal voices that are truly given equal input.

In February, AFM President Tom Lee hosted a meeting in Chicago to discuss the future of media for AFM orchestras. It was a very productive and successful meeting. It led to the immediate request by the Federation to the Major Managers Media Committee for discussions and negotiations for a new “agreement of some sort” that will help promote both symphony musicians and their institutions for that shared benefit we are all seeking. The discussions that followed were exceptionally cordial and good-humored. They were also quite productive in stating the positions of both parties and looking for common ground of agreement. These discussions will continue in June, and we hope they will lead to a tentative agreement for your consideration.

Four years ago, the ICSOM Conference passed a resolution directing the ICSOM chairperson to work toward having AFM and player conference representation included in the Mellon Orchestra Forum. Recently, invitations from the Forum were presented to the AFM, the American Symphony Orchestra League (ASOL), and ICSOM for the meeting held in Minneapolis May 1–3. We were all there, and it was a major success. The inclusion of the union was a stunning eye-opener for most of the participants. SSD Director Laura Brownell was the union representative. She gave a positive face to the Federation with great insight into the problems and roadblocks that are still so prevalent in our industry. We have been asked to be a permanent part of the ongoing Forum, and we can now report on the process firsthand. Laura will speak to the Conference in August, and we will keep you updated on all the projects we are working on.

During the evening breakout session, Gloria de Pasquale of the Philadelphia Orchestra posed the question of the evening: What are the obstacles between the AFM, ICSOM, and the League; and how can we overcome them and work together to promote the betterment of orchestras? A spirited three-hour interchange was capped with the agreement that we all share the same destiny and must find ways of cooperation. This topic will be central to us as we continue to participate in the Mellon process.

The latest initiative comes from the president of ASOL, Henry Fogel. Henry has always been concerned that the League's Orchestra Statistical Reports (OSRs) have been incomplete and have suffered from inconsistencies in the way the data was gathered and reported. He has convened a task force to establish unified categories and unified methods of data reporting for the OSRs. He has asked ICSOM to be a part of this process from the ground up. We will participate in every aspect of this work, and soon we will have an industry-wide look at financial and audience reports that we can compare with all other reports, comparing apples to apples, so to speak. This initiative is a breakthrough at all levels. Everyone will have had input, everyone will report, and all information will be available to everyone. It is the first in what I hope

(continued on page 12—see CHAIRPERSON'S REPORT)

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## President's Report Brian Rood



The President's column typically covers aspects of recent orchestra negotiations. While many were rightfully concerned with negotiations last fall, few were prepared for what unfolded in St. Louis. I would like to offer some thoughts on one effect of the St. Louis melee.

On March 13 I had the distinct pleasure to join more than thirty musicians from ten ICSOM orchestras who traveled to perform with our SLSO colleagues in order to thank the St. Louis community for its support. Everyone I spoke with that day remarked how this was a concert for the ages and a definite career highlight. The enthusiasm and emotion demonstrated by musicians and audience alike was nothing short of electrifying. *ArtsJournal's* Drew McManus wrote three excellent columns about this unique performance. They can be found online at: [www.artsjournal.com/adaptistration/archives20050301.shtml](http://www.artsjournal.com/adaptistration/archives20050301.shtml).

The extraordinary events of March 13 serve as resounding reminders of the collective power musicians have when they stand together. National and local press focused on how significant it was that so many orchestras felt it was crucial to support their fellow SLSO colleagues. This act of solidarity is a prime example of why ICSOM is needed today just as forty years ago.

Imagine for a moment the power and influence possible if our managements, boards, and communities come to expect this type of solidarity when such collective action from ICSOM is warranted! We have the means, if our collective energies are skillfully harnessed, to cause managers and boards to think twice before rolling back wages, working conditions, and, most importantly, the artistic integrity of our orchestras.

### Sphinx Organization

Violist Jennifer Arnold will join the Oregon Symphony Orchestra, becoming the first Sphinx alumna to hold a full-time position with a major US orchestra. Jennifer was a semi-finalist in the 2001 and 2003 Sphinx Competitions. As a Sphinx alumna, Jennifer performed with the Sphinx Symphony as well as with the Sphinx Chamber Orchestra at Carnegie Hall. She is a graduate of the Cleveland Institute of Music.

For further information regarding the Sphinx Organization, go online to [www.sphinxmusic.org](http://www.sphinxmusic.org) or write the Sphinx Organization at 400 Renaissance Center, Suite 2120, Detroit MI, 48243.

The Sphinx Organization and the annual Sphinx Competition, for which ICSOM provides support, are about encouraging, developing and recognizing classical musical talent in the black and the Latino communities and among all youths. Recent initiatives include a preparatory music institute with Wayne State University (home of the ICSOM Conductor Evaluation Program) as well as a commission by Dr. Adolphus Hailstork.

*(continued on page 12—see PRESIDENT'S REPORT)*

## Secretary's Report Laura Ross



Initially, I had not planned to write a column, but after receiving a call from our good friend Richard Totusek, I wanted to share our brief conversation. Brother Totusek has been ill for quite a while and just recently underwent a successful liver transplant. He asked that I share with you that he is on the mend, and he thanks you all for your cards and best wishes. I, too, extend my best wishes to Richard on a very speedy recovery. I hope to see him this summer at the AFM Convention and the ICSOM Conference. We're all desperate for your parliamentary wisdom, Sir. Get well soon!

I'd like to call your attention to a number of articles in this issue of *Senza Sordino* (partially because I had a hand in writing them!). The ICSOM Electronic Media Committee (EMC) continues to work very hard trying to reach consensus on issues that concern all our orchestras. Of primary concern right now are the ongoing negotiations regarding self-produced recordings. At the same time, syndicated radio, the already-expired Internet agreement, the soon-to-be-expired Symphony, Opera, and Ballet Audio-Visual (SOBAV) agreement, and the upcoming Sound Recording Labor Agreement (SRLA) negotiations are on our radar as well. Please, if you have comments or ideas, I encourage you to contact members of the EMC. We are your voice in these negotiations and everyone should be heard.

The establishment of the Lew Waldeck Fund is an important step in helping all the player conferences find ways to education their members and encourage orchestra advocacy and union activism. Please consider contributing to this fund as an orchestra or as an individual. We hope the fund will be able to provide many opportunities for personal and institutional education to carry on Lew's legacy in the future.

The message from the ICSOM Governing Board regarding tours and residencies is timely, especially in areas like South Florida where imported orchestras coming to the area might divert interest and financial support and thus hinder the formation of a new orchestra. Touring ICSOM orchestras have a long history of supporting fellow orchestras facing labor strife. In good times and in bad, we need to be proactive in doing what we can to support our brothers and sisters in their cities when we come as visitors.

Finally, the conference mailing is already in the hands of the delegates, and I extend my thanks to the San Diego Symphony for offering to host the Conference once again. Bruce Ridge has written a great article about a change to ICSOM bylaws that encourages Conference sites to be selected years in advance. I, too, would encourage your orchestra to consider hosting the Conference in the next few years. I became involved with ROPA years ago when our orchestra hosted the ROPA Conference. It was one of the most rewarding experiences I ever participated in. If your orchestra does wish to host the Conference in the future, two orchestras

*(continued on page 12—see SECRETARY'S REPORT)*

## **“Victory” in St. Louis** **Leonard Leibowitz**

In the March 5, 2005 issue of the *St. Louis Post-Dispatch*, music critic Sarah Bryan Miller writes, “Nobody won the St. Louis Symphony Orchestra Strike.”

She is wrong on two counts. First, it was not a strike, it was a lockout. More importantly, it’s not accurate to say that nobody won. Randy Adams won hands down.

Mr. Adams has been enormously successful in raising over \$130 million in a little over three years. According to him, he was able to do that, in large measure, by promising the “big donors” that all of their money would go into endowment, and that the musicians would get none of it; except, of course, as part of the annual draw of 5% percent which most orchestras take from the endowment. Had he asked those donors for even a small percentage of those monies to be available to restore, or start to restore, the salaries and benefits that the musicians gave up in 2002, there would have been no lockout, no work stoppage, no shattered morale.

Mr. Adams was even more successful than just keeping his promise to the “big donors” for this round of bargaining. The proposal ultimately shoved down the musicians throats keeps them at the current substandard level for another three years—thereby assuring that they will fall so far behind their peer orchestras that it will be virtually impossible to catch up.

Nevertheless, in the final year of the new agreement the musicians sought a base wage of at least \$80,000 per year. That figure is still \$20,000–\$30,000 less than the scale wages of the peer orchestras but would have at least put them in a position to start the road back to parity. Mr. Adams ultimately offered a salary of \$76,000 and a “stay bonus” of \$4,000 in the last year of this contract (2007–08). Well, you say, isn’t that \$80,000? No, it’s not. It means that the starting point for the next round of bargaining is \$76,000, not \$80,000. And, \$80,000 in 2007-08 without the bonus would cost the SLSO exactly the same as \$76,000 + \$4,000! Thus, what Mr. Adams also wanted to accomplish is that it will likely be one or two years thereafter before the salary will actually reach \$80,000 with no bonus.

But there’s even more success for Mr. Adams. Included in this desultory contract is a freeze on pension contributions, a requirement that musicians pay a higher deductible for their health insurance, and, for the first time, they must contribute to the cost of any increase in their health insurance premiums which exceeds 5% percent up to a cap of twelve of 12%!

Quite a coup for Mr. Adams! Quite a loss for the musicians. But what about the loss for St. Louis? As Ms. Miller wrote recently in connection with a similar tragedy in Houston, will the best players seek employment elsewhere? Will talented musicians from other orchestras, or right out of conservatory, choose St. Louis over cities like Minneapolis, Pittsburgh, Cincinnati, Detroit, or Washington D.C., all of which are of comparable artistic quality but pay an annual salary of approximately \$100,000? And what kind of orchestra will be waiting for the exciting new music director, David Robertson? The worst part of Mr. Adams’s “victory” is that this orchestra didn’t deserve it. Despite the many hardships they have endured, St. Louis musicians have continued to grace the stage of Powell Hall with a special dignity and incredible talent.

Congratulations, Mr. Adams.

## **Treasurer’s Report** **Michael Moore**

It’s finally the time of year when all the dues from ICSOM orchestras have been paid and accounted for. Dues collected for 2004–05 totaled \$168,740. These funds must last ICSOM until late fall, when dues start coming in again.



Invoices will be distributed to all delegates in San Diego at the Conference. Delegates should then pass these on to their orchestra treasurers and/or local for payment processing.

Next season in particular, we ask that dues be paid as early as possible, Extraordinary expenses such as a second directory in 2005 will occur before the end of the year, with the potential to put ICSOM in a negative cash position. If ICSOM runs critically short of funds, we will have to borrow from the Emergency Relief Fund, thus lowering the amount available to orchestras in need and costing us interest. Please help us avoid this scenario by joining with the orchestras that submit ICSOM dues as early as October.

### **ICSOM Investment Accounts**

A word about our investment accounts with A.G. Edwards (AGE): the AGE General Fund, with a May 1 balance of \$47,568, is a money market account where we temporarily park excess funds. The 12-month estimated income is \$1,046.

The AGE Mendolson Fund is used to help fund our \$4,500 participation in the Sphinx program. \$4,226 came from the one dollar per capita portion of dues. Allocation is 80% bonds and 20% money market. The balance is \$30,775, with an estimated 12-month income of \$690.

The AGE Emergency Relief Fund has a balance of \$208,683. Allocation is currently 79% bonds/CDs and 21% money market. The 12-month estimated income is \$5,581. The value and allocation percentages of this fund vary somewhat due to the fluctuating market value of its bonds. (Two dollars per capita, or \$8,452, will be transferred from the AGE General Fund to the ERF by the time this issue goes to press.)

The four accounts at SouthTrust Bank (soon to be Wachovia) pay inconsequential interest. They are our working accounts and their balances as of May 1 are:

General Account:	\$76,239
Chairman’s Account:	\$3,306
Secretary’s Account:	\$2,269
Senza Sordino Account:	\$6,771

*In the next issue: “Where does your money go?”*

## ICSOM on the Road

by Bruce Ridge

In a short piece in the January 2000 issue of *Senza Sordino* called “The ICSOM Imprint,” our esteemed former *Senza Sordino* editor, Marsha Schweitzer, related a moment that she and I shared while I was in Honolulu, substituting for a week or two with the orchestra there. We caught each other’s eye at an occurrence of a minor violation of a standard union rule, a rule of intermission timing. Of that moment, Marsha wrote, “It reflected a commonality of understanding that instantly bridged the gap between [our two orchestras]. It reflected a mutual work experience in which ICSOM has played a major role for both of us, . . . deeply, . . . over a period of years. Our [respective] union educations and indoctrinations converged and became manifest on the stage at that moment. . . . Two orchestras, even though 5,000 miles apart, play by the same rules . . . regarding the enforcement of contractual working conditions. The mark of ICSOM and unionism is deeply stamped across the entire continent, and beyond.”

I believe that the relevance of ICSOM and the history of the Conference are more important now than ever. Musicians too often take for granted benefits that were won by very hard work and great sacrifice by those who went before us. We must never forget those sacrifices, and we must work to communicate the accomplishments of the organization and to educate the young musicians who join us of the important, even crucial role that ICSOM plays in their lives.

Now is the time to reinvigorate ICSOM and to move forward as a powerful advocacy group, not only for the benefit of musicians and their contracts but also for symphonic music in this country and beyond. The time is right for a rededication to our cause, and a crucial moment has arrived for us to reach out to our constituency, to ask them to serve, and to help our orchestras understand the need that is before us now.

ICSOM has many ways of reaching the industry. *Senza Sordino*, the ICSOM website, Orchestra-L, Delegate-L and many other outlets allow us to communicate instantly among orchestras to share information for the benefit of all of us. This shared information helps in negotiations as well as in the day-to-day problems that arrive at our doorsteps—problems both big and small. Solutions are found in our unity.

Our most powerful tool for this communication is the meeting we hold each August, the ICSOM Conference itself. For many years, I have been an advocate for “hosted” Conferences, where we hold our meeting in a city that serves as the home for an ICSOM orchestra. It has been wonderful over these past few years to travel to Louisville, Salt Lake City, and San Diego, among other places. Hosted Conferences allow us to bring ICSOM directly to our constituencies. ICSOM’s presence in your city can effect positive press for both the orchestra and the union, as well as allowing the host orchestra’s musicians to attend and participate in meetings so they can see for themselves the importance of our democracy in action. ICSOM has tried to encourage additional musician participation in the annual Conference, and hosting the Conference offers a unique opportunity for host-orchestra musicians. In some cases, it has motivated musicians to become active within their orchestras, by serving on orchestra commit-

tees and negotiating teams, and by serving other vital roles within their orchestras. The chance to meet musicians from other orchestras has also encouraged musicians to become more active in their locals and in ICSOM.

It is true, however, that moving the Conference every year creates certain logistical problems. I feel strongly, as do others, that the benefits far outweigh any difficulties. These logistical problems could be more easily solved if we were able to choose the Conference sites in advance. Since most orchestras do not come prepared to make a presentation at the Conference, even with advance notice, the Governing Board must wait until October, which can cause major problems when many hotels receive bookings over a year in advance for conferences. Last summer, ICSOM bylaws were changed to encourage site selection years in advance.

The Governing Board would like you all to consider hosting an ICSOM Conference in the next few years. Talk with your orchestra’s leadership and with your local officers. Ask them if they would see the benefit of having the ICSOM delegates come to your city, meet in your town, visit your hall, and communicate directly with your musicians (along with the attendant press that can be generated). A hosting orchestra’s main responsibilities are identifying hotels, supplying a Conference coordinator, lending office assistance during the Conference, and hosting a mixer the first evening of the Conference. An outline of all the requirements is sent to delegates every year and is also posted on the ICSOM website.

ICSOM will only be strengthened by the increased participation of our constituency. The organization can improve its service to its member orchestras only by better understanding the problems that face our orchestras individually. We need to study the successes that many have achieved as well. What better way to strengthen ICSOM’s ties to our member orchestras than by visiting their cities and meeting their musicians?

Please consider coming to this year’s Conference in San Diego with a bid from your city to host a future ICSOM Conference. If you have any questions, please contact ICSOM Secretary Laura Ross and/or ICSOM Treasurer Michael Moore, who are also very involved in Conference planning and logistics each year. It would be very beneficial to ICSOM if we could select our Conference sites several years in advance. Let us continue to allow the ICSOM Conference to be a traveling testament to what we have accomplished, and to what we can become.

*Bruce Ridge is an ICSOM Governing Board Member-at-Large and chair of the North Carolina Symphony Players’ Association.*

*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.

# The Lew Waldeck Fund

by Laura Ross

Lew Waldeck, former ICSOM delegate for the New York City Opera and the first director of the AFM Symphonic Services Division, died in January 2004 and left as his legacy an orchestral industry that has grown by leaps and bounds under his tutelage. During the 2001 AFM Convention, a resolution was passed in recognition of his incredible impact on the orchestral world in the US and Canada, and Lew Waldeck was named Director Emeritus of the AFM Symphonic Services Division.

In the early 1980s, at the behest of ICSOM, Lew was selected to run the newly formed Symphonic Services Department. In his 12 years as SSD director from 1982 to 1994, Lew trained several generations of symphony orchestra advocates and activists. He traveled across the country with his celebrated "Dog and Pony" show that empowered musicians as they prepared for negotiations. Lew served as chief spokesman and negotiator in numerous negotiations and was constantly available to provide advice and support for solving problems, both internal and external, as well as to give insight into the ins and outs of contract administration. His presentations at the player conferences were a highlight each year as delegates were asked to challenge themselves with various scenarios and role-playing exercises.

Lew was an advocate of union networking and assisted many orchestras in their quest to expand their influence in their communities. He taught musicians what the union could and should do for its members and empowered musicians to use their intellect, unique understanding of our industry, and collective strength to improve our lives and workplaces. Lew spoke about the importance of public-school music education long before it became a trend. He challenged us to find new ideas to further our orchestras' profiles in our communities. The list is too long to reflect on all the important things Lew brought to the table.

While some of our ICSOM members were lucky enough to have known Lew Waldeck in some capacity, many more of our colleagues were not first-hand beneficiaries of his unique gifts. In order to keep Lew Waldeck's legacy, work, and wisdom alive, the delegates of the 2004 ICSOM, OCSM, and ROPA conferences passed resolutions that would explore the establishment of an ongoing tribute to Lew Waldeck.

ICSOM, OCSM, ROPA, and the Musicians' Association of Hawaii, Local 677 AFM are pleased to announce the creation of the Lew Waldeck Fund. The Fund's mission statement is: "The mission of the Lew Waldeck Fund is to perpetuate his legacy by inspiring, inciting and funding progressive union activities and projects within the symphonic and labor communities."

As funding allows, the Lew Waldeck Fund seeks to engage in a number of projects, including:

1. The restoration, enhancement, and duplication of various archived union-related educational audio and video material of Lew Waldeck, for distribution to local unions and orchestras.
2. In cooperation with locals and orchestras in the U.S. and Canada, the filming and the production of a comprehensive video library of historical orchestra growth and struggle sagas, as told by the local

labor activists and pioneers. This video material will then be the basis for the production of an internal organizing video, an education video for conservatory students, and other historical and educational documentaries, as needed.

3. Identifying blossoming activists or leaders within symphony orchestras and sending them to leadership/union training at the Meany Center, Labor Notes, or other worthwhile training facilities.
4. Assisting with meaningful internal organizing projects within orchestras and locals, such as presenting guest speakers or labor education specialists.
5. Assisting orchestras involved in public-relations projects (perhaps a newspaper advertisement or video, etc.).
6. Training orchestras in developing lobbying/political skills.
7. Projects to educate our incoming symphonic members (either upon their securing symphony positions or at the conservatory level) about our orchestra labor history, labor in general, etc.

One of the first projects the committee has undertaken is to honor Lew Waldeck with a plaque at the Michigan Labor Legacy Monument, a beautiful site in downtown Detroit that celebrates labor and its leaders.

The Lew Waldeck Fund is seeking donations from all who would support these worthwhile efforts. The Fund has been set up with the assistance of the Musicians Association of Hawaii, Local 677 AFM as a designated fund of Live Music Awareness, a 501(c)(3) nonprofit organization that supports musician-run projects. A board of advisors from ICSOM, OCSM, and ROPA will approve expenditures from the Fund. Contributions to the Fund are tax deductible to the extent allowed by law. The Lew Waldeck Fund will be funded by contributions from organizations and individuals who believe in the work that Lew did and want to see it continued.

Individuals who donate a minimum of \$100 and organizations that donate a minimum of \$500 by December 31, 2005, will be considered charter members of the Fund. Those interested in contributing may do so by making checks payable to Live Music Awareness (designate it to the Lew Waldeck Fund in the note area of your check). Contributions may be mailed to:

Live Music Awareness  
949 Kapiolani Blvd.  
Honolulu HI 96814

At some point in the near future, contributions will be accepted online at [www.livemusicawareness.com/lewwaldeckfund.htm](http://www.livemusicawareness.com/lewwaldeckfund.htm). Please visit the website for further information on the life and work of Lew Waldeck, as well as information about the Lew Waldeck Fund.

On behalf of symphony musicians, local unions, and union members everywhere, please join us in this effort to create and maintain the Lew Waldeck Fund.

# ICSOM's Electronic Media Committee and the AFM Electronic Media Summit

by William Foster and Laura Ross

With the recording industry changing as it has over the years, we have witnessed too many orchestras lose recording contracts and syndicated radio deals. Some musicians now believe we must find new ways to allow our orchestras to market themselves through broadcasts and recordings. Some believe we must reassess the funding models for recording projects. Some fear that changes benefiting one area of the recording industry might damage other areas that have worked well for them and their orchestras.

Two years ago, as an outgrowth of discussions about such issues, questionnaires were distributed to solicit opinions about the various recording agreements and their terms, including revenue and distribution options. Needless to say, we found that orchestras had differing opinions about these issues—to the point that there was even disagreement over whether media agreements should be local or national. The ICSOM Electronic Media Committee (EMC) has met regularly to discuss these issues and to explore the positions and needs of diverse orchestras—those that are recording and those that are not now recording but would like to.

Recently, however, with local media agreements being made—either in collective bargaining agreements, as was done in Cleveland and Philadelphia, or in a side agreement as in New York—and various orchestra managers exerting pressure on their orchestras to do the same, the EMC came to the conclusion that we must reach consensus and solutions soon. Further, the EMC now believes that a national agreement covering self-produced recordings will best serve our orchestras. (“Self-produced” is a term used to describe live-concert or location recording projects where the orchestra management, rather than a commercial recording company, retains ownership and rights to the product. Those rights may be licensed to third parties for a limited period, but the orchestra management would ultimately retain all rights.)

ICSOM's EMC membership reflects a broad spectrum of the symphonic recording industry. Currently, the EMC includes musicians from Chicago, Cincinnati, Cleveland, Kansas City, Nashville, National, New York, Philadelphia, Saint Louis, and San Francisco. However, as members of the EMC, we do not represent our individual orchestras. We all strive to take input from around the country, discuss the issues among ourselves and with other orchestras' leadership, and find solutions that will work for the industry as a whole, trying our best to balance the special needs of orchestras of varying sizes and recording histories.

With all the ideas, pressures, and questions on media brewing, AFM President Thomas F. Lee called a media summit in Chicago on February 21, 2005. The summit was well attended, with 44 musicians representing 36 ICSOM orchestras, 12 musicians from 11 ROPA orchestras, and 31 officers from 24 locals among the participants. Speakers included AFM President Tom Lee, ICSOM Chairperson Jan Gippo, ROPA President Barbara Zmich, OCSM President Francine Schutzman, RMA President Phil Ayling, AFM General Counsels George Cohen and Patricia Polach, SSD Director Laura

Brownell, SSD Director of Symphonic Electronic Media Debbie Newmark, as well as the heads of the ICSOM and ROPA media committees, Bill Foster and Jennifer Munday. In addition to scheduled speakers, there were open microphones and time given for everyone with comments or questions to be heard.

The scheduled speakers gave a number of presentations that covered all types of recording. However, much of the discussion seemed to focus on the concept of a national agreement for self-produced recordings.

ICSOM's EMC shared a list of principles it thought would be key to any national agreement covering self-produced recordings. The committee had spent a great deal of time discussing these principles over the past few months, and we were pleased that the vast majority of representatives at the summit agreed with the EMC's call for a national agreement to address self-produced recordings.

As a result of the consensus reached at the summit and the agreement from symphony managers to begin talks, the following AFM press release was posted on Orchestra-L and at the AFM website:

We are pleased to announce that Federation negotiations for a new Symphonic Recording Agreement are due to begin on April 4-5, 2005. These negotiations are an outgrowth of the Symphonic Media Summit that took place on February 21, 2005 in Chicago. At that meeting, attended by musician and local officer representatives of symphony, opera and ballet orchestras, a consensus was reached on the concept of creating a new Federation agreement for self-produced recording.

The Federation negotiating committee will be meeting with the Managers' Media Committee at the offices of AFM counsel, Bredhoff and Kaiser in Washington, DC. Leading the negotiations for the AFM will be George Cohen, AFM General Counsel.

The Federation negotiating committee comprises members of the ICSOM EMC, ROPA and OCSM representatives, AFM officers, local officers, and AFM General Counsels George Cohen and Trish Polach. While negotiations were originally intended to begin on April 4, key members of our negotiating committee were unavailable at that time. Instead, on April 4, those members of our negotiating committee who were available met to discuss the negotiations, focusing on the principles developed by the EMC.

On April 17, management representatives made a presentation regarding their concerns about the existing AFM electronic media agreements. During the evening following that meeting, the Federation negotiating team caucused to discuss its response. The AFM team decided to present several of the “ICSOM principles” to the managers. On April 18, the entire day was dedicated to discussing those principles with the management team. The meeting had positive, open discussion about expectations regarding self-produced recordings.

*(continued on page 9—see MEDIA)*

## Corral

(continued from page 1)

more money was raised, but instead of puttin' a little bit a' that cash into restorin' the orchestra salaries like he promised, he poured it right in after the other moolah and told the orchestra to shove it.

To get his way, he snookered the whole symphony board into believin' every last figure of the gloom 'n doom prediction (four years till busted 'n broke 'n bitin' the dust). His "kill-'em-to-save-'em" medicine was part a' the package from the very beginnin', but he covered it up with all sorts a' flowery talk 'bout preservin' artistic greatness 'n stuff. The tone-deaf son-of-a-gun had the joint by the oysters and was a' swingin' it over his head like the biggest lassoo ya' ever saw. As that gold started bein' roped in (\$136 million of it), 'n Rattams started sittin' on top of it, they was no way he was gonna spend even a dime to feed his poor horse. It just twernt in his basic banker nature. He'd ride that mount till it dropped, then just git another one.

So "negotiations" started on the new orchestra contract. The first meetin' was back in December of '03 and was called a "plannin' session" by the management. The plan was to work without lawyers till we come to an agreement. By the third meetin' it became purty clear that Rattams' plan was to get us to do exactly what he wanted. That was basically to commit to separate plans that depended on the amount of new guaranteed funding they happened ta cook up.

Ya see, the Missouri territory has this funny law whereby the voters let themselves be taxed ta support specific nonprofit institutions; it's called the Zoo-Museum District (ZMD), and the Symphony was makin' another run at gittin' in, 'coz it would set 'em up purty fer life. (They done got thar butts whupped the first time they tried it, when the voters thought they was all a bunch a' Lexus-drivin' West County folk. Imagine that!) So what the Rattams Gang wanted the orchestra to do was commit to one plan with ZMD and to a different one without it, in the unlikely event it didn't quite work out. (Guess which one sucked rattlesnake eggs.)

Mostly, the "plannin' sessions" were just brain fryin' hours spent listenin' ta Their Financial Predictions, ta the line "WE CAN'T SPEND WHAT WE DON'T HAVE" (say this line like a robot, while payin' cash fer yer Lexus), an' ta ever'one's favorite: "I'm only the messenger."

And so the "plannin' sessions" from January to July of '04 turned out ta be just "planin' sessions"—slowly planin' slices of intelligence and good will offa' the folks forced ta sit through 'em. Then the musicians brought in their big-time lawyer, good ol' Doc Leibowitz. Surprise, surprise, the management decided not ta go the ZMD route. (It costs 'em big bucks to stick sumthin' on the election ballot. Even though it was all new management folks about to choke on that same piece of gristle, somebody musta' pounded some sense inta thar thick skulls.) So Rattams claimed he had nothin' ta offer. He'd try'n raise some dough by December '04, he said, so he wanted to nail down the other contractual stuff. 'Course, the good guys were smart 'nuff ta know that ain't how ya do it. Ya gots ta tackle the hard parts first so's ya got sumthin' ta give up if ya needs to.

In September, the Gang offered \$61,000—a great deal if yer partial to a 17% pay cut on top of the one ya already done been swallowin' fer four years. Here we were havin' that "retention bonus" baloney shoved in our faces agin. The retention bonus, accordin' to the bad guys, was the "extra" \$12,900 on top on our "true salary" of \$61,000. Usin' this logic, the Rattams Gang was offerin' just a little superficial wage-freeze wound. Unfortunately, the bullet woulda felt like it was goin' in a heck of a lot deeper. Surprise, surprise, the orchestra voted it down. Met once more in October. Decided to cancel all meetings til management had sumthin' ta offer.

On December 27 the meetings began again, just about the time I dragged myself into the hospital with an aorta about ta blow. A week later I stumbled out, with a pig valve in my chest 'n some purty impressive doctor tattoos on my abdomen—just in time to find my health insurance and paycheck missin'. Now those hambres were gonna make us dance, pardner!



Author, December 29, 2004, four days before health insurance is cut off

At this point we should tell ya 'bout another character in this horse opry goin' by the name of Losin "Starve-em-out" Sim. By firin' a few other people in the way, Rattams (by now referred to as "Big Rat") set her up as orchestra manager. Well, Calamity Sue, as she became known, was kinda' like the wolf guardin' the chicken coop. She'd shoot her horse to make it go faster. In terms a' the orchestra she was in charge of, she done come up with some a' the nastier things that went on. Once the orchestra started diggin' in its heels 'n circlin' the wagons, Calamity Sue mighta' cooked their children up as soup bones if'n she got the chance. She were one fearsome varmint.

On January 3 the orchestra turned down the "last, best, and final offer," which was the same fertilizer bein' offered up on a different dirty platter. I actually made it to the meetin', lookin like a piece a' bad hide. But I added my vote to the virtually unanimous one there, and we started settin' the various work stoppage committees into gear. Doc Leibowitz was purty confident management was engaging in a lockout, with the auditions bein' cancelled without warnin' and the locks bein' changed on us even before we voted. So we called it a lockout, simple folk that we be.

I have ta admit, I missed a lotta' the next coupla' months. Just couldn't stay outta the hospital coz a' some nasty post-surgery infection. I reckon it was a purty special time for the orchestra, though, with all the great concerts they put on, little 'n big, 'n potlucks, 'n newsletters, 'n website, 'n tons of amazin' support (like \$120,000 in cold hard cash) from other ICSOM outfits. Letters in support of us piled up at the newspapers, 'specially after they cut our health insurance off. Evidently that's a bit of a sore point fer a lotta' folks right now. By the way, the management had darn good lawyers. Somebody over there figured out how exposed their legal posteriors were when they cut off insurance to the people on medical leave.

(continued on page 13—see CORRAL)

## **Touring and Residencies** *from the ICSOM Governing Board*

As musicians, we are all keenly aware of the need for communities to support their local orchestras. We know that an orchestra's value to its community reaches far beyond the concerts it presents. The loss of any orchestra is a terrible blow to a community's cultural and educational foundations. That is why it is especially troubling to hear that any community or orchestra leader is seriously considering replacing an orchestra with visits by imported orchestras as a means of "preserving" the cultural asset.

Sadly, there have been all too many times that visits by outlying orchestras have been viewed as a remedy to the financial needs of a troubled orchestra. Recently we have witnessed the closure of the Florida Philharmonic. There is much suspicion that while efforts were ostensibly being made to save the Florida Philharmonic Orchestra, responsible parties were at the same time planning for The Cleveland Orchestra to open the soon-to-be-completed hall that was to be the venue of the Florida Philharmonic and for annual residencies of imported orchestras to serve as replacements for the FPO. This raises many serious questions. While none of us may be able to prevent an orchestra from folding or to force a community to appreciate and support its local orchestra, we are not powerless. We can be vocal about community failures to support local orchestras and about the many community needs that go unmet even with visits from other orchestras.

We must do all we can to raise the level of consciousness of as many people as possible regarding the value of having and maintaining local orchestras. This is not just for communities that face the loss of their orchestras. What one community does, every other community watches. The ICSOM Governing Board therefore urges that orchestras, as they prepare their touring and residency schedules, be proactive in looking for ways to call attention to community needs and failures. We must look at our travels as opportunities to raise awareness of the real need to support local orchestras and of the many benefits that support brings.

We ask you to consider how best you and your orchestra might accomplish this goal. Certainly, it would be valuable to speak with musicians from orchestras in the cities you will be visiting well in advance of your travel dates. If they are facing particular troubles, please make every effort to support them in every way possible. A visit by a prestigious orchestra is a public relations gold mine if used properly.

We believe this message is and should be consonant with the views of music directors and managers. Voice your concern to your music director and managers that your orchestra not be used as a replacement for another metropolitan orchestra. Please try to enlist help from all sources, including music directors and managers, in this endeavor. Please also be aware, however, that even without such support, there is much to be done and much you can do. We believe that the more vocal we are about these issues, the more we will see managements join with us in voicing concern.

If your orchestra does travel into an area where an orchestra has been killed or is currently facing troubles, we ask that you look for ways to bring the local issues into the forefront when speaking to the press, audiences,

and other groups by urging them to support their local orchestras. Without such commentary by visiting orchestras, it may become all too easy for people to believe that they have found a cheap alternative to supporting their own musicians—the ones who are there day in, day out. Those are the musicians who live and spend their money in the community, perform with other local groups, teach, mentor, and pay taxes. We are those musicians.

### **Media Committee**

*(continued from page 7)*

The next negotiation sessions are scheduled on June 19 and 20, following the ASOL Convention. As always, we encourage any thoughts on the subject of these negotiations from any ICSOM orchestra.

Over the past two years, the ICSOM EMC has been involved in negotiating the Audio-Visual Agreement and extending the Audio Internet Agreement. We were consulted during the extension of the Sound Recording Labor Agreement (SRLA) when, for the first time, downloaded product was included for sales and special payments credit. It has also been the committee's task these past two years to examine other symphonic media contracts, including syndicated radio and the Radio-to-Noncommercial Agreement (RNC). Unlike the negotiated national agreements, the syndicated radio contract and RNC are promulgated agreements, with rates and terms set by the AFM International Executive Board in consultation with ICSOM, ROPA, and others.

The ICSOM EMC continues to discuss all recording and broadcast agreements. Many of our national recording agreements have firewalls and favored-nation clauses that must all be kept in context, especially in relation to job security issues for our colleagues in the commercial recording field. It takes time to consider the possible ramifications of changes, and identifying what is best and most beneficial for our orchestras is never easy.

The ICSOM EMC is your voice to the AFM during negotiations and ongoing discussions. Please do not hesitate to contact any member of the committee. Members of the ICSOM Electronic Media Committee are:

Bill Foster, Chair (National Symphony, wmfoster@speakeasy.net)  
Paul Frankenfeld (Cincinnati Symphony, CinSymVla@aol.com)  
Jan Gippo (St. Louis Symphony, jangippo@earthlink.net)  
John Koen (Philadelphia Orchestra, johnkoen@mac.com)  
Steve Lester (Chicago Symphony, swlester6@aol.com)  
Cathy Payne (San Francisco Symphony, paycat@aol.com)  
Brian Rood (Kansas City Symphony, brianflood@sbcglobal.net)  
Laura Ross (Nashville Symphony, lar2vln@comcast.net)  
Fiona Simon (New York Philharmonic, simonf@nyphil.org)  
Rich Weiner (The Cleveland Orchestra, richjackie@earthlink.net)

*Laura Ross is ICSOM Secretary and a member of the ICSOM Electronic Media Committee. Bill Foster is chair of the Electronic Media Committee.*

## Leadership Wanted

by Sam Bergman

The notorious muckraker Molly Ivins once observed that among the steps needed to combat a crisis in state government were the following: get the governor out from under his desk; place a foot firmly in the governor's back; tell the governor, "Lead, you dumb sumbitch, it's what we pay you for."

In the past year, orchestras across the U.S. have been confronting the changing nature of media as it affects our own broadcasting and recording practices. In Cleveland, musicians took a hard stand on principle, refusing to play at the prestigious BBC Proms festival if they were not to be paid for the online streaming audio of their performance. In Philadelphia, a new collective bargaining agreement will allow recordings to be made without the upfront payments which have always been a cornerstone of the industry. In my own orchestra, various committees have been hashing over a package of new media proposals from Minnesota Public Radio, which carries our weekly live broadcasts, and trying to decide what we can allow under the national agreements which bind us, and what we want to allow in any case. These are serious issues requiring serious debate, and while musicians and orchestras appear willing, even eager, to engage them, I have come to the sad conclusion that our national union leadership is hiding under the desk.

Shortly after the Philadelphia contract began to make news, AFM President Tom Lee called a summit meeting of orchestra committee chairs and Local presidents to discuss these very issues, and (hopefully) to find the beginnings of a way forward. I was thrilled to be a part of such a conference, and for the first few hours of that meeting in Chicago, when the discussion was free-flowing and wide-ranging, I actually began to think that some real progress might be made. But then, following a lunch break, the AFM leadership shifted the conversation dramatically, introducing the idea of negotiating a new national agreement to allow orchestras to create in-house recordings from concert tapes at a fraction of the cost of traditional "studio" recordings made under the auspices of a third-party record label. I was a bit surprised, since this sounded like an awfully narrowly focused enterprise, and one I recognized as a plan which had been floated previously by one or two high-profile orchestras. In other words, it might be a good idea, but it certainly wasn't going to a) address any of the larger issues we'd supposedly gathered to confront, or b) have any impact at all on the vast majority of orchestras represented at the meeting.

Nonetheless, it quickly became abundantly clear that the real purpose of the summit was to circle the wagons around this new proposed national agreement. Some orchestras had clearly been briefed in advance on this—most had not. For the rest of the day, as some of us in attendance tried desperately to shift the conversation back to the core issues of payment and distribution, various AFM leaders rose periodically to say how pleased they were with the "groundswell of support" for their proposal. I wasn't hearing any groundswell—if anything, I think many of us would have been happy to approve the idea and move on to more important things. At the end of the day, I went home frustrated not by how little we had

accomplished, but by how little we'd even tried to accomplish. Confronted with a quickly-changing world that wasn't conforming to our existing game plan, we'd chosen to tack on a footnote rather than revise the book.

Over the last few months, I've spent a lot of time talking with AFM officials and my counterparts on other orchestra committees about where we're headed. The media debate is wildly complicated, of course, and can be approached from many different angles. But basically, whether we're talking about traditional recordings, radio, on-demand audio streams, downloadable music, or some other technology, there are two overarching options available to us as a unionized workforce confronting change. Either we can reaffirm our commitment to the strategies that have brought us this far (upfront payments, flat recording rates, etc.), making tweaks and adjustments as needed to account for new technologies, or we can conclude that a whole new set of rules is needed to allow us to reestablish orchestral music as a viable part of the new media landscape. Both positions have their supporters, and both deserve a full hearing from all interested parties. (There is a third option, of course, which was raised in the last issue of *Senza Sordino*: we could junk national recording and broadcast agreements altogether, and allow orchestras to decide for themselves what and how they should be paid for the distribution of their work. To me, this seems like a very backward way to confront the problem. More than ever, media is a global affair, and pretending that the decisions made by an orchestra in one city won't directly affect an orchestra thousands of miles away is counterproductive.)

Trouble is, we aren't having the discussion. We aren't even in the same room. Rather than admit that we have a problem with no easy solution and tackling it honestly, we're hiding behind a patchwork of short-term fixes and hoping that someone else will figure it all out for us. The reason for this approach is obvious: orchestras that aren't getting a slice of the media pie want one, and the ones that have one don't want theirs to get any smaller, and often, those two wants can conflict with the desire for a national standard. The need to balance these individual desires with a concern for the good of the industry's musicians as a whole is, dare I say, why we have a union. So why isn't the national leadership of the AFM willing to step into the breach? I have talked to Local officers with strong opinions and good ideas on the future of media. I don't know a single orchestra committee chair who doesn't have a position on upfront payments and online distribution. It might take a knock-down, drag-out fight to get us all on the same page, and there's no question that any hard-and-fast national standard has the potential to make some orchestras worse-off in the short term than they are right now. Will we kill off Electronic Media Guarantees? Allow for revenue sharing in place of upfront pay? Bundle online streaming rights with radio broadcasts? Create a cafeteria plan where distributors can pick and choose the rights they want and pay for them a la carte? Maybe, maybe not. But any of these possibilities has to be preferable to the AFM's current strategy of allowing individual orchestras to abandon existing national agreements simply because no one is pointing the way forward.

(continued on page 11—see LEADERSHIP)

## Free the ICSOM 52

by Robert Levine

In the last issue of *Senza Sordino*, Doug Fisher asked whether we should have national agreements covering electronic media. While he clearly meant the question to be rhetorical, I would like to suggest that the right answer might be “no.”

Collective bargaining agreements set minimum rates of pay (and, in almost all industries but ours, maximum rates as well) in order that employers can neither take advantage of employees by pitting them against each other in the infamous “race to the bottom” nor bribe them to be good pro-management flunkies by paying them more than their colleagues.

AFM national media agreements are predicated on the notion that, in the absence of national rates, media companies will invariably look for musicians who will do the work for less. And indeed they do; that’s why film work is moving to London, Prague, Sydney, Seattle, and Toronto, where AFM agreements don’t apply and musicians will work for less.

But the idea of a “race to the bottom” assumes that the work is moveable; that a film company, for example, can pick up its marbles and hire a bunch of musicians in Seattle without anyone but the un-hired musicians in Los Angeles knowing, caring, or being able to do anything about it.

For symphonic media work, that’s simply not the case anymore. Once upon a time, the record companies (and radio stations and national networks) hired symphonic musicians to do symphonic media. Now orchestras pay for that work. Virtually all symphonic media work is paid for by the very same employer who pays us to play concerts (and with whom we already have a CBA)—our own symphonic institution. That employer then takes that media product and either sells it to a third party (such as Naxos Records) for far less than cost or simply gives it away to NPR, PBS, or a commercial radio syndication network. Or, as in the case of the new Philadelphia Orchestra agreement, the employer licenses a third party to distribute media product the orchestra has produced.

But what they can’t do is move the work elsewhere. The Chicago Symphony management won’t hire the Milwaukee Symphony to do media work even if the MSO musicians might work for less. And, because they won’t, there’s no race to the bottom. The Chicago Symphony musicians are free to negotiate with their management for whatever rate they feel they deserve. The worst that can happen is that their management can say “no” and that the media work isn’t done.

This is precisely the situation that we all face with our day jobs. My colleagues in Milwaukee may believe (and most of them do) that we deserve to be paid more for our live work than our management pays us. We are free to negotiate for a higher rate, and management is free to say “no.” And then the musicians are collectively free to decide whether or not they want to work for what’s being offered.

If there were a national rate for live orchestra work, and it were set at the rate the Chicago Symphony musicians would like (and indeed deserve), then there would not be an orchestra in Milwaukee unless the MSO

musicians broke ranks with their colleagues in Chicago and made a local deal to save their jobs. But why should they be faced with the choice of being bad trade unionists or unemployed musicians?

National agreements are a good idea when the employers are truly national and able to move their work. But in our industry, national media agreements, by dictating rates that should be negotiated locally, cause some musicians to be paid nothing and others to be paid less than if they could negotiate directly with their local employers. Who does this help?

If we are to have national media agreements, let’s have them focus on issues that are hard to negotiate well locally. A good national media agreement would protect musicians against their media product being used to replace them or dismiss them, and would provide payments for use of their product in other areas. It would also protect musicians in the film and commercial recording industries from the misuse of symphonic musicians’ media work to replace them.

What a good national media agreement would *not* do is to interfere in the local negotiation of compensation between musicians and their employers for work that can’t be moved elsewhere. Any attempt to do so will result in less work and less income for orchestra musicians, as well as less symphonic media product. And, in a world where electronic media is more and more important for promoting orchestras to the public, that would not be good for orchestra musicians either.

*Robert Levine is a member of the Milwaukee Symphony, president of AFM Local 8, a past editor of Senza Sordino, and chairman emeritus of ICSOM.*

### Leadership

*(continued from page 10)*

I realize that, to some who have been in this business far longer than I, this may all seem like the frustrated ranting of a young committee chair who hasn’t been around long enough to learn how to work the system. But that’s exactly my point. I shouldn’t have to work the system. The system should be working for me, and for every orchestral musician that the AFM purports to represent. No one is asking for the AFM leadership to swoop in with some magical answer that everyone will be happy with—regardless of what direction we turn as we look to the future of our industry, some percentage of those involved in the discussion will wish we’d turned another way. But the current policy of placating whatever orchestra is in crisis at the moment while determinedly ignoring the larger issues raised by the crisis is cowardly and untenable. Unions are supposed to unify us, and if that were an easy task, we wouldn’t need them in the first place. We badly need those at the helm to take a chance, and step into what could be a very ugly fray. It’s called leadership, and it’s what we pay them for.

*Sam Bergman is a violist in the Minnesota Orchestra, a news editor at ArtsJournal.com, and a past editor of Senza Sordino.*

## President's Report

*(continued from page 3)*

### Health Insurance Report

The ICSOM Governing Board started a comprehensive study in 2003 to investigate a national healthcare plan for ICSOM and other full-time AFM orchestras. Representatives from the Mercer Human Resource Consulting Group out of Boston and Washington D.C. were engaged to provide assistance.

The goal was to explore national healthcare options that, according to preliminary research by the Mercer Group, might offer savings as high as 10%. The largest savings would be obtained through a self-insured plan covering all ICSOM orchestras, which would eliminate or reduce claim margins, premium taxes, risk charges, and administration charges. A fully insured plan through a national carrier would offer somewhat smaller savings.

On May 24, 2004, members of the ICSOM Governing Board, Major Managers' Healthcare Taskforce, ROPA representatives, and members of the AFM International Executive Board met in Chicago. After a great deal of research and discussion, our joint conclusion was that there are currently simply too many obstacles to warrant further action. Some of the issues include:

- Insurance carriers are hesitant to bid competitively for national groups that cannot be clearly identified. This is relevant because our health insurance benefits are negotiated locally, unlike the health benefits for some national groups such as teachers and teamsters unions.
- Insurance costs vary widely on a regional basis. Orchestras in the south, for example, enjoy lower overall costs than those in the northeast or in the west. Because of these cost differences, it would be likely that orchestras with already low rates will self-select out of the group, leaving participating orchestras with higher average costs. Such "cherry picking" would effectively negate the benefit of spreading risk to all orchestras.
- One plan design we examined would have covered, in addition to musicians, orchestra staff not employed under collective bargaining agreements. States are allowed to regulate healthcare plans covering employees of unrelated employers, known as Multiple Employer Welfare Arrangements (MEWAs). Unfortunately, state regulations governing self-funded MEWAs vary by including separate state-mandated benefits, having different cash reserve and filing requirements, and even disallowing coverage in some states.
- Collectively bargained healthcare plans can avoid these MEWA laws if at least 75% of all participants are covered by the collective bargaining agreements establishing the plan (among other requirements). A comprehensive survey of ICSOM and ROPA orchestras completed last summer showed that we fell short of the 75% requirement due to the high number of staff personnel in our

orchestras. Faced with this result at the meeting last May, we suggested that managers encourage their staffs to unionize in order to reduce health insurance costs. The managers were not enthusiastic about this "solution!"

Given that we could not meet the 75% test, we faced four options:

1. Institute a fully insured national plan, losing the advantages of pricing flexibility and increased savings associated with self-funded plans.
2. Try to meet state MEWA laws, which vary widely from state-to-state, again reducing savings and flexibility.
3. Petition the Department of Labor for a federal government exemption. Given the outcome of the national elections last November, it is highly unlikely that our request would be granted.
4. Create a musician-only national plan. Any savings that might be realized from a musician-only plan could well be negated by higher premiums for the staff personnel, whose group size would shrink considerably without the musicians.

Since none of the above options was deemed practical, we have decided to postpone further study of national healthcare coverage for our orchestras until a later time.

On behalf of the Governing Board, I would like to express my appreciation to the many AFM officers, staff and counsel who worked on this project, as well as the Major Managers' Healthcare Taskforce. Special recognition goes to ICSOM Counsel Leonard Leibowitz, Paul Desrosiers and his team from the Mercer Human Resource Consulting Group, and attorney Susan Martin. Finally, thank you all for your patience as we researched the many options. Rest assured that no stone was left unturned! Although we were not able to establish a national healthcare plan, we better understand the many challenges involved. We look forward to a time when circumstances are more favorable.

### Chairman's Report

*(continued from page 2)*

will become a common occurrence of shared trust that can spill into other more complicated and highly charged situations.

Stay tuned. Things are changing, and I am hopeful they are changing for the good of music and the arts. Wouldn't it be wonderful if, some day, all we had to do was practice, perform, and teach? And if all the other necessary details were handled properly, and we were secure in the knowledge that we were in good hands? Yes, it is a dream right now; but without hopes and dreams, we would be fools to continue. Therefore, I hope all day long and dream at night. Performing keeps both very fresh.

## Corral

(continued from page 8)

In just a few weeks I had my insurance back, along with a few other hurtin' buddies. A missed opportunity to haul the Gang off to the pokey in front a' TV cameras?

But it was still a tough time. The Rattams Gang was actually turning down donations towards musician salaries so's they could stick it to us. All in all, it was pretty outrageous what they got away with. Some folks think it were personal fer Rattams. He'd heard that Doc Leibowitz was a management buster, and damned if he was gonna lose to Leibowitz, even if Rattams lost the support a' the orchestra and the whole rest a' the town.

Towards the end a' February, the Rattams Gang made their biggest move. Waitin' until Doc Leibowitz was outa town tendin' ta some other patient, in through the back door burst the local union, with a preliminary NLRB ruling (that it was an illegal strike and not a lockout) held to their sorry heads. Sittin' down at a table on Thursday night, February 24, the meetin' was presided over by the president of the St. Louee Labor Council, showin' his mean jaw and packin' a nine millimeter at his hip (true). The agreement that came outa' that meetin' was shoved in front a' the orchestra on Saturday mornin' at the union hall (a room 'bout the size of a three-stall outhouse, with matchin' air circulation). The ballots were already in the mail ta everyone. As the meetin' ground on, with various orchestra business bein' conducted in preparation for returnin' ta work, it began ta dawn on a few people that we weren't actually talkin' much about the contract, 'specially 'bout how this agreement had suddenly been reached. High noon approached, and along with it a feelin' a' desperation. People were gittin' up 'n leavin' for various commitments like family and teachin'. A handful a' brave souls stuck around to bang it out, and these people larned more of the details 'bout how this came about. I think that, just about to a person, these people voted NO. There's a good chance that if only a dozen more people had stuck around, that contract and that gang would not've survived.

But they didn't, and the contract passed, and the Andy Rattams Gang is still in charge.

The papers seem ta think everythin's all hunky-dory now that we're back ta makin' great music 'n all. And we are glad ta be playin' agin, 'specially with that rarest a' breeds, a good conductor. But it's a long, underpaid summer, with a bunch a' folks with memories 'n motives. This Gang better watch it's sorry behinds. We're thinkin' those swingin' doors'll be helpin' em on thar way.

*Christian Woehr is the ICSOM delegate and a violist for the Saint Louis Symphony Orchestra. Born in Dallas, Texas, to two founding members of the modern Dallas Symphony, he and his five string-playing siblings grew up as "orchestra brats," following their musician parents from orchestra to orchestra, mostly the Pittsburgh and Chautauqua Symphony Orchestras. His sister, Mary, is now a violist in the Baltimore Symphony. Chris is a prolific composer, and the last remaining non-driver in the SLSO.*

## Secretary's Report

(continued from page 3)

are already preparing a presentation to co-host the 2007 Conference, but 2006 is wide open! Any orchestras interested in hosting the ICSOM Conference should contact me as soon as possible and be prepared to make a presentation at the Conference this summer. A memo concerning Conference-hosting information was included in the Conference mailing and may also be found on the ICSOM website.

The 2005 ICSOM Conference information is at the end of this column. The Conference is tentatively set to include panels and discussions with topics including relations with our locals, negotiations, orchestras that have survived labor strife, and member orientation. ICSOM Counsel Len Leibowitz will continue furthering our knowledge and understanding of various aspects of labor law. Any ICSOM orchestra member is welcome to attend the Conference. I'd also like to encourage orchestra committee and negotiating team members, and especially your attorneys, to consider attending as well. However, I ask that you contact me as soon as possible to let me know you will be attending. This will allow you to receive Conference mailings before the start of the Conference, and it will help ensure that you receive proper credentials at the Conference. I look forward to seeing everyone at the Conference this summer, it's shaping up to be a good one.

### 43rd ICSOM Conference

August 17-20, 2005

Hosted by the San Diego Symphony  
at

Shelter Pointe Hotel  
1551 Shelter Island Drive  
San Diego, CA 92106

(800) 566-2524 or (619) 221-8000

The Conference will begin Wednesday morning, so delegates and guests are encouraged to arrive the evening of the 16th. Conference business, including elections, will conclude Saturday afternoon. Delegates should plan to remain through the entire Conference.

All Conference attendees are asked to register with the ICSOM Secretary by July 10. The official Conference packet was mailed to delegates on May 16, 2005. Information regarding hotel reservations and Conference registration forms are available under the 2005 ICSOM Conference link on the ICSOM website ([www.icsom.org](http://www.icsom.org)).

Hotel reservations must be made by July 15 to receive guaranteed rates. Rooms are limited, so please make your reservations early. Please contact ICSOM Secretary Laura Ross at [lar2vln@comcast.net](mailto:lar2vln@comcast.net) with any questions.

# A Grand Solidarity Concert in St. Louis

by Catherine Lehr

The St. Louis Symphony returned to official rehearsals and concerts on March 3, 2005, after an eight-week work stoppage. But during our two-month hiatus from Powell Symphony Hall, our musical activities continued unabated. After the SLSO musicians rejected the management's contract offer on January 3, we formed ourselves into various committees, knowing it might be some time till we returned to work. There was the negotiating committee, of course, as well as a media committee, a concert committee, and a thank-you committee. Except for the negotiating committee, which was elected by the musicians, all the committees were formed from among the musicians on a voluntary basis; whoever was able to give of their time and expertise did so.

One of the ideas behind the organization of concerts was simply to continue performing. We are all musicians, and playing concerts is what we do. But in addition, we wanted our music to remain part of the fabric of the city's life. We didn't want the public to forget the sound of a symphony orchestra. We wanted each of our performances to have value in its own right, to be creative and inspiring for the audience as well as for us on stage. These concerts reflected our feelings about music itself and had something of the joy we all felt as teenagers when we played for love and not for money.

Some of our concerts were benefits for other organizations. Our first performance was a benefit for the American Red Cross for tsunami relief. Another featured nine soloists from the SLSO and raised money for the Community Music School of Webster University, which had so generously donated rehearsal space, percussion instruments, music from its library, and a popular concert venue.

After the SLSO management cancelled a series of children's concerts, an elementary school teacher, disappointed that her class would not be able to hear a symphony orchestra this year, wrote a letter mentioning the difficulties inherent in returning field trip money to a class of third graders. Violinist Dana Edson Myers from our concert committee called her and asked if she would like musicians to come to her school to play for the children. This led to our giving a children's concert, again featuring orchestra soloists, in a large church across the street from the school, filling the sanctuary with primary school children. The field trip money was donated to an organization providing music for inner-city school children.

Other performances raised thousands of dollars for our health insurance or were simply free concerts, given as gifts to the music lovers in our community. One Friday night, string quartets played in several downtown art galleries simultaneously, and people strolled from gallery to gallery, enjoying the art, both visual and musical. The Eroica Trio headlined another concert. Leaving babies, toddlers, and husbands in New York, they traveled to St. Louis and packed the house for an all-Beethoven concert with us, sandwiching the performance into their hectic tour schedule.

When the SLSO management postponed a concert celebrating Black History Month, we found that we could not duplicate the concert, as the music was only available in the SLSO library. Instead, we divided into small groups and played in multiple African-American churches on the last

Sunday of Black History Month. The churches requested spirituals, so composers from within the orchestra worked long into the night arranging spirituals for our various chamber ensembles. That same Sunday, Garrison Keillor (from *A Prairie Home Companion*) flew to St. Louis at his own expense and created with us an evening of music, poetry readings, and commentary like nothing I have ever experienced. It was titled *Music in the Air*, after lyrics from the spiritual *Over My Head*, and was inspired by the spirituals we had played in the churches that very morning. With the audience overflowing into the aisles and entryways, the concert was two and a half hours long, and Mr. Keillor signed autographs and greeted the public for still another hour afterwards.

Arranging each of these events had its challenges, exacerbated by our having to organize at the last minute, as we were always hoping to go back to work. Each complete story of each concert could in itself be a *Senza Sordino* article.

Our very last concert, ironically, was one of the first that we began to organize after our paychecks and health insurance stopped in January. It was a combined orchestra concert, eventually including musicians from seventeen organizations. Early in the work stoppage, we had spoken with folks from the Philadelphia Orchestra. In terms of raising community awareness, money, and morale, they felt that the most important concert they presented during their 1996 strike was a joint concert with the New York Philharmonic. Thinking of doing something similar, we contacted members of the Chicago Symphony. They said they would like to help, but didn't think 80-90 musicians would be able to make the five-hour drive to St. Louis and back on a day off. However, beginning in early January, we started talking about possible dates and conductors; there were concerns about traveling in winter weather, as well as having enough musicians willing and able to make the trip. Finally, a date was established for the afternoon of Sunday, March 13, and a dozen or so CSO musicians signed on. Then, little by little, we discovered that the Philadelphia Orchestra and the New York Philharmonic were free the same day and that some of their musicians were available and eager to join us. The Kansas City Symphony was one of the first to get in touch with us, offering anything we needed. They had a concert the afternoon of March 13, but with a reduced orchestra, and three of the KCSO musicians wanted to play with us. As we contacted more and more orchestras and discovered them with a day off on March 13, it occurred to us that a more efficient way to do this would be to have our ICSOM representative, Chris Woehr, send out an all-points bulletin, inviting all ICSOM orchestras to participate if they could. More orchestras signed up, and soon a formidable group of musicians had cleared their schedules and made plans for a trip to St. Louis for our grand united solidarity concert at their own expense (or that of their orchestra committee).

And then, on February 26, two weeks before the Combined Orchestra Solidarity Concert, the SLSO musicians met with the negotiating committee. The committee had a contract offer they were not happy with, but felt they had to recommend to us. The vote would be taken by secret ballot through the U.S. mail system and would be counted on March 1, less than two weeks

(continued on page 15—see SOLIDARITY CONCERT)

## Solidarity Concert

(continued from page 14)

before the March 13 concert. The question then became, should we go ahead with the concert? A few out-of-town musicians had already made travel plans with airlines. We called musicians from the New York Philharmonic, and their committee said they would do whatever we wanted, that if we in St. Louis wanted to go ahead with the concert, they would be there for us. We polled other musicians who felt the same way, and so the concert was set in cement. Those ultimately joining us were from the Baltimore, Chicago, Dallas, Indianapolis, Kalamazoo, Kansas City, and Nashville symphonies, the Cleveland and Philadelphia orchestras, the Florida, New York and St. Louis philharmonics, Music of the Baroque in Chicago, DePaul University, Indiana University, and the University of Missouri.

One of our biggest hurdles in all this was finding a conductor. There were several conductors whom we admired and longed to work with, but they were "unavailable," either by happenstance or on purpose. We got the feeling that the conductors' managers didn't want them caught up in a labor dispute. As orchestra managements provide the bread and butter for the conductors' managers as well as for the conductors themselves, it seemed they all thought it best to stay out of it.

Consequently, we were quite pleased when Benjamin Zander agreed to lead us, also coming at his own expense. Among his conditions were that no one else speak at the concert and that we musicians not use the concert as one last defiant clenched fist to the SLSO management. And so the Combined Orchestra Solidarity Concert became a thank-you gift to our St. Louis audience, a grand celebration of orchestral music itself, reminding me personally of why I went into music in the first place. Ben Zander spoke eloquently about the pieces: Beethoven's *Coriolan* Overture, Tchaikovsky's *Romeo and Juliet* Overture-Fantasy, Shostakovich's Fifth Symphony, and

*Nimrod* from Elgar's *Enigma Variations* as an encore. He chose a difficult, but do-able program for one 90-minute rehearsal, and we all felt happy and proud to be musicians and to be together on one stage.

Many aspects of the March 13 concert were serendipitous. We didn't hold auditions, and we didn't turn anyone away who was willing to come. (What we would have done if 30 trombones but only two violins wanted to play is now just a subject for speculation!) Each section arranged its own seating. In the cello section, there were seven SLSO members and six visitors. We decided that the most fun would be for each SLSO cellist to sit with an outsider. Our retiring SLSO principal cellist, John Sant'Ambrogio, sat principal for the concert. The remaining SLSO cellists drew lots for a stand, which they shared with a visitor. Friends sat with friends whenever possible. The final concert felt like a combination of an all-state orchestra, a class reunion, and the most magical music making possible. When the last notes of *Nimrod* had faded away, Ben Zander led us all into the audience to be with the public. Later we came together at a private home for food and conversation, catching up with old friends and making new ones.

There are no words to express our gratitude to all those who helped us during the work stoppage—from writers of letters to the local papers to those who donated tens of thousands of dollars, and from the many musicians and creative artists who became our collaborators to the folks who just thought of us and called to ask how we were doing.

We in St. Louis bless you all.

*Catherine Lehr has been the assistant principal cellist of the Saint Louis Symphony since she joined the orchestra in 1975. She was a member of the concert committee that arranged the many performances described.*



In rehearsal for the Combined Orchestra Solidarity Concert in St. Louis, March 13, 2005

photo by Laura Ross

## Nominating Committee Announcement

In accordance with ICSOM bylaws, elections are to be held at the 2005 conference for the positions of President and Secretary (two-year terms), and four Members at Large (two two-year terms and two one-year terms).

In accordance with ICSOM bylaws, a Nominating Committee has been appointed by the Governing Board. The Nominating Committee may, at its discretion, nominate candidates for these positions. Additional nominations may also be made from the floor at the conference. The Nominating Committee will consider all worthy candidates, including those incumbents intending to seek reelection.

The duties of all ICSOM officers are spelled out in the ICSOM bylaws, a copy of which is in every ICSOM delegate manual and available on the ICSOM website.

Among the criteria applied by the Nominating Committee are candidates' personal abilities, experience, activity in ICSOM, compatibility with ICSOM policies and personnel, and willingness to serve. Balance of orchestra size and diversity on the Governing Board is also a consideration.

As part of its procedure, the Nominating Committee solicits from delegates and members of ICSOM orchestras any comments and criticisms, favorable or otherwise, regarding the incumbent officers and the dispatch of

their duties. The committee also welcomes suggestions for other candidates for nomination for these positions. Any member of the committee may be contacted. All input to the nominating committee will be held in the strictest confidence. Committee members may be contacted by telephone or e-mail. Deadline for input is June 15.

Members of the nominating committee are:

David Angus, Chair  
Rochester Philharmonic Orchestra  
585-271-1730  
dangus@rochester.rr.com

Tom Hall  
Chicago Symphony Orchestra  
773-327-6939  
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Baltimore Symphony Orchestra  
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# Senza Sordino

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## Sun Shines on ICSOM in San Diego

by Laura Ross, ICSOM Secretary

The 2005 ICSOM Conference, hosted by the San Diego Symphony at the Shelter Pointe Hotel and Marina in San Diego, was held August 17–20. The hospitality, surroundings, and weather all contributed to a very successful event. Wednesday evening’s mixer at the San Diego Symphony’s summer pops venue following a rehearsal, so many orchestra members were able to stay to dine and visit with ICSOM delegates, officers and guests. On Friday evening, approximately 20 Conference participants attended the San Diego Symphony’s concert with Dave Brubeck. It was a wonderful evening, complete with fireworks.

This year’s Conference included the usual committee and officer reports, presentations on a variety of subjects, and greetings from OCSM President Francine Schutzman and RMA International President Phil Ayling. Laura Brownell spoke about her activities as she completed her first year as director of the AFM Symphonic Services Division (SSD). AFM President Tom Lee addressed the delegates and answered questions posed by the delegates. AFM IEB members David Lennon (New York L. 802 president), Mark Jones (Buffalo L. 92 president), Hal Espinosa (Los Angeles L. 47 president) and AFM Canadian Vice President Bobby Herriot were in attendance as well. We all missed the presence of ROPA President Barbara Zmich and SSD negotiator Nathan Kahn. Duty called, and they went instead to a rally in support of Pittsburgh Ballet Orchestra musicians, who had been informed they were being replaced by taped music this season.

The Governing Board departed from the norm of recent Conferences and did not include a keynote speaker this year. Instead, the majority of the conference was devoted to the Conference theme, *Focus on Negotiations*. A panel discussion, *Orchestras Under Attack*, was moderated by ICSOM Chairperson Jan Gippo over two days. It included panelists Steve Flanter (Honolulu Symphony), Leonard Leibowitz (ICSOM legal counsel), Steve Lester (Chicago Symphony), Susan Martin (Philadelphia Orchestra attorney), Lynn Rosen (Utah

Symphony), Mel Schwartzwald (Cleveland Orchestra attorney), Brian Ventura (Detroit Symphony), Emily Watkins (San Antonio Symphony), John Wieland (Jacksonville Symphony), and Chris Woehr (St. Louis Symphony). The panel explored negotiations over the past few years, discussed the changing role and attitude of managers and boards, and suggested improvements for the future.

Thursday evening’s negotiation review included participants Bill Foster (National Symphony), Jan Gippo, Len Leibowitz, Steve Lester, Susan Martin, Mel Schwartzwald, and moderators Laura Brownell and Brian Rood (ICSOM president). They touched on some of the topics from the *Orchestras Under Attack* panel, but also delved into board and management negotiation tactics during this last round of negotiations. Noteworthy was the discussion about a series of conference calls among the musicians’ negotiation teams hosted by ICSOM and assisted by SSD during those negotiations.

Brian Rood moderated a panel that explored the roles and relationships among orchestras and their locals. It included local officers David Angus (Rochester Philharmonic and Rochester L. 66 president/secretary-treasurer), Doug Fisher (Columbus Symphony and Columbus L. 103 president), Mark Jones, David Lennon, Robert Levine (Milwaukee Symphony and Milwaukee L. 8 president), and Lovie Smith-Schenk (Houston L. 65-699 president), as well as Laura Brownell. With so many of the officers also working musicians, there

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Photo by Michael Moore

Brian Rood (right) receives a plaque from Chairperson Jan Gippo honoring his service as president.

## Chairperson's Report by Jan Gippo



*Below are excerpts from two recent addresses delivered by the ICSOM Chairperson. His address at the ASOL convention on June 16, 2005 is followed by his address to the 2005 AFM Convention.*

In the last six years, symphony orchestras have taken a tremendous hit. The American society has not yet truly embraced the idea of the arts as a necessary part of life. We in this room, all of us, have work to do to change the minds of our society and help to continue to develop a long-standing culture of arts in this country.

ICSOM and the League are making a positive move to create advertising to get our message out. Henry Fogel and I, as well as our respective boards, are in complete agreement that, by working together for the common good of symphony arts in America, we can achieve a major difference. Separately, we might not even be heard.

ICSOM, the League, and the AFM have had our first meeting to look at ways to make the Orchestra Statistical Reports more relevant to all symphony orchestras and understandable to all that need the data. With the wide variety of ensembles in the League, this will be a complicated task.

In the good old days, if the budget was out of balance, a generous donor gave money, and we were good to go for the next year. Then the market had a huge hiccup and 9/11 exploded before our eyes in real-time broadcast, giving many institutions practically no time to ease into a plan of fiscal restraint. Many of us hit a brick wall.

In the last two years, managements and musicians have had to come to grips with this reality, and they did it through negotiations. Each side said the reality was there, but the reality turned out not to be perceived in the same way. And herein lies the next great debate. It is a philosophical debate and cannot be solved across the table.

I have tried to explain to my colleagues across the country what these realities are and how a financial manager looks at these realities. The closest I can come is an analogy to a textbook that might have been used in a business college to help analyze financial problems. The book has five chapters: "The Assumptions," "The Business Plan," "The Database," "The Spreadsheet," and "The Bottom Line."

Each of these chapters explains how to set in motion a process to try to bring structure to an overwhelming set of figures. After the business plan is formulated with a corresponding database and spreadsheet, we, the musicians, are asked to come to the table in a collaborative state of mind and decipher the material.

The first thing that we musicians notice is that, during the process of developing the business plan, we were never consulted or asked to be involved in the very first chapter—the assumptions. And as we con-

*(continued on page 11—see ADDRESSES)*

## International Conference of Symphony & 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)

### Orchestras

Alabama Symphony Orchestra  
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  
Florida Philharmonic 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  
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## President's Report by Bruce Ridge



Recently I have been reading Julie Ayer's excellent book, *More Than Meets the Ear: How Symphony Musicians Made Labor History*. [See book announcement on page 12.—Editor]

It has been fascinating to learn more about the brave musicians who founded ICSOM back in 1962. Prior to ICSOM, only one orchestra participated directly in the negotiation of its own contract. In the 43-year existence of ICSOM, astonishing progress has been made for the symphonic musician in America. There are now many full-time orchestras, salaries have risen dramatically, and these orchestras have become a crucial part of their communities, spreading a mission of education and becoming financial engines for their cities.

Yet we are constantly bombarded with negative imagery about our industry. We face questions from the media about the relevancy of symphony orchestras, and in some cases, even our own managements question if their communities can continue to support their orchestras.

The musicians who founded ICSOM were brave enough to fight for recognition in their union as they sought to fulfill the mission statement they formulated in 1962: "To promote a better and more rewarding livelihood for the skilled performer." It is daunting to realize that, simply by setting forth on this path, the founders of ICSOM met opposition from their own union and managements, and in some cases even came under the scrutiny of the infamous House Un-American Activities Committee.

The debt we owe these visionaries is huge. The only way we can properly repay them is to continue to build upon their successes. We must continue to educate and inspire our young musicians, or we face losing all that we have gained. I was amazed to discover how much I did not know about the great musicians who started us on this journey, even after being involved in ICSOM for over a decade.

Yet today we face new challenges. There are new economic trials, and we face a world that has a seemingly endless array of options when choosing how to listen to music. We must recommit ourselves to the goals of our founders and to the unity that has strengthened us for so many years.

Franklin Roosevelt said, "The only limit to our realization of tomorrow will be our doubts of today. Let us move forward with strong and active faith." As musicians and members of our orchestras, we must demonstrate our commitment to our communities. Symphonic music will survive, and flourish, all across this country, simply by proving its relevancy to our community. A city or state should never ask, "Can we afford to continue to support our orchestra?" Instead, and most definitely, they must ask, "How can we afford not to?"

Our orchestras are ambassadors for our communities. We bring attention to our cities and education to our children. And, simply put, symphony orchestras are good business. A study that I love to cite is from my own home county of Wake in North Carolina. In 2000, it

was determined that the total direct, indirect, and induced economic impact of the arts for this county totaled \$66 million dollars. We have all read of the expected financial impact of the new Performing Arts Center in Atlanta. A recent article suggested that the estimated economic impact of that hall will be \$2 billion in the first ten years. All of this should make it clear that donating to the arts is not just giving a gift; it is making a tangible investment in your community.

Another key part of the purpose statement that our founders formulated in 1962 said that ICSOM should be dedicated to "the enrichment of the cultural life of Society." Let us now rededicate ourselves to serving our communities and enriching their cultural life. As we ask businesses, governments, and individuals to invest in us, let us return that investment by reaching out to our boards and the business community to create an atmosphere where the arts can flourish through a city, and a city can flourish through the arts.

We must strengthen ourselves so that we may counter the rhetoric that has been used to perpetuate the myth that the arts and symphonic music are losing relevance in our society. Symphonic music is everywhere—in movies, on satellite and broadcast radio, in our schools, and our concert halls.

But as we strive to strengthen and reinvigorate our cause, let us remember that our organization is strong enough to welcome disagreement. We must work to elevate the tone of our debates, and we must always remember that we need not concern ourselves with attacks upon our orchestras from outside forces if we are at all willing to attack ourselves from within.

Some of our cities have lost their orchestras, and that represents a tragedy for the musicians who have dedicated their lives to their art. But it also is a tragedy for their communities. They have lost their ambassadors, their artistic mission, and their educational outreach. Let ICSOM now strive to become a more politically astute organization, one that continues to grow and learn from the past. Let us communicate far and wide that orchestras are relevant, and indeed crucial, to our communities.

One of our challenges is to re-engage the members of our orchestras in the business of their workplace. All too often, musicians take the improvements in their livelihood for granted. We must never forget how far we have come. And as we study the successes to be found in many of our orchestras, we must also study and learn from those who are facing troubles. ICSOM can serve as a beacon of hope so that our orchestras and our musicians can thrive as contributing members of their communities. Let every city come to see their orchestra as a resource for the people who live there, for the children who learn there, and for the companies that do business there.

Adlai Stevenson said, "It is often easier to fight for our principles than to live up to them." Those who founded ICSOM established a very high standard for us to uphold. Let us honor their bravery, and their fight, by adhering to their principles and by communicating our message to our youngest colleagues and to our communities all across the nation. Our message is certain: orchestras are relevant in our society. Orchestras are an investment, with financial and educational impact upon our cities. Every orchestra is a family, and every manager has been granted a sacred trust with their community to preserve that family. ||

## Three Days in October

by Laura Ross, Nashville Symphony

The Nashville Symphony's season was about to begin when news of Hurricane Katrina's devastation spread across the country. Of course, we all began asking, "What can we do?" Orchestra musicians from across the nation were e-mailing and calling to get the latest updates about our colleagues in the Louisiana Philharmonic Orchestra (LPO).

AFM SSD negotiator Nathan Kahn and I were in close contact those first few days once the full after-effects of Katrina were apparent. We were able to contact a few members of the LPO who had found refuge in various parts of the country. Violist Scott Slapin and his wife Tonya Solomon (also an LPO violist) were staying with friends in Knoxville, Tennessee while they observed their neighborhood submerged under more than nine feet of water on TV. (Scott recently sent me photos from his website at [www.scottslapin.com/graphics/KatrinaPhotos/katrinapage.html](http://www.scottslapin.com/graphics/KatrinaPhotos/katrinapage.html). They are heartbreaking.) Timpanist Jim Atwood and his wife, LPO piccolo player Patti Adams, were on vacation in Estes Park, Colorado, sans instruments. Annie Cohen, a co-founder of the reformed Louisiana Philharmonic that rose from the ashes of the New Orleans Symphony, had packed up her cello and one set of concert clothes and had followed her husband to Chicago to get away from the hurricane. Scott, Jim, and Annie joined Nathan, Jan Gippo, Bruce Ridge, Larry Gardner (ROPA Vice-President), AFM Special Assistant to the President Linda Patterson, and me on a conference call to find out what we could do to assist our LPO colleagues and to discuss the initial stages of what is now the AFM Gulf Coast Relief Fund. (See [www.afm.org](http://www.afm.org) for further information.)

As our ICSOM orchestras began to return to work, many musicians considered what they could do to help those displaced by the hurricane. Some orchestras, like North Carolina, Atlanta, and Houston, raised thousands of dollars for the Red Cross, the United Way, and other not-for-profit organizations. Other orchestras, like Chicago and the San Francisco Opera, passed the hat and made contributions to the AFM Gulf Coast Relief Fund. The San Antonio and Houston symphonies, whose cities housed

a great many "refugees," began discussing various performance opportunities they could provide to those staying at Kelly USA (a closed Air Force base in San Antonio) or at the Astrodome. The Dallas Symphony worked in conjunction with other arts constituencies to raise funds for the Red Cross and to collect truckloads of items for the Salvation Army. The Dallas Symphony also held a benefit concert on September 29. Other orchestras, including Charlotte and North Carolina, are having discussions along those same lines. Additionally, a number of orchestras offered substitute and extra work to many LPO musicians—two LPO bass players have been employed by the Minnesota Orchestra and the Kansas City Symphony, and more playing opportunities crop up every day.

The Nashville Symphony went one step further.

Alan Valentine, President and CEO of the Nashville Symphony, began floating the idea that the Nashville Symphony should bring the members of the Louisiana Philharmonic together in Music City, USA to perform their series opener. Everyone Alan spoke to leapt at the chance to help. The Tennessee Performing Arts Center (TPAC) agreed to waive all fees for the rehearsals and the performance. American Airlines, which serves as the Nashville Symphony's official airline, agreed to provide transportation for 30 musicians scattered across the country who were unable to drive to Nashville. The Renaissance Hotel provided housing for the entire orchestra from Sunday through Tuesday, allowing the musicians the time to bond outside of rehearsals. NSO board members, staffers and musicians opened their homes to musicians who arrived before the hotel was available. Food and meals were donated, clothing and instruments were gathered for those who had none, and welcome bags filled with all sorts of goodies, including samples of Jack Daniels, were distributed to the LPO musicians. At the reception following the concert, Mark O'Connor, who had already donated his services as soloist for the evening's performance, brought his Hot Swing Trio over to the Hermitage Hotel to entertain the troops. Local 257 waived all work dues for the wages paid to the LPO musicians. (Each LPO musician received \$750.) The Nashville Symphony musicians performed *gratis*. Even the bartenders and food service people at TPAC got involved—they donated all their tips from lobby service during the concert. Alan Valentine also secured payment for a delayed broadcast of the performance National Public Radio's "Performance Today."

All but a handful of the 68 LPO musicians traveled to Nashville for five rehearsals and the performance on October 4. Music Director Designate Carlos Miguel Prieto and Principal Guest Conductor Klaus Peter Seibel (LPO's former music director) met for the first time on the stage of Andrew Jackson Hall in TPAC. It was a special moment for both conductors and they were thrilled to be involved in this project.



Photo by Laura Ross

The Louisiana Philharmonic Orchestra's dress rehearsal in Nashville

More than 30 Nashville Symphony musicians (strings mostly, plus percussion and horn) joined the LPO musicians those three days as schedules allowed. We all know how small our musical community is, so, as was inevitable, there were many reunions with colleagues from youth orchestras, schools, festivals, other professional orchestra jobs, even friend-of-a-friend connections. In fact, two Nashville Symphony members are former members of the New Orleans Symphony and were able to catch up with old friends. I myself was stunned to find that two former colleagues, one from the 1982 Colorado Philharmonic and one from a 1988-89 tour of the Mantovani Orchestra (long story), were members of the LPO.

About half the LPO musicians arrived in town a day early and stayed with various NSO board, staff and symphony members. The next morning many LPO musicians saw each other for the first time in weeks and months during a brunch at Phil and Pam Pfeffer's home. There were tears, hugs, and smiles as LPO musicians, staff, and families began to share stories. Burt Callahan, an LPO violinist who witnessed "first hand the devastation and conditions...for 8 days after the storm before [he] eventually evacuated" had been a topic of conversation amongst his colleagues since the storm and was thrilled to catch up with his "embattled colleagues" and asked "to thank them publicly for concern of [his] well being." LPO violinist Elizabeth Overweg (who was my guest on Saturday) wrote, "I was happy and relieved to see everyone who made it here safe and sound, yet upset when I heard about their material losses. Many still didn't know if they would be able to salvage anything...[B]eing here has reassured me that I work with a very resilient and resourceful group of people, with an unbeatable spirit to play music."

The musicians had many opportunities to talk Sunday through Tuesday at the hotel and at TPAC, where the rehearsal hall had been turned into a dining/living room for breaks and meals. "Dinner at the hall," wrote Patti Adams, "was sponsored by the Nashville Symphony Orchestra League. These heroic volunteers made sure all we food lovers in my New Orleans orchestra were well fed before and after our rehearsals, creating the perfect environment where we could talk, share our experiences and hopes/fears for the future." While down time was devoted to catching up, the musicians welcomed the opportunity to get back to work—it felt normal. Scott Slapin wrote that he couldn't "put into words what a break it was from a month of sleeping on couches, glued to CNN. For the first time since the hurricane, we got to see all of our old friends, and at times, it was almost as if the LPO was just on tour, and we could briefly take our minds off of what actually happened...[T]he NSO has given us memories that will last a lifetime."

One of the most poignant communications I received was from LPO violinist Treesa Gold, who had just begun cancer treatment 10 or 12 days prior to coming to Nashville and had not been feeling well. She wrote, "I really was not sure how much I wanted to be a part of the LPO/Nashville concert before I arrived. I did not know if I wanted to see everyone again and have to 'put on a happy face' when I was feeling anything but happy." Treesa went on to write about her cancer treatment, her chances the

cancer would not return, her house that was under 10.6 feet of water, along with everything she owned besides instruments and dogs, and the fact that there was a question whether insurance would cover the damage since it was caused by a flood, not the storm. She and her husband, Matt, a bassist with the LPO, had little discretionary income due to her increasing medical expenses, so they never did "nice" things for themselves anymore. Treesa wrote, "That all changed in Nashville. None of you gave us any choice in the matter! We ate well; we went to an art show; we stayed in an amazing hotel with a great view; we got super-cool gift baskets and free CDs.... Matt and I also took full advantage of the free counseling offered from Vanderbilt University.... I left Nashville a different person than I came. I felt pampered and I felt hope that I could feel good again." Since she left Nashville, her pain due to treatment has increased, but her mental health has continued to improve. "I really don't know what I would have done without this opportunity," Treesa concluded. "You have changed everything for me, and I will never be able to thank you enough. You have all made this incredibly difficult time in my life so much more manageable."

It was inspiring to watch these musicians, who hadn't been face to face for a while, come together, share their stories of heartache and grief, and then put it all aside and get to the serious business of making music with their colleagues. For all those who have supported, and continue to support, the Louisiana Philharmonic, know that they are extremely grateful. "It has been said many times that a symphony orchestra is like a family," wrote Patti Adams. "This very special week showed us that the community of orchestra players across the country is like an extended family. And like family, this orchestra took us in, showered us with care and compassion and allowed us to make music together again."

Thankfully, the LPO is looking forward to their next concert, a side-by-side performance with the New York Philharmonic on October 28.

I am very lucky that I got to participate in and see, first-hand, the results of what our orchestral community can and will do for our friends and colleagues. I'd also like to express my gratitude to the musicians who agreed to share their thoughts with me—Burton Callahan, Elizabeth Overweg, Scott Slapin, Patti Adams, Treesa Gold and Annie Cohen. It was a pleasure meeting these musicians and, hopefully, beginning some new friendships.

I think Annie Cohen said it best: "Our job as musicians is to keep playing and reminding our respective communities how very important music is, how it helps us all to be more complete human beings, and how necessary it is to both maintain and grow our culture. We have seen in New Orleans how thin the veneer of civilization can be, and how quickly cities can fall in the apocalyptic events of early September. I am struck again at what we can bring to our cities, to each other, and how we can work together to be sure that live music remains in the city that defined and brought American music to this country.... [The NSO] allowed the LPO musicians to find four days of normalcy in a month of incredible difficulties. It allowed us time to come together to begin to address long range possibilities and opportunities. And it showed us all that despite individual differences, we are all a family, and that we can and will work to remain a family. And classical music will return to New Orleans." ||

## Resolutions Adopted by the 2005 ICSOM Conference

Whereas, Since 2004, the terms of all Governing Board positions are staggered; and

Whereas, As a consequence, it is necessary to have one of the Members at Large elected to be a delegate to the AFM Convention in advance of the AFM Convention; and

Whereas, That election would best take place at the previous year's ICSOM Conference, when all the voting delegates are present in the same meeting; therefore, be it

**Resolved**, That in the year prior to the AFM Convention, the delegates to the ICSOM Conference shall select one of the Governing Board Members at Large to also act as a delegate to the next AFM Convention; and be it further

**Resolved**, That in the event that the Member at Large so selected is unable to attend that AFM Convention, the Governing Board shall designate another Member at Large to serve as the delegate in his/her place and stead; and, be it further

**Resolved**, That Section 6.(c) of the ICSOM Bylaws be amended to reflect this procedure.

*Submitted by the Governing Board, as amended*

» » »

Whereas, It may, under certain circumstances, be important to an orchestra to make use of the AFM Bylaws for issues which may not be covered in their collective bargaining agreement; and

Whereas, Many symphonic collective bargaining agreements do not have language incorporating the AFM Bylaws; therefore, be it

**Resolved**, That the Governing Board and the delegates to the 2005 ICSOM Conference urge all constituent orchestras to negotiate with their management to insert the following language into their collective bargaining agreement:

The AFM Bylaws are hereby incorporated herein by reference except as any may be in contradiction to the provisions of this Agreement.

*Submitted by the Governing Board*

» » »

Whereas, The issue of AFM orchestras traveling into, and/or having a residency in a city in which the local orchestra has been shut down for any reason, has become a matter of great concern to the ICSOM Governing Board and to the many members of constituent orchestras of ICSOM, ROPA, and OCSM; and

Whereas, Those concerns are legitimate and, in many cases, crucial to the members of the defunct local orchestra in terms of their attempts to resurrect it; and

Whereas, Those concerns are shared by troubled orchestras; and

Whereas, It has become necessary for the sake of all symphonic orchestras that there be a "Code of Ethics" for touring and/or residencies to which musicians and their Boards and managements may look in order to inform their decisions regarding travel into certain cities at critical times in the life of the local orchestra; and

Whereas, Article 14, Section 3 of the AFM Bylaws contains the following relevant language:

In order to prevent unfair competition, the IEB shall have the authority to establish policies and regulations affecting an orchestra "in residence" outside the home jurisdiction of that orchestra or to restrict an orchestra from performing 'in residence' in the home jurisdiction of another orchestra;

therefore, be it

**Resolved**, That the Governing Board take the initiative of forming a committee with representatives of ICSOM, ROPA and OCSM, to discuss, debate and hopefully to come to a consensus on recommendations to the IEB for the creation and implementation of a "Code of Ethics" for touring and/or residencies to which musicians, Boards and managements of symphony, opera and ballet orchestras may look in order to inform, and hopefully influence, their plans for travel and/or residencies into certain cities at critical times in the life of the local orchestra in said city, to help and not harm such situations.

*Submitted by the Governing Board, as amended*

» » »

Whereas, It is vitally important to every organization that it remembers its origins and the reasons for its existence; and

Whereas, The history of ICSOM is rich with lessons for orchestral musicians everywhere; and

Whereas, That history must be preserved for future generations of musicians, the American Federation of Musicians, and trade unions in general; and

Whereas, Much of that history resides with former officers, founders and delegates; and

Whereas, The recollections of those devoted musicians should be taped, recorded, and made available to those future generations; therefore, be it

**Resolved**, That the Governing Board embark on a project designed to record and videotape interviews with as many former ICSOM officers and other contributors as possible; and, be it further

**Resolved**, That those recordings and videotapes be housed in a place where they will be protected and preserved, and made available to anyone interested in this unique organization.

*Submitted by the Governing Board*

» » »

Whereas, One of the most stressful and difficult times for any worker is during a work stoppage of any kind; and

Whereas, For musicians and other artists it is an especially painful time not only because they are deprived of their usual income, but also the opportunity to perform under normal circumstances and venues; and

Whereas, One of the ways of alleviating that pain is to get together and play music for an audience; and

Whereas, Such concerts are eminently more successful and exciting when other talented artists join them in this effort; and

Whereas, Other artists willing to come to the aid of their musician colleagues are often risking retaliation from prospective employers; and

Whereas, It takes courage, and great empathy on the part of such guest artists to join with their musician colleagues in an effort to lend their support and talent to the cause of the musicians; and

Whereas, Those artists who do so should be recognized and applauded; and

Whereas, In the recent lockout of the musicians of the Saint Louis Symphony, five wonderful artists agreed to and did perform with those musicians in joyful concerts; and

Whereas, Those artists, Benjamin Zander, Garrison Keillor and the Eroica Trio, performed services without compensation, but nevertheless with great enthusiasm and vigor; and

Whereas, In the ongoing strike by the musicians of the Montreal Symphony, three courageous conductors put their careers on the line when they agreed to conduct the musicians of the Montreal Symphony Orchestra in their strike concerts; and

Whereas, Those artists, William Henry Curry, Mario Bernardi and Raffi Armenian, also performed these services without compensation, but nevertheless with passion and zeal; therefore, be it

**Resolved,** That ICSOM joins with OCSM, ROPA and the entire American Federation of Musicians of the United States and Canada, and expresses its deep gratitude, respect and admiration to the Eroica Trio, to Benjamin Zander, Garrison Keillor, William Henry Curry, Mario Bernardi and Raffi Armenian for extending themselves for the benefit of their fellow artists at a time when the musicians needed them most; and, be it further

**Resolved,** That copies of this Resolution be framed and presented to the Eroica Trio, and to Messrs. Zander, Keillor, Curry, Bernardi and Armenian as a small token of appreciation and respect.

*Submitted by the Governing Board*

» » »

Whereas, The musicians of the world-famous Montreal Symphony Orchestra have gone on strike after working without a contract for almost two years; and

Whereas, Those musicians have, in the recent past, accepted substandard contracts in order to afford the management and board time to restructure, reassess, and make the operational changes necessary to support an orchestra of this stature; and

Whereas, The plight of these musicians is, in many respects, the plight of all symphonic musicians in their struggle to earn a decent living while producing great music and art to their community, their nation, and the world; therefore, be it

**Resolved,** That ICSOM join OCSM, ROPA and the delegates to the 96<sup>th</sup> Convention of the American Federation of Musicians of the United States and Canada who wish to express their support of the musicians of the Montreal Symphony Orchestra in their ongoing struggle for acceptable working conditions and wages.

*Submitted by the Governing Board*

» » »

Whereas, The musicians of the Pittsburgh Ballet have been locked out; and

Whereas, The Pittsburgh Ballet management has announced that it will be using prerecorded music for at least the 2005-06 season at all of its performances; and

Whereas, Live music is just as much a part of the ballet experience as live dancers; and

Whereas, The use of prerecorded music is a threat to all working musicians; therefore, be it

**Resolved,** That the delegates to the 2005 ICSOM Conference hereby express their support, admiration, and respect for the valiant efforts of the musicians of the Pittsburgh Ballet to maintain the highest standards of performance; and, be it further

**Resolved,** That the ICSOM delegates urge, in the strongest possible terms, the Board and Management of the Pittsburgh Ballet to reconsider their decision, to end the lockout of its musicians forthwith, and to negotiate a decent collective bargaining agreement in accordance with industry standards.

*Submitted by the Governing Board*

» » »

Whereas, Florence Nelson has served the interests of musicians throughout the United States, Canada, and, through her activities as AFM representative to FIM, much of the rest of the world; and

Whereas, This exemplary service included her performance as a representative of her colleagues in the New York City Opera, the members of Local 802 in New York as the head of Concert Department, and thereafter as Vice-President of Local 802, the musicians of the constituent orchestras of ICSOM through her service as Treasurer of that Player Conference, the musicians employed in the constituent orchestras of ICSOM, ROPA, OCSM, as well as other professional symphony, opera and ballet musicians as the Director of the Symphonic Services Division of the AFM, and most recently, all of the members of the AFM as the Secretary-Treasurer of the Federation; and

Whereas, The history of her dedicated service as set forth above, speaks volumes about her talent, expertise, devotion and commitment to musicians everywhere, as well as to trade unions of all kinds, through her activities at the AFL-CIO; and

*(continued on next page)*



*Photo by Michael Moore*

Orchestras under attack panel. *From left:* Susan Martin, Steve Lester, Mel Schwartzwald, Lynn Rosen, Brian Ventura, Leonard Leibowiz, Emily Watkins, Chris Woehr, Steve Flanter, John Wieland, Jan Gippo (*standing*).

*(continued from previous page)*

Whereas, Despite the fact that, for her immediate future she will, for the first time in her adult professional life, be without a formal representative trade union position, it is the fervent hope and expectation that she will continue to be available to musicians everywhere, just as her spirit and devotion will nevertheless continue to reside in the hearts and minds of those musicians; therefore, be it

**Resolved**, That Florence Nelson, who was recently granted the title of Secretary-Treasurer Emerita of the AFM, be additionally granted the title of Honorary Officer of ICSOM, along with the gratitude, admiration, respect and love of professional musicians and the entire music industry in North America; and, be it further

**Resolved**, That this Resolution be framed and presented to Florence Nelson as a reminder to her of the gratitude and appreciation of her friends and colleagues.

*Submitted by the Governing Board*

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Whereas, The Puerto Rico Symphony Orchestra (PRSO) has been engaged in a struggle for survival in connection with their Board and administration; and

Whereas, The funding of the PRSO is almost entirely from the government of Puerto Rico through an agency known as *Corporacion de las Artes Musicales* (CAM); and

Whereas, As a consequence of an extremely difficult contract negotiation, the CAM is proposing a law that would abolish the bargaining rights of the AFM Local Union representing the PRSO members; and

Whereas, Such a law, if passed, would be an unprecedented attack on the rights of musicians, and all workers; therefore, be it

**Resolved**, That the delegates to the 2005 ICSOM Conference implore the AFM, the Governing Board of ICSOM, ROPA and OCSM, and their legal representatives to take all necessary steps to provide trade union and legal assistance to the musicians and their local union in fighting this insidious request to deprive these musicians, and possibly other unionized workers, of their basic rights to union representation.

*Submitted by the Governing Board*

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Whereas, For the last number of years, the officers of Local 2-197 AFM have engaged in questionable activities without consulting with or advising the Executive Board, and/or the members affected by those activities; and

Whereas, During this past year said officers have interfered with, and unduly pressured the Negotiating Team of the St. Louis Symphony Orchestra such that the collective bargaining negotiations for this very important contract were fatally damaged, resulting in a substandard contract from which it will take years to recover; and

Whereas, The said officers have wrongfully attempted to deflect the blame for this interference on the SLSO musicians' attorney, Leonard Leibowitz, and in that regard, through their own attorney interfered with and prevented Mr. Leibowitz from pursuing a legal strategy which could have resulted in a far better contract for the members of the orchestra; and

Whereas, Without consultation with, or authorization from either the Executive Board of the local or the members of the SLSO, said officers have filed frivolous charges of unethical conduct against Mr. Leibowitz with the Disciplinary Committee of the First Judicial Department in New York City; and

Whereas, The said officers, having been called to a meeting before the entire orchestra refused to withdraw said charges despite a unanimous vote of the orchestra calling upon them to do so, and

Whereas, Mr. Leibowitz has been practicing law for 40 years and has an unblemished record of ethical, indeed, outstanding conduct, together with a national reputation of expertise and excellence in his representation of trade unions in general, and especially musicians throughout the U.S. and Canada; and

Whereas, In the view of the industry, he is inextricably connected to the AFM, and musicians throughout the USA and Canada as counsel to the Symphonic Services Division of the AFM, ICSOM, and Local 802, AFM, and as a consequence these charges against him reflect poorly on all of us; and

Whereas, These actions by the officers of Local 2-197 are in violation of the provisions of Article 5 of the AFM Bylaws, in that they have interfered with the ability of the musicians' representative in his attempts to obtain the best contract settlement, and have caused such great anguish and disconnect between the members of the orchestra and the local that the orchestra has lost all faith in the Local's leadership and its ability to represent them; and

Whereas, As a consequence the members of the orchestra have authorized their leaders to make application to the AFM for the placement of the SLSO into the Orchestra Services Program ("OSP") pursuant to its rules and regulations; therefore, be it

**Resolved**, That the delegates to this 2005 ICSOM Conference wholeheartedly support the members of the SLSO and urge the AFM President and IEB to review the application for OSP in accordance with the principles of due process, and as expeditiously as practicable to take appropriate measures in line with their determination; and, be it further

**Resolved**, That each ICSOM delegate urge his/her local President to write a letter to the President and Executive Board of Local 2-197 Saint Louis MO, demanding withdrawal of the charges against Leonard Leibowitz; and, be it further

**Resolved**, That the Governing Board of ICSOM establish a Legal Defense Fund, funded by voluntary contributions, to assist Leonard Leibowitz with the legal bills he has already incurred, and will soon need to pay, for attorneys fees and the costs of defending himself against these frivolous charges and the attack on his reputation.

*Submitted by Chris Woehr (St. Louis Symphony), endorsed by the Governing Board, as amended*

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Whereas, It is axiomatic that health insurance coverage is a necessity for everyone in this country; and

Whereas, The spiraling cost of health care has caused the insurance carriers to raise the premiums exponentially in recent years; and

Whereas, As a consequence, the issue of health insurance has become paramount in virtually every symphony, opera and ballet orchestra collective bargaining negotiation; and

Whereas, In order to negotiate that issue effectively, it is vital to have access to as much information about the various plan designs, claims experience, premiums, etc. of other orchestras; therefore, be it

**Resolved**, That the Governing Board of ICSOM appoint a committee to develop a database of the plans of as many orchestras as possible, and to make that information readily available to any orchestra upon request.

*Submitted by James Nickel (Dallas Symphony), endorsed by the Governing Board*

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Whereas, Robert Levine has served ICSOM for so many years; and

Whereas, His contributions include acting as delegate from his orchestra, the creation of *DOS Orchestra* and *Orchestra-L*, editor of *Senza Sordino*, and Chair of ICSOM; and

Whereas, It is difficult, if not impossible to express the gratitude of the Governing Boards which he led, the current Board leadership, the readers of *Senza*

*Sordino*, and all of us who have been informed, updated, and amused by the multitude of matters with which Orchestra-L has dealt while Robert was the Webmaster; and

Whereas, Robert is now embarking on other pursuits, e.g. his musical career, his family, etc.; therefore, be it

**Resolved**, That the dual epithet of Chair Emeritus and Webmaster Supreme be granted to Robert Levine, together with the reverence, respect, and gratitude of symphony, opera and ballet musicians throughout the United States, Canada, and in the countries of the world to which Orchestra-L is transmitted, and wherever *Senza Sordino* is read, and whichever musicians and other trade unionists that have benefited from his influence on the field.

*Submitted by the Governing Board*

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Whereas, Lynn Rosen has served ICSOM as a delegate from her orchestra, a Conference Coordinator for a very well-run and interesting Conference, and as Member at Large of the Governing Board; and

Whereas, She will soon be actively involved in family matters which will require the lion's share of her attention; therefore, be it

**Resolved**, That the Governing Board and all constituent orchestras express a deep debt of gratitude to her for the time, enthusiasm, and creativity she has brought to the organization and its constituents. It is devoutly to be hoped that she will one day in the not too distant future rejoin us in whatever capacity we can persuade her to accept.

*Submitted by the Governing Board*

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Whereas, In the relatively short time Brian Rood has been active in the affairs of ICSOM, he has had an enormous impact on ICSOM and its constituent orchestras; and

Whereas, We have all been fortunate to have been represented to managements, boards, the ASOL, and virtually the entire field, by Brian; and

Whereas, His contributions to the Governing Board and the Conference as a whole have produced remarkable results which will continue to benefit the field for years to come; and

Whereas, His family, his orchestra, and mostly his new daughter, Grace, need him right now, and he must, as usual, follow his heart and devote the most generous amount of this time to them; therefore, be it

**Resolved**, That the Governing Board, the delegates to the 2005 ICSOM Conference, and the officers and staff of the AF of M, hereby express their admiration and deep gratitude for the time, energy, expertise, warmth and devotion which he brought to all of us; and be it further

**Resolved**, That we make him promise to stay in touch with a view to one day becoming re-involved in a leadership role in the Conference and the AFM.

*Submitted by the Governing Board*

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Whereas, Henry Peyrebrune has given yeoman's service as a Member at Large of the ICSOM Governing Board; and

Whereas, His contributions to ICSOM and its constituent orchestras have included extensive and invaluable analysis, advice and criticism; and

Whereas, He is leaving the Governing Board to spend more time with his family, and the imminent newest member thereof; and

Whereas, We are hopeful that one day in the not too distant future he will again give of himself to the organization and its mission; therefore, be it

**Resolved**, That ICSOM, its officers, delegates and constituent orchestras express their gratitude and admiration for his service and contributions to the organization, his own orchestra, and the field.

*Submitted by the Governing Board*

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Whereas, Leonard Leibowitz has been affiliated with the International Conference of Symphony and Opera Musicians since 1971 and currently serves as ICSOM Legal Counsel; and

Whereas, He also serves as counsel to AFM Symphonic Services Division and Local 802, as well as numerous orchestras around the country; and

Whereas, His familiarity with the problems and issues facing symphony, opera and ballet orchestras in the United States is rivaled by none; and

Whereas, He has recently come under attack for his legal advice and tactics during the St. Louis Symphony negotiations; therefore, be it

**Resolved**, That the delegates and members of ICSOM offer and reinforce their support and admiration for Leonard Leibowitz who truly deserves the moniker Distinguished ICSOM Legal Counsel.

*Submitted by the Governing Board*

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Whereas, The importance of the selection process of a new Music Director for any orchestra cannot be overstated; and

Whereas, Essential to the process is the input of the individuals who are most qualified to evaluate the artistic competence of the candidates, namely, the musicians of the orchestra; and

Whereas, In the recent selection process for a new Music Director for the Baltimore Symphony Orchestra, one of the major orchestras in North America, the opinions of the vast majority of the musicians were virtually ignored by the Board and Management of the BSO; and

Whereas, In addition, the views of the musicians were assailed by the Board and Management in the national media; and

Whereas, Notwithstanding this assault on them, the musicians refrained from personal attacks on either the Board or the Music Director designate, and concentrated their criticism solely on the process, to which they should be commended; and

Whereas, Such an assault on the musicians has the effect of an assault on musicians in all orchestras everywhere; therefore, be it

**Resolved**, That the delegates to the 2005 ICSOM Conference express their dismay about the unwarranted attack upon the musicians of the Baltimore Symphony Orchestra by members of their Board and Management; and, be it further

**Resolved**, That the delegates express their complete support, understanding and respect for the courage of the musicians of the BSO in this most unfortunate episode.

*Submitted by the Governing Board*

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Whereas, US Military involvement in Iraq has been needlessly destructive; and

Whereas, Loss of life has been significant; and

Whereas, The military conflict has disrupted the progress of the Iraqi Labor movement; therefore, be it

**Resolved**, That the delegates of the 2005 ICSOM Conference urge President Bush to withdraw US troops from Iraq as expeditiously as possible.

*Submitted by Helen Reich (Milwaukee Symphony) and Lynn Rosen (Utah Symphony), as amended*

## Conference

(continued from page 1)

were interesting perspectives, and it was enlightening to hear all of them share their experiences and emphasize how important communication is between orchestras and their locals.

ICSOM Governing Board Member-at-Large (MAL) Bruce Ridge (North Carolina Symphony) spoke eloquently on steps that could be taken to fight the pessimism and negative rhetoric that seems so prevalent in the orchestra industry, in the process mentioning many positive and encouraging signs. MALs Henry Peyrebrune (The Cleveland Orchestra) and Steve Lester expanded on Bruce's message and presented a vision of ICSOM, analyzing ICSOM's successes, pointing out areas that could be improved, and indicating where we must go in the future.

Leonard Leibowitz presented important information about a variety of negotiation and legal issues, following up with a pop quiz on grievances. Adaptistration.com author Drew McManus highlighted the importance of keeping open the lines of internal communication with blogs and data maintenance. Bruce Ridge also spoke about the importance of new member orientation and of building relationships with boards, audiences and community members.

Twenty resolutions were reviewed during the conference. [See page 6 for the complete text of all adopted resolutions.—Editor] Conference delegates passed resolutions that:

- established a committee, with representatives from ICSOM, ROPA and OCSM, to formulate recommendations to the IEB for the creation and implementation of a code of ethics for touring and residencies that musicians, boards and managements might look to when planning such travel, to help and not harm local orchestras;
- urged the IEB to take immediate action regarding the St. Louis Symphony musicians' orchestra services program request;
- reinforced ICSOM's support of ICSOM Counsel Len Leibowitz;

- urged orchestras to include language referencing the AFM by-laws in their local CBAS;
- established a program to document by videotape the history of ICSOM and its orchestras;
- supported Montreal Symphony musicians during their ongoing strike, Pittsburgh Ballet musicians in their battle against taped music, and Puerto Rico Symphony musicians in their attempt to preserve their bargaining rights;
- commended the musicians of the Baltimore Symphony for taking the high road in the press during their recent conductor search;
- thanked the many artists who assisted the St. Louis and Montreal Symphonies during their work stoppages;
- bestowed the title of "Honorary Officer of ICSOM" on AFM Secretary-Treasurer Emerita Florence Nelson.

The resolution recommending a code of ethics for touring and residencies is one of the most important actions that came out of the conference. Many delegates expressed hope that such a code of ethics would protect all our orchestras, but most especially those who are in trouble or have been disbanded.

Additional resolutions honored and thanked musicians who had given extraordinary service to ICSOM, many as Governing Board members who had completed their terms of office. Robert Levine, who already bears the title "ICSOM Chair Emeritus," steps down as ICSOM Webmaster. Although he will continue to help ICSOM in many ways (including as assistant Conference coordinator), he leaves big shoes to fill. Lynn Rosen stepped down as MAL after one year of service to prepare for responsibilities as a first-time mom. Henry Peyrebrune stepped down as MAL after a two-year term to welcome the birth of his fifth child. Both Lynn and Henry have made remarkable contributions to ICSOM and we look forward to the day when they consider stepping back into leadership positions. Finally, and sadly, Brian Rood stepped down after serving for three years as



Photo by Michael Moore

Local officers panel. From left: David Angus, Laura Brownell, Doug Fisher, Mark Jones, David Lennon, Robert Levine, Lovie Smith-Schenk.

ICSOM president. Brian stepped in at a time when ICSOM was at a crossroad. His leadership, guidance, extraordinary service, and friendship will be hard to replace. Rest assured that while Brian has other responsibilities to his orchestra and his family right now, he will remain involved with ICSOM. He is one of those many resources we will continue to look to for suggestions and guidance, as we do with many of our former officers. We hope he, too, will consider returning to a leadership role in ICSOM.

Bruce Ridge and Laura Ross (Nashville Symphony) were elected by acclamation to the offices of president and secretary, respectively. Implementing a decision to better stagger terms of Governing Board members (made at the 2003 Conference), two MAL positions were elected as two-year terms and two as one-year terms. Steve Lester was re-elected to one of the two-year terms, and three new MALs were elected. James Nickel (Dallas Symphony) will serve the other two-year term, while Meredith Snow (Los Angeles Philharmonic) and Nancy Stutsman (Kennedy Center Opera House Orchestra) will serve the one-year terms. ||

## Addresses

(continued from page 2)

to read and try to comprehend the data, we see that what we believe to be artistic considerations were never addressed. Of course, you all can imagine what the rhetoric will be from both sides. Put simply, each side says, as loud as possible, "You don't understand."

We can't expect a financial officer, not trained in music, to be able to read Stravinsky's score to the *Rite of Spring*. We can, however, hope that he or she feels the power of the music through our performance.

Financial officers can't really expect musicians, not trained in finance, to be able to read databases and spreadsheets. You can, however, hope that during a presentation of the data that the musician can see the logic.

It is at the start of deliberations that the musician can help in the creative and artistic process. With this kind of input, the musicians will feel that they have been a participant in the process of institutional solidarity, both in financial stability as well as artistic growth.

I realize that it isn't easy. Each side must learn the language and culture of the other, without value judgment, but through respect of each other's education, outlook, and thought processes. That we are all in the same room means we all understand, at some level, the importance of our respective work. It seems such a small step to combine the efforts, at all levels, right from the start.

Musicians hear that managements have the highest respect for us. That statement, however, falls on deaf ears when we feel as though we aren't heard. We seem to be separated by a common language. The confusion comes not in the actual words, but the assumptions of what actions those words create in the mind of the listener from the other side. So here is where the orchestra forum of Mellon, the

Knight Foundation, the Symphony Orchestra Institute, and the new Eastman Experiment should put their efforts: finding a common language, with shared assumptions and agreed-upon strategies. And we should all listen and participate.

We must find new strategies, new attitudes in raising money, new attitudes in spending money and investing for the future. We must revisit performance structure and find new venues and ways of presentation that are more relevant with the society as it is now being structured. We can also help that restructuring. Art has always led the way for societies to grow, mature and flourish.

But for the love of art and symphonic music, we must do it together. To paraphrase, we must pound our swords into plowshares, and plant grand shade trees so our generations that follow can look to us and praise our legacy.

### AFM Convention Address

There has been quite a bit of gossip about what the player conferences want and what ICSOM in particular is trying to do. Letters have been circulated accusing the Player Conferences Council (PCC), ICSOM, and piccolo players of wanting to dominate the union.

This nonsense started during discussions at the Futures Committee meetings. A member of the Futures Committee proposed that the PCC have seats on the IEB. It was the PCC that asked that that the original proposal for seats on the IEB be withdrawn.

Although we felt the sentiment was right, we believed that the solution presented was not necessary. Our proposal stated that if any topic was being discussed at the IEB that affected any of the player conferences, that we be asked to participate in the discussions and have some say in the outcome. Notice we didn't even ask for a vote, just an opportunity to speak and be heard.

Ladies and Gentlemen: We have enemies! But they are not the player conferences. They are the virtual orchestra machines and the people that want to use them. Local 802 won their battle. And how did they do it? Through collegiality, fraternity, and solidarity. How can we fight it? Each local must use all its influence to create an atmosphere where musicians feel as though they are colleagues, and that the fraternity of the union will be there for them and that through solidarity we will get the result we need.

But probably the biggest enemy to live music is ignorance. Ignorance of the public to understand that we, the musicians of the AFM, are preserving our musical culture and providing live performance, not just recordings or CDs, and that these live performances are the backbone of our musical heritage. There are young people that believe that live music is a disc jockey playing CDs at a party or club. Ignorance is our greatest enemy!

How can we combat this trend? My answer is collegiality. Support each and every one of our colleagues in all their endeavors to perform and make a living as a musician. My answer is to support the fraternity of the AFM in its efforts to promote music, preserve live venues, and negotiate contracts that better the working conditions

(continued on next page)

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and wages of every musician. And finally my answer is solidarity. We must stand together in commitment of purpose. We must show potential members that we serve them in their best interest, and that we will stand behind them whenever they need our support. The entire union will stand up and fight the battle.

When any orchestra loses a contract guarantee, when any club date is cancelled, or when any theater uses fewer musicians than the composer intended, the entire union is hurt. A sword thrust in Omaha or New York or Saint Louis should be felt throughout the United States by every member of the AFM, and we should all be willing to respond as needed to stop the injustice.

How can we do this? Through collegiality, fraternity, and solidarity. Let this Convention, the 95<sup>th</sup> that this great union has had, and let this day be the first where we pledge that we will work together, not attack each other, and that we will present ourselves to the public as the standard bearer of our musical heritage. ||

#### **From the Treasurer**

**ICSOM dues are due by December 31. Please ensure that ICSOM has adequate cash flow to provide needed services by sending in your orchestra's dues as soon as possible.**

Announcing the publication of the new book

### ***More Than Meets the Ear*** **by Julie Ayer**

on the labor history of symphony musicians  
during the 1950s, '60s, and early '70s.

Minnesota Orchestra violinist Julie Ayer gives a fascinating, previously undocumented account of the struggle by symphony musicians for professional dignity and equity.

Read countless stories and anecdotes about the founders of ICSOM and of visionary orchestra leaders who transformed labor relations and the professional lives of U.S. and Canadian musicians.

ISBN: 0-929636-43-0. Paperback. 332 pages. Published by Syren Book Company. Available through booksellers including [amazon.com](http://amazon.com), [barnesandnoble.com](http://barnesandnoble.com) and [itascabooks.com](http://itascabooks.com). Signed copies available at [julieayer.com](http://julieayer.com).

Watch for coverage in the next issue of *Senza Sordino*.

# Senza Sordino

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## Those Who Came Before

by Richard Levine

More than most we meet in our daily lives, orchestral musicians are blessed with a direct connection to those who came before, be they teachers, performers, conductors, or composers. Less directly, we are also tied to many other individuals from history: poets, painters, noblemen, emperors, and religious figures. Some may think, and we often hear, that our ties to the past are indicative of a dead art, a museum filled only with works whose relevance has long ago waned.

Quite the opposite is true. The rich tapestry that our past has woven is tangible evidence of the depth of music's connection to the very soul of humanity. It is that connection to our inner being that makes music relevant. It is also why great art can affect people from different backgrounds, different social standings, different educational levels, and different cultures, in much the same way.

Our duty as artists, whether we perform an old or a contemporary piece, is to connect with the listener in a fundamental way. If we are not able to do that, our performance is irrelevant as art no matter when the music was composed. If we do connect, the audience understands the relevance and expresses it through their applause. I doubt there is a performer on stage who does not feel the energy of the audience's reaction after hearing a truly great composition.

Change is a part of life, and, last anyone checked, we and our audiences are all living, breathing, contemporary beings. Because of that, how we as performers connect with our audiences must differ from how performers did long ago. But what it is we connect to remains fundamental to the human spirit.

What then of the charge that we are museum pieces? Why does this sentiment seem to resonate with so many? One answer is that art is not for everyone and that, unless a listener is a sensitive individual who is open enough to allow a connection to music, that listener can never appreciate the value and relevance of music. But this is an insufficient answer. There are those who appreciate contemporary art forms, including sculpture, painting, poetry, plays, and

even music, who say they have no interest in symphonic music. To them, the very sound of an orchestra may itself cause a strong negative reaction. We see such attitudes whenever we must argue for funding and support within our communities. Regrettably, we too often see such attitudes expressed in print.

How, if we wish more people to appreciate our music, can such strong reactions be overcome? If we fundamentally believe that our art is relevant and connects deep within people—something that helps them connect with something they themselves value—we will not spend our time and energy trying to force our view on others and attempting to ensure that potential audience members agree that we offer something valuable.

We have but two avenues available. The first is what each of us does: perform our music well. Of course, there is always room for improvement—from musicians, from conductors, from venues, from board and management support, and so on. But we all know that quality does make a difference. It is in our endeavor to perform well that we disprove the notion that ours is a dead art, for each time we perform, it is a new performance created by the individual efforts of live musicians, manifested by the totality of all forces coming together in the hall and emanating from all the performers and audience members in attendance.

That is why recorded music, although it has its value, does not usually touch people in the same way as live performances. Think back upon those performances that have touched you the most. How many of them still evoke a feeling of fondness for or other strong connection to the performer(s)? Is the same true for recorded performances you have heard? To press the point further, what would be the reaction of an audience to a performance where they sat and listened to a performance recorded the night before, or to an orchestra performing behind a curtain that severed the audience's connection to the performers?

I realize that what I am saying is news to no one who appreciates music. So what of the second avenue? Again, I doubt it will be news to you. We must spread the word that there is something valuable in what we do in a positive, influential, and pervasive manner. This is not to argue the point to people, but rather to let them know what it is we do in an engaging way. If marketing can sell unnecessary and even harmful products to consumers, think of what a tool it could and should be for a product that people think makes their lives better. To be effective, though, our story cannot be told in one way

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## Chairperson's Report by Jan Gippo



ICSOM was created because symphony musicians of the late 1950s realized that they were a specialized group within the AFM that needed to be able to represent themselves in contract negotiations. That right we won now allows us to shape our contracts to suit our special needs in working conditions, salary, pension, medical and instrument insurance, and employment security. We fought hard for this recognition. We won our battle, and we formed ICSOM.

There was a camaraderie back then that grew out of many "us-against-them" battles. We not only had to fight our managements and our locals, but the AFM as well. We worked hard through the years, gaining ground at a snail's pace, but at each turn we became more influential. Never once did we let down our guard. We were united all the way. We spoke with one very clear voice, and we secured a place in the union that carried some political clout and great influence in national contract negotiations.

We won the battle of acceptance. Some larger cities started to support symphony orchestras in new ways, understanding that we needed good wages, secure pensions, comprehensive medical insurance, and working conditions that promote artistic excellence. Even smaller orchestras began to see a change in attitude. By the late 1960s, eight orchestras had 52-week seasons, recording contracts, European tours, and a living wage. By 1972, when I joined the Saint Louis Symphony, there were seventeen orchestras with 52-week seasons, and all of those orchestras were finding ways to record. We are still working hard to secure dignity and artistic recognition for every musician in every orchestra. That is why there is ICSOM. That is why we must be vigilant.

A danger of the autonomy orchestras won can surface when we forget the lessons of the past and the fights ICSOM fought. Independence can make orchestra leadership myopic. They can ignore colleagues in other orchestras and think only about what is good for them and their orchestra. This can threaten hard-won gains that have served musicians elsewhere well.

One principle ICSOM has always stood for is that we, as a fraternity of highly trained artists, support one another whenever possible. We have an obligation to help our industry as a whole, not just our own orchestra. This is an art form that needs public support and nurturing. That can best be gained when we ourselves set the standards to be met and adhere to them, even at personal sacrifice.

That brings me to the present and to a controversy now upon us. Even though AFM bylaws require approval by the International President's Office (or Vice President from Canada) before media provisions are presented for ratification, some musicians' negotiation teams have neglected this. That has created some heated dialogue between musicians during the last six years and has unfortunately given

(continued on page 5—see MEDIA PROVISIONS)

## International Conference of Symphony & Opera Musicians

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

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## President's Report by Bruce Ridge



I joined the American Federation of Musicians when I was just a teenager, and I still have my first union card to prove it. This was the late '70s, and it was an amazing time for me. I was hearing Miles Davis's music for the first time and performing it. I was hearing Beethoven's Fifth for the first time and performing it. I was playing in concert halls, in country bars behind chicken wire fencing, and in jazz clubs that I was too young to get into legally, and I was discovering what would become my life's work. I had many mentors back then, some famous and some not. I was fortunate that those mentors introduced me to the musicians union. I attended my first meeting of Local 125, in downtown Norfolk, when I was just 15 years old. From the time that I was learning the names of the great composers whose music I would perform for the rest of my career and the names of the great musicians that I would seek to emulate, I also learned the name of Leonard Leibowitz.

I didn't actually meet Len until some years later, but I was always aware that he was a figure that had influence in my life, fighting tirelessly for the righteous cause of musicians. His legendary tenacity was an inspiration to me as I fought my way through every gig, through every class at two conservatories, and through every audition. One of the benefits of my work in ICSOM has been that I can now also refer to Mr. Leibowitz as a friend.

A few weeks ago, by mere chance, Len and I both happened to be working all night long, which I think is not entirely unusual for either of us. On this one night, we happened to stumble into a real-time e-mail debate at 5:00 AM.

I had been sending around an article I'd written for a local newspaper, promoting the idea that the arts are good for the economy of a local community. While this concept is unarguably clear, the artist still finds that he or she must often argue finances with the very people who should understand the economic value of the artist.

In words that would surprise many to learn came from a labor attorney, Len wrote me (at 4:59 AM):

I wish that there would be no need for the artist to justify governmental and corporate support of great music by arguing its value in financial terms as if it were a commodity, like pig futures, or any other kind of "business." Wouldn't the artists be better equipped to demonstrate the intrinsic values of refreshment of the human spirit, the recognition of beauty, and the contribution to nurturing and raising truly civilized and cultured men and women that are the real assets of art? Shouldn't it be the business leaders, e.g., our own board members and other interested individuals, corporate and governmental figures, who report on the economic impact of the arts to their

(continued on page 9—see LEIBOWITZ)

## Secretary's Report by Laura Ross



I recently finished reading Julie Ayer's wonderful book, *More Than Meets the Ear: How Symphony Musicians Made Labor History*. I encourage you all to read this wonderful retelling of the formation of ICSOM and of the activism of ICSOM's founders. It was their actions that began the long climb to the respect and impressive collective bargaining agreements (CBAs) that symphonic musicians possess today. In her book, Julie speaks of the development of the communication network among orchestras from which grew the AFM wage charts for ICSOM, OCSM, and ROPA. Although the AFM now compiles the wage chart information, those charts began with us, ICSOM, as we tried to communicate the most accurate information we had to our colleagues across the country.

The ICSOM settlement bulletin is another important communiqué. This bulletin outlines the changes negotiated in our contracts and is used by our colleagues as a source of important information during their negotiations. The ICSOM settlement bulletin is the first full report from an orchestra to the rest of the field that details wage and benefit modifications, changes to season length and in working conditions, and other miscellaneous adjustments.

When I became ICSOM secretary, I noticed an inconsistency in how wages and Electronic Media Guarantees (EMGs) were reported in our settlement bulletins. Some orchestras do as is required for the AFM wage charts and report regular and EMG wages separately. Others insist on merging EMG wages with regular salary. As ICSOM Electronic Media Committee Chair Bill Foster recently reminded me that, when an EMG is reported merged with regular salaries, it sometimes reflects the underlying CBA. At the 2005 ICSOM Conference in San Diego, both Bill and I requested that EMGs be reported consistent with the wage charts. Now we are also asking that EMGs be clarified in CBAs as separate wages.

This contradictory reporting of wages from orchestra to orchestra has seriously muddied the waters in regard to the real meaning and intent of an EMG. I know EMGs are a touchy subject for some orchestras. Reporting of weekly salary for some orchestras could be reduced by \$100 per week if the EMG is not included. It also seriously erodes the "perceived" annual salary. However, as the person who assembles and produces these bulletins, I believe it's time we all look at this honestly.

My perspective, as a member of an orchestra that agreed to accept an EMG for the first time in 2001, is that EMGs are for electronic media work only and should not be included as regular salary when reporting wages. I have been skeptical with regard to EMGs because, during negotiations with a former manager, we were offered an EMG that increased each season. It was little more than a bad job of disguising salary increases from the board; he offered no guarantee

(continued on page 5—see EMG REPORTING)

## Required Reading for All Musicians

Leonard Leibowitz Reviews

### *More Than Meets The Ear: How Symphony Musicians Made Labor History* by Julie Ayer

Julie Ayer is the assistant principal second violin with the Minnesota Orchestra. After a relatively short but stressful employment with the Houston Symphony after music school, she joined the then-Minneapolis Symphony in 1976 and has been there ever since. Beginning with that early stint in Houston, she gradually became more and more involved in committee work, including labor relations, ICSOM delegate service, and general activism and muckraking. She has been researching and writing this book for a number of years. It was worth the wait.

What Ms Ayer has written amounts to more than just a history of ICSOM, more than just a history of the Minnesota Orchestra, and more, even, than a history of the AFM. It is a microcosm of labor relations in the music industry during most of the twentieth century.

In discussing the importance of ICSOM, Ms. Ayer quotes an article written by one of the early editors of *Senza Sordino*. In the article, Henry Shaw wrote:

To tell what has transpired since 1962 should become a part of new member orientation. It must be emphasized that ICSOM is an investment and it must be protected. Perhaps an occasional reminder of difficulties that had to be dealt with is in order, along with the admonition that history can surely repeat itself where complacency becomes the order of the day.

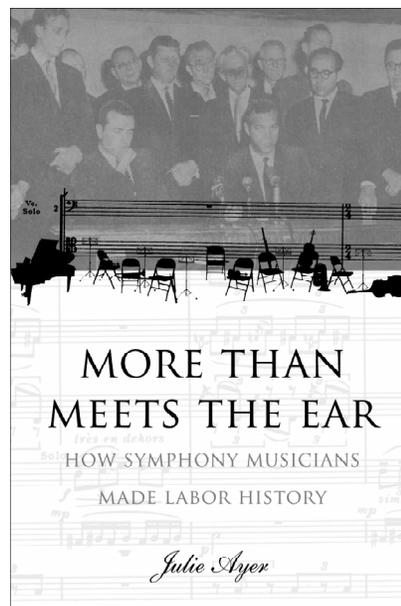
That sentiment is reflected too in Ms. Ayer's description of the origins of *her* fascination with the labor history of symphony musicians. She writes:

When I joined the Houston Symphony Orchestra in the winter of 1976, I had no idea of the problems ready to erupt there. During my brief membership in that orchestra, my eyes were opened to the basic principles of musicians' committee involvement, the importance of speaking with one voice, unanimity of purpose, and strong representative leadership. I realized quickly that no amount of violin practice or freelance experience could have prepared me for all of the nonperformance obligations in an orchestra. Through the impressive example of the Houston musicians, I began to understand the fundamentals of organization, committee work, and labor negotiations. I also began to learn of the history of this labor struggle, not only for the Houston musicians, but for musicians all over the United States and Canada. Six months after my first concert, the Houston Symphony Orchestra management locked out the musicians in a bitter labor dispute. I regretfully left the orchestra to resume auditioning.

The description resonated with me, as I was called in toward the end of that horrible lockout in 1977 to help fashion a settlement that nobody liked, but without which, in my opinion, the orchestra would have folded.

Ms. Ayer gives an eminently readable history of the AFM—including the notorious “Petrillo years,” the agonizing birth of ICSOM, the issue of civil rights, and the bias against women. In addition, she has attached summaries of each negotiation, the participants, and the results of every labor negotiation in the Minnesota Orchestra since 1965. Ms. Ayer describes, in some detail, a number of the more bitter battles with the AFM (e.g., Petrillo and the Chicago Symphony musicians), between musicians and their locals (e.g., the endless battles in Cleveland), and the extraordinary efforts to finally get the musicians of the Boston Symphony Orchestra under union contract. She also identifies and describes the efforts of the founders and early officers of ICSOM. These include the first chairman, George Zasofsky (ironically, from the BSO), the first vice-chairman and second chairman, San Denov (from the Chicago Symphony, who has himself written about his involvement in the deposing of Petrillo and his days as an ICSOM officer), as well as others too numerous to mention here.

In sum, it is indeed a worthwhile read for all labor activists, whether in the music industry or not. I believe it should be required reading for young musicians in conservatories who need to understand that there is one more B after Bach, Beethoven, and Brahms that stands for Bread. Indeed, the book is a perfect kickoff for the implementation of the recent ICSOM resolution calling for the gathering and preservation of as much oral history of ICSOM as is still obtainable from those who founded and nurtured the organization from its earliest days. ||



## EMG Reporting

*(continued from page 3)*

of any media work, just a lump sum that was added to each season's paycheck to get a little closer to the increases the musicians were demanding. We saw through the ploy, rejected his attempts to hide wages that could be vulnerable at a later date when there was no electronic media work to back up the EMG, and instead got a wage increase that could be built upon during later negotiations.

When my orchestra did accept an EMG, it was because there was guaranteed media work for a number of years to come. We know that this work and the EMG that pays for it could disappear at any time, but for now, since 2001, we have exceeded the EMG each season.

EMGs have been controversial for a long time, and I find myself both defending and decrying EMGs for their current uses. However, if an EMG is nothing more than a bonus to wages, not guaranteeing media work, it should be recognized for what it is and rolled into wages. If an EMG is for media work, it should be used that way. At least one orchestra in recent history has been successful in turning this trend around and incorporated their previous EMG into their wage increase, now agreeing that any media work done in the future will be paid for separately.

ICSOM Counsel Len Leibowitz recently expressed his own concerns about how information is reported. "The purpose of the settlement bulletin," wrote Len, "is neither for crowing nor whining. That can be done at the end, when everybody and his/her mother are being thanked. The primary, if not the only real purpose, goes to the very core value of ICSOM—to share factual information which can be used at some other bargaining table as quickly and accurately as possible. It is terribly embarrassing to cite some 'fact' at another negotiation and have management explain that your information is wrong or incomplete. Thus, the information should be clear, as simply described as possible, and without 'spin.' It should provide the information as to what the previous contract contained and how that has been changed in the new contract. Also, of course, brand new contract provisions should be designated as such."

I should also point out that ICSOM is actively involved, along with the AFM, in working with the ASOL on a project called the Orchestra Statistical Report (OSR). Our hope is that, someday, when we compare budgetary and statistical information from different orchestras, the numbers will actually reflect corresponding data. How can we advocate for that when we don't report to our own colleagues in the same manner? The AFM Wage Charts report wages separately and we should do the same.

When salaries are listed, they never include seniority pay, overscale, etc. EMGs should be treated in the same manner. So, from January 2006 on, all ICSOM bulletins will list EMG wages as separate from regular scale wages. ||

## Media Provisions

*(continued from page 2)*

managements the initiative to "divide and conquer" during tough contract talks. Some orchestras that have followed the bylaw are now quite angry for good reason. Their ability to secure media contracts might be jeopardized because it will be cheaper to hire the orchestras that have negotiated lower "scale" minimums. Also, their credibility with their management is at stake. What do they tell their management after holding firm to a national position, only to have another orchestra break rank soon thereafter? This situation is precisely the type of controversy the bylaw was created to guard against, and precisely the situation that ICSOM has been fighting to prevent.

Even though President Lee did approve some of these media provisions, some were submitted at the end of lengthy negotiations, after a settlement had been reached that hinged on those provisions. That is the equivalent of asking for permission to take a car after you have returned from a long mile trip in it. The intent of the bylaw is to have the language approved before an agreement is made. Not adhering to what the bylaw intends puts other negotiations and other negotiators' trustworthiness at stake. As has already happened, managements will say they were lied to when they were told that a national position was inviolable. As you can imagine, this situation promotes mistrust, and that encourages management to drive wedges between musicians, ICSOM, and the Federation.

So what is the call to action? Chairpersons of orchestra committees, ask your ICSOM delegate what was learned of this situation at the last ICSOM Conference. Call Bill Foster, chairperson of the ICSOM Media Committee, and ask him to help you get what you want. Before going into negotiations, and certainly before coming to agreement on media issues, contact SSD and have a dialogue about what's happening and how best to approach special requests. Make certain that your ICSOM delegate is in contact with ICSOM leadership and with other orchestras. Make sure that your negotiating committee avails itself of those resources. Finally, before going into negotiations, commit to upholding the standards that we, as a musician community, set for ourselves.

ICSOM has always been the leader in fairness and equality within our ranks. We are not isolated when we are in trouble, and we are not isolated in our agreements. We are colleagues, and only through solidarity of purpose will we all flourish. ||

## Orchestra Newslets

The **Alabama Symphony** was named “Nonprofit Organization of the Year” at the *Birmingham Business Journal*’s ninth annual *Best In Business Awards* banquet. The Alabama Symphony was the first winner in a new awards category recognizing nonprofits. An independent panel headed by Robert Holmes, dean of the University of Alabama at Birmingham’s School of Business, did the judging.

The orchestra recently named British conductor Justin Brown as their next music director, culminating a search process begun in 2004. Brown will assume his duties in September 2006. Since recovering from bankruptcy in 1997, the Alabama Symphony has grown to employ 72 people in full-time positions. Alabama’s endowment, currently valued at \$11 million, is held by the Alabama Symphonic Endowment, which establishes investment policies and guidelines.

The **Atlanta Symphony**’s 2005–2006 season focuses on composer Osvaldo Golijov. Among the works being performed are *La Pasión según San Marcos* (*The Passion according to St. Mark*) and his opera *Ainamdamar*. Upcoming tours include concerts in Lincoln Center, Carnegie Hall, and California’s Ojai Festival. Fundraising continues for the Symphony Center designed by Santiago Calatrava. Recording projects this year are for Telarc and DGG. The contracts of conductors Robert Spano and Donald Runnicles have been extended through 2008-09.

Atlanta delegate Michael Moore reports that his orchestra saw a 34% increase in healthcare premiums this year. In order to manage that increase, the orchestra changed plans from CIGNA to Aetna. Despite much higher co-pays, Michael says that their medical expense reimbursement plan (MERP) keeps net costs the same to the musicians.

The **Charlotte Symphony** announced that Resident Conductor Alan Yamamoto has extended his contract by two years. This season, their Sunday Summer Pops concerts at Symphony Park were able to remain free to all through the generous commitment of VISA Signature, the series’ presenting sponsor.

**Cincinnati Symphony** has released two new recordings: Dvorak’s *Symphony No. 9* (with Music Director Paavo Järvi) and Howard Hanson’s *Symphonic Music* (the 80th Pops recording conducted by Erich Kunzel). The Cincinnati Pops Orchestra toured China and Singapore in October, performing two concerts in Beijing, one in Shanghai (as part of the prestigious China Shanghai International Arts Festival), and two in Singapore. Vocalist Daniel Narducci was the guest artist for the tour.

The **Florida Orchestra** completed a successful negotiation last January in which they made substantial recoveries and reasonable gains. The orchestra has posted surpluses for the last two fiscal years, reducing their accumulated deficit to just under \$2 million. According to delegate Warren Powell, the musicians are currently working on a future website to be located at [www.floridaorchestramusicians.org](http://www.floridaorchestramusicians.org). With the Tampa Bay area one of the fastest growing localities in the nation, the musicians want to achieve parity with orchestras of similar demographics through artistic vision and increased activism.

About a month into their season, the **Houston Symphony** endured the drama of Hurricanes Katrina and Rita, which dominated the nation’s attention. John Thorne writes: “The season does seem off to a good start; attendance is up. The settlement of our contract, even considering it was a ‘reopening,’ seems to have given people a sense of where we are headed.

“The most important thing to note was the generosity of the Dresden Staatskapelle. They flew all the way to Houston to play a concert for the relief workers and refugees from Hurricane Katrina. We were all touched by their generosity and warmth. Unfortunately, Hurricane Rita was bearing down on Houston and most Houstonians were evacuating the city. The free concert was to be well attended, but unfortunately the attendance was affected by the evacuation. However, the concert, on which the Houston Symphony also played, was a memorable one. The members of the Houston Symphony were not only impressed with Dresden’s generosity, but with the beauty of their playing. It is a concert we will all remember for a long time to come. (The Staatskapelle was able to fly out the next morning, Thursday, well in advance of the storm’s arrival on Friday.)”

John Thorne has resigned as delegate to serve on the HSO’s governing board. The new ICSOM delegate is Eric Arbiter.

Delegate John Wieland reports that the **Jacksonville Symphony** has been busy dealing with media issues. They voted against doing a limited pressing due mainly to compensation and scheduling concerns. After much negotiating with management, the orchestra committee came up with a limited pressing package that passed. Management agreed to reduce the service count for the season by the number of sessions. The package also included increased upfront compensation, revenue sharing, and scheduling relief in the week following the recording sessions.

The biggest news in **Kansas City**, according to delegate Jessica Wakefield, is that they have started their first season with their newly appointed music director, Michael Stern. The community is reportedly very excited, and the board seems energized. Concerts with Stern have been well attended. With Stern pounding the pavement to drum up support for the Symphony, the orchestra has been getting good media coverage. This is supposed to be a negotiation year, but there is talk of postponing negotiations until next year. The board has kicked off an endowment campaign, but it’s still too early to tell how it will progress. Concurrently, the orchestra is soliciting donations necessary to break ground for a new performing arts center, hopefully by fall 2007.

As was reported in the last issue of *Senza Sordino*, the **Nashville Symphony** hosted the Louisiana Philharmonic Orchestra on October 4, 2005 in its first concert since Hurricane Katrina. The performance took place in the Tennessee Performing Arts Center’s Andrew Jackson Hall. Current LPO Principal Guest Conductor Klaus Peter Seibel and Music Director Designate Carlos Miguel Prieto led the majority of the 68-member Louisiana Philharmonic. Gross proceeds from the concert went directly to the Louisiana Philharmonic.

The highly anticipated new Schermerhorn Symphony Center in the heart of downtown Nashville is set to open on September 9, 2006. The 2006–2007 inaugural season of the Schermerhorn Symphony Center will be the most extensive and ambitious of Symphony's 60-year history, with a diverse season of programs suited to the acoustical capabilities of this stunning new hall and embracing Nashville's love for music of all kinds.

**North Carolina Symphony** musicians saw a significant improvement in their paychecks this fall due to the five-percent salary increase that was negotiated last spring. Their 2006–2007 season began with a pair of concerts inaugurating the newly renovated Memorial Hall at the University of North Carolina's Chapel Hill campus. According to delegate Beth Lunsford, the renovations took three years and included upgrades to the auditorium's interior and the addition of an orchestra shell. This is the third hall inauguration recently played by the NCS, following the openings of Meymandi Concert Hall (NCS's new home hall in Raleigh) and Booth Amphitheatre (NCS's summer home at Regency Park in Cary).

Delegate Emily Watkins reports that the **San Antonio Symphony** has hired Dick Hoffert, formerly CEO of the North Carolina and Indianapolis symphonies, to replace Eddie Aldrete as interim CEO. Aldrete had previously accepted the position in a complicated arrangement with his employer, but he recently became unavailable due to unrelated complications with that employer. He will continue to serve the San Antonio Symphony as a board member. The CEO search committee, which includes two musician representatives to the board, is using a local headhunter to research candidates for the permanent position. The goal is to have a new CEO in place before spring.

Another management change is the appointment of a marketing director, a position that had been empty for three years. The position of CFO has also been recently filled, having been empty since around the time of the orchestra's bankruptcy. Searches continue for the posts of development director and marketing director. Musicians are hopeful that the filling of these positions will help the San Antonio Symphony in its recovery and growth.

The **Dallas Symphony** is playing with Andrew Litton in his final season as music director, a post he has held since 1994. No successor has been named. This past October under Litton's baton, the DSO received the Gramophone Editor's Choice Award for a recording of the Rachmaninoff piano concertos with Stephen Hough.

On the financial front, they have seen two consecutive years of balanced budgets, a 19% growth in annual donations over the last three years, and a 43% increase in endowment during the same time. The endowment is now slightly over \$100 million. However, the musicians recently dodged a financial bullet after an initial healthcare premium quote showed an 18% increase. All were relieved that the healthcare broker negotiated the rate to about \$8,000 below the negotiated cap (12%). Even so, the healthcare committee recommended making changes to the PPO's out-of-pocket maximum and to the

out-of-network coinsurance in order to protect the musicians from a large premium increase in the future. The orchestra voted to accept those changes.

The Dallas Symphony found a number of ways to contribute to Hurricane Katrina relief. In cooperation with the Dallas Arts District, they hosted a donation drop for clothing and money to be donated to displaced disaster victims. They also placed containers in their lobby for donations to the Red Cross throughout September. Additionally, they held a benefit concert on September 27<sup>th</sup> with David R. Davidson, conductor of the DSO chorus, their new associate conductor, Danail Rachev, and baritone Timothy Jones. In total, they raised approximately \$10,000 for the victims of Hurricane Katrina.

The musicians of the **Baltimore Symphony Orchestra** went "live" with their own website in October, just before leaving on a 12-day, seven-concert tour of Spain, Italy, Slovenia, and Austria with their departing music director, Yuri Temirkanov. The site, [www.bsomusicians.org](http://www.bsomusicians.org), was designed to complement their employer's website and initially served as a travelogue for the tour. Now it will provide on-going and in-depth information about the orchestra's musicians and the music they play. A special "sneak preview" section features brief enticements and photographs for music lovers who want an insider's view of what's happening each week at the BSO. Visitors to the site will be able to express their views directly to the musicians through the area entitled "Everyone's a Critic." The musicians, who are funding the site themselves, appreciated a generous gift from Local 40-543, the Musicians' Association of Metropolitan Baltimore, to help their effort. Their continued volunteer efforts will keep the site fresh for visitors.

The musicians are looking forward to welcoming Maestra Marin Alsop to Baltimore in January for her first concerts with the orchestra since being appointed their music director. Their collective bargaining agreement will expire in mid-September 2006. The musicians have retained a local communications specialist and legal counsel Susan Martin.

*These reports, with the exception of Baltimore's, were compiled by ICSOM Governing Board Member at Large James Nickel from information supplied by each orchestra's delegate. The Baltimore Symphony report was contributed by delegate Mary Plaine in consultation with Member at Large Nancy Stutsman.*

*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.

## Our Past

(continued from page 1)

or by one means. While our music interpretations are linked to the past, we must find relevant ways to communicate the importance of what we do to our contemporary audiences. We cannot expect ads that simply announce our performances and their contents to attract people who have never heard a Beethoven symphony.

The message must be everywhere present, and it must be told by those who believe most in the message: the audience and the musicians (including the live composers). The message must be of an emotional nature that evokes a desire to experience whatever it is those telling the story are so excited about. Also, the message should not be spread only by paid marketing. We must find ways to make people so excited about what they experience at concerts that they become our ambassadors within our communities.

Throughout what I have said thus far, I hope two principles stand out clearly. The first is that we should embrace the past and all it brings to the present. The second is that we must not be afraid to look for new solutions to our problems. Taken together, these principles lead us to another one: When we are looking for new solutions, we must remain mindful of the past. We should not throw away everything we know just to be different. Even when Schönberg invented atonal music, it was done in a historical context, as a reaction to what came before, with the goal of creating more of what had always been valued: music that connects with people. Playing to large pops audiences may help fund the core of what we do, but it can never substitute for it.

When translated to the nonmusical activities our orchestra committees now perform, the same principles apply. Even when today's problems bear a striking resemblance to those of the past, new solutions suited to today's world may be necessary. At the same time, we should always be mindful of what has come before, what has worked, what hasn't, why different solutions were tried, and why they did or did not work.

This brings me, albeit in a roundabout way, to why I am writing this article: a newly published book by Minnesota Orchestra violinist Julie Ayer. The book, *More Than Meets the Ear: How Symphony Musicians Made Labor History*, is a history of us and of our industry. It chronicles the evolution of the American orchestra. It takes us from our meager beginnings to today, when more orchestras than ever before are able to provide a living wage to more musicians than ever before. As such, it is also a history of ICSOM and its founders.

One must admire the research that went into this book. Although I consider myself fairly well versed in the history of American orchestras and the problems musicians have overcome, I was appalled by my lack of knowledge of many of the topics Julie covers. If you'd like to test your own knowledge of our history, I've compiled a short quiz. I've included answers, but I hope they will stimulate you to read the book, which really does give these and many other subjects the full treatment they deserve.

## Quiz

*You will find short answers to the quiz on the next page. Much better answers will be found throughout More Than Meets the Ear.*

1. Which AFM president had previously been an officer of the rival American Musicians Union?
2. What was the Lea Act?
3. What was CMUD?
4. Which was the last major American orchestra to unionize?
5. The president of which orchestra in 1944 told a fund-raising meeting attended mostly by women that unless sufficient money were raised, the orchestra would be forced to "lower its standards" by hiring female musicians?
6. When was the first merger of white and black AFM locals?
7. When did the St. Louis locals integrate?
8. How many orchestras offered full-time employment in 1958? In 1976?
9. What was the MGA?
10. Which foundation made large grants to American orchestras in the 1960's?

For all the history it covers, *More Than Meets the Ear* does not read like a dry history book. It is full of interesting anecdotes and amusing stories. Some of the pictures are heartwarming. There are many quotes—from orchestra musicians, conductors, managers, negotiators, and critics. There are also stories written from Julie's own personal perspective, both as a violinist and as someone with interesting connections to other notable musicians.

Some of the book is devoted to the Minnesota Orchestra. You will read about Minnesota's tours, its recordings, and its labor negotiations. It is illuminating to notice how many of the struggles the

Minnesota Orchestra faced during its growth have recurred in other orchestras at other times. Contract terms that we now take for granted as foundations of our current contracts are reflections of other struggles faced by orchestras, including Minnesota, in the past. When the issues discussed pertain mainly to the Minnesota Orchestra, Julie has interspersed many comments from negotiators and orchestra musicians about the negotiations and about interesting episodes that occurred during the seasons.

For those who need convincing that the past is relevant to the present and that the battles fought before are in many ways the same battles faced today, I offer excerpts from a 1928 *Chicago Daily News* editorial (Julie's book has the complete version):

Ten months ago *The Daily News* by appealing to friends of the Chicago Symphony orchestra raised a fund of \$30,000 which helped to give another season of useful life to that fine organization.... Nothing, however, seems to have been done since then to prevent a recurrence of the controversy over the orchestra's minimum wage scale. No guaranty has been provided, no additional endowment has been obtained by the orchestral association,.... and no additional use of the orchestra to furnish increased revenue has been arranged for. Consequently the association asserts once more that it cannot meet the musicians' demand for a minimum weekly wage of \$90. So it appears to have decreed the dissolution of the orchestra, one of the best in the world and for many years an intellectual and artistic necessity to Chicago's host of music lovers.... It seems clear, however, that the association's effort to retain the minimum wage scale of two years ago is unreasonable. The controlling members of the association are singularly self-centered while they hold the fate of the orchestra in their hands. It is not their orchestra to dispose of as they please. They occupy a position of trust, administering.... a semipublic institution.... The statement of the orchestral association that its failure to rent Orchestra hall justifies its refusal to give its musicians the wages they ask is no suitable response to the union's demand. Manifestly it is unfair to make the members of the orchestra suffer for a failure in management. The orchestral association faces serious problems with which its management seems unable to cope.... [M]any friends of the orchestra are ready and anxious to support intelligent and effective leadership such as is required in the existing emergency. If the present directing heads... fail to solve the problem... it may be assumed that a reorganized body will provide properly for the future of the orchestra through effective administration and, if necessary, through open solicitation of an increased endowment. It would be a great pity, however, if there should be even a temporary disbanding of the splendid corps of highly trained musicians....

*More Than Meets the Ear* is an important book for our field. There is a wealth of information that helps us understand our roots and how we arrived where we are today. Orchestra committees would be well advised to offer a copy to all of their colleagues, and especially to their new ones, as an understanding of what and who came before can greatly increase the unity necessary when today's orchestras face their own inevitable struggles. ||

## Leibowitz

(continued from page 3)

business? After all, they are supposed to be the experts, indeed, the "trustees" of the financial health of the community. As the old business slogan goes, "If it's good for General Motors, it's good for America." If that is true, ought it not to be those running "General Motors" to tell us what impact music and other visual and performing arts have made, and continue to make, to the fiscal common good? But, instead, in today's North American society, it has become the artists themselves who must be the sales personnel of their art form in the context of its economic value rather than the intrinsic value of their passion, their talent, and their ability to take the rest of us down the paths to some of life's finest moments.

At 5:18 AM, I had to respond:

Wow... Yes, Lenny, of course I agree with you. I wish I could include in my 250-word-limit response to the editor such an eloquent appeal to the recognition of beauty as I have just read from you. But, as I know you understand, my response is to an article that suggests that there isn't enough money. And I just want to write back to say that there is.

Of course, even if it was not good for business there would still be the compelling argument that you have made. But for the op-ed page of a business section of a local newspaper, there

(continued on page 12—see LEIBOWITZ)

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| 1.  | James C. Pettillo (also known as the "Little Caesar").  |
| 2.  | Federal legislation, largely against the AFM and its president, James Pettillo, passed in 1946. Also known as the "anti-Pettillo act," it was declared unconstitutional in 1947.  |
| 3.  | The Chicago Musicians for Union Democracy was started in 1961 by members of Chicago's Local 10 to fight the autocracy of their local and its president James Pettillo. Because of the mistreatment Chicago Symphony musicians received from Pettillo and their local, many CSO musicians joined CMUD. |
| 4.  | The Boston Symphony Orchestra, in 1942.   |
| 5.  | Boston.   |
| 6.  | 1953, in Los Angeles.   |
| 7.  | 1971.   |
| 8.  | None, but Boston Symphony was the closest, with 46 weeks of employment in 1958. By 1976 there were 11 52-week orchestras.   |
| 9.  | The Musicians Guild of America was a rival union to the AFM formed in 1958 by recording musicians. Its success was largely responsible for the end of Pettillo's tenure as AFM president.   |
| 10. | The Ford Foundation.  |

**Excerpts from**  
***More Than Meets the Ear:***  
***How Symphony Musicians Made Labor History***  
**by Julie Ayer**

*As described by the author, Julie Ayer, More Than Meets the Ear: How Symphony Musicians Made Labor History is the story of a grassroots movement that transformed labor relations and the professional lives of U.S. and Canadian symphony musicians. McCarthyism and segregation within the musicians union, women's issues, and the founding of the NEA and Ford Foundation Symphony Program are included in this important labor history. Also documented in vivid detail are the Minneapolis Symphony/Minnesota Orchestra labor negotiations from 1960–2004. Below are excerpts from the book.*

*From the Preface:*

This book is a chronicle of symphony musicians' historic struggle toward improving and enriching their professional lives. The countless anecdotes and stories that were told again and again among colleagues, family, and friends in the late 1950s, '60s and early '70s have become part of the collective folklore, informing and often entertaining each new generation. My Minneapolis colleagues related countless stories of orchestra life and the challenges of contract negotiations: the behind-the-scenes dramas that even then many musicians took for granted. I learned that notwithstanding the professional artistic fulfillment of orchestral involvement, they had found lives of financial hardship, no job security, difficult working conditions, grueling tours, dictatorial conductors, and a nonrepresentational union.

I came to realize that the background to these stories was an important part of the musicians' labor history that was evaporating with the passage of time. There was no cohesive documentation of the real drama of the grassroots labor movement that had transformed the lives of professional orchestra musicians.

...

This book is not intended as an exposé. Conductors, managers, and union leaders are mentioned anecdotally and in the context of contractual issues. The musicians' activism had a profound effect on their professional lives as well.

Nor is this book intended as a definitive history of ICSOM. Archivist Tom Hall, a member of the Chicago Symphony, has assembled *Forty Years of ICSOM* for all of the member orchestras. I do not presume to offer that kind of detail here.

On a summer day in 1997, I began to document the movement that had led to the formation, thirty-five years previously, of ICSOM. My husband, Carl Nashan, and I—both violinists with the Minnesota Orchestra—had organized a gathering of former and current members of the Chicago Symphony Orchestra (the CSO). We met at

Ravinia, the CSO's summer home. The third host of the reunion, Carl's brother, Rudy, moderated the discussion and conversations among the assembled musicians, some of whom had not seen each other for many years.

As I listened and took notes, the musicians began to reminisce and recall the historic meeting of the representatives from twelve major symphony and opera orchestras who had, at their own expense, convened in Chicago in May 1962 to discuss issues of mutual concern. That meeting, which had produced ICSOM, signified the transition to a major era in labor relations and in the symphony orchestra profession.

...

Their remarkable stories, their vivid anecdotes, and their passionate language changed my intentions that day. Originally thinking that I could help new generations of symphony musicians understand and appreciate their collective history, I now realized that my CSO colleagues were telling the story of a unique grassroots labor movement that had meaning for a much broader audience. Their story can continue to inspire us all.

The crucial role of a few visionary militants of the Chicago and Cleveland orchestras in this national story derived from their willingness to do battle at great personal risk with the formidable adversaries of their orchestra managements and with Musicians Union president James C. Petrillo, one of the most powerful union leaders in America. In the end, they succeeded in deposing Petrillo, and Chicago became one of the last orchestras in the country to form a musicians representative committee—a basic union right that had long eluded symphony musicians.

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*From Chapter Three—Struggle and Activism, 1950–1962: Petrillo Challenged and Defeated:*

Following the Ravinia cutbacks and foreign tour cancellation of 1959, the Chicago players committee sought the counsel of an attorney. During one of their meetings, a CSO manager evicted the committee from Orchestra Hall on the grounds that the presence of a lawyer was forbidden, as was any players meeting with more than three participants.

Management also forbade the posting in Orchestra Hall of any committee announcements. They put the company bulletin board under lock and key to prohibit meeting notices from being posted. So the musicians found a creative way to avoid trespassing on the property and make a point at the same time. They wrote notices of meetings on bits of paper attached to helium balloons and floated

them backstage. Management could not prohibit air space in Orchestra Hall.

...

Opposition to Petrillo extended beyond symphony musicians and their supporters. In 1961, a diverse group of Local 10 musicians formed an organization called Chicago Musicians for Union Democracy, or CMUD, which comprised diverse groups of musicians throughout Local 10. All were fed up with the autocracy of their local, but only the symphony players had the advantage of being together day after day. Through the symphony players committee they could bring collective pressure to bear against the union. Like the Cleveland players, they were inspired by the passing of the Landrum-Griffin Act, which in addition to guaranteeing the right of union members to express any view, argument, or opinion regarding the conduct of union affairs, mandated a union election of officers before 1963. "There were about six of us 'personae non gratae' who went around the block to Toffenetti's Restaurant, where we held secret meetings in a back room," hornist Wayne Barrington recalled. A group of symphony and freelance musicians began discussing plans to contest the upcoming election, the first such effort since 1917. Inexperienced in the ways of formal union procedure, they hired a parliamentarian to coach them. Sixty CSO musicians held a preliminary session to inform themselves of union bylaws and review Robert's Rules of Order. "It was revolutionary. We were determined to inform ourselves," remembered Joe Golan.

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*From Chapter Four—The Birth of ICSOM: A Labor Revolution:*

In early September 1962, the musicians who had attended the historic Chicago conference in May came together in Cleveland with a widening network of orchestra players for the formal ratification of the creation of ICSOM, the International Conference of Symphony and Opera Musicians. The organization's founding members were the principal orchestras of Baltimore, Boston, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Metropolitan Opera, Minneapolis, New York, Philadelphia, Pittsburgh, Rochester, Saint Louis, and Toronto.

The Cleveland meeting set the mission statement of the new organization, which would provide the first effective forum for symphony musicians to talk and work together for the benefit of all. Boston Symphony Orchestra Assistant Concertmaster George Zazofsky, the first president-elect and a dedicated leader in the ICSOM effort, told the *Boston Globe* several years later, "It was a further objective to direct continuous co-operative efforts within the framework of the American Federation of Musicians of the United States and Canada, AFL-CIO."

It was a time of great pride for the musicians involved. Zazofsky's daughter, Erika, forty years later came to appreciate the full extent of what he and his colleagues accomplished. At the time, in the early 1960s, she remembers, she was unaware of its impact on the symphony orchestra profession and of her own role in it. Perched on her father's bed with a Smith-Corona manual typewriter, Erika typed as her father dictated the letters he wrote to various musicians throughout the country. "He was not highly educated, so he asked me to help with the syntax and sentence structure after he formulated the ideas he was trying to convey. It was quite ordinary for me to help him in this way, and I thought nothing of it until years later, when I realized what I had passively participated in. My father and the others, who stuck their necks out, were the true radicals of their day. They did not realize it then, but when I look back at what they accomplished, and the status of orchestral musicians today, they were truly free thinkers."

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*From Chapter Eleven—Reflections:*

The growth of ICSOM has helped the individual player to the degree that the younger players will never understand. It was an incredible effort made in those days. Informing the new members of the hard-won battles of the last three decades is of paramount importance. If they are given the knowledge of how things came to be, and that the wages, pension, and benefits they now enjoy were not given to them by the employers, they will not be equipped to continue making progress. None of these achievements occurred in a vacuum. The musicians and their counsel now negotiated with managements that were willing or had no choice but to acknowledge their presence at the table. And with the shift in power came the responsibility of representation and ratification that accompanied it.

—I. Philip Sipser, *ICSOM labor lawyer, 1968-1985*

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*From Chapter Eleven—Reflections:*

Originating as a dissident group of disgruntled symphony musicians in 1962, ICSOM has become perhaps the single most powerful force in the AFM. I sometimes wonder how James Petrillo would have dealt with them. In any event, the lot of symphony, opera, and ballet musicians, and, I believe, all union musicians, has been immeasurably improved by the existence and influence of ICSOM. Despite the problems of the field in recent years, symphony, opera, and ballet jobs are still among the steadiest, highest compensated, and most respected in the music business. This alone is vivid testimony to ICSOM's achievements.

—Leonard Leibowitz, *ICSOM labor lawyer*

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**Leibowitz**

(continued from page 9)

is also the convenient truth that art is, in fact, good for business.

Yes, it should be those running “General Motors” (or the equivalent) telling us that it is good for us to support the arts. But in the face of the rhetoric of structural deficits and diminishing relevance, I feel an obligation to instruct those business leaders on just how to make our argument.

But still, I am delighted to read your missive. And now, I think I might actually turn off my computer and go to sleep for a few hours.

And then, a mere 15 minutes later, Len responded:

And, of course, would that I were naïve enough to not fully appreciate your reasoning in writing this article. That’s why the ruefulness of my reply started with the fact that I *wished* it was not necessary for us to be bringing those economic realities to Newcastle.

It is also true that I am glad to have found a quiet moment like this sleepless night to ruminate on that which is so much more important than spending my days struggling with those economic realities.

G’nite Bruce, and thanks for being up so late tonight and for sharing these nether moments.

While Len Leibowitz is no doubt a legendary figure in our industry, I wonder how many of us have really considered the depth of his dedication to our art.

But don’t get me wrong. I am not suggesting that I have always agreed with everything Len has ever said or done. And, I suspect that he would want me to hasten to point out that he has not always agreed with me either. But, I have learned from, and I have benefited (as have all of you) from both knowing of, and actually knowing, Leonard Leibowitz.

It is indisputably true that if you have ever paid an electric bill by holding a musical instrument, then you owe Lenny a debt of gratitude. ||

Contributions to the Leonard Leibowitz Defense Fund, established by resolution at the 2005 ICSOM Conference, should be sent to ICSOM, 953 Rosedale Road NE, Atlanta, GA 30306.
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