

Senza Sordino

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Changing Landscapes for Orchestra Musicians

By Lynn Rosen, *Utah Symphony*

The pandemic shutdowns across ICSOM orchestras became a time of thoughtful reflection for musicians across the country as they considered what to do next.

Personally, having briefly considered a career change in my mid-thirties (enough to enroll in a pre-med course at the University of Utah), I recognized quickly that the pandemic break would have an impact on the creative, intelligent, and curious musicians of ICSOM orchestras and their future career trajectories.

In reaching out to fellow musicians across the country, I uncovered a variety of decisions being made by players of all ages, some of whom were ready to retire, but others who used the time off to reflect on pursuing different paths entirely.

Laura Park, Kennedy Center Opera House Orchestra

Violinist Laura Park joined the Kennedy Center Opera House Orchestra in 2019, only playing for about six months before the pandemic furlough began. Soon after, she found herself studying for the LSAT, the entrance exam for law school.

"I had a lot of time and always had this love for problem solving and reading and writing. What can I do with all of that? Since performances were on hold, I thought 'Let me see what it looks like to apply to law school.' I had the time to do it."

For the first time since she was about five years old, Laura wasn't practicing for another performance. After a couple months in lockdown, preparing for law school became her focus, but she always felt she might return to the orchestra.

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Utah Symphony

Welcome, Pacific Symphony

By Rob Schumitzky, *Pacific Symphony*

The musicians of the Pacific Symphony are pleased to have become the 53rd member orchestra of ICSOM at the conference's annual meeting in August 2021.

The Pacific Symphony, led by Music Director Carl St.Clair, has been the resident orchestra of the Renée and Henry Segerstrom Concert Hall in Costa Mesa, California for the past 15 years. Currently in its 44th season, the Pacific Symphony is the largest orchestra formed in the United States in the last 50 years and is recognized as an outstanding ensemble making strides on both the national and international scene, as well as in its own community of Orange County, California.

In April 2018, the Pacific Symphony made its Carnegie Hall debut as one of two orchestras invited to perform during a yearlong celebration of composer Philip Glass's 80th birthday, and the following month the orchestra embarked on a successful tour of mainland China.

The orchestra made its national PBS debut in June 2018 on *Great Performances* with Peter Boyer's *Ellis Island: The Dream of America*, conducted by Carl St.Clair. Presenting more than 100 concerts and events each year and a rich array of education and community engagement programs, the Pacific Symphony reaches more than 300,000 residents from school children to senior citizens.

In addition to a classical orchestral concert series, the Pacific Symphony also offers a Pops season enhanced by state-of-the-art video and sound; *Café Ludwig*, a chamber music series curated by Orli Shaham; an educational *Family Musical Mornings* series; and *Sunday Matinees*, offering rich explorations of selected orchestral works led by our music director.

The Pacific Symphony's highly successful opera initiative, *Symphonic Voices*, presents operas in which the orchestra and singers share the stage, continuing in April 2022 with Verdi's *Otello*. The orchestra also enjoys a long partnership with the Pacific Chorale and performs with touring ballet companies including the American Ballet Theatre in its annual production of *The Nutcracker*.

The orchestra was founded in 1978 as a collaboration between California State University, Fullerton and North Orange County community leaders. It wasn't until September 1986 that the Symphony found a home in the newly built Orange County Performing Arts Center (now the Segerstrom Center for the Arts).

In 2006, the orchestra made its first highly acclaimed European tour, performing in nine cities in three countries. That

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Pacific Symphony

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Chairperson's Report

By Meredith Snow

Recovery Still Requires Vigilance

As we dive into our season openings across the country, I am cautiously optimistic that we can look forward to a successful return. As of this writing, all but two ICSOM orchestras have secured contracts for the coming year. The protocols for mandatory vaccination and/or testing are in place.

From what I see, our audiences are eager to come back. Barring further variants of the SARS-CoV-2 virus, we should be able to resume where we left off 18 months ago. But caution will have to be our byword—and not just caution around health and safety. The economic repercussions of COVID-19 are not over. The long-haul effects of these past months will be with us for some time to come. In orchestras where we suffered concessionary setbacks, it will take years to negotiate back the ground that was lost. Any pre-existing conditions—with our managements and boards, our relationship to our communities, financial instability—may have been exacerbated by this crisis. It is those vulnerabilities that will require our vigilance.

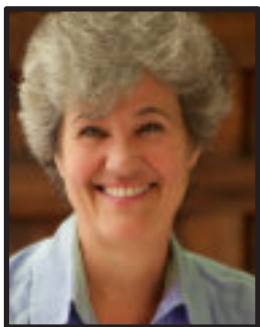
Of course, New York City Ballet (NYCB) and San Antonio Symphony (SAS), two orchestras on opposite sides of the country with differing histories, have not yet settled contracts. NYCB has had a long, stable, if not lavish, history of contract settlements. They have not had a work stoppage since 1999. In contrast, SAS has had a series of harrowing negotiations that goes back decades. They are now on strike having refused a 'last, best and final' offer that would reduce the number of full-time musicians by nearly half. Some other orchestras have been forced to accept highly concessionary contracts. The common problem, I think, is that some boards view their orchestras as a necessary evil. "Isn't there some way we can discharge this responsibility for less? Cut it down to a more manageable size?"

The answer is "no, you can't."

A work of art is not something you exercise dominion over. It lives beyond the scope of one individual lifetime. You can't just cut it down to suit your taste or wall space. If you are fortunate enough to have it briefly in your possession, your responsibility as steward and caretaker is to protect and preserve—to sustain its creative potential into the next generation.

An orchestra is a living, breathing, work of art. Most of our orchestras have been in existence longer than the people currently engaged in them. It is the passion to safeguard this living entity, to promote the creation of orchestral music, that must be the foundation of our institutions.

Yes, we have to be fiscally responsible but the wellspring of an orchestra is not a spreadsheet. It is the unequivocal desire to see this art form thrive. Every person—board, management, staff and musician alike—must believe wholeheartedly in the value of this endeavor. Each of us bears responsibility for its success. If the passion is there, the path will present itself. If it is not, then step aside and don't block the way.



Diane Alencar Photography



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We cannot afford to sleepwalk out the other side of this pandemic hiatus. We must be alert and vigilant to signs of instability or distress within our orchestras. And we must all take the necessary steps, within our circle of influence, to fortify and promote its continuing health. Sometimes we will have to stand our ground and fight for what we believe, and when necessary, we will come to each other's aid.

We have little room for error right now. Our continued success depends on our alert fidelity. 📧

President's Report

By Paul Austin

ICSOM Residency in Puerto Rico

In September 2021, former ICSOM Chair Bruce Ridge and I spent a residency week in Puerto Rico to support the musicians of the Orquesta Sinfónica de Puerto Rico (Puerto Rico Symphony Orchestra, PRSO), a member of ICSOM since 2003. It was my first visit to Puerto Rico, and it was very special to be in San Juan during the city's 500th anniversary year. I quickly grew to understand the allure of Puerto Rico which has been a muse for many.

Legendary Spanish cellist Pablo Casals came to Puerto Rico in the 1950s to escape the political turmoil in Spain. His

mother was Puerto Rican, and he reportedly found the beautiful setting of Puerto Rico to be very inspiring. Casals went on daily walks along the beach and noted the ever-changing beauty of the ocean and sky. His love of nature led him to foster classical music on this idyllic island.

Casals once uttered the legendary phrase "making music is what interests me, and what better instrument is there than an orchestra." How in-

spiring it is to see the continuation of his dream with the Puerto Rico Symphony Orchestra in place today.

AFM Local 555 President Miguel Rivera (PRSO ICSOM delegate and Assistant Principal Trombone) and AFM Local 555 Secretary/Treasurer José Manuel Villegas (PRSO Acting Assistant Principal Viola) were key in setting up our itinerary, which was filled with meetings, interviews, and site visits. Our schedule culminated on September 11th when we attended a PRSO concert on the 20th anniversary of the 9/11 attacks. The orchestra and chorus were in top form for their performance of the Faure *Requiem*, paying tribute to this tragic event in our country.

Our week in Puerto Rico included meetings with government officials to promote the orchestra and the PRSO Musicians (Músicos de la Orquesta Sinfónica de Puerto Rico), and to explain the significance of their ICSOM membership. We were honored to have been granted a lengthy meeting with Puerto Rico Governor Pedro Pierluisi and eight of his staff members, including the Secretary of State, in which we were able to identify the chief concerns of the PRSO Musicians who have not had a pay raise in sixteen years and whose government pension plan has not been funded adequately. Under

Pierluisi's leadership, we believe the future will be brighter for the orchestra and the PRSO musicians, who serve as cultural ambassadors.

Other meetings had an equally positive impact. We were pleased to speak with Nelly Ayala, President of the Puerto Rico Workers' Federation and the organization's first woman leader. For this discussion, we were joined by José Martin (former ICSOM delegate and PRSO Principal Timpani and President of the PRSO Pension Plan Committee).

Ignacio González Sampayo from the office of the Speaker of the House of Representatives was gracious to meet with us as well during our visit. In addition, we met with the management and staff of the Orquesta Sinfónica de Puerto Rico. All of these meetings were very respectful and highly productive.



After the meeting at the Governor's Mansion
Left to Right: José Manuel Villegas, Bruce Ridge, Miguel Rivera, Governor Pedro Pierluisi, Paul Austin

Media coverage during our residency included a radio interview on 89.7 FM San Juan (Cadena Radio Universidad de Puerto Rico) which was captured on video and from which a Facebook event was created as well as streamed on the PRSO Musicians' YouTube channel. For these broadcasts, Bruce Ridge, Miguel Rivera and I served as panelists, and we were moderated by José Villegas (who also did an outstanding job of creating and editing the video). Our panel discussion provided listeners with the many reasons to support orchestras and classical music, as well as the importance of the arts for our society and in our world.

Music education in Puerto Rico is highly accessible, ranging from after-school programs throughout the country to the highly-acclaimed Puerto Rico Conservatory of Music. Not only do many of the PRSO Musicians teach at these music schools, but most of them are products of this training. Libre de Música, the public school system in Puerto Rico specializing in music education, has six locations across the island, and we traveled to Caguas and Arecibo to meet the teachers and students. We also visited an after-school program "100 x 35" which is modeled from the popular El Sistema and named for the quadrants of the island. All were enthusiastic about our tour of their schools, and it was good to see that education for classical music is available to all Puerto Rican children.

Bruce and I attended several PRSO rehearsals and led a question and answer session with the musicians after the dress rehearsal for their September 11th concert. From all of my interactions with them, it is very clear that the PRSO

Jerry Johnson



Candida Pierluisi

Musicians are passionate about their art. They love their orchestra. They love performing orchestral music. They love teaching music students. They love Puerto Rico. All of their actions show this, and ICSOM is proud to have them as one of our 53 member orchestras. We wish them well in their quest to promote and preserve their national treasure, the Orquesta Sinfónica de Puerto Rico. 🇵🇷

2021 Conference Report

ICSOM Goes Hybrid!

By Laura Ross, ICSOM Secretary

It took a year longer than originally anticipated, but the 59th annual ICSOM Conference was finally hosted by the Pittsburgh Symphony Orchestra (PSO) August 11 through 14, 2021 at the Wyndham Grand Pittsburgh Downtown hotel. Our hosts: ICSOM Member at Large Micah Howard, Conference Coordinator Bronwyn Banerdt, ICSOM Delegate Charlie Powers, PSO's 412 Food Rescue Coordinator Lorien Benet Hart, Local 60-471 President George Clewer, and the many PSO musicians, were so welcoming and made our travels to Pittsburgh worth the effort.

Due to the rise in COVID-19 cases, our plans for the conference were in a constant state of flux. The Governing Board felt it was very important to hold the conference for as many as would feel comfortable attending in person, but also made the decision one week prior to the conference to require proof of vaccination, and that masks and social distancing would be required during sessions.

A special 412 Food Rescue volunteer event was scheduled on Tuesday before the conference began. Normally, a truck filled with food would be followed by musicians who would help deliver the food and provide music during each stop. This event was smaller, but it gave our volunteers the opportunity to spend quality time with their assigned PSO musicians as each car drove to its single drop-off location. Our thanks to PSO's Lorien Benet Hart for arranging this special volunteer event for our ICSOM Delegates and guests, and thanks to all the PSO musicians who took time out of their schedules to join us and show us around town.

On Wednesday the New Delegate Breakfast was the first opportunity for our new Delegates and Alternate Delegates to get a sneak peek into the upcoming conference, to meet Governing Board members and Counsel, and share a little bit about themselves before the conference began in earnest.

Last year's conference was held completely online on Zoom. This year, thanks to a great deal of preparation, ICSOM Member at Large Keith Carrick (Utah Symphony) helped ICSOM hold its very first hybrid conference. Just under half our ICSOM Delegates and/or Alternate Delegates joined us via Zoom and were able to participate in Q&A portions of presentations and Town Hall meetings that are limited to the Governing Board, Delegates and Alternate Delegates only. Initial Governing Board discussions about future conferences

included the possibility that some sessions should be live-streamed online and posted online if the presenter permits. They also believe that having Delegates attending in-person together is the best way to accomplish one of the main objectives of the annual conference, which is to foster open discussion about what our orchestras are dealing with and to share ideas and stories that can be taken back to our own constituents.

The morning session began with welcome remarks, Officer addresses and reports, and remarks by PSO President & CEO Melia Tourangeau and Allegheny County Executive Rich Fitzgerald. After a yearlong delay, ICSOM also welcomed its 53rd member orchestra when Delegates voted to approve the Pacific Symphony's application for membership to ICSOM.

Afternoon sessions began with AFM President Ray Hair's address to the conference and a DEI presentation via Zoom by Jessica Schmidt of Orchestrate Inclusion entitled Taking Action as Orchestra Musicians: Our Collective Power to Create Inclusion and Equity.

Orchestra Projects of Note, curated by Paul Austin, followed with ICSOM Delegates Brad Whitfield discussing the Alabama Symphony's social media platform, Miles Maner showcasing various episodes of the Chicago Symphony Musicians' "Beyond the Practice Room", Doug Rosenthal from the Kennedy Center Opera House Orchestra Musicians, and Amy Hess (joining via Zoom due to weather issues) representing the Musicians of the Chicago Lyric Opera Orchestra explaining "How to stay in the public eye during a dark year" as pit orchestra musicians.

Miguel Rivera and his colleague José Manuel Villegas Rivera (who serve as Local 555 President and Secretary-Treasurer, respectively) finished the session discussing the Puerto Rico Symphony Musicians' Facebook Live event "Save the Symphony" that featured video of ICSOM Chairperson Meredith Snow, ICSOM President Paul Austin (Grand Rapids Symphony), and former ICSOM Chair Bruce Ridge (North Carolina Symphony).

The Mixer, hosted that evening by Local 60-471 and Musicians of the Pittsburgh Symphony, featured entertainment by President George Clewer's band the Pittsburgh Hard Bop Sextet, Pittsburgh-centric foods, and a spectacular view of Point Park at the confluence where the Allegheny and Monongahela form the "mighty" Ohio River.



James T. Green



ICSOM Secretary Laura Ross (left) with PSO musicians Cynthia DeAlmeida (right) and Bill Caballero (center) at the 412 Food Rescue volunteer event

Beginning on Thursday we were able to see our online Delegates briefly during roll call. Following brief reports and Players' Conferences Council addresses in-person by ROPA President Mike Smith, and via Zoom by OCSM/OMOSC President Bob Fraser, RMA President Marc Sazer, and former TMA President Tony D'Amico, we heard two presentations about reading financial documents. The first, by local CPA Paul E. Block entitled Finance 101: Interpreting Standard Financial Statements covered various financial documents and accounting practices used in budgeting documents. In the afternoon, Bob Zagozda offered a Financial Review: Interpreting Audits and Spotting Red Flags and discussed audit notes and items of concern to look for in annual audited financial documents and 990 forms. The rest of the day and evening were dedicated to orchestra breakout groups by budget size and the first of two Town Hall meetings.

ICSOM Counsel Kevin Case spent much of Friday morning speaking about Variants & Vaccinations: Bargaining in a Time of Uncertainty that included an interview with Dr. Adam Schwalje (via Zoom), who joined the ICSOM conference last summer to discuss the COVID-19 pandemic. They discussed further concerns and safety measures as orchestras return to the stage. Case also discussed vaccine mandates. Following the traditional Member at Large/Delegate luncheon, the afternoon included a presentation by Rochelle Skolnick and Debbie Newmark from AFM Symphonic Services Division about the AFM COVID-19 Side Letter to the Integrated Media Agreement (IMA), and a second Town Hall meeting.

Unfortunately, weather was uncooperative much of the week and the Friday evening outdoor PSO concert was rained out. Although the concert was cancelled, some of the musicians on the bus were treated to a lovely evening view of downtown Pittsburgh from Mount Washington.

On Saturday morning American Federation of Musicians and Employers' Pension Fund (AFM-EPF) Union Trustees Laura Ross (ICSOM Secretary/Nashville Symphony) and Martha Hyde (AFM-EPF's newest rank and file Trustee) were joined by ICSOM President Emeritus Brian Rood (Kansas

City Symphony) via Zoom along with Co-Counsel Zachary Leeds to speak about the Pension Fund and how the new pension relief legislation in the American Rescue Plan Act is anticipated to maintain benefit levels.

The delegates passed a change to the ICSOM bylaws, sponsored by the Governing Board, which had received feedback that individual orchestra committee members were uncomfortable being required to personally guarantee ERF loans, as had been the previous practice. The bylaw change provides that instead of requiring personal loan guarantees, an orchestra that defaults on an ERF loan would be considered withdrawn from membership in ICSOM.

Further resolutions recommended resisting extending Electronic Media Guarantee (EMG) salary carve outs and supporting revising AFM Bylaws with regard to how AFM Strike Funds may be distributed; two other resolutions honored the passing of important orchestra leaders, Chris Durham and Paul Ganson; and there were resolutions thanking outgoing Members at Large Micah Howard and Greg Mulligan (Baltimore Symphony) for their service as they stepped down.

A final resolution honored Michael Moore (Atlanta Symphony), who stepped down after 19 years as ICSOM Treasurer following 11 years as Member at Large.

This was a conference of transitions—while Meredith Snow (Los Angeles Philharmonic) was re-elected Chairperson for another two-year term, Peter de Boor (Kennedy Center Opera House Orchestra) stepped down as *Senza Sordino* Editor and was then elected to the position of Treasurer; Mike Muszynski (Indianapolis Symphony) was elected *Senza Sordino* Editor. Dan Sweeley (Buffalo Philharmonic) and Alberto Suarez (Kansas City Symphony) were elected to two-year terms as Members at Large, while Kenneth Thompkins (Detroit Symphony) was elected to a one-year term as Member at Large; Sweeley was also elected 3rd Delegate to the AFM Convention in 2022.

As we prepare to celebrate our 60th anniversary next summer in Grand Rapids MI, we look forward to welcoming everyone to the Embassy Suites Grand Rapids Downtown August 24-27, 2022. 📍



ICSOM Member at Large Keith Carrick (Utah Symphony) with his multimedia station to facilitate attendance via Zoom



Pacific Symphony delegate Rob Schumitzky photographs Paul Austin with the participants of Orchestra Projects of Note

Visit the ICSOM website at <https://www.icsom.org/conferences/> to view the ICSOM Chairperson Address, ICSOM President Address, video links for Orchestra Projects of Note, and a photo gallery from the conference; additional password protected documents are available to registered ICSOM members and Delegates.

Changing Landscapes Continued from Page 1

Today, however, Laura studies full-time at Harvard Law School. “I tell everyone it is my long-term goal to somehow take the skills I learned and work experience and, even though it’s going to take time, eventually come back to the industry and be able to help out in a new way.”

Laura intends to continue playing violin during her studies, as she has found a surprising number of musicians at Harvard with a wide range of backgrounds and instruments.

Mitch Newman, Los Angeles Philharmonic

For Mitch Newman, Los Angeles Philharmonic violinist of 34 years, a few things came together when the pandemic started.

“Honestly, for a few years I had been thinking of an exit strategy anyway. I never thought that I would just sort of do orchestra until the end of time.

“I made a bunch of phone calls, to a lot of different cities, and a lot of different people, including in LA, and I just got such a welcoming response in Philadelphia, from Curtis, where I went to school, and from some really deep organizations that work with kids. They just opened their arms to me.”

Mitch sees the pandemic closures as a time of real growth for artists. “For me, I got to practice and get myself into shape and think about things that I’d been wanting to deal with for decades. This is not retirement from life obviously. It is just the second part of my career.”

Having moved back to Philadelphia, Mitch leads an orchestral excerpt class at Curtis and teaches at a couple of Settlement Music School branches. He also works with Play on Philly and coaches PRYSM Strings, a part of the Philadelphia Youth Music Institute, sometimes even conducting the group when necessary!

Mitch is also involved with an organization called Philadelphia Music Alliance for Youth, an organization dedicated to making sure that talented kids from diverse and disadvantaged backgrounds have the resources necessary to pursue music careers.

“It’s exactly what I want to do.”

Kristen Wojcik, Kennedy Center Opera House Orchestra

Cellist Kristen Wojcik has played with the Kennedy Center Opera House Orchestra for the past nine years. At 33, she had been thinking about a career change for a while.

“[COVID-19] offered a silver lining, in that it offered an opportunity to really explore what I wanted to do. It really forces you to think about what is important to you — how short and precious life is.”

In July, Kristen started a pre-med, post-baccalaureate program, enrolling in an accelerated program at Bryn Mawr College. She hopes to apply to medical school this fall.

While the KCOHO musicians have recently come to a new, three-year agreement, Kristen will be taking a sabbatical from the orchestra this season so she can go to school full-time. She hasn’t made a decision yet about leaving the orchestra entirely.

But given her background in music, working hard at school already comes naturally, completing a semester’s worth of

material in four weeks over the summer. “I’m striving to find a better balance between school and life this time, I guess, but no promises,” she laughs.

Drake Ash, Cincinnati Symphony Orchestra

Drake Ash spent the majority of her 40-year career as a violinist with the Cincinnati Symphony Orchestra, retiring at the end of August. She had been thinking about retirement for some time, but the pandemic made it easier to walk away. With a lot of other interests, and the unusual circumstances of the previous season it just seemed like the right time.

Although some of Drake’s friends did not want to retire after such an unusual season, she suggests “the reality is that I don’t think we’re going to have a normal year this year either.

“Those that are hanging on might end up being disappointed. For me it was the right time, and it just seemed like a logical transition.”

As for future plans, Drake has a fairly serious interest in pottery, maintaining a studio in her basement. “There’s a really big clay community here in our city. It’s always been hard to be as involved as I wanted to be because of our orchestra schedule.”

Grateful for the long career she has had, Drake doesn’t expect to slow down in retirement. “Two of my three kids live out of town and I’d like to be able to visit them. I’d like to do some volunteering. It seems like I’m going to be plenty busy.”

Judd Sheranian, Utah Symphony


Though Judd Sheranian won his position in the violin section of the Utah Symphony in 1975 (in his first audition, no less), most of his former colleagues tend to remember him for his Fulbright scholarship in voice, opera, and lieder. Still, after more than forty years in the orchestra, Judd made the decision recently to transition into retirement.

“It was a combination of physical things and part of deciding to retire was partly waiting for the age to maximize retirement benefits. When [COVID-19] shut everything down, it just made sense.”

Retirement has opened up a lot of avenues for Judd, who still practices violin and voice every day, but has taken up guitar and studies Armenian. He and his wife, Sharon, will also participate in a mission trip to the alpine region of Italy, Switzerland, Germany, and Austria.

Judd continues to be active in the musical community, maintaining a studio of fifteen students and attending concerts of his former colleagues.

“I think the orchestra sounds great! I went to the opening concert last fall. It was absolutely beautiful, and I felt that the space between players contributed to the ambient resonance. It was so lush and rich. I couldn’t imagine it being played better.”

It was a pleasure and honor to catch up with some longtime colleagues and to meet new ones. My hope is that those who are following new career paths will keep us all up to date with their pursuits and find ways to continue to interact with music and orchestra musicians! 

Pacific Symphony Continued from Page 1

same year, the orchestra performed the inaugural concert in the newly built Renée and Henry Segerstrom Concert Hall. With striking architecture by Cesar Pelli and acoustics by Russell Johnson, the concert hall provides a more appropriate home for orchestral concerts than the orchestra's former home, which remains next door. In the summer, the Symphony presents a concert series at the Pacific Amphitheater as well as a series of free, family-oriented concerts at parks around Orange County.

The Pacific Symphony has commissioned and recorded major works by many of the leading composers of our time, including Philip Glass (*The Passion of Ramakrishna*), William Bolcom (*Songs of Lorca* and *Songs of Innocence and Experience*), Richard Danielpour (*An American Requiem* and *Toward a Season of Peace*), Michael Dougherty (*Mount Rushmore* and *The Gospel According to Sister Aimee*), and Elliot Goldenthal (*Symphony in G-sharp Minor* and *Fire Water Paper: A Vietnam Oratorio* featuring soloist Yo-Yo Ma).

Other collaborations have included composers Daniel Catán, Paul Chihara, Lukas Foss, James Newton Howard, William Kraft, Ana Lara, Tobias Picker, Narong Prangcharoen, Toru Takemitsu, Conrad Tao, Christopher Theofanidis, Frank Ticheli, and Chen Yi.

The Pacific Symphony maintains one of the most extensive education and community engagement programs in the country, striving to integrate the orchestra and its music into the community in ways that stimulate participants of all ages.

The orchestra's *Class Act* program provides elementary school classroom lessons by individual orchestra members as well as performances of the full orchestra and has been honored as one of nine exemplary orchestra education programs by the National Endowment for the Arts and the League of American Orchestras.

Instrumental training initiatives include a youth orchestra, youth wind ensemble, several youth string ensembles, and the *OC Can You Play With US?* events for adult amateur musicians. The orchestra also partners with ethnic communities in Orange County to produce annual events such as a Lunar New Year Festival and Nowruz (Persian New Year) Festival.

The Pacific Symphony has twice been awarded the prestigious ASCAP Award for Adventurous Programming and was featured in *Fearless Journeys*, a 2010 study by the League of American Orchestras, as one of the country's five most innovative orchestras.

The seventy-eight musicians of Pacific Symphony, represented by AFM Local 7, are honored to be accepted into membership in ICSOM whose members include America's most important and successful orchestras. Our membership is a validation of our work to date and shows that we are serious about matching the quality of our employment to the quality of our orchestra.

We are grateful for the support and good wishes from our ICSOM colleagues, and look forward to working with you to advance ICSOM's mission of promoting "a better and more rewarding livelihood for the skilled orchestral performer ... and a thriving future for symphonic music and the arts in America."



The Pacific Symphony performing in the Renée and Henry Segerstrom Concert Hall

Pacific Symphony

Conference Resolutions

Adopted ICSOM Bylaw change and Resolutions at the 2021 ICSOM Conference in Pittsburgh PA on August 14, 2021

ICSOM Bylaws Article III Section 2. (g) will now read:

Section 2. (g) The delegate(s) of any member orchestra whose dues are not current at the time of the Annual Conference, or any subsequent special meeting, unless having requested and been granted an extension or waiver by the Governing Board, and subsequently been approved by a majority of the voting delegates, shall be seated and allowed to speak but shall not be allowed to vote or to make any motions. Should any member orchestra's dues be three years or more in arrears one day before the start of any Annual Conference, or should any member orchestra fail to have repaid an ERF loan according to the terms under which it was made (as of one day before the start of the Annual Conference), that orchestra shall be considered to have withdrawn from ICSOM, and no delegate from said orchestra shall be seated. Should that orchestra desire to rejoin ICSOM, it must apply as would a new applicant for membership.

Resolution adopted to resist extending Electronic Media Guarantee (EMG) carve outs

Submitted by the ICSOM Governing Board

Whereas, During the COVID-19 pandemic many orchestras renegotiated the terms of their agreement, some of which included carving out a portion of salary that increased an existing Electronic Media Guarantee (EMG) or created a new EMG; and

Whereas, This strategy, which was intended to keep our musicians working and connected to their audiences through the use of electronic media, succeeded and allowed many orchestras to continue receiving wages while unable to perform in person; and

Whereas, Some, but not all, agreements included sunset clauses that reverted these additional EMG portions back to salary; and

Whereas, Orchestras are planning to return to their normal schedule with live audiences, nevertheless many managers will undoubtedly attempt to preserve these media carve outs; and

Whereas, An EMG salary carve out essentially gives our media work away for free, which has been a priority proposal by the Employers' Electronic Media Association (EMA) since the inception of the IMA; therefore, be it

Resolved, That the Delegates and Officers of ICSOM encourage their ICSOM colleagues to resist extending the duration of these EMG carve outs, especially since the AFM will soon enter negotiations with the EMA to negotiate a successor agreement to the Integrated Media Agreement that expires June 30, 2022.

Resolution adopted to revise AFM Bylaws with regard to the AFM Strike Fund

Submitted by the ICSOM Governing Board

Whereas, Several ICSOM employers furloughed their musicians during the pandemic, invoked force majeure, or otherwise refused to honor their contractual obligations; and

Whereas, Musicians in those orchestras experienced severe financial hardship; and

Whereas, Many musicians have inquired as to whether the AFM Strike Fund could be used to provide financial relief to those musicians experiencing such hardship as a result of the actions of their employers; and

Whereas, AFM bylaws as currently written provide Strike Fund benefits only in the event of a lockout or strike; therefore, be it

Resolved, That the Officers and Delegates to the 2021 ICSOM Conference urge ICSOM to pursue revisions to the AFM bylaws at the 2022 AFM Convention so as to permit Strike Fund benefits to be provided where an employer invokes force majeure, or refuses to honor its contractual obligations, such that the musicians are deprived of all wages under their local collective bargaining agreement.

Resolution adopted by unanimous consent to honor the passing of Chris Durham

Submitted by the ICSOM Governing Board and Betsy Sturdevant (Columbus Symphony Orchestra)

Whereas, Chris Durham was a gifted violinist who joined the Columbus Symphony Orchestra in 1979; and

Whereas, His musical career was eclipsed over time by his reputation as a “born union activist” who, during his tenure with the Columbus Symphony, served as orchestra committee chair and as Local 103’s youngest Vice President, during a time of tremendous upheaval and growth; and

Whereas, In 1984, he helped found the Regional Orchestra Players’ Association (ROPA), serving as Columbus’s first ROPA Delegate, and as a ROPA Member-at-Large; and

Whereas, Chris Durham joined the AFM’s Symphonic Services Division (SSD) as a negotiator in 1989, taking a brief break from 1991 to 1994 to serve as St. Louis Local 2-197’s Secretary-Treasurer, and rejoining SSD in 1994; and

Whereas, His dedication to improving the wages, working conditions and lives of working symphonic and theater musicians led him to serve as AFM-SSD Director from 2009 to 2011, and later as SSD’s Chief Field Negotiator until his untimely death in 2020; therefore, be it

Resolved, That the Delegates and Officers to the 2021 ICSOM Conference express their profound sorrow on the passing of Chris Durham and offer their immense gratitude to his wife Lisa and son Jacob, for sharing this incredibly gifted musician and union activist with orchestras in the U.S. and Canada, as he inspired and taught future generations of orchestra leadership.



Rebecca Gilmore Phillips

Resolution adopted by unanimous consent to honor the passing of Paul Ganson

Submitted by the ICSOM Governing Board and Monica Fosnaugh (Detroit Symphony Orchestra)

Whereas, Paul Ganson was a gifted bassoonist who served as Detroit Symphony Orchestra Assistant Principal Bassoon from 1969 through 2004; and

Whereas, He is one of a handful who served as ICSOM Delegate for two different ICSOM Orchestras during his tenure—the Dallas Symphony in 1968, and the Detroit Symphony in 1970 and 1971; and

Whereas, In late 2002, he agreed—during a time of transition and change in ICSOM—to accept an appointment to serve as Member-at-Large, which was later extended by election through 2004; and

Whereas, Paul Ganson’s vast knowledge and love of history not only benefited ICSOM, but was especially helpful to his Detroit Symphony Orchestra (DSO) colleagues, when he was involved in saving Detroit’s historic Orchestra Hall from the wrecking ball in the 1970s; and

Whereas, As an amazing wordsmith—with a gift for the turn of a phrase—his 45-year passion project documenting the history of the Detroit Symphony *The Detroit Symphony Orchestra: Grace, Grit, and Glory*, cowritten with Laurie Lanzen Harris, was published in 2016 and included how Paul Ganson’s leadership brought the DSO back to its cherished home; and

Whereas, Paul Ganson passed away on January 2, 2021, leaving his countless friends and colleagues bereft; therefore, be it

Resolved, That the Officers and Delegates to the 2021 ICSOM Conference honor Paul Ganson and offer their sincere sorrow and immense thanks to his wife Astrid, for being his helpmate and partner, and for sharing such a wonderful, caring, and entertaining individual who brought intelligence and humor to every aspect of his life, and couldn’t help but make us smile.



Laura Ross

Resolution adopted by unanimous consent to thank Micah Howard for his service as ICSOM Member at Large

Submitted by the ICSOM Governing Board

Whereas, Micah Howard joined the Pittsburgh Symphony Orchestra (PSO) bass section at the age of 25 in 1996; and

Whereas, During his tenure with the PSO he has demonstrated keen leadership as a member and chairperson of the orchestra committee; and

Whereas, In 2017, Micah Howard took on a new leadership role as the PSO's ICSOM Delegate, and two years later he was elected Member-at-Large; and

Whereas, He is also a dedicated teacher holding a position as Artist Lecturer in Double Bass at Carnegie Mellon University in Pittsburgh, and being recognized as the 2010 Pennsylvania-Delaware String Teachers Association's Outstanding String Teacher; and

Whereas, After two years of service as Member-at-Large, Micah Howard has announced his intention to step down following the conference that he and his orchestra are hosting after a year-long delay due to the COVID-19 pandemic; therefore, be it

Resolved, That the Officers and Delegates to the 2021 ICSOM Conference offer their respect and thanks to Micah Howard for his service to ICSOM and his passionate promotion of the Arts, and offer their best wishes in all his future endeavors.

Resolution adopted by unanimous consent to thank Greg Mulligan for his service as ICSOM Member at Large

Submitted by the ICSOM Governing Board

Whereas, Greg Mulligan has been a member of the Baltimore Symphony Orchestra (BSO) first violin section since 1980, with the exception of five years—from 1989 to 1994—when he served as Concertmaster of the San Antonio Symphony; and

Whereas, During his 36-year tenure with the BSO, he has served as Chair and Co-Chair of the BSO Players Committee; and

Whereas, Greg Mulligan was elected BSO ICSOM Delegate in 2011, and in 2017 as Member-at-Large; and

Whereas, He took on the additional daily responsibility of maintaining ICSOM's Facebook page for the past four years; and

Whereas, Greg Mulligan has announced his intention to step down as Member-at-Large following this conference, having extended his term by an additional year due to the COVID-19 pandemic; therefore, be it

Resolved, That the Officers and Delegates to the 2021 ICSOM Conference offer their gratitude and admiration to Greg Mulligan for his service to ICSOM and his enthusiastic promotion to keep ICSOM's lines of communication open, and offer him continued success in all his future undertakings.

Resolution adopted by unanimous consent to honor and thank Michael Moore for his three decades of service on the ICSOM Governing Board

Submitted by the ICSOM Governing Board

Whereas, Michael Moore joined the Atlanta Symphony Orchestra as Principal Tuba at age 18, and during his 53 years with the orchestra has been active as the Artistic Director of the Atlanta Symphony Brass Quintet and founder of the Atlanta Brass Society, Inc., and ABS Press; and

Whereas, He has filled nearly every position on the ASO orchestra committee, where he currently serves as treasurer, and has also served many terms as Local 148-462's AFM Convention Delegate, and currently serves as the Local's Vice President; and

Whereas, Michael Moore began his affiliation with ICSOM as the ASO's ICSOM Delegate for 38 years from 1982 through 2019, achieving the status of ICSOM's longest serving delegate; and

Whereas, He served ICSOM in a number of capacities—as host of the 1986 ICSOM conference, on the Nominating and Minority Committees, as Administrator of the ICSOM Conductor Evaluation Program, and from 1990 to 2002 as a Member-at-Large; and

Whereas, Michael Moore graciously agreed to serve as Treasurer when he was first appointed in 2002 and later elected, to what would become a 19-year tenure as ICSOM Treasurer, where he earned the moniker “IHAT” (ICSOM’s hard-ass treasurer); and

Whereas, After completing nearly 40 years of service to ICSOM, including more than 30 years as a member of the Governing Board, Michael Moore has decided to step away from service; therefore, be it

Resolved, That the Officers and Delegates to the 2021 ICSOM Conference offer their thanks and tremendous appreciation for the extraordinary decades of service Michael Moore has provided to the entire membership of ICSOM, to the Atlanta Symphony Orchestra, and to musicians around the world who have benefited from his work on their behalf; and, be it further

Resolved, That in recognition of his outstanding dedication and service to ICSOM the title of Treasurer Emeritus be extended to Michael Moore, and that the entire membership of ICSOM offer their appreciation and best wishes for every success in all of his future endeavors.



Laura Ross

Left to right: Outgoing ICSOM MAL Micah Howard, outgoing ICSOM Treasurer Michael Moore, and outgoing ICSOM MAL Greg Mulligan



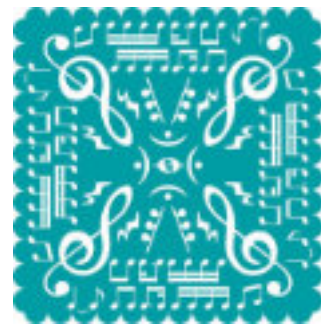
Laura Ross

Former ICSOM Editor (and newly elected Treasurer) Peter de Boor (left) and outgoing ICSOM Treasurer Michael Moore pose in front of Heinz Hall during the 2021 ICSOM Conference in Pittsburgh

CALL TO ACTION

As of Monday, September 27, the musicians of the San Antonio Symphony (SAS) are on strike.

Having already accepted an 80% pay cut to help preserve their orchestra during the pandemic, SAS Musicians are now faced with a proposal that would reduce the number of full-time positions from 72 to 42. This "last, best, and final offer" would eliminate 4 positions and cut the remaining 26 musicians to a per-service contract that reduces their salary to below the poverty level and does not include any benefits. In addition, the remaining 42 full-time musicians would have a pay cut of 33%. The SAS Musicians have unanimously rejected this proposal and have called an unfair labor practice strike as of Monday, September 27.



It is essential that the musicians of ICSOM respond whenever and wherever our members are in need. It is through our united network of orchestras that we can effectively articulate to our managements that a move against one of us is a move against all of us. Let this serve as a CALL TO ACTION for our membership. The unity and generosity of all ICSOM musicians, along with our brothers and sisters throughout the AFM, have been an inspiration to our members and a cautionary tale to our managements.

The support of our ICSOM orchestras in these Calls to Action has been extraordinary and makes a tangible difference in the lives of our fellow musicians. Now the musicians of the San Antonio Symphony need your help. What happens in San Antonio affects us all. If we respond effectively to every Call, we demonstrate the power in collective action as we spread the positive community message of the musicians of ICSOM.

Checks should be made payable to *Musicians of San Antonio Symphony* and can be mailed to
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SYMPHONY AND OPERA MUSICIANS

