

Senza Sordino

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Frederick Zenone

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Fred Zenone was ICSOM's fifth chairman, serving from 1980 to 1986. Before becoming chairman, he served four years as Eastern area vice-chairman and two years as ICSOM vice-chairman.

Some of the most notable accomplishments in ICSOM's history were made during Fred's time in office. Under his leadership ICSOM built coalitions and expanded liaisons with the AFM, the Major Orchestra Managers Conference, and the American Symphony Orchestra League (of which he became a board member). He helped to open lines of communication with European orchestras, allowing for the exchange of information about administration, structure, and funding.

One of the fruits of increased communication with managers was a policy recommendation from the Major Orchestra Managers Conference in 1983 that ICSOM orchestra managements should cooperate fully in allowing their orchestras' ICSOM delegates paid time off to attend ICSOM Conferences. Another was the Code of Ethical Audition Practices, which was approved by ICSOM, the Major Orchestra Managers Conference, and the AFM in 1984. In 1983, two important changes to the AFM bylaws for orchestra musicians also happened under Fred's leadership—the requirement that symphony, opera, and ballet orchestra collective bargaining agreements be submitted to orchestras for ratification, and a resolution urging locals to reimburse delegates for expenses to the annual ICSOM Conference.

Fred served on ICSOM's media committee for many years. He also served as one of the musicians on the orchestra panel of the National Endowment of the Arts from 1980 to 1983, being named



Photo by William Haroutounian

co-chairman during his final year. With statesman-like skill, he was a frequent member of "swat" teams invited by troubled orchestra to help flesh out solutions to some of the most difficult problems in the field.

The job of ICSOM chairman grew considerably under Fred's leadership. That was one reason why, in 1984, there was a reorganization of ICSOM's organizational structure. The office of ICSOM President was established in order to facilitate communications with and services to orchestras. Area vice-chair positions were replaced by members-at-large. A President's Council was also established consisting of orchestra committee leaders selected from a broad spectrum of ICSOM orchestras.

Originally a trumpet player who was looking forward to a career as a public school music teacher after graduating from Indiana University of Pennsylvania, Fred fell in love with the cello at the ripe age of 21, and his life took an unexpected turn that had a profound effect on the world of American orchestras. With amazing determination, he managed to be accepted by prominent cello teachers: first, Orlando Cole and, later, David Soyer. That determination paid off when he joined the cello section of the National Symphony Orchestra in 1969. That same year there was a six-week strike at the National Symphony Orchestra. Later Fred joined the orchestra committee, becoming its chairman and seeing his orchestra through another strike in 1978.

Fred was a true visionary who sought ways to improve the quality of work life for orchestral musicians. In 1981 he addressed the American Symphony Orchestra League conference calling for changes in our organizations, as well as changes of attitude among managers and board members, that would address the changing growth needs of individual musicians as they pass through career stages.

After retiring from the National Symphony Orchestra in 1999, Fred continued his efforts to help improve the quality of work life for musicians. He joined the board of directors of the Symphony Orchestra Institute in 1999, having been on its board of advisors since 1994. He was the Symphony Orchestra Institute's president from 2001 to 2004. In 2001, along with colleague Paul Boulian, Fred was a presenter at the ICSOM Conference in

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Chairperson's Report by Bruce Ridge



The Uncertainty of Silence

One of the most jarring juxtapositions in American film comes from *The Deer Hunter*, where lifelong friends spend one final night of celebration in a Pennsylvania mining town before they are sent to Vietnam. Arriving drunk and exhausted in their local hang-out, Chopin's Nocturne No. 6 in G minor is played on an out-of-tune barroom piano, momentarily entrancing the friends just before an immediate cut to the sound of helicopters in war time. That scene never fails to take me by surprise, even though I am expecting it. I am struck by the ability of music to express so many beautiful and conflicting thoughts, while the lack of music is used to signify only uncertainty.

The symphonic music "industry" is so interesting. Our jobs are based upon recreating the most beautiful musical compositions in history, and recreating them as beautifully as possible. We spend our lives seeking to elevate the human spirit, and yet there are elements of our field that are, frankly, ugly. Recently, the uncertainty of silence has been felt in Detroit, and some of the ugliness emerged in the events that surrounded a possible recital there by Ms. Sarah Chang.

With the musicians of the Detroit Symphony Orchestra (DSO) on strike as they advocate to save their organization, the management of the DSO sought to convert a scheduled concerto appearance by Ms. Chang to a solo recital, unfortunately putting this great artist in the position of having to cross a picket line. It was, I'm sure, a terrible dilemma for her, and one from which her professional artist management agency should have protected her. Her management makes a great profit for protecting her interests, and in this case they clearly let her down. She became embroiled in an international event that she probably knew little about.

To make matters worse, when Ms. Chang ultimately canceled her recital, the management of the Detroit Symphony shamefully threw her under the proverbial bus, saying in the *New York Times* (October 12, 2010) that Ms. Chang "has crossed other picket lines."

Now, I honestly don't know if that statement is true or not, and neither does the *New York Times*. They just printed the accusation, without investigating to ever follow up. Scores of readers are left to assume that it is true, along with the accusations that Ms. Chang was "threatened" and that Ms. Chang's "cellphone number (was posted) on the web." But the *Times* did not require Detroit's management to produce proof of these statements, and readers across the world who saw the first part of the article on page C1 were no doubt left with the impression that union thugs had "viciously" threatened the young superstar until she felt "uncomfortable appearing in public."

Of course, if the reader were to turn the section of the paper all the way back to page C6, they would have read that the comments posted
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Metropolitan Opera Orchestra
Milwaukee Symphony Orchestra
Minnesota Orchestra
Nashville Symphony Orchestra
National Symphony Orchestra
New Jersey Symphony Orchestra
New York City Ballet Orchestra
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Secretary's Report by Laura Ross



As we're all aware, the orchestra industry is under attack in a number of cities due in part to the economy, and in part to irresponsible management. The economy has affected fundraising and ticket sales, but in many places, responsible managers are helping their orchestras weather the storm and, in some cases, thrive. Other managers have proposed such punitive measures that some, like the Detroit Symphony musicians, had no recourse but to go on strike, even in an economy that is harder hit in Michigan than in many other states. The economy's long-term effects have also impacted the AFM Employers Pension Fund (AFM-EPF), another situation that my fellow AFM-EPF trustees and I are trying to address.

Over the years I have written many letters to the editor, to mayors, board chairs, and managers supporting our colleagues in seemingly untenable situations with their managements. In the case of Detroit, well, this one was personal. I grew up in the suburbs of Detroit—Royal Oak, to be exact—and until last January when ICSOM President Brian Rood and I returned to our alma mater to participate in the University of Michigan Orchestra Summit, I had not been back to Michigan in 11 years.

Letters help to drum up support and PR for our colleagues, but sometimes you just want to do more. I am gratified that this year I was able to travel to Detroit and to Honolulu to demonstrate firsthand that they are not alone in their struggles.

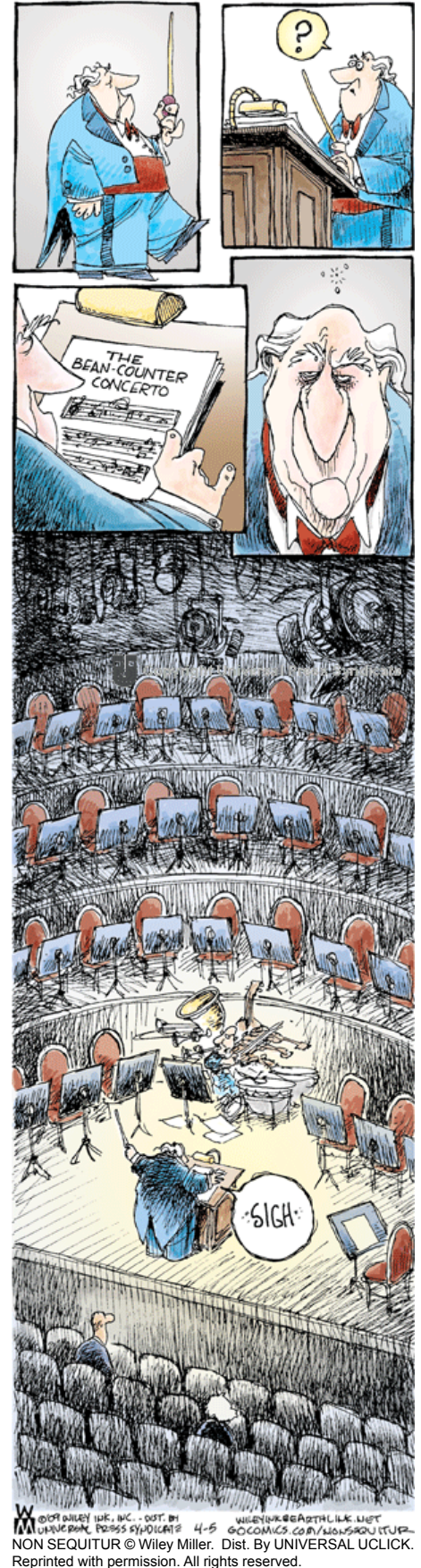
On Labor Day, I joined with Chairperson Bruce Ridge and President Brian Rood to march with members of the Detroit Symphony—the orchestra of my youth—and remembered all this orchestra did to inspire me. I remembered the quartet of DSO musicians playing a concert for my entire elementary school, and I remembered the concerts my mom took us to at Ford Auditorium and Meadowbrook that were highlights for me and my sister Suzy. During the parade, musicians I had admired surrounded me: Suzy's cello teacher, assistant principal cellist Marcy Chanteaux, who began her career as the DSO keyboard player; International Youth Symphony concertmaster Marguerite Deslippe-Dene (my stand partner); violinist LeAnn Toth, whose younger sisters were friends I played with in high school; Paul Ganson, who saved Orchestra Hall; ICSOM delegate Dave Everson, who has been involved in my orchestral life since fifth grade. They were everywhere. The one face I missed was my violin teacher, Emily Mutter Austin, who retired many years ago and was the first female member of the DSO.

This orchestra and these musicians have been my friends, mentors, and teachers. They inspired me to become an orchestra musician. My spirits and those of the DSO musicians were lifted as we walked down Woodward Avenue and heard inspiring speeches by Bruce Ridge and Brian Rood, ROPA President Carla Lehmeier-Tatum, Local 5 President Gordon Stump, and AFM President Ray Hair. There was tangible support for DSO musicians in the more than 900 letters delivered to Orchestra Hall during the parade. I know that ICSOM's support, as well as that of the Detroit community, will continue to be absolutely vital as these musicians fight the righteous battle.

Another opportunity presented itself recently to allow Brian Rood, Local 802 president and new International Executive Board member Tino Gagliardi, and me to reach out to the musicians of the Honolulu Symphony. The Honolulu Symphony musicians have been in limbo for more than a year since management has yet to present a reorganization plan to the bankruptcy court. Brian, Tino, and I were honored to meet with members of the orchestra committee and Local 677 President Brien Matson. We were also glad we were able to connect with ICSOM delegate Steve Flanter and to attend a meeting with about 30 members of the orchestra. This orchestra and its members continue to inspire, and their strong, active musician leadership holds the orchestra together by scheduling

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Leading Roles, the Latest Book from Michael Kaiser by Bruce Ridge, ICSOM Chairperson

Title: *Leading Roles: 50 Questions Every Arts Board Should Ask*

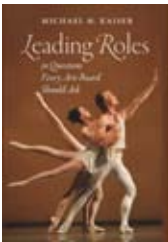
Author: Michael M. Kaiser

Publisher: Brandeis University Press

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Hardcover: 192 pages



Michael Kaiser, president of the Kennedy Center for the Performing Arts, has been traveling the country, appearing in all 50 states to spread his message of how to create healthy arts organizations. His first book, *The Art of the Turnaround*, which was reviewed in the December 2008 issue of *Senza Sordino*, has become must reading for orchestral musicians, and also (hopefully) for orchestra managers. Where his first book focused on ways to turn around a struggling arts organization through positive arts management, his second book is an indispensable guidebook for everyone who serves, or might ever serve, on a board of directors for an arts organization.

Leading Roles: 50 Questions Every Arts Board Should Ask is a series of 50 questions derived from actual sessions held during Mr. Kaiser's "Arts in Crisis" tour. The answers that follow the 50 questions are concise, inspiring, simple, and brilliant. As your ICSOM delegates might have reported, Mr. Kaiser appeared in an interview setting at the 2009 ICSOM Conference in Norfolk, and then took questions from the floor in a town-hall-style exchange. Everyone who attended that session of the Conference witnessed his unique talent for articulating an inspirational message about the future of the arts.

I would hope that anyone serving on a board of directors for a symphony orchestra would eagerly read this book. The musicians of almost every ICSOM orchestra encouraged their management to read *The Art of the Turnaround*, and it is equally important for us to urge our managements and boards to read this book as well.

We need our boards to seek to engage with advancing their understanding of the field, and *Leading Roles* would be an excellent starting place. But, in too many places we encounter board members who feel that their success in the for-profit world translates to an understanding of the nonprofit world. As is pointed out throughout the book, the mission of a for-profit organization is clear . . . to make a profit. The mission of a nonprofit arts organization must be "about art and not about commerce."

My favorite sentence in *Leading Roles* appears after the question: "Our organization is in a crisis. What do we do?" Mr. Kaiser's brilliant answer is: "The first thing to do when it becomes clear that an organization is in crisis is to relax. Do not panic." Once again, Mr. Kaiser presents a logical argument: "Too many arts organizations cut programming first, because it is discretionary and does not require eating into the infrastructure. But when one cuts programming, one also cuts the organization's revenue generating capacity, for both earned and contributed income. Putting infrastructure ahead of mission is rarely a successful strategy."

Another illustrative moment in the book seems deceptively simple, but it is profound. Mr. Kaiser reveals that at the Kennedy Center, every board meeting includes an artistic performance. If the board is discussing funding an educational program, then a children's chorus will appear in the middle of the meeting. This serves to remind the board of the importance of serving the mission of the nonprofit organization, and if the focus on the mission is ever lost or drifts, the financial health of the organization is put at risk. "Simply cutting artistic and educational programming to achieve a balanced budget is not the way to establish long-term stability."

Other sections of the book address board composition, governance, planning, and mission. Especially interesting is his emphasis on the importance of a "clear, concise, complete, and coherent" mission statement. So many of our organizations spend a great deal of effort in developing mission statements, but then they fail to apply the mission to the work. Mr. Kaiser suggests that everything an organization does should be measured by the mission statement, and every project should be evaluated by how it serves the mission of the organization, which for arts organizations is always to produce great art.

He also addresses arts marketing in an inspirational way. He emphasizes that a board must ask whether "the programming and marketing [are] exciting enough to achieve the earned-income budget" and whether the board is "doing enough marketing to justify the revenue projections."

He speaks of specific marketing strategies, and how to market appropriately to the changing trends as subscriptions sales decrease and single ticket sales become more important. The importance of both institutional marketing and programmatic marketing is emphasized. One strategy explored is group sales, and Mr. Kaiser describes how the Kennedy Center even developed a specific merit badge that Girl Scouts could earn by attending arts events, innovatively reaching out to younger people.

Other quotes that we all wish we would hear more frequently from arts managers include:

The financial plan is not the mission; it is a prerequisite for achieving the mission.

All not-for-profit organizations, especially arts organizations, require the good will of large numbers of people.

Financial executives tend to be experts at measuring financial problems, not solving them. Solving the problems of an arts organization requires someone who knows how to create revenue.

The board must analyze if enough of the annual budget is being devoted to making art.

It is preferable to cut everything but art and marketing.

A well-run arts organization that produces great art, markets it aggressively, and has a strong, functioning board can almost always build on its contributed revenue and fill its income gap.

Arts organizations across the country are seeking to engage with Michael Kaiser's message. He has been extraordinarily successful, and arts leaders want to re-create that success. Notably absent, though, are many of America's symphony orchestra managements and boards.

The musicians of ICSOM must continue to be our own positive advocates in a managerial climate that is resistant to a positive message. Mr. Kaiser's new book is a powerful tool that can assist us in articulating our vision.

Fred Zenone

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San Diego. In 2003, Fred and Paul participated as facilitators in the negotiation of a contract for the Saint Paul Chamber Orchestra.

Fred's contributions to our field cannot be overstated. He will certainly be missed, and his help, achievements, and dedication should long be remembered.

What follows are tributes and remembrances of people who knew and worked with Fred.



I witnessed Fred's work in awe. He was a transformational chair, a true visionary, tireless and crackling with intelligence and creativity. He created and nurtured new alliances, and succeeded in bringing ICSOM to the next level and beyond, a heroic achievement that I think remains at ICSOM's heart today.

—Liza Hirsch Medina



I first met Fred at the 1974 ICSOM Conference, and thus began both a personal and professional relationship that lasted over 35 years. It was my privilege and pleasure to serve as vice-chairman of ICSOM, and chairman of the ICSOM media committee while Fred was chairman of ICSOM. For me, working with him was both a fascinating and rewarding experience. Fascinating because I was always amazed at the way he could see into problems. Rewarding because more often than not he could find a solution when none appeared to be present.

His list of accomplishments in service to the field is lengthy, and his influence on the field will continue even though he is

gone. Many do not know that it was through Fred's efforts that ratification of symphony contracts became a right under AFM bylaws, not a privilege granted by local unions. Fred fostered the creation of an active and potent Symphony Department and proactively supported the organizing efforts of Lew Waldeck and the department. It was under his leadership that the Symphony Audio Visual Contract was created. The AV agreement not only revolutionized media for symphonic orchestras but also influenced other AFM media contracts. His last big project as ICSOM chairman was to change the governance structure of ICSOM to make it more responsive to the member orchestras, and more able to deal with unforeseen problems in the future.

I believe that his lasting legacy to us will be his efforts after he left ICSOM to find options, and solutions for how musicians interact with the institutions that employ them. One of my favorite pictures is of Fred, Bill Foster, and "Slava" Rostropovich walking with arms linked, daring the U.S. Park Police to arrest them during a strike by the National Symphony. Although as that picture demonstrated, Fred was no stranger to confrontational tactics, he was very concerned by the often difficult relationship between musicians and their orchestras, and he spent the last 20 years of his life looking for answers to that difficult relationship. His work on behalf of symphony, opera and ballet musicians was monumental, and his legacy enduring.

—Bradford Buckley



I first met him when I was retained by the National Symphony musicians to represent them in their contract negotiations. I believe it was my second engagement by the NSO, because I remember that he was new on the committee. It was his first stint, but it was immediately clear to me that he was going to be the leader of that committee, all future committees on which he would serve, and ultimately the orchestra itself. Since that first NSO negotiation, my relationship with Fred grew proportionately to his ascendancy from the leader of his own orchestra, to his role as ICSOM delegate from the NSO, and, ultimately to his election as chairman of ICSOM.

His accomplishments as chair of ICSOM and his role as the symphony, opera, and ballet musicians' ambassador to the industry have been recalled quite extensively and accurately by others who have expressed condolences and reminiscences of him. I need not repeat, but merely express my admiration for those accomplishments now, as I admired them when they occurred.

Having worked so closely with him over all those years, my recollections are also of a very personal nature. His intelligence, wisdom, demeanor and even his voice were the ingredients that made him one of the most natural leaders of people that I have ever known. I should not forget to mention his charm and wit, which made our working together so enjoyable. He will always be prominent in the pantheon of heroes who transformed the working lives of thousands of musicians for now and for generations to come.

—Leonard Leibowitz

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Orchestra Newslets

On November 16, the musicians of the **Fort Worth Symphony** ratified a new two-year agreement that represents a step backward. It reduces their season by 7 weeks in the first year, from 52 weeks to 45, with 46 weeks in the second year. Delegate George Dimitri reports that musicians were successful in defending against a change to their peer review (artistic dismissal appeals) process. These negotiations unfortunately harmed the musicians' relationship with their management. Throughout the protracted negotiations, however, the musicians' internal organization strengthened, showing an unprecedented level of energy and coordination.

At Bass Performance Hall, just prior to their Symphonic Series concerts from October 9 to October 11, Fort Worth musicians informed the community of their unity and commitment through a standing moment of silence on stage. The rapidity of standing that first Friday evening was of military precision, and the concerts themselves were performed to rave reviews. At all public events throughout the autumn, musicians could be seen welcoming concertgoers on behalf of the Audience Association Committee, handing out at first the new musicians' "bio" brochures and, later, an open letter and a fact sheet. On November 16, Fort Worth musicians performed "A Concert For Our Community," benefiting Agape Meal Ministries at Broadway Baptist Church, which graciously hosted the concert. The effort raised enough to allow Agape to provide Thursday night meals to 200 homeless in Fort Worth for seven weeks. The irony of that number, seven weeks, was not lost on some musicians.

Fort Worth musicians feel they have great support in their community and wish their management would endorse the positive message of their future that the musicians represent. Their resolve and commitment to preserve the orchestra's artistic excellence and community service has grown remarkably. Many leaders within the orchestra are taking immediate efforts to continue the activities and planning internally, looking forward to achieving recovery in their contract at the table in two years.

George relays the gratitude of the musicians of the Fort Worth Symphony for the support they received from musicians across the country during this difficult time. It's good to know that there is a support network for musicians in need, and that knowledge will mean even more during the renegotiation in two years' time.

Chicago Local 10-208 honored retiring attorney **Mike Greenfield** with a dinner on October 11. Greenfield has represented the musicians of the Chicago Lyric Opera, the Chicago Symphony, the Buffalo Philharmonic, the Milwaukee Symphony, and the Indianapolis Symphony, among others. Delegates to the 2010 ICSOM Conference passed a resolution recognizing Mr. Greenfield's accomplishments. Local 10-208's president, Gary Matts, was joined at the event by Local 10-208's vice president, Terry Jares, former Local 10-208 president Ed Ward, ICSOM Chairperson Bruce Ridge, the committees of the Chicago Lyric Opera (including Matthew Comerford, William Cernota, Teresa Fream, and Eric Millstein) and

the Chicago Symphony (including Steve Lester, Don Koss, Roger Cline, David Sanders, and James Smelser), Chicago Symphony's ICSOM delegate, Rachel Goldstein, and retired Chicago Symphony violinist and former ICSOM officer Tom Hall, who all came to celebrate a legendary career with Mike and his wife Rachel.

As part of the festivities, President Matts presented Mr. Greenfield with a framed copy of "Greenfieldisms: Top Ten Pearls of Wisdom from the Big Oyster." It would serve us all well to remember these words of wisdom from Mike Greenfield.

Greenfieldisms

Top Ten Pearls of Wisdom from the Big Oyster

10. Advice to committee members: "To be an effective negotiator you have to develop calluses on your backside."
9. Observation on a fine point: "It's a distinction without a difference."
8. Advice when at a crossroads: "You've got to fish or cut bait."
7. Advice when tempted to cave in too soon: "Sometimes you have to be a Starker."
6. Advice to the overly anxious: "Keep your powder dry. It's not 'Der Tag' yet."
5. Favorite statement using a double negative: "We don't disagree."
4. Advice on whether or not to make a proposal: "You don't ask, you don't get."
3. Endorsement of an acceptable financial package: "I believe we got the last nickel."
2. Favorite reply to someone's offer to buy lunch, dinner, or a cup of coffee: "Thanks for the offer. Can I have the money instead?"
1. Favorite recommended response to an outrageous demand by management: "We just tell them ... 'Go scratch!'"

On October 1 the musicians of the **Houston Symphony** ratified a four-year contract that takes the orchestra through its centenary season in 2013. The new agreement gradually eliminates the furlough weeks musicians have been required to take since 2003 and provides scale increases for both permanent and extra players. In exchange for accepting caps on annual health care plan cost increases, the musicians now assume sole authority in the structure of the Houston Symphony's health care plan, covering both musicians and staff.

The tenor of the bargaining sessions was established early with the support provided by a comprehensive statistical analysis originally conceptualized by Houston's longtime attorney Mel Schwarzwald. The report detailed the economic losses of the Houston Symphony musicians since their 2003 strike, a degraded competitive position amongst our peer symphonies, and, most significantly, an unprecedented loss of orchestral talent over the past seven seasons. [Editor's Note: The report, authored by Mel Schwarzwald and Joe Goldman and presented at the 2010 ICSOM Conference, is available to delegates at the ICSOM website.] The findings of the

report produced a constructive effect on the bargaining sessions. These contract negotiations centered on what the organization could do to raise its competitive position based on a shared sense that the Houston Symphony could no longer cut its way to prosperity.

The Houston musicians are indebted to the insight of attorney Mel Schwarzwald, the supporting efforts of SSD Director Chris Durham, and the research compiled by SSD benefits analyst (and Detroit Symphony violinist) Joseph Goldman. The musicians' success in these negotiations could not have been possible without the steadfast support of President Lovie Smith-Wright and Secretary-Treasurer Bob McGrew of the Houston Professional Musicians Association, Local 65-699.

Secretary's Report

(continued from page 3)

weekly meetings. They set the example for all other orchestras as they consistently strive to strengthen their unity and solidarity. I greatly admire the musicians of the Honolulu Symphony and I was honored and privileged to be granted the opportunity, along with Tino and Brian, to address them and to tell these musicians that they are not alone, nor are they forgotten. Mahalo, my friends.

Most AFM musicians are aware of the state of the AFM-EPF. Many may also be aware that one of AFM President Ray Hair's first actions was to name Brian Rood and me as new AFM rank-and-file trustees of the AFM-EPF. Other new trustees are Local 802 President Tino Gagliardi and Local 47 President Vince Trombetta, who both also serve as newly elected AFM International Executive Board members. Rank-and-file representative Phil Yao from Los Angeles and Local 10-208 President Gary Matts were re-appointed as trustees. In what I'm sure you'll agree was one of his smartest moves yet, President Hair appointed former trustee Bill Moriarity to serve once again. Bill has been an incredible resource regarding the Fund and he is deeply committed to the participants. His presence has added a great deal to the discussion and to our education.

When President Hair appointed the pension trustees in August, the size of the board of trustees increased to 16 (with 8 AFM and 8



Photo by Sandra Wong

Laura Ross, Brian Rood, and Tino Gagliardi, in Honolulu for a pension conference as AFM-EPF trustees, meet with Brian Matson and musicians of the Honolulu Symphony.

employer trustees). Bill Thomas, chief financial officer of the New York Philharmonic, was appointed to fill an existing vacancy, and he is the first to represent orchestra employers. Filling the eighth employer trustee position is Robert Johnson from the Walt Disney Company.

Brian and I are extremely honored by our appointments and we want you to know that every trustee is working diligently to address both the health of the Fund and the concerns of participants. We have studied our trust documents, reports, and notebooks filled with information. After receiving a one-day orientation session, we jumped right in to our regular meetings starting in late August. It has been interesting to learn that, along with the AFM and employer trustees, committee and full board meetings are generally attended by the Fund's AFM and employer attorneys, administrative directors, investment consultants from Meketa Investment Group, actuaries from Milliman, and auditors from Salibello & Broder. In early November at our second set of Trustees' meetings we added an extra day of education covering investments, asset allocation, actuarial assumptions and historical background on the Fund.

At those meetings the trustees acknowledged that, although the health of the Fund has improved since 2008, it still has a long way to go. We all agree we must bring the Fund back to health so we can then address the multiplier, a key concern of participants. The multiplier is especially important to those musicians who are just beginning their orchestral, recording, and performing careers. To help address these challenges, the trustees have created a new committee that will look at every aspect of the Fund, from plan design on up. The committee will then bring its ideas back to the full board of trustees for further discussion. Committee members are Phil Yao, Bill Moriarity, and Brian Rood on the AFM side, and Chris Brockmeyer and Bill Thomas on the employers' side. Their first meeting is scheduled for mid-December in Chicago.

Following the November board of trustees' meetings, Brian and I were able to take advantage of a vital education opportunity. The AFM-EPF is a member of International Foundation of Employee Benefit Plans (IFEBCP), which offers education, workshops and training programs for pension and health & welfare benefit fund trustees, as well as for attorneys, accountants, actuaries and administrators. At the IFEBCP's annual conference we had access to more than 200 education sessions, including programs designed specifically for new trustees like us.

Initially Brian and I hesitated about attending this important (and our very first) conference because it was in Hawaii (of all places!). However, following conversations with colleagues and organizations we represent, we decided this would give us the ability to make more educated and informed decisions as fiduciaries and as trustees. We attended sessions on labor law requirements (one featured a session with the assistant secretary of labor), investments and asset allocation, actuarial modeling, communication, multi-employer and Taft-Hartley plans, Financial Accounting Standards Board
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Secretary's Report

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(FASB) changes regarding transparency in reporting, administration, withdrawal liability, dealing with funding shortfalls, and a whole host of health and welfare issues. We have each been assigned by President Hair to two AFM-EPF committees—Brian serves on the Investment Committee and the new special committee, and I serve on the administration and the communication committees—so it is particularly important for us to be able to take advantage of these educational opportunities so that we can better contribute to the specific issues that these committees handle.

No doubt there may still be some who ask why travel to Hawaii or anywhere else when the Fund is in the red zone? The simple answer is these opportunities allow us to more fully understand the decisions we make on behalf of participants, they give us more insight about what we are dealing with and they inspire us to look for new ideas going forward.

Regarding travel expenses, the IFEBP chooses the locations, usually in destination cities that make for successful conferences. They keep costs as low as possible by negotiating low hotel rates and include many meals as part of the program. In fact, the negotiated hotel rate was significantly less than a New York hotel, and the 10-hour flight in economy class was a little more than double the cost of a plane ticket to New York where pension meetings are held. Just as the ICSOM Governing Board has an adopted set of detailed travel and reimbursement guidelines, so, too, has the AFM-EPF.

There are a lot of challenges and a lot of opportunities to explore moving forward. Brian and I will continue to keep you updated. If you have any specific questions you would like addressed please send them to me as your representative of the communication committee.

ICSOM bylaws provide that dues are late after December 31. If your orchestra has not yet sent in your dues payment, please do so as soon as possible. Thanks for your support!

Michael Moore, ICSOM Treasurer

Senza Sordino is the official voice of ICSOM and reflects ICSOM policy. However, there are many topics discussed in *Senza Sordino* on which ICSOM has no official policy; the opinions thus expressed in *Senza Sordino* are those of the author(s) and not necessarily of ICSOM, its officers, or members. Articles and letters expressing differing viewpoints are welcomed.

Chairperson's Report

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by musicians across the world “overwhelmingly used respectful or neutral language.”

There is no doubt that some things were said that I found mildly unfortunate. But, whenever anything is posted on the Internet, people writing anonymously as they sit in their underwear late at night will say some harsh things. Check out any article on-line about a baseball game, or a school board meeting, or for that matter a food bank drive, and you may well see people writing mean-spirited things. It is, unfortunately, the side effect of an anonymous and instantaneous method of communication that gives us the ability to communicate instantly without saying anything at all. In 1992, Bob Dylan wrote: “Technology to wipe out the truth is now available. Not everybody can afford it but it’s available. When the cost comes down, look out!” Well, in 2010 the cost has clearly come down.

Truth be told, I am proud of the musicians who wrote to Ms. Chang. The story is not that a handful of people called her “scab” but that hundreds of people wrote in a respectful and courteous manner, appealing to her better nature, praising her artistry, complimenting her career, and expressing admiration. But, I suppose that might not sell newspapers.

I have lost a lot of sleep over this incident. It seems to typify the worst of our field, where civility breaks down and leads to inaccurate journalism that certainly doesn’t serve the cause of advocacy. I was interviewed for the *Times* article, but none of my statements appeared, save for a quote from my letter to Ms. Chang (a letter which, by the way, was sent to her management and not posted on her Facebook page, at least not by me.) When I told the reporter that I thought the appeals from musicians had been largely positive, I was told that I was engaging in spin, which was exactly what I had just said about the unfortunate accusations from the management of the Detroit Symphony. While I honestly don’t know if those were true or not, I know that mine were. I was deeply disheartened to read the article the next day.

Don’t such accusations deserve follow up questions? Wouldn’t it be of interest to investigate whether major artist managements exert pressure on their artists to avoid supporting striking musicians? Are these artists’ managements the sacred cows of our field? In a time when we are analyzing the finances of every organization, why are these artist fees untouchable? It is a topic of frequent conversation among orchestra managers that the artist management groups are one of the major problems in our field, but these same orchestra managers don’t dare criticize these powerful groups for fear that they will withhold their top artists. But surely the *New York Times* would be interested, wouldn’t they?

We can always improve—and we must improve. We can express ourselves in a way that will inspire our audiences and the next generation. No one is inspired by ugly language. I will admit that I am always saddened to read negative statements when we have so many positive ways to advocate for our art and our communities. I wish no one had written “scab.” While an historic term, it is an insult,

and I wish some had waited before tossing it around the Internet. After all, ultimately she wasn't one. And yes, I did read "[expletive] Sarah Chang" on someone else's personal Facebook page. But that was an internal post, from a Facebook "friend" whom I have since "unfriended." I just can't afford that level of negativity in my life as I work to keep myself inspired to advocate for musicians everywhere.

Despite how this story was ultimately spun against musicians, I am proud of the elevated tone. And to Ms. Chang, I would like to offer my thanks and praise. I wish that your management had protected you from this situation, and I wish that the DSO management did not stain your reputation in the *New York Times*. If you were disturbed by troubling messages that I never saw, I regret that, and I understand. In fact, in the on-line exchange someone wrote a few nasty things about me too. It didn't feel great, but I understood that the person who attacked me does not know me, and apparently had not read my missive which I wrote so carefully to be respectful.

To use a phrase that seems to have become suddenly popular, I would hope that the field at large (musicians, orchestra managers, artist managements, and journalists) can use this event as a "teachable moment" and that we all can elevate our debates in the service of our communities and for future generations, before the negative false rhetoric permanently damages the beauty we all seek to recreate, and leads to the uncertainty of silence.

If you stand for anything in life, people will take shots at you. Some will attack you because of what you stand for, and some will attack you simply because you are able to stand. I choose to stand anyway. And on behalf of musicians everywhere, we thank Sarah Chang for standing with us on this occasion.

Fred Zenone

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Fred Zenone was a special friend who was deeply committed to classical music and particularly the symphony orchestra art form, both as a talented musician and, through the years, as an acute observer of symphony organizations. He shared quite equally with me a passion to bring about change in how participants in these organizations, particularly musicians, viewed their roles, going well beyond being just music performers. He was dedicated to having musicians more involved in organizational activities and decision-making, as well as in music making and, in the process, to achieve more liberating and fulfilling lives. Fred for one did achieve that goal. He was a delightful and engaging friend. He will be missed by all who knew him. Perhaps other musicians will over time follow Fred's footsteps and help bring about the change in attitudes which will be required if symphony organizations are to survive and excel in an increasingly complex world.

—Paul Judy

Fred Zenone was more than a "great man;" he was a visionary, a pioneer, and a master. A number of times during the last 15 years when Fred and I worked together, he would become introspective and reflect on what had or had not been accomplished for his fellow musicians and for the field. He would lament difficulty of moving forward, the state of the field, and his contribution to its evolution. He spoke not representing one party or another, but as a man of vision and passion with the ability to see through the eyes of everyone.

In the years I worked with Fred, he was tireless and relentless in his devotion and dedication to assuring the stability and viability of the art form he loved so much. He could see in his mind's-eye the next part of the vision for the field. In September of this year he and I reflected on the struggle and opportunities ahead. Maybe because of his physical situation, he thought it seemed easier back in the "early" days. But I cannot imagine that when he started the journey it was any easier or more difficult. It is always hard to create a transformational change.

The greatest tribute to Fred would be for the field to appreciate and act vigorously and courageously on his vision in the areas of unifying community, musicians, staff, board, and music director; governance; musician, staff, and board development; the quality of musician and staff work-life; and uplifting the spirit of musicians and staff. This would extend and continue his legacy like nothing else. Fred will be missed by all of us who knew him (and by those who did not), but he can rest peacefully knowing that he changed all of our lives and that he laid the foundation for changing us even more: if only we could listen to his voice and see his vision.

—Paul Boulian



The importance of the roles that Fred played in the American orchestral scene cannot be overstated. He was a true visionary—someone with one eye on the rights of musicians, and the other eye on the responsibilities that go with those rights. Over the many years that I worked with Fred, at the National Symphony Orchestra in the early 1980s and after, I learned from him more than I can ever express. In addition, Fred and I served as a mediation team for labor negotiations in a number of difficult situations around the country, and again—I learned from him, and we both benefitted from the perspectives of each other. I believe that we made a real difference in those situations, and in some other consulting roles we played together too—in cities like Buffalo, Nashville, San Antonio, and Honolulu. Fred's wisdom, his human qualities, his ability to see all sides of an issue and to find ways to bring people together, was unique. He was a figure of huge importance, and I am not sure that it was always recognized to the extent it deserved to be. I, along with his many friends and colleagues and the field of American orchestras as a whole, are going to miss him very much. If the mark of a person, when his life is looked at, is "did he make a difference?"—there are very few people for whom the answer would be more strongly in the affirmative than Fred Zenone. He definitely made a difference.

—Henry Fogel

ICSOM Appoints New Counsel



Photo by Eric Arbitier

ICSOM welcomes its new General Counsel, Susan Martin, of the Phoenix firm Martin & Bonnett, PLLC. Susan is well known to our field, having served as counsel to and chief negotiator for numerous ICSOM orchestras over many years. At last summer's ICSOM Conference in Houston, Ms. Martin gave a well-received presentation on the new healthcare legislation and its potential impact on collective bargaining. She brings a wealth of experience to her new position with ICSOM.

Upon her appointment, Susan had the following to say: "I am so pleased to have the opportunity to work with ICSOM and its dynamic leadership at this critical juncture for all employees in the arts industry and elsewhere. After working at the bargaining table with many of the member orchestras, I relish the challenge of providing advice and assistance for the benefit of all constituents and the organization as a whole. I look forward to getting to know and work with you all in the coming months and thank you for your confidence and support."

Susan received her law degree from New York University School of Law and is admitted to the bars of New York and Arizona. Ms. Martin has appeared before many federal trial and appellate courts in a wide variety of employment, labor, pension, and employee benefits cases. As lead counsel in numerous successful class action suits, her work has benefitted many thousands of employees

and retirees. Susan is the Union/Employee co-chair of the ABA Labor Section's Employee Rights & Responsibilities Committee and is also active in other bar associations, including the Federal Bar Association, the Arizona State Bar Association, the AFL-CIO Lawyers Coordinating Committee, and the Arizona Employment Lawyers Association. Ms. Martin has taught and lectured extensively on ERISA and labor and employment law. Her practice has roots that can be traced all the way back to ICSOM's first counsel, I. Phillip Sipser.

As ICSOM General Counsel, Susan will work closely with the Governing Board on all aspects of ICSOM's day-to-day activities. In addition to participating in regular Governing Board conference calls and other meetings, Ms. Martin will help guide ICSOM and its member orchestras into the future by writing articles for *Senza Sordino* and participating at annual ICSOM Conferences. Ms. Martin will also be available to give advice to ICSOM delegates and orchestra committees concerning special situations that may arise. Contact information for Ms. Martin is listed in *Senza Sordino's* masthead.

Michael G. Okun, who has been serving as ICSOM's interim counsel, will continue to have an ongoing relationship with ICSOM. He has accepted an appointment as Special Counsel to the Governing Board. Mike will be working with Susan to help create a smooth transition for the incoming counsel and will also continue to be available for special projects that may arise.

The Governing Board is pleased to have the opportunity to work with both Susan and Mike. We all look forward to the valuable legal services they will provide to the Governing Board, our member orchestras, and our musicians.
