

Senza Sordino

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ICSOM, Live from Music City USA

by Laura Ross, ICSOM Secretary

This year's ICSOM Conference was held at the Downtown Nashville Hilton in Music City USA (Nashville, Tennessee) from August 16 through 19, just one block away from both the Schermerhorn Symphony Center and the Country Music Hall of Fame and Museum. The Conference was dedicated to Bill Roehl, the visionary trade unionist who formulated the current structure of the AFM, including the Player Conferences and the establishment of the Symphonic Services Division and the Electronic Media Division.

Numerous Nashville Symphony musicians assisted during the Conference and attended many of the sessions. ICSOM delegates and officers joined twenty NSO musicians, officers and staff of the AFM and its locals, Nashville Symphony staff, and guests at the Wednesday evening mixer held at the Schermerhorn Symphony Center. The Nashville Association of Musicians, Local 257 and the Nashville Symphony hosted a sit-down dinner for 120, while the Nashville Symphony Players' Assembly provided the jazz trio that performed during the dinner, which was the first one served in the new facility. The evening began with guided tours of the facility and the auditorium, Laura Turner Hall. Particularly impressive was the demonstration of the floor conversion from raked seating to a flat floor suitable for cabaret seating. [The floor conversion mechanism also worked well during Nashville Symphony's opening weekend. See the report of the opening on page 5. —Ed.]

Conference presentations included a primer on bankruptcy law by Patricia Polach of Bredhoff and Kaiser (AFM General Counsel). AFM SSD negotiator Nathan Kahn spoke about assessing and applying power during negotiations. Ms. Polach and ICSOM Counsel Len Leibowitz discussed the potential application of the Sarbanes-Oxley federal legislation on orchestra boards. Barbara Haig, who was recently retained by the AFM to assist locals and orchestras, gave an informative talk about public relations. ICSOM Electronic Media Committee Chair Bill Foster spoke about the recently ratified Symphony, Opera, and Ballet Live Recording Agreement. There were addresses by AFM and Player Conference officers and staff. Brad

Buckley, Saint Louis Symphony contrabassoonist and ICSOM chairperson *emeritus*, joined AFM Symphonic Representative Bill Moriarity to discuss the Saint Louis Symphony musicians' relationship with their Local 2-197. Daryl Johnson spoke about the Louisville Symphony's bankruptcy threats and their recent settlement, and Steve Flanter and Ken Hafner spoke about the Honolulu Symphony's most recent problems.

This year's Conference attempted to facilitate more dialogue among delegates. Delegates participated in breakout sessions on negotiations and talked more informally during what is becoming a traditional luncheon with their assigned Governing Board members at large. Len and Peggy Leibowitz's workshop on arbitrator's rules of contract interpretation also allowed for additional discussion in smaller groups, as delegates, guests, and local officers played the roles of musician and manager groups for closing arguments in a mock arbitration.

A resolution honoring recently departed labor activist Richard Totusek was presented to his wife, Joan, who was in attendance. Additional resolutions offered support to the Atlanta Ballet Orchestra musicians and the *Orquesta Filarmonica* and *Teatro Municipal* employees in Santiago, Chile, and for the battle Local 802 and its president David Lennon are waging to ban the use of the Virtual Orchestra Machine to replace live music. There was also a resolution recommending AFM bylaw changes. Commendations were presented to outgoing ICSOM Chairman Jan Gippo and Member at Large Nancy Stutsman for their service on the ICSOM Governing Board. ICSOM delegates Michael Moore (Atlanta Symphony) and David Angus (Rochester Philharmonic) were also recognized for their long years of ICSOM service.

There was a changing of the guard as Jan Gippo stepped down as ICSOM chairperson after four years in that post. ICSOM president and North Carolina Symphony bassist Bruce Ridge was elected by acclamation as ICSOM's tenth chairperson. After a year-long absence from the Governing Board, Brian Rood, trumpeter with the Kansas City Symphony, was elected president, the same post he previously held. Re-elected to their current positions were Treasurer Michael Moore (Atlanta Symphony), *Senza Sordino* Editor Richard Levine (San Diego Symphony), and Member at Large Meredith Snow (Los Angeles Philharmonic), who was also elected to the position of AFM convention delegate. Minnesota Orchestra librarian Paul Gunther was elected as a new member at large, replacing Nancy Stutsman of the Kennedy Center Orchestra.

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Chairperson's Report by Bruce Ridge



Lessons from Nashville

In the few moments during the ICSOM Conference that did not find me in meetings, I was able to sneak away from the hotel and venture into the streets of Nashville. This was my first visit to this city, and I was eager to hear as much music as I could in the clubs that line Nashville's Broadway. I had learned and played a lot of this music when I was growing up, especially in Southside Virginia. I knew that Bob Dylan had come here to record three classic albums and to work with Johnny Cash. I knew that I was walking past bars where Willie Nelson had bought drinks for Patsy Cline. These streets veritably drip with music, with a band in every bar. Those who weren't booked were playing on the street. There were well-groomed boys in suits and toothless blues guitar players who seemed as though they could have been sent by central casting. And all of these people could play! It was exhilarating to see and hear a city so alive with music.

As I made my way back to the downtown Hilton where the Conference was being held, I was stunned for a moment when I looked through an alley-way to see the magnificent Schermerhorn Symphony Center—a gleaming building against the night sky, just weeks from opening. The delegates to the Conference had already received a tour, and many of us were convinced that it is one of the most impressive halls we have ever visited. Beautifully appointed in every way, it has delicate features and just about every amenity imaginable to enhance the performance environment for the musicians.

As I stood there looking through that alley at the grand building, at first it seemed to clash with the music from the bars of Broadway. But then, I realized that the "City of Music" was only further investing in its heritage. These blocks of downtown Nashville have been revitalized with music. Reveling in the history of the Ryman Auditorium (the original Grand Ole Opry) and the street of dreams for songwriters of all styles, it makes perfect sense that Music City USA would build such a beautiful monument to its symphony orchestra. This downtown revitalization is fantastic. The arena where the Nashville Predators play is right next to the Country Music Hall of Fame, which is across from the beautiful downtown Hilton, and now the block is completed by the \$120 million home for the Nashville Symphony.

We must remember the history of this organization. Just 18 years ago the Nashville Symphony was in bankruptcy, facing dissolution. Then the citizens of Nashville came to the assistance of this city's own orchestra. There are too many heroes in this story to mention them all, but among them were the symphony's great benefactor, Martha Ingram, Local 257's legendary President Harold Bradley (the newest member of the Country Music Hall of Fame) and other country legends, and, most importantly, the musicians of the Nashville Symphony themselves. These musicians believed in their orchestra and in their community. They worked to bring together a management

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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

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
North Carolina Symphony
Oregon Symphony Orchestra
Philadelphia Orchestra
Phoenix Symphony Orchestra
Pittsburgh Symphony Orchestra
Puerto Rico Symphony Orchestra
Rochester Philharmonic Orchestra
Saint Louis Symphony Orchestra
Saint Paul Chamber Orchestra
San Antonio Symphony
San Diego Symphony Orchestra
San Francisco Ballet Orchestra
San Francisco Opera Orchestra
San Francisco Symphony Orchestra
Syracuse Symphony Orchestra
Utah Symphony Orchestra
Virginia Symphony

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Secretary's Report by Laura Ross



So, ICSOM, what have you done for me lately?

As painful as it is for me to say, I began to despair about the relevancy of ICSOM these past few years based on the actions of some of our own orchestras. I have despaired about the changing attitudes of our society, when the question "What can I do for you to make your life better?" is rarely asked anymore. Instead, it's always about "ME" and the question has changed to "What do I need to do to make things better for me?" Of course this question totally disregards any impact individual or collective actions might have upon others.

I'm happy to report that I have been re-energized following the recent ICSOM Conference. We have new Governing Board members, and new leadership that cares deeply about countering the negative message that is being touted in newspapers around the globe. The Governing Board is an extremely diverse group of individuals, and the orchestras they represent are also diverse. We have it all—top ten orchestras, top twenty orchestras, and mid-level orchestras—North Carolina, Chicago, Kansas City, Los Angeles, Nashville, Atlanta, San Diego, Dallas, and Minnesota. We are all concerned about serving the needs of all our member orchestras.

ICSOM was formed because orchestras knew that they would be stronger if they stood together. Look at what we accomplished!

We became acknowledged leaders in the orchestral industry thanks to the information we collected and disseminated over more than 40 years. At the ICSOM Conference recently convened in Nashville, in response to a question by Houston delegate Eric Arbiter, Brad Buckley listed many accomplishments that are directly due to ICSOM. Some of these accomplishments were made on our own, others through petitions to the AFM. Eric has listed them in his article elsewhere in this issue, so I won't repeat them here. *[The list starts on page 11. —Ed.]* I would, however, add to that list:

- Additional information exchange that has been established thanks to Orchestra-L and Delegate-L
- Access to legal advice—Distinguished ICSOM Legal Counsel, Len Leibowitz, need I say more?
- Opportunities for negotiating orchestras to conference with each other and share ideas, strategies, and information during the critical period during negotiations

And lest I forget the most important ICSOM event for your orchestra, there is the annual ICSOM Conference, when industry leaders instruct and advise delegates on the current issues our field faces, including negotiations, contract administration, labor history, public relations, and legislation, just a few of the topics covered each year. The Conference is probably the single most important chance

orchestras have to get together and share ideas and information to allow us to move forward together.

Your delegates have indicated that ICSOM needs to combat the negative rhetoric about our industry. We plan to work hard to use positive messages about our industry to counter the false images being painted in the media by our institutional spokespersons with the hope that the public will realize that, more than 100 years later, we're *still* thriving and the audiences are *still* coming.

But we can't do this without you. We must all stop allowing managers to undercut our national agreements. We must be more proactive in assuring that the actions of our orchestras do not have a negative impact on our colleagues. You'd think it was a "no brainer" but it appears we must educate our constituents on the ideals and merits of solidarity. We must learn from our mistakes and move forward, stronger in the knowledge of what we must not do in the future.

It's not all bad news. Positive things are happening all across this country and there is no good reason for orchestras to "cave" under pressure from management when their arguments cannot be justified.



Photo by Michael Morre

Chicago Symphony delegate Rachel Goldstein argues her case before the mock arbitration panel of judges at the ICSOM Conference.

Conference

(continued from page 1)

In his speech to the delegates, Ridge called on orchestra institutions to change their negative rhetoric and to "mold it into a positive message that we can spread to our constituencies and their communities." He called upon the American Symphony Orchestra League to be a "true advocate for our orchestras." In the opinion of many, there are ample examples of orchestras that are thriving, and Nashville's Conference highlighted and reinforced that sentiment.

Next summer's Conference will be co-hosted by the Minnesota Orchestra and The Saint Paul Chamber Orchestra and will be held at the Millennium Hotel in Minneapolis, Minnesota.

Orchestra Newslets

Compiled by James Nickel, Member at Large

On September 19, the **Saint Louis Symphony Orchestra** signed their new music director, David Robertson, to a contract extension going through 2010. As part of the artistic growth required in Robertson's agreement, the SLSO management has made a commitment to a continuing series of small ensemble concerts featuring new music or crossover venues, to continued annual returns to Carnegie Hall, and to an expanded educational presence both locally and nationally

The **Atlanta Symphony** made news recently with the announcement that their classical ticket sales grew 6% during the 2005-06 season. Even more impressively, single ticket sales for classical programs jumped 25%. Delegate Michael Moore reports that the ASO began early contract negotiations in October, since CEO Vulgamore is going on Sabbatical in January. The ASO has just recorded two CDs with Music Director Robert Spano that includes music of Vaughan Williams and Jennifer Higdon. The orchestra is also planning a two-week tour of Florida in late February 2007.

The **Minnesota Orchestra's** latest Beethoven symphony-cycle recording on the BIS label has just been released. For this recording of the *Ninth Symphony*, the orchestra and Music Director Osmo Vänskä were joined by soloists Helena Juntunen, Katarina Karnéus, Daniel Norman, Neal Davies, and the Minnesota Chorale. Reviews of all three releases continue to be excellent.

The musicians of the **Baltimore Symphony Orchestra** ratified a new two-year agreement the day before the old contract expired. Delegate Mary Plaine reports that they are starting the 2006-07 season with Music Director Designate Marin Alsop, a new board chairman, and a new executive director. The BSO still has staff and orchestra vacancies they are hoping to fill soon. The musicians are currently examining different health insurance options to replace their existing plan, which will expire at the end of the year. Although they still have financial challenges to overcome, the atmosphere in the orchestra is very positive. Mary finishes by saying, "This past year has been just an amazing ride!"

Fidelity Investments and the **Houston Symphony** launched *Inspire the Future*, a new program designed to increase youth involvement in music education programs. The two organizations launched the program with a donation of nearly \$60,000 in musical instruments to three local Houston-area schools. In the coming months, *Inspire the Future* will also honor individuals who have selflessly and passionately dedicated themselves to promoting music studies. Matthew VanBesien, Houston Symphony's executive director/CEO, welcomed the program as an extension of the Symphony's community outreach endeavors aimed at inspiring young people to maximize their future potential.

The **Colorado Symphony** just ratified a three-year contract with raises in base salary of 6%, 3%, and 3%. Delegate Martin Sher reports that the new contract contains significant gains in working conditions, especially with respect to scheduling, but that it also comes with a

controversial change in health care. Musicians with more than one dependent on the health plan will not realize any significant salary increase during the three year period. This was a divisive issue, but the negotiating team felt this was the best way to get the orchestra's health care coverage on the right track.

Good news from San Francisco, where both the San Francisco Symphony and the San Francisco Opera received large donations. The **San Francisco Opera** received a \$35 million gift from longtime patron Jeannik Méquet Littlefield. Of that, \$10 million will go for annual operating expenses, with the rest going to the Opera's \$90 million endowment. Also new at the SFO is podcasting. The SFO podcasts will include informative lectures, previews, and insights all available online.

San Francisco philanthropist Richard Goldman gave the **San Francisco Symphony** a \$10 million challenge grant aimed at increasing the company's current \$180 million endowment. The Goldman Foundation, of which Richard Goldman is president, will add \$500,000 to every million dollar contribution, allowing donors of that sizable amount to name a chair in the orchestra's string section. The SFSO also just released a recording of Mahler's *Fifth Symphony* through iTunes.

The **Fort Worth Symphony Orchestra** welcomes its composer-in-residence Kevin Puts with a performance of his *Symphony No. 3, "Vespertine,"* written in the eclectic style of Icelandic pop vocalist Björk. The FWSO has commissioned a new violin concerto from Puts, which will be premiered with on April 20. The FWSO also just released a recording of Prokofiev's *Peter and the Wolf*. It is bilingual—with Music Director Miguel Harth-Bedoya narrating the Spanish version and Michael York doing the English.

The **Cincinnati Symphony Orchestra** is planning an endowment campaign to increase the size of their \$68.5 million endowment. The orchestra is also raising money to remodel Music Hall. The CSO has just released a recording of music by Britten and Elgar. This is the tenth recording of Paavo Jarvi and the CSO since 2001. The orchestra is also planning a tour of California in April 2007, performing five concerts, including a concert at the new hall at the Orange County Performing Arts Center.

The **Chicago Symphony Orchestra** has commissioned two new works through the Edward F. Schmidt Family Commissioning Fund. One of the works is a trombone concerto by Swedish trombonist, conductor, and composer Christian Lindberg. Titled *Chick'a'Bone Checkout*, it received its world premiere during CSO performances in September 2006 under the direction of Miguel Harth-Bedoya. Written especially for CSO trombonist Charles Vernon, the piece features its soloist playing alto, tenor, and bass trombones. The other new work will be *From All Sides* by CSO Mead Composer-in-Residence Mark-Anthony Turnage. It will be premiered in January 2007 with Esa-Pekka Salonen conducting.

The musicians of the **Boston Symphony Orchestra** have just signed a three-year contract which raises their base salary 13.6%. The Boston Symphony Orchestra is trying to reach younger audiences through a few new programs. One program is the Online Conservatory where visitors can explore online the pieces the BSO are performing. The BSO is also trying to make it easier for college student to attend their performances by introducing the BSO College Card.

The **New York City Ballet** has appointed a new music director, Fayçal Karoui. Mr. Karoui will join NYCB on December 1, 2006, succeeding Andrea Quinn who, after five years with NYCB, returned to her native England at the conclusion of the 2006 spring season. The NYCB returns to Chicago for seven performances from October 17-21, 2006 at the Harris Theater.

The **Phoenix Symphony** announced a balanced budget for the year and set a new sales record of more than \$55,000 on their first day of single ticket sales. These indicators, along with excellent artistic offerings, are setting the stage for a great season, said Maryellen Gleason, president and CEO of the Symphony.

The **Detroit Symphony Orchestra** has announced that it will continue its partnership with XM satellite radio. Additionally, a separate series of DSO concerts will be broadcast on traditional radio stations nationwide. Twenty-six weeks of DSO concert programs will begin airing in October. The DSO has also announced the launch of their new MySpace Web page (www.myspace.com/detroitssymphonyorchestra). The Web page offers a younger generation the chance to learn more about the DSO through a medium they are especially familiar with, the Internet. The page is also geared to youths who participate in DSO educational programs.

The **North Carolina Symphony** opened its 75th anniversary season by receiving the University of North Carolina at Chapel Hill's "Lifetime Achievement Award for the Performing Arts." The orchestra shared the honor and the stage with Chapel Hill native James Taylor at a ceremony held in the beautifully renovated Memorial Hall on the UNC campus.

Delegate Jeff Solomon reports that the **Alabama Symphony** have enjoyed a very successful first three weeks with their new music director, Justin Brown. The ASO is due to have contract negotiations this year, but they have not yet begun.

The **Dallas Symphony** is currently in its first year without a music director. However, the orchestra has seen a number of promising guest conductors though and is now narrowing the search. The DSO has seen a third year in the black and has just released two new recordings: Brahms second piano concerto, and a complete set of Ives' four symphonies, both with their former music director, Andrew Litton. The orchestra saw a 23% increase in health care premiums over last year's numbers, but due to the design changes

made to last year's plan, the increase did not force the orchestra to make further changes or to pay anything out of pocket.

The **Nashville Symphony** opened the Schermerhorn Symphony Center during the weekend of September 9 and 10. Thirty-five NSO supporters contributed a million dollars or more to help fund its construction. That weekend there were both a gala performance (dinner, dancing, and floor conversion included), and the hall's first pops concert, with Christian artist and longtime Nashville Symphony advocate Amy Grant. The hall's performance platform is to be named the *Amy Grant Performance Platform* in recognition of the enormous support she has provided to the NSO—going back to 1993, when a pair of benefit concerts raised enough money to wipe out the debt left over from the orchestra's 1988 bankruptcy. Those concerts were the beginning of a continuing relationship with Ms. Grant, Michael W. Smith (whose own contributions allowed for the purchase of the orchestra's Hamburg Steinway piano), and Vince Gill. Leonard Slatkin, recently appointed to a three-year term as NSO's music advisor, conducted the gala performance.

Why ICSOM?

by Meredith Snow, Member at Large

"What does ICSOM do for me? It's a question often heard around the time that dues are collected. Nevertheless, it is a valid question.

ICSOM was formed as an international "union" of orchestras that would force the AFM to address our specific needs, most particularly the right to negotiate our own contracts, a union of orchestras that would advocate for the needs of the musicians it represents. It is no different now than it was forty years ago. The issues are different; its purpose is the same.

Like any democratic organization, ICSOM only functions up to the level that its constituents participate. We work in different cities with different political and economic climates. Our markets are predominantly local. We advertise locally, raise money locally and perform locally. The temptation arises to think of ones orchestra as an independent ship afloat in its own sea. But our strength at the bargaining table lies in our solidarity with one another. ICSOM is the embodiment of that solidarity. We will withstand the changes in the economic landscape better if we stand together.

ICSOM is the lifeline that connects our orchestras. It is our one formalized information exchange. It is our best way of networking and experiencing firsthand that we are one brotherhood. It is imperative that we retain that connection—not only to improve our own working conditions and livelihood, but to foster the growth of the music profession to which we have dedicated our lives.

Adopted Resolutions of the 2006 ICSOM Conference

Resolution #1—Conference Dedication

Whereas, Some of the most important contributions to the International Conference Symphony and Opera Musicians (ICSOM), the American Federation of Musicians (AFM), and the quality of the working lives of musicians in general, have been made by men and women who could not play a note of music; and

Whereas, Many of these men and women have, nevertheless, marched to the beat of the same drummer in other respects; and

Whereas, One of those “legends” of the labor movement was Bill Roehl, a gifted and dedicated trade unionist who understood that musicians were workers as well as artists, and in recognition thereof gave of himself to further the goals and aspirations of ICSOM and its constituent orchestras in ways he knew best, that is - the traditions and practices of true and honest trade unionism; and

Whereas, The current structure of the Player’s Conferences and their relationship with the American Federation of Musicians was formulated from the vision and creativity of Bill Roehl; and

Whereas, This past year saw the untimely passing of this mentor and friend; therefore, be it

Resolved, That the delegates to the 2006 ICSOM Conference hereby express their esteem and gratitude for all he gave us, and do herewith dedicate this 2006 Conference to the memory of Bill Roehl, may he rest in the peace and tranquility he so richly deserves.

Submitted by the Governing Board and adopted by unanimous consent

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Resolution #2—Richard Totusek

Whereas, In the numerous and important positions he held throughout the years, Richard Totusek was first and foremost a valued friend of symphony musicians, as well as musicians in all fields of endeavor; and

Whereas, His services as President of Local 105, Vice-President of Local 47, Honorary Parliamentarian of Local 369, and parliamentarian extraordinaire at many ICSOM and ROPA Conferences were sensitive, insightful, and truly valuable; and

Whereas, His good humor, intelligence, and devotion to the causes of musicians everywhere will be sorely missed; and

Whereas, The many ICSOM delegates and officers who knew Richard Totusek mourn his passing; therefore, be it

Resolved, That the delegates to the 2006 ICSOM Conference express their condolences to his wife and family, and posthumously name him Parliamentarian Emeritus of ICSOM, and, be it further

Resolved, That a copy of this Resolution be framed and presented to Ms. Joan Totusek as a token of their respect and admiration for her husband and devoted friend of musicians of the USA and Canada.

Submitted by the Governing Board and adopted by unanimous consent

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Resolution #3—ICSOM Counsel Retainer

Whereas, Distinguished ICSOM Legal Counsel (“DILC”) Leonard Leibowitz has served ICSOM and its member orchestras for nearly 35 years; and

Whereas, The access member orchestras have to Counsel is exceptional; and

Whereas, A new three year agreement between the Governing Board and the DILC has been negotiated and now requires approval at the Conference; therefore, be it

Resolved, That Leonard Leibowitz, a/k/a DILC, be retained for a term of three (3) years upon the following financial terms:

2006–07—\$3750 per month (\$45,000 annually)
2007–08—\$4000 per month (\$48,000 annually)
2008–09—\$4166.66 per month (\$50,000 annually)

In all cases, reasonable expenses shall be reimbursed in accordance with governing board policies.

Submitted by the ICSOM Governing Board, as amended

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Resolution #4—Amendment of AFM Bylaw Regarding OSP

Whereas, It is AFM policy to provide the best possible representational services to its members; and

Whereas, One of the programs used to implement that policy for symphonic members is the Orchestra Service Program (OSP); and

Whereas, The current Orchestra Service Program by-law provides only one method of insuring that Symphonic members receive the best possible representational services; and

Whereas, It would be beneficial to members, locals and the AFM that there be other suitable programs; and

Whereas, A pilot program in St. Louis has proven useful in providing such representational services; therefore, be it

Resolved, That the 2006 ICSOM Conference recommends Article 5, Section 38(b) of the by-laws of the American Federation of Musicians be amended as follows:

ARTICLE 5, SECTION 38(b)

In the event that a Local does not or cannot provide the services set forth above in a satisfactory manner, or upon the request of the Local or the members of an orchestra for reasonable cause, the International President (after consultation with the Local and the members involved) shall have the authority to take any of the following actions:

1. Appoint a representative who shall work to resolve any issues that may exist between the Local and the Orchestra members; such representative shall act at the direction of the President, who shall consult with the International Executive Board (IEB) and the appropriate Player Conference on these matters;

2. Implement Article 5, Section 30, of the American Federation of Musicians by-laws;

SECTION 30. Notwithstanding any other provision of these Bylaws and upon good cause shown, the IEB shall have the authority to assign collective bargaining rights from one Local to another. Such assignment shall be done in accordance with applicable labor law and with a procedure established by the IEB. Such procedure shall include:

- (1) Consultation with the current signatory Local;*
- (2) Approval of the Local to which the collective bargaining responsibilities are being assigned;*
- (3) Approval of the affected bargaining unit by secret ballot majority vote;*
- (4) Agreement of the signatory employer if required by law or contract.*

3. ~~Place~~ place the orchestra in an Orchestra Service Program (OSP) established and maintained under IEB supervision. The OSP shall provide those services and such other assistance as the IEB may deem necessary in the situation at a cost to the Local of 2% of the scale wages received by the orchestra members under the CBA. If the Local Work Dues payable by the members of an orchestra placed in OSP are less than 2%, the Local Work Dues rate payable by the members working under that orchestra's CBA shall be automatically increased to 2%.

Submitted by Bradford D. Buckley (St. Louis) and the Governing Board

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Resolution #5—Atlanta Ballet Orchestra

Whereas, The members of the orchestra of the Atlanta Ballet are once again facing the elimination of their jobs; and

Whereas, Once again they need and deserve the support of their colleagues in ICSOM and the AFM; and

Whereas, The elimination of a live orchestra for ballet represents a diminishment of the quality of the dance experience; and

Whereas, The Governing Board and delegates to the ICSOM Conference wish to do everything in their power to support their struggle to maintain their jobs, as well as maintaining the artistic standards of the Atlanta Ballet; therefore, be it

Resolved, That the delegates to the 2006 ICSOM Conference hereby express their full support and empathy for the members of the Atlanta Ballet orchestra, and urge the leadership of the AF of M to once again act as strongly as possible to prevent the lowering of the artistic quality of a nationally-recognized ballet company, and to save the jobs of one of the great ballet orchestras in the nation.

Submitted by the Governing Board and adopted by unanimous consent

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Resolution #6—Regarding Contractors on Union Boards

Whereas, It is a long-standing ICSOM policy that the AFM bylaws should prohibit union officers from serving as contractors or in any other supervisory capacity over other AFM members; and

Whereas, ICSOM submitted a resolution on the subject to the AFM 2005 Convention, which received a negative recommendation from the Law Committee on grossly inadequate grounds and without any effort to

work with the proponents to resolve the legal issues given by the Law Committee for their negative recommendation; therefore be it

Resolved, That the ICSOM Governing Board be directed to re-submit the resolution to the 2007 AFM Convention; and, be it further

Resolved, That the ICSOM Governing Board actively seek the support of AFM Locals and the other Player Conferences for such legislation.

Whereas, There are many Locals in which the Officers also work as Contractors, Personnel Managers, or Booking Agents, creating a clear, inherent conflict of interest that has a chilling effect on a member's ability to receive fair and impartial representation; therefore, be it

Resolved, That Article 5, Section 7(d) of the Bylaws be amended, as follows:

No Local Officer shall (1) serve in the position of a Personnel Manager or a Contractor for an employer of musicians in the Local's jurisdiction[. Beginning with a Local's next election on or after August 1, 2001, no Local Officer, except in Canada, shall serve in the position of a contractor of musicians in the musical theater field.]; (2) work in any position where s/he receives any remuneration from contracting or booking musical units (other than a regularly organized one of which s/he is a leader or member) in the Local's jurisdiction, except in his/her capacity as a Local officer administering an employment referral or booking program on behalf of the Local.

Submitted by Robert Levine (Milwaukee)

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Resolution #7—Orquesta Filarmónica in Santiago, Chile

Whereas, The administration of the *Teatro Municipal* in Santiago, Chile has suspended the entire 2006 season in an effort to break the collective agreements with the *Orquesta Filarmónica*, professional choir, and maintenance departments; and

Whereas, The administration of the *Teatro Municipal* has fired 44 workers working under collective agreements, thereby crippling the orchestra, choir and maintenance staff; and

Whereas, The administration of the *Teatro Municipal* has engaged in blatant age discrimination, as demonstrated by the fact that all the terminated members of the orchestra were over the age of 50; and

Whereas, Maximiano Valdes, the internationally renowned Chilean conductor, has resigned as music director on the grounds that he cannot do his job with so few musicians; and

(continued on page 8—see ADOPTED RESOLUTIONS)

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.

Adopted Resolutions

(continued from page 7)

Whereas, The administration of the *Teatro Municipal* has imported orchestras from England and Poland to replace the musicians of the *Orquesta Filarmónica*; and

Whereas, The *Teatro Municipal de Chile* has taken action against the *Orquesta Filarmónica*, as well as many other non-orchestra member-employees; and

Whereas, These actions have resulted in the loss of work for these employees, as well as the loss of their ability to join and form unions, and to bargain collectively for the terms and conditions of their employees; and

Whereas, The rights of workers of all kinds to join together and act in concert for their mutual aid and protection should be considered inalienable; and

Whereas, The administration of the *Teatro Municipal* has engaged in a concerted campaign in the press to defame and denigrate its own musicians and employees; therefore, be it

Resolved, That the delegates to the 2006 ICSOM Conference express their support for their colleagues in the *Orquesta Filarmónica*, and the members of the chorus and the maintenance staff; and, be it further

Resolved, That the delegates to the 2006 ICSOM Conference urge President Michelle Bachelet to intervene to preserve the artistic and organizational integrity of the *Orquesta Filarmónica*; and, be it

Resolved, That the delegates to the 2006 ICSOM Conference deplore these actions of the *Teatro Municipal* as a blatant attempt to destroy the rights of the musicians of the *Orquesta Filarmónica* and their colleagues.

Submitted by Robert Levine (Milwaukee), as amended

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Resolution #8—Virtual Orchestra Machine

Whereas, The virtual orchestra machine represents a very real threat to live music; and

Whereas, Local 802, under the leadership of President David Lennon, has fought against the use of this machine for the past two (2) years; and

Whereas, As a result of this campaign, there are now virtual orchestra machine bans in cities across the nation, as well as legal rulings upholding the legality of these bans; therefore, be it

Resolved, That the ICSOM Governing Board and the delegates to the 2006 ICSOM Conference express their admiration and gratitude to Local 802 and David Lennon for their ongoing and courageous campaign to ban or at least restrict, to the greatest extent possible, the use and/or the proliferation of the virtual orchestra machine in any form or incarnation, and for their devotion to the cause of live music.

Submitted by the Governing Board and adopted by unanimous consent

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Resolution #9—Jan Gippo

Whereas, Jan Gippo has served his orchestra, the Saint Louis Symphony Orchestra, in a number of capacities, including Chair of the Musician's Council, member and Chair of the Negotiating Committee and ICSOM delegate; and

Whereas, In 2002 he was elected Chairman of ICSOM; and

Whereas, His election to the chairmanship of ICSOM came at a crucial and difficult moment in the history of the organization; and

Whereas, During his stewardship, Jan worked with a restructured Governing Board, initiated personal visits to many constituent orchestras, represented ICSOM with distinction at numerous conferences and seminars including the annual ASOL Conference, and initiated Delegate-L as an innovative method of private communication among ICSOM delegates; and

Whereas, By these and other activities he has advanced the causes of ICSOM, and those of the entire symphonic workplace; and

Whereas, He has chosen to step down as chair of ICSOM in order to devote most of his time to his new wife and family, as well as internal matters of his orchestra; therefore, be it

Resolved, That the delegates to the 2006 International Conference of Symphony and Opera Musicians Conference express their respect, admiration and gratitude to Jan Gippo for his remarkable body of work on behalf of the members of his own orchestra as well as the members of all ICSOM, ROPA and OCSM Orchestras in North America; and be it further

Resolved, That Jan Gippo be granted the title of Chair *Emeritus* as a gesture of respect and admiration; and be it further

Resolved, That this Resolution be framed and presented to Jan Gippo as a memento of the fondness and respect in which he is, and shall always be held.

Submitted by the Governing Board and adopted by unanimous consent

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Resolution #10—Michael Moore

Whereas, Michael Moore has served as the ICSOM delegate from the Atlanta Symphony Orchestra for a quarter of a century without a break in service; and

Whereas, This distinguished service also included 12 years of service as Member at Large and since 2002 service in the incredibly difficult and virtually thankless office of "IHAT" (ICSOM Hard-Ass Treasurer); and

Whereas, His contributions to ICSOM, the AFM, his local union, and especially to his colleagues in the ASO as well as those of virtually every other musician in the nation have been immeasurable; and

Whereas, He is eminently deserving of the accolades and gratitude of all of us; therefore, be it

Resolved, That the delegates to the 2006 ICSOM Conference hereby congratulate Michael Moore for his many contributions over these past

twenty-five years, and express their appreciation for service well-done, and their wishes for as many more years as he is willing to continue to devote to the improvement of the quality of life of symphony, opera and ballet musicians everywhere.

Submitted by the Governing Board and adopted by unanimous consent

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Resolution #11—David Angus

Whereas, for the past thirty years the AFM, and most of all, the members of all symphony, opera and ballet orchestras throughout the United States and Canada have been quietly, but admirably and effectively served by David Angus; and

Whereas, This service has included representing his own orchestra as ICSOM delegate for 25 of those years, as well as Chair of his Orchestra Committee, President of his Local Union, Trustee of the AFM Strike Fund, Chair of the ICSOM Nominating Committee, Regional Vice-Chair of the Eastern Orchestras of ICSOM, and most notably, the President of ICSOM; and

Whereas, His name must be added to the list of ICSOM luminaries who, over the years, have given so much of themselves to the betterment of the working lives of symphonic musicians, and to musicians everywhere; therefore, be it

Resolved, That the delegates to the 2006 ICSOM Conference hereby express their respect, gratitude, admiration and genuine fondness of David Angus, and that they will continue to hold him in that same high regard and esteem in which he is held by all who have had the pleasure of working with him in any of his many roles.

Submitted by the Governing Board and adopted by unanimous consent

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Resolution #12—Nancy Stutsman

Whereas, Nancy Stutsman has served the Kennedy Center Orchestra and ICSOM as a delegate for many years; and

Whereas, She has also served on the ICSOM Governing Board as a valued member during the 2005-06 season; and

Whereas, For personal reasons, her tenure on the Governing Board has been all too short; and

Whereas, She is deserving of high praise and gratitude for these years of service to her Colleagues; therefore, be it

Resolved, That the Governing Board and the delegates to the 2006 ICSOM Conference hereby express their thanks and good wishes to Nancy (“Queen”) Stutsman for her service to ICSOM and the orchestra field at large, as well as their regrets that she will no longer serve as a member at large of this Governing Board.

Submitted by the Governing Board and adopted by unanimous consent

Lessons

(continued from page 2)

that could share in the dreams of Nashville, and they have all delivered.

It is perfectly clear, however, that they have not built a museum. They have erected a building in which symphonic music will live, flourish, and be celebrated—just as so many other styles of music are celebrated a block or two away. Imagine what this will mean for their city. The area of downtown that the city leaders had so desired to revitalize is now thriving with restaurants and hotels, all of which will benefit from those attending concerts at the Schermerhorn Symphony Center. The businesses that surround the Center will profit as a result of the popularity of the orchestra, and the city will benefit from tax revenues of those spending their time, and money, downtown.

Those patrons will not just be spending money; they will be making an investment with the expectation of dividends. And they will be richly rewarded. They will prosper as their city prospers, their spirits will be uplifted by the great music so beautifully performed by the Nashville Symphony, and they will take pride that the name of their great community has been spread worldwide through countless articles about how this great city of music has made such a bold statement. Their statement is clear, that symphonic music can and must succeed alongside every kind of music, every kind of business, and every kind of cultural hyacinth for the soul.

All of this grew from the dark time of bankruptcy, not that long ago. This story should serve as an inspiration to other cities and to musicians in orchestras that might be facing difficulties.

It seemed so appropriate that this ICSOM Conference, a meeting that would be marked by a new enthusiasm for the organization and a new optimism for orchestral music and the arts in America, would be held in this city where its orchestra has experienced such a magnificent rebirth. There is compelling evidence that orchestras are thriving, and there are beautiful new concert halls opening from Los Angeles to Raleigh and everywhere between.

But, there is always concern where orchestras are struggling, and where communities have failed to recognize the cultural, educational, and financial value of their orchestras. We would ask the citizens of such places why they have they missed this opportunity. We would suggest that their mayors go to Nashville to see for themselves this opportunity to bring their cities, their constituents, and the business leaders of their state an unprecedented success. Let them see first-hand what such an investment from the business community of their cities can do for their citizens whom they have pledged to serve.

This Governing Board of ICSOM is inspired by the enthusiasm we observed in Nashville. We are energized by the collective wisdom of the delegates from your orchestras, and we are certain of our mission. ICSOM must re-engage our membership so that we

(continued on page 12—see LESSONS)

Impressions of a First-Time Delegate (Well, Nearly) by Eric Arbiter

I'm a veteran of 33 years in the Houston Symphony. I served as an ICSOM alternate delegate and attended my first ICSOM Conference shortly after my second season with the HSO. That would have been in 1977. The HSO had just come back to work from being locked-out for around six months. As you can probably imagine, just starting out as a professional musician found me with little reserve for a major work stoppage, emergency meetings, poster making, and the myriad labor activities involved. Attending my first ICSOM Conference on top of all that was overwhelming. I couldn't follow the discussions about seniority, wage, and scale rates, pensions, work rules, strategies for negotiations—I was quite simply in major overload. To top it off, as I attended the meetings in Cleveland, a major hurricane was about to hit Houston! I was probably less than useless to my orchestra as their delegate that year. Gratefully I relinquished the post back to our long-time representative Kyla Bynum.

During the following years, I didn't think too much about ICSOM. I would attend orchestra meetings and listen to the reports, but really didn't take in much except for looking through the yearly Wage Charts, to see where we stood. Pension and seniority issues were things far in the future for me.

In the intervening years I mostly stayed under the radar, but I did serve on several orchestra committees and on two negotiating committees, both which proved to be very difficult. The last negotiating committee I served on was in 2002. As some of you may recall, that was also when Local 802 struck the theater district in New York City. I'll come back to that later, because it left a very big impression on me. In retrospect, though, this is something I realized only as a result of this year's Conference. It wasn't until this summer that I learned of the far-reaching ramifications of the issues involved. During our strike, I (and I suspect many of my colleagues in the HSO) was preoccupied with our own crisis here in Houston. We did note that Mayor Bloomberg stepped in to aid in the resolution of Local 802's problems. Similarly, Houston's Mayor Lee Brown put together a team of mediators, Alvin Zimmerman and Ed Wulfe, to get both sides back to the table after three weeks of a strike.

So, after almost 33 years of playing professionally and serving on orchestra and negotiating committees several times, I was elected this past season to represent the orchestra at the ICSOM Conference in Nashville—for what in effect was my first time.

I was not prepared for what I experienced during the four days of the Conference. The first thing that I noticed was dedication of the delegates, the AFM, the Symphonic Services Division staff, and the legal professionals. The words that kept coming to my mind were "*brain trust*." ICSOM represented, to this first-timer, an astonishing collective of experts in every area in which we musicians operate. My summary of topics below will be incomplete and is of a general nature. (Laura Ross's detailed report has everything covered.) I hope I can convey just how blown away I was (*impressed* doesn't even come close) by what ICSOM does (and has done since 1962)

for each of us every day. I left the Conference totally energized and inspired!

For example, there was an afternoon session structured like a mock arbitration in which the delegates had to play the roles of management and players in a case modeled after a real-life arbitration case. First of all, we had the feedback and help of both Peg and Lenny Liebowitz. Interestingly, it was educational to have to approach the case from the management's side—both strategically and in taking on the other side of the issue and arguing *for* management's position. For me, it was invaluable, since we have a significant arbitration concerning health-care pending presently, as I'm currently on the orchestra committee.

Another area which I found incredibly useful was the talk by Barbara Haig on public relations and negotiations. It served as a reference and checklist to compare retrospectively the actions Houston's negotiating committee actually did during the 2002 strike. Incidentally, we received invaluable information about how to deal with a strike directly as a checklist from Nathan Kahn and the Symphonic Services Division.

There was an informative presentation on the whole area of bankruptcy presented by Trish Polach. Here again is an invaluable resource available through ICSOM. Trish's expertise in bankruptcy law means that the musicians of any orchestra whose board or management threatens bankruptcy will have experienced guidance at their disposal. The complexities of the various types of bankruptcy are too confusing to try and untangle unaided.

There are experts in the AFM, SSD, and ICSOM (including delegates and others) about electronic media and the Internet. This becomes incredibly relevant today as the whole world moves more and more deeply into electronic and digital media. When I began my career, CDs were still a few years into the future and recordings were only produced by large labels by a few orchestras. That has all changed radically, and with that change we have to quickly adapt. The collective knowledge and resources in ICSOM are already helping us negotiate through this major transition.

This brings me back to the musician's strike in New York in 2002. Both David Lennon, the president of Local 802, and Lenny Liebowitz, legal counsel for the union, gave talks on the ramifications of that landmark case. For those of you who may not be familiar with the situation (as I wasn't), I'll summarize briefly. A company produced a new machine that uses digital samples of all the orchestral instruments. Using that virtual orchestra machine, it is now possible, using computer programming, to replicate any piece of orchestral music so that the score can be performed in real time by a single machine operator, including tempo variations to match what happens on stage. My understanding is that what was being proposed in a veiled way in the theater district was not to *completely* replace the pit orchestras, but to substantially reduce the number of

instrumental musicians. From there it's a short step to complete replacement, especially in the opera, ballet, and musical theater pits. Local 802 took this battle to court and through appeal and won against the "virtual orchestra machine" twice. I believe this victory has a huge impact of what the face of live music might look like today, and the immediate future, had this new technology slipped by us all unnoticed.

We face similar challenges but also opportunities with the new ease of using digital technology to self-produce recordings of exceptional quality. ICSOM is, again, staying attuned and proactive on our behalf here; witness the new live-recording agreement we recently voted into effect, as proposed by the AFM.

Having served as a delegate for the year before the Conference in Nashville, I got to see the scope and range of help and experience that ICSOM provides through its mailing lists (Orchestra-L and especially Delegate-L). Delegates and orchestra committee chairs (and by extension, all musicians in ICSOM orchestras) can ask for the help and experience of the collective so as not to have to re-invent the wheel on common issues or to avoid mistakes already experienced by others.

During lunch on the final day, the members at large met with their assigned delegates to discuss major issues of concern. The topic my group chose was health-care. I imagine from the responses of all the members of our group that this is a big issue for all of us in the industry—not to mention the entire country. It was invaluable hearing other that orchestras grapple with the same issues as does Houston, and to hear about some of the creative solutions and approaches other orchestras are trying. This is a large issue, as evidenced by the fact that we were still heavily into the discussion when lunch ended. At that point we had barely scratched the surface. Because of such general and wide-spread interest, I would propose having a whole afternoon devoted to health care at next year's Conference.

One of the great benefits created by Delegate-L, Orchestra-L and the atmosphere of the Conference is the feeling of connection between the musicians—the feeling that we are not alone. This comes both in times of need through the support of the strike fund, but also by staying in touch around the country and tracking trends in the currents of the state of the industry as a whole. We are no longer so isolated.

From my perspective, the industry is facing many unique challenges due to new forms of entertainment (Internet, inexpensive rental movies, downloadable music) as well as all the other things competing for consumers' entertainment dollars and time which we have traditionally faced. Collectively we can be more responsive to these changes as we communicate with one another in finding things which help us redefine ourselves as these changes occur. ICSOM is an outstanding resource for that.

These impressions leave out so much of what went on during this year's Conference. I apologize for not being more comprehensive and complete. I hope to trade detail for an overall impression: by the end of it I was so enthusiastic that I wanted to find some way to communicate to my orchestra some measure of that respect and admiration I felt for the participants and the process: people giving of themselves for years and years (two of whom were honored for upwards of 25 years of continuous service to ICSOM) for the benefit of all of us.

At one point I asked the assembly if anyone there could give me some highlights of ICSOM's impact on the industry. I was referred to a document of considerable length which gives a comprehensive history. (This document is readily available to all of us online on the ICSOM website). I pressed on, saying that probably most of my colleagues wouldn't wade through it. (I certainly hadn't up to this point.) A few minutes later ICSOM Chairperson *Emeritus* Brad Buckley (incidentally one of my bassoon mentors) wrote and read a short list of ICSOM's impressive achievements which I reproduce below with a few of my reflections and comments:

Brad Buckley's List:

- **Conductor Evaluations:** The bank has over 600 conductors whose evaluations are available to ICSOM, ROPA and OCSM orchestras. Michael Moore spoke about how few orchestras are actively using these now—but he urged us to reconsider filling them out even if only the last questions if for no other reason that these evaluations may prove to be quite interesting historically many years from now. They are unique in music history: orchestras' opinions of conductors.
- **The ICSOM Comparative Chart:** Later taken over by the AFM and renamed as the Wage Chart, it now lists wages, benefits, working conditions and other information for over 140 orchestras in ICSOM, ROPA and OCSM.
- **Establishment of the AFM Strike Fund:** Any orchestra which has been aided by this will tell you how important it is.
- **Enabling Orchestras to Negotiate and Ratify Their Own Contracts:** Probably the driving force behind the establishment of ICSOM.
- **Professional Negotiators:** Orchestras now use professional negotiators either from SSD or elsewhere.
- **Establishment of the AFM Symphonic Services Division (SSD):** Possibly the only specialized "union within a union" devoted to *our* specialized needs.
- **Information Exchange:** through ICSOM Settlement Bulletins, *Senza Sordino*, the ICSOM *Directory*, and the annual ICSOM

(continued on page 12—see *FIRST-TIME DELEGATE*)

First-Time Delegate

(continued from page 11)

Conferences that provide training, information and a forum for industry discussion between orchestras.

- **ICSOM Emergency Relief Fund:** Available to ICSOM orchestra when needed.
- **Minority Programs:** \$1 of per capita ICSOM dues goes to scholarships for the senior division Sphinx Competition winners.

I hope that these reflections will capture some of the gratitude I now feel toward ICSOM and give you some small idea of the scope and importance of its work. It works so efficiently that I have taken it for granted all these years! We are all its beneficiaries.

Eric Arbiter has been Associate Principal Bassoonist in the Houston Symphony since 1974. He is currently serving his fifth year as Acting Principal. After 33 years, he still loves going to work!

<p style="text-align: center;">Reminder</p>
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<p style="text-align: center;">ICSOM dues are due December 31.</p>
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Lessons

(continued from page 9)

can become the most visible and vocal advocate for symphony orchestras throughout America, and beyond.

As I assume my new position as chair of this historic organization, I am moved by the trust that has been placed in me, and I am acutely aware of what we all can learn from the lessons of the past. I am even more mindful of what the musicians of the future can learn from the message that we will now work to communicate in the most politically astute way possible. The arts and symphonic music in America must continue to grow and thrive. In cities where there are successes, that growth must be sustained. For cities that have failed to recognize this opportunity, we must demonstrate the value of a re-investment in their orchestra.

In my address to the delegates in Nashville, I borrowed a sentence that President Kennedy once used to inspire this nation. He said, "While we cannot guarantee that we shall one day be first, we can guarantee that any failure to make this effort will make us last."

This Governing Board looks to you all for guidance, assistance, and support as we seek to spread the lessons we learned in Nashville.
