

Senza Sordino

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ICSOM's 50th Conference Celebration by Laura Ross, ICSOM Secretary

What do you get when you mix together delegates from 50 ICSOM orchestras, 9 ICSOM officers, 5 former ICSOM chairpersons, the daughter of the first ICSOM chairman, 8 founding members of ICSOM, 6 former ICSOM officers, 18 local officers, 12 AFM officers and Symphonic Services Division staff members, 17 negotiating attorneys, 12 presenters, 4 player conference presidents, a host of orchestra members and observers from across the United States and Canada, and then add in more than 75 documents spanning the years 1958 to 2012? Aside from one amazing 50th anniversary celebration, you get this year's ICSOM Conference, held August 22–25 in Chicago—the city of ICSOM's founding in May 1962.

The Conference hotel, the Westin Michigan Avenue Chicago, was located along the Magnificent Mile, and the weather was perfect! Over a five-day period the Conference covered ICSOM's past, present, and future. Attendance was well above 160 participants—the largest Conference in memory. All member orchestras were in attendance except for The Cleveland Orchestra, which was on tour in Europe.

On Monday the Governing Board gathered for its annual pre-Conference dinner, and then it met all day Tuesday. On Tuesday evening, the Negotiating Orchestras Session, led by ICSOM General Counsel Susan Martin and ICSOM President Brian Rood, included orchestras currently in negotiations along with attorneys, local officers, and observing musicians. A number of orchestras sent additional negotiating committee members to attend this important discussion. There were a number of despicable and destructive management proposals discussed, some of which have now sadly come to full fruition. (“Orchestral Apocalypse ’012” was one blogger’s label for what is occurring in Minnesota; however, I think it accurately characterizes the entire situation.) Thankfully there was also some good news on the negotiating front. Much of this discussion was a prologue for the Attorney Panel on Friday morning.

Wednesday morning began with the annual new-delegate breakfast, when ICSOM's new delegates get the chance to meet Governing Board members, ICSOM counsel, conference coordinators, and electronic media co-chairs, and also have the opportunity to learn a little more about their duties as delegates.

The lobby outside the conference room was filled with displays from the George Zazofsky ICSOM Archives. [Editor's Note: Secretary Laura Ross did yeoman's service in selecting and mounting all the historical documents from the archives.] There were original copies of *Senza Sordino* Volumes 1–5 (including Robert Coleman's second issue mock-up), along with a letter requesting copies for the Library of Congress. There were wage charts from 1958 to the present, correspondence from Senator Hubert Humphrey (while establishing the National Endowment for the Arts), Helen M. Thompson (first paid executive of the American Symphony Orchestra League), and Professors Baumol and Bowen (as they were preparing their study of the economics of the performing arts). There were reports, bulletins and newspaper articles detailing both ICSOM's and its member orchestras' histories. Walfrid Kujala, retired Chicago Symphony member and first delegate at both 1962 meetings, also provided enlargements of the chart he and Wayne Barrington assembled for the May 12–13, 1962 meetings at Roosevelt University in Chicago. The welcome banner from the 2009 Conference in Norfolk, Virginia was also on display.

All attendees received a commemorative Conference program (which can be found at www.icsom.org under the Conferences tab). It included various welcome letters from Chicago and Illinois politicians, brief biographies of the 1962 delegates who attended this year's Conference, and a list of the delegates and observers who attended meetings in Chicago and Cleveland in 1962. A number of former officers in attendance were also listed. The program contained letters about the early history of *Senza Sordino* by Joane Bennett (retired Chicago Symphony member who suggested the publication's name) and Reinhardt Elster (retired Metropolitan Opera Orchestra harpist who served as *Senza Sordino*'s second editor). There were also two wonderful tributes—to the first elected chair and secretary of the 1962 Chicago meeting, Joe Golan (by Chicago Symphony ICSOM delegate Rachel Goldstein), and to Wayne Barrington (by former student James Baker). [Editor's Note: Laura Ross again deserves credit for putting together the memorable Conference program.]

Once the session was called to order, Chicago Federation of Musicians Local 10-208 President Gary Matts offered Conference
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Chairperson's Report by Bruce Ridge



Bloggin' (on a Sunday afternoon)

I really should know better by now. I should know not to read the comments section on any article anywhere, whether it is about a sporting event or a political campaign or (perhaps especially) an orchestra. Far too often these comments provide an unedited forum for hatred and resentment often spewed by isolated people who find themselves irresistibly offered a vast Internet of readers they believe might actually care about their unenlightened and hopeless observations.

I have learned to avoid those types of comments, or at least to overlook them, as I shake my head and move on unaffected. Surprisingly though, the comment sections to a few recent articles on orchestras have actually provided for some legitimate observations and debate, but I'm afraid I have at times found those observations just as disheartening.

In this time of difficulty for orchestras, there is a legitimate debate about the future that needs to be held, and it needs to be held in a responsible manner. Writers of blogs should be especially careful in presenting their facts, if not their opinions. And those who react should do so with as much information as possible, or the debate will only be stifled.

When the president of the New England Conservatory of Music writes a blog on the *Huffington Post* stating that the San Antonio Symphony has been on strike or locked out this season, it does harm to the entire debate. As we all know, the musicians of the San Antonio Symphony have reached a settlement after a difficult negotiation, without a work stoppage, and they are now looking to advance their orchestra as they move into a new concert hall in their upcoming 75th anniversary season.

I have personally never commented on an article on a news website, or on a blog. It seems to me that occasionally words can come too easily when responding. Sometime you might read an article that angers you, or frustrates you, and you've hit "send" before you've really thought it through. While I hold the position of ICSOM chair, I feel an obligation to choose my words carefully and to seek the input of our incredibly thoughtful Governing Board and our legal counsel before releasing my statements. But I do discover now and then that I make intermittent appearances in the comments sections. I find reassurance, though, in knowing that most of what is represented does not reflect anything I have actually said.

Still, I admire those who engage in the debate, and who feel comfortable in expressing their views in such forums.

Recently I was reading the comments to an article that I did not write, though a piece I did write was referenced in the article. Several comments were made by someone who is apparently a staff member for an orchestra somewhere, and I have to admit that the comments
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Chairperson's Report

(continued from page 2)

were hurtful, because they did not reflect the views ever expressed by ICSOM.

I've been through this before, and more personally. Last year, after my keynote address at the University of Michigan, a blogger accused me of "doing a great disservice to his [ICSOM's] membership" even though his criticism didn't accurately reflect anything I've ever actually said. The attack was easy for me to dismiss though, as it is hard to know how seriously I am supposed to take someone who uses a picture of a talking cat to accuse me of not being serious.

But the recent comments from the staffer really did disturb me. The commenter wrote:

These are heady times for the International Conference of Symphony Orchestra [*sic*] Musicians (ICSOM) and their ilk. True, their tuxes and tails have grown a tad more maggot-ridden since their early labor movement days. But churning out full-throated, endowment-consuming zombie musicians has proven decidedly lucrative.

That's all fine so far. The commenter is engaging in sarcasm and parody reflective of the sarcasm in the article being addressed. While I know that musicians took some prurient pleasure in that sarcasm, ICSOM didn't write it, nor is the writer a member of ICSOM.

But the commenter goes further:

... musicians would rather lumber up and down the sidewalk with picket signs than accept their share of the rational diet everyone else has had to be on for a long, long time.

Well, here is where the commenter injures the dialogue. Truth be told, with the exception of about 36 hours, all of the recent work stoppages in ICSOM orchestras have been lockouts. Of our own will, musicians haven't chosen to carry signs.

And then:

Musicians, ravenous for entitlements, never cease their demands for more and more and more. Hardly a week goes by without another screaming imbecile in a tuxedo crying "unfair!" and demanding more, and more, and more, while the hardworking staff and administrators struggle to keep food on the table for them.

Well, "imbecile"? That is pretty unfortunate. But, I understand. The commenter seems angry.

And then, yet even more:

Why is it that such outrageously bad behavior toward their staff colleagues is not only tolerated in this industry, it's openly encouraged by the AFM, ICSOM and their members?

These are tough times, and I'm sure that in hindsight the commenter would have phrased these comments differently. But, I would like to be clear about a few things, because I do share the concerns of those who worry that the dialogue is becoming so nasty that it will do irreparable damage. So, let me review what ICSOM has said.

On multiple occasions, I have urged our members not to cast aspersions. I have written in *Symphony* magazine that the way things are is not the way things have to be, and that the destructive rhetoric that permeates our national discussion only widens the chasm. I have called upon the leadership of the League of American Orchestras to make similar public statements to their membership, but unfortunately as yet that have not done so.

It is true that I offered criticism of the League during my University of Michigan keynote address, but I made those statements in the presence of the League's leadership and not in late night comment sections on blogs. Even that criticism followed a face-to-face conversation a few months earlier where I urged the League to make a statement distancing itself from the negative rhetoric of one of its board members. I told the president of the League that if he did not distance himself, and his organization, the chasm between the League and musicians would inevitably widen into destructive dialogue.

I was unfortunately dismissed, and my prediction has equally unfortunately been proven true.

But universally, the musicians of ICSOM care deeply about their staff members. Many of them are in the same position we are, facing serious cutbacks while those above them gain dramatic pay increases. And the staff, not being in a union, all too often doesn't have someone who can speak in their defense. If I can do that more effectively, I assure every staff member toiling away for his or her orchestra's mission on small salaries that I will be their advocate as well.

The message we have repeatedly delivered in this time of difficulty is that if conversations need to be held, they can't be held under duress. As I wrote in my *Symphony* article, I often think that those who advocate major change for our field are simply going about it all wrong. How can we fail to see that destructive rhetoric is the enemy of change?

Sadly, at a time when we should all be pulling together, it is the musicians who find themselves targeted and demonized—even called "imbeciles." But through positive messages, the musicians facing lockouts are gaining tremendous support from their communities. The musicians offer a message of hope, music, and spiritual and economic revitalization. Sadly, certain managements and boards are offering only silence and deprivation.

The musicians of our orchestras are just like the majority of the staff members of our orchestras; we believe in our cause, and we are hurting unnecessarily.

Negotiations and Settlements

Chicago Symphony Orchestra

by Steve Lester, Members Committee Chairman

The contentious and stalled negotiations between the Chicago Symphony Orchestra Association and the musicians of the CSO, represented by the Chicago Federation of Musicians, Local 10-208, resulted in a brief strike that affected only one service, a concert on Saturday, September 22. A new contract was agreed to on Monday, September 24, and ratified on Tuesday prior to the morning rehearsal. The details of the settlement are available in the ICSOM bulletin. Here is a summary of what happened, and some commentary.

One of the noteworthy elements of our recently completed negotiations is that the Chicago Symphony Orchestra Association began telling the Members Committee two years prior to the commencement of negotiations that major reductions were needed to our benefits. Further, they asserted in a new long-range plan called "Vision 2020" that the Association would be unable to meet our expenses (pension, health care, and salary), even if they remained flat, into the future.

These predictions were based on consultants who used worse case, politically motivated, inaccurate prognostication to "convince" a new and ultra-conservative board leadership that these changes must be made. Resurrecting the discredited jargon of the past, the dreaded "structural deficit" was cited, evidenced by the fact that the revenue from ticket sales could not be increased much beyond one-third of total revenue. This was coming from an organization that had an 86% renewal rate for subscriptions, over 83% capacity utilization, earned income of over \$20 million, annual giving of \$27 million, and an endowment of \$238 million (on which they drew 4.75%), and whose staff outnumber the members of the orchestra—all achieved in the face of the worst economy since the Great Depression. The Association's budget last year was \$75 million, up over 11% from the year before. They have also already acknowledged that a major new endowment campaign is about to begin.

Clearly the Association has resources, but in the background is a problem from the past. In 1994 the Association decided to redevelop Orchestra Hall into Symphony Center, at an un-audited cost of \$110 million. The Association raised over \$92 million privately and received \$60 million in TIF (Tax Increment Financing) funding from the City of Chicago (that was not acknowledged in the press or to the musicians). The Association then floated, in three separate issues, \$144 million in bonds (acknowledged to the musicians only years after the fact). Currently the debt service paid by the Association on those bonds ranges from \$4 million to \$6 million per year, and the Association has no plans to retire these bonds. This is a sorry and all too familiar scenario in the orchestra world. Building takes precedence over music and musicians, and, as a consequence, mistakes or overreaching commitments by boards are paid for on the backs of their musicians.

In those two years before our negotiations began, every time the Association asked us to comment on, or react to a new retirement scheme, health plan, or major change in working conditions, we politely responded that, per the NLRA, mandatory subjects of bargaining must be discussed during a collective bargaining process

when the current agreement expires. We are sure that this frustrated staff and trustee leadership, and they communicated that frustration to all concerned. We are very grateful for the wonderful support Gary Matts, president of the Chicago Federation of Musicians, and all of our union officials gave us at that time, and throughout this entire process.

So it was in this atmosphere that our negotiations commenced on July 13. At the first session, two Trustees spoke to us about how much they admired the orchestra, loved music, had great respect, etc. Oh, and by the way, they want to know when they "write a check to the orchestra that effects their net worth, what are the musicians willing to do?" After they left the session, the Association negotiators, led by Marilyn Pearson, an attorney with experience representing managements of the airline industry in negotiations with airline unions, presented the union with 166 proposals that would have gutted the contract and left the Orchestra without key provisions and protections that had been in place for over 45 years. Not to mention a massive reduction in benefits.

As the negotiations continued it became apparent that, unlike the negotiations of the last 30 years, there would be issues of process. We were assigned a federal mediator. We felt that the Association had little respect for the process of negotiating. The Association engaged in a regressive style of bargaining. They failed to follow mediators' requests. And most seriously, they unilaterally and improperly ended a press blackout. These problems in process were troublesome and tended to slow the negotiation to a snail's pace.

When, on that Saturday afternoon, as we continued to negotiate in good faith to achieve a contract, and the Association once again backed off of an offer and forced a strike, it became apparent that they were prepared with press releases and strategies. When we went to picket the concert we were forced to explain our actions to patrons that should have been informed by the Association that the concert was cancelled. In the process, we were confronted by some angry people, but also by many concerned, knowledgeable patrons who were sympathetic. It was very heartwarming.

It is not impossible to figure out why this happened. The climate in the country among some members of these orchestra boards is very anti-musician and anti-employee. They see no connection between the musician and music. These same board members and staff recite the jargon that these cuts are necessary to save the institution—that structural deficits will kill orchestras. Our new board leadership, some of whom were involved in these negotiations, includes executives from United Airlines and the Tribune Company, both organizations that have used bankruptcies to void union contracts and benefits. The political proclivities of some board members and donors not to give money unless and until the unionized musicians are forced to give back hard-earned benefits and protections represent a failure of managements and board leadership alike. It is a recipe for ending the profession of musician, which will ultimately compromise the quality of the art we try to present.

We have had a good collaborative relationship with our management and a warm, respectful relationship with our trustees. On every

occasion we have thanked them for truly wonderful support. We feel that the current situation of the CSO, even with the issue of the bonds, is very strong and that the future should be bright. We were lucky; we did not face this time the same level of draconian cuts recently presented to our brother and sister musicians in many orchestras. But the basic attitude is the same, and it is deeply troubling. Moving forward will be difficult. The contract we ratified does not represent a net gain, and it will be a net loss after inflation. Our members are outraged, not just for us but also for all professional orchestral musicians who see their quality of life, their professionalism, and their art under attack. Our board leadership openly admits to talking to other orchestral board leadership. It is clear that these recent negotiations are the product of a coordinated strategy to lower the standard of living of musicians everywhere without regard for the effect this has on the art we are trying to preserve and cultivate. We are thankful for the incredible support our orchestra has received from colleagues everywhere and from our union. Our mutual support and our unity is our only real strength.



The Saint Paul Chamber Orchestra

by Leslie Shank, ICSOM Delegate

The Saint Paul Chamber Orchestra's contract expired on June 30, but there is a clause that kept it in place in case no agreement had been reached by then, until September 30. This is the first time that this clause has been utilized.

Our negotiations officially began in December 2011, and the musicians' negotiating committee handed our first proposal to our management and board (the Saint Paul Chamber Orchestra Society) at that time. They had no proposal for us, other than to say that they needed to take out \$1.5 million per year from the musicians' contract (a total of \$4.5 million over a three-year agreement) or the SPCO would begin a downward spiral of debt and lack of support due to this debt. We didn't meet again until April, at which time they gave us their first concrete proposal. In summary, it would decrease our pay by 57% or 67%, depending on the instrument, and would essentially turn the orchestra into a freelance orchestra.

In June our board and management said they had heard our concerns and told us that they would go back to our top donors and attempt to raise more money for our contract. We offered to join them in this quest but were refused on the grounds that having musicians come along on these calls would put a "chill in the room," and the donors would not be able to speak freely.

We met again in August to find out if their meetings with donors had produced any results, only to be presented with a second proposal, endorsed by these donors, that would provide a guarantee of 32 weeks of performances plus 4 vacation weeks, but would also provide a retirement incentive for anyone over the age of 55 (which includes 16 out of the 29 musicians who are left in the orchestra). We have since learned from our management that they went to their top donors with this idea, to help with a "transition to a new model." Our complement is supposed to be 34, but we have a number of unfilled

positions. The management has made it clear that the money for these retirement incentives would not be available for the operations of the orchestra, and they intend to reduce the size of the orchestra from 34 to 28, either by these retirements, attrition, or dismissal. They offered a \$100,000 severance in those cases.

We have been disheartened by their clear intention to change the very structure of our contract, including taking away more of the musicians' control over auditions, tenure and dismissal decisions, as well as changing the size of the orchestra on an ongoing basis. We had some meetings in September in which the musicians gave a third proposal, lowering the salary yet again, and offering grace periods to fill certain positions. We were flatly denied.

After the contract expired in September, we continued to meet. During those sessions, they said they had an idea to keep playing and talking. Their suggestion was to implement their last offer until February 3; if no agreement were ratified by that time, they would implement their agreement. We countered twice with lower salary numbers, keeping the current contract in place until November 19 in order to help them afford to play and talk. They turned down both offers.

This brings us to October 15, the start of a designated vacation week for the orchestra. We offered negotiation dates during the first week of November, but they told us that they wanted us to vote on their latest proposal by October 21, the end of that vacation week, or they would lock us out. We were unable to vote due to the fact that about half of our musicians were out of town due to the dark week. We were also waiting for requested information about the savings of their proposal in order to have all the facts needed for a vote.

At 6:00 p.m. on October 21, we were notified that we were locked out. On October 25, we received the requested information, and proceeded to organize a meeting to vote on October 31, when we knew more people would be in town. The musicians voted unanimously to reject their proposal based on our belief that it would be the destruction of our orchestra.

On November 1, Dobson West, interim president, announced the cancellation of concerts through December 31 "in consideration of the needs of our audience and guest artists to plan ahead." Another meeting with management, assisted by federal mediator Jeanne Frank, was scheduled on November 8. At that meeting, the musicians proposed a new approach to the negotiations in an effort to preserve our ensemble's artistic excellence and to improve its financial stability so that we could resume playing music for our community as soon as possible. Regrettably, the Society refused even to consider any reduction in overall musician compensation less than 33% and any reduction in the size of the orchestra that is not permanent and binding. The Society's unwillingness to negotiate any of these terms has led to a complete breakdown in talks. We continue to hold out hope that there are voices within the Society that feel that there are other solutions to this crisis other than locking out the musicians and forcing us to accept these draconian proposals, and that these avenues can be explored in meaningful talks at the table.

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Negotiations

(continued from page 5)

Fort Worth Symphony Orchestra

by B. Stewart Williams, Local 72-147 Secretary-Treasurer

On September 25, the musicians of the Fort Worth Symphony voted to accept a new three-year collective bargaining agreement that includes modest wage increases in the second and third years and other improvements in pay and work rules. After a concessionary contract in 2010 resulted in the loss of contract weeks and a 13% reduction in yearly income, musicians were anxious to reach an agreement progressive enough to reflect a solid commitment from the FWSO management moving into the future. After several visits from progressive arts manager Michael Kaiser, and a fully guided strategic planning process by the DeVos Institute of Arts Management, the musicians were optimistic about the prospect of cutting a new deal with new FWSO president and CEO Amy Adkins.

Once the talks commenced last spring, the management made clear that they would not be offering much in the way of wage increases due to a deficit from the previous season and a grim forecast about the future. While the FWSO saw a deficit in the 2011–2012 season, it had ended the year before that with a surplus. Even so, the company put on the table a wage freeze to which they held tightly for many months. In the face of this, the union persistently maintained that a new beginning had to be made representing real progress in economics and working conditions for any agreement to be acceptable to the musicians.

As the summer months passed, orchestra members put together a number of organizing initiatives, solidifying efforts that had been made over the preceding two years. Drawing upon a “war chest” of funds established in 2010, plans were made to prepare for the worst in case a job action became necessary. By late August the FWSO still had failed to put a progressive wage deal on the table, sending a message to the orchestra that the hoped-for dramatic turnaround by the new administration was not likely. Facing this reality the orchestra moved forward with its plan.

On August 30 orchestra musicians presented a benefit concert at Fort Worth’s Arborlawn United Methodist Church raising money for meals for at-risk children. This put the FWSO musicians out into the public, raising awareness about themselves and providing a forum for speaking to the public, while serving a good cause. For circulation at this event and all other FWSO performances, a full-color musicians booklet was produced and printed by the musicians themselves. In addition, to reach out and further educate the surrounding community, a series of documentary videos profiling a number of FWSO players was produced by FWSO bassist Paul Unger and filmmaker Erik Clapp. The book and the videos, which were featured at the benefit concert, continue to be available at the musicians’ website (www.fwsomusicians.com).

Through these organizing efforts and a solid demonstration of the orchestra’s solidarity at the table, the management received the message, despite its own misgivings, that a progressive deal had to be offered to the orchestra. After one last grueling session shortly

before midnight on September 17, the negotiation team reluctantly agreed to recommend a three-year agreement with a wage increase of 1.5% in year two and 2% in year three.

Despite no increase in weeks of employment and minimal wage increases, the deal included a significant list of improvements. For the first time in the orchestra’s history, seniority pay was instituted for full-time and part-time musicians. The transportation allowance for part-time musicians and travel per diem for all musicians was raised for the first time in 20 years. Numerous changes in work rules were negotiated to allow musicians more flexibility in managing their leave time, and pit services for Bass Hall’s Broadway Series will now be contracted outside of regular FWSO services. In addition, two incumbent part-time musicians are to be converted to existing full-time vacancies. Pressure from the negotiation team also induced the association to shop for reduced health insurance premiums, which was done successfully.

The musicians of the FWSO invested much time and energy into communicating their needs and demonstrating their conviction to achieving progress at the bargaining table. They are committed to furthering their efforts to maximize their strength at the table in future negotiations. “Our players assembly functions as a family. Each and every member has been forthcoming with ideas by sticking together and keeping symphonic music at the forefront of our community. The negotiating team is very proud of our assembly’s accomplishments, and seeing how well we collaborate makes me excited to go to work every day,” said negotiation committee member Lesley Cleary. The FWSO’s negotiation team consisted of orchestra members Sterling Procter (chair), Lesley Cleary, Ola Holowka, Paul Unger, and Peter Unterstein, along with Local 72-147 officers and counsel Yona Rozen.



National Symphony Orchestra

by Jennifer Mondie, Orchestra Committee Chairman

On September 3, 2012, the musicians of the National Symphony Orchestra were pleased to ratify a four-year agreement that runs through September 5, 2016. This fact, routine and unremarkable in most years, is actually quite remarkable in a year that has seen difficult orchestra negotiations in many major U.S. orchestras. That the National Symphony was able to reach an agreement, on time and with actual salary increases in each of the four years of its term, is testimony to the healthy artistic environment of the Kennedy Center and the good will that exists between NSO musicians, board and management.

There are so many people who work so hard to nurture that good will. The members of the orchestra committee were Bill Foster, Abigail Evans, Mark Evans, Ira Gold, and Jenny Mondie. We must thank Local 161-710, and in particular President Ed Malaga for all the support he gave both personally and in the resources he made available to us. We must also thank our legal counselors from Bredhoff

and Kaiser, Jeff Freund, Anne Mayerson, and Jacob Karabell. They were our voice and they made us well spoken. Most unusually we would like to thank the NSO management. They were the kind of respectful sparring partners that make what could be a hideous and destructive process into a productive and civil one.

Chief among the orchestra committee's concerns for this round of negotiations was to ensure stability in salary. During the terms of this agreement we agreed to 1.78%, 2%, 2%, and 2.35% yearly increases in both scale and seniority. To address pension concerns, especially for new members of the orchestra for whom the AFM-EPF is not a particularly viable benefit right now, in the last year of the contract the musicians as a collective may elect to divert some or all of that year's salary increase to an employer-contribution 403(b). We agreed to reasonable restrictions on various insurances that our management provides. For example, a new cap on instrument insurance was set at \$1.5 million per person and there were new limits set on the cost of health insurance to management in any given year, similar to the structure that has been in place for the last four years.

In non-economic areas, we agreed to allow a greater number of evening and weekend services, primarily to cultivate donor and audience support. We initiated an option for the orchestra to vote on any tour in its entirety in order to give management more flexibility in scheduling. There are also increases in per diem of 10% over the life of the contract. Finally, there is a new procedure spelled out for auditions for titled positions if the first open national audition does not produce a winner. In exchange, the audition committee now must qualify candidates in audition finals before they can be considered by the music director. Before, the decision was the music director's alone in the final round.

Of course, this is a truncated list and does not do justice to the extensive preparations and complex negotiations that made up this long process. A more comprehensive list of settlement details was sent via Orchestra-L in September. Regardless of the details, we are all very proud of what we have achieved together and hope that it sends the message that the arts and classical orchestral music are very much alive and thriving in Washington, DC.



Indianapolis Symphony

by Louise Alexander, ICSOM Delegate

The Indianapolis Symphony Orchestra players committee, which also serves as the musician's negotiating committee, began negotiations with the Indiana Symphony Society at the beginning of June 2012, and first proposals were exchanged later that month. The Society's initial proposal called for a reduction in weeks from 52 to 32, a reduction in wages from \$78,000 to \$33,600, paid vacation cut from 9½ weeks to 5 days of personal time off, freezing the defined benefit pension and replacing it with a 403(b) plan offering to match up to 3% of scale, and, perhaps most ominously, a reduction in the size of the orchestra from 79 to 63 players. Additionally, substitute

scale was to be reduced from 88% to 70% of scale, and our sub list was to be augmented by up to 4 string "fellows" (i.e., students) who would be paid 50% of scale.

The committee and our attorney, Mel Schwarzwald, were shocked by the extreme nature of this proposal, particularly as the information that had been presented by management to the committee and the orchestra during the previous nine months had been positive in many respects. While we were prepared to make some concessions, we certainly were not anticipating a proposal to completely restructure the institution. The initial response of the committee was to terminate our agreement to a media blackout and to state that the imposition of such a proposal would ruin the institution.

The ISO is facing a number of challenges that we believe led to this proposal. Our CEO resigned in February, and our CFO was named as interim CEO. We are also without development and marketing directors. A \$100 million endowment drive, which had been linked to being able to continue as an orchestra with a \$26 million budget, fell far short of the goal. With the failure of the endowment campaign and a draw of over \$11 million from the \$91 million endowment to pay operating costs of the 2011–2012 season, the board responded by proposing a drastic downsizing in order to achieve "sustainability."

Two-and-a-half months after they made their initial proposal we learned how they wanted to achieve the reduction to 63 musicians. Musicians with the least number of years of service were to be let go first. It turned out that 14 of the musicians who would be terminated under that plan were string players. Half of the bass section and two members of the negotiating committee would have been marked for termination. The musicians they proposed to terminate have years of service ranging from 0 days to 32 years.

During two-and-a-half months of negotiating, the Society and the union had reached very few points of agreement. We were hopeful that the Society would agree to play-and-talk negotiations, which we proposed at a 16% reduction of pay. Unfortunately the Society chose to lock out the musicians on September 8, 2012.

We reached an "agreement in principle" in off-the-record talks held September 11 and 12. However, the following week, at a formal meeting, the Society insisted on the addition of a contract termination clause that, if triggered, would allow them to opt out of the final two years of the agreement. Since the last two years had important raises to somewhat recover from the large cuts of the initial years, the committee's position was that we could not accept any proposal that had a contract termination clause.

During the fifth week of the lockout, the Society proposed another off-the-record meeting. At that meeting we reached a compromise that was subsequently ratified on October 15. The musicians have agreed to work under a "bridge agreement" that gets us back on stage and gives the Society three months to raise \$5 million from new donors, those who have made no contributions to the annual or

(continued on page 8—see NEGOTIATIONS)

Negotiations

(continued from page 7)

endowment funds during the past two years. If that goal is met, the bridge agreement automatically becomes part of the first year of the agreed upon five-year contract. If the goal is not met, the respective positions will revert to their state as of September 4.

The terms of this agreement represent a major concession by the ISO musicians. Salary in the first year drops to \$53,000, with raises in each year of the contract (\$53,000, \$57,000, \$60,000, \$64,000 and \$70,000). The season will have 38 weeks in the first year, rising to 42 in the last.

There are several positive notes to report. The first is the agreement by the Society to continue the defined benefit pension plan for all current members, with new members going into a 403(b) plan having Society contributions that reach 8% and do not require a musician match. Second, we have maintained our very good health insurance plan with no premium increases. Also, we have established an ISO audience association, which grew to over 1,000 names during the lockout.

During the lockout we presented two very successful concerts, one led by our conductor emeritus, Raymond Leppard, and the other featuring Andre Watts. Both concerts benefited a youth orchestra with which the musicians have an association. In addition, we presented daily lunch-hour concerts in front of our hall. We were led in these public relations efforts, as well as in frequent meetings with various media in the city, by our very capable and effective public relations advisor, Lara Beck.

Thank you to all of our ICSOM colleagues who responded to the *Call to Action* issued by the ICSOM Governing Board.



Minnesota Orchestra

by the Minnesota Orchestra Negotiating Committee

When the Minnesota Orchestra's contract expired on September 30, 2012, the Minnesota Orchestral Association wasted no time. Within just eight hours of the midnight expiration, they had already locked out their musicians and cancelled all concerts through November 25.

The musicians had received a draconian contract proposal from the Association in April at the first negotiating session. That proposal encompassed 30% to 50% percent cuts in wages and over 250 changes to working conditions. There have been no significant changes to the Association's position during the past seven months.

At issue is the Association's contention that, without severe cuts in musicians' wages, the orchestra's \$150 million plus endowment would be completely depleted in five years. We have questioned the

accuracy of that assertion and have asked for an independent financial analysis of the Association's books. These requests have been repeatedly denied. The Association has not provided any audited financial information to the musicians more recent than August 2011. Despite multiple requests, the Association has failed to provide a copy of the approved 2012–2013 budget to the musicians.

In September, the Association touted that they had raised \$97 million in the *Building for the Future* campaign. That amount includes \$14 million in taxpayer funding for the \$50 million lobby renovation project.

On September 30, in a last-ditch effort to stave off a lockout and continue performing for our audiences, the musicians offered to submit the entire contract to binding arbitration. That offer, as well as an offer to continue to play and talk under our current agreement, was quickly rebuffed. That evening, the musicians voted unanimously, in solidarity, to reject the final offer of the Association.

On December 15 and 16 the musicians will present two concerts at the University of Minnesota conducted by our former music director, Edo DeWaart. Both of these concerts were sold out within days of their announcement to the public. The program will include Beethoven's Ninth Symphony and the Bach Double Violin Concerto performed by our former concertmaster Jorja Fleezanis and our current concertmaster, Erin Keefe. We are very grateful to Edo and Jorja for this show of support.

The musicians continue to work towards a solution that would enable us to retain our status as one of the nation's premier orchestras.

Our negotiating committee (Burt Hara, Tony Ross, Catherine Schubilske, Doug Wright, and Tim Zavadil) would like to give special thanks to our attorney, Bruce Simon, and to President Brad Eggen and Secretary-Treasurer Tom Baskerville of the Twin Cities Musicians Union, Local 30-73.

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.

I Wouldn't Be Here If It Weren't for You: Solidarity in 2012

by Cathy Payne, ICSOM Member at Large, San Francisco Symphony

As members of ICSOM we are facing unrelenting attacks on our orchestras, on unions, and on all we have strived to build together over the last half century. We are hearing a constant refrain that our orchestras have structural deficits that must be eliminated, that the current business model for the symphony orchestra is unsustainable, and that our defined benefit pension plans are too costly and will lead to financial ruin for our institutions. We are dealing with a climate where some managers and boards are attempting to take advantage of challenging economic times to decimate and dismantle our contracts and all that ICSOM has achieved since its founding in 1962. Much of what ICSOM has fought to build is in danger as vast areas of our contracts are attacked—cuts in weeks of employment, cuts in player complements, large cuts in salary and benefits, and attempts to redefine our work week and our work rules.

In light of the attacks on our orchestras across the country, I am thinking more about the debt I owe to those who made my job in the San Francisco Symphony what it is today. Last month the *New York Times* ran a story that spoke of Barack Obama's standard greeting to African-Americans who had broken color barriers. Visibly moved when meeting prominent figures from the civil rights movement, he reportedly says the following words each time: "I wouldn't be here if it weren't for you."

As a woman who plays in an orchestra, I am constantly aware of those who came before me, women who broke down barriers and made it possible for me to take auditions without disguising my gender, women who put up with the hazing, teasing, and insults of those who were uncomfortable with their efforts and ability to break down barriers, and women who made the ladies locker room a normal part of any hall's backstage facilities. As a student at New England Conservatory in Boston, I listened to stories my teacher, Lois Schaefer, longtime piccoloist of the Boston Symphony, used to tell me about the discrimination she faced as a female orchestral musician. Ms. Schaefer sent resumes that listed her name as L. Schaefer so the men looking at her resume wouldn't know that she was female, and remembered being laughed out of the room or even the victim of unwanted sexual advances when she was allowed to audition. Flutist Doriot Dwyer was the first woman to be appointed to a principal position in a major orchestra, and the stories of what she had to deal with in Boston are legendary. (My favorite is the time a live lobster was released under her chair when she played the solo in *Daphnis and Chloé*!) Each time I walk on stage, and each time I walk into the women's dressing room, I think of these women and the debt I owe them. Ms. Schaefer and Mrs. Dwyer, I wouldn't be here if it weren't for you.

As a labor activist, I feel a tremendous debt to the musicians who put themselves and their economic security on the line so that the rest of us can have the job security and improved wages and working conditions we enjoy today, along with the right to negotiate and ratify our own contracts. To people I became acquainted or reacquainted with at this summer's ICSOM Conference like Sam Denov, Tom Hall, Wally Kujala, and others, who acted courageously

in the face of great risk in the 1960s at the time of ICSOM's founding, and to members of my own orchestra like former 3rd trumpet Chris Bogios and principal flutist Paul Renzi—I wouldn't be here if it weren't for you.

Currently there is a situation in San Francisco, Nashville, and possibly other cities where musicians from our ICSOM orchestras are playing non-union video game sessions. At a time when unions in the United States are being attacked from all sides, accepting non-union work seriously undermines the union's ability to maintain standards for wages, benefits, and working conditions for all our media agreements. The International Executive Board of the AFM, representatives from the RMA, and other local members who perform this work have spent hundreds of hours in an effort to organize videogame work and to craft an agreement for videogames that compensates musicians fairly. Companies like Sony can afford to pay reasonable rates for videogame work, but why would they pay fair rates if well-paid musicians from some of our ICSOM orchestras are willing to do the work non-union?

Our locals are there at the table with us as we negotiate this year and every year, supporting our efforts and paying for our attorneys and negotiating expenses from our dues. Any lapse in solidarity has the effect of weakening the union's effectiveness and credibility in all of its dealings with employers, including negotiations with the orchestras to which our members belong. There is essentially no difference between accepting this non-union work and choosing to cross a picket line of your colleagues.

I urge all members of our orchestras to remember those who came before us, those who fought for the rights and benefits we have today, those who acted heroically under difficult circumstances. Think about the sacrifices these musicians made. Think about the AFM and your local and about keeping both healthy and strong. Think about the importance of solidarity in the face of some of the harshest attacks we've seen on unions since the 1930s. Think about the retired members of your orchestra who fought to improve the standard of living for musicians and their families, and think about what you would want to say the next time you meet one—I wouldn't be here if it weren't for you.

Then say no to non-union work. It's not difficult, merely the loss of a few hundred dollars. You don't have to be heroic. Turn it down and give the AFM the chance to organize the work for the good of all musicians.

As we look back on the last fifty years and all that we have achieved together as symphonic musicians dedicated to our art form, we must rededicate ourselves to activism and even stronger unity to weather the difficult times we are dealing with now. Find a musician you can thank, a musician to whom you can say those words: "I wouldn't be here if it weren't for you." Say it to a teacher, a colleague, a retired member of your orchestra. It will mean a lot to them, and it will go a long way toward helping us all rededicate ourselves to the principles of unionism and solidarity.

Adopted Resolutions from the 2012 ICSOM Conference

Honoring the Founders of ICSOM

Whereas, In the early 1960s there was no orchestra in the U.S. with a 52-week season, and only one orchestra whose musicians sat at the bargaining table with the ability to negotiate their own wages and working conditions; and

Whereas, Previous attempts to contact various orchestras to compare wages, benefits and other information had, until the 1958 St. Louis Symphony survey, met with mixed results which inspired the musicians of the Chicago Symphony Orchestra to reach out to their orchestral colleagues and invite them to meet in Chicago on May 12 and 13, 1962, at Roosevelt University; and

Whereas, Delegates from Boston, Chicago, Cincinnati, Cleveland, Indianapolis, Los Angeles, the Metropolitan Opera, the New York Philharmonic, Philadelphia, Pittsburgh, Saint Louis and Toronto met in Chicago and, after electing Joseph Golan as chairman and Wayne Barrington as secretary of this meeting, dealt with topics that included establishing a Federation-wide Symphony newsletter, establishing a Symphony department within the AFM, labor problems regarding recording, touring conditions, personal contracts, pensions, probation, tenure and audition procedures, a number of orchestra disputes, revising Article 22 of the AFM's Bylaws, and establishing ratification rights for orchestras; and

Whereas, Attendees left the Chicago Symposium invigorated and ready to formalize their new organization as the International Conference of Symphony and Opera Musicians when they met again in Cleveland along with delegates from Baltimore, Detroit, Minneapolis and Rochester on September 6–8, 1962; and

Whereas, The first order of business was to elect George Zazofsky from the Boston Symphony as ICSOM's first Chairman and to begin addressing many of the same topics discussed at the Chicago meetings, thus setting a path that, through the past five decades has improved the wages, benefits, and working conditions for all orchestras thanks to the increased and consistent communication between delegates; and

Whereas, The relationship between many orchestras and their locals, and orchestras and the AFM, has vastly improved due to the official recognition of ICSOM as a conference within the AFM, the granting of ratification rights and the ability to hire attorneys for negotiations, establishment of a Symphonic Services Department, the yearly publication of the ICSOM Wage Charts, establishing the AFM Strike Fund, and more open communication between ICSOM and AFM leadership; and

Whereas, The delegates at those first meetings could only imagine the successful organization they were about to launch in 1962; therefore, be it

Resolved, That the Officers and Delegates to the 2012 International Conference of Symphony and Opera Musicians 50th Anniversary Conference in Chicago offer their gratitude and thanks to those first delegates and attendees—those in attendance at this conference, along with all those who are unable to be here and their loved ones who supported them—who attended the 1962 meetings in Chicago and Cleveland for understanding that continual communication is essential to improve the lives and livelihoods of symphonic musicians across the US and Canada; and, be it further

Resolved, That symphonic musicians acknowledge their debt to these brave men and women who faced persecution from their managers, their Locals and their Federation, and persevered to successfully establish “the I.C.S.O.M.” for the benefit of future generations.



Remembering Robert Coleman

Whereas, As a member of the Pittsburgh Symphony following his graduation from Juilliard, violist Robert Coleman joined the Chicago Symphony Orchestra in 1951 and stepped into an orchestra with a small regular season, a nearly nonexistent summer season in which all hiring was at the discretion of a powerful personnel manager, and no orchestra committee to fight for the musicians' rights; and

Whereas, Robert Coleman became a staunch proponent for change in his orchestra and, in 1962, was chosen by his orchestra to serve as the first Editor of ICSOM's fledgling newsletter; and

Whereas, While working under extreme pressure, Robert Coleman produced and distributed three issues of ICSOM's newsletter with assistance from his colleague Joane Bennett—who suggested the name *Senza Sordino*—and successfully retained his position in the orchestra while being targeted by management for his union activity; and

Whereas, Each of those first three issues of *Senza Sordino* produced by Robert Coleman display his humor, dedication and passion for the orchestral industry; and

Whereas, Not long after turning over production of *Senza Sordino* to another orchestra, Robert Coleman left the Chicago Symphony in 1964 to join the faculty of the University of Connecticut to teach and become a founding member of the New England String Quartet, then joining the Dallas Symphony in 1978 as principal viola until his retirement in 1988; and

Whereas, His friends and colleagues mourned Robert Coleman's passing in September 2011; therefore, be it

Resolved, That the Delegates and Officers to the 2012 ICSOM Conference honor and remember the contributions of Robert Coleman as a strong voice of support in his call for change and improvement of the lives and livelihood of symphonic musicians in the United States and Canada as ICSOM's first Editor of *Senza Sordino*, and to acknowledge that the passion Robert Coleman displayed as he advocated the rights of orchestra musicians set the standard for all who followed in his footsteps these past 50 years.



Remembering Jim Clute

Whereas, Jim Clute joined the Minneapolis Symphony Orchestra as assistant principal bass in 1958 following service in the U.S. Army where he was stationed in Germany as a member of the prestigious 7th Army Symphony from 1957-1958; and

Whereas, During his 47-year tenure with the Minneapolis Symphony/Minnesota Orchestra Jim Clute served on numerous negotiation teams working to improve the wages, benefits and working conditions of his colleagues; and

Whereas, Jim Clute served as Minneapolis Symphony ICSOM Delegate in 1963, from 1987–1998 he served again as Delegate for the Minnesota Orchestra as well as ICSOM Member-At-Large from 1987–1999, and also served as ICSOM's 3rd Delegate to the AFM Convention; and

Whereas, Jim Clute taught students at the University of Wisconsin—Eau Claire, St. Olaf College in Northfield and the University of Minnesota, and received recognition as Minnesota ASTA String Teacher of the Year in 1988; and

Whereas, This multi-talented individual not only performed as bassist with the orchestra but also played saxophone on occasion until his retirement from the Minnesota Orchestra in 2005; and

Whereas, His friends, colleagues and students were saddened by his sudden death in March 2012; therefore, be it

Resolved, That the Delegates and Officers to the 2012 ICSOM Conference offer their profound condolences to Jim Clute's family and thank them for sharing him with the countless students across the country whom he taught, as well as his colleagues in the Minnesota Orchestra and the thousands of colleagues he served in ICSOM.



Brad Buckley Retires

Whereas, Bradford Buckley has had a long and storied career as a bassoonist and leader within the orchestral industry; and

Whereas, During his years at Florida State University Brad Buckley performed with the Jacksonville Symphony, following graduation he became a member of the United States Army Band (Pershing's Own) in Washington DC from 1966–1968, and then joined the Saint Louis Symphony Orchestra (SLSO) on September 17, 1968, as contrabassoonist; and

Whereas, For the past 44 years, Brad Buckley has served as Chairman of the SLSO Musicians Council and negotiated more SLSO contracts than he can remember, as Vice President of Local 2-197 St. Louis, as a member of the AFM Law Committee during the AFM Convention, and as a member of the faculty of Washington University; and

Whereas, In 1974 Brad Buckley was elected SLSO's ICSOM delegate, and in 1978 he began his long tenure serving ICSOM first as regional vice-chair for Southern Orchestras until 1982, when he was elected Vice Chair from 1982–1984, and served an early member and chair of ICSOM's Electronic Media Committee until 2002; and

Whereas, From 1988–1996 Brad Buckley served as ICSOM's longest serving Chairman and, as an ardent advocate for symphonic musicians everywhere, he was instrumental in helping to establish the Regional Orchestra Players' Association, served as co-chair of the National Endowment for the Arts Orchestras Panel, oversaw the adoption of the Roehl Report that created the Symphonic Services Division, and formed strong coalitions within the AFM which elevated the influence and profile of ICSOM; and

Whereas, On September 10, 2012, Brad Buckley will officially retire from the St. Louis Symphony Orchestra; therefore, be it

Resolved, That the Delegates and Officers to the 2012 ICSOM Conference—celebrating the 50th anniversary of the establishment of the International Conference of Symphony and Opera Musicians—offer their thanks and appreciation to Bradford Buckley for his mentorship, his advocacy, and his passion as he fought to improve the livelihood of symphonic musicians across the United States and Canada.

Marsha Schweitzer Retires as Local 677 Secretary-Treasurer

Whereas, Honolulu Symphony bassoonist Marsha Schweitzer has had a long and outstanding career as a union activist; and

Whereas, Marsha Schweitzer's passion for union rights was on full display when she served on the ICSOM Governing Board as Editor of *Senza Sordino* from 1996–2002, as well as serve as an Executive Board member of Local 677, and then in 2001 to seek election as Secretary-Treasurer of Local 677; and

Whereas, For the past 11 years, Marsha Schweitzer has worked tirelessly on behalf of all the members of Local 677, and has additionally served all the AFM in her role as a member of the AFM Finance Committee at AFM Conventions; and

Whereas, In April Marsha Schweitzer announced her retirement as Secretary-Treasurer of Local 677; therefore, be it

Resolved, That the Officers and Delegates to the 2012 ICSOM Conference extend their thanks, admiration, best wishes and congratulations to Marsha Schweitzer.



Thanking Joseph Mechavich

Whereas, In October 2011, the Louisville Orchestra Musicians Association was engaged to provide the orchestra for Kentucky Opera during their dispute with the Louisville Orchestra, Inc. (LOI); and

Whereas, The performances of *Carmen* received glowing reviews, leading the musicians and community to expect the Louisville Orchestra Musicians Association would be engaged for the February 2012 performances of *The Merry Widow* with newly appointed Music Director Joseph Mechavich; and

Whereas, The Kentucky Opera bowed to peer pressure from the LOI Board and refused to hire the Louisville Orchestra Musicians Association to provide accompaniment and instead attempted to hire non-union replacement musicians; and

Whereas, Music Director Joseph Mechavich publicly withdrew from the production rather than to conduct the replacement orchestra; therefore, be it

Resolved, That the Delegates to the 2012 International Conference of Symphony and Opera Musicians thank and honor Joseph Mechavich for his integrity and courage when he refused to conduct non-union replacement musicians rather than the Louisville Orchestra Musicians Association and offer him their best wishes for a long and successful career.



Thanks to Susan Martin and ICSOM's Attorneys and Locals

Whereas, Negotiations in the past few years have been exceptionally difficult because of unnecessarily regressive proposals at many bargaining sessions across the country; and

Whereas, The founders of ICSOM understood that face-to-face communication was of greatest assistance to all orchestras when they convened in Chicago and Cleveland in 1962; and

Whereas, ICSOM negotiating orchestra conference calls have begun to include more orchestra attorneys at the suggestion of ICSOM General Counsel Susan Martin; and

Whereas, Two years ago Susan Martin recommended the ICSOM Governing Board explore the idea of inviting orchestra attorneys to an annual conference to exchange observations regarding current negotiation patterns and proposals, and to suggest ideas and methods to respond to some of these proposals; and

Whereas, The response from ICSOM orchestra attorneys and their locals has been very supportive of this endeavor; therefore, be it

Resolved, That the Delegates to the 2012 ICSOM Conference thank and acknowledge those attorneys and locals that have supported this project financially; and, be it further

Resolved, That all the participants be applauded for recognizing the importance of this conversation and for sharing this vital knowledge and experience to the benefit of ICSOM's bargaining units and their locals.

Thanking Martha Warrington

Whereas, Martha Warrington has been a member of the Oregon Symphony since 1984; and

Whereas, in addition to performing as a violist in an ICSOM Orchestra, Martha Warrington has become a very successful computer programmer and website developer; and

Whereas, the ICSOM website at www.icsom.org has become a vital tool for advocacy and the exchange of information throughout the orchestral field; and

Whereas, the ICSOM website has not been updated since 2006; and

Whereas, Martha Warrington agreed to undertake the important task of re-designing ICSOM's website as part of the celebration of ICSOM's 50th anniversary; and

Whereas, Martha Warrington enthusiastically engaged in this effort with inspiring dedication, as her great ideas, insight and perspective brought needed improvements to the website; and

Whereas, Martha Warrington worked with web designer Nancy Campana in creating a beautifully designed website that will extend ICSOM's message to an ever-widening audience; therefore, be it

Resolved, That the Delegates and Officers to the 2012 ICSOM Conference offer their appreciation to Martha Warrington for her contribution to ICSOM; and, be it further

Resolved, That the Delegates and Officers express their admiration for Martha Warrington's skills as well as her generosity in creating this important contribution to ICSOM 50th anniversary celebration.



Thanks to the Chicago Federation of Musicians, Local 10-208

Whereas, The Chicago Federation of Musicians, Local 10-208 of the AFM and its Officers recognized the significance of its support and agreement to host the International Conference of Symphony and Opera Musicians' 50th anniversary conference in the city of its founding; and

Whereas, Local 10-208 and its officers embraced the significant challenges to host a memorable celebration that would celebrate the historic meeting May 12 and 13, 1962, at Roosevelt University; and

Whereas, Working with delegates from Local 10-208's representative ICSOM host orchestras—the Chicago Symphony Orchestra, Chicago Lyric Opera Orchestra and the Grant Park Orchestra—as well as conference host Bill Buchman from the Chicago Symphony, the Chicago Federation of Musicians and its Officers have displayed incredible support in the funding of the Mixer at Symphony Center, and through their constant attention and communication to make this event truly special; and

Whereas, Through the work of Local 10-208 and its friends August 22, 2012, was declared ICSOM Day in the City of Chicago, and ICSOM's anniversary conference attendees were welcomed in letters from US Senator Durbin, Illinois Governor Quinn, Illinois Attorney General Madigan, and Chicago Mayor Emanuel; therefore, be it

Resolved, That the Delegates and Officers to the 2012 ICSOM Conference offer their thanks and appreciation and gratitude to the officers, staff, and members of the Chicago Federation of Musicians for their support and work celebrating the work of ICSOM these past 50 years.

*Matt Comerford (Chicago Lyric), Rachel Goldstein (Chicago Symphony),
Dale Newton (Grant Park), ICSOM Governing Board*



Thanks to Wayne State University

Whereas, The Testing and Evaluation Service of Wayne State University has helped to develop and then to process Conductor Evaluations for ICSOM member orchestras since they were first computerized in 1982; and

Whereas, Wayne State University is forced to discontinue the present ICSOM Conductor Evaluation Program as of September 30, 2012; therefore, be it

Resolved, That the Delegates to the 2012 ICSOM Conference offer their profound thanks to Wayne State University for the many years of processing the thousands of scanned pages and numerous confidential summary reports that were printed and mailed to ICSOM delegates across the United States, with particular thanks to Thomas Wilhelm - now retired - for his help developing the Conductor Evaluation questionnaire still in use today, and to Dr. Laura Woodward, Jeff Cenus, and staff for their assistance ending the project and beginning anew, and for their efforts these past 30 years.

Cathy Compton (Detroit), Michael Moore (Atlanta)

(continued on page 13—see RESOLUTIONS)

Orchestra Newslets

The **Kansas City Symphony** experienced a “dream come true” in 2011–2012 with its move into the magnificent Kauffman Center for the Performing Arts as one of three resident companies. In addition to performing varied series of concerts in Helzberg Hall, the Symphony also performs as the pit orchestra in the Kauffman Theater for the other two KCPA resident companies, the Lyric Opera of Kansas City and the Kansas City Ballet.

According to Executive Director Frank Byrne, the KCS enjoyed record breaking success at the box office and onstage in 2011–2012. Through the terrific work and dedication of the KCS board, staff, and musicians this success continues in 2012–2013 and shows no sign of letting up during this important sophomore season. KCS estimates show that approximately 70,000 people attended a free Symphony concert or event in 2011–2012.

The Kansas City Symphony reported its highest revenue numbers ever for 2011–2012. In comparison to the previous fiscal year, overall ticket sales revenue increased 46.8% to \$3.9 million dollars, contributed income increased 7.7% to \$7.6 million, total operating revenue increased 16.8% to \$14 million and total earned income increased 47% to \$4.7 million.

The KCS experienced record ticket sales in 2011–2012, with most concerts completely sold out. Interest in the KCS was nationwide; tickets were purchased by residents of 45 states and the District of Columbia. Nearly 39,000 young people and adults attended Kansas City Symphony educational events, a nearly 100% increase over the previous year.

ICSOM President Brian Rood reports that the KCS was recently featured in a nationally-broadcast PBS special. “Homecoming: The Kansas City Symphony presents Joyce DiDonato” was aired on 447 channels in 47 states to a potential audience of over 260 million people. The KCS’s broadcast of its 2012 “Bank of America Celebration at the Station” concert (adjacent to the Westin Crown Center, soon to be the site of the 2013 ICSOM Conference) recently won a regional Emmy award for Best Live Event.

Overall ticket sales remain very strong in 2012–2013, with no drop in subscription sales from last year’s record levels. Total subscription revenue as of October 1 is up 6.7%. Classical subscription revenue is up 6%, and pops subscription revenue is up 12.9% .



Honolulu ICSOM delegate Steve Flanter reports that in the wake of the **Honolulu Symphony** Chapter 7 bankruptcy and dissolution in 2009, the formation of the new **Hawaii Symphony** took a painfully long amount of time. By the spring of 2011 many important things had already been put in place. The assets of the bankrupt Honolulu

Symphony, including the music library and instruments, had been purchased for the new organization. A three-year CBA calling for 30 weeks of work per season had been negotiated with the musicians’ union. As the new Hawaii Symphony Board struggled to reach consensus on when to resume producing concerts, the start date of the new orchestra, which had been expected in Autumn 2011, was pushed later and later. Finally, with much support and guidance from Steven Monder and JoAnn Falletta, the board scheduled the new orchestra’s first concert in March 2012. As time was running out for the season to begin, the union agreed to a shortened 16 week season this first season, which was a nearly 50% cut in the organization’s budget and also in musician compensation. Audience response was tremendous to the sold out opening concert, which introduced a generally well-attended Masterworks (classical) series. A pops series soon followed. All involved felt that the season’s concerts were a strong artistic success.

Financially, the situation was more mixed. On the positive side, the Honolulu Symphony Foundation (which controls the endowment from the bankrupt Honolulu Symphony) was able to provide over \$400,000 in order to start the season. Ticket revenues for the season exceeded the \$800,000 goal in Acting Executive Director Steven Monder’s budget—even though the organization lacked any full-time marketing staff, was given a very slim budget for advertising, and had very little lead time. (There wasn’t even time to create a season brochure.) On the negative side, donations lagged from their budgeted goal. While the key members of the HSO board had initially expressed confidence that they could raise much of the donated portion of the originally planned \$6 million budget, they fell short of expectations, even with this season’s reduced \$3 million budget. It’s possible that the initial reluctance of most of the Hawaii Symphony board members to make substantial donations themselves may have led others in the community to lack confidence in the venture. In addition, some significant pledges from the community (totaling \$800,000) were reneged upon as the end of the season drew near.

Another major problem was that the board didn’t fund anything close to the kind of management infrastructure that Steven Monder had said he needed. Mr. Monder said that he could make the first season work with 12 full-time staff, but the board approved only 5. In the end, Mr. Monder was left with only two full-time staff (himself and a development director) plus a few part-time staff members. There was no director of finance, no full-time operations or marketing staff, and no education department. There wasn’t even a receptionist for the office.

Since the new Hawaii Symphony’s July 4 Pops concert, which closed the first mini-season, very little has been planned for the future. The members of the HSO board have discussed whether they should commit to even having a second season until they can raise in advance a significant portion of the necessary operating funds, estimated at \$2 million (which represents the total budget not including projected ticket revenues and written pledges). This is problematic, since trying to raise funds without assuring potential donors that there will

even be a next season is difficult. The HSO musicians feel that the organization would have the best chance for success by committing to a second season and then planning concerts as soon as possible. It would also demonstrate the kind of board leadership that would inspire the community to donate. Mr. Monder has told the board that one essential step to moving forward successfully would be to build an effective management infrastructure. He has indicated that \$500,000 invested in infrastructure would be sufficient to put the management in good stead. The board has not yet committed to this funding.

In any case, a second season will not begin before 2013, since a traveling show has moved into the concert hall and will be there until January 2013. After a bumpy but also inspiring first season, musicians are disappointed not to know when or even if there will be a next Hawaii Symphony concert.



Delegate Sam Hager reports that the **San Diego Symphony** was awarded a \$580,000 grant from the James Irvine Foundation through its competitive Exploring Engagement Fund for Large Organizations. The Exploring Engagement Fund for Large Organizations seeks to promote engagement in the arts for all Californians and to advance the ways in which a broad spectrum of the public can participate in arts programming. San Diego Symphony was chosen as one of eight large-budget arts organization recipients.

According to Jane Rice, director of development at the San Diego Symphony, the idea for the project originated in meetings with musician representatives of the orchestra. Those musicians will remain involved with the program during its implementation.

With the help of the grant, beginning in early 2013 the San Diego Symphony will create a new interactive and contributory arts program entitled *Your Song, Your Story*. Residents of traditionally underserved San Diego neighborhoods will contribute their shared poems, stories and songs to an original multi-media piece, to be commissioned by the San Diego Symphony. The final product will be presented to the wider San Diego community in summer 2014.

Your Song, Your Story will implement the latest technological advances during the collection process and outreach into traditionally underserved neighborhoods via local print media, radio and television stations, social networking, and advertising. Once the piece is completed, the San Diego Symphony will perform it downtown at Copley Symphony Hall. Versions of the score will also be performed within the area by smaller groups. San Diego musicians will travel to participating communities and perform the piece at celebratory block party events for all neighboring residents. Regional performance groups, including dance troupes and indigenous instrumental ensembles, are expected to contribute to the presentation of these unique community concerts.

Resolutions

(continued from page 11)

ICSOM Dues

(Implementation of this bylaw change required ratification by a majority of ICSOM orchestras, which occurred on November 16, 2012)

Whereas, ICSOM celebrates its 50th anniversary as an advocacy organization that has had a profound impact on every symphony musician's livelihood and well-being; and

Whereas, ICSOM orchestras have been facing challenges that threaten the conditions we have worked so hard to achieve and which require additional advocacy through orchestra site visits and other activities; and

Whereas, Through changes in compensation over the years ICSOM's dues structure has become unbalanced in that the highest tier dues payment is frozen at a wage of \$40,000 per year at a time when some orchestras make three or possibly four times that amount; and

Whereas, It would be appropriate to restructure dues over a two-year period so that dues for orchestras with annual minimum scale between \$80,000 and \$120,000 would be increased by \$10 and orchestras with guaranteed wages above \$120,000 would be increased by \$22; therefore, be it

Resolved, That **ARTICLE VIII – DUES AND FINANCES, Section 3** be amended as follows:

Section 3. For each member orchestra, the amount of dues assessed per year shall be the sum of:

(a) the number of players guaranteed a minimum annual wage below \$16,000.00 times \$29.00;

(b) the number of players guaranteed a minimum annual wage between \$16,000.00 and \$22,999.99 times \$34.00;

(c) the number of players guaranteed a minimum annual wage between \$23,000.00 and \$39,999.99 times \$39.00; and

(d) the number of players guaranteed a minimum annual wage of between \$40,000.00 and \$79,999.99 or more times \$47.00; and

(e) the number of players guaranteed a minimum annual wage between \$80,000.00 and \$119,999.99 times \$52.00 during the 2012–13 ICSOM fiscal year and increasing to \$57.00 beginning in the 2013–14 ICSOM fiscal year; and

(f) the number of players guaranteed a minimum annual wage of \$120,000.00 or more times \$58.00 during the 2012–13 ICSOM fiscal year and increasing to \$69.00 beginning in the 2013–14 ICSOM fiscal year.

Steve Lester on behalf of Rachel Goldstein (Chicago Symphony),

John Chisholm (San Francisco), John Koen (Philadelphia),

James Orleans (Boston), Penny Brill (Pittsburgh),

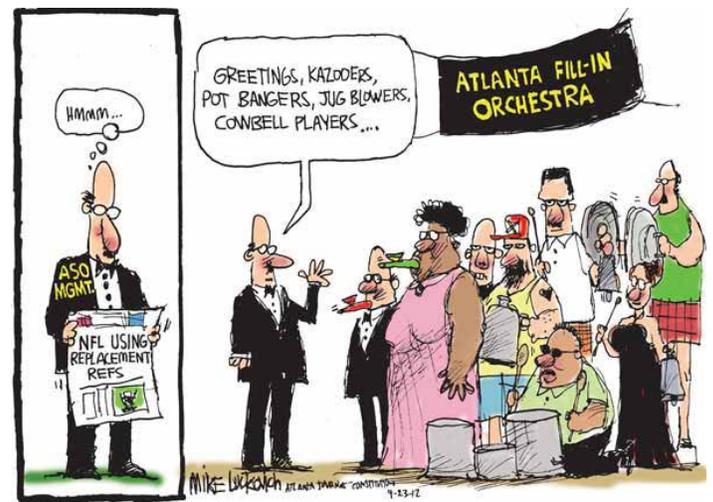
Norbert Nielubowski (Minnesota), Chris Adkins (Dallas),

Jesse McCormick (Cleveland, in writing), Weston Sprott (Metropolitan Opera),

Eric Arbiter (Houston), John Lofton (Los Angeles), Chris Woehr (St. Louis),

Paul Frankenfeld (Cincinnati), Ken Mirkin (NY Phil), Abigail Evans (National)

All resolutions were put forth by the Governing Board except as noted at the end of the resolutions.



By permission of Mike Luckovich and Creators Syndicate, Inc. Management's lockout of ASO musicians is ridiculed in this Mike Luckovich editorial cartoon linking the lockout to NFL's use of replacement referees.

Conference

(continued from page 1)

attendees a warm welcome that was a far cry from the attitude existing in Chicago when ICSOM was founded in 1962. He also invited ICSOM back to Chicago in 2012 to celebrate its 100th anniversary! Chairman Bruce Ridge spoke eloquently about the need for positive orchestra support on a national level and announced that ICSOM was in the process of establishing a new 501(c)(3) charitable organization, the American Symphonic Advocacy Project (ASAP). A few minutes later, Mark Lindsay, a Livingston Group consultant based in Washington, D.C., was introduced as ASAP's first chairman. Lindsay spoke about his love of music, his background working in the Clinton White House and on President Obama's transition team, about his work for the Rock & Roll Hall of Fame, and about what he hoped to accomplish and the alliances he looked forward to forming with ASAP.

Wednesday afternoon's sessions began with Minnesota Orchestra violinist Julie Ayer's recollection that conversations with her brother-in-law, Rudy Nashan, about Chicago Symphony's early battles with its local and orchestra board led her to write *More Than Meets the Ear: How Symphony Musicians Made Labor History*. Her wonderful book includes fascinating tales about the activities in a number of orchestras, including the Minnesota Orchestra, that led to the formation of ICSOM. Julie was followed by two pension presentations. The first was an update on the status of the American Federation of Musicians and Employers' Pension Fund (AFM-EPF) by Fund trustees AFM President Ray Hair, Laura Ross, Brian Rood, and Bill Moriarity, and Fund co-counsel Anne Mayerson. Ellen Schultz, award winning author of *Retirement Heist*, followed with a presentation that detailed the systematic dismantling of retirement pension and health plans in corporate America. In the evening guests took a double-decker-bus trip down Michigan Avenue to Symphony Center, where attendees were treated to a tour, sustenance, and entertainment by a wonderful jazz quartet from Local 10-208, which hosted the event.

Thursday morning Erika Zazofsky-Goldberg thanked ICSOM for inviting her to speak on behalf of her father, George Zazofsky, as she shared his history and his early years as ICSOM's first chairman. Then

it was time for ICSOM's former chairs—Sam Denov (1969–1970, Chicago Symphony, retired), Melanie Burrell (1986–1988, Denver Symphony/Colorado Symphony, retired, via videotape), Bradford Buckley (1988–1996, St. Louis Symphony, retired as of September 2012), Robert Levine (1996–2002, Milwaukee Symphony), and Jan Gippo (2002–2006, St. Louis Symphony, retired)—to share their personal perspectives on ICSOM's past and future. Following these presentations everyone assembled in another room for a photo. (Thanks to AFM Secretary-Treasurer Sam Folio, the photo was featured on the cover of October's *International Musician*.)

A scheduled lunch allowed members at large to meet with their assigned delegates. The lunch was followed by addresses by President Hair and the four Player Conferences presidents. After various committee reports, Victoria Krukowski and Jon Garland gave an update on the status of the Syracuse Symphony's successor orchestra, and Justin Bartels, Paul Naslund, and Greg Harper informed delegates about the revitalized Colorado Symphony. Breakout sessions that evening included Community Engagement by Penny Brill, Mediation with Robert Johnson, and a Pit Orchestra Caucus led by Matt Comerford.

In anticipation of a panel discussion on Friday, ICSOM hosted a dinner for the negotiating attorneys. They prepared for the Friday presentation, discussed items of mutual interest, heard brief reports about the AFM-EPF and electronic media issues, and later met with AFM and local officers and staff members.

Friday morning Gino Raffaelli (Cleveland Orchestra, retired), who served as ICSOM's first treasurer (1963–1970), addressed the delegates. Additional reports about the AFM Diversity Committee's activities, the AFM & SAG/AFTRA Fund regarding distribution of symphonic recording royalties, and the newly redesigned ICSOM website followed. Outside of the official Conference proceedings, in another demonstration of how much had changed in 50 years, Leonard DiCosimo, president of Local 4 in Cleveland, proudly displayed the original 1961 petitions sent to the National Labor Relations Board (NLRB) from orchestras around the country in



Photo by Eric Arbiter

A distinguished panel of negotiating lawyers is led by ICSOM General Counsel Susan Martin (standing at right). Front row, left to right: Jonathan Axelrod, Barbara Jaccoma, Melvin Schwarzwald, Marvin Gittler, Louis Kushner, Kevin Case, Bruce Simon, Yona Rozen. Back row, left to right: Harvey Mars, Rochelle Skolnick, Anne Mayerson, Steven Kaplan (face hidden), David Van Os, Joseph Hatch, Mike Okun, Zachary Moen.

***The Musician's Survival Manual* Now Available as Free Download**

support of the Cleveland Orchestra musicians who had filed NLRB charges against Local 4 for failure to allow the musicians to ratify their contract.

Susan Martin moderated the highly anticipated panel of 16 attorneys: Jonathan Axelrod (Virginia), Kevin Case (Chicago Lyric), Marvin Gittler (Chicago Symphony/Local 10-208), Joe Hatch (Utah/Ballet West), Barbara Jaccoma (New Jersey/Cincinnati/Honolulu), Steve Kaplan (Los Angeles/LA Opera), Louis Kushner (Pittsburgh's three orchestras), Harvey Mars (Local 802/ABT/American Symphony Orchestra), Anne Mayerson (National), Zak Moen (Chicago Lyric), Mike Okun (North Carolina/Charlotte), Yona Rozen (Fort Worth), Mel Schwarzwald (Boston/Indianapolis/Houston/Saint Paul/San Francisco Opera/Metropolitan Opera), Bruce Simon (NY Philharmonic/Cleveland/NYC Ballet/NYC Opera/Philadelphia bankruptcy), Rochelle Skolnick (St. Louis), and David Van Os (San Antonio). For two hours the attorneys shared information and various insights about negotiations and answered a number of questions from delegates. This historic meeting was beneficial for both the orchestra delegates and committee members in attendance and the attorneys, who were pleased to meet with their colleagues and share ideas and information. AFM Symphonic Services Division presentations by SSD Director Jay Blumenthal, Joel LeFevre, Nathan Kahn, Debbie Newmark, and Rochelle Skolnick that afternoon were followed by ICSOM's annual town hall meeting, a closed meeting for delegates and the governing board. SSD staff met with local officers during the town hall meeting.

The final day of the Conference began with election of AFM Covention delegate Matt Comerford and alternate Paul Gunther. Chairperson Bruce Ridge, Treasurer Michael Moore, Editor Richard Levine, and Members at Large Paul Gunther and Meredith Snow, were re-elected by acclamation Friday afternoon. SSD Counsel Rochelle Skolnick discussed peer review and due process. Resolutions followed. A proposal to establish additional dues salary tiers was adopted and was ratified November 16 by 46 ICSOM orchestras. Other adopted resolutions honored ICSOM's founders, remembered

(continued on page 16—see CONFERENCE)



Photo by Paul Austin

Current and former ICSOM secretaries Laura Ross (left) and Nancy Griffin meet at ICSOM's 50th Anniversary Conference.

Dear Musical Friends,

I'm Richard Norris, MD, a longtime practitioner in the field of musicians' injuries. I have a long history with ICSOM, which published my book, *The Musician's Survival Manual*, back in 1991. A second edition of the book has since been released in an e-book (PDF) format. This allows for instant download and no carbon footprint for shipping and manufacturing. The book is now available free of charge on my website, musiciansurvivalmanual.com.

I hope that this book can educate musicians and music students and thus prevent injuries. It also gives one the vocabulary to prepare for the times that you might need to interact with doctors or therapists regarding physical injuries. The book also describes diagnosis and treatment in both lay and medical terms. Hyperlink references are liberally provided. The book is also available in Spanish.

Also on the website without charge are links to two exercise videos for musicians (one from 1991 and one from 2011), slide presentations on various topics of music medicine, and a video of a Q&A session on injuries with the New York Youth Symphony. As I am also a guitarist, there is a free download of my recent Bossa Nova CD and my live performance from the Washington Folk Festival. Any questions or comments are welcomed.

Thank you all for enriching our lives with live music!

Cordially,
Richard N. Norris, MD
Northampton, MA

Conference

(continued from page 15)

former officers Robert Coleman and Jim Clute, recognized the retirements of former officers Brad Buckley and Marsha Schweitzer, thanked conductor Joseph Mechavich for his refusal to conduct non-union replacement musicians for the Louisville Opera, acknowledged Martha Warrington for her work on the ICSOM website, and gave appreciation to the Chicago Federation of Musicians Local 10-208 for hosting the Conference. (Adopted resolutions are listed beginning on page 10.)

The ICSOM Conference will be in Kansas City in 2013 and will move to Los Angeles in 2014. Delegates offered other possible sites for



Photo by Eric Arbiter

Mark Lindsay, chairman of the American Symphonic Advocacy Project, discusses ASAP's goals.

future years. Following numerous thanks and recognitions during Good and Welfare, the Conference came to a close.

There are many people who had a hand in the success of this Conference and the celebration it represented: the ICSOM Governing Board, and in particular Matt Comerford and Brian Rood; Tom Hall (Chicago Symphony, retired), and Julie Ayer (Minnesota Orchestra, retired), who both assisted in planning; two wonderful conference coordinators, Bill Buchman (Chicago Symphony) and assistant Tom Reel (Virginia Symphony); videographer Tim Redman (who also took the cover shot for the October *International Musician*); the attorneys and locals who assisted in bringing the attorneys together for two days of face-to-face discussion and information sharing that made the panel so successful; and to Susan Martin for sharing her idea. Special thanks to President Gary Matts, Vice-President Terry Jares, and the other officers and members of the Chicago Federation of Musicians, Local 10-208 (who were instrumental in persuading Mayor Rahm Emanuel to declare August 22, 2012, as ICSOM Day in Chicago), and to the delegates and members of the Grant Park Orchestra, the Chicago Lyric Opera Orchestra, and the Chicago Symphony Orchestra, who hosted this Conference. I would be remiss if I did not also mention that it was the Chicago Symphony's invitation for orchestras to come to Chicago back in May 1962 that gave us something special to celebrate at this Conference.

Photos, conference addresses, and other conference materials may be viewed at ICSOM's newly redesigned website at www.icsom.org.