

# Senza Sordino

Official Publication of the International Conference of Symphony and Opera Musicians

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## Legislative Updates

### Lobbying Efforts at CITES and in Congress

By Laura Ross, ICSOM Secretary

**R**ecently, there have been a number of legislative issues relevant to ICSOM musicians that have been considered (or even resolved), including the protected status of Pernambuco wood, the primary material used to produce bows for string instruments, as well as a push for musician-friendly legislation in Congress.

On November 28, 2022, Heather Noonan, League of American Orchestras Vice President for Advocacy, sent along a message regarding the Pernambuco issue.

### Pernambuco Updates From CoP19

Improvements for the movement of musical instruments across borders and new support for the conservation of Pernambuco wood won approval at the conclusion of two weeks of global negotiations in Panama City, Panama. From November 14 to 25, 2022, the 184 worldwide parties to the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) participated in the 19th Conference of the Parties (CoP19), where international governments adopted policies that balance trade and conservation needs for threatened plant and animal species.

The League of American Orchestras partnered with the International Pernambuco Conservation Initiative, French Musical Instrument Organization (CSFI), National Association of Music Merchants (NAMM), the American Federation of Musicians of the United States and Canada, and dozens of international music stakeholders in advance of the meeting to represent the music sector in policy conversations that determine future rules for travel and trade with musical instru-



Heather Noonan

ments made with material subject to endangered species protections.

At a special briefing on November 14, the first day of negotiations, United States head of delegation Matthew J. Strickler, US Department of the Interior Deputy Assistant Secretary for Fish and Wildlife and Parks, outlined the proposals, and following their approval on November 25 said, "Music is an essential part of cultures around the globe, and sharing music internationally helps bring us all closer together. Many musical instruments are made with components from CITES-listed species but musicians traveling between countries to perform with these instruments does not pose a conservation risk. At CoP19, the United States was pleased to include consideration of additional efficiencies for the non-commercial movement of musical instruments, including through simplifying electronic permitting."

The new Pernambuco policy that was approved on November 25 goes into effect in 90 days and keeps the species in its current Appendix II listing, with revised rules that place CITES permit requirements of finished bows (and all Pernambuco wood) the first time they leave Brazil (exports). Finished bows that cross a border after the wood previously left Brazil in some form as an export will remain exempt from new CITES requirements.

To read the full bulletin or learn more information on this issue, please visit: <https://americanorchestras.org/global-negotiations-support-musical-instruments-and-pernambuco-conservation/>

*AFM Legislative Director Alfonso Pollard, who has partnered with Heather and the League on the Pernambuco issue, has also been very busy. I asked Alfonso to share important ongoing AFM legislative activities with us.*

### Congressional Efforts from the AFM The American Music Fairness Act (H.R.4130 and S.4932)

The American Music Fairness Act (AFMA), which will require terrestrial AM/FM broadcast radio stations to finally pay royalties to musicians, backup singers and other creative professionals, whose music they play on their respective stations, has—after a year of lobbying—been favorably reported out by the House Judiciary Markup Committee on Wednesday December 7, 2022. With possible new restrictions placed on the 2022 Omnibus bill the Music First Coal-



Jane McDonald

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# President's Report

On the Road Again

By Paul Austin

Now in my third term as ICSOM President, I am fortunate to have visited a number of our 53 member orchestras. As such trips were paused during the pandemic, I really am glad to be able to return to these in-person meetings, to assist in building the level of open communication that is needed between ICSOM and musician leaders.

My fall 2022 travels provided the opportunity for me to meet with delegates and orchestra committee members of the Louisville Orchestra, the Indianapolis Symphony Orchestra, the New York Philharmonic, and the Metropolitan Opera Orchestra. Coincidentally, those ICSOM orchestras reflect the groups of the four breakout sessions at last summer's annual conference (three of them by annual budget size: under \$12 million, between \$12-\$30 million, over \$30 million; and one being a pit orchestra). In spite of the difference in size of these four organizations, one thing became apparent to me. ICSOM is here for all of our members, both in good times and in challenging times.

My breakfast meeting in Louisville, with four of their orchestra committee members, occurred on Halloween. This was the week that the Louisville Orchestra musicians would be traveling throughout Kentucky in chamber music groups, thanks to their recent state funding. Two more tours will be occurring in 2023 as part of this government grant, which will feature orchestral appearances rather than small ensembles. In addition, 2023 will be a negotiation year for the Louisville Orchestra musicians, and the challenges that they will be facing were discussed during our mealtime. We also explored how their ICSOM and AFM memberships can continue to be a resource to them.

My day in Indianapolis included three meetings, starting with lunch with their newly-elected, six-member orchestra committee. While they will not be negotiating until 2024, we discussed concerns about the Indianapolis Symphony Orchestra at the moment and how to unify their colleagues now, on the heels of their bargaining experiences during the pandemic. Afterward, ICSOM's web designer (and ISO committee chair) Bert Witzel, and I met to explore ideas about our website, which he has been working on now for over a year. Since this meeting, ICSOM's improved website has been launched, with a new look that is especially obvious to those who access it using mobile devices. Bravo Bert! Ideas about *Senza Sordino* were discussed over dinner with editor Mike Muszynski, who also gave me a tour of the ISO's concert hall, a renovated theatre across from Monument Square which is a prime downtown location.

While I was in New York City for Integrated Media Agreement (IMA) negotiations in late November, I arrived a day



Terry Johnston



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early and offered to meet with our NYC ICSOM orchestras. The two who were available to meet with me during that time actually were founding members of ICSOM: the New York Philharmonic and the MET Opera Orchestra. It was not that long ago when New York City unfortunately was the hub of the pandemic, and I was encouraged to see the current rebound by these musicians during this trip. With the IMA negotiations extending into 2023, I also hope to meet with members of the NYC Ballet Orchestra in the new year.

First, I had lunch with members of the New York Philharmonic's orchestra committee. It was noticeable that this committee is composed of newer NYP musicians, reminding me of my *Senza Sordino* President's Report in the April 2022 issue (<https://www.icsom.org/senzasordino/2022/04/presidents-report-the-sixties-three-ways/>). Bravo to this group of younger New York Philharmonic musicians for embracing the need for the next wave of leadership within our ranks, while being able to call upon their valued veterans when needed. With their newly renovated David Geffen Hall, a newly-appointed President/CEO, and a soon-to-be-announced new Music Director, there is much excitement at the Philharmonic these days.

That evening, I had dinner with the musician leaders of the MET Opera Orchestra. Through our lively discussion, it became apparent that they truly are opera nerds. (Translation: they know this art form like it's second nature and have firm beliefs about operatic standards and quality.) However, the

MET Opera's lengthy shut down during the pandemic was mentioned, as it plays a role in where the musicians currently are. (Remember that the size of their organization was too large for them to qualify for the federal funding that most ICSOM orchestras received.) The drastic action of a dark season has its consequences, but the professionalism of the MET Opera Orchestra musicians remains intact. At the end of the two-day IMA negotiation sessions, I was able to attend a MET Opera performance of Verdi's *Rigoletto*. It was heartwarming to see these fine MET Opera Orchestra musicians in action, doing what they know and do best.

While virtually attending the "Global Joy Summit" in November 2022, I watched Presiding Bishop Michael Curry's interview for his session "Claiming the Light in the Midst of Darkness." Towards the end of his 45-minute talk, Bishop Curry offered this sage advice. "Whatever you do, you have got to make a qualitative difference because you were here. Something has to be better because you passed along this way." This really made me stop for a moment to ask myself if I am living a life that is making a difference. When becoming ICSOM President in 2017, that certainly was my intention. Through meetings like these in Louisville, Indianapolis, and New York City, my aim was to listen to current concerns and offer ways that ICSOM can offer support. By doing so, my goal would go beyond what Bishop Curry stated. It is hoped that my travels will be making a difference not only to my life, but to the livelihoods of many ICSOM musicians. <



Paul Austin

The MET Opera Orchestra receives a well-deserved round of applause during the bows after a performance of Verdi's *Rigoletto* in November 2022

## Counsel's Column

### Travel Benefits and Bounty Hunters: A New Abortion Battleground

By Kevin Case

As we head into a new bargaining season, one issue that ICSOM negotiating committees might be inclined to bring to the table concerns employer assistance with access to abortion services. Since the Supreme Court's decision in *Dobbs v Jackson Women's Health Organization* that upended decades of (what was assumed to be) settled precedent regarding abortion rights, many employees, especially those in states that have imposed stringent restrictions on abortion, would like to see their employers provide assistance with travel expenses if it is necessary for the employee to go out-of-state to obtain an abortion. One might think this would be simple—our managements are largely sympathetic, so why not just negotiate a side letter saying the employer will reimburse travel and lodging expenses if reproductive care requires travel? Unfortunately, the reality is far more complicated.



Myra Klarman

The root of the problem is that the definition of “medical care” in IRS Code §213(d)(1)(B) includes “travel primarily for and essential to” the provision of health care services. In other words, a travel benefit or reimbursement program for employees obtaining medical care (including abortion services) is itself deemed to be “medical care.” If the employer offers such a program, then it is covered by the Employee Retirement Income Security Act of 1974 (or ERISA, the federal law covering employee benefits) as a group health plan, setting off a chain of hoops that employers need to jump through to offer such a benefit in compliance with the law.

The challenges are different depending on whether the employer has a self-funded or fully insured health care plan. In self-funded plans, the employer itself pays out medical claims; the plan is typically administered by an insurer like Blue Cross or Aetna, but the employer ultimately pays benefits. In a fully-insured plan, the employer contracts with an insurer to provide an off-the-shelf insurance plan for its employees; the insurer pays out the claims and charges the employer a monthly premium that is intended to bring in enough revenue to cover the cost of the claims (with some profit to the insurer, of course—this is America after all). Self-funded plans are more common among large employers, and only a handful of ICSOM orchestras have them—the vast majority of ICSOM orchestras administer fully-insured plans.

The distinction matters, because for a self-funded plan, the employer has far more flexibility to tailor benefits to match the needs of its employees. An employer can unilaterally amend a self-funded plan to offer a travel benefit for abortion services, subject to the risks involved (which are further discussed below). In contrast, an employer with a fully-insured plan has little control over the plan design and

the benefits it offers, which are mostly determined by the insurer. In a state where abortion is illegal, it is virtually certain that a fully-insured plan will not offer any benefits related to abortion services, because no insurer wants to incur the legal risk. In that event, the employer would need to set up its own travel-benefit “health plan” to work in conjunction with the main plan. According to most experts, the best (or least-worst) way to do that is to set up a special Health Reimbursement Account (HRA) plan for purposes of providing the travel benefit.

HRAs, which must be integrated with the primary plan, have been around for a long time. Many ICSOM orchestras use them. For example, an orchestra can offer an HMO with a \$2,000 deductible, but with an integrated HRA that reimburses claims up to \$2,000 per year, effectively resulting in a \$0 deductible. Essentially, the employer self-funds that first \$2,000, and the plan kicks in after that.

But creating a new travel-benefit HRA leads to a host of other complexities. For example, HRAs don't play nice with Health Savings Account (HSA) plans. An employee enrolled in an HSA-eligible plan that incorporates an HRA cannot make contributions to their HSA—and neither can the employer—until the deductible is met. That would have huge consequences for the many ICSOM musicians enrolled in HSA plans, because in many cases musicians have bargained for an employer contribution to offset the high deductible that is common to such plans. Musicians typically want to contribute their own money as well, to take advantage of the tax benefits of HSAs.

In addition, because an HRA is an employer-sponsored group health plan, it is subject to the mental health “parity rule” of the Affordable Care Act. An HRA plan that reimburses travel expenses only for abortion services would likely run afoul of the parity rule, which requires an equivalent benefit for mental health services. This is not insurmountable, though; the plan could likely comply with the parity rule if reimbursement was provided for travel in connection with any medical care (including mental health services) that is not available in the employer's home area.

But it also may be difficult to find a third-party administrator that is willing to administer an HRA that potentially may pay for abortion-related travel in a state with strict abortion laws, due to the potential legal exposure. Yet another issue is that the IRS permits tax-free reimbursement for lodging in connection with medical care only up to \$50 per night. Anything in excess of that is considered wages, which requires coordination with payroll and HR, which raises privacy concerns.

Further complicating the situation are the plethora of state laws targeted at anyone who helps a woman obtain an abortion. The most infamous is the Texas “bounty” law, which allows any person to sue and recover \$10,000 from any other person who “aids and abets” an abortion—including by “paying or reimbursing the costs of an abortion through insurance or otherwise.” The law states that it applies even to those who merely “intend” to assist with an abortion. It is a shocking and bizarre piece of legislation that even the Supreme Court doesn't know how to address—when the law came before the Court in December 2021, well before

*Dobbs* was decided, the Court declined to take the case because the law was not enforceable by Texas state officials (only by private parties), so there was no one the Court could enjoin to prevent the law from taking effect.

Many questions arise, including the extent to which the law can be applied to persons outside of Texas and the scope of what it means to “aid and abet” an abortion. (Also note that this discussion covers travel benefits for in-person abortion services only; the option of using mifepristone and misoprostol pills, which can be obtained through the mail, implicates many other unsettled legal issues.) But it certainly raises the specter of an employer, the union, and negotiating committee members fighting lawsuits seeking a \$10,000 bounty if they negotiate a travel reimbursement benefit for abortion services. Even if the reimbursement benefit did not mention abortion and covered any types of medical care not available locally, a lawsuit might be filed as soon as any employee uses the benefit to get an abortion—anti-abortion activists are not shy about litigating.


If this all sounds insane, well, it is. But Texas isn’t the only state headed in this direction—Oklahoma and Idaho have passed similar laws, and other states’ laws may impose criminal liability on those who assist with obtaining an abortion. Republican-appointed EEOC officials, both current and former, have also sent letters to employers warning them that they will face discrimination liability if they offer abortion-related benefits but do not offer equivalent benefits for pregnancy-related care.

There are defenses, of course. Employers could argue that ERISA preempts state laws outlawing abortion, though whether ERISA can preempt criminal laws is doubtful. One could also argue that a “right to travel” between states is inherent in the Constitution’s Privileges and Immunities clause, or that the Commerce Clause prohibits states from restricting the right to interstate travel. And in a bit of recent good news, the Texas law flunked its first test when a Texas state court held that the plaintiff bounty-hunter did not have standing to sue because they weren’t personally affected by the defendant doctor’s actions in providing an abortion. That decision will be appealed to more conservative higher courts, and at any rate leaves the door open for others who can show some kind of personal interest. The litigation is just beginning, and will keep lawyers employed for many years.

The bottom line is that if you want to go down this path with your employer, the union and the employer both need to extensively consult with their attorneys. Ideally, the employer’s attorney will do the heavy lifting, seeing as how the employer is the one that would need to set up and administer a travel-benefit plan. In the meantime, there are simpler options, including bargaining for a paid time off policy so that a musician can at least have the ability to travel to obtain an abortion, even if they are paying for it themselves.

So long as the policy is written to permit such time off for purposes of obtaining any kind of medical care that is not available locally and doesn’t explicitly mention abortion or reproductive rights, such a policy should not result in legal challenges (though in Texas, it is conceivable that someone might try to collect the \$10,000 bounty if a musician indeed used the time off to obtain an abortion). The policy would

also need to address privacy concerns, as a musician may not want to tell their management why they are using the time off.

Ironically, Justice Alito’s majority opinion in *Dobbs* suggests that the decision would finally put to rest decades of societal conflict over abortion. As it turns out, taking away a right that has been guaranteed for 50 years—one that a vast majority of the country wants to keep—does not produce a calming effect. The post-*Dobbs* world will likely be one of bitter and escalating conflict over this issue. Our workplaces are not immune. 

## ICSOM.org Gets a New Look

*By Bert Witzel, Indianapolis Symphony Orchestra*

When the COVID-19 pandemic arrived in March of 2020 I was furloughed from my job as section double bass with the Indianapolis Symphony Orchestra and stuck in my small apartment in downtown Indianapolis with little to do. I had to figure out something to do with all of the free time I suddenly found myself with, so I picked up where I left off a few years ago with a computer coding course through Treehouse.

I completed Treehouse’s Front End Web Development Techdegree, a nine-month online course that teaches the basics of computer technologies necessary to build the presentation layer (or “front end”) of a website—specifically, what the viewer sees in the web browser when they visit a website. These technologies are HTML, CSS, JavaScript and Sass. I then completed Treehouse’s Full Stack JavaScript Techdegree, another nine-month course that teaches the basics of “back end” technologies JavaScript, Node, Express, and React—the parts that do the behind-the-scenes work on a website. JavaScript in particular is very popular and can be used on both the back and front ends, so I was pretty excited to start using it in some sort of upcoming project.

In August 2021 I attended the ICSOM conference in Pittsburgh as the ICSOM delegate for Indianapolis. At the conference Paul Austin approached me asking if I might be interested in working on the ICSOM website. Martha Warrington, who built and maintained the site for many years, wanted to step down from her role (for which we want to thank her for her years of service and hard work!). The website needed an update to be compatible with mobile and tablet devices, as well as for updated security and various other, more mundane reasons. I was intrigued by the offer and decided to take on the project.

Like practicing music, computer development is all about solving problems. The first problem was that the ICSOM site is written in PHP, another technology that is used across the front end and back end. I had no experience with PHP but I



O'Neil Arnold

**Legislative Updates** *continued from page 1*

tion planned to use as a transmitting vehicle, the path toward final House passage is still not yet complete, though lobbying efforts continue to “work the four corners of the House and Senate Judiciary Committees.” Unfortunately, as this was being written the week before Christmas, the AFM learned that we were unsuccessful getting AMFA included in the final omnibus bill.

**The Performing Artists Tax Parity Act (H.R.4750 and S.2872)**

Sponsored by Representatives Judy Chu (D-CA) and Vern Buchanan (R-FL) with 87 cosponsors, and Senators Mark Warner (D-VA) and Bill Hagerty (R-TN) with 15 cosponsors, the Performing Artists Tax Parity Act is being managed in cooperation with the Department of Professional Employees (DPE) and its affiliate lobbying team. H.R.4750 resides in the House Ways and Means Committee while S.2872 resides in the Senate Finance Committee. Unfortunately, an end of the year tax vehicle has yet to be identified to serve as a catch-all tax bill, and work continues to bring more Republican co-sponsors onto the bill. The AFM is also closely monitoring the Tax Fairness for Workers Act, H.R.2549 and S.1157, championed by the American Federation of State, County and Municipal Employees (AFSCME) which also restores tax fairness to workers who lost benefits, particularly the loss of the union dues deduction, under the Trump Tax Cuts and Jobs Act of 2017.

**DPE’s NEA & NEH Campaign**

This campaign, developed to join other national arts agencies across the country in creating a labor campaign encouraging the US Senate to match the House funding levels for fiscal 2023. With authorization from AFM President Ray Hair and Secretary-Treasurer Jay Blumenthal, the AFM engaged this DPE federal arts funding email campaign, which was sent September 20, 2021, that achieved the results inset below.

**NEA/NEH Email Campaign**

“Tell Your Senators to Support Federal Arts Funding”

**Total Sent: 51,348**

**Total Opens: 24,811**

**Total Clicks: 2,097**

Note: Although *all AFM members* support these federal agencies, our response rate to most emails are usually driven by the impact of the issue on their specific jobs.

**PEACE through Music Diplomacy Act (H.R.6498)**

The Promoting Peace, Education, And Cultural Exchange (PEACE) through Music Diplomacy Act would provide additional funds to the State Department for foreign travel. It would authorize music-related exchange programs facilitated by the Department of State that would include coordination and consultation with the private sector working with groups and individuals from other countries in nonprofit activities in the US, similar to certain artistic and sports activi-

ties when such participation is in the national interest. State Bureaus of Education and Cultural Affairs (ECA) will manage—including private sector coordination and consultation—programs focused on music and the performing arts that provide opportunities to build cross-cultural understanding and advance peace abroad. States should also seek to expand networking and mentorship opportunities as well as identify private sector funding sources for travel and other expenses.

*My thanks to Heather Noonan and the LAO for their work on issues specific to our orchestral field, and to Alfonso Pollard for his work on behalf of all musicians that help make our lives richer. I hope you will all support these many worthy efforts as they move through Congress.* ➤

**ICSOM.org** *continued from page 5*

was willing to jump in and learn it. I completed a PHP basics course on Udemy, another site teaching coding, and got familiar enough with the language to start working on the site.

Thankfully Martha was very gracious with her time and offered to do several zoom calls with me to help me get familiar with her choices in building the site. It is a massive website with thousands of files, and they all needed updating! The first task was to change the appearance of the site by updating the color scheme and making the site viewable on mobile and tablet devices. I started with the Bootstrap framework, created by developers at Twitter to simplify site layout, and updated as necessary for our site.

At some point during the front end refresh, it became apparent that there needed to be many security updates to the website, and I spent a good amount of time updating the code to make the site more secure. The biggest challenge was updating the password functionality and how a user resets their password and logs in. I had to basically rewrite all of the code for this functionality.

In the final stages of updating and launching the website my colleague Bennett Crantford, fellow double bassist in the ISO who is also knowledgeable about computer technologies, stepped in to assist. I am grateful for his assistance, suggestions, and for making my life a little easier as I tried to get everything working properly.

I hope that everyone enjoys the new website! ➤

## KCOHO at Miriam's Kitchen

By Susan Robinson, Kennedy Center Opera House Orchestra

The Kennedy Center Opera House Orchestra has enjoyed a longstanding and fulfilling relationship with our neighbors at Miriam's Kitchen (<https://www.miriamskitchen.org>), an organization whose mission is to end chronic homelessness. The Miriam's Kitchen team engages their guests with healthy, made-from-scratch meals and helps connect them with personalized social services that can help them rebuild their lives. They also regularly engage with community leaders and elected officials on their guests' behalf.

Pre-COVID, and now happily post-COVID, it has become a tradition for small ensembles from the orchestra to perform dinner hour music for Miriam's patrons, an act both uplifting and dignifying. During the pandemic, KCOHO musicians were happy to lend a hand with virtual fundraising concert events, and most recently, a trio of harp, flute, and viola held a live (and live streamed) performance in the lovely sanctuary of Western Presbyterian Church, where Miriam's Kitchen makes its home. This event raised about \$5,000, the cost of over 1,224 hot meals! The KCOHO trio was also happy to inspire a lively band of children.

In January, 2018, the Musicians of the KCOHO published two reflections about the project on their website (<https://www.kcohomusicians.com/jan-2018-miriams>) which are reproduced here with permission:

### Ashley Booher, Bass Clarinet, KCOHO

I have had the pleasure of playing chamber music at Miriam's Kitchen during dinner three times. Each time I was heartened by the enthusiasm and excitement of the patrons, and also really humbled by the experience. When we play at the Kennedy Center, our audience "knows the drill"—they are knowledgeable, long-time concertgoers. Most of the audience members at Miriam's have never stepped foot inside a concert hall. However, there are some who were involved in the arts before their life unfortunately made a wrong turn. Often a diner will be familiar with the work of Mozart, Beethoven, or another composer we are performing, and they are curious to learn more about the music and the instruments we're playing.

My favorite part about playing at Miriam's is the interaction I have with the patrons. Someone once asked me if we played at Miriam's so we could get the tax write off. I told him "No, we just do this for fun!" I feel our society holds negative views of homeless people, and tends to shun them. Unfortunately most of us never really have meaningful interactions with these people in our every-

day lives. Homeless people are not to be avoided. They are people whose lives have taken a bad turn, who have developed drug habits, or were born with disabilities and have a hard time finding steady work. I remember a man who had been an amateur saxophonist around DC before he became homeless. Sadly, I think he had to sell his saxophone and hadn't played in years. When he heard my husband, a saxophonist who performed with us that day, play, it brought back many memories for him. It was really nice to hear his stories. I'm grateful to have had the experience of playing at Miriam's, and to meet people I would otherwise never have met. I'm so happy about the partnership between our orchestra and Miriam's, and the opportunity we have to bring music to such an appreciative audience.

### Margaret Dominguez, Senior Clinical Case Manager, Miriam's Kitchen

We are very fortunate to have this relationship with the musicians of the Kennedy Center Opera House Orchestra. Ever since we started partnering, our guests have had the opportunity to be treated to beautiful music during dinner. This really enhances the dignifying and welcoming culture of hospitality that we strive to foster at Miriam's Kitchen. The guests (and volunteers!) that I speak to after a performance, have always enjoyed an evening of listening to beautiful music. Our guests, the majority of whom are experiencing homelessness, are treated to the same world-class experience that patrons of the Kennedy Center enjoy just across the street. For many of them, this is a unique opportunity. Now, many of our guests have become interested in the daily free Millennium Stage concerts at the Kennedy Center. I also appreciate the musicians' openness in speaking directly with the guests, who often share their own memories of, or connections to music. The annual holiday music in December has become a nice, three-year-long tradition. These concerts highlight that music can be a powerful tool and language to bring so many different people together.



KCOHO Musicians

KCOHO harpist Susan Robinson (center), violist Elizabeth Pulju-Owen (center right), and flutist Adria Foster (center left) with Miriam's Kitchen staff at a performance at Western Presbyterian Church

## Attention ICSOM Members:

Please note that continued access to the Members' section of ICSOM.org will require you to reset your password. Further instructions are available as you attempt to log in.

## 61st Annual ICSOM Conference

August 23–26, 2023

Milwaukee, WI

Details to follow at <https://icsom.org/conferences/>



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SYMPHONY AND OPERA MUSICIANS

