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Sun Shines on ICSOM in San Diego

by Laura Ross, ICSOM Secretary

The 2005 ICSOM Conference, hosted by the San Diego Symphony at the Shelter Pointe Hotel and Marina in San Diego, was held August 17–20. The hospitality, surroundings, and weather all contributed to a very successful event. Wednesday evening's mixer at the San Diego Symphony's summer pops venue following a rehearsal, so many orchestra members were able to stay to dine and visit with ICSOM delegates, officers and guests. On Friday evening, approximately 20 Conference participants attended the San Diego Symphony's concert with Dave Brubeck. It was a wonderful evening, complete with fireworks.

This year's Conference included the usual committee and officer reports, presentations on a variety of subjects, and greetings from OCSM President Francine Schutzman and RMA International President Phil Ayling. Laura Brownell spoke about her activities as she completed her first year as director of the AFM Symphonic Services Division (SSD). AFM President Tom Lee addressed the delegates and answered questions posed by the delegates. AFM IEB members David Lennon (New York L. 802 president), Mark Jones (Buffalo L. 92 president), Hal Espinosa (Los Angeles L. 47 president) and AFM Canadian Vice President Bobby Herriot were in attendance as well. We all missed the presence of ROPA President Barbara Zmich and SSD negotiator Nathan Kahn. Duty called, and they went instead to a rally in support of Pittsburgh Ballet Orchestra musicians, who had been informed they were being replaced by taped music this season.

The Governing Board departed from the norm of recent Conferences and did not include a keynote speaker this year. Instead, the majority of the conference was devoted to the Conference theme, *Focus on Negotiations*. A panel discussion, *Orchestras Under Attack*, was moderated by ICSOM Chairperson Jan Gippo over two days. It included panelists Steve Flanter (Honolulu Symphony), Leonard Leibowitz (ICSOM legal counsel), Steve Lester (Chicago Symphony), Susan Martin (Philadelphia Orchestra attorney), Lynn Rosen (Utah

Symphony), Mel Schwartzwald (Cleveland Orchestra attorney), Brian Ventura (Detroit Symphony), Emily Watkins (San Antonio Symphony), John Wieland (Jacksonville Symphony), and Chris Woehr (St. Louis Symphony). The panel explored negotiations over the past few years, discussed the changing role and attitude of managers and boards, and suggested improvements for the future.

Thursday evening's negotiation review included participants Bill Foster (National Symphony), Jan Gippo, Len Leibowitz, Steve Lester, Susan Martin, Mel Schwartzwald, and moderators Laura Brownell and Brian Rood (ICSOM president). They touched on some of the topics from the *Orchestras Under Attack* panel, but also delved into board and management negotiation tactics during this last round of negotiations. Noteworthy was the discussion about a series of conference calls among the musicians' negotiation teams hosted by ICSOM and assisted by SSD during those negotiations.

Brian Rood moderated a panel that explored the roles and relationships among orchestras and their locals. It included local officers David Angus (Rochester Philharmonic and Rochester L. 66 president/secretary-treasurer), Doug Fisher (Columbus Symphony and Columbus L. 103 president), Mark Jones, David Lennon, Robert Levine (Milwaukee Symphony and Milwaukee L. 8 president), and Lovie Smith-Schenk (Houston L. 65-699 president), as well as Laura Brownell. With so many of the officers also working musicians, there

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Photo by Michael Moore

Brian Rood (right) receives a plaque from Chairperson Jan Gippo honoring his service as president.

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Chairperson's Report

by Jan Gippo



Below are excerpts from two recent addresses delivered by the ICSOM Chairperson. His address at the ASOL convention on June 16, 2005 is followed by his address to the 2005 AFM Convention.

In the last six years, symphony orchestras have taken a tremendous hit. The American society has not yet truly embraced the idea of the arts as a necessary part of life. We in this room, all of us, have work to do to change the minds of our society and help to continue to develop a long-standing culture of arts in this country.

ICSOM and the League are making a positive move to create advertising to get our message out. Henry Fogel and I, as well as our respective boards, are in complete agreement that, by working together for the common good of symphony arts in America, we can achieve a major difference. Separately, we might not even be heard.

ICSOM, the League, and the AFM have had our first meeting to look at ways to make the Orchestra Statistical Reports more relevant to all symphony orchestras and understandable to all that need the data. With the wide variety of ensembles in the League, this will be a complicated task.

In the good old days, if the budget was out of balance, a generous donor gave money, and we were good to go for the next year. Then the market had a huge hiccup and 9/11 exploded before our eyes in real-time broadcast, giving many institutions practically no time to ease into a plan of fiscal restraint. Many of us hit a brick wall.

In the last two years, managements and musicians have had to come to grips with this reality, and they did it through negotiations. Each side said the reality was there, but the reality turned out not to be perceived in the same way. And herein lies the next great debate. It is a philosophical debate and cannot be solved across the table.

I have tried to explain to my colleagues across the country what these realities are and how a financial manager looks at these realities. The closest I can come is an analogy to a textbook that might have been used in a business college to help analyze financial problems. The book has five chapters: "The Assumptions," "The Business Plan," "The Database," "The Spreadsheet," and "The Bottom Line."

Each of these chapters explains how to set in motion a process to try to bring structure to an overwhelming set of figures. After the business plan is formulated with a corresponding database and spreadsheet, we, the musicians, are asked to come to the table in a collaborative state of mind and decipher the material.

The first thing that we musicians notice is that, during the process of developing the business plan, we were never consulted or asked to be involved in the very first chapter—the assumptions. And as we con-

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International Conference of Symphony & Opera Musicians

A Player Conference of the American Federation of Musicians
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www.icsom.org

Orchestras

Alabama Symphony Orchestra
Atlanta Symphony Orchestra
Baltimore Symphony Orchestra
Boston Symphony Orchestra
Buffalo Philharmonic Orchestra
Charlotte Symphony Orchestra
Chicago Lyric Opera Orchestra
Chicago Symphony Orchestra
Cincinnati Symphony Orchestra
The Cleveland Orchestra
Colorado Symphony Orchestra
Columbus Symphony Orchestra
Dallas Symphony Orchestra
Detroit Symphony Orchestra
Florida Orchestra
Florida Philharmonic Orchestra
Fort Worth Symphony Orchestra
Grant Park Symphony Orchestra
Honolulu Symphony Orchestra
Houston Symphony Orchestra
Indianapolis Symphony Orchestra
Jacksonville Symphony Orchestra
Kansas City Symphony
Kennedy Center Opera House Orchestra
Los Angeles Philharmonic
Louisville Orchestra
Metropolitan Opera Orchestra
Milwaukee Symphony Orchestra
Minnesota Orchestra
Nashville Symphony Orchestra
National Symphony Orchestra
New Jersey Symphony Orchestra
New York City Ballet Orchestra
New York City Opera Orchestra
New York Philharmonic
North Carolina Symphony
Oregon Symphony Orchestra
Philadelphia Orchestra
Phoenix Symphony Orchestra
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Puerto Rico Symphony Orchestra
Rochester Philharmonic Orchestra
Saint Louis Symphony Orchestra
Saint Paul Chamber Orchestra
San Antonio Symphony
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San Francisco Ballet Orchestra
San Francisco Opera Orchestra
San Francisco Symphony Orchestra
Syracuse Symphony Orchestra
Utah Symphony Orchestra
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President's Report

by Bruce Ridge



Recently I have been reading Julie Ayer's excellent book, *More Than Meets the Ear: How Symphony Musicians Made Labor History.* [See book announcement on page 12.—Editor]

It has been fascinating to learn more about the brave musicians who founded ICSOM back in 1962. Prior to ICSOM, only one orchestra participated directly in the negotiation of its own contract. In the 43-year existence of ICSOM, astonishing progress has been made for the symphonic musician in America. There are now many full-time orchestras, salaries have risen dramatically, and these orchestras have become a crucial part of their communities, spreading a mission of education and becoming financial engines for their cities.

Yet we are constantly bombarded with negative imagery about our industry. We face questions from the media about the relevancy of symphony orchestras, and in some cases, even our own managements question if their communities can continue to support their orchestras.

The musicians who founded ICSOM were brave enough to fight for recognition in their union as they sought to fulfill the mission statement they formulated in 1962: "To promote a better and more rewarding livelihood for the skilled performer." It is daunting to realize that, simply by setting forth on this path, the founders of ICSOM met opposition from their own union and managements, and in some cases even came under the scrutiny of the infamous House Un-American Activities Committee.

The debt we owe these visionaries is huge. The only way we can properly repay them is to continue to build upon their successes. We must continue to educate and inspire our young musicians, or we face losing all that we have gained. I was amazed to discover how much I did not know about the great musicians who started us on this journey, even after being involved in ICSOM for over a decade.

Yet today we face new challenges. There are new economic trials, and we face a world that has a seemingly endless array of options when choosing how to listen to music. We must recommit ourselves to the goals of our founders and to the unity that has strengthened us for so many years.

Franklin Roosevelt said, "The only limit to our realization of tomorrow will be our doubts of today. Let us move forward with strong and active faith." As musicians and members of our orchestras, we must demonstrate our commitment to our communities. Symphonic music will survive, and flourish, all across this country, simply by proving its relevancy to our community. A city or state should never ask, "Can we afford to continue to support our orchestra?" Instead, and most definitely, they must ask, "How can we afford not to?"

Our orchestras are ambassadors for our communities. We bring attention to our cities and education to our children. And, simply put, symphony orchestras are good business. A study that I love to cite is from my own home county of Wake in North Carolina. In 2000, it

was determined that the total direct, indirect, and induced economic impact of the arts for this county totaled \$66 million dollars. We have all read of the expected financial impact of the new Performing Arts Center in Atlanta. A recent article suggested that the estimated economic impact of that hall will be \$2 billion in the first ten years. All of this should make it clear that donating to the arts is not just giving a gift; it is making a tangible investment in your community.

Another key part of the purpose statement that our founders formulated in 1962 said that ICSOM should be dedicated to "the enrichment of the cultural life of Society." Let us now rededicate ourselves to serving our communities and enriching their cultural life. As we ask businesses, governments, and individuals to invest in us, let us return that investment by reaching out to our boards and the business community to create an atmosphere where the arts can flourish through a city, and a city can flourish through the arts.

We must strengthen ourselves so that we may counter the rhetoric that has been used to perpetuate the myth that the arts and symphonic music are losing relevance in our society. Symphonic music is everywhere—in movies, on satellite and broadcast radio, in our schools, and our concert halls.

But as we strive to strengthen and reinvigorate our cause, let us remember that our organization is strong enough to welcome disagreement. We must work to elevate the tone of our debates, and we must always remember that we need not concern ourselves with attacks upon our orchestras from outside forces if we are at all willing to attack ourselves from within.

Some of our cities have lost their orchestras, and that represents a tragedy for the musicians who have dedicated their lives to their art. But it also is a tragedy for their communities. They have lost their ambassadors, their artistic mission, and their educational outreach. Let ICSOM now strive to become a more politically astute organization, one that continues to grow and learn from the past. Let us communicate far and wide that orchestras are relevant, and indeed crucial, to our communities.

One of our challenges is to re-engage the members of our orchestras in the business of their workplace. All too often, musicians take the improvements in their livelihood for granted. We must never forget how far we have come. And as we study the successes to be found in many of our orchestras, we must also study and learn from those who are facing troubles. ICSOM can serve as a beacon of hope so that our orchestras and our musicians can thrive as contributing members of their communities. Let every city come to see their orchestra as a resource for the people who live there, for the children who learn there, and for the companies that do business there.

Adlai Stevenson said, "It is often easier to fight for our principles than to live up to them." Those who founded ICSOM established a very high standard for us to uphold. Let us honor their bravery, and their fight, by adhering to their principles and by communicating our message to our youngest colleagues and to our communities all across the nation. Our message is certain: orchestras are relevant in our society. Orchestras are an investment, with financial and educational impact upon our cities. Every orchestra is a family, and every manager has been granted a sacred trust with their community to preserve that family. ||

Three Days in October

by Laura Ross, Nashville Symphony

The Nashville Symphony's season was about to begin when news of Hurricane Katrina's devastation spread across the country. Of course, we all began asking, "What can we do?" Orchestra musicians from across the nation were e-mailing and calling to get the latest updates about our colleagues in the Louisiana Philharmonic Orchestra (LPO).

AFM SSD negotiator Nathan Kahn and I were in close contact those first few days once the full after-effects of Katrina were apparent. We were able to contact a few members of the LPO who had found refuge in various parts of the country. Violist Scott Slapin and his wife Tonya Solomon (also an LPO violist) were staying with friends in Knoxville, Tennessee while they observed their neighborhood submerged under more than nine feet of water on TV. (Scott recently sent me photos from his website at www.scottslapin.com/graphics/KatrinaPhotos/katrinapage.html. They are heartbreaking.) Timpanist Jim Atwood and his wife, LPO piccolo player Patti Adams, were on vacation in Estes Park, Colorado, *sans* instruments. Annie Cohen, a co-founder of the re-formed Louisiana Philharmonic that rose from the ashes of the New Orleans Symphony, had packed up her cello and one set of concert clothes and had followed her husband to Chicago to get away from the hurricane. Scott, Jim, and Annie joined Nathan, Jan Gippo, Bruce Ridge, Larry Gardner (ROPA Vice-President), AFM Special Assistant to the President Linda Patterson, and me on a conference call to find out what we could do to assist our LPO colleagues and to discuss the initial stages of what is now the AFM Gulf Coast Relief Fund. (See www.afm.org for further information.)

As our ICSOM orchestras began to return to work, many musicians considered what they could do to help those displaced by the hurricane. Some orchestras, like North Carolina, Atlanta, and Houston, raised thousands of dollars for the Red Cross, the United Way, and other not-for-profit organizations. Other orchestras, like Chicago and the San Francisco Opera, passed the hat and made contributions to the AFM Gulf Coast Relief Fund. The San Antonio and Houston symphonies, whose cities housed

a great many "refugees," began discussing various performance opportunities they could provide to those staying at Kelly USA (a closed Air Force base in San Antonio) or at the Astrodome. The Dallas Symphony worked in conjunction with other arts constituencies to raise funds for the Red Cross and to collect truck-loads of items for the Salvation Army. The Dallas Symphony also held a benefit concert on September 29. Other orchestras, including Charlotte and North Carolina, are having discussions along those same lines. Additionally, a number of orchestras offered substitute and extra work to many LPO musicians—two LPO bass players have been employed by the Minnesota Orchestra and the Kansas City Symphony, and more playing opportunities crop up every day.

The Nashville Symphony went one step further.

Alan Valentine, President and CEO of the Nashville Symphony, began floating the idea that the Nashville Symphony should bring the members of the Louisiana Philharmonic together in Music City, USA to perform their series opener. Everyone Alan spoke to leapt at the chance to help. The Tennessee Performing Arts Center (TPAC) agreed to waive all fees for the rehearsals and the performance. American Airlines, which serves as the Nashville Symphony's official airline, agreed to provide transportation for 30 musicians scattered across the country who were unable to drive to Nashville. The Renaissance Hotel provided housing for the entire orchestra from Sunday through Tuesday, allowing the musicians the time to bond outside of rehearsals. NSO board members, staffers and musicians opened their homes to musicians who arrived before the hotel was available. Food and meals were donated, clothing and instruments were gathered for those who had none, and welcome bags filled with all sorts of goodies, including samples of Jack Daniels, were distributed to the LPO musicians. At the reception following the concert, Mark O'Connor, who had already donated his services as soloist for the evening's performance, brought his Hot Swing Trio over to the Hermitage Hotel to entertain the troops. Local 257 waived all work dues for the wages paid to the LPO musicians. (Each LPO musician received \$750.) The Nashville Symphony musicians performed *gratis*. Even the bartenders and food service people at TPAC got involved—they donated all their tips from lobby service during the concert. Alan Valentine also secured payment for a delayed broadcast of the performance National Public Radio's "Performance Today."

All but a handful of the 68 LPO musicians traveled to Nashville for five rehearsals and the performance on October 4. Music Director Designate Carlos Miguel Prieto and Principal Guest Conductor Klauspeter Seibel (LPO's former music director) met for the first time on the stage of Andrew Jackson Hall in TPAC. It was a special moment for both conductors and they were thrilled to be involved in this project.



Photo by Laura Ross

The Louisiana Philharmonic Orchestra's dress rehearsal in Nashville

More than 30 Nashville Symphony musicians (strings mostly, plus percussion and horn) joined the LPO musicians those three days as schedules allowed. We all know how small our musical community is, so, as was inevitable, there were many reunions with colleagues from youth orchestras, schools, festivals, other professional orchestra jobs, even friend-of-a-friend connections. In fact, two Nashville Symphony members are former members of the New Orleans Symphony and were able to catch up with old friends. I myself was stunned to find that two former colleagues, one from the 1982 Colorado Philharmonic and one from a 1988-89 tour of the Mantovani Orchestra (long story), were members of the LPO.

About half the LPO musicians arrived in town a day early and stayed with various NSO board, staff and symphony members. The next morning many LPO musicians saw each other for the first time in weeks and months during a brunch at Phil and Pam Pfeffer's home. There were tears, hugs, and smiles as LPO musicians, staff, and families began to share stories. Burt Callahan, an LPO violinist who witnessed "first hand the devastation and conditions...for 8 days after the storm before [he] eventually evacuated" had been a topic of conversation amongst his colleagues since the storm and was thrilled to catch up with his "embattled colleagues" and asked "to thank them publicly for concern of [his] well being." LPO violinist Elizabeth Overweg (who was my guest on Saturday) wrote, "I was happy and relieved to see everyone who made it here safe and sound, yet upset when I heard about their material losses. Many still didn't know if they would be able to salvage anything....[B]eing here has reassured me that I work with a very resilient and resourceful group of people, with an unbeatable spirit to play music."

The musicians had many opportunities to talk Sunday through Tuesday at the hotel and at TPAC, where the rehearsal hall had been turned into a dining/living room for breaks and meals. "Dinner at the hall," wrote Patti Adams, "was sponsored by the Nashville Symphony Orchestra League. These heroic volunteers made sure all we food lovers in my New Orleans orchestra were well fed before and after our rehearsals, creating the perfect environment where we could talk, share our experiences and hopes/fears for the future." While down time was devoted to catching up, the musicians welcomed the opportunity to get back to work—it felt normal. Scott Slapin wrote that he couldn't "put into words what a break it was from a month of sleeping on couches, glued to CNN. For the first time since the hurricane, we got to see all of our old friends, and at times, it was almost as if the LPO was just on tour, and we could briefly take our minds off of what actually happened....[T]he NSO has given us memories that will last a lifetime."

One of the most poignant communications I received was from LPO violinist Tresea Gold, who had just begun cancer treatment 10 or 12 days prior to coming to Nashville and had not been feeling well. She wrote, "I really was not sure how much I wanted to be a part of the LPO/Nashville concert before I arrived. I did not know if I wanted to see everyone again and have to 'put on a happy face' when I was feeling anything but happy." Tresea went on to write about her cancer treatment, her chances the

cancer would not return, her house that was under 10.6 feet of water, along with everything she owned besides instruments and dogs, and the fact that there was a question whether insurance would cover the damage since it was caused by a flood, not the storm. She and her husband, Matt, a bassist with the LPO, had little discretionary income due to her increasing medical expenses, so they never did "nice" things for themselves anymore. Tresea wrote, "That all changed in Nashville. None of you gave us any choice in the matter! We ate well; we went to an art show; we stayed in an amazing hotel with a great view; we got super-cool gift baskets and free CDs....Matt and I also took full advantage of the free counseling offered from Vanderbilt University....I left Nashville a different person than I came. I felt pampered and I felt hope that I could feel good again." Since she left Nashville, her pain due to treatment has increased, but her mental health has continued to improve. "I really don't know what I would have done without this opportunity," Tresea concluded. "You have changed everything for me, and I will never be able to thank you enough. You have all made this incredibly difficult time in my life so much more manageable."

It was inspiring to watch these musicians, who hadn't been face to face for a while, come together, share their stories of heartache and grief, and then put it all aside and get to the serious business of making music with their colleagues. For all those who have supported, and continue to support, the Louisiana Philharmonic, know that they are extremely grateful. "It has been said many times that a symphony orchestra is like a family," wrote Patti Adams. "This very special week showed us that the community of orchestra players across the country is like an extended family. And like family, this orchestra took us in, showered us with care and compassion and allowed us to make music together again."

Thankfully, the LPO is looking forward to their next concert, a side-by-side performance with the New York Philharmonic on October 28.

I am very lucky that I got to participate in and see, first-hand, the results of what our orchestral community can and will do for our friends and colleagues. I'd also like to express my gratitude to the musicians who agreed to share their thoughts with me—Burton Callahan, Elizabeth Overweg, Scott Slapin, Patti Adams, Tresea Gold and Annie Cohen. It was a pleasure meeting these musicians and, hopefully, beginning some new friendships.

I think Annie Cohen said it best: "Our job as musicians is to keep playing and reminding our respective communities how very important music is, how it helps us all to be more complete human beings, and how necessary it is to both maintain and grow our culture. We have seen in New Orleans how thin the veneer of civilization can be, and how quickly cities can fall in the apocalyptic events of early September. I am struck again at what we can bring to our cities, to each other, and how we can work together to be sure that live music remains in the city that defined and brought American music to this country....[The NSO] allowed the LPO musicians to find four days of normalcy in a month of incredible difficulties. It allowed us time to come together to begin to address long range possibilities and opportunities. And it showed us all that despite individual differences, we are all a family, and that we can and will work to remain a family. And classical music will return to New Orleans." ||

Resolutions Adopted by the 2005 ICSOM Conference

Whereas, Since 2004, the terms of all Governing Board positions are staggered; and

Whereas, As a consequence, it is necessary to have one of the Members at Large elected to be a delegate to the AFM Convention in advance of the AFM Convention; and

Whereas, That election would best take place at the previous year's ICSOM Conference, when all the voting delegates are present in the same meeting; therefore, be it

Resolved, That in the year prior to the AFM Convention, the delegates to the ICSOM Conference shall select one of the Governing Board Members at Large to also act as a delegate to the next AFM Convention; and be it further

Resolved, That in the event that the Member at Large so selected is unable to attend that AFM Convention, the Governing Board shall designate another Member at Large to serve as the delegate in his/her place and stead; and, be it further

Resolved, That Section 6.(c) of the ICSOM Bylaws be amended to reflect this procedure.

Submitted by the Governing Board, as amended

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Whereas, It may, under certain circumstances, be important to an orchestra to make use of the AFM Bylaws for issues which may not be covered in their collective bargaining agreement; and

Whereas, Many symphonic collective bargaining agreements do not have language incorporating the AFM Bylaws; therefore, be it

Resolved, That the Governing Board and the delegates to the 2005 ICSOM Conference urge all constituent orchestras to negotiate with their management to insert the following language into their collective bargaining agreement:

The AFM Bylaws are hereby incorporated herein by reference except as any may be in contradiction to the provisions of this Agreement.

Submitted by the Governing Board

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Whereas, The issue of AFM orchestras traveling into, and/or having a residency in a city in which the local orchestra has been shut down for any reason, has become a matter of great concern to the ICSOM Governing Board and to the many members of constituent orchestras of ICSOM, ROPA, and OCSM; and

Whereas, Those concerns are legitimate and, in many cases, crucial to the members of the defunct local orchestra in terms of their attempts to resurrect it; and

Whereas, Those concerns are shared by troubled orchestras; and

Whereas, It has become necessary for the sake of all symphonic orchestras that there be a "Code of Ethics" for touring and/or residencies to which musicians and their Boards and managements may look in order to inform their decisions regarding travel into certain cities at critical times in the life of the local orchestra; and

Whereas, Article 14, Section 3 of the AFM Bylaws contains the following relevant language:

In order to prevent unfair competition, the IEB shall have the authority to establish policies and regulations affecting an orchestra "in residence" outside the home jurisdiction of that orchestra or to restrict an orchestra from performing 'in residence' in the home jurisdiction of another orchestra;

therefore, be it

Resolved, That the Governing Board take the initiative of forming a committee with representatives of ICSOM, ROPA and OCSM, to discuss, debate and hopefully to come to a consensus on recommendations to the IEB for the creation and implementation of a "Code of Ethics" for touring and/or residencies to which musicians, Boards and managements of symphony, opera and ballet orchestras may look in order to inform, and hopefully influence, their plans for travel and/or residencies into certain cities at critical times in the life of the local orchestra in said city, to help and not harm such situations.

Submitted by the Governing Board, as amended

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Whereas, It is vitally important to every organization that it remembers its origins and the reasons for its existence; and

Whereas, The history of ICSOM is rich with lessons for orchestral musicians everywhere; and

Whereas, That history must be preserved for future generations of musicians, the American Federation of Musicians, and trade unions in general; and

Whereas, Much of that history resides with former officers, founders and delegates; and

Whereas, The recollections of those devoted musicians should be taped, recorded, and made available to those future generations; therefore, be it

Resolved, That the Governing Board embark on a project designed to record and videotape interviews with as many former ICSOM officers and other contributors as possible; and, be it further

Resolved, That those recordings and videotapes be housed in a place where they will be protected and preserved, and made available to anyone interested in this unique organization.

Submitted by the Governing Board

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Whereas, One of the most stressful and difficult times for any worker is during a work stoppage of any kind; and

Whereas, For musicians and other artists it is an especially painful time not only because they are deprived of their usual income, but also the opportunity to perform under normal circumstances and venues; and

Whereas, One of the ways of alleviating that pain is to get together and play music for an audience; and

Whereas, Such concerts are eminently more successful and exciting when other talented artists join them in this effort; and

Whereas, Other artists willing to come to the aid of their musician colleagues are often risking retaliation from prospective employers; and

Whereas, It takes courage, and great empathy on the part of such guest artists to join with their musician colleagues in an effort to lend their support and talent to the cause of the musicians; and

Whereas, Those artists who do so should be recognized and applauded; and

Whereas, In the recent lockout of the musicians of the Saint Louis Symphony, five wonderful artists agreed to and did perform with those musicians in joyful concerts; and

Whereas, Those artists, Benjamin Zander, Garrison Keillor and the Eroica Trio, performed services without compensation, but nevertheless with great enthusiasm and vigor; and

Whereas, In the ongoing strike by the musicians of the Montreal Symphony, three courageous conductors put their careers on the line when they agreed to conduct the musicians of the Montreal Symphony Orchestra in their strike concerts; and

Whereas, Those artists, William Henry Curry, Mario Bernardi and Raffi Armenian, also performed these services without compensation, but nevertheless with passion and zeal; therefore, be it

Resolved, That ICSOM joins with OCSM, ROPA and the entire American Federation of Musicians of the United States and Canada, and expresses its deep gratitude, respect and admiration to the Eroica Trio, to Benjamin Zander, Garrison Keillor, William Henry Curry, Mario Bernardi and Raffi Armenian for extending themselves for the benefit of their fellow artists at a time when the musicians needed them most; and, be it further

Resolved, That copies of this Resolution be framed and presented to the Eroica Trio, and to Messrs. Zander, Keillor, Curry, Bernardi and Armenian as a small token of appreciation and respect.

Submitted by the Governing Board

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Whereas, The musicians of the world-famous Montreal Symphony Orchestra have gone on strike after working without a contract for almost two years; and

Whereas, Those musicians have, in the recent past, accepted substandard contracts in order to afford the management and board time to restructure, reassess, and make the operational changes necessary to support an orchestra of this stature; and

Whereas, The plight of these musicians is, in many respects, the plight of all symphonic musicians in their struggle to earn a decent living while producing great music and art to their community, their nation, and the world; therefore, be it

Resolved, That ICSOM join OCSM, ROPA and the delegates to the 96th Convention of the American Federation of Musicians of the United States and Canada who wish to express their support of the musicians of the Montreal Symphony Orchestra in their ongoing struggle for acceptable working conditions and wages.

Submitted by the Governing Board

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Whereas, The musicians of the Pittsburgh Ballet have been locked out; and

Whereas, The Pittsburgh Ballet management has announced that it will be using prerecorded music for at least the 2005-06 season at all of its performances; and

Whereas, Live music is just as much a part of the ballet experience as live dancers; and

Whereas, The use of prerecorded music is a threat to all working musicians; therefore, be it

Resolved, That the delegates to the 2005 ICSOM Conference hereby express their support, admiration, and respect for the valiant efforts of the musicians of the Pittsburgh Ballet to maintain the highest standards of performance; and, be it further

Resolved, That the ICSOM delegates urge, in the strongest possible terms, the Board and Management of the Pittsburgh Ballet to reconsider their decision, to end the lockout of its musicians forthwith, and to negotiate a decent collective bargaining agreement in accordance with industry standards.

Submitted by the Governing Board

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Whereas, Florence Nelson has served the interests of musicians throughout the United States, Canada, and, through her activities as AFM representative to FIM, much of the rest of the world; and

Whereas, This exemplary service included her performance as a representative of her colleagues in the New York City Opera, the members of Local 802 in New York as the head of Concert Department, and thereafter as Vice-President of Local 802, the musicians of the constituent orchestras of ICSOM through her service as Treasurer of that Player Conference, the musicians employed in the constituent orchestras of ICSOM, ROPA, OCSM, as well as other professional symphony, opera and ballet musicians as the Director of the Symphonic Services Division of the AFM, and most recently, all of the members of the AFM as the Secretary-Treasurer of the Federation; and

Whereas, The history of her dedicated service as set forth above, speaks volumes about her talent, expertise, devotion and commitment to musicians everywhere, as well as to trade unions of all kinds, through her activities at the AFL-CIO; and

(continued on next page)



Photo by Michael Moore

Orchestras under attack panel. *From left:* Susan Martin, Steve Lester, Mel Schwartzwald, Lynn Rosen, Brian Ventura, Leonard Leibowitz, Emily Watkins, Chris Woehr, Steve Flanter, John Wieland, Jan Gippo (*standing*).

(continued from previous page)

Whereas, Despite the fact that, for her immediate future she will, for the first time in her adult professional life, be without a formal representative trade union position, it is the fervent hope and expectation that she will continue to be available to musicians everywhere, just as her spirit and devotion will nevertheless continue to reside in the hearts and minds of those musicians; therefore, be it

Resolved, That Florence Nelson, who was recently granted the title of Secretary-Treasurer Emerita of the AFM, be additionally granted the title of Honorary Officer of ICSOM, along with the gratitude, admiration, respect and love of professional musicians and the entire music industry in North America; and, be it further

Resolved, That this Resolution be framed and presented to Florence Nelson as a reminder to her of the gratitude and appreciation of her friends and colleagues.

Submitted by the Governing Board

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Whereas, The Puerto Rico Symphony Orchestra (PRSO) has been engaged in a struggle for survival in connection with their Board and administration; and

Whereas, The funding of the PRSO is almost entirely from the government of Puerto Rico through an agency known as *Corporacion de las Artes Musicales* (CAM); and

Whereas, As a consequence of an extremely difficult contract negotiation, the CAM is proposing a law that would abolish the bargaining rights of the AFM Local Union representing the PRSO members; and

Whereas, Such a law, if passed, would be an unprecedented attack on the rights of musicians, and all workers; therefore, be it

Resolved, That the delegates to the 2005 ICSOM Conference implore the AFM, the Governing Board of ICSOM, ROPA and OCSM, and their legal representatives to take all necessary steps to provide trade union and legal assistance to the musicians and their local union in fighting this insidious request to deprive these musicians, and possibly other unionized workers, of their basic rights to union representation.

Submitted by the Governing Board

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Whereas, For the last number of years, the officers of Local 2-197 AFM have engaged in questionable activities without consulting with or advising the Executive Board, and/or the members affected by those activities; and

Whereas, During this past year said officers have interfered with, and unduly pressured the Negotiating Team of the St. Louis Symphony Orchestra such that the collective bargaining negotiations for this very important contract were fatally damaged, resulting in a substandard contract from which it will take years to recover; and

Whereas, The said officers have wrongfully attempted to deflect the blame for this interference on the SLSO musicians' attorney, Leonard Leibowitz, and in that regard, through their own attorney interfered with and prevented Mr. Leibowitz from pursuing a legal strategy which could have resulted in a far better contract for the members of the orchestra; and

Whereas, Without consultation with, or authorization from either the Executive Board of the local or the members of the SLSO, said officers have filed frivolous charges of unethical conduct against Mr. Leibowitz with the Disciplinary Committee of the First Judicial Department in New York City; and

Whereas, The said officers, having been called to a meeting before the entire orchestra refused to withdraw said charges despite a unanimous vote of the orchestra calling upon them to do so, and

Whereas, Mr. Leibowitz has been practicing law for 40 years and has an unblemished record of ethical, indeed, outstanding conduct, together with a national reputation of expertise and excellence in his representation of trade unions in general, and especially musicians throughout the U.S. and Canada; and

Whereas, In the view of the industry, he is inextricably connected to the AFM, and musicians throughout the USA and Canada as counsel to the Symphonic Services Division of the AFM, ICSOM, and Local 802, AFM, and as a consequence these charges against him reflect poorly on all of us; and

Whereas, These actions by the officers of Local 2-197 are in violation of the provisions of Article 5 of the AFM Bylaws, in that they have interfered with the ability of the musicians' representative in his attempts to obtain the best contract settlement, and have caused such great anguish and disconnect between the members of the orchestra and the local that the orchestra has lost all faith in the Local's leadership and its ability to represent them; and

Whereas, As a consequence the members of the orchestra have authorized their leaders to make application to the AFM for the placement of the SLSO into the Orchestra Services Program ("OSP") pursuant to its rules and regulations; therefore, be it

Resolved, That the delegates to this 2005 ICSOM Conference wholeheartedly support the members of the SLSO and urge the AFM President and IEB to review the application for OSP in accordance with the principles of due process, and as expeditiously as practicable to take appropriate measures in line with their determination; and, be it further

Resolved, That each ICSOM delegate urge his/her local President to write a letter to the President and Executive Board of Local 2-197 Saint Louis MO, demanding withdrawal of the charges against Leonard Leibowitz; and, be it further

Resolved, That the Governing Board of ICSOM establish a Legal Defense Fund, funded by voluntary contributions, to assist Leonard Leibowitz with the legal bills he has already incurred, and will soon need to pay, for attorneys fees and the costs of defending himself against these frivolous charges and the attack on his reputation.

Submitted by Chris Woehr (St. Louis Symphony), endorsed by the Governing Board, as amended

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Whereas, It is axiomatic that health insurance coverage is a necessity for everyone in this country; and

Whereas, The spiraling cost of health care has caused the insurance carriers to raise the premiums exponentially in recent years; and

Whereas, As a consequence, the issue of health insurance has become paramount in virtually every symphony, opera and ballet orchestra collective bargaining negotiation; and

Whereas, In order to negotiate that issue effectively, it is vital to have access to as much information about the various plan designs, claims experience, premiums, etc. of other orchestras; therefore, be it

Resolved, That the Governing Board of ICSOM appoint a committee to develop a database of the plans of as many orchestras as possible, and to make that information readily available to any orchestra upon request.

Submitted by James Nickel (Dallas Symphony), endorsed by the Governing Board

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Whereas, Robert Levine has served ICSOM for so many years; and

Whereas, His contributions include acting as delegate from his orchestra, the creation of *DOS Orchestra* and *Orchestra-L*, editor of *Senza Sordino*, and Chair of ICSOM; and

Whereas, It is difficult, if not impossible to express the gratitude of the Governing Boards which he led, the current Board leadership, the readers of *Senza*

Sordino, and all of us who have been informed, updated, and amused by the multitude of matters with which Orchestra-L has dealt while Robert was the Webmaster; and

Whereas, Robert is now embarking on other pursuits, e.g. his musical career, his family, etc.; therefore, be it

Resolved, That the dual epithet of Chair Emeritus and Webmaster Supreme be granted to Robert Levine, together with the reverence, respect, and gratitude of symphony, opera and ballet musicians throughout the United States, Canada, and in the countries of the world to which Orchestra-L is transmitted, and wherever *Senza Sordino* is read, and whichever musicians and other trade unionists that have benefited from his influence on the field.

Submitted by the Governing Board

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Whereas, Lynn Rosen has served ICSOM as a delegate from her orchestra, a Conference Coordinator for a very well-run and interesting Conference, and as Member at Large of the Governing Board; and

Whereas, She will soon be actively involved in family matters which will require the lion's share of her attention; therefore, be it

Resolved, That the Governing Board and all constituent orchestras express a deep debt of gratitude to her for the time, enthusiasm, and creativity she has brought to the organization and its constituents. It is devoutly to be hoped that she will one day in the not too distant future rejoin us in whatever capacity we can persuade her to accept.

Submitted by the Governing Board

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Whereas, In the relatively short time Brian Rood has been active in the affairs of ICSOM, he has had an enormous impact on ICSOM and its constituent orchestras; and

Whereas, We have all been fortunate to have been represented to managements, boards, the ASOL, and virtually the entire field, by Brian; and

Whereas, His contributions to the Governing Board and the Conference as a whole have produced remarkable results which will continue to benefit the field for years to come; and

Whereas, His family, his orchestra, and mostly his new daughter, Grace, need him right now, and he must, as usual, follow his heart and devote the most generous amount of this time to them; therefore, be it

Resolved, That the Governing Board, the delegates to the 2005 ICSOM Conference, and the officers and staff of the AF of M, hereby express their admiration and deep gratitude for the time, energy, expertise, warmth and devotion which he brought to all of us; and be it further

Resolved, That we make him promise to stay in touch with a view to one day becoming re-involved in a leadership role in the Conference and the AFM.

Submitted by the Governing Board

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Whereas, Henry Peyrebrune has given yeoman's service as a Member at Large of the ICSOM Governing Board; and

Whereas, His contributions to ICSOM and its constituent orchestras have included extensive and invaluable analysis, advice and criticism; and

Whereas, He is leaving the Governing Board to spend more time with his family, and the imminent newest member thereof; and

Whereas, We are hopeful that one day in the not too distant future he will again give of himself to the organization and its mission; therefore, be it

Resolved, That ICSOM, its officers, delegates and constituent orchestras express their gratitude and admiration for his service and contributions to the organization, his own orchestra, and the field.

Submitted by the Governing Board

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Whereas, Leonard Leibowitz has been affiliated with the International Conference of Symphony and Opera Musicians since 1971 and currently serves as ICSOM Legal Counsel; and

Whereas, He also serves as counsel to AFM Symphonic Services Division and Local 802, as well as numerous orchestras around the country; and

Whereas, His familiarity with the problems and issues facing symphony, opera and ballet orchestras in the United States is rivaled by none; and

Whereas, He has recently come under attack for his legal advice and tactics during the St. Louis Symphony negotiations; therefore, be it

Resolved, That the delegates and members of ICSOM offer and reinforce their support and admiration for Leonard Leibowitz who truly deserves the moniker Distinguished ICSOM Legal Counsel.

Submitted by the Governing Board

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Whereas, The importance of the selection process of a new Music Director for any orchestra cannot be overstated; and

Whereas, Essential to the process is the input of the individuals who are most qualified to evaluate the artistic competence of the candidates, namely, the musicians of the orchestra; and

Whereas, In the recent selection process for a new Music Director for the Baltimore Symphony Orchestra, one of the major orchestras in North America, the opinions of the vast majority of the musicians were virtually ignored by the Board and Management of the BSO; and

Whereas, In addition, the views of the musicians were assailed by the Board and Management in the national media; and

Whereas, Notwithstanding this assault on them, the musicians refrained from personal attacks on either the Board or the Music Director designate, and concentrated their criticism solely on the process, to which they should be commended; and

Whereas, Such an assault on the musicians has the effect of an assault on musicians in all orchestras everywhere; therefore, be it

Resolved, That the delegates to the 2005 ICSOM Conference express their dismay about the unwarranted attack upon the musicians of the Baltimore Symphony Orchestra by members of their Board and Management; and, be it further

Resolved, That the delegates express their complete support, understanding and respect for the courage of the musicians of the BSO in this most unfortunate episode.

Submitted by the Governing Board

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Whereas, US Military involvement in Iraq has been needlessly destructive; and

Whereas, Loss of life has been significant; and

Whereas, The military conflict has disrupted the progress of the Iraqi Labor movement; therefore, be it

Resolved, That the delegates of the 2005 ICSOM Conference urge President Bush to withdraw US troops from Iraq as expeditiously as possible.

Submitted by Helen Reich (Milwaukee Symphony) and Lynn Rosen (Utah Symphony), as amended

Conference*(continued from page 1)*

were interesting perspectives, and it was enlightening to hear all of them share their experiences and emphasize how important communication is between orchestras and their locals.

ICSM Governing Board Member-at-Large (MAL) Bruce Ridge (North Carolina Symphony) spoke eloquently on steps that could be taken to fight the pessimism and negative rhetoric that seems so prevalent in the orchestra industry, in the process mentioning many positive and encouraging signs. MALs Henry Peyrebrune (The Cleveland Orchestra) and Steve Lester expanded on Bruce's message and presented a vision of ICSM, analyzing ICSM's successes, pointing out areas that could be improved, and indicating where we must go in the future.

Leonard Leibowitz presented important information about a variety of negotiation and legal issues, following up with a pop quiz on grievances. Adaptistration.com author Drew McManus highlighted the importance of keeping open the lines of internal communication with blogs and data maintenance. Bruce Ridge also spoke about the importance of new member orientation and of building relationships with boards, audiences and community members.

Twenty resolutions were reviewed during the conference. [*See page 6 for the complete text of all adopted resolutions.—Editor*] Conference delegates passed resolutions that:

- established a committee, with representatives from ICSM, ROPA and OCSM, to formulate recommendations to the IEB for the creation and implementation of a code of ethics for touring and residencies that musicians, boards and managements might look to when planning such travel, to help and not harm local orchestras;
- urged the IEB to take immediate action regarding the St. Louis Symphony musicians' orchestra services program request;
- reinforced ICSM's support of ICSM Counsel Len Leibowitz;

- urged orchestras to include language referencing the AFM by-laws in their local CBAs;
- established a program to document by videotape the history of ICSM and its orchestras;
- supported Montreal Symphony musicians during their ongoing strike, Pittsburgh Ballet musicians in their battle against taped music, and Puerto Rico Symphony musicians in their attempt to preserve their bargaining rights;
- commended the musicians of the Baltimore Symphony for taking the high road in the press during their recent conductor search;
- thanked the many artists who assisted the St. Louis and Montreal Symphonies during their work stoppages;
- bestowed the title of "Honorary Officer of ICSM" on AFM Secretary-Treasurer Emerita Florence Nelson.

The resolution recommending a code of ethics for touring and residencies is one of the most important actions that came out of the conference. Many delegates expressed hope that such a code of ethics would protect all our orchestras, but most especially those who are in trouble or have been disbanded.

Additional resolutions honored and thanked musicians who had given extraordinary service to ICSM, many as Governing Board members who had completed their terms of office. Robert Levine, who already bears the title "ICSM Chair Emeritus," steps down as ICSM Webmaster. Although he will continue to help ICSM in many ways (including as assistant Conference coordinator), he leaves big shoes to fill. Lynn Rosen stepped down as MAL after one year of service to prepare for responsibilities as a first-time mom. Henry Peyrebrune stepped down as MAL after a two-year term to welcome the birth of his fifth child. Both Lynn and Henry have made remarkable contributions to ICSM and we look forward to the day when they consider stepping back into leadership positions. Finally, and sadly, Brian Rood stepped down after serving for three years as



Photo by Michael Moore

Local officers panel. *From left:* David Angus, Laura Brownell, Doug Fisher, Mark Jones, David Lennon, Robert Levine, Lovie Smith-Schenk.

ICSOM president. Brian stepped in at a time when ICSOM was at a crossroad. His leadership, guidance, extraordinary service, and friendship will be hard to replace. Rest assured that while Brian has other responsibilities to his orchestra and his family right now, he will remain involved with ICSOM. He is one of those many resources we will continue to look to for suggestions and guidance, as we do with many of our former officers. We hope he, too, will consider returning to a leadership role in ICSOM.

Bruce Ridge and Laura Ross (Nashville Symphony) were elected by acclamation to the offices of president and secretary, respectively. Implementing a decision to better stagger terms of Governing Board members (made at the 2003 Conference), two MAL positions were elected as two-year terms and two as one-year terms. Steve Lester was re-elected to one of the two-year terms, and three new MALS were elected. James Nickel (Dallas Symphony) will serve the other two-year term, while Meredith Snow (Los Angeles Philharmonic) and Nancy Stutsman (Kennedy Center Opera House Orchestra) will serve the one-year terms. ||

Addresses

(continued from page 2)

tinue to read and try to comprehend the data, we see that what we believe to be artistic considerations were never addressed. Of course, you all can imagine what the rhetoric will be from both sides. Put simply, each side says, as loud as possible, "You don't understand."

We can't expect a financial officer, not trained in music, to be able to read Stravinsky's score to the *Rite of Spring*. We can, however, hope that he or she feels the power of the music through our performance.

Financial officers can't really expect musicians, not trained in finance, to be able to read databases and spreadsheets. You can, however, hope that during a presentation of the data that the musician can see the logic.

It is at the start of deliberations that the musician can help in the creative and artistic process. With this kind of input, the musicians will feel that they have been a participant in the process of institutional solidarity, both in financial stability as well as artistic growth.

I realize that it isn't easy. Each side must learn the language and culture of the other, without value judgment, but through respect of each other's education, outlook, and thought processes. That we are all in the same room means we all understand, at some level, the importance of our respective work. It seems such a small step to combine the efforts, at all levels, right from the start.

Musicians hear that managements have the highest respect for us. That statement, however, falls on deaf ears when we feel as though we aren't heard. We seem to be separated by a common language. The confusion comes not in the actual words, but the assumptions of what actions those words create in the mind of the listener from the other side. So here is where the orchestra forum of Mellon, the

Knight Foundation, the Symphony Orchestra Institute, and the new Eastman Experiment should put their efforts: finding a common language, with shared assumptions and agreed-upon strategies. And we should all listen and participate.

We must find new strategies, new attitudes in raising money, new attitudes in spending money and investing for the future. We must revisit performance structure and find new venues and ways of presentation that are more relevant with the society as it is now being structured. We can also help that restructuring. Art has always led the way for societies to grow, mature and flourish.

But for the love of art and symphonic music, we must do it together. To paraphrase, we must pound our swords into plowshares, and plant grand shade trees so our generations that follow can look to us and praise our legacy.

AFM Convention Address

There has been quite a bit of gossip about what the player conferences want and what ICSOM in particular is trying to do. Letters have been circulated accusing the Player Conferences Council (PCC), ICSOM, and piccolo players of wanting to dominate the union.

This nonsense started during discussions at the Futures Committee meetings. A member of the Futures Committee proposed that the PCC have seats on the IEB. It was the PCC that asked that that the original proposal for seats on the IEB be withdrawn.

Although we felt the sentiment was right, we believed that the solution presented was not necessary. Our proposal stated that if any topic was being discussed at the IEB that affected any of the player conferences, that we be asked to participate in the discussions and have some say in the outcome. Notice we didn't even ask for a vote, just an opportunity to speak and be heard.

Ladies and Gentlemen: We have enemies! But they are not the player conferences. They are the virtual orchestra machines and the people that want to use them. Local 802 won their battle. And how did they do it? Through collegiality, fraternity, and solidarity. How can we fight it? Each local must use all its influence to create an atmosphere where musicians feel as though they are colleagues, and that the fraternity of the union will be there for them and that through solidarity we will get the result we need.

But probably the biggest enemy to live music is ignorance. Ignorance of the public to understand that we, the musicians of the AFM, are preserving our musical culture and providing live performance, not just recordings or CDs, and that these live performances are the backbone of our musical heritage. There are young people that believe that live music is a disc jockey playing CDs at a party or club. Ignorance is our greatest enemy!

How can we combat this trend? My answer is collegiality. Support each and every one of our colleagues in all their endeavors to perform and make a living as a musician. My answer is to support the fraternity of the AFM in its efforts to promote music, preserve live venues, and negotiate contracts that better the working conditions

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and wages of every musician. And finally my answer is solidarity. We must stand together in commitment of purpose. We must show potential members that we serve them in their best interest, and that we will stand behind them whenever they need our support. The entire union will stand up and fight the battle.

When any orchestra loses a contract guarantee, when any club date is cancelled, or when any theater uses fewer musicians than the composer intended, the entire union is hurt. A sword thrust in Omaha or New York or Saint Louis should be felt throughout the United States by every member of the AFM, and we should all be willing to respond as needed to stop the injustice.

How can we do this? Through collegiality, fraternity, and solidarity. Let this Convention, the 95th that this great union has had, and let this day be the first where we pledge that we will work together, not attack each other, and that we will present ourselves to the public as the standard bearer of our musical heritage. ||

From the Treasurer

IC SOM dues are due by December 31. Please ensure that IC SOM has adequate cash flow to provide needed services by sending in your orchestra's dues as soon as possible.

Announcing the publication of the new book

***More Than Meets the Ear* by Julie Ayer**

on the labor history of symphony musicians during the 1950s, '60s, and early '70s.

Minnesota Orchestra violinist Julie Ayer gives a fascinating, previously undocumented account of the struggle by symphony musicians for professional dignity and equity.

Read countless stories and anecdotes about the founders of IC SOM and of visionary orchestra leaders who transformed labor relations and the professional lives of U.S. and Canadian musicians.

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Watch for coverage in the next issue of *Senza Sordino*.