

Senza Sordino

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Conference Report

By ICSOM Secretary Laura Ross

Nearly 100 ICSOM delegates, officers and orchestra members, Local officers, AFM officers and staff, Players Conferences representatives, and attorneys were on hand August 25 to 29, for the 53rd ICSOM Conference at the Sonesta Philadelphia Hotel, and the total would have been even greater if two member orchestras, the Boston and San Francisco Symphonies, hadn't been on tour in Europe. The 2015 Conference was a celebration of education, advocacy, and diversity, so there was no title given to this year's conference. We were inspired by national leaders as well as members of ICSOM's own orchestras, and we found new ways to engage the community within the host city. We learned, we were entertained, and now we return to our orchestras and locals with important information to share.



Robby Klein

The Philadelphia Orchestra (having just returned from a three-week residency in Saratoga Springs, NY) along with Local 77 hosted a wonderful and varied ICSOM conference. Delegates and guests were able to tour the Kimmel Center, which is the home of the Philadelphia Orchestra, followed by a lovely mixer on the Doubletree Hotel's patio overlooking the Center and the Academy of Music. Another evening, after the daily sessions had been completed, Local 77 provided a double-deck bus to view some of Philadelphia's many landmarks and historical sites, including the Liberty Bell and the Art Institute, with the chance to run up the 72 stairs and pose by the Rocky statue! The bus also drove past Betsy Ross's home, the building where Thomas Jefferson wrote numerous drafts of the Declaration of Independence, and the home used in the television show "It's Always Sunny in Philadelphia"—and the weather during the week was spectacular!



Eric Aulder

The ICSOM Governing Board had, for a number of years, discussed scheduling an event or service in the host

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Service Connection

By Gloria dePasquale, Philadelphia Orchestra Alternate ICSOM Delegate

For the first time ever at an ICSOM conference, delegates participated in a community outreach event. Coming together in Philadelphia, Tuesday August 25th on the eve of the official conference opening session, delegates from 12 member orchestras, members of the ICSOM Governing Board, and ICSOM Legal Counsel Susan Martin met at the Broad Street Ministry (BSM), a facility which provides meals and other essential services to those most in need in Philadelphia.

At BSM, these volunteers from ICSOM joined with Philadelphia Orchestra musicians, board, and staff members to serve dinner to nearly two hundred people. In addition to those who set up, served, and helped with clean up, musician delegates performed music specially selected for those who might be unfamiliar with classical music.

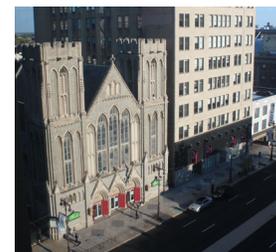
Thanks to Pittsburgh delegate Penny Brill, a pioneer in designing musical programs appropriate for wellness and other social programs, delegates had a wide variety of music from which to select for the various ad hoc ensembles. Several Philadelphia Orchestra musicians volunteered their instruments (tuba, viola, and two cellos)

and Philadelphia Orchestra violinist Barbara Govatos and Associate Concertmaster Juliette Kang joined the delegates in the music making.

In addition to a traditional brass quintet there was a string ensemble and also a mixed ensemble of two cellos, trombone, and tuba. The mixed ensemble played some lively arrangements of Beatles tunes, provided by the Philadelphia Orchestra cello section from their repertoire of cello ensemble works.

The idea for a service event to take place in the city of the conference came from the Governing Board and ICSOM Legal Counsel Susan Martin. Their model for the idea stemmed in part from Susan's experience with legal conventions, where performing a community service event in the city of a conference is common practice. The thought was to select a service event that would highlight the value of musicians to the community.

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Laura Ross

Broad Street Ministry
seen from the
Kimmel Center

Chairperson's Report

By Bruce Ridge

Darkness Audible

From the first moment of my conscious memory, I have struggled with depression.

In the decade that I have spent traveling to meet with musicians, I have often seen a look in the eyes of those in the back of the room that I recognize all too well. Sometimes I understand that it is situational; after all I am often meeting with people fighting for the survival of their orchestras and their careers. And for musicians, it is often true that we see our very selves as inextricably linked with our careers.



Michael Zilke

A line from the 1998 movie *Hilary and Jackie*, about the great cellist Jacqueline du Pre, has always been haunting. As du Pre faces the effects of her progressive physical illness, she asks her husband "would you still love me if I couldn't play?" and the response is "If you couldn't play you wouldn't be you."

My strongest wish as ICSOM Chair has been to bring us all closer together, and to explore issues where we could better assist each other and grow together as musicians and humans. I have often said that musicians have a shared past, a shared present, and a shared future. I know that it is true that many of us share depression as well. I was compelled to finally write about depression by two events at the recent ICSOM Conference in Philadelphia.

A filmmaker and musician, John Beder, presented a short preview of a documentary project that he is working on called *Composed*, which chronicles how musicians deal with performance anxiety. In the film, I was impressed by the number of musicians willing to express their anxieties, seemingly without fear. When I was a younger musician, there was a stigma to talking about performance anxiety, and it struck me just how valuable this film, and these musicians' openness, will be to assist us all. Surely those who suffer from performance anxiety will be strengthened just knowing that they are not alone.

Also at the conference, in an effort to use our presence in the city as a symbol of community service, we held our first service event at an ICSOM Conference when we provided music and assistance at a soup kitchen in collaboration with Broad Street Ministry. On their Twitter feed, Broad Street Ministry wrote: "Today ICSOM extended radical hospitality by creating a trauma-informed space with music." Conference attendees served dinner to those in need, while others performed music.

While our musicians were playing as dinner was served, I looked into the eyes of those who had come to have a meal—in some cases I imagine perhaps the only real meal available to them in some time. The people were quite varied, some old, some young. They were in differing points of their distress, and some reacted joyfully to the music, and some merely ate their meals. But in the eyes of many I recognized the face of depression, and I realized that with a few bad turns none of us are too distant from the place where they find themselves.

A study of depression in various professions found that peo-



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ple working in the arts are the fifth most likely to suffer from depression. A more recent study found that 60% of musicians suffer from depression.

As ICSOM Chair, I have never faltered in my public message that we must hold on to hope, that music changes lives, that our mission as musicians should be to elevate a burdened world, and that our orchestras are indispensable vehicles for the enlightenment of the human spirit. I say those things both because they are true, and because I believe them. I also say those things because it has always been music that has allowed me to defeat depression on so many days.

Those of you who know me only in this public role might be surprised by this confession, but those closest to me surely are not. On most days I overcome it; in fact on almost every day I win the battle. I can find joy in music, and in performance. I am at my best when I am listening, either to people or music.

To those who might be reading this now through a veil of darkness, and to those of you whose eyes I have seen look forlornly into an uncertain future, I want you to know that you are not alone. What might feel like a singular secret to you is one that is shared by many, and empathy is nearer than you might think.

I also want to encourage those of you who are mercifully spared the descent of depression to find ways to be more supportive and sympathetic. There are those in your orchestras who find showing up every day to be a victory in itself over what can appear at times to be insurmountable obstacles. In our orchestras there can be an occasional “locker room mentality” where backstage rhetoric insults and isolates those who seem different or distant. This hurts our collective artistry. There is

a meme that says “everyone you meet is fighting a battle you know nothing about.” As musicians, artists, and especially as humans, we should remember that always.

I have often quoted Dylan Thomas, writing “Rage, rage against the dying of the light...” Those words serve as a mantra that leads me through darker days, and reminds me in moments of melancholia that I won’t feel that way forever. I am empowered to resist the descent...and so are you.

In his book *Darkness Visible*, William Styron concludes by referencing Dante, writing:

“For those who have dwelt in depression’s dark wood, and known its inexplicable agony, their return from the abyss is not unlike the ascent of the poet trudging upward and upward out of hell’s black depths and at last emerging into what he saw as ‘the shining world.’ There, whoever has been restored to health has almost always been restored to the capacity for serenity and joy, and this may be indemnity enough for having endured the despair beyond despair.”

#WePlayOn

By Thea Boyd

We would like to extend our overwhelming thanks to ICSOM for the support you have shown us since Orchestra London Canada (OLC) closed its doors in mid-December of last year. Without your financial support we would have been unable to present any performances since the OLC insolvency.

For those of you who are not aware of the circumstances of the #WePlayOn musicians, we would like to give you a quick

Each season, ICSOM maintains a list of positive news articles and studies that demonstrate the resiliency of our orchestras, and the sustainability of artistic organizations. This information can be used to demonstrate that success is occurring for many orchestras, and that success is achievable for organizations that are portrayed as being in a troubled position.

The latest Giving USA study, which reported continued growth in arts contributions, shows that in 2014, arts giving reached an all-time high of \$17.2 billion. In terms of donations, arts and culture was Americans’ fastest-growing charitable cause in 2014, rising an estimated 9.2%.

In 2014-15, for orchestras in all budget ranges, there were many successes:

- The Atlanta Symphony announced that it ended the season with a surplus, and raised \$13 million [see *Orchestra Newslets*, page 9]
- The Arizona Opera exceeded its fundraising goals
- The Buffalo Philharmonic saw re-

cord season ticket sales and subscription revenues for the third consecutive year

- The Charlotte Symphony received a \$2 million gift
- The Cincinnati Symphony raised over \$26 million and signed a new contract that adds 15 new musicians over the next five years [see *the July 2015 Senza Sordino*]
- The Dallas Symphony achieved a balanced budget and received a \$5 million gift
- The Detroit Symphony raised \$1.4 million in one evening
- The Houston Grand Opera exceeded its fundraising goal, raising almost \$173 million
- The Houston Symphony received a \$5 million donation, the largest gift in nearly a decade
- The Indianapolis Symphony saw ticket sales increase 15%, and subscriptions rose 24%.
- The Memphis Symphony received a \$1 million gift for education programs

- The Minnesota Orchestra received \$6 million in special gifts and embarked on a historic tour to Cuba [see *the July 2015 Senza Sordino*]
- The Nashville Symphony set fundraising and ticket sales records [see *page 10*]
- The Omaha Symphony saw record attendance
- The Oregon Symphony set records for ticket sales and contributions, and its gala raised a record \$700,000 [see *page 10*]
- The Pacific Symphony’s gala raised a record \$1.6 million
- The Richmond Symphony received a \$1 million gift for outdoor concerts
- The Rochester Philharmonic reported a 19% increase in single ticket sales
- The St. Louis Symphony received a \$10 million gift
- The St. Paul Chamber Orchestra saw its highest attendance in 20 years

– Bruce Ridge

overview of the past eight months:

In mid-December a major donation to OLC fell through, leaving the organization unable to meet payroll. This led to the administrative office locking its doors, the resignation of the Executive Director and the cancellation of all future concerts to which members of the public had purchased tickets. The OLC staff and all 45 musicians immediately lost their jobs. The board went to the city council to request a cash infusion but this was declined and the orchestra became insolvent. Part of the board's financial request was to fund the bankruptcy of the organization as well as to pay administrative and musician salaries that had not been paid since November 22.

The musicians, however, decided we had a commitment to our subscribers and the community and we would play on. We set about establishing a social media presence, as The Musicians of Orchestra London, on Facebook, Twitter and WordPress. We began performing a series of 'pop-up' concerts throughout the city. Many of these were chamber music performances in libraries, shopping malls, etc., but the highlight was a full orchestra pop-up we performed on December 22 by the baggage carousel at the arrivals level of London International Airport. At this concert we invited members of the 'audience' to step up and conduct us in a selection of Christmas classics. The concert immediately garnered the attention of all our local media and we instantly had the support of a large segment of our community.

As a group, we decided we must honour the ticket holders who had been left with tickets for the season that was now cancelled. We went on to perform a Masterworks concert in January to a capacity crowd of 1400—including the mayor and many members of city council. OLC ticket holders were able to redeem their cancelled tickets for this concert and also for a large orchestra pops concert that we performed in February. The community was extremely generous and the venues for these concerts were donated to us.

We performed another two classical concerts during the spring and in March began to pay the musicians a modest per-service fee based on a credit system. However, by early June we realised we were unable to continue to pay ourselves, as we now had to pay rent for the venues in which we were performing. Since June we have again performed for no pay.

There have been a number of challenges we have faced since deciding we would play on. We lost our charitable status and all our funding from the city, the Canada Council for the Arts and the Ontario Arts Council. With no budget and no access to the OLC databases we have relied solely on social media and the media for all our marketing and communications. The local media, who had, historically, been hostile to OLC, have been very generous with positive coverage of our events and we have worked hard to foster a good relationship with all media. Our Facebook page currently has 4,269 likes (600 likes on our post from 2 days ago!) despite only being created in December. Our current name #WePlayOn arose spontaneously from tweeting

that hashtag in every outgoing tweet. The local media caught on to the name and it has stuck—for the time being... Since the bankruptcy we have tried to stay away from the name Orchestra London as much as possible, as the negative association with the collapse of the organization is still fresh in the minds of the citizens of London, Ontario.

Concert logistics have proved challenging. As we do not have access to the stands and chairs, we now take our own stands to concerts and do all the stage management ourselves. We have played in a number of outdoor summer festivals in London. Ironically, this is something we have never been able to do before, due to the terms of our master agreement. We have had positive support at every outdoor event we have played, and being out in the community is something we must do to continue to keep ourselves visible as a professional orchestra, as we move into the next stage of our evolution.

We have planned a modest season for the fall and winter, with a number of innovative programming ideas and with some unusual partners. In order to present concerts we need to launch a major fund-raising campaign. We have, just in the last few weeks, begun the process of incorporation and re-branding. We are aware we must have a new name and have sought the help of a marketing company to help in the process of positioning and branding. All of this will come at some financial cost, however.

In June, Orchestras Canada invited us to present our story at its national conference in Vancouver. Following the #WePlayOn presentation the Canada Council for the Arts told us they would make an exception in our case, and allow us to apply for funding without having to wait the mandatory three years which is their rule for an organization that has become insolvent. We are very grateful for this opportunity and are about to start our grant applications. The London Arts Council has, recently, been able to offer charitable tax receipts to donors wishing to donate \$200 or more to #WePlayOn.

It is difficult to express the emotional impact the last eight months have had on us. In many ways it has been like a death and everyone is going through the stages of grieving. The financial and emotional impact of losing one's job so suddenly, and at such an unfortunate time of year, is really beginning to have serious ramifications for us. Amazingly, we have not lost any of our members, with the exception of one violinist who has taken a year's position in Symphony Nova Scotia. Our musicians feel a deep commitment to our community but it is becoming increasingly difficult to continue to operate with little to no budget.

Musicians have taken on all the administrative duties and we are trying to work very much within the framework of a collaborative model. It is amazing how many hidden talents come to the fore when a crisis such as this occurs. In fact the violas had just been waiting for this opportunity so they could finally exert their authority.....!

Seriously though, we have been overwhelmed by the way in which people, such as you, have so generously offered money, time and expertise. All of the summer festival concerts at which



Courtesy of #WePlayOn

we performed included musicians from outside our community who donated their time to come and play with us.

We are, of course, uncertain what the future holds, but it is our intent to use this crisis as an incredible opportunity to do what we do best.

The #WePlayOn musicians are dedicated to sharing the transformative and magical power of live orchestral music with the citizens of our community. We are committed to demonstrating that what we do is relevant—even in 2015.

Michelle Obama in a recent speech to Oberlin graduands urged the students to: “...run to, and not away from the noise. Actively seek out the most contentious, polarized, gridlocked places you can find. Because, so often throughout history, those have been the places where progress really happens—where minds are changed and lives are transformed.” And that is what we plan on doing—we are running towards the noise. <

Houston Symphony Portrait Wall

By Eric Arbiter, HSO Alternate ICSOM Delegate

Many years ago during a very trying time in our orchestra’s history, our attorney Phil Sipser advised us to take a much more active role in interfacing with our audiences. In those days the only time the public ever heard from the musicians, except for our music, was during difficult contract negotiations. Mr. Sipser told us that going to the audience only during the hard times was disingenuous. Although the committee knew he was right, this was not something we really wanted to hear because it would mean a lot of work for us.

We did however take his advice, and the musicians formed our own non-profit organization called the Musicians of the Houston Symphony (MOTHS), which began in 1990 to publish our quarterly newsletter called *Upbeat*. This was in the days long before the Internet as we know it now— e-mail was just beginning to be used in universities. The musicians wrote articles about what rehearsals were like, and how we make reeds; we wrote profiles on musicians and board members and other articles that would connect our audiences with the musicians. We published *Upbeat* for about 10 years.

Another way that MOTHS sought to connect to our audiences was by performing chamber music “salon concerts” in people’s homes, beginning in 1997. The idea behind this type of concert was to give small audiences a very close and intimate view of their HSO musicians playing. Today these concerts continue in our concert series *Music in the Sky*, on the top floor of the Chase Tower.

The Musician’s Portrait project also grew out of the early MOTHS organization. One of my dreams as a photographer and musician was to do a series of portraits of my orchestra colleagues for just the purpose that Phil Sipser envisioned, that is, to make a strong connection between the musicians and our audience. By taking over the process and doing it

ourselves, we were able to spend the time necessary to bring out each musician’s personality in the portraits. The project took about three years and was completed in time for the orchestra’s centennial season. It is permanently displayed in the lobby of Jones Hall.

The effect of it has been a very positive one for the organization overall. Audience members have told me (as the photographer) and also many of my colleagues how much more approachable the portraits make the musicians feel to them. Our management has reported similar feedback from the audience. When I go out into the lobby there is always a crowd of people gathered in front of the wall, talking about their favorite musicians.

This project is something other orchestras could do to bring musicians and audiences together. It seems to me that there are always excellent photographer/musicians in our orchestras. Having portraits made by one of the orchestra’s colleagues rather than an outside photographer will often be more successful because the making of a portrait is a very intimate thing. Unless the sitter is comfortable during the portrait session and trusts the photographer the resulting portrait may be rather stiff. Also an inside photographer will have more of a vested interest in doing his or her best for his or her colleagues and the orchestra. For me the entire project was very rewarding. I approached each sitting as a real collaboration, and I think most of the musicians found the process quite enjoyable as well.

My initial plan had been to mat and frame each photograph and hang them on the wall. However our management brought in Alan Krathaus of Core Design to finalize the display. I was completely surprised and delighted at his result. As you can see from the photographs of the finished wall, this approach is extremely clean and elegant. It also allows an easy way to change out photographs when musicians retire or join the orchestra.

Contact me directly if any of you would like to explore a project like this in your orchestra. I would be more than happy to discuss the whole method from beginning to end, from the portrait sitting strategy and techniques to the final display options.

This project would not have been possible without the support and cooperation of our general manager Steve Brosvik and his assistant Kathryn Wene. <

Note: Most of the musicians’ portraits appear on the homepage of the MOTHS website: <http://www.interplaymoths.org>



Julie Ann Arbiter



Eric Arbiter

Adopted Resolutions of the 2015 ICSOM Conference

Brian Rood

Submitted by the ICSOM Governing Board and adopted by unanimous consent

Whereas, Brian Rood has held a long and significant leadership role in his orchestra, the Kansas City Symphony and was instrumental in achieving union recognition, the Kansas City Symphony's first collective bargaining agreement, and in the orchestra's membership in ICSOM; and

Whereas, His activities were elevated to a national level when he was elected to serve as President of ICSOM in August 2002 in Ottawa, Canada; and

Whereas, Since that time Brian's responsibilities have expanded as he became involved in numerous ICSOM projects, in which he often served in proactive leadership positions; and

Whereas, Following a brief hiatus during the 2005-06 season, Brian returned to the office of President and became a trusted advisor and active partner in his work with ICSOM Chairman Bruce Ridge; and

Whereas, Although Brian steps down after twelve years as ICSOM President, he will continue his work as a union trustee for the American Federation of Musicians and Employers' Pension Fund, and has agreed to serve as Chair of the ICSOM Electronic Media Committee; therefore, be it

Resolved, That the Officers and Delegates to the 2015 ICSOM Conference, as well as the members of ICSOM, hereby express their indebtedness and gratitude to Brian Rood for the amazing time, energy, expertise, compassion and devotion he has displayed on behalf of orchestra musicians throughout the US and Canada; and, be it further

Resolved, That orchestra musicians across the country offer additional thanks to Brian's family – his wife, Kansas City Symphony violist, Jessica Nance, and their children Grace and Robbie – for their patience and willingness to share him with the orchestra-world; and, be it further

Resolved, That the title of ICSOM President Emeritus be granted to Brian Rood, together with the respect and gratitude of symphony, opera, and ballet musicians throughout the United States, Canada, and the countries of the world that support orchestral music, along with other musicians and other trade unionists that have benefited and will continue to benefit from his influence on the field.



Matt Comerford

Submitted by the ICSOM Governing Board and adopted by unanimous consent

Whereas, Matthew Comerford has been a member of the Chicago Lyric Opera Orchestra since 1997 and began representing his orchestra as ICSOM delegate in 2004; and

Whereas, In 2008, he was elected as ICSOM Member at Large (MAL) and has served as a representative for and caretaker of opera and ballet orchestras in ICSOM; and

Whereas, As a member of the ICSOM Electronic Media Committee (EMC), Matt's imposing presence, demeanor and ability to speak with authority and gravitas recommended him to serve first as co-chair of the EMC, and then in 2013 as EMC chair; and

Whereas, During the very difficult year-and-a-half negotiations for the Integrated Media Agreement (IMA), he proved to be a skilled consensus builder; and

Whereas, Matt has decided to step down as MAL at the end of his term after seven seasons, and to step down as chair of the EMC, although he will remain on the committee representing opera orchestra interests; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference extend their gratitude, respect and thanks to Matthew Comerford for his leadership on behalf of orchestra musicians and recording orchestras across the country, and offer him their best wishes for great success in future endeavors.



Colorado Symphony

Submitted by Chicago Lyric Opera Orchestra, Hawaii Symphony, San Francisco Ballet Orchestra, Cincinnati Symphony, Nashville Symphony, Rochester Philharmonic, Los Angeles Philharmonic, Phoenix Symphony, Symphoria, Utah Symphony, National Symphony, Pittsburgh Symphony, Puerto Rico Symphony, Detroit Symphony, Houston Symphony, Dallas Symphony, Fort Worth Symphony,

San Diego Symphony, Milwaukee Symphony, Grand Rapids Symphony, New York Philharmonic, New Jersey Symphony Orchestra, Florida Orchestra, Charlotte Symphony Orchestra, The Cleveland Orchestra, Kennedy Center Opera House Orchestra/Washington National Opera Orchestra, Virginia Symphony, Grant Park Orchestra, Oregon Symphony, Kansas City Symphony, San Francisco Opera Orchestra, Minnesota Orchestra, Colorado Symphony, Buffalo Philharmonic, Indianapolis Symphony, Alabama Symphony, San Antonio Symphony, Baltimore Symphony, Chicago Symphony, Atlanta Symphony, Philadelphia Orchestra, North Carolina Symphony, Louisville Orchestra, St. Louis Symphony, Jacksonville Symphony, The ICSOM Governing Board, Boston Symphony Orchestra (via email), Columbus Symphony Orchestra (via email), San Francisco Symphony (via email)

Whereas, The Colorado Symphony Orchestra came into being as the successor organization to the Denver Symphony Orchestra; and

Whereas, The Colorado Symphony Orchestra and its predecessor the Denver Symphony Orchestra have together been valued ICSOM member orchestras for almost five decades; and

Whereas, Since 1934 the musicians of the Colorado Symphony Orchestra/Denver Symphony Orchestra have been proud to bring professional symphonic music to the people of the city of Denver, the state of Colorado, and beyond; and

Whereas, The Colorado Symphony and Denver Symphony Orchestra musicians have been valued members of the American Federation of Musicians (AFM) for all these years; and

Whereas, The Colorado Symphony Orchestra and its musicians, like many of their sister and brother ICSOM member musicians around the United States, have experienced multiple challenges in recent years; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference extend their appreciation and gratitude to the musicians of the Colorado Symphony for displaying exemplary tenacity throughout their recent challenges; and, be it further

Resolved, That the officers and delegates to the 2015 ICSOM Conference offer their encouragement and support for the musicians of the Colorado Symphony Orchestra to continue as proud members of the AFM, and for their Orchestra to remain as a longtime honored member of ICSOM, for many years into the future.



Mary Plaine

Submitted by the ICSOM Governing Board and adopted by unanimous consent

Whereas, Baltimore Symphony principal librarian Mary Plaine has had a long and outstanding career serving her orchestra in multiple capacities as librarian, union steward and currently, as Secretary-Treasurer of AFM Local 40-543; and

Whereas, Mary served as her orchestra's alternate ICSOM delegate from 1993-96 and again in 2011, as elected ICSOM delegate from 1997-2010, and as ICSOM Member at Large from 1994-2003; and

Whereas, When she was elected as Secretary-Treasurer of Local 40-543, Mary took on additional responsibilities as representative for all of Baltimore's musicians; and

Whereas, As the repertoire and programming has expanded and put more and more demands on the BSO's library staff, Mary has chosen to step down in September after 37 years as Baltimore Symphony librarian and direct her efforts toward serving the membership of Local 40-543; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference extend their congratulations to Mary Plaine on her retirement from the Baltimore Symphony Orchestra, their thanks for her work on behalf of orchestra musicians and librarians around the world, and their best wishes for success in all her future endeavors.



Charles Noble

Submitted by the ICSOM Governing Board

Whereas, Since the 2010-2011 season, Oregon Symphony violist Charles Noble has served as ICSOM's webmaster; and

Whereas, Since the new website went live, he has assisted the ICSOM Secretary with various document postings and notices, and helped ICSOM members and delegates obtain passwords and access to the various levels of the website; and

Whereas, Charles stepped down as webmaster in July; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference extend their thanks to Charles Noble for all his work on behalf of ICSOM, and extend their best wishes for success in all future endeavors.

Robert Spano and Donald Runnicles*Submitted by the ICSOM Governing Board*

Whereas, It has been a common practice of Music Directors to remain silent during labor disputes; and

Whereas, Unprecedented in the history of the Atlanta Symphony Orchestra, the musicians of the ASO were subjected to back-to-back lockouts in 2012 and 2014; and

Whereas, Music Director Robert Spano and Principal Guest Conductor Donald Runnicles wrote open letters and lobbied for an end to the tactic of repeated lockouts and for the orchestra's immediate return to the stage; and

Whereas, These conductors have engendered gratitude and increased respect from their constituent orchestra, as well as many other musicians and orchestras around the world, for taking the difficult but morally justifiable position to support their musicians and their community; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference offer their utmost thanks and appreciation to Robert Spano and Donald Runnicles; and, be it further

Resolved, That the musicians in ICSOM's member orchestras express their hope that ill-conceived negotiating tactics and lockouts will serve as a cautionary tale that demonstrates how not to do business, and instead reminds the orchestral world that organizations with the right leadership working collaboratively to solve problems will successfully move our institutions in a positive direction without sacrificing artistic integrity or community assets.

**Support the Musicians of the Hartford Symphony***Submitted by the ICSOM Governing Board*

Whereas, The Hartford Symphony has been serving its community in Connecticut since the orchestra's first performance in 1934, when it was known as the Civic Symphony Orchestra of Hartford; and

Whereas, The orchestra has historic roots, having been formed through grants from the Federal Emergency Relief Corporation, part of the Works Progress Administration; and

Whereas, The orchestra has demonstrated great resiliency throughout the years, as it grew to be New England's second largest orchestra; and

Whereas, The Hartford Symphony has been recognized multiple times with awards for adventurous programming and service to Hartford's Hispanic Community; and

Whereas, The current management is seeking to turn back the clock on all that has been accomplished in the orchestra's 81-year history by proposing drastic cuts to the orchestra, which would result in a 40% pay cut for musicians and a radical departure from its well-established mission; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference call upon the management and Board of the Hartford Symphony to negotiate a fair and positive contract with its musicians, who have done so much to ensure the success of the orchestra; and, be it further

Resolved, That the musicians and leadership of ICSOM pledge their support and friendship to the great musicians of the Hartford Symphony as they work to preserve this important cultural icon and the investment that the community has made over these past eight decades.

**Nancy Page Griffin***Submitted by the ICSOM Governing Board*

Whereas, Nancy Page Griffin served ICSOM for eight years as ICSOM Secretary; and

Whereas, In September 1988 Nancy had to resign her office when her orchestra, the Seattle Symphony, left the AFM; and

Whereas, In the years leading up to her election as ICSOM Secretary, Nancy made a huge impact on the record keeping and document retention of what is now the George Zazofsky ICSOM Archives, allowing ICSOM to gain access to much of its illustrious history; and

Whereas, Nancy recently retired as a member of the Seattle Symphony's bass section, a position she held since 1961; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference extend to Nancy Page Griffin their gratitude for assuring that ICSOM's history was preserved, and extend best wishes for success in the future.

ICSOM Braumeister Robert Grossman*Submitted by John Koen (Philadelphia)*

Whereas, Robert Grossman, Master Homebrewer and former ICSOM delegate from the Philadelphia Orchestra, discharged with great distinction the commission given him by the 2001 ICSOM Conference by creating the 40th Anniversary Commemorative Beer, Esprit de boire (Spirit of Drink); and

Whereas, Robert Grossman once again offered his skills, time and talent in preparing five different brews: a Belgium Pale Ale, and respectively from one strain of Chimay and one strain of Corsendonk yeasts – two Leffe Blonde Abbey Ales and two Trappist Abbey Beers – for the enjoyment of the Delegates and guests of the 2015 ICSOM Conference in Philadelphia, and greatly enhanced the conviviality of the 2015 ICSOM Conference in Philadelphia, especially following the tour of the Kimmel Center for the Performing Arts; therefore, be it

Resolved, That the delegates of the 2015 ICSOM Conference express its gratitude and appreciation to Robert Grossman and reaffirm his title of "ICSOM Braumeister."

**Honoring OCSM on its 40th anniversary***Submitted by the ICSOM Governing Board and adopted by unanimous consent*

Whereas, During its first thirteen years of existence, the International Conference of Symphony and Opera Musicians (ICSOM) included the Toronto, Montreal, Vancouver and Winnipeg Symphonies amongst its membership; and

Whereas, The Organization of Canadian Symphony Musicians/Organisation des musiciens d'orchestre symphonique du Canada (OCSM/OMOSC) was founded in 1975 to address the specific concerns of Canadian orchestras; and

Whereas, The 2015 OCSM/OMOSC Conference representing over 1,100 musicians working under collective agreements in twenty Canadian orchestras marked the 40th anniversary of this historic organization; and

Whereas, OCSM/OMOSC has played a critical role in the positive advocacy of the artistic and cultural environment in Canada and throughout North America; and

Whereas, The musicians of OCSM/OMOSC, along with their elected leadership, have extended tremendous friendship and invaluable support to the musicians of ICSOM throughout their shared history; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference extend their sincere congratulations to OCSM/OMOSC on the occasion of its 40th anniversary; and, be it further

Resolved, That the musicians and leadership of ICSOM pledge their continued support and friendship to the musicians and leadership of OCSM/OMOSC as we look forward to the next 40 years of unity between our organizations.

Hommage aux 40 ans de l'OCSM

ATTENDU QU'au cours de ses treize premières années d'existence, la Conférence internationale des musiciens d'orchestres symphoniques et d'opéra (ICSOM) comprenait les orchestres de Toronto, Montréal, Vancouver et Winnipeg parmi ses membres;

ATTENDU QUE, l'Organisation des musiciens d'orchestre symphonique du Canada/The Organization of Canadian Symphony Musicians (OMOSC/OCSM) a été fondée en 1975 pour répondre aux préoccupations propres aux orchestres canadiens;

ATTENDU QUE, la Conférence de l'OMOSC/OCSM de 2015, représentant plus de 1100 musiciens travaillant en vertu des conventions collectives de vingt orchestres canadiens, marquait le 40e anniversaire de cette organisation historique;

ATTENDU QUE, l'OMOSC/OCSM a joué un rôle crucial en plaidant en faveur d'un environnement culturel et artistique au Canada et partout en Amérique du Nord;

ATTENDU QUE, les musiciens de l'OMOSC/OCSM, de concert avec leurs dirigeants élus, ont témoigné une grande amitié et un soutien inestimable aux musiciens de l'ICSOM tout au long de leur histoire commune;

EN CONSÉQUENCE:

Il est résolu que les agents et les délégués à la Conférence de l'ICSOM de 2015 expriment leurs sincères félicitations à l'OMOSC/OCSM à l'occasion de son 40e anniversaire;

Il est en outre résolu que les musiciens et les dirigeants de l'ICSOM promettent leur amitié et leur soutien continu aux musiciens et dirigeants de l'OMOSC/OCSM alors que nous attendons avec impatience les prochaines 40 années de coopération entre nos organisations.

(thanks to Erik Gratton for translating the resolution into French, and to Laurence Hofmann and Robert Fraser for reading the translation at the conference.)

Honoring TMA on its 20th anniversary*Submitted by the ICSOM Governing Board*

Whereas, The Theater Musicians' Association (TMA) was founded in 1995, and during the 2015 TMA Conference in San Francisco this great organization marked its 20th anniversary; and

Whereas, The TMA has united professional theater musicians from across the United States and Canada; and

Whereas, The TMA has grown in membership to include musicians from over thirty cities, represented by chapters in more than ten cities; and

Whereas, The TMA has been a strong voice for positive advocacy of theater musicians' lives and for the continued investment in live music for all musical theater productions; and

Whereas, ICSOM and the TMA share a close and supportive friendship; therefore, be it

Resolved, That the officers and delegates to the 2015 ICSOM Conference extend their sincere congratulations to the Theater Musicians' Association on the occasion of its 20th anniversary; and, be it further

Resolved, That the musicians and leadership of ICSOM express their deep admiration for the important work and accomplishments of the TMA as we look forward to our continued relationship built on friendship and unity.

ICSOM Bylaw Changes*Submitted by the ICSOM Governing Board*

Whereas, ICSOM's bylaws do not include specific procedures for elections held at the annual conference; and

Whereas, The Governing Board has reviewed the Bylaws and has made changes to provide such procedures; therefore, be it

Resolved, That the changes indicated below be made to the ICSOM Bylaws in order to provide needed clarity. And, be it further,

Resolved, That officer elections, traditionally held on the final day of the annual ICSOM conference, now be held on the third day of the conference to take advantage of the full complement of delegates available and eligible to vote.

ARTICLE III MEMBERSHIP

[NEW]

Section 2.(e) The delegate to the Annual Conference from a member orchestra in good standing ("voting delegate") shall be allowed to vote and make motions from the floor.

Sections 2.(e-g) to be renumbered (f-h)

ARTICLE IV – OFFICERS

Section 3. All officers of ICSOM shall be elected for two-year terms at Annual Conferences, except as provided in Section 5. In odd-numbered years elections shall be held for President, Secretary, and two Members at Large. In even-numbered years elections shall be held for Chairperson, Treasurer, Editor of *Senza Sordino*, and the other two Members at Large. ~~[Election shall be by a majority of the votes cast for any office, with all voting delegates eligible to vote. Elections shall be conducted by secret ballot with the exception of any position for which only one candidate is nominated, in which case the candidate so nominated shall be declared elected by acclamation.] Newly elected officers shall assume their office at the conclusion of the conference at which they are elected.~~

[deleted language moves to new Article VI - Election Procedures]

ARTICLE V DUTIES OF OFFICERS, GOVERNING BOARD and COMMITTEES**Section 6. - Members at Large**

Section 6.(c) At the time of the election of Members at Large in the year prior to an AFM convention, the voting delegates shall also select one of the Members at Large to be a delegate to the AFM convention in accordance with the procedures for the election of officers set forth in Article VI. In the event that said Member at Large is unable to attend the AFM convention, the Governing Board shall designate an alternate delegate to attend.

Section 8. – Committees

[NEW]

Section 8.(d) Election Committee: At every Annual Meeting a three (3) person Election Committee shall be established. The Governing Board shall appoint two (2) of the members, one (1) of whom shall be a member of the Nominating Committee, and one (1) of whom shall be a Governing Board member not then

running for reelection. These two (2) shall appoint a third (3rd) member attending the conference who is a member of an ICSOM orchestra in good standing. The Election Committee shall oversee all aspects of the Election in accordance with the Election Procedures set forth herein. The Secretary shall preserve all ballots and other records of the election(s) for a period of one (1) year.

ARTICLE VI – ELECTION PROCEDURES

Section 1. Election shall be by a majority of the votes cast for any office, with all voting delegates eligible to vote.

Section 2. Elections shall be conducted by secret ballot with the exception of any position for which only one candidate is nominated, in which case the candidate so nominated shall be declared elected by acclamation.

Section 3. Following the close of nominations, the Election Committee shall print the necessary ballots for the initial vote for all contested offices, and for any subsequent votes, including run-off elections. The ballots shall clearly state the names of candidates, the office for which they are nominated, and the voting instructions to the delegates. The Election Committee shall distribute and collect the ballots ensuring that only one ballot per voting delegate is provided.

Section 4. The Election Committee shall count the votes cast for each candidate and shall announce the results to the Chairperson or President, who shall make the results known to the candidates and voting delegates. Should both the Chairperson and President offices be open for election, the Governing Board will designate another officer to receive and communicate the results.

Section 5. In elections for a single office, the candidate receiving a majority of votes cast shall be declared the winner. In case of a tie, or if no candidate receives a majority of votes, there shall be repeated ballots, with any candidate permitted, but not required, to withdraw after each ballot, until one (1) candidate receives a majority of votes cast.

Section 6. Should there be Member-at-Large positions for both two (2) year and one (1) year terms, elections shall be held first for the two (2) year MAL positions. Once those positions have been filled, any two (2) year position candidate may stand for election for the one (1) year position if s/he so chooses.

Section 7. In elections for multiple Member-at-Large positions, the top two (2) vote-getters shall be declared elected provided they both received a majority of votes cast. If only one (1) candidate receives a majority of votes, that candidate shall be declared elected, and there shall be repeated ballots for the remaining office, which shall follow the procedures in Section 5 herein. If no candidate receives a majority of votes, there shall be repeated ballots, with any candidate permitted, but not required, to withdraw after each ballot, until either one candidate receives a majority of votes cast and the remaining office is filled by the procedures in Section 5, or at least two candidates receive a majority of votes cast.

Section 8. Except for the appointment of a proxy as set forth in Article VII Section 2.(b) no proxy voting shall be permitted.

Renumbering Articles that follow new Article VI:

ARTICLE ~~VII~~ VII – MEETINGS

Section 6. A special meeting of ICSOM shall be called by the Governing Board upon receipt of a petition stating the purpose of such meeting and signed by the chairpersons of not less than a majority of member orchestras. A special meeting of ICSOM may also be called by the Governing Board at any such time as may be required pursuant to Article ~~XI~~ hereof.

ARTICLE ~~VIII~~ VIII – RULES OF GOVERNMENT**ARTICLE ~~HHIX~~ HHIX – DUES AND FINANCES****ARTICLE ~~IX~~ IX – SENZA SORDINO****ARTICLE ~~XI~~ XI – INDEMNIFICATION****ARTICLE ~~XII~~ XII – AMENDMENTS TO BYLAWS**

Section 2. Amendments to Articles II, ~~HHIX~~ and ~~XIXII~~ of these bylaws may be submitted for approval at any regular or special meeting. Within thirty (30) days after the approval of such an amendment by a majority of voting delegates at such meeting, such amendment shall be referred to the member orchestras for ratification. Within ninety (90) days following the final day of the meeting, the member orchestras shall notify the ICSOM Secretary in writing of the approval or non-approval of such amendment(s). Adoption shall be constituted by two-thirds majority affirmation of those member orchestras voting, but in no event shall any proposed amendment(s) to the ICSOM bylaws be deemed adopted unless at least fifty percent (50%) of ICSOM member orchestras have actually cast their respective votes either for or against the adoption of such amendment(s).

Section 3. Amendments to these bylaws other than Articles II, ~~HHIX~~ and ~~XIXII~~ may be adopted by two thirds affirmative approval of the voting delegates present at any regular or special meeting of ICSOM.



Orchestra Newslets

New Leadership in Cleveland and Atlanta

The Cleveland Orchestra announced that its next Executive Director would be André Gremillet. He will succeed Gary Hansen, who will be retiring with more than 27 years service to the orchestra, including almost 12 years as Executive Director. Gremillet, who is a Quebec native and a conservatory-trained pianist, has previously served as President and CEO of the New Jersey Symphony Orchestra. Since 2012 he has been the Managing Director of the Melbourne Symphony Orchestra.

Cleveland will also be saying farewell to its General Manager. Jennifer Barlament, who has served in that position since 2013, has been appointed to be the next Executive Director of the Atlanta Symphony Orchestra. She has Atlanta connections, having received her bachelor's degree in music (clarinet) from Emory University. Prior to her position in Cleveland, she served as the Executive Director of the Kalamazoo Symphony Orchestra and General Manager of the Omaha Symphony.

Barlament will replace Terry Neal, the ASO Board member and former Coke executive who stepped in as interim CEO when ASO President and CEO Stanley Romanstein resigned in the midst of last year's lockout of the orchestra. Under Neal's leadership, the orchestra recorded a budget surplus for the lockout-shortened season. Neal will continue to serve on the Board in various leadership roles as Barlament begins her tenure in January of 2016. The Woodruff Arts Center (the parent organization of the ASO) also announced that it has thus far raised nearly \$16 million towards its Musician Endowment Campaign goal of \$25 million, put in place to restore 11 positions that had been previously lost from the complement.

V for Virtual

The Los Angeles Philharmonic opened its 2015-16 season with an "Immortal Beethoven Festival: 9 symphonies, 2 orchestras, 1 conductor". Under the baton of Music Director Gustavo Dudamel, the LA Phil is performing Symphonies 1, 2, 5, and 6; the Simon Bolivar Symphony Orchestra of Venezuela (SBSOV) will perform Symphonies 3, 4, 7, and 8; and the two orchestras will give a combined performance of the 9th Symphony. The pre-concert lectures are being given by Jan Swafford, composer

and best-selling author of *Beethoven: Anguish and Triumph*.

In addition to six free community concerts by both orchestras, including a performance by Youth Orchestra LA (YOLA) alongside SBSOV, there was an all-Beethoven chamber concert, and "Moonlight Sonatas", co-sponsored by Steinway & Sons, at the Griffith Park Observatory during the lunar eclipse on September 27.



Kellie Ransauer

From early September to mid October, VAN Beethoven, a trailer customized with Walt Disney Concert Hall seats and carpet, is touring diverse communities of Los Angeles offering a 360°, 3D virtual reality experience of the LA Phil performing Beethoven 5. Recorded under the IMA and using Oculus Rift technology, Angelenos will don Oculus goggles and binaural headsets to experience the opening three minutes of Beethoven's Fifth Symphony from any angle within the orchestra.

The VAN Beethoven experience is available as a free app, called "Orchestra VR", in Oculus and Samsung Gear VR app stores starting in September.

Big Openings in New York State

The Buffalo Philharmonic Orchestra kicked off its 2015-16 season on September 16th with a bang. Not only did the performance feature Lang Lang as soloist, it also debuted the latest installment in renovations made to Kleinhans Music Hall, which celebrates its 75th season hosting the BPO.

However, perhaps overshadowing all of this, Board of Trustees Chair Louis Ciminelli announced that he was presenting a \$1 million gift for the public stage of the Crescendo Campaign. This campaign looks to add an additional \$30 million to the endowment. There are already gifts or pledges amounting to \$17 million awarded during the silent phase of the campaign. Ciminelli has now donated \$4 million to the orchestra's overall endowment drive.

Lang Lang also performed for another big opening night in New York, this time on September 24th with the New York Philharmonic. This was the first concert in the newly re-christened David Geffen Hall, formerly Avery Fisher Hall, with a naming ceremony at the beginning of the evening's festivities. Continuing the festive spirit of the evening, the Philharmonic's new Board Chairman, Oscar S. Schafer, announced his gift of \$25 million, the largest single individual donation in the 174-year history of the orchestra. Mr. Schafer said \$20 million of his gift would be divided between the endowment campaign and the renovation project, and that \$5 million would continue to support the free parks concerts.



Kellie Ransauer

Large Gift Kicks off Centennial

The Baltimore Symphony Orchestra announced that it has received one of the largest single gifts in recent decades, the *Baltimore Sun* reports. The announcement came during the BSO's annual Gala, which raised an estimated \$900,000. But that generous outpouring was dwarfed by the announced gift, of \$6 million by the Zanvyl and Isabelle Krieger Fund. The gift to the BSO's endowment has been earmarked for the newly established Zanvyl and Isabelle Krieger Endowed Fund for Education. The income derived from the Fund will support the orchestra's wide range of educational programs, including side-by-side concerts with Baltimore City Schools students and its longstanding "Music for Youth" and "Tiny Tots" series—symphony concerts performed for schoolchildren of Baltimore and many surrounding counties.

The Gala was just the beginning of the BSO's long-planned celebration of its 100th season. Many of the guest soloists have connections to Baltimore, such as Hilary Hahn, Leon Fleisher, and André Watts, and the season's programs will feature many works by Baltimore-born or -based composers, including Christopher Rouse, Philip Glass, James Lee III, Jonathan Leshnoff, Alan Shulman, and Kevin Puts.

Rally in Hartford

ICSOM Chairperson Bruce Ridge joined AFM President Ray Hair, SSD Director Jay Blumenthal, SSD Negotiator Nathan Kahn, ROPA Treasurer Donna Loomis, Connecticut AFL-CIO President Lori Pelletier, Hartford Local 400 President Joseph Messina, and others at the steps of the Connecticut state capitol in September to rally in support of the Hartford Symphony Orchestra. The orchestra has been embroiled in negotiations for more than nine months, facing proposed cuts of almost 40% plus onerous changes to work rules.

In his speech, Ridge stressed the importance of investing in the arts for the tangible economic benefits as well as the more commonly identified intangible benefits, saying "We should not be asking if Hartford can continue to support the musicians of its world-class orchestra, but rather we should ask how can Hartford afford not to?"

At the conclusion of the speeches, the attendees proceeded to march in downtown Hartford, including past the Bushnell Performing Arts Center, home of the HSO. New Jersey Symphony Orchestra Alternate Delegate Martin Andersen, who attended, reports that the crowd numbered approximately 200. "It was certainly an inspiring day. Well worth spending seven hours in a car."



ICSOM Chairperson Bruce Ridge and Hartford Local 400 President Joseph Messina

Oregon and Nashville Have Record Years

The Oregon Symphony and the Nashville Symphony both announced that they achieved new records in the 2014-15 season, both in ticket sales and donations.

In Oregon, total tickets sold last year were up by 4% over the previous year, and almost a fifth of those tickets were sold to audience members who were going to see the orchestra for the first time. Nearly a quarter of the orchestra's concerts sold out last year. Growth in ticket sales was equally robust in the categories of classical concerts (up 5%) and subscriptions (up 4%). Overall ticket sales were up 18% over 5 years ago.

In contributed revenue, almost 4,800 individuals collectively gave almost \$3.6 million, with almost half of them donating for the first time. This year's Gala alone raised \$700,000, the most successful in the orchestra's history.

Taken together, the good news meant a sixth consecutive season of budgetary surplus. "In the end, it is the music and its powerful effect on people of all ages and walks of life that drive all that we do," Oregon Symphony President Showalter said. "We work to bring joy to our community through music."

The record year in Nashville was the second consecutive such year. The Nashville Symphony took in more than \$9 million in ticket revenue, an increase of almost 3%, and sold 79% of available tickets, up 2% from the previous year. And the news was even rosier in donations: the orchestra raised more than \$6.7 million, an increase of 12% over the previous year.

"We are incredibly proud of the Nashville Symphony's phenomenal progress, which is truly a testament to our amazing musicians, staff and volunteers, and simply would not be possible without the overwhelming support of the entire Middle Tennessee community," Nashville Symphony President and CEO Alan Valentine said in a media release.

Lost Stravinsky Work Discovered

As recently reported in the *Guardian* newspaper in London, shortly after the death of Rimsky-Korsakov in 1908, his soon-to-be-famous student Igor Stravinsky composed an orchestral work, *Funeral Song*, in his memory. It was performed a single time, in January 1909 at the St. Petersburg Conservatoire, but was assumed destroyed during the 1917 revolutions or their aftermath.

Although searches had been made over the years in the Conservatoire's archives, they had been unsuccessful. Then in 2014, the building housing the archives had to be vacated, and manuscripts were discovered behind stacks of piano and orchestral scores. One astute librarian recognized the parts to *Funeral Song* and brought them to the attention of Natalya Braginskaya, a Russian musicologist who had been searching for them. She described the rediscovered work in a paper delivered at a conference of the International Musicological Society on Stravinsky, in September.

Further information is available at <http://www.theguardian.com/music/2015/sep/06/igor-stravinsky-lost-work-emerges-after-100-years>. 

The Force is Strong in San Diego

By Danielle Kuhlmann, SDSO ICSOM Delegate

“I never thought I’d have to wear earplugs because of noise from the audience...” said San Diego Symphony violinist John Stubbs. But plug our ears we did for the surprise pop-up *Star Wars* Fan Appreciation Concert that took place last July.

Every summer, thousands of self-proclaimed nerds descend on “America’s Finest City” for the world’s largest Comic-Con, a four day event celebrating everything from *Doctor Who* to *Star Trek* to *Harry Potter*. The San Diego Symphony has long programmed concerts that cater to the Comic-Con crowd during our Summer Pops season. This summer was to include a concert of music from the video game *Pokemon*, and a performance, with the movie, of the score to the latest *Star Trek* film *Into Darkness*. There was a third program that remained mysteriously vague on our calendars (kudos to the symphony’s Artistic Administrators for successfully keeping the secret so well!). When we arrived for rehearsal that morning, we were greeted by suited executives from Disney, and a non-disclosure agreement for each of us to sign. It was all very “OO7” of them, and I have to admit that being a part of the surprise was a thrill.

We had no idea what to expect, only that J. J. Abrams, the director of the upcoming *Star Wars: Episode VII*, would conclude his epic panel discussion by inviting 7,000 raging *Star Wars* fans to our concert. As we arrived, fans started streaming from the Convention Center on to our lawn on the Embarcadero Marina Park. Techno music blared on loudspeakers as we set up our instruments and warmed up.



The author and the Legend

It was a surprise, even to us, though, as the stars of the *Star Wars* franchise filed onto the stage in front of us: newcomers (and classmates of mine from Juilliard!) Oscar Isaac and Adam Driver, and veterans Carrie Fisher, Mark Hamill, and—excuse me while I swoon—the legendary Harrison Ford. In fact, our Personnel Manager may have had a near panic attack when, minutes before

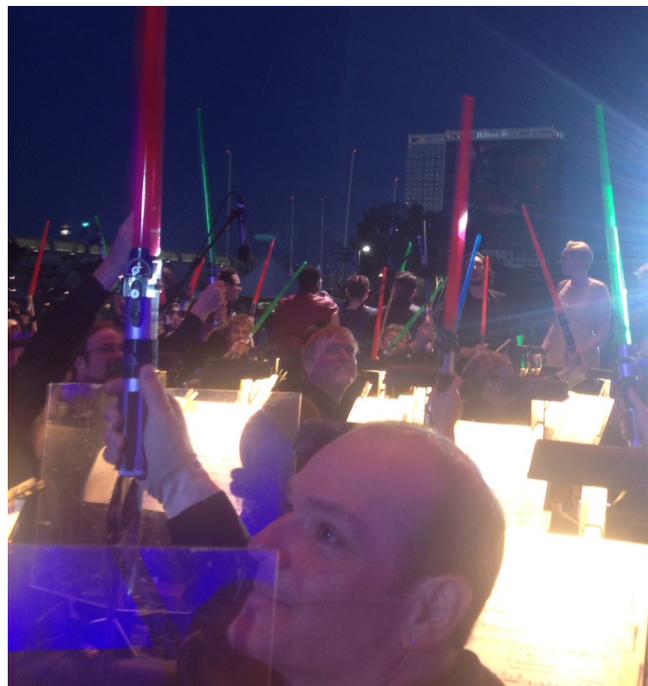
downbeat, at least a quarter of the musicians were out of their seats, desperately trying for a handshake and a picture with Mr. Ford (myself included!).

To add to the excitement, there was a light saber underneath every orchestra member’s seat, and one in the hands of every person in the audience. It made for a pretty epic photo op! (#SWFanConcert, if you’re interested)

As fans screamed for Kathleen Kennedy and Mr. Abrams, and a cast of A-list celebrities waved and then exited the stage, a part of me worried that our portion of the show—excerpts from the *Star Wars* Suites created by John Williams—would somehow fall short of the hype. There was to be accompanying video, including a personal message from Mr. Williams himself, but it was still to be a mostly acoustic performance of classical music.

When the composer’s face appeared on the Jumbotron, the crowd went as wild as they had for Luke and Leia Skywalker. It moved me to know that the real-life person who had put music to each scene and character was as much a part of the films as

any of the famous faces onscreen. As our Associate Conductor Sameer Patel took the podium, the roaring audience went completely silent. And when the pounding rhythms of the famous “Imperial March” began, the polite, quiet audience hooted and hollered viscerally and without abandon (hence the earplugs!). It was almost difficult to play, because I was so inspired to smile! The energy was beyond palpable—it was inescapable. When the softer, sensitive pieces were played, the audience would again fall silent (with the exception of some cheers when Principal Horn Benjamin Jaber played Princess Leia’s theme with a close-up of his embouchure on the Jumbotron), taking in Williams’ beautiful melodies.



San Diego Symphony musicians Tom Morgan, Ethan Pernela, and Valentin Martchev

It’s a striking thing to be reminded of how impactful classical music can be in modern life and culture. The power and drama in John Williams’ score has endured to become some of the most recognizable music of our time. And while John Williams is best known as a film composer, his scores stand up as some of the best contemporary compositions there are.

The connection that people have formed with his music is stunning. And while the highlight of my evening may have been shaking Han Solo’s hand (yes, I did!), it was absolutely magical to share an evening of truly epic music with my colleagues, our administration, and 7,000 screaming *Star Wars* fans. 

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.

A Concert for CASA

By Ann Marie Brink, DSO ICSOM Delegate

Although I've heard the term countless times, it took many years of playing professionally before I understood what "Giving the Gift of Music" truly means. As a member of the Dallas Symphony for over 15 years, I have never been as proud of my orchestra as I was on Sunday, June 14. That afternoon my wonderful colleagues, led by maestro Gerhardt Zimmerman, gave an inspiring concert to benefit Dallas CASA. All of the musicians, maestro Zimmerman, and stagehands from IATSE Local 127 generously donated their time and talents for the rehearsals and concert. The program included the Overture to *La Princesse Jaune* by Camille Saint-Saens, Mozart's Sinfonia Concertante and Mendelssohn's *Reformation* Symphony. The soloists for the Mozart were Angela Fuller Heyde (DSO Principal Second Violin) and me, and I have to say that it was a career highlight to play one of my favorite pieces with such a terrific violinist and the best backup band this violist could ever imagine. Angela and I are both CASA volunteers and after intermission we were given the opportunity to speak to the audience about our experiences as Advocates. The hall was packed and the performance raised over \$13,000 for Dallas CASA. Immediately following the concert was a delightful reception in the lobby with flowers, refreshments, and music, all donated by local vendors.

CASA stands for Court Appointed Special Advocates. Judges appoint CASA volunteers to advocate the best interests of abused and neglected children in the courts, helping these children gain safe, permanent homes as quickly as possible. CASA exists so that abused and neglected children in protective care have the chance to become successful adults. With the help of caring advocates, the cycle of abuse and neglect can be broken.

When I first moved to Dallas my apartment was across the street from Dallas CASA's headquarters. I saw their banner every day when I walked my dog. Several years ago I decided to make volunteer work a regular part of my life and CASA was the obvious choice as I already knew a little bit about it and I wanted to help children in foster care. My colleague and dear friend Angela and I were both trained and sworn in by the courts as CASA volunteers in 2012.

I knew from an early age that being a professional musician was what I wanted to do for a living and all of my training was focused on playing the viola in an orchestra. I took no law, psychology or social sciences classes in college and have no children of my own. I never would have thought it possible that somebody with a background like mine could become involved in something as extraordinary as CASA. As an advocate I have seen wonderful foster homes with loving families who adore their foster children and I have seen inappropriate homes where our recommendation to the court spared a child

from a terrible placement. I was an advocate for a baby born addicted to opiates and amphetamines, and held him while he had withdrawal seizures. I was an advocate for a baby girl bruised and battered beyond comprehension before she could even walk. I was an advocate for a child whose mother rode the bus to a hospital the day after he was born to surrender her parental rights in the hopes that he would be adopted into a loving family, knowing she would never see him again. I was an advocate for a 10-year-old girl whose mother drove her to Child Protective Services and left her there because she did not want to be a mother to her anymore. None of these children were at fault and yet all of them had their lives turned upside-down. Their circumstances are heartbreaking. No child should ever have to go through the turmoil of having their family ripped apart, yet this happens every day in Dallas. Each challenge in a child's life is an invitation for me to effect positive change, an opportunity to chart a new course in their lives. The word advocate is of Latin origin, and the heart of the word is voc, which means "voice." Each of the children I have spoken for is currently living in a safe, loving home, and as a voice for them in court I got to play a valuable part in that process. The satisfaction and fulfillment that comes with the knowledge that my actions have made such a difference in these children's lives is truly indescribable.

I'm enormously proud of Gerhardt Zimmerman, and my colleagues at the DSO and IATSE for all of their efforts to self-produce this concert, and I thank them all so very much for donating their time and talents to benefit foster children in Dallas. What a gift of music, indeed.



The author (right) with Dallas CASA Executive Director and President Kathleen LaValle and Angela Fuller Hyde

Boston Symphony Completes European Tour

By Jim Orleans, BSO ICSOM Delegate

The Boston Symphony Orchestra returned September 6th from its 18-day tour of European summer music festivals, the first tour with its new Music Director, Andris Nelsons.

The Barber/Strauss/and...Tour (say it fast), included the cities of London, Salzburg, Vienna, Lucerne, Milan, Paris, Cologne, and Berlin. Repertoire included Barber's 2nd Essay, two Strauss tone poems (*Don Quixote* and *Ein Heldenleben*), a brilliant new trumpet concerto for Håkan Hardenberger by Brett Dean, Haydn's 90th, Mahler's 6th, and Shostakovich's 10th Symphonies.

The tour opened with two BBC Proms performances: Mahler 6 and Shostakovich 10. Royal Albert's sonorous acoustic made it a pleasure to play these two masterworks on our first nights.

Yo Yo Ma's dramatic *Don Quixote* travelled with us to Salzburg, Lucerne, and Paris, with our own Steve Ansell's *Sancho Panza* providing a supportive shoulder to the old man (the Don, that is).

Dean's *Dramatis Personae* sounded like a different piece in every venue, each one accentuating different frequencies and instrumental colors. I could barely hear the soloist in the Lucerne hall, which made playing the fiercely difficult orchestral

accompaniment that much harder. Håkan is an astounding trumpet player, and gets more colors from the instrument than anyone has a right to be able to do. His touching encore of “My Funny Valentine” smoothed the feathers of those in the audience ruffled by that darned atonal stuff.

The new Philharmonie in Paris, described by one observer as a space-ship crash-landed in the *XIXe Arrondissement*, presented a pleasant surprise in its live and resonant acoustic; there is just some upper register harshness to tweak out of it. Nevertheless, it is now the best symphonic hall in this important musical capital—a fine hall in Paris...finally.

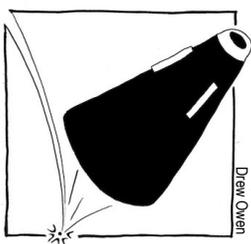
The Wolkenturm at Grafenegg, just outside of Vienna, proved the most curious and difficult acoustic of the tour. If the Paris Philharmonie was a crashed space ship, this was a piece of maritime wreckage upended in its final descent to the bottom of the sea. Made of stark irregular steel panels, and a concrete stage floor, the “shell” unevenly projected sound out into the open-air audience seating and made hearing across the stage problematic. Another acoustical oddity was the audience applause, which, although visibly enthusiastic, seemed to evaporate into the night air rather than reach the performers on the stage.

All in all a successful tour. We look forward to our next one with Andris coming up soon in April/May of 2016. 

Dropping the Mute

by Peter de Boor, Editor

I may not remember the jokes, but I do remember their key element: an ethnic slur about Polish Americans. The jokes themselves aren’t very interesting, but in 1970s Wisconsin they were what passed for humor in the pre-teen set. The slur was easily bandied about to denigrate a minority community (although at the time I didn’t know what the word actually meant). But I’m fairly certain that at least a good portion of the kids telling these jokes hadn’t only heard them from other kids.



I don’t think this was a phenomenon unique to the Midwest. But I think it is less widely practiced than it once was for the simple reason that people generally have objected to such insulting and degrading forms of humor—as I once screwed up the courage to do when some

fellow rowers in my novice crew team likened their female teammates in a different boat to kitchen maids pushing brooms. “Political correctness” has accomplished a change in the culture, for all the negative baggage with which the term has been freighted.

I raise this issue because it seems that an equally easy rhetorical dismissal of organized labor has been gaining momentum. Some talk radio hosts present warped and distorted characterizations of what a union is and does, and these go unchallenged. Political leaders have reaped great electoral success from ‘taking on the unions’. One of them even suggested that his successful confrontation with the public sector unions in his state indicated his fitness for the foreign policy demands of the presidency, implicitly comparing union members peacefully

participating in the democratic process with fundamentalists prone to beheading innocents in front of a video camera. Even among friends and family I have heard anti-union prejudices as safely expressed as those anti-Polish jokes of my childhood: “I just came back from Michigan, and nothing really works there because of all the unions.”

The subtleties of language carry great subliminal power, as the words used to frame the debate have great impact on its outcome. What was widely accepted as a fair way to raise revenue under the rubric of “Estate taxes” became an example of hideous government overreach as “Death taxes”, although the policy itself did not change. And the shibboleths of “death panels” and “socialized medicine” were both successfully used to first thwart and then minimize health care reform. It’s why references to “union thugs” enter the public discourse (to discredit the labor movement), and sly references to the “New York-based musicians union” exist in local media coverage of recent orchestral labor disputes (to make the dispute seem like the fault of carpet-baggers from out of town).

The greatest example of this is the so-called “Right to Work” law, some version of which has been passed in 25 states, including, within the last four years, Indiana, Michigan, and Wisconsin. These statutes, which could more accurately be labeled “Right to Freeload”, have crept into the former stronghold of unionism in the Midwest in part because of changing attitudes towards organized labor. It is uncertain what the motives of the makers of this legislation are. It is possible that they do not intend to weaken unions, and merely intend to free workers from the obligation to contribute to them, but the effect of such laws is evident. The discourse is framed in a way that is prejudicial against unionism and the playing field is tilted, making unions indeed less effective and thereby less popular.

Some of this fall in popularity is undoubtedly self-inflicted. The Landrum-Griffin act was passed in 1959 after congressional investigations into allegations of corruption and the infiltration of organized crime into the labor movement. And other, more local, examples exist, such as the former Washington Teachers Union president, who embezzled more than \$2 million from her union. But these examples should not be taken as evidence that unions are inherently wrong. The right to bargain collectively is not enshrined in the constitution, but only in federal statute, true. But when someone says stupid things (example: “The concept of global warming was created by and for the Chinese in order to make U.S. manufacturing non-competitive”) no one suggests that the first amendment should be curtailed.

We’ve all seen the bumper sticker: “Unions. The folks who brought you the weekend.” Glib it may be, but it is also accurate and bears repeating. And the other accomplishments of unionism should also not be forgotten—the eight-hour day, sick leave, breaks during work, etc. etc. And we should not let them be minimized by the declaration that having solved those problems, unions are no longer relevant, any more than we should believe the claim that the Black Lives Matter movement is irrelevant because racism is no more.

Just as Chairperson Ridge has long urged us to be positive advocates for our art form in the face of the prevailing winds of doom and gloom, so we must also advocate for union principles and speak out against false and deceptive anti-union rhetoric. For if we do not, then the joke will really be on us. 

Service Connection *(continued)*

After a conference call with Susan and members of the ICSOM Governing Board, we decided on working with a soup kitchen: the soup kitchen nourishes the body and music nourishes the soul.

After some Internet searching, I was delighted but quite astonished to discover that one of the most comprehensive programs for feeding and serving the needy is directly across the street from the Kimmel Center (home of The Philadelphia Orchestra). None of the six resident companies housed at the Kimmel Center had extended a hand to Broad Street Ministry. It was high time to change this unfortunate validation of stereotypes of privilege and poverty and of the concert hall as an isolated temple for society's elite!

I made a site visit with ICSOM delegate and fellow PO cellist John Koen, and we initiated a dialogue with BSM. We were careful to ask if music would be a welcome addition to the meals, and we worked with BSM to design appropriate musical choices and lengths of selections to best serve the needs of their clients, after better understanding their social history and likely trauma profile.

When the doors opened to the eager, quite dignified, and most appreciative clients for dinner on August 25th, the musicians were in place as performers as well as servers. The volunteers who participated reported the moment as quite emotionally moving. Delegate Julie Edwards (Utah) said that she encountered one of the clients the next day, while walking to the Kimmel Center, and the client remembered her by name and engaged her in a conversation. It was an inspiring evening of service in the most authentic and genuine relationship of helping and relating to each other. Thanks to all who participated.

The BSM service event in Philadelphia will hopefully serve as



John Koen

Barbara Govatos, Juliette Kang, Laura Ross, Penny Brill, Meredith Snow, Ann Marie Brink, Brad Mansell, and Debbie Brooks

a template for other like events in the cities where the ICSOM Conference will be held. Sharing our talents through our music making and making a difference in the lives of others is what orchestral ensemble performing is all about. What a joy and privilege to be able to do this with the member delegates from all over the country.

The musicians of the Philadelphia Orchestra are grateful to ICSOM for this initiative, as it raised our awareness of our neighbor, BSM. We are in dialogue with them about creating a regular and sustaining presence within their program. 

Conference Report *(continued)*

orchestra's city. With the assistance of Philadelphia Orchestra cellist Gloria dePasquale, the afternoon before the conference officially began, ICSOM delegates, officers and members partnered with Philadelphia Orchestra musicians to provide music, greeters and servers at Broad Street Ministry, which is right across the street from the Kimmel Center. This beautiful old sanctuary, with artwork hanging from the rafters,



Eric Arbliler

ICSOM President Emeritus Brian Rood

supplies hundreds of homeless in Philadelphia with meals, clothing, and even provides them with a mailing address so they can receive benefits and set up bank accounts. It is also dedicated to fostering the arts and providing a medium to raise social consciousness. Musicians from Atlanta, Chicago Lyric, Dallas, Fort Worth, Hawaii, Kansas City, the Kennedy Center, Los Angeles, Minnesota, Nashville, New Jersey, Philadelphia, Pittsburgh, and Utah performed and served during the dinner hour.

The next morning, following a new delegate breakfast for nearly one-third of the delegates, the conference began with stirring addresses by ICSOM Chairperson Bruce Ridge and ICSOM President Brian Rood, who stepped down at the end of the conference after serving as ICSOM president for 12 years. Brian continues to serve as an AFM-EPF Trustee, and recently agreed to serve as the new chairman of the ICSOM Electronic Media Committee.

The conference keynote speaker was Dr. Jane Chu, the 11th and current Chairman of the National Endowment for the Arts (NEA). ICSOM forged a relationship with the NEA in the mid-1970s, and a number of ICSOM appointees served on the NEA's Music Panel. Representatives from the Music Panel addressed delegates between 1976 and the early 1990s, but Chu is the first NEA Chairman to address the ICSOM conference. Born in Oklahoma to Chinese immigrants, she spoke about the importance of music in her life as it helped her deal with the two different cultures and perspectives at work in her family. Music provided solace when her father died, as well as a social life and peers in the bands and orchestras in which she played, and it taught her to collaborate and honor the ideas of others.

Chu talked about her role as NEA chairman and discussed the linkage between the arts and improvements in test scores, better attendance, and higher graduation rates. In closing, she



John Koen

NEA Chairman Jane Chu

reminded attendees that the NEA is 50 years old; to celebrate, people are encouraged to share with the NEA (<http://www.arts.gov>) how the arts have impacted their lives.

Weston Sprott, second trombonist with the Metropolitan Opera Orchestra, followed Chu's address with his own case for increased arts and music education. Sprott is a teacher in the Juilliard School's Music Advancement Program (MAP) which offers lessons to talented kids that are under-represented in American performing arts, between ages 8 to 14. He and one of his students are featured in a new documentary *Some Kind of Spark*. During his address, Sprott said music education



Eric Ahlber

Weston Sprott

teaches us who we are and what we want. He spoke about music's power, relating it to his understanding of the Civil Rights movement that he said was informed more by Sam Cooke's "A Change is Gonna Come" than by his personal reading or by his mother's experience as a member of her high school's first integrated class.

Randy Whatley returned for his third ICSOM conference to discuss lessons he and musicians have learned in the past few years of lockouts and

potential job actions. He suggested timelines to begin, how to involve the musicians in various activities, when to use and not use social media to get the word out to the community, developing multiple messages and strategies to achieve established goals, and the importance of continuing these activities even after the crisis has passed.

Joseph Conyers, the Philadelphia Orchestra's assistant principal bassist, discussed his mother's desire to be an opera singer, how she did what she could with limited resources, and how she would enable the next generation to achieve what she couldn't. His organization Project 440 grew out of a concern for the disappearance of school music programs, and strives to provide young musicians with career and financial development assistance, along with training to become performers and educators capable of providing learning opportunities to children and adults. You can read more about Project 440 in the July 2015 issue of *Senza Sordino*.

Federal Mediation and Conciliation Service's (FMCS) newly appointed (and first woman) Director Allison Beck, titled her address "Back to the Future at FMCS – A 20th Century Solution for the 21st Century Workplace". In her comments, she likened the current treatment of musicians to the past treatment of factory workers. She pointed specifically to the Metropolitan Opera Orchestra negotiations, the double lockout of the Atlanta Symphony, and the historic 16-month lockout of the Minnesota Orchestra musicians, which, thankfully, did not end with the replacement of all the workers as the 1981 PATCO (air traffic controllers) strike had. Beck compared early



Eric Ahlber

FMCS Director Allison Beck

20th century workers who had no workplace protections—wages, hours, health and safety—to workers in the "sharing economy" that makes services available at the tap of an app, where employment is once again unregulated and extreme, and employees are overworked. She outlined programs being implemented within FMCS, such as the training program for negotiation preparation requested by Ford Motor Company and the United Auto Workers. She also noted recent successful negotiations in Cincinnati, San Francisco, and Utah, adding that the Minnesota Orchestra appears to be on a new path that includes respect. There was levity as well when she pointed out faces in the audience that were now smiling at her, rather than scowling, because these same musicians and local and federation officers had been involved in the Metropolitan Opera Orchestra negotiations and Atlanta Symphony lockout in 2014, when Beck served as mediator and FMCS advisor.

ICSOM Counsel Susan Martin and her partner Jennifer Knoll, led another rousing and informative session of Delegate Duel. Delegates, along with AFM staff and local officers, were divided into groups and vied for high scores as they demonstrated their understanding of the foibles of labor law. AFM President Ray Hair gave a presentation on the history of electronic media convergence. That was followed by an explanation of the newly ratified Integrated Media Agreement by AFM-SSD Electronic Media director Debbie Newmark, current ICSOM Electronic Media Committee (EMC) chair Brian Rood, and former EMC chair Matt Comerford.

Delegates heard about a documentary film, currently titled *Composed*, which follows up on a 1987 ICSOM survey about performance anxiety. Filmmaker John Beder exhibited portions of the film and told delegates of an upcoming survey that ICSOM's musicians will be encouraged to fill out, to provide further information and possible additional interview candidates for the film. *[The survey is currently open only to active members of ICSOM orchestras, and is available at <https://goo.gl/MsiaSE>. A future version will be open to the public.]*



Eric Ahlber

John Beder

AFM & Employers' Pension Fund Trustees Brian Rood and I updated delegates on the state of the AFM-EPF, and the leaders of ROPA, OCSM, TMA and RMA addressed the delegates. The Symphonic Services Division agreed to a new format this year; delegates had been asked to submit questions for a Q&A session

moderated by member at large Jennifer Mondie.

In a jam packed conference, it's always important to try and combine learning with fun. This year there were two different breakout sessions. The first was an opportunity for musicians to ask specific questions about recording projects and other opportunities available under the newly negotiated Integrated Media Agreement. The other session was a mock arbitration in which delegates played the roles of musician, management, witnesses, union and employer attorneys, and arbitrators for an actual case provided by Susan Martin. Other attorneys attending the conference were recruited to assist and advise

each side of the argument. Of course these scenarios bring out the actor in many who relish the opportunity to play the poor abused musician or the pompous manager. Eric Arbiter, our very talented photographer who happens to double as a bassoonist in the Houston Symphony, took some wonderful pictures of these workshops that can be viewed in the photo gallery on the ICSOM website. [<http://www.icsom.org>]

ICSOM conferences also include town meetings that are private discussions between the delegates and governing board. These discussions make us realize that issues we deal with are also issues for other orchestras. One of the top issues discussed was decibel levels onstage, especially during pops shows with amplified guest artists; it's a huge problem for all musicians, including those in the top orchestras, who are trying to find solutions before we all lose our hearing.

Attorneys Mel Schwarzwald and his associate Joe Porcaro discussed negotiation information requests and confidentiality agreements. They also displayed and discussed various models of wages and benefits comparisons that can be very effective during bargaining—effectiveness that Schwarzwald demonstrated during the MET negotiations in 2014.

Delegates dealt with bylaw changes to clarify the ICSOM elections process and passed a number of resolutions that can be found in this issue. [*See page 6.*]

Utah Symphony's George Brown was elected ICSOM President by acclamation, replacing Brian Rood, who was named ICSOM President Emeritus. I was re-elected ICSOM Secretary by acclamation, beginning my 14th year in this position.

National Symphony's Jennifer Mondie was re-elected to a two-year term as Member at Large, and Paul Austin from the Grand Rapids Symphony was elected to the two-year Member at Large position vacated when Matt Comerford chose not to run for re-election. The next AFM triennial convention in Las Vegas will be held in 2016, which requires the election of a 3rd delegate chosen from amongst the Members at Large. Jennifer Mondie was elected as AFM Convention Delegate and Meredith Snow was elected as alternate. When Bruce Ridge and George Brown were elected to the offices of Chairperson and President, they were also elected to serve as AFM Convention Delegates.

The success of a conference is due in large part to those helping out behind the scenes. We are grateful for all the assistance we had during the conference, and in particular, give thanks to the Philadelphia Orchestra musicians for their support and participation. Special thanks to ICSOM delegate John Koen for his leadership during the conference, to alternate delegate Gloria dePasquale who worked with Governing Board members to set up the volunteer event at Broad Street Ministry, and to conference coordinator Jonathan Beiler and assistant coordinator Tom Reel for their work during the conference that assured we didn't miss a step. And finally, our thanks to Local 77's officers and to President Joe Parente for their generosity and hospitality.

The 2016 ICSOM conference will be held August 24-27 at the Loews Madison Hotel in Washington, DC. Our hosts will be the Kennedy Center Opera House Orchestra, the National Symphony Orchestra, and Local 161-710. 



INTERNATIONAL CONFERENCE OF
SYMPHONY AND OPERA MUSICIANS

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