

# Senza Sordino

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## 62<sup>nd</sup> Annual ICSOM Conference

by Laura Ross, ICSOM Secretary

The 62<sup>nd</sup> annual ICSOM Conference, hosted by the musicians of the Oregon Symphony and Local 99, took place August 21–24 at the historic Benson Portland Hotel in downtown Portland, OR. Because many of our delegates, alternate delegates, guests and AFM and Local officers traveled such great distances, ICSOM invited attendees to both a welcome reception Tuesday evening in the hotel's London Grill that features a hidden wine cellar, and an end of conference event Saturday evening in the hotel's Crystal Ballroom.



James T. Green

Wednesday morning began with our traditional new delegate breakfast that also included a number of additional alternate delegates and orchestra members who were encouraged to attend this particular conference. This conference was Chairperson Keith Carrick's (Utah Symphony) first since assuming office, and much of the conference agenda was dedicated to internal organizing and a workshop on sexual abuse with the Rape, Abuse & Incest National Network (RAINN).

The general session began with orchestra roll call and introduction of guests. Welcoming remarks were given by Oregon Symphony ICSOM Delegate Zach Galatis, Local 99 President Dana Rokosny, Oregon Symphony Music Director David Danzmayr, and Oregon Symphony President and CEO Isaac Thompson. These remarks were followed by brief officer reports by Secretary Laura Ross (Nashville Symphony), Treasurer Peter de Boor (Kennedy Center Opera House Orchestra), and *Senza Sordino* Editor Mike Muszynski (Indianapolis Symphony Orchestra); a nominating committee report; a final address from President Paul Austin

(Grand Rapids Symphony) who stepped down after the conference; and Keith Carrick's first address as chairperson of ICSOM.

Since ICSOM is recognized as a player conference of the American Federation of Musicians of the United States and Canada, the AFM president or appointed International Executive Board (IEB) member in attendance is invited to speak to the conference. AFM President Tino Gagliardi's brief address included an invitation to the AFM's new Vice President from Canada Allistair Elliott—appointed after the sudden death of Alan Willaert—to offer some personal comments.

The Player Conferences Council leadership spoke in a panel discussion about issues their constituents face as regional and Canadian orchestra members, theater musicians, and recording musicians—ICSOM members face similar issues, such as the use of recorded replacement technology (KeyComp) that has the potential to replace pit musicians and the RMA's campaign for legislation that assures that all musicians receive payments for their terrestrial radio broadcasts, something that is long overdue.

Between general business of the conference, Sarina Roher, president of the Oregon Federation of Nurses and Health Professionals (OFNHP) and secretary-treasurer of the Oregon AFL-CIO shared her experiences in a presentation entitled "Organizing Victories: Lessons Learned from a Portland Union Leader." She touched on joining the union, advocating for herself and others, internal organizing, fighting for parity, and achieving a successful bargaining campaign; this was the first presentation during the conference tied to internal organizing and working on organizational culture change to make all our colleagues feel welcome in the workplace. The mixer that evening was hosted by Local 99 and was held at the Oregon Symphony's new event space.

Following roll call Thursday morning (to which delegates responded by naming the instrument they play in their orchestra), and another round of nominations, it was time for

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# Chairperson's Report

## Culture Change Comes From Us All

by Keith Carrick

Every ICSOM member is part of a vast system that begins in early childhood, runs through music school, influences our auditions, and generally spans our entire career. Before we even realize how ensnared we are by this system, most of us have dedicated nearly our entire lives to music. Given this perspective, it's unsurprising that efforts to change this system have had limited impact on the challenges we face in our daily lives. Despite our best intentions, problems of fairness and safety persist.



Scott Jarvie

Our current system prioritizes artistic excellence, status, and personal connections above all else. This must change. Character and conduct should be valued as much as artistic excellence, and anyone whose character or conduct fails to meet the standard of excellence should have no place in our orchestras.

It is easy to believe that stronger DEI and sexual misconduct policies, along with more training, will change the system, but this is a mistake. If policies and training could solve these problems, they already would have. We cannot absolve ourselves from the hard work required to change our workplace culture. Our policies, training, and culture must align, or we will fail in our efforts. No amount of training or policy can compensate for a toxic culture. There are no shortcuts to solving this problem.

Equity, safety, and fairness are very real issues, and frankly, I am not sure which interventions will help. But I do know that we must start with our culture. We must begin having honest conversations to define our core values. What do we want our orchestras to be like? What should it mean to be a member of our orchestras? Top-down solutions, like inserting predetermined language into our contracts, will never be as effective as bottom-up solutions developed by the rank and file. We can ratify new policies, but those policies will never be effective until they are ratified in the hearts and minds of our members.

We often speak of solidarity and its importance in confronting difficult issues. But ask yourself: what are the boundaries of solidarity? Should it extend only to musicians of your gender or race? Should it be limited to musicians in your orchestra or only those in ICSOM orchestras? What about solidarity with the musicians who built your orchestra into what it is today? Or with those who will someday play in your orchestra long after you leave?

How do we move from where we are to where we want to be? We address these challenges like any other labor issue: by organizing. This starts with learning fundamental internal organizing skills. Organizing is essential because solidarity is useless to those who do not know how to employ it.

The Governing Board cannot do this alone; you must step up and start organizing your orchestra. If you won't do it, who will?



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This path will require a new level of commitment from all ICSOM members. It doesn't matter if you're an introvert or an extrovert or how long you've been in your orchestra. What matters is your desire to make a change and your willingness to put in the time; everything else can be learned.

The path to change begins at the intersection of DEI, sexual harassment or assault, bullying, and inequality: our toxic workplace culture. We can only move on to policies and procedures when our orchestras are ready to have meaningful conversations about these issues, understand them, and want to change. If we skip this step and move directly to interventions, we will remain stuck in a cycle of frustration. Make no mistake—every ICSOM orchestra needs help with culture. No orchestra is immune; every orchestra must do the work.

I know this is a lot to take in. The world is throwing challenges at us from every direction, and I'm asking all of us to do more and to take responsibility for creating the change we seek. The longer we wait, the harder it will be to change, and more people will be hurt.

To build a new and better system, we must work collectively and in solidarity with our past, present, and future members. In the words of Woodrow Wilson: "We cannot be separated in interest or divided in purpose. We stand together until the end."



## President's Report Embracing the Unexpected

by Nicole Jordan

**H**ello ICSOM colleagues! For those that I have not had the pleasure to address, my name is Nicole Jordan. In my day-to-day work life, I am principal librarian of The Philadelphia Orchestra. I spend my days sharpening pencils, fighting with photocopiers, putting Neosporin on paper cuts, and getting music prepared for my playing colleagues in the orchestra. I now have the distinct honor to serve you, the colleagues of 51 ICSOM orchestras, in the role of ICSOM president.

I am beyond humbled and honored to be able to stand for and serve you all in this capacity. The role is no small one and the shoes I must fill are large ones. For the last year in my role as a member-at-large, I watched Paul Austin, now president emeritus, in the role. His compassion, breadth of knowledge, and commitment to each member of every ICSOM orchestra is unmatched. I will miss working with Paul on the Governing Board (though I will never stop sending him gifs and memes).

Believe it or not, I did not have "serve as ICSOM president" on my bingo card. As a librarian, my *modus operandi* is "the right piece of music in the right place, at the right time, with the right person—and in case of the strings, with the right

bowings." That, as you can imagine, is beyond a full-time job (even before the conductor gets involved). My pathway to this role started because throughout my entire career, processes were not working fairly or properly and experiences I was having, to call a spade a shovel here, were both inappropriate and unacceptable. I traveled a road—first advocating and fighting solely for myself and later advocating and fighting for anyone I saw experiencing poor and unfair treatment, musician and staff alike.

In my first year as a tenured member of The Philadelphia Orchestra, my Local 77 officers—President Ellen Trainer and Vice-President Marjorie Goldberg—kept mentioning that I should run to become ICSOM delegate for my orchestra. ("Nicole, you are so organized." "You'd be perfect for this." And so on.) Besides my organization skills, I took an active role in my own orchestra's workplace and culture—particularly as I advocated heavily for better work rights and protections as a librarian—as well as in my Local (serving on the IDEAS council, advocating for and volunteering to help with work actions for other groups in my city, and participating in organizing training). After mulling it over for the season, I decided to run for the delegate position and was elected to the role.

During my first year as delegate, I began to feel more empowered to make a difference in any spaces that I could. I spent the next year learning about ICSOM through my various duties, but through one fateful Zoom meeting in June 2023 with the ICSOM Governing Board, I started on the path of taking part in its governance. Following that Zoom meeting, the nominating committee approached me to run for one of four member-at-large positions at the upcoming August conference. I was unsure that I had the skills to serve in such a capacity and relayed as much, but after a conversation with Paul (who reached out to reassure me almost immediately), I decided to go for it.

My position as a member-at-large for the 2023–24 season allowed me to not only be in contact with so many colleagues across the different ensembles, but to also represent ICSOM in spaces outside of the obvious places. This past season, I participated in a panel at SphinxConnect in conjunction with the AFM and its other player conferences. And I also took the opportunity to speak with my fellow librarian colleagues at the annual Major Orchestra Librarians' Association conference about the importance of advocacy of their roles within their organizations, how to enlist our playing colleagues to help that advocacy, and about bargaining language protecting librarians into the CBA (if they are lucky enough to be members of the bargaining unit). It is my hope that this advocacy will allow librarians to work with dignity and respect, and to lead to appropriate compensation for the hard work they are doing. I've had some really great conversations in various parts of our community, and I am looking forward to continuing them.

I detail my journey not because I am trying to highlight anything special about myself (in fact, I assure you that I am quite ordinary). I detail it to show that advocacy and working to improve our industry starts at an individual level and is possible, even when it doesn't feel like it. We are currently at

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Jeff Rothman



# Culture at the Core

## How Orchestras Move Forward

by Jessica Phillips, Metropolitan Opera Orchestra

It seems the well-known aphorism "culture eats strategy for breakfast" is quoted everywhere these days. Although management theorist Peter Drucker did not write these words exactly, his meaning was clear: strategy is necessary, but culture is critical to an organization's success.

In the last 20 years, corporate employers have begun to understand that ignoring Drucker's warning comes at a cost in both the financial bottom line and employee retention. "Chief People & Culture Officers" and "Chief Talent Officers" have become ubiquitous as organizations respond to a multi-generational labor force that demands well-being, mentorship, professional development, agency, and meaningful benefits.

Yet arts organizations and their satellite ecosystems have barely scratched the surface of culture: what it is and how it can positively affect the industry. Consistent administrative churn, acrimonious contractual bargaining, and burnout are, for the most part, still accepted as the cost of doing business.

As we continue to experience the reverberations from the recent *Vulture* articles accusing two musicians of sexual assault, it is time for us to confront our deeply held cultural norms.

Organizational theorist Edgar Schein defined culture as "the deeper level of basic assumptions and beliefs that are shared by members of an organization, that operate unconsciously, and that define in a basic 'taken for granted' fashion an organization's view of itself and its environment." Every orchestra has a fundamental way of doing things. As someone who has worked to change orchestra culture from both the inside and outside, I know firsthand that some of these can be sclerotic, patriarchal, and, occasionally, abusive.

Musicians are taught to do things the way they have always been done. Rarely do we hear that it could or should be different. This makes sense, since research shows a human drive to uphold the status quo. Some musicians actively maintain current rules and beliefs, others eschew change, and some simply "go with the flow."

Recently, however, a growing number of people in the industry have found the status quo unacceptable. To move forward, we must confront the tension between maintaining the traditions of our past and the necessity of creating modern, inclusive, and safe cultures.

Catalyzing change in an orchestra requires everyone to actively re-examine the cultural values, both implicit and explicit, that underpin their processes and systems. Many orchestras in this country are governed by collectively bar-



Miran Kim

gained agreements. While unions can be a great democratizing force—especially for the middle class—orchestras are most definitely not democracies. They are rife with power imbalances and rigid hierarchies. Furthermore, there can be contentious relationships with management due to financial constraints, inconsistent artistic values, nontransparent communication, or siloed decision-making.

But orchestras are unique groups that, if harnessed appropriately, can produce significant change. In playing together, the group can react in a millisecond to the slightest gesture, a moment of eye contact, or a quick inhaled breath. Musical ideas can be communicated without verbal communication. We are inherently interdependent, with a shared emotional connection. This awareness and connectedness is a result of what studies have called neural entrainment. We are literally connected through brain waves.

We must make good on this urgent opportunity. It is time for orchestras across the country to begin the hard work of rooting out inequitable and historical practices. Black Orchestral Network issued a call to action to embed our institutions with "practices that promote respect, fairness, grace, and equity." To do this, we need to start by orchestrating honest and transparent dialogue across a diverse set of stakeholders to re-evaluate and innovate our processes.

To do so, we must address years-old control systems (unchanged audition excerpt lists and strict dress code standards), origin stories and myths (historic orchestra heroes and villains), routines and mindsets (anything from how we warm up on stage to bullying and discriminatory behaviors), and power structures (tenure committees and processes). While some of these may contribute to an orchestra's valuable institutional memory, others perpetuate outmoded values and belief systems that can cause harm.

There is no fast route to success. There are approximately 80 people in an orchestra with a wide variety of opinions. These conversations will take time, commitment, and, above all, a desire to be collaborative. Here are a few places to start:

- What are the orchestra's values? How do you want to be together as a living, breathing, playing organism?
- How are recruiting practices, hiring approaches, and tenure processes serving the orchestra's values?
- What protocols can you codify and clarify? Some orchestras are instituting job expectations, creating robust onboarding processes, and normalizing systems for giving and receiving civil and transparent feedback.
- How can you manage conflicts of interest? A shared code of ethics can create a transparent and positive community.
- What professional development is needed to sustain these changes? Investment in the musicians' growth beyond their artistry will be necessary to sustain some of these changes.

To do this, we must acknowledge that we stand on the shoulders of our complicated and storied past practices, some of which no longer serve us. New cultural norms are not simply nice to have; they are imperative to the success of our unique organizations.



# A Law Student's Perspective

by Krysta Hyppolite

*Prior to the 2024 Conference, Harvard Law student Krysta Hyppolite, a cellist, reached out to ICSOM Counsel Kevin Case to discuss his experience as a labor attorney representing musicians across American symphony orchestras. Given her background and interest in the field, the Governing Board sponsored Krysta's attendance at the conference and asked her to write a column describing her experience in Senza Sordino.*

**M**y desire to go to law school was motivated by my experience working as a cellist. I love playing the cello; however, I feel frustrated with many aspects of the industry and I want to be able to advocate for my fellow musicians and my art form, in addition to performing. Fast forward to the spring semester of my second year of law school. My cello teacher, Amy Baumgarten of the Kennedy Center



Briana Matthew

Opera House Orchestra, told me about a lawyer named Kevin Case whose practice primarily focuses on negotiating collective bargaining agreements for symphony and opera musicians.

Like me, Kevin is a musician who seeks to use the law to be an advocate for other musicians and for the art of classical music. I sent Kevin an email asking to learn more about his practice and how he balances practicing law with playing music. Not only did Kevin meet with me to share information about his practice and professional experience, he suggested to the Governing Board that they invite me to the conference in Portland as an observer. The Governing Board agreed and provided a stipend to help cover some of my costs to attend.

It was important for me to attend the conference for my own personal development and to bring what I learned back to the legal community. Almost every experience I've had relating to the representation of musicians in law school has focused on copyright law. However, my own experience and conversations with musicians have revealed that most musicians are more concerned with labor protections, not intellectual property ones.

The conference gave me a variety of new insights regarding labor law and the ethics that lawyers must consider when negotiating on behalf of orchestral musicians. For example, the ethical decision a lawyer must make to represent individual section members who want to negotiate contracts with a higher salary than other section members. Higher pay for one musician often means someone else will receive less than they otherwise would. A lawyer who represents an entire orchestra membership must consider whether such representation of one member would adversely affect the entire group.

In addition to thinking about issues from a lawyer's perspective, I also considered them from the musician's perspective—it is important for orchestra members to consider the

role of the union as an advocate for all members when requesting union assistance in disputes with fellow colleagues. For example, if an orchestra member makes a sexual harassment charge against another member, the union has a duty to represent both the accuser and the accused. The union takes several measures to ensure that each person is represented fairly. This is a topic that I had not considered while playing in orchestral settings, and it would not be the first thing that comes to mind if I desired to request assistance in a dispute against another musician. This particular example illustrates the importance of educational resources for musicians to make informed decisions in their workplaces.

I believe that it's essential for lawyers and other advocates for musicians to have a deep understanding of the industry and what it is like to be a working musician. In my experience in law school and working in several law firms, that understanding is missing. Attending the conference in Portland has given me a new perspective that I hope will make me a better advocate for musicians. It has also allowed me to bring back more nuanced insights to my law school to help other law students understand the issues that are important to ICSOM and its members.

Thank you ICSOM for investing in my educational and professional development by sponsoring my attendance at the conference.



**Unexpected** continued from page 3

a crossroads in our industry that we have been stuck at for quite some time. Our musical community has confronted some extremely ugly truths the last few years, and we are starting to have some long-overdue, hard conversations about untoward behaviors and value systems that have thrived in this space for far too long. Every workplace, though, exists in its own ecosystem, so solving these challenges and growing cultures in which people thrive will be unique to each group. There is no one size fits all. However, I believe that the pathway to addressing the significant challenges we face in our shared community starts with each of us being the changes we want to see in our workplaces.

One does not need a title to make a difference. We are each part of a whole—individuals coming to our respective halls each day to collaborate and make something beautiful together. Every colleague plays a pivotal part in what happens on the stage as well as off it, and change requires all of us—every single person—in our home orchestras working towards it. Each of us deserves a place where we can show up as our authentic selves and feel safe and respected. However, no amount of policy or written rule imposed or recommended by any governing body alone—elected, self-appointed, or otherwise—can simply provide that. It requires all of us individually, even if it makes us uncomfortable or unsure, to do our part and hold ourselves, and one another, accountable. Change is both hard and slow, and when not happening as quickly as we like, oftentimes can be frustrating. I have no delusions that the changes we look for will be easy, but I am committed to being here in the trenches—fighting with you and for you—as both your president and your colleague. I look forward to what we can do together, in solidarity.





**Conference Report** *continued from page 1*

a presentation by ICSOM Counsel Kevin Case. He began by focusing on some of the pitfalls of individually negotiated overscale, before moving on to address discipline, sexual harassment, just-cause termination, and the responsibilities of the employer and obligations of the union when considering workplace safety. It is the employers' obligation under the law to provide a safe work environment, but there are obligations for the union as well, and assuring these are handled correctly will help determine how employees live with the results.

Delegates broke into four groups by orchestra budget size during lunch for discussion and, upon their return, heard reports on ICSOM communications (including the ICSOM Directory), the AFM Symphony and Opera Strike Fund, ICSOM's online conductor evaluation program, and the Abe Torchinsky ICSOM Emeritus Program. This was followed by a presentation by Symphonic Services Division (SSD) Director Rochelle Skolnick entitled "Artistry and Accommodation: Assisting Colleagues at the Intersection of Artistic Discipline and the Americans with Disabilities Act (ADA)". She covered principles of artistic discipline and parameters of the ADA so committees and the union could help assist musicians seeking protections of the ADA, many of whom may be targeted for artistic dismissal without being provided possible accommodation to continue performing. She also walked through the history of artistic discipline and peer review, sharing some best practices for the peer review process. SSD ICSOM Wage Chart coordinator Laurence Hofmann then spoke

about upcoming changes to the wage charts and the comparison portion of the site.

After a break, attendees heard from Sarah Hughes from Labor Notes, whose presentation included a number of small-group discussions. She highlighted initial organizing strategies and ideas to consider when trying to beat employee apathy, a common reason people decline to get involved. Following dinner, delegates, alternate delegates, and the governing board returned for a closed town hall session.

Friday morning began with a report by Florida Orchestra Delegate Anna Kate Mackle on current attempts by Eastern Music Festival faculty—who voted to unionize—to bargain their first collective bargaining agreement, followed by speeches to fill member-at-large positions. When Nicole Jordan (Philadelphia Orchestra) was elected as ICSOM's new president on Thursday afternoon, a one-year member-at-large position became available, in addition to the two existing, previously announced member-at-large positions. Laura Ross was also re-elected on Thursday afternoon as ICSOM secretary, a position she has held since 2002. Balloting for member-at-large positions occurred seven times throughout Friday; the final outcome was that Rebecca Matayoshi (Hawai'i Symphony) and Sharon Yamada (New York Philharmonic) were elected to two-year terms and Jack Latta (Grand Rapids Symphony) was elected to the one-year term.

"Beating Bullying Bosses" was the next Labor Notes presentation by Mark Brenner. He focused on "company" structure and talked about why a campaign to build community support can help achieve quicker action than waiting for



Rachel Hadiashar

*Conference attendees pose for a photo on the main staircase at The Benson Hotel during the 62<sup>nd</sup> Annual ICSOM Conference in Portland, OR.*





*Outgoing and incoming Governing Board members, along with ICSOM Counsel Kevin Case, pose for a photo at the end of the 62<sup>nd</sup> Annual Conference*

resolution of an arbitration that may or may not lead to the desired outcome. In breakout groups, he encouraged attendees to hold one-on-one conversations in order to build their listening skills, and to build a fictional, escalating campaign of labor action that could inevitably end with a strike.

As all ICSOM orchestras are assigned to one of four members-at-large who are in touch periodically with their delegates throughout the season, the luncheon Friday provided a chance for all the orchestra delegates and their respective member-at-large to gather together to discuss issues of importance to their orchestras.

Jessica Schmidt, of Orchestrate Inclusion, attended the first couple days of the conference and incorporated many of the experiences shared in her presentation “Building Belonging in Orchestra Settings.” When speaking about DEI (Diversity, Equity and Inclusion), a fourth category—Belonging—is now being addressed. Diversity is about representation, inclusion is about behavior, and belonging is a result of these two but is also about the importance of feeling welcome. She also examined power and identity dynamics, pointing out that this is life-long training, not just HR training, done so an orchestra can build a community where all individuals feel safe. Following this presentation, another closed town hall session was scheduled, while SSD staff, AFM and Local leaders had an opportunity to meet separately in another session.

On Saturday morning, once roll call (by the number of years delegates have served in their orchestras—totaling 776.5 collective years of service from those responding), conference attendees were introduced to Jessica St. Germaine and Rebecca Cásarez from RAINN, who led delegates and guests through a three-hour workshop to

understand the complexities of sexual misconduct, examining the factors that contribute to and influence understanding of what each person may be going through. Videos demonstrating appropriate behavior and other issues were used—one particularly moving video began with women reading letters describing abuse and the feelings that followed, before revealing that they were written by men, who were received with empathy by the women reading their letters.

Many of our orchestras hold mandatory meetings about DEI and anti-harassment, yet too many are ineffective, mainly because the presentations feel like they are designed to check a box in order to fulfill the requirements of their liability insurance. Others complain that there is a failure to recognize that the orchestra’s workplace is very different from that of the staff so programs should be designed with that reality. In assembling this presentation, RAINN surveyed participants and tailored the presentation; the

ICSOM governing board scheduled this workshop to demonstrate that effective workshops and discussions that can help change the culture within our orchestras are available. Our employers are responsible for ensuring we have a safe workplace; the hope is that orchestra committees will encourage employers to look for more meaningful and helpful advice and training workshops.

Following lunch, the final business of the conference was dealt with, including resolutions and bylaws amendments. To view a complete list of ICSOM Bylaw changes and adopted resolutions, see page 8.

Site selection for future conference bids were offered along with good and welfare thanks and final comments from newly elected President Nicole Jordan, and ICSOM Chairperson Keith Carrick before the conference was adjourned. The 2025 conference will be hosted by the musicians of The Cleveland Orchestra and Local 4 in Cleveland OH.



*Conference attendees mingling during the mixer at the Oregon Symphony event space in downtown Portland*

## Adopted Resolutions and Bylaw Changes from the 62<sup>nd</sup> Annual ICSOM Conference

**The following ICSOM Bylaw was adopted on August 24, 2024 and requires ratification by a majority of ICSOM member orchestras within 90 days:**

Whereas, The role that members-at-large play on the governing board has expanded and their contribution has long gone unrecognized and unpaid; therefore, be it

**Resolved**, That **Article IX – DUES and FINANCES Section 7**, be amended to read:

The Chairperson shall receive a yearly honorarium of \$3,000. The President, Secretary, Treasurer, and Editor of *Senza Sordino* shall each receive a yearly honorarium of \$2,000. Each Member at Large shall receive a yearly honorarium of \$1,000. The Secretary shall also receive an additional \$700 in recognition of his/her efforts in compiling, preparing, and distributing the minutes of the Annual Conference. The Editor of *Senza Sordino* shall also receive an additional honorarium of \$150 per edition of *Senza Sordino* in recognition of his/her efforts in the preparation and distribution of said publication.

*Submitted by Nicole Jordan (The Philadelphia Orchestra), Miles Maner (Chicago Symphony Orchestra), and Peter de Boor (Kennedy Center Opera House Orchestra)*

### **The following ICSOM Bylaw was adopted:**

Whereas, The conference agenda order specified in **Article VII – MEETINGS, Section 8**, has been waived several times in the past few years; and

Whereas, Allowing the Governing Board to determine the order will improve the flow of the conference but still assure all items are included in the conference agenda; therefore be it

**Resolved**, That the following changes be implemented:

The order of business shall include the following be as follows, with the order of presentation determined by the Governing Board unless changed by a majority of voting delegates present:

1. Chairperson's Report
2. President's Report
3. Secretary's Report
4. Treasurer's Report
5. Report of the Editor of *Senza Sordino*
6. Committee Reports
7. Unfinished Business
8. New Business
9. Choice of Location of Future Meetings
10. Good and Welfare

*Submitted by the ICSOM Governing Board*

### **Resolution to Update ICSOM Bylaws with Gender Neutral Pronouns**

Whereas, ICSOM bylaws should reflect a culture of inclusivity; therefore, be it

**Resolved**, That all gendered pronouns in the ICSOM bylaws shall be replaced with non-gendered pronouns.

*Submitted by Warren Powell (The Florida Orchestra), Leslie Ludena (San Francisco Opera Orchestra)*



## Resolution to Support Victims and Survivors of Sexual Misconduct

*Adopted by unanimous consent*

Whereas, There have been significant events that have publicly come to light involving victims and survivors of sexual assault and harassment within our industry; and

Whereas, An environment still exists in which power structures create an atmosphere where some can act with impunity; and

Whereas, All musicians have the right to be treated with dignity and respect, free of harassment or harm; and

Whereas, Musicians have a right to feel safe and heard in reporting acts of sexual misconduct; therefore, be it

**Resolved**, That the officers and delegates to the 2024 ICSOM Conference stand in solidarity with and support of all victims of sexual misconduct within our member orchestras; and, be it further

**Resolved**, That the officers and delegates of ICSOM commit to providing resources for support and healing of survivors of sexual assault and harassment within our member orchestras, and urge that all orchestra musicians, employers, the AFM, and AFM Locals take steps to eliminate all forms of sexual misconduct.

*Submitted by Debbie Brooks (Fort Worth Symphony Orchestra), Nicole Jordan (The Philadelphia Orchestra), Emily Levin (Dallas Symphony Orchestra), Bridget Pasker (Phoenix Symphony), Jessica Phillips (Metropolitan Opera Orchestra)*

## Resolution in Support of Mass Transit

Whereas, A thriving orchestra both depends on and contributes to a vital urban center; and

Whereas, A vital urban center is in turn dependent on the safe and easy movement of its citizens; and

Whereas, Reliance on private automobiles for such movement contributes to climate change, creates other forms of air pollution, and reduces the walkability of the city, which in turn makes it less vital; and

Whereas, Many metropolitan transit systems have been experiencing crises since the pandemic, including New York, Chicago, and Washington DC; therefore, be it

**Resolved**, That the officers and delegates to the 2024 ICSOM Conference call for increased public support for mass transit and urge all ICSOM members to take action locally to increase that support.

*Submitted by Peter de Boor (Kennedy Center Opera House Orchestra), Alex Jacobsen (National Symphony Orchestra)*

## Resolution Remembering Frances Darger

Whereas, When Frances Darger retired in 2012, at age 87, from the Utah Symphony, she held the unofficial world record<sup>1</sup> for the longest tenure of any musician performing with an orchestra; and

Whereas, Frances was a strong supporter of the AFM and continued to support the Utah Symphony by attending concerts and remaining in Local 104 and ICSOM as an emeritus member; and

Whereas, In 1942, at age 17, she joined what would become the Utah Symphony and played there for 69 years<sup>2</sup>, dying on July 30, 2024, of natural causes at the age of 99; and

Whereas, The Salt Lake Tribune wrote about Frances, paying tribute to her contributions to the Salt Lake community; therefore, be it

**Resolved**, That the officers and delegates to the 2024 ICSOM Conference recognize and honor Frances Darger for her strength and support to the larger family of union musicians.

*Submitted by Veronica Kulig (Utah Symphony Orchestra); seconded by Jacob Shack (Baltimore Symphony Orchestra)*

<sup>1</sup> [https://www.washingtonpost.com/entertainment/music/meet-the-87-year-old-bassist-who-just-made-symphony-history/2016/02/05/858cec4c-cb8e-11e5-ae11-57b6aeab993f\\_story.html](https://www.washingtonpost.com/entertainment/music/meet-the-87-year-old-bassist-who-just-made-symphony-history/2016/02/05/858cec4c-cb8e-11e5-ae11-57b6aeab993f_story.html)

<sup>2</sup> <https://archive.sltrib.com/article.php?id=54135638&itype=CMSID>

### Resolution Thanking Bert Witzel

Whereas, In 2022, Bert Witzel of the Indianapolis Symphony Orchestra took on the significant responsibility of redesigning the ICSOM website; and

Whereas, He conducted extensive research to design a new, more modern front end to the ICSOM website; and

Whereas, Bert's expertise and vision led to substantial enhancements to the ICSOM website, notably improving its user-friendliness on mobile devices; therefore, be it

**Resolved**, That the officers and delegates to the 2024 ICSOM Conference extend their deepest gratitude and appreciation to Bert Witzel for his dedicated efforts in ensuring that ICSOM continues to communicate effectively.

*Submitted by the ICSOM Governing Board*

### Resolution to Thank Rob Schumitzky

*adopted by unanimous consent*

Whereas, Rob Schumitzky has been a member of the Pacific Symphony for the past 31 years; and

Whereas, He has served on numerous committees for the Pacific Symphony, including as union steward since 1998 and on the orchestra's current negotiating committee; and

Whereas, Rob was the first delegate to represent the Pacific Symphony when it joined ICSOM in 2021; and

Whereas, He was elected to fill a one-year position as ICSOM member-at-large in 2023; and

Whereas, Rob will step down at the end of this conference; therefore, be it

**Resolved**, that the officers and delegates to the 2024 ICSOM Conference offer their thanks to Rob Schumitzky for his service on the ICSOM Governing Board during the 2023–24 season, and offer him their very best wishes during the upcoming 2024–25 negotiations for the Pacific Symphony, and for all his future endeavors.

*Submitted by the ICSOM Governing Board*

### Resolution to Thank Jessica Phillips

*adopted by unanimous consent*

Whereas, Jessica Phillips has been a member of the Metropolitan Opera Orchestra since 2001; and

Whereas, She has been in many leadership positions in her orchestra, and has also served on the orchestra's negotiating and orchestra committees; and

Whereas, Jessica is also a dedicated teacher at The Juilliard School and the Manhattan School of Music Center for Community Impact and Career Readiness; and

Whereas, She has co-founded a nonprofit organization—the MET Orchestra Musicians—in 2014, through which the MET Orchestra gives back to underserved communities in and around New York City, along with K+P Strategy, which disrupts the perception of classical music as inaccessible, irrelevant, and high-brow; and

Whereas, Jessica was elected to fill a one-year position as ICSOM member-at-large in 2023; and

Whereas, She will step down at the end of this conference; therefore, be it

**Resolved**, That the officers and delegates to the 2024 ICSOM Conference offer their gratitude to Jessica Phillips for her service on the ICSOM Governing Board during the 2023–24 season, and extend their best wishes for many years of success in her career and in all her future endeavors on behalf of musicians.

*Submitted by the ICSOM Governing Board*



## Resolution to Thank Paul Austin and Confer the Title of ICSOM President Emeritus

*adopted by unanimous consent*

Whereas, Paul Austin has been a member of the Grand Rapids Symphony since 1999, serving his orchestra on numerous committees and as his orchestra's first ICSOM Delegate; and

Whereas, He has also contributed on a national level, serving as member-at-large and vice-president of ROPA until the Grand Rapids Symphony joined ICSOM in 2013; and

Whereas, In 2015, Paul was elected to a two-year term as ICSOM member-at-large, followed by his election in 2017 to the office of ICSOM president; and

Whereas, During his seven-year tenure as ICSOM president, he oversaw all of ICSOM's social media, led the charge to revive the ICSOM Conductor Evaluation Program and move it online, hosted ICSOM's successful 60th anniversary conference in 2022, and established ICSOM's monthly video series Musician Profiles: Celebrating Racial Diversity, which he hosted in its first season; and

Whereas, In 2023, Paul assumed a greater role supporting his colleagues in the Grand Rapids Symphony along with all the members of AFM Local 56 – Grand Rapids MI, by serving as its secretary-treasurer; and

Whereas, Paul will step down as ICSOM president at the end of this conference; therefore, be it

**Resolved,** That the officers and delegates to the 2024 ICSOM Conference offer their immense gratitude for the leadership, advocacy, and service Paul Austin exhibited during his nine-year tenure as member-at-large and ICSOM president; and be it further

**Resolved,** That in recognition of his dedication and service to ICSOM, the title of president emeritus be conferred to Paul Austin, along with appreciation and best wishes from the entire membership of ICSOM, and the many orchestras in the United States and Canada who have benefited from his continuing advocacy on their behalf.

*Submitted by the ICSOM Governing Board*



Laura Ross

*Chairperson Keith Carrick presents Paul Austin with a plaque commemorating his service for ICSOM as president from 2017-2024 and as a member-at-large from 2015-2017*



INTERNATIONAL CONFERENCE OF  
SYMPHONY AND OPERA MUSICIANS

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**The ICSOM Governing Board encourages you to**

# **VOTE**

**In the General Election on Tuesday, November 5.**

**By the time you receive this issue, you may already be able to vote early.**

**Check your local information and make your voice heard.**