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Jacksonville Turns the Corner

By Andy Bruck, Jacksonville
Symphony ICSOM Delegate

The Jacksonville Symphony musicians ratified a new five-year contract on January 25, 2017, eight months in advance of the expiration of the current CBA. This contract marks an extraordinary new direction for the Jacksonville Symphony, all the more so in light of our negotiating history of the last 14 years. It therefore seems fitting to give a brief history of this volatile period to place the current outcome in context.



Photo: Thomas Wolf

The 2002-2003 season was the first year of a five-year contract, in which the season had been reduced by one week compared to the previous contract, down to 37 weeks. The orchestra was looking forward to the following season, in which we were to have surpassed the salary of the ending year of the previous contract. However, the Jacksonville Symphony Association (JSA) sought to reopen the contract. Even though our own independent financial analysis did not corroborate their expressed concerns, we reluctantly agreed to \$200,000 in concessions. But at the Board's 2003 end-of-season Annual Meeting, they blindsided the musicians in announcing that the two parties had not reached agreement on concessions. While the Board honored the terms of the contract through its expiration, there was obvious concern over how we would fare in the next contract; after the Board President approached the musicians in May, 2006, to propose an early, amicable settlement, we secured the services of attorney Lenny Leibowitz, former ICSOM Counsel. Rather than proceeding smoothly, however, the process quickly got bogged down.

After the 2007-2008 season began with a play-and-talk, the JSA ultimately locked us out for nine weeks. Our musicians remain grateful that during this unprecedented labor dispute, we received payments from the AFM Symphony-Opera Strike Fund, and also were the first beneficiaries of an ICSOM Call to Action. At the time, the JSA seemed absolutely closed to the idea of increasing its fundraising. By the time of the lock-out, we had learned that in the same month that the President had reached out for an early settlement, the JSA had received a seed grant for an endowment drive. Then things went horribly awry. The JSA decided to return the seed grant; became fixated on

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what it called an accumulated deficit, which our financial consultant, Ron Bauer (now deceased), deemed nonexistent; and in October, 2006, commissioned a business plan from Dr. Thomas Wolf and Gideon Toeplitz that they presented in March 2007, recommending three versions of reduction in services—from significant to drastic.

From the musicians' standpoint, a key factor leading to settlement was the emergence of a community-based organization, called Friends of the Jacksonville Symphony (FOJS), that committed to raising funds, applying for grants and sponsoring concerts. Unfortunately, our staff at that time did not cooperate with FOJS, so it had limited success.

We engaged attorney Liza Hirsch Medina in 2012 for what turned out to be our most grueling experience yet. The JSA, after very little bargaining, imposed its last offer on the musicians. After posting an update about our situation on Orchestra-L, Local 802 counsel Harvey Mars responded that it reminded him of Boulwarism, which he described as "the phenomenon where management has only one proposal that it essentially refuses to vary from. If this is truly the case," he continued, "then this employer has illegally de-

clared impasse . . . However, there is an exception to this rule where a true economic exigency exists, such as when the only other alternative is to cease operations. This is an exceptional circumstance that the employer bears the burden of proof on." When we reached out to Harvey for additional perspective, and after learning that he had actually prosecuted a case along these lines, he ended up working together with Liza to file an Unfair Labor Practice charge of bad-faith bargaining with the National Labor Relations Board; the NLRB concurred and issued a complaint against our employer. This provided us much-needed negotiating leverage. Significantly, Martin Connor, the Board President-elect who attended our negotiations, had a change of heart. Whereas previously he had identified the issue as being "an expense problem" that required breathing room, he warmed to the idea of bringing in an independent consultant. In the end, we accepted concessions, including a reduction to a 35-week season, but they were significantly less harsh than the terms management originally imposed. We were also able to engage Henry Fogel as consultant for a substantial period of time. This helped the organization become much stronger as a whole in terms of morale and organizational structure.

The follow-up contract, also done with Liza's support but this time without attorneys at the table, partially restored previous cuts. It provided time needed by our new Music Director Courtney Lewis, our incoming Chief Executive Officer Robert

(continued on page 12)

Chairperson's Report

By Meredith Snow

Newly Endangered Arts

The National Endowment for the Arts (NEA) is a critical part of funding for the non-profit arts sector. Despite the miniscule amount of Federal money allocated to the NEA (0.004% of the 2016 fiscal budget), NEA grants spur giving from private sources, foundations, corporations, and individual contributors. On average, each NEA dollar generates another nine dollars from state, local, and private sources, amplifying the impact of each NEA grant.



Diane Alvarado Photography

In 1965, during the Johnson administration, Congress passed the National Foundation on the Arts and Humanities Act (NFAHA): "The Congress finds and declares [that] the encouragement and support of national progress and scholarship in the humanities and in the arts, while primarily a matter for private and local initiatives, is also an appropriate matter of concern to the Federal Government." In the early 1960's, when ICSOM itself was

barely formed, it was already very much aware of the need for government support for the arts. Leaders within ICSOM at that time spearheaded a letter-writing campaign that was instrumental in getting support from Congress on the passage of the NFAHA.

The mission statement of the NEA is, "To strengthen the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation." Programs and arts events supported by the NEA last year (not including radio and television) reached more than 33 million people. Approximately two-thirds of our ICSOM orchestras receive direct grants from the NEA. Competitive grants through programs such as Art Works and Challenge America help support diverse projects that increase community access in underserved areas, fund arts education through our symphony concerts and their affiliated youth programs, and support music festivals highlighting both contemporary compositions and international artists.

Dallas Symphony, Louisville, and Saint Paul Chamber Orchestras all premiered new compositions through the Art Works grant program last season. The Dallas Symphony Orchestra premiered two works by celebrated American composers, Jeremy Gill and Christopher Rouse. The Rouse composition was a co-commission shared by the Aspen Music Festival and Nashville Symphony. The Louisville Orchestra used its Art Works grant for a three-week Festival of American Music culminating in the world premier of a piano concerto by Chase Morrin. The Saint Paul Chamber Orchestra's three-week performance project featured contemporary works by an international array of artists and composers. The season finale was highlighted by the world premiere of Mauricio Sotelo's *Red Inner Light Sculpture*, for solo violin, strings, and flamenco dancer.

The St. Louis Symphony was awarded an Imagine Your Parks grant for the joint celebration of the NEA's 50th anniversary and the centennial of the National Park Service. [Note: See the *March 2016 issue*.] SLSO paired *Des canyons aux étoiles...* by Olivier Messiaen with the work of photographer Deborah O'Grady. The >



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event incorporated images of the National Parks—which had originally inspired Messiaen’s composition—with a live performance by the orchestra.

In Los Angeles, the NEA helps support YOLA at HOLA, a partnership between the LA Phil and Youth Orchestra of Los Angeles at Heart of Los Angeles, which provides free instruments, music instruction, and performance opportunities to underserved and at-risk youth in central Los Angeles. In association with the Longy School of Music of Bard College, a Master of Arts in Teaching is offered, inspired by the Venezuelan *El Sistema* program.

In addition to helping promote the highest standards of artistic excellence and public understanding of the arts’ contribution to our national discourse, in 2013 the NEA and the federal Bureau of Economic Analysis (BEA) developed an “Arts and Cultural Production Satellite Account” to calculate the arts and culture sector’s contributions to the gross domestic product (GDP). Their findings for that year determined that the nonprofit arts industry contributed 4.23% of the GDP, totaling \$704.2 billion, and supported 4.13 million jobs in the arts and related industries.

With the advent of the new administration there have been published reports of renewed attempts to diminish or demolish the NEA, which is a vital part of our industry and a testament to the character of our nation. Please contact your congressional representatives. Tell them who you are and what you do and ask them to support the National Endowment for the Arts.

Direct links can be found at: AFM: <http://www.afm.org/2017/02/save-the-nea/>; Americans for the Arts: <https://secure.artsactionfund.org/page/s/trump-arts-petition>



Musician vs. Musician: Harassment, Bullying, and How to Handle It

By Kevin Case, ICSOM Counsel

One of the most vexing challenges an orchestra committee faces is what to do when one musician levies an accusation of improper behavior against another. Often the accuser will claim he or she has been “harassed,” or that the alleged perpetrator is creating a “hostile work environment.”



Mira Kierman

At last summer’s ICSOM conference, I gave a presentation regarding this issue, using a hypothetical scenario of a principal violinist dressing down his assistant in a rehearsal. In response to many requests for more information on this topic, this article expands on that presentation.

Part I explores the legal meanings of “harassment” and “hostile work environment”, the emerging law of bullying, and how these issues may be viewed by musicians. Part II discusses workplace policies regarding musician conduct. Part III addresses the obligation of the Orchestra Committee or Union in cases of musician-on-musician conflict.

I. Harassment, or Something Else?

Last year, the Equal Employment Opportunity Commission (EEOC) published a report summarizing the findings of its Select Task Force on the Study of Harassment in the Workplace. The Study noted that almost one third of all charges received by the EEOC in 2015 included an allegation of workplace harassment. The largest portion of those charges alleged sex-based harassment.

The symphonic workplace is not immune. I would be willing to bet that every member of an ICSOM orchestra, in their own workplace or at some point in their education or career, has either witnessed or been on the receiving end of conduct that would be universally regarded as sexual harassment. I would also venture that such behavior has been tolerated—even accommodated—in the music world more than in many other industries.

But among instances of musicians behaving badly towards each other is conduct that might seem “harassing” or “hostile” but that is not considered illegal harassment under the law. Those instances are the hardest to deal with, because the behavior is plainly wrong—but it isn’t illegal. Simply put, there is no law against being a jerk.

Part of the problem is that laws often contain terms that have a legal meaning that may have little to do with their common-sense meaning. The law of workplace harassment is a prime example, for “harassment” in employment law is a term of art. It refers to Title VII, the federal law prohibiting discrimination on the basis of traits like race, color, religion, gender, and national origin. (Some state laws go further and include sexual orientation or gender identity in this list of traits.) What that means is that (1) the victim must be a member of a “protected class” of people who share one of those traits; and (2) the acts complained of must be because the victim was a member of the class. In other words, to be unlawful, the harasser must be shown to have had intent to discriminate on the basis of race, color, gender, etc. There is no free-standing prohibition on “harassing” behavior.

Similarly, a “hostile work environment” isn’t what it sounds like. It is a specific kind of Title VII claim, typically alleging sexual harassment. It requires acts or conduct that (1) are subjectively and objectively hostile; (2) constitute severe and pervasive harassment; and (3) are based on membership in the protected class. So again, being “hostile” isn’t enough; the hostility must be associated with animus towards gender or sex. Moreover, hostile work environment claims are often difficult to prove, as courts have held that “isolated incidents” are insufficient, and the nature of the workplace makes a difference. (I.e., if employees banter or joke about sex, and such behavior is generally accepted, it is much harder for any individual employee to claim that the behavior was hostile or severe. This has been a problem in the entertainment industry in particular.)

The bottom line is that “harassment” and “hostile work environment” don’t mean what most people think; and the law regarding “harassment” and “hostile work environment” doesn’t protect against a wide swath of “harassing” and “hostile” behavior. But such behavior can be extremely detrimental and destructive to a workplace. So what can be done? Increasingly, the conversation has turned to a new term: “bullying”. ➤

Bullying has received increasing attention in recent years. Many may remember the Miami Dolphins football player who quit the team because he couldn't take the bullying from his teammates anymore. That story put the issue of workplace bullying squarely in the public eye, for it begged a question: if a NFL offensive lineman can't handle bullying behavior from his colleagues, then what are the rest of us supposed to do?

Unlike Title VII, there is no federal law prohibiting bullying in the workplace. (Nor is there likely to be in the foreseeable future, given the current political climate.) At the state level, however, a model law, the "Healthy Workplace Bill", has been introduced in 31 legislatures. It would make it unlawful to "subject an employee to an abusive work environment," and defines an "abusive work environment" as one where an employee is subjected to "abusive conduct that is so severe that it causes physical or psychological harm." The law turns, therefore, on its definition of "abusive conduct": "...acts, omissions, or both, that a reasonable person would find abusive, based on the severity, nature and frequency of the conduct, including, but not limited to: repeated verbal abuse such as the use of derogatory remarks, insults and epithets; verbal, nonverbal or physical conduct of a threatening, intimidating or humiliating nature; or the sabotage or undermining of an employee's work performance. It shall be considered an aggravating factor if the conduct exploited an employee's known psychological or physical illness or disability. A single act normally shall not constitute abusive conduct, but an especially severe and egregious act may meet this standard."

If enacted into law, this would fill in a gap left by Title VII. Workplace conduct that is clearly abusive, but that doesn't carry with it the intent to discriminate because of the victim's membership in a protected class, would now be prohibited.

But the law has not yet been passed in any state. (There's still no law against being a jerk.) Some states have cherry-picked parts of it or watered it down—for example, defining bullying or abusive conduct but not making it unlawful, or failing to provide a mechanism for enforcing it, or creating a commission to study it. California has given the law the most substance, as it requires employers to provide training to supervisors regarding "prevention of abusive conduct," and adopts the definition of "abusive conduct" noted above.

Why the resistance? One expects business lobbyists like the Chamber of Commerce to oppose bills like this, because they oppose anything that might subject an employer to a lawsuit. But can't we at least agree that it would be a good thing if abusive conduct—bullying—were excluded from our workplaces?

It appears not. The opposing philosophy is typified by remarks attributed to a lawyer from a management-side firm:

- "some people may need a little appropriate bullying in order to do a good job";
- "those who claim to be bullied are really just wimps who can't handle a little constructive criticism."

(See <http://www.bizjournals.com/sanfrancisco/stories/1999/07/19/story8.html>.)

That attitude is one that I have often seen (and experienced) in the music world. Think of certain teachers who were famous for making their students run crying out of their studios; or conductors who go stand by stand and humiliate string players unaccustomed to being put on the spot like that. Such behavior

has not held these figures back; in fact, many have risen to the top of the profession. Why?

I think it may be the result of two, long-standing philosophies in our world:

- if you play/teach/conduct well enough, your behavior doesn't matter.
- the performance justifies everything.

Perhaps it is time for musicians to consider rethinking those maxims. Yes, this is a performance-based business; and yes, it is the result that our audience gets to experience, not the process. But does that mean we must sacrifice the opportunity to make music in a humane workplace, free of abuse, just for the sake of making the performance a little better? And do these goals need to be mutually exclusive? To me, the answer is no.

II. Workplace Policies: Not So Fast

In the absence of new federal or state laws prohibiting bullying, employers across many industries have tried to address the issue by promulgating policies regarding workplace conduct. Orchestras have done so as well—often, the musicians will simply receive the policy via an all-employee mass email, or find it in their mailboxes. Such policies usually contain similar exhortations:

- "treat all employees with courtesy and respect at all times"
- "maintain a positive work environment"
- "communicate in a manner conducive to harmonious working relationships"
- "don't make insulting, disparaging, negative or otherwise hostile comments"
- "avoid starting or perpetuating rumors, false statements or gossip"

Similar standards are applied to online behavior, especially with respect to social media. The policy typically goes on to provide that employees who violate those standards may be subject to discipline "up to and including termination."

Musicians who see one of these policies handed down without notice often call me and ask, "Can management really do this?"

Usually, no. In a union workplace, terms and conditions of employment must be bargained for. An employer rule, the violation of which could lead to discipline or discharge, necessarily is a term or condition of employment. Policies like this must therefore be bargained for, and it is an unfair labor practice to unilaterally promulgate it or discipline a musician for violating it.

Like every rule, however, there are exceptions. Unions can waive their bargaining rights, if the waiver is "clear and unmistakable." Management typically tries to argue that a "management-rights clause" in the CBA constitutes such a waiver. (Management-rights clauses are usually found next to the union-security clause; it reserves certain rights to management if not explicitly addressed in the CBA.) Employers have not had much luck with that argument, however, because the NLRB has consistently required very specific language before finding a waiver. If, for example, the management-rights clause says something like, "management reserves the right to manage its business and its workforce," then that is too broad and vague to amount to a "clear and unmistakable" waiver of bar- >

Newsletters of Note

Several ICSOM orchestras publish newsletters, including the musicians of the Chicago Lyric Opera Orchestra. This article from their most recent issue, by Lyric Opera violinist Teresa Fream, reprinted by permission, exemplifies the fine writing one can find there. To subscribe, write to contact@chicagolyricoperaorchestra.com.

Sensaphonics and Saving Our Hearing

By Teresa Fream

Two weeks ago, I walked into a small storefront office on Milwaukee Avenue and discovered something unexpected: an entire medical office dedicated to meeting the needs of people exactly like me, professional musicians who have very specific hearing issues and working situations. I was there to be tested and fitted for custom earplugs, as part of an arrangement with Lyric Opera and Sensaphonics, an industry leader in protecting the hearing of musicians. Sensaphonics was founded in 1985 by audiologist Dr. Michael Santucci, and their mission goes beyond the classical music sphere. A list of clients includes musicians from all genres (think Black Sabbath, Dave Matthews Band, and Beyonce), but also extends into the aerospace industry, professional racing, and communications/broadcasting.

How did this arrangement with the opera and Sensaphonics happen? It all began with input from some of our players about the sound level in the pit during rehearsals and performances. Orchestra Committee Chair Bill Cernota says it turned out that the concern was widespread throughout all instrument groups and all areas of the pit.

Sound levels in the pit are higher than you might suspect. For years, the opera has provided foam earplugs for use in the pit, and many of us used them. But every musician will tell you that they come with many, many problems. Sound is muffled and unclear. There is great difficulty hearing one's own playing, so there is clearly an effect on quality of performance. And they are not quick or easy to insert correctly, making it troublesome to use them only when needed – you often must stop playing to deal with your plugs, which a violinist might get away with, but certainly not a wind or brass player who has one solo part they are responsible for. So, a better solution was sought.

Heather Wittels, violin, was a member of the orchestra committee at the time and was tasked with doing research. She was already using specialized earplugs from another

company and she discovered that Sensaphonics provides custom earplugs that are tailored for the specific needs of musicians. “It was a happy coincidence that the audiologist I ended up speaking with there is a fellow fiddle player named Heather,” she says, referring to Dr. Heather Malyuk, an audiologist with Sensaphonics and performing violinist and guitarist. While most audiologists do not specialize in musicians' issues, this is the main mission of Sensaphonics. A proposal was made and negotiated, and a cost sharing agreement was reached.

Some types of hearing damage are only detected through testing so Lyric Opera's arrangement with Sensaphonics is ESSENTIAL to our hearing health. Not only can the high levels of sound in the pit cause damage over time, but our own individual instruments close to our bodies or attached to our faces can injure our hearing as a result of individual practicing for long hours. I was shocked to learn that my violin can top out at 102 dB (a jackhammer is rated at 102-105 dB), right under my ear, for hours at a time!

When I had my appointment, Sensaphonics founder Dr. Santucci interviewed me and tested my hearing. We then looked at a profile of my hearing loss and determined the level of protection most appropriate for my needs. He took impressions of my ear canals, and we chose a specific level of sound reduction that will enable me to hear myself and others, while providing protection.

The reviews from users are resoundingly positive. Says Heather Wittels: “What I like about the earplugs is that they cut down the level of sound evenly across the whole spectrum, so what you hear is exactly the same as usual, just a little softer. You don't lose any high frequencies, which is what goes missing with foam earplugs.” Matt Comerford, Co-Assistant Principal Trumpet, really needed his earplugs recently when the factory bell in *Carmen* was positioned right next to him. And Chuck Bontrager (you may remember him as one of our tambouriza players last season, and current concertmaster for *Hamilton*) says, “The really great thing is that the reduction will eliminate much reflected sound entirely, so not only are things quieter, they are clearer. My plugs are the best money I've ever spent.”

We are always glad when the opera recognizes that our issues are important, specialized, and serious. We are also grateful to our orchestra committee and negotiating team for fighting for this tool to protect the quality of our performances, our health, and ultimately our individual careers. My custom, personalized earplugs should be ready soon. I am looking forward to my new tool of the trade!

gaining rights over a policy that sets forth specific standards of behavior. But if the clause instead says that management is authorized to “promulgate rules of employee conduct,” then management's argument might have a better chance of success.

But there is another problem with such policies. Section 7 of the National Labor Relations Act (NLRA) affords all employees—not just unionized employees—the right to engage in “concerted activities for the purpose of collective bargaining or other mutual aid or protection.” That includes the right to discuss (and complain about!) work conditions, pay, supervisor behavior, etc. Section 8 of the NLRA prohibits employers from

interfering with that right. So, if a work rule or policy “reasonably tends to chill employees” who wish to exercise that right, then the policy is unlawful.

The NLRB has invoked those principles to invalidate a score of workplace policies in recent years. Policies that mandate treating “all employees with courtesy and respect” fail because objections to pay, conditions, or supervisor conduct can be inherently disrespectful, and that activity is unquestionably protected Section 7 activity. (It is permissible, however, to require that employees treat customers—for us, audience members—with respect. As if we wouldn't.) Demanding that >

employees maintain a “positive work environment” or “harmonious relationships” suffer from the same flaw, because disagreements with managers or supervisors won’t be positive or harmonious; and, if employees consequently avoid controversial or contentious communications for fear of running afoul of the rule, then their Section 7 rights are violated.

Employees have the right to make “disparaging” or “negative” comments for the same reasons. Employers are not even permitted to maintain a policy prohibiting “false statements”—such a policy is allowed only if it prohibits false statements that are made “maliciously”. (Oddly, however, the NLRB has upheld policies that prohibit “gossip”. I’m not sure I see a principled distinction there.)

In short, it is very difficult for management to issue and maintain anti-bullying policies without the Union’s agreement. Managers who attempt to hand these policies down by edict, without bargaining or a waiver, are violating the law.

But . . . how badly do we want to fight that battle? Think about the language of the Healthy Workplace Bill, which would prohibit “repeated verbal abuse,” “insults and epithets,” “conduct of a threatening, intimidating or humiliating nature,” or the “sabotage or undermining” of a colleague. Do we really want to be on the side of protecting musicians’ rights to engage in such behavior in the workplace?

Additionally, what’s good for the goose is good for the gander. Bullying policies are typically applied equally across the organization. That means the Music Director and guest conductors would likely be subject to the policy as well. Many musicians, I suspect, would welcome that.

In other words, there may be valid reasons to avoid a confrontational response, even when management acts heavily-handedly in issuing an anti-bullying or workplace conduct policy. Perhaps it would be better to instead work with our managements to craft a policy that contributes to a healthier workplace, yet still protects musicians’ rights to express themselves freely. The possibility of a win-win scenario exists.

III. Member vs. Member: “Do something!”

Legalities aside, most Orchestra Committees and Union locals encounter issues of bullying and/or harassment when one musician complains to the committee about the behavior of another musician. Say you’re a committee chair, and the complainant comes to you and says, “Do something about it!”

What do you do?

There are legal answers, and there are practical answers. Legally, a union (and by extension, an Orchestra Committee) is subject to a strict rule: the union must do its best to fairly represent all of its members—even when the success of one necessarily requires the failure of another. That means that in a member vs. member situation, you cannot simply pick one side and decline to represent the other (like a lawyer can). You must give fair consideration to the interests of both the accuser and the accused.

That does not, however, mean that you are powerless to make judgment calls. The duty of fair representation (DRF) owed by union officers requires that you must act upon rational considerations, and not for arbitrary or capricious reasons or in bad faith. Stated differently, it means that your determinations

will not violate DFR unless arbitrary, capricious, or in bad faith.

That means you are permitted to make credibility determinations between members. It is wise, though, not to do this until you have made a full investigation, including by talking to all witnesses to the incident (if there are any—the toughest calls are when there aren’t!). Gather as many facts as you can, and don’t make a determination that one member is lying unless you are sure of it. Or, in a case that seems likely to go to arbitration (such as a termination), you can remain neutral and leave it up to the arbitrator to decide.

So you’ve investigated, and you believe you have a reasonable handle on what happened. Then what?

For starters, you cannot impose discipline. Only the employer can do that. This is often difficult for musicians on the receiving end of bad behavior to grasp. That is understandable: they want the union to protect them, after all, and they want to be good union members and not go to management to complain about another musician. But orchestra committees and union locals don’t have the authority to discipline anyone in the workplace. Nor should you, as a committee member, go to management and ask that discipline be imposed (because then, the disciplined musician might have a DFR claim against you). If management is unaware of the incident, then it is incumbent on the complainant to bring it to management’s attention. (However, the complainant can authorize you to do so on his/her behalf, in which case you are acting as a messenger.)

The next step depends on whether management imposes discipline on one or both musicians. If not, then in most instances, the union’s obligation will end there. No one’s employment has been put at risk. But first you must make a critical determination: has the CBA been violated?

Usually in member vs. member cases, the answer will be no. The CBA primarily imposes obligations on management vis-à-vis the musicians, and vice versa; it typically doesn’t impose obligations on musicians vis-à-vis each other. But say the CBA (or a side letter) includes a bargained-for, legally acceptable policy against bullying, and your investigation determines that the accused is indeed a bully. In that case, if management has failed to impose discipline on the bully, then the committee and/or the union must evaluate whether to file a grievance over management’s failure to enforce the policy. If you don’t make that evaluation—or haven’t investigated—then the complainant may have a DFR claim against you for failing to enforce the CBA.

Another wrinkle: if the policy has been violated and discipline has been imposed, then you have to make the evaluation on behalf of both musicians. You must determine from the complainant’s perspective whether the employer appropriately enforced the policy (i.e., whether the discipline of the bully was harsh enough); and then you have to turn around and determine from the bully’s perspective whether the discipline was warranted (i.e., whether it too harsh). That’s a lot of different hats to wear, but remember: you must always fairly represent both members.

Most of the time, however, there is no CBA violation; and if the incident is more than trivial, management will discipline one or both members. At that point, you must evaluate whether the discipline was warranted in light of your investigation. If both members were disciplined, then you need to evaluate >

each one separately (i.e., switching hats again). If you don't do so, or if you don't bother with an investigation at all, then the disciplined musician(s) might have a DFR claim.

But that doesn't mean you always fight the discipline. As I said, you can make credibility determinations and judgment calls. If you've made an investigation, and you've analyzed the situation rationally and in good faith and determined that the discipline was fair, then you can decline to file a grievance.

Bottom line: at the risk of over-simplifying, most situations can be handled if you follow these principles:

- always make an investigation;
- always be as fair as possible to both members;
- take action only in response to what management does;
- evaluate the appropriateness of management's actions (or lack thereof) from each member's perspective separately.

So that's how you do it by the book. Of course, every workplace is different, and in some orchestras, the Orchestra Committee or Local officers have assumed the role of peacemakers when musicians behave badly towards each other. If the incident clearly is not serious and will not lead to discipline, then that kind of informal conflict-resolution can be valuable. There is something to be said for taking care of business in-house, so to speak, and keeping poor musician behavior out of management's view. But that kind of process should never be used to silence a musician. Musicians have the right to be treated fairly—by management, by their colleagues, and by their Union. It's a right worth protecting. 

AFM Rolls Out Local Officer Education Program

By Rochelle G. Skolnick, Director and Special Counsel, Symphonic Services Division

As I write this it has been just over four months since President Ray Hair appointed me to the new combined position of Director and Special Counsel of the Symphonic Services Division of the AFM. Having spent the previous seven years serving as Counsel to SSD, I hit the ground running and really haven't stopped since. One highlight



of these months was the time I spent in February updating the ICSOM governing board at its mid-winter meeting about the activities of SSD. I was fortunate to inherit a well-running department from my predecessor, Jay Blumenthal. Laurence Hofmann continues to work diligently updating and improving the wage charts. Our three

SSD negotiators (Chris Durham, Todd Jelen and Jane Owen) continue ably to assist local unions and orchestra committees in negotiation and enforcement of agreements. As she has done for many years, Debbie Newmark provides expert guidance with regard to symphonic electronic media of every stripe. While much of my time is consumed responding to requests for assistance (both legal and non-legal) that flow into the of-

fice every day and in enforcing Federation symphonic media agreements, I am also engaged in several long-term projects.

The most exciting of those projects is the Local Officer Education Program that is currently being launched. While this program grew out of a resolution passed at last summer's AFM convention, the concept of providing training and support to local officers has been a priority for the AFM and in particular SSD for many years. One vital component of the SSD Resource Center is a library of educational webinars on a range of topics relevant to local unions and orchestra committees. While valuable, that resource can't begin to support the multiplicity of responsibilities AFM local officers must discharge. To address the need for comprehensive officer training, President Hair charged a six-member committee (consisting of International Vice President Bruce Fife, Vice President from Canada Alan Willaert, IEB member Tina Morrison, Assistant to the President Ken Shirk, International Representative Barbara Owens, and myself) with developing and implementing a local officer education program.

The committee met and brainstormed for two days last November. Our first task was to identify those topics and skill sets with which we believed every AFM Local officer should have a working familiarity. That list included the pragmatic (e.g., Department of Labor reporting requirements), the idealistic (e.g., encouraging diverse voices within our union), and everything in between. With that list roughly prioritized, we analyzed how best to present each subject in a most-effective, least-cost manner.

We emerged with a tripartite structure consisting of: (1) webinars in which we can deliver the "nuts and bolts" of running a local union; (2) education days added on to the five annual regional conferences of locals in which up to six different educational modules can be delivered in a more interactive fashion; and (3) a stand-alone 3-day intensive introduction to union leadership. At its December 2016 meetings, the IEB approved the program and authorized a budget.

The first two stand-alone union leadership programs will be held in July and November 2017 at the University of Wisconsin (Madison) School for Workers. Up to 15 local officers will be invited to attend each program at Federation expense, with the intention of involving up to 30 officers each year. The leadership program will provide full immersion in labor/AFM history, leadership skills, and problem solving, among other topics. Both this and the regional conference add-on days will seek to foster mentorships and peer coaching relationships among local officers.

The regional conference add-on days will allow us to reach even more officers each year, with up to 15 invited to attend each event at Federation expense; additional interested officers (and, potentially, orchestra committee members) may attend at their own or their local's expense. The Eastern Conference of Locals in April will be the first of the regional educational programs to be offered. Topics planned for that event include: grievance and arbitration; duty of fair representation; internal organizing (member orientation, committee roles, and preparation for bargaining); union administration in a right to work climate; AFM electronic media agreements; intellectual property issues; social media for unions; and building community allies and networking. Many of these modules will be delivered >

in an interactive fashion, with officers role-playing in order to solidify their understanding of the topics.

The first of the webinars will be rolled out in late spring and will allow even greater participation, with space for up to 100 on each live presentation and the possibility for an unlimited number to view a recorded version of the webinar later.

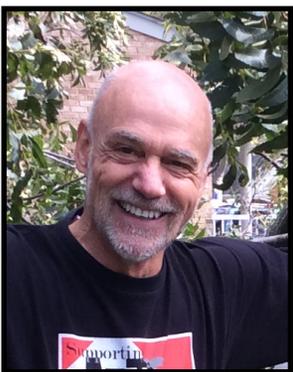
Why is this program of interest to ICSOM (and other symphonic) musicians? Because it has the potential to greatly improve your working lives. Educated and skilled local officers will be better equipped to work together with your orchestra committees to bargain and enforce symphonic CBAs. With well-trained leadership, our local unions become stronger; that strength translates to greater power in our bargaining relationships.

Invitations to in-person trainings will be extended to officers who have expressed interest and have been identified as having the potential to benefit from the training. If you think one of your local officers would be a good candidate, encourage him or her to participate. If you serve on your orchestra committee and are interested in participating in the regional conference add-on days, speak to your local officers about the possibility of attending. If you have questions or comments you can communicate directly with me at rskolnick@afm.org or with the entire local officer education committee at education@afm.org. <

Composed in the Community

By Tom Reel, Virginia Symphony ICSOM Alternate Delegate

Within moments of watching an extended trailer for *Composed* at last summer's ICSOM Conference in Washington, DC, I knew we had to bring the film to Virginia and provide broad exposure beyond just the orchestra. The subject matter would have universal appeal and the quality of the film was first rate.



On Sunday, March 5th, John Beder's film was the main attraction at the Naro Expanded Cinema in Norfolk, VA. John and his wife Katie arrived (driving from Denver!) in time to hear the Virginia Symphony's Sunday matinee of French music and catch up with VSO Music Director JoAnn Falletta. That evening *Composed* was presented in a classic art deco movie theater (now in its eighty-second year) before an enthusiastic packed house.

The evening opened with the Ambrosia Quartet (all members of the Virginia Symphony) performing the first movement of Ravel's String Quartet, which was followed by the screening of *Composed*. After that, VSO Resident Conductor Benjamin Rous moderated a lively panel discussion with the quartet, John Beder, and Dr. Kamal Chemali (Director of the Sentara Music and Medicine Center); there were also many questions from the audience. As Rous observed, "The event generated a tremendous amount of interest, from a broad cross section of



Bed Rock Productions

the public. Their very interesting questions and comments made it clear that the topic resonated with their personal experience, even among the non-musicians in the audience."

Following the panel discussion, folks were able to walk two doors down the street to Ynot Italian for an informal "meet and greet"

with the panelists (where a portion of their food and beverage purchases that day would be donated by the restaurant to the VSO). A union pianist was hired for the occasion. The Local also donated more than half the net proceeds from T-shirt sales that evening to the VSO Education Department.

As the coordinator of the event, it was gratifying to see everything come together—the Ambrosia Quartet, the panel discussion, the social hour, the partnership of the orchestra with the management of the Symphony, the participation of Local 125, and most of all the beautiful documentary film that provided the inspiration for all of us to deliver this event to our community!



Bed Rock Productions

Panelists for *Composed* (l to r): Benjamin Rous; the Ambrosia Quartet (Rebecca Gilmore, Beverly Baker, Mayu Cipriano and Simon Lapointe); John Beder; Dr. Kamal Chemali

John Beder was thrilled with the evening as well. "Partnering with the Virginia Symphony made for one of the most memorable nights of this past year. We were delighted that *Composed* was shared with an audience not just of musicians, but music fans brought together through the efforts of the VSO's musicians and administration all in the united goal of educating and inspiring their community. Creating a unique event, the Virginia Symphony was able to present *Composed* to their community as both a highly successful fundraiser for the orchestra and as an educational opportunity. We are so proud to share in the event's success and hope we can engage further in events such as these that benefit the musicians, the organization, and their audiences. Our sincerest thanks to all those who helped to make this such a memorable occasion." <

All Things Orchestrated

By Alexander Jacobsen, National Symphony Orchestra ICSOM Delegate

The National Symphony Orchestra performed live on National Public Radio's *All Things Considered* broadcast on February 27, 2017. At noon that day the NSO piled into Studio 1 at the NPR headquarters in Washington, DC, and at 12:30 began rehearsing snippets of twelve or so popular pieces from the orchestral repertoire. Save for



a few arrangements of the NPR theme music procured especially for the occasion, all repertoire was taken from the public domain. The broadcast was covered under the terms of the AFM National Public Radio Agreement.

The repertoire was selected so as to correspond to the stories that followed in the broadcast that day. For example, the thorny second movement of Shostakovich's 10th Symphony followed a story on anti-Semitism, Chabrier's light-hearted *España* followed a story on how to mitigate your carbon footprint, and the "Infernal Dance" from Stravinsky's *Firebird* followed a story on Steven Sondheim's gruesome musical *Sweeney Todd*.

Our performance call was technically at 3:50 p.m., ten minutes ahead of the show's start time, to make sure the orchestra was ready to go exactly at 4:00, and in case a last minute program change came through (one did). We were reminded very kindly to observe break times diligently so we would be ready to go when necessary—everything was broadcast live and we only had one chance.

While we weren't performing, *All Things Considered* was piped into the studio so we could all listen along. Then, 30 seconds before a news story was wrapping up, the feed to the studio would be cut, and we would all know it was almost time to play the next selection. Our Principal Pops Conductor Steven Reinecke would then wait for a split-second visual cue from the NPR staff to start exactly on time. The feeling of constantly wondering exactly when we were going to start playing next was an unusual experience for the group.

The NSO's first contribution to the show were energetic arrangements of the famous *All Things Considered* theme, affectionately referred to as "Trixie" amongst NPR employees. During the broadcast, we played a short version and a long version of the theme arranged for full orchestra by Reinecke. Sometime in the first hour, the NSO bass section rocked a version of "Trixie" that I was lucky enough to get to write.

A very interesting fact about the *All Things Considered* theme, composed in 1974 by Don Voegeli (1920-2009), is that it bears remarkable resemblance to the first movement theme of Louise Farrenc's (1804-75) Piano Quintet #2. You can now access Farrenc's quintet on imslp.org, but in 1974, Voegeli had no way of accessing that particular score short of scouring antique music shops, since the piece had been out of print since 1895 and the internet didn't exist yet. The degree of difference between Voegeli's *All Things Considered* theme and Farrenc's

first movement theme, it should be noted, is about the same as that between David Bowie's "Under Pressure" and Vanilla Ice's "Ice Ice Baby."

Monica Estatieva, an employee at NPR, first hatched the original idea for the collaboration between NPR and NSO more than two years ago, but her dream seemed too complicated to be put into motion—until she returned from a difficult assignment in Afghanistan and was determined to make the project happen. It seems natural, at least superficially, that the National Symphony Orchestra ought to work with National Public Radio, but only weeks ago was the partnership realized for the first time. Both the orchestra and the staff at NPR were very excited about the opportunity. I echo Ari Shapiro's on-air kudos to Monica for dreaming up this excellent experience.

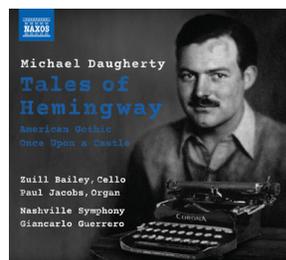
It was certainly odd to not be able to see our audience throughout the show, but the pressure to play our best was, if anything, increased compared to a regular performance. An estimated 13 million people usually tune in to hear NPR broadcasts, and the orchestra felt taut and ready to spring the instant our conductor gave the sign. Another upside of this unusual situation was the absence of that obnoxious coughing that seems to inevitably occur at inappropriate times if human beings assemble above a certain number.

At the end of the show, *All Things Considered* host Audie Cornish conducted a brief interview with NSO trombonist David Murray and maestro Reinecke, which was then followed by the overture to Mozart's *Marriage of Figaro* to finish the broadcast.

Newslets

ICSOM at the Grammys

At the 59th annual Grammy awards on February 12, the Nashville Symphony's album *Daugherty: Tales Of Hemingway; American Gothic; Once Upon A Castle* won awards in three categories: Best Classical Compendium, Best Classical Contemporary Composition, and Best Classical Instrumental Solo. The last two awards were specifically for *Tales of Hemingway*, featuring cellist Zuill Bailey. Nashville Symphony Music Director Giancarlo Guerrero conducted. It is the second straight win for Best Classical Compendium by a Nashville Symphony recording.



The recording was also >

The Boston Symphony Orchestra, with its Music Director Andris Nelsons, also continued its winning streak. The latest installment in their project to record the music of Shostakovich from the period of his difficulties with Stalin and the Soviet regime (*Note: See the May 2015 issue of Senza Sordino*), *Shostakovich: Under Stalin's Shadow - Symphonies Nos. 5, 8 & 9* won the award for Best Orchestral Performance (as did the first installment). The recording was also >



nominated in the Best Engineered Classical Album category.

In the award for Classical Producer of the Year, winner David Frost was cited for, among other recordings, two albums by the Chicago Symphony Orchestra: *Mason Bates: Anthology of Fantastic Zoology* (which also was nominated in the category of Best Classical Contemporary Composition), and *Schoenberg: Kol Nidre - Shostakovich: Suite on Verses of Michelangelo Buonarroti*. Both albums were led by CSO Music Director Riccardo Muti.

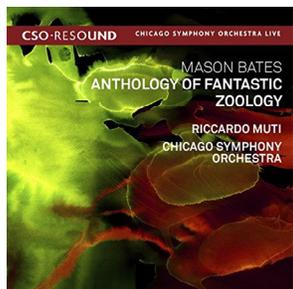
Other ICSOM orchestras whose recordings received nominations were: the New York Philharmonic and the San Francisco Symphony (Best Orchestral Performance); the St. Louis Symphony (Best Classical Instrumental Solo); and the Detroit Symphony Orchestra, the Houston Symphony Orchestra, the Milwaukee Symphony Orchestra, the Fort Worth Symphony Orchestra, and the San Francisco Ballet Orchestra (Classical Producer of the Year).

Early Contract Settlement in Detroit

The musicians of the Detroit Symphony Orchestra have ratified a new contract that will expire on September 6, 2020. The three-year agreement was reached nearly eight months before the expiration of the current CBA. The early settlement mirrors what happened in Detroit three years ago, when a smooth negotiation put to rest many of the lingering questions after the DSO's six-month strike in 2010-11. This last negotiation again benefited from an atmosphere of trust, with the orchestra's board and management seeming to be in sync with the musicians' desire for a contract that would favor continued artistic growth. The city and the orchestra both are benefiting from a period of renewal. In the last five years more than 30 new musicians have been hired with a busy audition calendar.

Under the new contract, the season length will be stabilized at 42 work weeks, which includes four paid vacation weeks. Weekly scale plus EMG will rise to \$2,288 in the third year of the contract, and the addition of a stipend during the ten remaining weeks will bring annual base compensation to nearly \$99,000. Some minor adjustments were made to working conditions and the musicians agreed to pay a greater portion of the increase in health insurance premiums if costs rise more than 5% annually. Optional non-orchestral work such as chamber music and educational services continues to be paid extra at negotiated rates.

In fiscal year 2016, the DSO saw a small surplus of \$130,000 on its \$28.8 million budget. The orchestra is aiming to raise \$125 million toward its endowment by 2023 to achieve a greater level of financial stability. A July 2017 tour of eleven cities in Japan and China will mark one of the last major events of Leonard Slatkin's ten-year term as music director. He has announced that the 2017-18 season will be his last with the title.



Violins of Hope

The Jacksonville Symphony presented a concert on January 28 featuring instruments recovered from the Holocaust and restored by Israeli luthier Amnon Weinstein. Jay Stein, a former Symphony Board President, along with his wife, Deanie Stein, and his business, Stein Mart, sponsored the concert, titled "Violins of Hope". It was presented in conjunction with the exhibition *Anne Frank: A History for Today* and a series of events, called *Voices of Hope*, running through May.

After WWII, Weinstein's father—who immigrated to Palestine in 1938 and opened a violin shop in Tel Aviv—learned that 400 of his family members had been murdered in the Holocaust. Amnon, after becoming a very successful luthier, has dedicated his life to locating and restoring violins played by Jewish musicians during the Holocaust, in memory of those family members whom he never knew.

"Performing in 'Violins of Hope' was a very powerful and moving experience," expressed violinist Piotr Szewczyk, whose grandparents survived imprisonment by the Nazis during the war. "Playing the instruments that survived the Holocaust and now, after restoration, making music and bringing people joy again is a powerful symbolic act of defiance against the regime that brought so much suffering and death during WWII. Each time those instruments are being played is another victory for good prevailing over evil, and a lasting remembrance of the people who have perished. The presence of Amnon Weinstein and his son at the concert gave another layer of significance to the event. The poignant and dramatic stories he and other speakers have shared made the music making even more powerful for us as performers, and for the audience."

Creating a Tradition in Florida

In December, the Florida Orchestra Musicians Association hosted a Toys for Tots drive, during which they collected nearly 1,000 toys for needy children in the Tampa Bay area.

It was the second toy drive held by the musicians, who decided they wanted to begin an annual tradition of giving back to the community in 2015, and chose to partner with the Toys for



(L to R) TFO musicians Fred Gratta, Mary Corbett, Warren Powell, Alison Heydt, Barbara Rizzo, Jeff Ridgeway, John Shaw, Anna Kate Mackle, Lowell Adams, Sarah Shellman, Andrew Karr, Jeffrey Stephenson, (back) Casey Jones

Tots Foundation to be able to help local children and families during the holidays.

The staff and Board of Directors of The Florida Orchestra enthusiastically participated, and helped promote the drive on the orchestra's website, Facebook page, and newsletter. The musicians also invited audience-goers to donate, and spread the word by announcing the drive from the stage before all concerts the previous month and promoting it on the musicians' Facebook page (@Florida Orchestra Musicians Association). Donation boxes were placed in the lobby for every performance in December, and audience members typically brought enough toys to fill between 1–4 boxes each performance.

In all, 18 large cartons were filled with toys, books, games, stuffed animals and sports equipment for all ages, more than double the amount that was collected the previous year.

By hosting this annual event, the musicians' mission was to bring together musicians, staff, and Board and audience members in a common goal: to help make the holidays brighter for the most vulnerable in the community. The willingness of so many people to come together and give so generously speaks to the extent to which the musicians and their toy drive have touched hearts throughout the community.

Milwaukee's New Hall

The Milwaukee Symphony Orchestra announced its intention to create a new dedicated symphony venue at the current Warner Grand Theater, located in downtown Milwaukee. The Grand Theater is a beautiful old movie palace, built in 1930. Vacant since 1995 and in disrepair, its extraordinary acoustics still promise an opulent orchestral home.

Funding for the real estate project is through a public/private partnership, with grants from the City of Milwaukee, the federal government (for historic place restoration) and many individual donations. The MSO is more than halfway to its funding goal of \$120 million, of which \$80 million are for renovation and expansion of the building. Supporters of the project include Milwaukee's mayor, county executive, the Metropolitan Milwaukee Association of Commerce, some major corporations, and perhaps most importantly, the Grand Avenue Mall across the street from the theater. Seen as a win-win for the West Town portion of Milwaukee's downtown, the new hall promises a revitalization of a somewhat depressed neighborhood.

MSO supporters are excited about the project because it means more scheduling autonomy for the organization, and



An artist's rendering of the renovated theater

more revenue generation from MSO performances as well as hall rentals. Many Milwaukeeans see the project as "investing in a broader vision for downtown."

Substituting with Pride

The San Francisco Symphony announced that it will perform a special concert, "Symphony Pride", on April 4 at Davies Symphony Hall, with music director Michael Tilson Thomas and Broadway star Audra McDonald. It is a benefit concert in support of the Bay Area LGBTQ community. Originally the SFS was scheduled to perform two concerts in Winston-Salem, North Carolina as part of an east-coast tour. But these concerts were canceled by the Symphony in response to the legislation adopted by North Carolina—the Public Facilities Privacy and Security Act—which excludes sexual orientation from the criteria eligible under state anti-discrimination law. The law is popularly known as the "bathroom bill" because it also nullified a Charlotte ordinance that would have protected transgendered people who use the bathroom conforming to their gender identity.

This concert reflects the San Francisco Symphony's support of, and commitment to, diversity and inclusion for all. The program will include music by Lou Harrison, Meredith Monk, John Cage, Leonard Bernstein, Aaron Copland, and Gustav Mahler. Proceeds from the concert will benefit Larkin Street Youth Services (a non-profit supporting LGBTQ youth), the Transgender Law Center in Oakland, the National Center for Lesbian Rights, and The Trevor Project (which provides crisis intervention and suicide prevention to LGBTQ youth).

Chicago Concludes European Tour

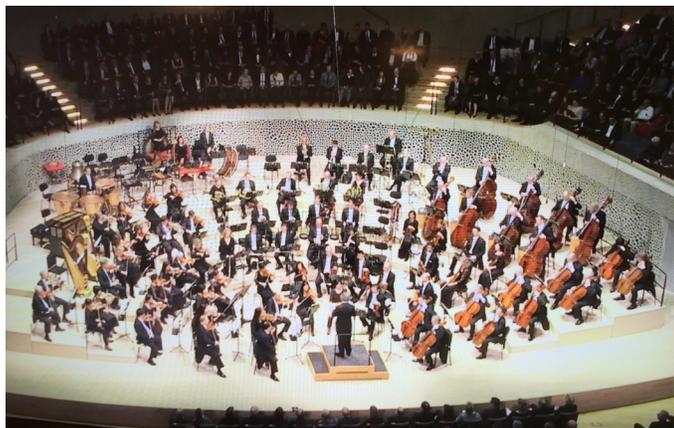
The Chicago Symphony Orchestra recently completed its sixtieth international tour: a seven-city, five-country journey during which it performed eleven concerts for audiences across Europe. More than 150 members of the international press documented Riccardo Muti's and the Orchestra's return to renowned halls, as well as its debut at newly constructed venues.

The concert programs included Hindemith's Concert Music for String Orchestra and Brass, Elgar's *In the South (Alassio)*, Mussorgsky's *A Night on Bald Mountain* and *Pictures from an Exhibition*, Catalani's *Contemplazione*, Strauss's *Don Juan*, and Tchaikovsky's Fourth Symphony.

The tour began in France with a performance at the Philharmonie de Paris. This marked the CSO's first appearance in the hall designed by architect Jean Nouvel. Critic Marie-Aude Roux (*Le Monde*) wrote, "With round and blended string playing capable of endless nuance, colorful and contrasting woodwinds, top-flight percussion and brass rivaling a full pipe organ in range, the Chicago Symphony Orchestra once again proved why it's the stuff of legend, an epic written, for ten years running now, by the baton of Riccardo Muti." The Orchestra then traveled to Hamburg, Germany, for two concerts at the state-of-the-art Elbphilharmonie as part of the hall's opening-week festivities. The CSO had the honor of being the first foreign orchestra to perform in the new hall.

For the third stop of the tour, the orchestra traveled to Aalborg, Denmark for two concerts at the Musikkens Hus, which >

opened in 2014. Next was Milan, where Muti and the CSO made a highly anticipated return to Teatro alla Scala, and where Muti



John Heuston

The CSO performing in the new Elbphilharmonie in Hamburg

was music director from 1986 to 2005. As Muti took the stage for the first of two concerts, cries of “Bentornato!” (“Welcome back!”) could be heard.

The Orchestra then traveled to Vienna for two concerts at the historic Musikverein. The sixth stop on the tour was Baden-Baden, Germany for only one program; and Frankfurt was the final stop on this European tour with a concert at the city’s Alte Oper. As one critic put it, “The CSO does not only stand for a great tradition. It also represents a present that wants to tell us ‘it is still there, that great, other America.’”



Jacksonville Turns the Corner (continued)

Massey, and our revamped Board to make improvements in marketing, fundraising, and programming efforts.

The most recent negotiations built on the steady improvements of the previous two negotiations and the greatly improved relationships among the parties. Once again, attorneys were not present at the table (this time we were guided by former ICSOM Counsel Susan Martin); the tenor of the negotiating process was friendly and collegial overall. The long-term agreement that resulted—months early—represents a great leap forward for the orchestra. Our Board has boldly pledged to enable the Jacksonville Symphony to retain and attract talented musicians and staff. The season expands from 35 up to 38 weeks in the first year, rising further to 40 weeks in the last two seasons. The base annual salary jumps almost 12% in Year 1—from the current \$38,058 to \$42,518—and reaches \$52,026.40 in the final year, a cumulative increase of more than 36% from the current scale. The orchestra also becomes a single-tiered, full-time orchestra.

With this outcome, musicians will not have as much urgency to earn outside income, and we will be able to better focus our energy and time on artistic excellence in the workplace. The Board will work to achieve the vision of its Strategic Plan and the success of its long-awaited \$50 million endowment/capital campaign, the public phase of which was announced on February 17 during our Gala concert dinner. The JSA announced that it has already raised half of that amount.



INTERNATIONAL CONFERENCE OF SYMPHONY AND OPERA MUSICIANS



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